AN INTRODUCTION OF CARL VINE’S THREE PIANO SONATAS WITH
EMPHASIS ON PERFORMANCE AND PRACTICE SUGGESTIONS FOR
SONATA NO.2 (1997)

D.M.A DOCUMENT
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BY
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ABSTRACT

The three piano sonatas of Carl Vine, who was born in 1954 in Perth, Australia, were written in 1990, 1997, and 2007, respectively. Applying both the traditional term and form of “sonata” and various other techniques, Carl Vine writes and expresses his piano sonatas in such a way that they have become noticeable virtuosic monuments. The three piano sonatas employ the entire range of the keyboard, a wide range of dynamic expression, energetic and motoric rhythmic motion, and free and fluid fast passages with recognizable melody lines. My purpose in this document, after enjoying the learning process and performance experience with the second piano sonata in particular, is to share performance and practice suggestions, which will lead to the best interpretation and performance of these sonatas.

In addition, an interview with the composer, Carl Vine, enables the performer and other musicians to understand his thought and compositional process. An observation of the compositional style of his piano sonatas shows how well he understands the piano. Due to his own personal experience as a pianist, his three piano sonatas are playable under a pianist’s hands in spite of some difficult techniques.

This document is laid out as follows: Chapter I is an introduction. Chapter II is a brief biography of Carl Vine. Chapter III introduces Piano Sonata No.1 (1990) and Piano Sonata No.3 (2007) with an emphasis on formal analysis. Chapter IV introduces
Piano Sonata No.2 (1997). Chapter V offers performance and practice suggestions based on a performer’s experience reports publication misprint of Piano Sonata No.1 (1990) and Piano Sonata No.2 (1997). A conclusion chapter follows, providing a summary of Carl Vine’s musical style and suggestions for further study which offer a comparison of the performance practices of other pianists who study and play Carl Vine’s music.
This document is dedicated to the memory of my late grandmother.
ACKNOWLEDGMENTS

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Special thanks go to my friend Yoonwon Shin for her close friendship and for helping me during the interview. I am also indebted to Kim Veenstra, Joowon Kim, David Tomasacci, and Julia Hanninger who has taken the time to read and comment on this
As always, my parents and brothers have been there, providing all sorts of tangible and intangible support. Special gratitude goes to my husband, who waited for me and encouraged me with love throughout my studies. I also send appreciation from deep in my heart to my grandmother who gave me plenty of love and passed away unexpectedly a few years ago. Without her inheritance I could not have completed my doctoral program. Finally, my highest appreciation goes to God who makes it all possible.
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CHAPTER 1

INTRODUCTION

Although it has already been several years since the beginning of the twenty-first century, contemporary music cannot be discussed without an understanding of twentieth-century music, just as nineteenth-century music cannot be understood without an awareness of eighteenth-century music. In its summary of twentieth-century western art music, the New Harvard Dictionary of Music states that the primary characteristic of the music is its “variety and eclecticism and thus its resistance to easy categorization and generalized stylistic descriptions.”¹ Also, in reference to twentieth-century music, there “has been the return in recent years to more traditional conceptions of tonality, melody, harmony, and form.”² From this point of view, Carl Vine's piano sonatas can be observed and understood by examining the common elements they share with other twentieth-century music. Applying both the traditional term and form of “sonata” and various other techniques, Carl Vine writes and expresses his piano sonatas in such a way that they have become noticeable virtuosic monuments. The three piano sonatas employ the entire range of the keyboard, a wide range of dynamic expression, energetic and

² Ibid., 890.
motoric rhythmic motion, and free and fluid fast passages with recognizable melody lines. These elements give his music a virtuosic stature and make his work difficult for pianists to perform.

One general problem many pianists have with learning contemporary music stems from their uncertainty with this music, especially when it has an unfamiliar or totally new sound. Many young children display a similar reaction when encountering a new taste, but sooner or later they may enjoy it, especially when they become more familiar with it and know that trying it is safe. Like tasting a new food, acquaintance is the first step in enjoying and becoming familiar with contemporary music. To this end, this paper will present a brief biography of Carl Vine, an introduction to his three piano sonatas, as well as performance and practice suggestions for Piano Sonata No.2 (1997) from the viewpoint of a performer. In addition, the editorial misprints of the second movement of Piano Sonata No.2 will be discussed and an interview with Carl Vine will be referenced—a transcript of the full interview is cited in an appendix.
CHAPTER 2

BRIEF BIOGRAPHY

One of the most widely performed and commissioned composers of today, Carl Vine, was born in 1954 in Perth, Western Australia. He studied piano with Stephen Dornan and composition with John Exton at the University of Western Australia. Carl Vine became a talented performer as well as an articulate and gifted composer through various experiences in his childhood. His understanding of music as a performer helped him to compose more easily approachable pieces. Moving to Sydney in 1975, he worked as a freelance pianist and composer with a wide variety of ensembles, theatres and dance companies. He has given premiere performances of several Australian works for solo piano, and he has appeared as both a conductor and a pianist in Europe, the United Kingdom and the United States.

In 1979-89, Carl Vine, along with trombonist Simon de Haan, was co-founder of the contemporary music ensemble Flederman, which specialized in the performance of new Australian music. They performed widely both in Australia and abroad and

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presented many of Vine’s own works.\(^5\)

From 1980 to 1982, Vine was a lecturer in electronic music composition at the Queensland Conservatorium of Music. Vine first came to prominence in Australia as a composer of music for dance. He also composed six symphonies, four concertos, music for film, television theatre, electronic music and many solo and chamber works.\(^6\) Vine’s most acclaimed scores are *Poppy* (1978) for the Sydney Dance Company, *Elegy* (1985) for Flederman, *Café Concertino* (1984) for the Australia Ensemble, *Piano Sonata* (1990) for Michael Harvey and *Percussion Symphony No. 5* (1995) for the Sydney Symphony Orchestra with Synergy Percussion. His *Percussion Symphony* was recently released by ABC Classics Records, joining his "Three Symphonies" disc (Symphony No. 1-3) on the same label. "Chamber Music Volume I," featuring *Piano Sonata*, was released in 1992 by Tall Poppies Records, which also recently released *Inner World* (for cello and sampled cello) and *Five Bagatelles* for solo piano.\(^7\) He completed his first two feature films in 1993: *You Can’t Push the River* and *Bedevil*. The ATN-7 television mini-series “The Battlers” was screened in mid-1994, the soundtrack of which is also available on Tall Poppies Records.

Since November 2000, Vine has been the Artistic Director of Musica Viva Australia, the largest entrepreneur of chamber music in the world.\(^8\) He was awarded the prestigious 2005 Don Banks Music Award, the highest accolade that can be given to an

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\(^8\) Carl Vine. May 2010. [http://carlvine.com](http://carlvine.com)
artist by the Music Board of the Australia Council for the Arts. The award publicly honors an artist of 'high distinction' who has made an outstanding and sustained contribution to Australian music over a period of many years.\(^9\)

In 2005 Vine's *Cello Concerto* was awarded Best Performance of an Australian Composition at the 2005 Classical Music Awards, presented by the Australian Performing Rights Association (APRA) and the Australian Music Centre. The work was premiered in 2004 by Steven Isserlis and the Sydney Symphony Orchestra, conducted by Jiri Belohlavek.

In 2006, as a part of his continuing duties as artistic director of Musica Viva Australia, Carl Vine was appointed artistic director of the Huntington Estate Music Festival, Australia’s most prestigious and successful annual chamber music festival.\(^10\) In 2009, the West Australian Symphony orchestra played his *Symphony No. 7* in celebration of receiving the APRA-AMC Classical Music Award, an award recognizing the best performance of an Australian composition.\(^11\)

In 2010, Vine was granted an honorary degree of doctor of music from the University of Western Australia.\(^12\) He continued providing information technology services to select clients, when possible, until 2006.\(^13\) At present, Vine is a free-lance composer living in Sydney.\(^14\)

\(^9\) Ibid.
\(^10\) Ibid.
\(^11\) Ibid.
\(^12\) Ibid.
\(^13\) Ibid.
\(^14\) Ibid.
CHAPTER 3

INTRODUCTION OF THREE PIANO SONATAS

Carl Vine has completed three piano sonatas: Piano Sonata No.1 (1990), Piano Sonata No.2 (1997) and Piano Sonata No.3 (2007). The first Sonata and the second Sonata are quite similar in form and style, having arch form within only two movements, repetition of the same material within same movement, and some similar figures. On the other hand, the third piano sonata shows a different formation, having only one movement and being in rondo form. Although the third sonata shows diverse form with several different sections such as Fantasia-Rondo-Variation-Presto, it is possible to find some elements of Vine’s style, such as repetition of material. This chapter will focus on formal analysis of Piano Sonata No.1 (1990) and Piano Sonata No.3 (2007). Details concerning Piano Sonata No.2 (1997) will be studied in a later chapter.

3.1 Review of Piano Sonata No.1 (1990)

Piano Sonata No.1 (1990) is dedicated to Michael Kieran Harvey—who became the first Australian to win a major competition, the 1993 Inaugural Ivo Pogorelich International solo piano competition in Pasadena—and was commissioned by the Sydney Dance Company to accompany choreography by Graeme Murphy. The first dance
performance of Piano Sonata was in the Drama Theatre of the Sydney Opera House in May, 1992.\textsuperscript{15}

Many reviews acclaim the \textit{Piano Sonata No.1 (1990)} as the one of the major works and one of the most intense and virtuosic piano pieces of the twentieth century.

Jim Svejda mentions Vine’s Piano Sonata No.1 is great works in the form since Elliott Carter’s Sonata.

... his Piano Sonata of 1990 is one of the most significant works in the form since the great Piano Sonata of Elliott Carter. [Jim Svejda, The Record Shelf Guide to Classical CDs & Audio cassettes, - 4th Edition]\textsuperscript{16}

Alan Rich illustrates overall traits of the \textit{Piano Sonata No.1}

The work lasts some 16 minutes, and fills that time span with a sure and engrossing progression of ideas. The start is murky and mysterious: rolling, repeated quite chords seem to shape almost visual sculptures out of silence. Gradually the music takes on a more overt sense of motion: the second movement ends in an exhilarating display of pure virtuosity, without violating the narrative quality in the music that sweeps us along from the start. This is sure, intense, original music ... [Alan Rich, LA Weekly, Aug 19, 1994]\textsuperscript{17}

Michael Kieran Harvey describes the format and concise character of piano sonata No.1 in a program note from 1991.

Drawing on the lithe beauty and contrapuntal elegance of the Elliot Carter Piano Sonata (1946), the Piano Sonata by Carl Vine is a work characterised 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.

\begin{footnotes}
\item[15] Carl Vine. May. 2010. \url{http://carlvine.com}
\item[16] Carl Vine. May. 2010. \url{http://carlvine.com}
\item[17] Ibid.
\end{footnotes}
The 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.

In discussing the work, Vine is reticent about offering explanations for the compositional processes involved, feeling that these are self-evident, and indeed the work is definitely aurally 'accessible' on first hearing. However one of the main concerns in this sonata is the inter-relationship between disparate tempi, which is the undercurrent of the work and its principle binding element.\(^\text{18}\)

According to Yang, \textit{Sonata No.1} and \textit{Sonata No.2} can be divided into a loose ABA form. Breaking it down the small sections, \textit{Sonata No.1} is based on pitch center with double bars, tempo changes or modulations rather than on the harmonic relationship between sections.\(^\text{19}\) Table 1 shows a formal analysis of \textit{Piano Sonata No.1} as being in ABA arch form, broken down into a small group of sections. Diagram also shows pitch center of sections.

<table>
<thead>
<tr>
<th>Section A</th>
<th>Section B</th>
<th>Section A'</th>
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<tr>
<td>mm.1-104</td>
<td>mm.105-160</td>
<td>mm.161-193</td>
</tr>
<tr>
<td>Pitch center: A-C-G-B</td>
<td>E</td>
<td>A-C</td>
</tr>
<tr>
<td>mm.1-19</td>
<td>mm.20-49</td>
<td>mm.50-79</td>
</tr>
</tbody>
</table>

\(^\text{18}\) Ibid.
\(^\text{19}\) Eun-Kyoung Yang. “The piano sonatas of Carl Vine: a guideline to performance and style analysis” (D.M.A. doc, The Ohio State University, 2003), 21
3.1.1 The First movement of Piano Sonata No.1

Measures 1 to 19 show a slow introduction with chords. Many of the chords contain the interval of the fourth and lead into a melody with wide spaces in the left hand accompaniment.

Figure.1: mm.1-8 of Piano Sonata No.1
Measures 20 to 49 set up a change in meter and a tempo modulation and measure 30 develops with open fourths in the melody and chords in the right hand.
From measures 50 to 79, a tempo modulation and meter change come again with a leading virtuosic sixteenth-note passage with a sustained melody in the top voice.

Figure 5: mm.50-79 of Piano Sonata No.1

From measure 80 to 104, a tempo modulation and meter change lead into the main motive, to be recalled later in the beginning of the second movement. In measure 104, this ends with a glissando and forearm clusters, separated from the next section by a
In measures 105 to 147, this section shows changing meter again and virtuosic rhythms in the lower register. Toward the ending at measures 145 to 147, Vine gives an accelerando mark.
At measure 148 the main motives return again and finish with the glissando and forearm clusters. At measure 160, the forearm clusters come again and a double bar divides the sections like before. After the double bar, the opening tempo returns with a *Tempo primo* marking.
Measures 161 to 193 combine slow cadential writing with melodic writing. Measure 193 ends with a fermata over a whole note cluster.
3.1.2 The Second Movement of Piano Sonata No.1

Dr. Yang mentions that the second movement measure numbers continue from the first movement, which implies a sense of connection between the two movements.\textsuperscript{20} The ABA division in this movement becomes clearer in the B section, and departs from virtuosic writing entirely. The returning A section corresponds to the opening material in the first section A.\textsuperscript{21} Table 2 shows dividing sections by ABA for the second movement of Piano Sonata No.1.

\textsuperscript{20} Eun-Kyoung Yang. “The piano sonatas of Carl Vine: a guideline to performance and style analysis” (D.M.A. doc, The Ohio State University, 2003), 22
\textsuperscript{21} Ibid. 23.
Table 2: The Second Movement of *Piano Sonata No.1*

<table>
<thead>
<tr>
<th>Section A</th>
<th>Section B</th>
<th>Section A</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm.194-279</td>
<td>mm.280-309</td>
<td>mm.310-421</td>
</tr>
<tr>
<td>E-Bb</td>
<td>A-Bb</td>
<td>C-A-E-Eb-G#-C-E</td>
</tr>
<tr>
<td>mm.194-279</td>
<td>mm.280-309</td>
<td>mm.310-343</td>
</tr>
</tbody>
</table>

Diagram 2: The Second Movement of *Piano Sonata No.1*

The beginning of the second movement at measures 194 to 279 shows virtuosic sixteenth notes, recalling the motive in measure 96 of the first movement.

Figure 15: mm.194-279 of *Piano Sonata No.1*
Toward the end, in measures 276 to 279, Vine marks a *Molto Rallentando* with a double bar.

At measure 280, the tempo and meter change again. Leading up to measure 309, sustained lyrical writing appears with an ostinato chordal accompaniment pattern and free cadential style, with an accelerando back to a slightly faster tempo than the beginning of the second movement.
From measures 310 to 343, the opening material returns and develops into new material. The ending has a tone cluster and a double bar.
In measures 344 to 388, this section shows a development of fast sixteenth-note groups, culminating in a climax at measure 388. At the end of this is a change in meter and a double bar.
At measure 389, a second climax starts at the low dynamic level *pp* and at the lowest register of the keyboard, marking its way to the uppermost register in measure 414, marked *ffff*.

Figure 22: mm. 344-388 of *Piano Sonata No.1* (Continued)

Figure 23: mm. 389-415 of *Piano Sonata No.1*
At measure 416, the opening material of the first movement returns and the ending is in a slow tempo (*Morendo al fine*) at *pppp.*
Figure 27: mm. 418-421 of the Piano Sonata No.1 (continued)
3.2 The Piano Sonata No.3 (2007)

*Piano Sonata No.3* (2007) was commissioned by *The Gilmore International Keyboard Festival* and the *Colburn School* with the assistance of the Australian Government through the Australia Council, the country’s arts funding and advisory body. Elizabeth Schumann, recipient of the 2004 Gilmore Young Artist Award, gave the world premiere performance at Zipper Hall in Los Angeles, California on May 11th, 2007. In his program notes for *Piano Sonata No.3*, Carl Vine explains that this sonata is of a different format from the previous piano sonatas.

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, but 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 echoed thematic components from much that preceded it.\(^{22}\) Carl Vine, 19 January 2007.

*Piano Sonata No.3* uses a relatively intense format and repeatable structure within rondo form as seen in Vine’s other piano sonatas. This sonata can divide fairly simply, as the composer mentions. Based on four big movements, the small section can be divided into repetitions of material in each movement.

\(^{22}\) Carl Vine. May 2010. [www.carlvine.com](http://www.carlvine.com)
Table 3: The *Piano Sonata No.3*

<table>
<thead>
<tr>
<th>Fantasia</th>
<th>Rondo</th>
<th>Variation</th>
<th>Presto</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm.1-128</td>
<td>mm.129-214</td>
<td>mm.215-280</td>
<td>mm.281-456</td>
</tr>
</tbody>
</table>

Table 4: Sub-Sections of the *Piano Sonata No.3*

<table>
<thead>
<tr>
<th>Fantasia</th>
<th>Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm.1-14</td>
<td>mm.15-48</td>
</tr>
<tr>
<td>C-G#</td>
<td>E-Eb</td>
</tr>
<tr>
<td>mm.129-149</td>
<td>mm.150-193</td>
</tr>
<tr>
<td>D</td>
<td>D-A</td>
</tr>
<tr>
<td>mm.215-222</td>
<td>mm.223-228</td>
</tr>
<tr>
<td>Eb</td>
<td>C</td>
</tr>
<tr>
<td>mm.281-369</td>
<td>mm.370-402</td>
</tr>
<tr>
<td>C</td>
<td>A-Eb-F#-Bb-Eb-Bb</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Rondo</th>
<th>Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm.49-96</td>
<td>mm.237-254</td>
</tr>
<tr>
<td>Ab-Eb-Bb-A</td>
<td>Eb</td>
</tr>
<tr>
<td>mm.97-128</td>
<td>mm.255-264</td>
</tr>
<tr>
<td>D</td>
<td>Db</td>
</tr>
<tr>
<td>mm.265-280</td>
<td>mm.403-436</td>
</tr>
<tr>
<td>Bb</td>
<td>D-C-Eb-Ab-B</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Variation</th>
<th>Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm.215-222</td>
<td>mm.223-228</td>
</tr>
<tr>
<td>Eb</td>
<td>C</td>
</tr>
<tr>
<td>mm.281-369</td>
<td>mm.370-402</td>
</tr>
<tr>
<td>C</td>
<td>A-Eb-F#-Bb-Eb-Bb</td>
</tr>
<tr>
<td>mm.281-369</td>
<td>mm.370-402</td>
</tr>
<tr>
<td>C</td>
<td>A-Eb-F#-Bb-Eb-Bb</td>
</tr>
<tr>
<td>mm.281-369</td>
<td>mm.370-402</td>
</tr>
<tr>
<td>C</td>
<td>A-Eb-F#-Bb-Eb-Bb</td>
</tr>
</tbody>
</table>

Diagram 3: Fantasia of *Piano Sonata No.3*

Diagram 4: Rondo of *Piano Sonata No.3*
The beginning of the Piano Sonata No.3 is in fantasia form with three layers of voices each in a treble and bass clef. As in the beginning of the Piano Sonata No. 1, the chordal gesture is contained in the bottom voice, with a free melodic top voice. Figure 28 shows the three-layer texture of the beginning of Piano Sonata No.1 and Piano Sonata No.3.

Figure 28: mm. 1-8 of Piano Sonata No.1
At measure 15, we see more motion in the left hand accompaniment and a freer melodic idea in the right hand. Later this eight-measure idea comes back with exactly the same texture at measure 33. Figure 30 shows a triplet accompaniment with the main melodic line in the top.
As the tempo and meter change, the idea comes in at measure 97 right before the rondo section. Figure 32 shows another idea which starts at measure 97. In addition, the rhythmic gesture is kept in the next section, the rondo part.

The rondo section begins in 4/4 meter, and the tempo changes again without a break. In the left-hand rhythmic gesture, the percussion-like eighth note accompaniment
is suggested right before rondo section. Figure 33 shows the left hand repeated accompaniment with the melodic line at the beginning of the rondo section.

Interestingly, the thirty second fluid passage with the top voice in the both hands from measure 183 to 186 echoes the beginning section of Piano Sonata No.2. It looks like a shortened gesture of certain parts of Piano Sonata No.2. Figure 34 shows a similar pattern to the first movement of the Piano Sonata No.2.

Figure 33: mm. 129-133 of Piano Sonata No.3

Figure 34: mm.183-187 of Piano Sonata No.3
Figure 35: mm.30-33 of the first movement of *Piano Sonata No. 2*

At measure 215 the variation section starts with chordal motion and several times changes meter with small sub-sectioned variation. Toward end of this section, the chordal motion returns with broken chords. Figures 36 and 37 show the beginning and the ending of the variation and several sub-sections.

Figure 36: mm. 215-220 of *Piano Sonata No.3*
Figure 37: mm.227-230 of *Piano Sonata No.3* (Continued)

Figure 38: mm. 237-238 of *Piano Sonata No.3* (Continued)

Figure 39: mm. 272-280 of *Piano Sonata No.3*
The last section is *presto* and in clear ternary form like ABA. Carl Vine’s trait of bringing back previous material can be seen in this part. At the beginning of this section, rapid sixteenth notes move with a repeated pounding A in left hand. This A material comes back at the measure 403. Figure 40 shows the beginning of the *presto* section.

![Figure 40: mm.281-286 of Piano Sonata No.3](image)

The middle section of ternary form starts at the measure 364 with a change in meter and tempo. Figure 41 shows beginning of the middle part of the *presto* section.

![Figure 41: mm.364-365 of Piano Sonata No.3](image)
At measure 403, the beginning material comes back with the exact same gesture, and the short coda shows a chordal gesture like very beginning of the sonata. The three-staff chordal gesture and alternating-hands scale especially remind one of Piano Sonata No.2 from measure 485 to 486. Figure 42 shows the returning material and Figure 43 shows the coda.

Figure 42: mm. 403-406 of Piano Sonata No.3

Figure 43: m.449-456 of Piano Sonata No.3

Figure 44: m 485 of the second movement of Piano Sonata No.2
CHAPTER 4

PIANO SONATA NO.2 (1997)

4.1 Musical Interpretive Guidelines

The Piano Sonata No.2 was written in 1997. It had its world premiere at the Sydney Festival in 1998 by Michael Kieran Harvey, who was the first Australian to win the 1993 Inaugural Ivo Pogorelich International solo piano competition, a major competition held in Pasadena, California. In the program note, Carl Vine describes the organic elements of his second sonata:

I wanted the new work to have a far more solid structure than the first sonata, which evolves organically over its entire span. After a declamatory introduction, the first movement is in two clear halves. The first relies on a perpetually roving left hand part over which a variety of gestural material is developed. The second is a slowly repeating 'ground bass' which accompanies bell-like sonorities and free-form melody in the right hand. The second movement features fast motoric rhythms with a strong jazz influence and jarring syncopations. The centre of the movement drops suddenly to half tempo to explore the 'dreamier' side of the same material before returning with a climactic recapitulation. Piano Sonata No. 2 was commissioned by Graeme and Margaret Lee, Michael Kieran Harvey, and the Sydney Festival.\(^3\)

\(^{23}\) Carl Vine. May 2010. www.carlvine.com

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As Vine mentions, his second sonata consists of only two movements, like his first sonata. This two-movement style is far removed from the traditional sonata form. The New Grove dictionary defines ‘Sonata’ as “a term used to denote a piece of music usually but not necessarily consisting of several movements, almost invariably instrumental and designed to be performed by soloist or a small ensemble.”

Throughout different time periods, the definition of sonata form has changed depending on the historical period. For example, the sonata developed into a multi-movement form with three or four movements with particular characteristics during the Classical Era. Generally, the first movement is in sonata-allegro form. The second movement usually contains a slow section, but it sometimes appears as a scherzo in four movement format. The third or fourth movement often comes as a rondo. Areas in a specific key relationship within and between the movements of the cycle are usually characteristic of the classical sonata form.

However, in the romantic period, the term ‘sonata’ referred to a larger variety of pieces rather than just itself as in the classical period, often connected by motivic and literary associations. For example, Schubert’s Wanderer Fantasy in C major D.760 is composed in sonata form while Liszt's Consolation is as well, on an even larger scale. In the twentieth-century, the use of the term ‘sonata’ becomes even further removed from its traditional concept of form and style.

In this vein, Carl Vine's *Piano Sonata No. 2* is an expansive and technically difficult work. He uses the title “Sonata” as a tool in his musical language for a more liberal way of developing his extensive ideas and musical imagination.

The sonata consists of two movements to be played *attaca* (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. Each section is sub-sectional which is divided by double bar line. As with any piece of music that one performs, it is essential to analyze the formal structure of the piece. It helps to know in advance what the musical materials are and how the sections are constructed in order to learn the piece. Especially, recognition of repeated musical material saves much time and unnecessary work for the individual when in the learning stages of a work of this scope.
4.2 The First Movement of *Piano Sonata No.2*

The first movement of Vine’s *Piano Sonata No.2* consists of two parts with a long introduction which is comparable to the introduction of his first sonata. The first movement can be divided into sections using as a guide the double bars as written by the composer. An overview of the form is given in Table 5 below:

Table 5: The First Movement of *Piano Sonata No.2*

<table>
<thead>
<tr>
<th>Introduction</th>
<th>Section A</th>
<th>Section B</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm.1-28</td>
<td>mm.29-130</td>
<td>mm.131-194</td>
</tr>
<tr>
<td>Bb</td>
<td>A-E</td>
<td>A-Eb-Gb</td>
</tr>
</tbody>
</table>

Diagram 7: The First Movement of *Piano Sonata No.2*

The A and B sections can be divided into sub-sections by the double bar lines. Table 6 gives the sub-section of the A section and Table 7 gives the sub-section of the B section.
Table 6: Section A of the First Movement of *Piano Sonata No. 2*

<p>| | | | | | |</p>
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<thead>
<tr>
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<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>b</td>
<td>a'</td>
<td>c</td>
<td>d</td>
<td></td>
</tr>
<tr>
<td>mm.29-62</td>
<td>mm. 63-78</td>
<td>mm. 79-102</td>
<td>mm. 103-106</td>
<td>mm.107-130</td>
<td></td>
</tr>
</tbody>
</table>

Table 7: Section B of the First Movement of *Piano Sonata No. 2*

<p>| | | | | | |</p>
<table>
<thead>
<tr>
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<th></th>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>e</td>
<td>f</td>
<td>g</td>
<td>h</td>
<td>g</td>
<td>i</td>
</tr>
<tr>
<td>mm.131-138</td>
<td>mm.139-154</td>
<td>mm.155-162</td>
<td>mm.163-172</td>
<td>mm.173-180</td>
<td>mm.181-194</td>
</tr>
</tbody>
</table>

In the introduction, opening octaves with both hands create a short prologue before a freely expanding arpeggio section. The first eight measures, which refer to figure 45 featuring large octave leaps, come like a horn call.

After that, intense thirty second note passages in both hands in measures 9 through 18 evoke the sound of a flowing harp.

This is followed by slow chordal gestures with a tempo change in measures 19-28. This section briefly introduces new ideas with techniques such as chordal motion and
fluid arpeggiation, both of which become main materials and styles later in the movement.

Figure 45: mm. 1-8 of *Piano Sonata No.2*

Figure 46: m.9 of *Piano Sonata No.2*

Throughout measures 29-78, driving rhythmic passages progress toward the climax; this sweeping passage dominates most of section A in the first movement.
Measures 79 through 106 recall the same material from measure 29.

Measures 107-130 feature a free-fantasy style that recalls melodic ideas from measure 55.
This section is very difficult to play and memorize not only due to the technically difficult scalar passage in the left hand, but also due to the need to musically sing with the right hand. Fortunately, scalar passages in the left hand are often repeated in later measures. Specially, measures 111 and 112 show the exact same material.
With a change in both tempo and meter, measure 131 starts a differing texture from that of the former section, and its melody moves with an rhythmic ostinato-like figuration.

Figure 53: mm. 131-133 of Piano Sonata No.2

Measure 163 starts free linear melodies on the top of the right hand based on chordal texture.

Figure 54: mm. 163-166 of Piano Sonata No.2
With *a tempo* marking, measures 181 to the end of the first movement show more free melodies and a huge dynamic range from *f* to *pppp*. This dynamic range makes an effective sound—like landing and resting after a long journey.

![Figure 55: mm. 181-182 and mm. 191-194 of Piano Sonata No.2](image)

**4.3 The Second Movement of Piano Sonata No.2**

In the second movement, the measure numbering continues as in the first and the two movements are strongly combined by the marking ‘quasi-attaca.’ Like the first movement, the second movement can be clearly divided by section and consists of an arch form with introduction and coda. The ideas of section A return after section B.
Table 8: The Second Movement of *Piano Sonata No.2*

<table>
<thead>
<tr>
<th>Introduction</th>
<th>Section A</th>
<th>Section B</th>
<th>Section A'</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm.195-232</td>
<td>mm.233-364</td>
<td>mm.365-423</td>
<td>mm.424-462</td>
<td>mm.463-489</td>
</tr>
<tr>
<td>C-A</td>
<td>A-C-A</td>
<td>Db-C-Bb-A-E</td>
<td>A-C</td>
<td>C-A</td>
</tr>
</tbody>
</table>

Diagram 8: The Second Movement of *Piano Sonata No.2*

Measures 195 through 244 consist of an introduction in the second movement with a short prologue-like section that recalls the first movement's prologue. This section, however, shows a development and expansion of the rhythm.

Figure 56: mm. 195-199 of *Piano Sonata No.2*

Figure 57: mm. 222-223 of *Piano Sonata No.2* (Continued)
After the introduction, a ruthless sixteenth-note figuration starts, full of energetic and motoric figurations in the left hand throughout section A.

Figure 58: mm. 232-235 of Piano Sonata No.2

The B section begins at measure 365 with a cadential and improvisational style, with tempo changes marked at half tempo.

Figure 59: mm. 365-370 of Piano Sonata No.2

There is also a repetition of the slow figuration without transition with an irregular meter in measures 377 through 380.
After measure 424, the same material from measure 235 comes back as a repetition of Section A.

Towards the ending, the texture becomes thick with continued arpeggios and chordal progressions. The movement ends with a poly-chordal tremolo a C major
and F# major with accented quartal harmony and A sonority chords.

Figure 62: mm. 487-489 of *Piano Sonata No.2*
CHAPTER 5

Performance and Practice Suggestions for Sonata No.2 from the Viewpoint of a Performer

5.1 Overview of Technical Problems

As shown through previous examples and a discussion of its structure, the first movement of Sonata No.2 consists of three main techniques: fast scales, large interval arpeggios, and chordal progressions. In addition, large leaps of single notes and entire chords, chromatic clusters, glissandi, rhythmic complexity, and extreme changes in dynamics make it very difficult to perform.

Generally, from a pedagogical standpoint, the technique issue itself can be addressed to the performer, who needs to have good control over their body and fingers to execute properly the fast scales, wide dynamic changes, accurate touch, and precise rhythmic balance. However, technique and musical interpretation cannot be thought of apart from one another. Technique should be considered when attempting to interpret the music.

On the other hand, a performer can get a sense of the musical idea and the
technique involved from comparing a variety of performances when they study the music. Indeed, comparing various ideas and methods from other musicians can be helpful to musicians—especially to those who study contemporary music. Studying the most recent contemporary music is hard because one can rarely find information about new music. Thus, in this chapter, the technical problems of Sonata No.2 will be discussed in detail, using suggestions based on a performer’s view to improve understanding, to provide a source of comparison, and to offer pedagogical ideas.

5.1.1 Practice suggestions for the first movement of Piano Sonata No.2

As mentioned in the previous chapter, the introduction of Sonata No.2 is longer than that of Sonata No.1. According to the interview with Carl Vine, the first eight measures of the introductory section are like a wakeup call.

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.\textsuperscript{25}

One of the main technical difficulties is playing the large octave leaps that cover such a wide range of the keyboard register. In the first eight measures, one should focus on how to prepare between the octaves so as to avoid frequently missing notes since the passage is saturated with dissonance. The performer can hear almost glissandi sound for

\textsuperscript{25} Carl Vine Interview. Appendix B., p. 12.
wide range of octaves. Also, these measures can be practiced with only the right hand, first with just the thumb playing the lower note of the octaves, and then with the pinky finger playing the top note of the octaves, rather than playing full octaves in both hands. This enables the performer to more easily discover the interval pattern. For example, the first four measures contain Bb – C – Ab – G - F# - A – G# - D# - D – F# - E – C – F – B – C#. From a performance standpoint, knowing the F# comes back again in the lower register in the third measure can help one avoid a memory slip.

The issue of pedaling can also be discussed in this introduction. In the first measure, the fourth note, G, is to have a new pedal, but the pedal marking appears a little later than the marks for most of the other notes. Like this G, the D in the second measure and the C# in the fourth measure show the same type of marking.

Carl Vine mentions that there is some flexibility in the pedal changes, depending on the acoustics of the piano and of the hall in which the performer plays.

Yes, so in fact I’m quite flexible about pedaling. It depends on the acoustic you’re playing in, and the piano. So if you are playing in a very resonant acoustic, I would say absolutely. If it’s dry, I would say more like that.26

Figure 63 provides a suggestion for right hand practice and for pedaling.

---

From measure 9 to measure 28, the main material of the first movement is presented in a passage of fluid thirty-second notes in conjunction with a thick chord progression. Later, these materials are extended into a whole movement.

For the fast fluid passage, the performer needs to know that each hand plays a different chord and how the top voice moves. Measure 9 begins with D major in the right hand and Db major in the left hand and is followed by C minor in the right hand and Cb major in the left hand, F minor against C# minor, and D major against Eb major. Then, Vine forms larger gestures with quarter note top voicing to create the melodic line A-G-A-C-D.

To communicate the long phrase line, the performer also must avoid putting unnecessary accents in the left hand. Indeed, Vine put the dynamic markings in terms of the phrasing of the top voice. Figure 64 illustrates the different chords, the top voicing, and the dynamic markings.
One of the main technique problems is a large interval filled in with a long arpeggio; this needs to be practiced many times in order to find the best possible fingering. This depends on various conditions, as well as the shape of the performer’s hands. However, a general rule of good fingering is to use groupings of the same pattern. Figure 65 shows one possible fingering pattern. The same pattern begins a similar passage and uses a comparable fingering.
Measure 51 (Organized in sextuplets): 5-3-2-1-3-2, 1-5-4-3-2-1, 2-1-2-3-5-1, 2-3-5-1-2-3

Figure 66: m.55 of Piano Sonata No.2

Measure 55: 5-3-2-1-5-3, 2-1-5-3-2-1, 5-1-2-3-1-2, 1-2-3-5

Measures 67 and 68 have a repeating pattern of sixteenth-note sextuplets in the left hand. In contrast, measure 68 shows a sudden register change to the bass clef in the right hand, which provides the main melody. The performer can switch hands here for a more comfortable playing position, rather than crossing hands.

At measure 69, the player must prepare to go back to the treble clef, returning each hand to its previous position. Regardless of how he chooses to execute this passage, the performer should always be aware of the primary melodic material and provide the appropriate balance between the main melody and the accompaniment.
Section A-d, which is the last part of section A, is one of the most difficult parts of the first movement of Sonata No.2. Fast and fluid passages in the left hand keep coming back with the melody line of the right hand. In this section, the decision about finger numbers is of utmost importance for skillful execution and more musical sound. However, the performer should consider the left hand to be a free gesture that does not get in the
way of the main melody line in the right hand. Figure 68 suggests two possible fingerings for measure 110. Other similar passages can apply slightly different fingerings, depending on the preference of the performer.

![Figure 68: m.110 of Piano Sonata No.2](image)

First suggestion (Grouped in quintuplets): 5-2-1-3-1, 3-2-1-5-4, 3-2-1-3-2, 1-5-4-3-2, 1-2-3-4-5, 1-2-3-1-2, 3-4-5-1-2, 3-1-2-3-5

Second suggestion: 5-2-1-3-1, 3-2-1-3-1, 3-2-1-3-2, 1-3-1-3-2, 1-2-3-1-2, 3-1-2-1-2, 3-1-2-3-1, 2-3-4-1-2

Section B begins at measure 131 and the musical material consists of thick bell-like chord progressions. Three-layer textures in the style of Ravel create different effects of resonance.

To achieve an appropriate timbral effect, the performer should consider each voice. The composer put a solo marking for the main theme in the middle voice at measure 147, and the main theme moves to the top staves later in the B section. The performer should be aware of the solo part throughout the B section.
Figure 69 shows the three staves with a solo marking in the middle part. The performer can practice using various combinations of the staves, such as the two top staves without the solo part in the middle voice. Later, the performer can add the solo part without the bass chords. The performer should be aware of rhythmic ostinato figurations with the distance between the bass and the other staves in order to prevent hesitation in finding the right register because of the wide range of the texture.

Figure 69: mm.147-150 of Piano Sonata No.2

Since Vine uses a lot of large harmonic intervals, such as ninths and tenths, the performer can divide these chords between both hands. Figure 70 shows how to separate these chords so that the right hand can participate in both the voicing of the chord and in the execution of the top melody line. The Eb of the Ab chord can be played with the right hand on the downbeat of measure 187, and the Db of the ninth-chord in measure 189 can also be played with the right hand.
5.1.2 Practice suggestions for the second movement of Piano Sonata No.2

As already mentioned, the second movement begins immediately after the end of the first movement with the marking quasi attacca. The main difficulties in the second movement include numerous meter changes, modified rhythmic gestures, and fast running passages.

The first nine measures of the second movement already include five meter
changes, moving from 7/8 to 8/8, 7/8, 5/4, and 4/4. However, the performer should keep the same rhythmic pulse. Although the composer indicates a \( p \) marking with \textit{marcato} to emphasize the main melody and the rhythmic pulse, the performer should consider adding additional dynamics to avoid a nonmusical sound. One general rule for dynamics is to crescendo when the notes ascend and decrescendo when the notes descend. Figure 71 shows the beginning of the second movement and some dynamic suggestions for these measures.

![Figure 71: mm. 195-203 of Piano Sonata No.2](image)

From measures 204 to 221, the meter changes again through the use of accelerando. The triplet half notes in measure 213 form an especially tricky rhythmic gesture because, although they are still notated in a 4/4 meter, the rhythmic motion
changes compared to previous measures. The performer should notice the groupings of notes and can practice only the top voice in order to achieve the exact rhythmic motion. The performer can also simplify the tricky rhythms by placing a small emphasis on the top voice. Figure 72 shows the changing rhythmic gestures and the top voice.

Figure 72: mm. 208-214 of Piano Sonata No.2

Quartal chords are one characteristic of Carl Vine’s music. Recognizing the kind of chords that are present is helpful for understanding the music and for memorization. Measures 222 and 224 are a good example of using the exact same quartal chords in the right hand. Measure 224, in particular, uses jazzy rhythm and quartal chords in the right hand one octave higher, played in a pointillistic manner against the left hand’s moving
motion of sixteenth notes. Figure 73 shows the same quartal chords in measures 222 and 224. The performer should recognize in advance that these are the same chords, enabling him to prepare for the sudden rhythmic modification with proficiency. Indeed, for that rhythmic modification with tempo and meter change, performer should practice between measures such as between measure 223 and 224 and between measure 224 and 225.

Figure 73: mm. 222-226 of Piano Sonata No.2

One of the most difficult rhythmic passages starts from measure 237 to 240. Like the previous rhythmic gesture, this passage also uses pointillism in the right hand against a regularly repeating running sixteenth-note pattern in the left hand. The trickiest spot involves the irregular rhythmic gestures. Figure 74 shows how the structure contains both
regular and irregular patterns. The performer should be aware of the seventh-chords and syncopation in the right hand. Also, the performer can practice rearranging the rests and notes in the right hand part to simplify and adjust the rhythm.

Figure 74: mm. 237-240 of *Piano Sonata No.2*

Figure 75: Simplifying revised rhythm mm.237-240 of *Piano Sonata No.2*
As mentioned before, pointillism reaches its climax from measure 254 to 257 with chromatic clusters. Like in the previous part, the left hand still plays regular running sixteenth notes while staccato chromatic clusters in the right hand create characteristic sounds.

Figure 76 shows the chromatic clusters. The performer should be careful when playing these staccato chromatic clusters to avoid hurting his hand and practice this cluster by slapping for effective sound.

![Figure 76: mm. 254-256 of Piano Sonata No.2](image)

Interestingly, Carl Vine sometimes applies the same chords with different techniques in both hands. For instance, measures 277 to 280 display the same harmonies in both broken and blocked forms. Figure 77 shows how Vine uses the same chords in
different positions. The performer’s awareness of these patterns can help him more easily prepare the music.

Figure 77: mm. 277-280 of *Piano Sonata No.2*

The overlapping figure of the accompaniment and main melody through measures 404 and 405 is one of the hardest parts of the second movement to play proficiently since the thirty-second note accompaniment in the left hand covers such a wide register. Figure 78 shows a Ravel-like passage covering a wide range, the main melody, and changing clef signs. The performer can play some of the left-hand accompaniment parts with the right hand. For instance, F# and C#-G-E-C# can be played with right hand in measure 405. Indeed, vertical line will be helpful marks for recognizing rhythmic pulse of exact
beats since quintuplets in the measure 404 make performer easy to confuse where the exact beat is.

Figure 78: mm. 404-405 of Piano Sonata No.2

The coda section of the second movement is also extremely difficult to play and has a lot of leaping motion in the left hand. Knowing the chord progressions is one method of approach that will help save practice time. One example is the C minor – G minor – Triton progression in measures 463, 464 and 465 in the bass clef part. At the same time, Eb minor- C# minor- Bb minor is found in the treble clef part. Figure 79 shows these two chord progressions.
Measure 475 consists of a B-flat minor-major seventh chord arpeggio in sextuplets. This arpeggio can be played with both hands, separated by groupings of four notes, such as A - Bb -Db- F. One possible fingering the performer could use is (l.h.) 5-4-2-1 (r.h.) 1-2-3-5. Figure 80 shows how to divide the scale between the two hands.
In measures 484 to 486, two scales are doubled at the sixth. The left hand plays the C melodic minor scale, while the right hand plays the F# melodic minor scale. The performer must decide on the most profitable fingering. One suggested fingering is to use 3-4-5-3-4-5 for the top voice of the right hand and 5-4-5-4-3-5 for the bottom voice of the left hand.

Figure 81: mm. 484-486 of Piano *Sonata No.2*
Measure 487 contains a tremolo between a C major and an F# major chord. The last measure finishes with a quartal harmony and an open fifth chord on A. The performer should consider his or her hand position for the poly-chordal tremolo because of its higher register.

Figure 82: mm. 487–489 of *Piano Sonata No.2*
5.2 Editorial Errors in Sonata No.1 and No.2

On his website, Carl Vine reports that errors are present in the first and second movements of Piano Sonata No.1. Vine notes the errors in the following manner.

**Sonata No.1**  
**NOTE:** Two versions of the score have been produced in 1990 and 2003 respectively. Both contain errors.  
**1990 version**  
Page 26, measure 328 (RH): the octave A’s should be flat, not natural  
**2003 version**  
1st mvt: measure 8 (RH): E should be E-flat  
measure 46 (RH): last chord, both B’s should be B-flat (B-natural in m.47)  
measure 170 (RH): second note should be E-flat, not E-natural\(^{27}\)

Figures 83 through 84, shown below, are from the 1990 version. Therefore, m.328 in Figure 83 shows the error, but the rest of the figures are correct in this version.

\(^{27}\) Carl Vine. May 2010. [www.carlvine.com](http://www.carlvine.com)
Figure 83: m.328 of the Second Movement of Piano Sonata No.1

Figure 84: m.8 of the First Movement of Piano Sonata No.1

Figure 85: m.46 of the First Movement of Piano Sonata No.1
Figure 86: m.170 of the First Movement of *Piano Sonata No.1*

*Piano Sonata No.2* and *Piano Sonata No.3* are published by Faber Music instead of Chester Music, who published *Piano Sonata No.1*. In his interview, Carl Vine mentioned why he changed publishers.

HK: One interesting question for me is: The first sonata you published with Chester, but the later is the Faber Music. Are there any reasons for the change in publishers?

CV: Yes. Chester Music was a very old English company; well, a hundred years old. It was bought up by an American company, Music Sales. And Music Sales owns the Beatles. It goes and buys complete sets of repertoire, and it bought Chester Music. I gave it two years under the new management. Chester Music had a staff I think of about sixteen; Music Sales bought it, and they had a staff of three. There’s no promotion, there’s no editing stuff. They just cut it in the back. The fellow who used to run Chester Music; he left, he went to Faber Music. And he said “come to Faber Music, if you like.” So that’s why. (pause) And as an example of Chester Music: my best selling music is the first piano sonata. They released a facsimile of my original score for fifteen years. They would have made a fortune selling copies. They didn’t release a fully published version of my score for fifteen years. So it took them that long to work on a score I’d given them in 1990. So I thought that was very silly.28

One interesting issue is that there are also some printing errors in the second movement of Faber edition of *Piano Sonata No.2*. My study of *Piano Sonata No.2*, I used two copies of music: one is a library copy from Indiana University which was reprinted and had no errors and the other copy which contains errors was shipped directly from Faber Music Limited in England. Acknowledged the errors such as notes and

accidentals can be founded in the Chester edition of Piano Sonata No.1. The corrected errors of Piano Sonata No.1 were already displayed on his website However; he was unaware of printing errors in the second movement of Piano Sonata No.2. Interestingly, the errors were in only the second movements of both Piano Sonata No.1 and Piano Sonata No.2

HK: By the way, I bought this copy, and I know that it’s from a few years ago. But there are some editorial problems.

CV: There are errors; they’re on my website, if you look under “piano sonata.” There are only about four of them, really.

HK: Yes, maybe, in the second movement.

CV: In the second movement.

HK: There are missing notes. Are they just errors, or intentionally…

CV: No, it’s just a mistake. But if you can tell me what they are, I would love to know it. Because you only find out from people playing it. Which is how I found out, and I thought I’d put them on my website, and you might find them. So at least with this one…

HK: This one is copied from the university.

CV: Can I have a look at it? Sometimes they’ll redo it in Sibelius; this is Finale. There’s the jazz bit. I’m using a different system now, but that’s the only edition.29

Mr. Vine was clearly interested in the "missing notes" of what we found later to be a 2nd printing by Faber. However, at the time of this interview, I was unable to give him the exact measure numbers due to the fact that I was only in possession of the 1st printing of this sonata. After returning to the states, I compared my score against my

adviser's because she had actually worked off the 2nd printing and discovered the discrepancies. We quickly reported the errors to Mr. Vine on November 11th 2010, and he uploaded an "errata" page to his website on November 12th 2010

http://members.iinet.net.au/~carlvine/index.cgi?cv=pfson2_missing.30 This started a chain reaction, and Faber music began working on making the corrections, though certainly there are still copies in circulation. Though the matter was resolved through these aforementioned means prior to the publication of this document, the discovery of these printing errors have their basis in this document.

Each figure contains two versions of the score. The first is the misprinted score and the second is the corrected version. In Figure 87, one will notice the missing notes and the missing dynamic mark pp.

Figure 87: Measure 293 of Piano Sonata No.2

Measure 298 is missing the tied Ab in the right hand.

Figure 88: Measure 298 of Piano Sonata No.2

Measure 306 omits the right hand part and the dynamic marks mp and f.

Figure 89: Measure 306 of Piano Sonata No.2
In measure 417, the thirty-second notes in both hands are missing.

Figure 90: Measure 417 of Piano Sonata No.2

In measure 429 the seventh-chord in the third beat is missing, as well as the eighth and quarter rests.

Figure 91: Measure 429 of Piano Sonata No.2
In measure 438, rests and the chromatic cluster in the third beat are missing.

Figure 92: Measure 438 of *Piano Sonata No.2*

In measure 489, the last A sonority chord is missing in the right hand.

Figure 93: Measure 489 of *Piano Sonata No.2*
CHAPTER 6

CONCLUSION

Through the observation of the three piano sonatas of Carl Vine, one can see that the sonatas share many interesting and similar aspects, as shown by the numerous figures and examples that appear throughout this document. The piano sonatas of Carl Vine simultaneously reflect both traditional practices and some of the newer techniques of the twentieth-century. He uses the term “sonata” as the form in which he expresses his musical idea, but he combines this traditional format with twentieth-century elements such as chromatic clusters, jazz rhythm, and quartal harmony.

Indeed, although his music applies many common features such as fast fluid scale passages, wide octave leaps, extreme dynamic changes, chordal gestures, and harmonic tremolo, Vine’s music represents a unique musical character. In addition to these features, the following characteristics are found in each of Carl Vine’s piano sonatas: free and fluent melodic voicing, an energetic and percussive rhythmic section, and a variety of tone colors.

According to Vine’s interview, he tried to make his piano music technically challenging enough to avoid being too easy for the pianist, but it still had to be playable. If a performer can understand his intention through this statement, then the player will
find a way to work out the technical difficulties of each section.

Many famous musical works did not become popular after their first performance. A lot of new music is introduced and experienced by a single performer and becomes familiar to only the performing individual and his immediate audience.

For this reason, many performers are intolerant when they first approach contemporary music. Some are afraid to approach something they do not know and have not had much experience learning a new piece, and this makes them afraid of performing new music. Only a performer has the opportunity to introduce new music by studying and playing it. Therefore, the performer should find the right practice approach and include various analytical interpretations to enable the performer to convey the new music with the proper interpretation and the technical excellence necessary for a successful performance.

For these reasons, this document can be used to provide help to anyone wishing to study, practice, and ultimately perform Carl Vine's piano sonatas. Though performance and practice suggestions offered in this document, and based on the author's own performance experience, it is hoped that provides a model against which to compare one's own experience in their own study. Furthermore, it is important for a pianist to familiarize his or herself with the works of the composer, written around the same time, in different mediums, such as orchestral and chamber music. Invaluable insight can be gained as to how the composer was thinking and hearing in terms of sound, timbre, tonal palette, and instrumental color. Ideally, then, this insight can inspire the pianist to apply a variety of tone and color in solo piano works. One problem of studying Carl Vine’s
orchestra music is that most of recording and scores of orchestra music has not been released broadly outside of Australia. Since it is not easy to listen to his orchestra music, one possibility is to perform his chamber music or duo music. It is hoped that the offerings in this document, enhanced by the study of Vine's broader repertoire, will attract more pianists and musicians to the further study of Vine's music, and that his music will become canonized.
## APPENDIX A

**Table of Sections for Three Piano Sonatas**

### Piano Sonata No.1

**Table 9: The First Movement of Piano Sonata No.1**

<table>
<thead>
<tr>
<th>Section A</th>
<th>Section B</th>
<th>Section A’</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm.1-104</td>
<td>mm.105-160</td>
<td>mm.161-193</td>
</tr>
<tr>
<td>mm.1-19</td>
<td>mm.20-49</td>
<td>mm.50-79</td>
</tr>
<tr>
<td>mm.20-49</td>
<td>mm.50-79</td>
<td>mm.80-104</td>
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<tr>
<td>mm.50-79</td>
<td>mm.80-104</td>
<td>mm.105-147</td>
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<tr>
<td>mm.80-104</td>
<td>mm.105-147</td>
<td>mm.148-160</td>
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<tr>
<td>mm.105-147</td>
<td>mm.148-160</td>
<td>mm.161-193</td>
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</table>

**Table 10: The Second Movement of Piano Sonata No.1**

<table>
<thead>
<tr>
<th>Section A</th>
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<th>Section A</th>
</tr>
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<tr>
<td>mm.194-279</td>
<td>mm.280-309</td>
<td>mm.310-421</td>
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<td>mm.194-279</td>
<td>mm.280-309</td>
<td>mm.310-343</td>
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<td>mm.310-343</td>
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<td></td>
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<td>mm.344-388</td>
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<td></td>
<td></td>
<td>mm.389-415</td>
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<td></td>
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<td>mm.416-421</td>
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Table 11: The First Movement of Piano Sonata No.2

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<thead>
<tr>
<th>Introduction</th>
<th>Section A</th>
<th>Section B</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm.1-28</td>
<td>mm.29-130</td>
<td>mm.131-194</td>
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Table 12: Sub-sections of Section A of the First Movement

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<tr>
<td>a</td>
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Table 13: Sub-section of Section B of the First Movement

<table>
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<tr>
<td>e</td>
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Table 14: The Second Movement of Piano Sonata No.2

<table>
<thead>
<tr>
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<th>Section B</th>
<th>Section A’</th>
<th>Coda</th>
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<tr>
<td>mm.195-232</td>
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<td>mm.365-423</td>
<td>mm.424-462</td>
<td>mm.463-489</td>
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Piano Sonata No.3

Table 15: The Piano Sonata No.3

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<th>Fantasia</th>
<th>Rondo</th>
<th>Variation</th>
<th>Presto</th>
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<td>mm.1-128</td>
<td>mm.129-214</td>
<td>mm.215-280</td>
<td>mm.281-456</td>
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Table 16: Sub-Sections of the Piano Sonata No.3

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<th>Section</th>
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<td>mm.150-193</td>
<td>mm.194-201</td>
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<th>Variation</th>
<th>Section</th>
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<td>mm.223-228</td>
<td>mm.229-236</td>
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<table>
<thead>
<tr>
<th></th>
<th>Presto</th>
<th>Section</th>
</tr>
</thead>
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<tr>
<td>mm.281-369</td>
<td>mm.370-402</td>
<td>mm.403-436</td>
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</table>
APPENDIX B

Interview with Carl Vine

This interview was at Hyde Park café in Sydney, Australia.

HK: First of all, I’d like to ask you: who do you think influenced you? Is any one your most influential teacher?

CV: Eliot Carter is the biggest influence. It was his piano sonata that inspired my first piano sonata. But also I played a lot of his music as a pianist in the 80’s; a lot of his chamber music and the small chamber orchestra pieces. So the one person would be Eliot Carter. For the second sonata the model really was Ravel...

HK: Ravel…ah…

CV: And works like Miroirs and the idea of that sort of haze of notes that just keeps happening, which is what makes the second sonata so hard… because it just doesn’t stop.

HK: Yes; lots of notes.

CV: Yes.

HK: What is your compositional process?

CV: My process has changed over the years. The first sonata now is twenty years old. I can’t remember what I did to write that. What I do now is write lots of little pieces of music. So, one bar, two bars. And I’ll write about ten of these, and then keep working on all of them, and expand them one by one.

HK: Oh, so a small amount?
CV: Yes, a small little bit. And then, at a certain point they’re long enough to think, well, that is a good idea or it’s the center of a movement, or the start or the end. And then I start seeing how they can join together. And I have used that sort of process for maybe fifteen years. The Piano Concerto is like that.

HK: Ah, okay.

CV: So that means the second sonata also is like that, and of course the third.

HK: Yes.

CV: So that’s there’s no one inspiration; it’s a lot of little inspirations. Do you know the Anne Lander preludes?

HK: Yes.

CV: 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.

HK: Ah…

CV: And there’s a bit of that in all of the piano writing. So, in every work, for instance the first sonata, a lot of the holding a chord, playing notes around the chord, that sort of thing. That is a mechanical idea as well.

HK: The layer has to come out musically…

CV: Yes. All of the works have that nature to them. So, being a pianist is very important, to understand how to do it.

HK: This is kind of the same question, but how do your ideas come to you?

CV: Often, when they’re unexpected. And it can be background music.

HK: Background music?

CV: Or a movie, television, and something very unlikely. Or an action movie. But I’ll just hear a chord, or a sequence of chords, and I think “I want that.” And, so there’s something that just hits my ear, and I think “how can I use that in another way?” And I’ve actually always done that. Sometimes the ideas come and I can store them for three or four months, and then they will come up later as I’m working. Or sometimes, I have a piece of manuscript, and I’ll put little ideas down, just in shorthand.
HK: Do you handwrite?

CV: No.

CV: Obviously, it was all handwritten, before. And for a while I would have this manuscript paper and jot the ideas down, but now I jot them down on the computer.

HK: Ah…

CV: I write very quickly little ideas on the computer that I will expand later. I’ve used the computer for my preludes, preludes in 1989. But for a long time I would write little ideas on paper first, and then put them into a computer.

HK: And there are several types of software, like Finale.

CV: Yeah, I use Finale.

HK: Oh, you use Finale, not Sibelius?

CV: I was a tester for Sibelius in the 1990’s, because my publisher who paid for the music sponsored Sibelius, and all their composers used Sibelius. And they wanted me to use Sibelius, but I can’t use it.

HK: Oh, so you prefer to use Finale.

CV: I had a big argument with the developers of Sibelius. I don’t like the way it works.

HK: I see.

CV: When you enter the notes, it’s wrong. And they haven’t changed it.

HK: I see. Do you compose every day, or do you have a set time for composing?

CV: For the last ten years, once I started working with Musica Viva, there have been times when I don’t compose at all. And then I will set aside a month or two months to concentrate on composing, and then I will work for eight, nine hours a day, just for composing.

HK: Just for composing.

CV: Right now, I should be doing that, but I am not. So I might write for an hour a day, but I either have a deadline that I must meet, or a deadline that I ought to meet. Something that I want to aim towards. And that’s where I am now, to finish by a certain date. And then I have to force myself into what I call “white heat.” So when I get to a certain point, then the ideas start flying, and it’s eight or nine hours a day, and then I
don’t answer the phone, and I don’t take messages. So I normally can do that for six or eight weeks. But I need a few months before that, just putting ideas together very slowly.

HK: So then, you already mentioned that if you have a deadline, it’s very stressful, and you have to concentrate on that. Do you have any hobbies for stress relief after that?

CV: No, the hobby is just computers.

HK: Just computers.

CV: Yes, you know, computer games.

HK: Oh.

CV: And then movies.

HK: Do you like computer games?

CV: Yes, although they tend to be quite old-fashioned games; arcade games. I have times when I play them more than others.

HK: I really have a different point to raise. Who do you see as the audience for your music?

CV: Who do I see as the audience? To me the ideal audience is the audience who comes to Musica Viva concerts. They tend to understand Classical music, they know what to expect, but they generally don’t know a lot of about modern music; they do know a lot about classical music. My idea of composition is part of the history of classical music. I used to try to reinvent music… to make music that has never been heard before. I think that is very arrogant and ultimately pointless. We need to talk to each other, when we communicate to each other. So I want an audience of people who listen to music and love music and will take care to listen to it. And then I have a responsibility to give them something. So it’s entertainment; it must be entertainment, and the musician must enjoy it, and it must challenge. It must have elements that are not so easy, might be surprising, startling, but still give the amount of sign posts, so that you know where it’s going.

HK: In the piano music, you will write some technically difficult parts.

CV: Well, it has to be as technically difficult as it can, but it all has to be playable.

HK: Oh, yes, of course.

CV: So I make sure that it all fits. I mean I have a tenth…
HK: Big hands, yes.

CV: Well, bigger than some, but not as big as many. So you have to try; you have to work, but make sure it’s still possible. And that it still inspires. And that’s the same way that I view the audience. So it must challenge, it must try to stretch you a bit, but give you something, as well.

CV: But I’ll just get back to one question you asked: “where does inspiration come from?” I just remembered that the other place inspiration comes from is bad concerts.

HK: Bad concerts?

CV: Occasionally good concerts, but normally bad concerts, or concerts of bad music. Thinking, “if only they had done this.” This would have been very good, if it had been different. Occasionally if it’s something that’s very good, I think I could never match that, so it’s very depressing. So bad music is better to listen to.

HK: Interesting. Now, you are very popular these days. But even before, you composed music for lots of TV series, or theme music…

CV: A little bit, a little bit.

HK: How do you feel about your popularity today?

CV: Well you see, in Australia I’m not aware of it.

HK: Oh?

CV: It’s true. In America, yes: everybody plays my music; but in Australia they don’t.

HK: Oh really?

CV: It’s good that I’m not really aware of being that popular. In England, for instance, they play it a lot, but not in Europe, not in Germany, France; there, nobody plays my music. So it’s only a little bit popular, here and there. So I’m not aware of it, at all.

CV: I know if I lived in America, I would have that all the time, people coming up. But in Australia it’s a really different environment. There’s only one competition, and it’s only every two years. And they’ve never managed to use my music. This one year they did the set of bagatelles, Bagatelles; but nothing like the sonatas, as a major work. That’s how I’ve become more known in the states: through the competitions. And so no, I never have.

HK: I thought that you were very famous in Australia, and even Europe, so I prepared this question: why do you think that you have become more famous than others?
CV: Well, it’s still true…

HK: Basically compared to others nowadays, contemporary composers, you are famous!

CV: Not in Europe, and not as a composer in England other than of piano music; and in America only of piano music. I’ve written seven symphonies; but they’re never played, anywhere. And there is a lot of other music that is also not played, but the piano music is played. And the answer to that question is that I write well for the piano. And a lot of composers don’t, including very famous composers. They don’t write well for the piano, so the pianist doesn’t like it, and the audience doesn’t like it so much. But if you think of John Addams, for instance, one of the most famous composers in the world, he has no piano music. As a piano composer, he’s not known at all. Because he’s not a pianist, or if he is, he’s not a good one.

HK: Then maybe, I can ask this question at this point: do you think composers themselves have alienated the audience, or the quality of the audience degenerated?

CV: Yes. There was a time, from the 1960s, up through today: avant garde music was designed to alienate the audience; that was its function. And when I was learning composition, I thought that’s what we had to do. I thought we had to alienate our audience. We had to prove how smart we are… the audience cannot possibly understand what we’re doing. So it’s been a long journey for me to discover that the audience is my friend; that we are not enemies, we’re on the same side. So I think that yes, many composers still try to alienate their audience, or set themselves up as the creators of a perfect world which nobody understands; and I think that’s pointless, but I didn’t always think that. It was only from about 1985 on that my thinking changed. So luckily, the first piano sonata in 1990 just got in at the right time.

CV: I was a good pianist. Very good, but I was never a great pianist. I have to give that up now. I’m never going to be a great pianist. I kept trying to write piano solos; I couldn’t write piano solos while I was a pianist. I gave up the piano in 1989; then I could write the very first Sonata. When I saw myself as a pianist, I always thought of writing for myself, rather than writing for anybody else; and it wasn’t going to work.

S: Well, why do you think that that worked?

CV: Ego.

HK and S: Ah.

CV: And so when I was writing for me to play, I wanted to show off. Show what a good pianist I was. When it wasn’t for me to play, I didn’t have to. Then I could write music. But still, then I could think “well it needs to be impressive at the end, has to have a lot of
movement, and be very fast.” But that’s a kind of musical consideration, and not one driven by ego.

HK: So, that’s why the first Piano Sonata, the one dedicated to Michael Harvey…is there any reason?

CV: Well, just…

CV: Because I didn’t know Michael at the time. I just got an email from Michael this morning. At the time I was writing this work, I heard a concert he did here in Sydney, and I thought “he is a brilliant pianist; he is the pianist I always wanted to be.” And then as I was finishing the music, I thought: “he is the one who should play this.” So I didn’t know anything about him, I didn’t really know how he liked to play. But I went down to Melbourne, where he was living, and I knocked on his door, and said “here is this music, will you play it?” And he did, so then he played it…five hundred times, everywhere. So that was it… I heard him play, and I thought “this is the person who should play it.”

S: So when you wrote the first piano sonata, you already knew that you were not going to perform it?

CV: Yes; in fact it was supposed to Roger Woodward. Do you know Roger Woodward?

S: Yes, I do.

CV: He’s quite old now, but he was really good when he was twenty, but he’s not been so good since then. He actually withdrew; he was supposed to give the first performance. But he said, “no I won’t.” So that’s when I was thinking Michael would be the one.

HK: O.K my next question is: what type of work or piece interests you the most these days?

CV: Well, I love writing for orchestra, because it’s so easy. The hardest is string quartet. With string quartet, you have the limited range, and there are only four notes at once, basically; sometimes eight. And if you use eight at once, you better consider the hand positions; very difficult. And the tone color is very limited. But with orchestra, it’s easy. You can basically throw mud at a score, and it’ll sound like something. I still enjoy writing for piano, but I have to space it out, which is a bit of a problem now. I have to write a piano solo, piano quintet, and piano concerto. So that’s a problem coming up in the next two years.

S: So those were commissioned?
CV: Yeah.

HK: So, can we expect the fourth piano Sonata in the near future?

CV: No, the solo is a short work. It’ll be an intermezzo; no, a toccata, actually a toccata. But I will then have to write some other works to go with it, so it can be published. So it will be either a set of intermezzi, or a toccata, or something else. Something like that. The Piano Quintet is for the Tucson Chamber Music Festival, in Arizona.

HK: Tucson? Oh, yes.

CV: The piano concerto is for the Sydney Symphony Orchestra. And the piano solo will be a set work for the Sydney piano competition in 2012. So, I love writing for orchestra, because I’m lazy, and it’s easy, but also you can have big ideas. I like writing string quartets; I’m up to five now, and that’s a challenge. So, I like doing that, and with the piano solos, as I said, I have to space them out, because I run out of ideas. I need to get new ideas to come along.

HK: As I mentioned before, you have composed a lot of filler music for TV series. When you compose commercial music, like TV music, do you make any connection to more serious music?

CV: No.

HK: No? It’s very separate, then?

CV: Yes, Very separate. It depends also on the director and the producer. The ones I worked on, they all needed specific things. They needed it to sound like a bucolic English film. So you need to do that, and forget about being clever or introducing other ideas. You have to do the job, so you do what looks right for the movie. That’s why I’m very happy to do commercial music, but I’m not particularly proud of it; it’s a living. Having said which, the best song I’ve ever written was written for a miniseries; for the Batboys. It was a little song thrown in and it’s a beautiful song. I’ve not been able to write another one that good. So you never know what’s going to happen.

S: But still you try to sneak in something of yourself?

CV: No, you do a good job. It’s the same as if you were writing music for the concert platform. You do the best job you can to do the job you have to do. When you’re writing for a concert, you’re the universe of the concert. When you’re writing for a film, you’re a tiny part of that production. And there’s really no point in pretending you’re any bigger than that. It’s really a tiny little part of it.
HK: Now I’d like to ask a little bit about your piano music, and focus on the piano music. What is the hardest thing about writing piano music?

CV: That’s a good question. Well first of all, having the ideas; finding the ideas, but then making the technique match the music. So, there are some ideas you might have which will only work on an orchestra, and I can’t find a way to make them work on piano. So if you have enough ideas, they have to be ideas that also work mechanically, with your hands. I can’t think of any example, but I must have had ideas while writing the piano sonata that it turned out didn’t work; that the idea itself wasn’t going to grow into something that you could physically play. But that’s really the same for whatever form of music you’re writing. There are a lot of things you cannot do on string quartet, and there’re a lot of things you cannot do on solo violin. It’s making the material match the delivery method; the way it’s produced.

HK: When you compose piano music, do consider the technical level of the pianist, in your mind?

CV: Yes; but, do you know that I have these grade pieces, the Red Blues? I thought they were all second grades. But the easiest one is fourth grade, I think, or fifth grade. My idea of easy is quite hard. So I start from there and go up. I think the graduation level is probably as easy as it gets, except for the grade pieces. And I know my publisher wants me to write more of those, because they sell a lot of them. But it’s really boring.

HK: Do you think you can divide your piano music into any periods?

CV: No. All of my music follows a certain path. The first piano is like the other music I was writing: it’s like the second symphony, the third string quartet, and all of the other things I was writing at that time. They have points in common. I wrote the second sonata just after the piano concerto, and actually, they’re quite different works.

HK: You mean the piano concerto?

CV: The piano concerto and the second sonata…

HK: Are quite different?

CV: I think so, technically and musically. But they have more in common than the first sonata. So yes, I’m growing, even now that I’m old; I’m still growing. But it’s not continuous; there are jumps.

HK: What do you think about all of your piano music now?

CV: How do I feel about it? Well, there’s more to come. Do you know about the Piano Four Hands?
HK: Piano Four hands? Is that the piece you very recently composed?

CV: Yes. That is being performed in Brisbane on Sunday, and then later in the year at a festival. But no, I don’t have a view of them as a whole. Do you know this recording of the complete piano music, 1990 to 2006? Now there are another two pieces in that. So it will just keep growing. But I don’t see it as a body of work; it is a body of work, but I don’t see it that way. With the sonatas, what sets them apart is that in each one I try to do something very different from the others. So if I write a fourth sonata, I don’t know what it will be, because I don’t know how I can make it different from all of those. But I think there is very little in common between the first and the second, and very little between the first and the third. They’re very different works. And Michael Harvey doesn’t like that… he likes the first. He wants me to go back to writing like that.

HK: Oh, interesting.

CV: Yes.

HK: And then…do you have any favorites among your piano pieces?

CV: I really like the third sonata.

S: The third sonata?

CV: And I like the Anne Lander preludes, but I haven’t heard anyone play them the way I think they should be played, and that includes Michael Harvey. I don’t think he plays them the way they should be done. And I’ve heard them done a few times by different pianists; nobody has it yet. So I want to hear the definitive performance. But I think there is something special about those, about the preludes. And I can’t play them. But if I could play them, I probably wouldn’t do them the way I think they should go. It’s up to someone else to do it.

CV: I don’t play for myself anymore. No. And certainly not my own music, it’s too hard.

HK: From now on, I want to focus more specifically on the piano music, and the piano sonatas. Do you like the recordings of your music; your piano music?

CV: Look, some I do, some I don’t. There are some recordings of the Red Blues which are awful. I haven’t heard a good recording of the Second Sonata. So I think it’s been recorded twice that I know about, as commercial recordings; I don’t like either of those recordings. The first sonata, I like; Mike Harvey has done it three times, and the last one of those was the best. And I really liked that recording; that was excellent. So now, I don’t like the old recordings. But as far as I know, no one has recorded the third commercially yet.
HK: Now, some questions about the three sonatas. Can you compare your three piano sonatas? The first and second piano sonatas show a jazz influence. But the third piano sonata shows not that much, I thought. Can you tell me about a little bit about the jazz influences?

CV: There’s more in the first than the second. There’s just a bit in the second movement, yes? And it’s basically the rhythm; it’s basically because it’s a very easy way to play at the keyboard, to have that jazz rhythm. 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. I couldn’t find another solution, but I would have liked to. And that’s why in the third, I was desperate not to use any of those rhythms; I was very definite about that.

HK: And any other influences, except jazz?

CV: Well, Eliot Carter for the first Sonata. For the second, as I said, Ravel. The third sonata was actually influenced by the Anne Landa preludes. Because the Anne Landa preludes took me a long while to write; eighteen months, which is longer than any other time I’ve taken, making twelve pieces that were so different. But having done that, when I got to the sonata, I thought “well, I can actually make a piece, because the Anne Landa Preludes can be seen as a single piece. I can make a piece with all these little movements in it.” And I’d always thought of the sonata as being one span or in two movements; two big spans. I thought, after the preludes, I can do this, and it would still hang together. So that freed me up. And when I started writing these little ideas, it was actually only afterwards that I sat down and analyzed. There are about eight different ideas making up the sonata. And working out that they could all fit together and sound like one piece was something I wouldn’t have discovered without the preludes. So I thought I could do that. The opening movement is what I call “Fansia,” or fantasia. It’s got five different sections, but they’re basically unrelated. And I wouldn’t have done that before. But I don’t think there was any other composer’s work that I was thinking of for that one.

HK: Have any past composers influenced you?

CV: Always. When I was growing up, every day I would play a Bach Prelude and Fugue. And I would play all forty-eight in two or three days. Playing the Beethoven Sonatas, you realize that you can do an enormous amount just with a melody and a few chords. So you can have all the technical flash, and excitement, but you’ve got to remember that you can
still do this, and do something that is beautiful and exciting. So that is always the inspiration. Do all the excitement and the trickery, but then remember that you can do simple things. So the end of the third sonata, for instance, where does that go? And that was thinking what is the simplest thing I can do? And I can expand it. Or the last Anne Landa Prelude, or the slow movement of the piano sonata, is basically just a chord pattern and a melody. Sometimes in variation, but it’s a very simple approach.

HK: Generally, I believe you expect performers to follow your indications.

CV: Yes.

HK: Yeah, Exactly.

CV: Exactly!

HK: However, sometimes for example the performer will choose a different tempo… so how do you feel about that?

CV: Very angry, yeah.

HK and S: (Laughter)

CV: This was the funny thing that keeps coming back, which is good. Sergei Babayan plays the first sonata too fast. And he pushes and pulls the tempo as well. But what makes it work is when you are going on in one tempo, and then it changes tempo; it’s a metric modulation. Do you know what a metric modulation is? You take one rhythmic element and it becomes a new element in the next tempo. Every time there’s one of those, he does it perfectly. And this is the glue; this is what ties it all together. I didn’t mind that he was a bit flexible; not very flexible; a bit flexible, but he made the glue perfect, with those changes. What annoys me when pianists don’t obey the instructions, is particularly when they use a lot of rubato. And it’s very typical for a certain Russian school of pianism. And it’s Rachmaninoff; and Scriabin. Everything has this sort of sense of like getting seasick. Everything pushes and pulls, and when they play my music like that, I get very angry, because my music is not like that! My music is more like Bach. And you let the music take you. In a sense, the pianist doesn’t have to do anything. You have to flexible and responsive, but you don’t have to add anything; it’s all there. And for instance in all of them I have (not so much in the third) written-out improvisations. So there’s a melody, it’s got all of these fives and sevens and things. I’ve already done the improvisation, and that’s how I want it to be played. But then people do their own improvisation on top of that, and it’s wrong. It doesn’t mean that it’s not going to work; it just means I don’t like it.

HK: Yes, because I have read your previous interviews with, and I just wanted to ask again.
CV: You know Ravel said the same thing. He said he hates it when people use too much rubato in his music. He said “if I had wanted rubato, I would have written it.” And I’m with Ravel.

HK: Actually, I’m working on the second piano sonata.

CV: Yes, I think you said that.

HK: So, as a performer, I’d like to ask just a few things concerning the score. A few curious things. First of all, from the first introduction, to here. Is there any kind of connection or concept from the introductory measure to later?

CV: To later, no. It’s on its own. 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.

HK: For pedaling, I just realized: can I change between these two notes? What would you recommend for pedal changes?

CV: You mean, change the pedal before the G?

HK: Or a little bit later here? It’s kind of vague.

CV: Yes, and probably a lot of pianists do that.

HK: Just after the…

CV: Yes, so in fact I’m quite flexible about pedaling. It depends on the acoustic you’re playing in, and the piano. So if you are playing in a very resonant acoustic, I would say absolutely. If it’s dry, I would say more like that.

HK: More like the later changes…

CV: And sometimes the difference can be enormous, just in the piano and in the venue. So yes; very flexible. Mostly.

HK: If I take this melody, do you want it exact? Should the rhythm be precise, or a little bit free?

CV: Look, it can be a little bit free. But you see the important thing is that it sounds regular. Sometimes for it to sound regular, you don’t play it regular. As long as it sounds regular, you can do whatever you like. And this simply, as you said, has to be fluid.
However you do that is up to you. And in fact, you shouldn’t be able to hear one-two-three-four-five, one-two-three-four-five…it’s flexible as well. And the most important thing is the fluidity of the whole thing.

HK: By the way, I bought this copy, and I know that it’s from a few years ago. But there are some editorial problems.

CV: There are errors; they’re on my website, if you look under “piano sonata.” There are only about four of them, really.

HK: Yes, maybe, in the second movement.

CV: In the second movement.

HK: There are missing notes. Are they just errors, or intentionally…

CV: No, it’s just a mistake. But if you can tell me what they are, I would love to know it. Because you only find out from people playing it. Which is how I found out, and I thought I’d put them on my website, and you might find them. So at least with this one…

HK: This one is copied from the university.

CV: Can I have a look at it? Sometimes they’ll redo it in Sibelius; this is Finale. There’s the jazz bit. I’m using a different system now, but that’s the only edition.

HK: It’s almost time to go…

CV: It’s alright, you deserve more than an hour, you’ve travelled so far; you have two hours!

HK: One interesting question for me is: The first sonata you published with Chester, but the later is the Faber Music. Are there any reasons for the change in publishers?

CV: Yes. Chester Music was a very old English company; well, a hundred years old. It was bought up by an American company, Music Sales. And Music Sales owns the Beatles. It goes and buys complete sets of repertoire, and it bought Chester Music. I gave it two years under the new management. Chester Music had a staff I think of about sixteen; Music Sales bought it, and they had a staff of three. There’s no promotion, there’s no editing stuff. They just cut it in the back. The fellow who used to run Chester Music; he left, he went to Faber Music. And he said “come to Faber Music, if you like.” So that’s why. (pause) And as an example of Chester Music: my best selling music is the first piano sonata. They released a facsimile of my original score for fifteen years. They didn’t release a fully published version
of my score for fifteen years. So it took them that long to work on a score I’d given them in 1990. So I thought that was very silly.

HK: So do you like the third more than the first?

CV: Well I do, yeah.

HK and S: (laughter)

CV: But I’ve heard the first a lot.

HK: We both did hear the first one. Even at many of the competitions, it’s played a lot.

CV: But I’ve also heard the first one played very badly, which is awful.

HK: By the way, do you have any pupils, or any experience teaching in the university?

CV: Look, I did some teaching in the 80’s. I don’t enjoy teaching very much, and I don’t want composition students. A lot of people ask; it’s easier if I just say no. Last year I was resident composer for the Sydney Conservatorium. I think I gave six classes, but they were set lectures. So it wasn’t one on one teaching; I just talked about my music. That sort of thing I’m really happy to do. But no students.

HK: Then, maybe, is there any rising young composer in your mind, recently? Maybe an Australian, or even in the world?

CV: In Australia, possibly a young man called Paul Stanhope.

HK: Stan…?

CV: Stanhope; it’s one word, so Paul Stanhope. With my work with Musica Viva each year we have a featured composer. I keep looking to young composers to write music for the whole year. Paul now is forty, forty-one, so to me he’s a young composer. But I haven’t found any others yet any younger ones. And internationally, only names you’ve already heard, really. I’m very fond of the music of Peteris Vasks. He’s from Latvia, I think. But, no, I don’t know any other young composers. And I don’t have much contact with other composers.

HK: I see. That was the final question...Thank you very much for giving good opportunity and spending time for this interview.
APPENDIX C

LIST OF WORKS AND DISCOGRAPHY

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
1.0.0.0-0.0.0.0- pf, 0.0.1.0
duration 9:00  © 1984 Chester Music

Battlers (The)
(Television mini-series)
soprano, oboe, horn, strings and timpani
0.1.0.0-1.0.0.0- T, strings
duration 4 hours  © 1993 Australian Music Centre
directed by George Ogilvie for the South Australian Film Corporation and ATN Channel 7
Performed by Jane Edwards and The Battlers Orchestra conducted by David Stanhope on the Tall Poppies CD The Battlers
**Café Concertino**
flute, clarinet, violin, viola, cello, piano
1.0.1.0-0.0.0.0- pf, cel, 1.1.1.0
duration 11:00  © 1984 Chester Music
Performed by the Australia Ensemble on the Tall Poppies CD Café Concertino

Performed by the Australia Ensemble on the Tall Poppies CD Carl Vine: Chamber Music Volume 1

**Concerto Grosso**
chamber orchestra:
violin, flute, oboe, horn and strings
1.1.0.0-1.0.0.0- 0, 0, 0, strings
duration 15:00  © 1989 Chester Music

**Defying Gravity**
percussion quartet
duration 11:00  © 1987 Chester Music
Performed by Synergy Percussion on the Canberra School of Music CD Anthology of Australian Music on Disc

**Elegy**
flute, cello, trombone, piano (4h), organ, percussion
1.0.0.0-0.0.1.0-pf (4h), org
duration 7:30  © 1985 Chester Music
Performed by Flederman on the Tall Poppies CD Carl Vine: Chamber Music Volume 1
Performed by Flederman on the Canberra School of Music CD Anthology of Australian Music on Disc

**Esperance**
trumpet, horn, timpani and strings
0.0.0.0-1.1.0.0- T, strings
duration 9:30  © 1995 Faber Music
includes the Esperance Fanfare

_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
1.0.0.0-0.0.1.0- pf, hpchd, 0.0.1.0
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)

_Minature III_
flute, trombone (or cello), piano, percussion
1.0.0.0-0.0.1.0- 1pc, pf, 0.0.1.0
duration 12:00  © 1983 Chester Music
Performed by Flederman on the Tall Poppies CD Carl Vine: Chamber Music Volume I
Miniature IV
flute, clarinet, cello, violin, viola, cello, piano
1.0.0.0-0.0.0.0- pf, 1.1.1.0
duration 15:00  © 1988 Chester Music
Performed by the Australia Ensemble on the Australian Music Centre CD Samsara

Poppy
Soprano, and mixed nonet with tape
1.0.1.1.- 2.1.1.0 - pc, pf
duration 90:00  © 1978 Carl Vine
choreographed by Graeme Murphy for the Sydney Dance Company
Performed by (unknown musicians) on the Tall Poppies CD Graeme Murphy's Body of Work

Prologue and Canzona
string orchestra
duration 14:00  © 1987 Faber Music
choreographed by Jacqui Carroll for the Australian Ballet Company
Performed by the Tasmanian Symphony conducted by Ola Rudner on the ABC Classics CD

The Tempest
Performed by Tasmanian Symphony Orchestra on the ABC Classics CD Australian Composer Series Vol. 1

Scene Shift
trombone, double bass, 2 pianos
0.0.0.0-0.0.1.0- 2 pf, 0.0.0.1
duration 20:00  © 1979 Australian Music Centre
choreographed by Micha Bergese for the London Contemporary Dance Theatre
Sinfonia
flute, clarinet, viola, cello, piano, percussion
1.0.1.0-0.0.0.0- pf, 1pc, 0.1.1.0
duration 12:00  © 1982 Australian Music Centre

Sonata for Piano Four Hands
one piano, two pianists
duration 23:00  © 2009 Faber Music

String Quartet No. 2
string quartet
duration 14:30  © 1984 Chester Music
Also see: String Quartet No 1

String Quartet No. 3
string quartet
duration 14:00  © 1994 Faber Music
Also see: String Quartet No 1
Performed by the Tall Poppies String Quartet on the Tall Poppies CD Carl Vine: Chamber Music Volume 2
Performed by the Tall Poppies String Quartet on the Tall Poppies CD An Australian Collection

String Quartet No. 4
string quartet
duration 15:00  © 2004 Faber Music
Also see: String Quartet No 1
Performed by Takács String Quartet on the Tall Poppies CD Musica Viva 60th Anniversary

String Quartet No. 5
string quartet
String Quintet
2 violins, viola, 2 cellos
22:00  ©  2007 Faber Music

Suite from Hate
trombone, horn, 2 pianos, organ, percussion
0.0.0.0-1.0.1.0- 1pc, 2pf, org, 0.0.0.0
20:00  ©  1985 Australian Music Centre
choreographed by Graeme Murphy for the Sydney Dance Company

Concertos

Cello Concerto
violin,cello and orchestra
2.2.2.2-4.2.2.1- Timp, 2pc, harp, cel, strings
20:00  ©  2004 Faber Music

Concerto Grosso
chamber orchestra:
violin, flute, oboe, horn and strings
1.1.0.0-1.0.0.0- 0, 0, 0, strings
15:00  ©  1989 Chester Music

Gaijin
koto, strings and CD
14:00  ©  1994 Faber Music
Oboe Concerto

solo oboe and orchestra
1.1.1.1-2.2.0.0- T, 2pc, stgs
duration 16:00  © 1996 Faber Music
Performed by David Nuttall and the Australian Youth Orchestra conducted by Diego Masson on the Tall Poppies CD A Garden of Earthly Delights
Performed by Diana Doherty and the Tasmanian Symphony conducted by Olar Rudner on the ABC Classics CD The Tempest
Performed by Tasmanian Symphony Orchestra on the ABC Classics CD Australian Composer Series Vol. 1

Percussion Concerto

solo perc with CD or with orchestra. The accompaniment CD is stock number OM 24173.
2.2.2.2-4.2.3.0- strings
duration 8:30  © 1987 Chester Music
Performed by David Hewitt on the Tall Poppies CD Carl Vine: Chamber Music Volume 1

Piano Concerto

solo piano and orchestra
2.2.2.2-4.2.2.1-T, 2 pc, hp, strings
duration 25:00  © 1997 Faber Music
Performed by Michael Kieran Harvey and the Sydney Symphony conducted by Edo de Waart on the ABC Classics CD Carl Vine - Choral Symphony
Performed by Michael Kieran Harvey and the Sydney Symphony conducted by Edo de Waart on the ABC Classics CD Eternity
Performed by Michael Kieran Harvey and the Sydney Symphony Orchestra on the ABC Classics CD The Classic 100 Concerto

Pipe Dreams
(concerto for flute and strings)
flute and strings
flute, strings
duration 14:00  © 2003 Faber Music
**XX**
solo violin, string orchestra
duration 3:30  © 2009 Faber Music

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**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

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**A Christmas Carol**
orchestral
2.2.2.2 - 2.2.1.0 - 2 pc, strings
duration 120:00  © 1983 Australian Music Centre
Charles Dickens' classic story was choreographed by Jacqui Carroll, with music by Carl Vine, for the Queensland Ballet Company's 1983 season in Brisbane, Australia.
Performed by the Australian Youth Orchestra conducted by Graham Abbott on the Tall Poppies CD Christmas Under Capricorn

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

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**Daisy Bates**
wind quintet and string quintet
1.1.1.1-1.0.0.0- 1 pc, 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
2.2.2.2-4.3.3.1- 4 pc, strings
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. First performed on 19 August 2000, at the Capitol Theatre, Sydney, as part of the Sydney 2000 Olympic Arts Festival. Commissioned by the Olympic Arts Festival and the Brisbane Festival, 2000
Performed by the Sydney Gay and Lesbian Choir conducted by Jonathon Welch on the Tall Poppies CD Mythologia
Performed by the Sydney Gay and Lesbian Choir conducted by Jonathon Welch on the Tall Poppies CD Tall Poppies 10th Birthday Sampler

**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
Performed by Michael Kieran Harvey on the Tall Poppies CD Carl Vine: Chamber Music Volume 1
Performed by Michael Kieran Harvey on the Program Promotions CD Inspired 20th Century Piano Music
Performed by Sergei Babayan on the ProPiano CD Sergei Babayan
Performed by Michael Kieran Harvey on the Tall Poppies CD Graeme Murphy's Body of Work
Performed by Michael Kieran Harvey on the ABC Classics CD Storm Sight
Performed by Michael Kieran Harvey on the Move Records CD Tensile Flame
Performed by Joyce Yang on the Harmonia Mundi CD Van Cliburn Piano Competition
Performed by Rohan Murray on the Move Records CD Schimmel Concert Grand Piano

**Poppy**
Soprano, and mixed nonet with tape
1.0.1.1.- 2.1.1.0 - pc, pf
duration 90:00  © 1978 Carl Vine
choreographed by Graeme Murphy for the Sydney Dance Company
Performed by (unknown musicians) on the Tall Poppies CD Graeme Murphy's Body of Work

**Prologue and Canzona**
string orchestra
duration 14:00  © 1987 Faber Music
choreographed by Jacqui Carroll for the Australian Ballet Company
Performed by the Tasmanian Symphony conducted by Ola Rudner on the ABC Classics CD

**The Tempest**
Performed by Tasmanian Symphony Orchestra on the ABC Classics CD Australian Composer Series Vol. 1

**Return**
compurer-generated tape
duration 18:00  © 1980 withdrawn
choreographed by Ian Spink for the Australian Dance Theatre

**Scene Shift**
trombone, double bass, 2 pianos
0.0.0.0-0.1.0- 2 pf, 0.0.0.1
duration 20:00  © 1979 Australian Music Centre
choreographed by Micha Bergese for the London Contemporary Dance Theatre

*The Tempest (ballet)*
orchestra and CD
2.2.2.2-2.2.0.0 - 1 pc, strings
duration 100:00  © 1991 Australian Music Centre
choreographed by Jacqui Carroll for the Queensland Ballet Company
Performed by the Tasmanian Symphony conducted by Ola Rudner on the ABC Classics CD

*Tribe's Desire*
(an arrangement of String Quartet no 5)
string orchestra
duration 21:00  © 2010 Faber Music

**Electronic Music**

*3 BBC Exercises*
tape assemblage
duration 3:30  © 1974 Carl Vine
Available on the Tall Poppies CD WATTever

*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
Available on the Tall Poppies CD WATTever

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
Performed by David Pereira (solo cello) on the Tall Poppies CD Carl Vine: Chamber Music Volume 2
Performed by David Pereira (solo cello) on the Tall Poppies CD Inner World
Performed by David Pereira (solo cello) on the Tall Poppies CD The Electric Cello
Performed by Steven Isserlis (solo cello) on the BMG CD Cello World

**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
Performed by Simone de Haan on the Tall Poppies CD Carl Vine: Chamber Music Volume 1

**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. First performed on 19 August 2000, at the Capitol Theatre, Sydney, as part of the Sydney 2000 Olympic Arts Festival. Commissioned by the Olympic Arts Festival and the Brisbane Festival, 2000

Performed by the Sydney Gay and Lesbian Choir conducted by Jonathon Welch on the Tall Poppies CD Mythologia

Performed by the Sydney Gay and Lesbian Choir conducted by Jonathon Welch on the Tall Poppies CD Tall Poppies 10th Birthday Sampler

**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. The accompaniment CD is stock number OM 24173.

2.2.2.2-4.2.3.0- strings
duration 8:30  © 1987 Chester Music
Performed by David Hewitt on the Tall Poppies CD Carl Vine: Chamber Music Volume 1

**Rash**

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

Performed by Michael Kieran Harvey on the Move Records CD Rabid Bay

**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
2.2.2.2-2.2.0.0 - 1 pc, strings
duration 100:00  © 1991 Australian Music Centre
choreographed by Jacqui Carroll for the Queensland Ballet Company
Performed by the Tasmanian Symphony conducted by Ola Rudner on the ABC Classics CD The Tempest
Performed by the Tasmanian Symphony conducted by Ola Rudner on the ABC Classics CD Australian Composer Series Vol. 1

**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
0.1.0.0-1.0.0.0- T, strings
duration 4 hours  © 1993 Australian Music Centre
directed by George Ogilvie for the South Australian Film Corporation and ATN Channel 7
Performed by Jane Edwards and The Battlers Orchestra conducted by David Stanhope on the Tall Poppies CD The Battlers

**Bedevil**
(feature film)
duration 90:00  © 1993 Carl Vine
directed by Tracey Moffatt for Tony Buckley Productions
Available on the One-M-One CD Bedevil
**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  
2.2.2.2-4.2.2.1- T, 3 pc, hp, strings  
duration 11:00 © 1996 Faber Music  
Performed by the London Symphony Orchestra conducted by Daniel Harding on the EMI Records CD Masterprize

**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  
1.0.0.0-1.0.0.0- hp, strings  
duration 4:00 © 1993 Australian Music Centre  
Performed by Jane Edwards and the Tall Poppies Orchestra conducted by David Stanhope on the Tall Poppies CD The Battlers  
Performed by Jane Edwards and the Tall Poppies Orchestra conducted by David Stanhope on the ABC Classics CD Veiled Virtuosity  
Performed by David Stanhope (piano) on the ABC Classics CD Swoon - The Piano Album  
Performed by Diana Doherty and Alexandre Ogey with Sinfonia Australis on the ABC Classics CD Souvenirs  
Performed by Gondwana Voices on the ABC Classics CD Dreamings  
Performed by Jane Edwards (soprano) and Marshall McGuire (harp) on the ABC Classics CD Love Me Sweet
Performed by Anna Stoddart (flute) and Janice Preece (harp) on the ABC Classics CD
Whispers

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
1.1.1.1-4.1.2.1- T, 1P, strings
duration 4 hours  © 1999 Carl Vine
directed by Rob Marchand for ScreenTime and Columbia-TriStar Pictures.
Starring: Lisa McCune, Ben Cross and Sonia Todd.
Performed by Tall Poppies Orchestra conducted by the composer on the Tall Poppies CD
The Potato Factory

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

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**Orchestral**

**A Christmas Carol**  
octheral  
2.2.2.2 - 2.2.1.0 - 2 pc, strings  
duration 120:00 © 1983 Australian Music Centre  
Charles Dickens' classic story was choreographed by Jacqui Carroll, with music by Carl Vine, for the Queensland Ballet Company's 1983 season in Brisbane, Australia.  
Performed by the Australian Youth Orchestra conducted by Graham Abbott on the Tall Poppies CD Christmas Under Capricorn

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**Advance Australia Fair**  
*(National Anthem)*  
soprano, choir and orchestra  
2.2.2.2-4.2.1.1- T, 2 pc, hp, strings  
duration 4:00 © 1996 Faber Music  
Performed by Clare Gormley on the ABC Classics CD Advance Australia Fair

**Atlanta Olympics, 1996**  
*(Flag Hand-over Ceremony)*  
ochestra  
3.2.3.3-6.3.3.1- T, 4 pc, hp, strings  
duration 7:00 © 1996 Faber Music
Battlers (The)
(Television mini-series)
soprano, oboe, horn, strings and timpani
0.1.0.0-1.0.0.0- T, strings
duration 4 hours  © 1993 Australian Music Centre
directed by George Ogilvie for the South Australian Film Corporation
and ATN Channel 7
Performed by Jane Edwards and The Battlers Orchestra conducted by David Stanhope on
the Tall Poppies CD The Battlers

Celebrare Celeberrime
(an orchestral fanfare)
orchestra
3.3.3.3-4.3.3.1- timp, 3pc, hp, strings
duration 5:00  © 1993 Faber Music
Performed by the Sydney Symphony Orchestra conducted by Edo de Waart on the ABC
Classics CD Symphony Under Sails
Performed by the Sydney Symphony Orchestra conducted by Edo de Waart on the ABC
Classics CD Carl Vine - Complete Symphonies 1-6

Cello Concerto
violoncello and orchestra
2.2.2.2-4.2.2.1- Timp, 2pc, harp, cel, strings
duration 20:00  © 2004 Faber Music

Choral Symphony
(Symphony No. 6)
SATB choir, organ and orchestra
2.2.2.2-4.2.2.1- T, 2 pc, hp, strings
duration 26:00  © 1996 Faber Music
Performed by Sydney Symphony Orchestra + Sydney Philharmonia Choir (cond. Edo de
Waart) on the ABC Classics CD Carl Vine - Choral Symphony
Performed by Sydney Symphony Orchestra + Sydney Philharmonia Choir (cond. Edo de
Waart) on the ABC Classics CD Carl Vine - Complete Symphonies 1-6
**Concerto Grosso**
chamber orchestra:
violin, flute, oboe, horn and strings
1.1.0.0-1.0.0.0- 0, 0, 0, strings
duration 15:00  © 1989 Chester Music

**Curios**
orchestra
2.2.2.2-2.2.1.0- 1 pc, strings
duration 7:00  © 1980 Australian Music Centre

**Descent**
(Metropolis: the Workers' View)
orchestra with [optional] film projection
2.2.2.2-4.2.2.1- T, 3 pc, hp, strings
duration 11:00  © 1996 Faber Music
Performed by the London Symphony Orchestra conducted by Daniel Harding on the EMI Records CD Masterprize

**Esperance**
 trumpet, horn, timpani and strings
0.0.0.0-1.1.0.0- T, strings
duration 9:30  © 1995 Faber Music
includes the Esperance Fanfare

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

**Legend Suite**
orchestra
2.2.2.2-4.3.3.1- 4 pc, strings
duration 30:00  © 1988-90 Chester Music
choreographed by Jacqui Carroll for the West Australian Ballet Company

**MicroSymphony**
(Symphony No. 1)
orchestra
2+2pic.222/422+btbn.1/2perc/pf/str
duration 12:00  © 1986 Chester Music
Performed by Sydney Symphony Orchestra (cond. Stuart Challender) on the ABC Classics CD Carl Vine - Complete Symphonies 1-6
Performed by Sydney Symphony Orchestra (cond. Stuart Challender) on the ABC Classics CD ARIA Awards - Best Classical Winners

**Oboe Concerto**
solo oboe and orchestra
1.1.1.1-2.2.0.0- T, 2pc, stgs
duration 16:00  © 1996 Faber Music
Performed by David Nuttall and the Australian Youth Orchestra conducted by Diego Masson on the Tall Poppies CD A Garden of Earthly Delights
Performed by Diana Doherty and the Tasmanian Symphony conducted by Olar Rudner on the ABC Classics CD The Tempest
Performed by Tasmanian Symphony Orchestra on the ABC Classics CD Australian Composer Series Vol. 1

**Percussion Concerto**
solo perc with CD or with orchestra. The accompaniment CD is stock number OM 24173.
2.2.2.2-4.2.3.0- strings
duration 8:30  © 1987 Chester Music
Performed by David Hewitt on the Tall Poppies CD Carl Vine: Chamber Music Volume 1

**Percussion Symphony**
(Symphony No. 5)
4 solo percussion and orchestra
3.3.3.3-4.3.2.1- hp, strings
duration 26:00  © 1995 Faber Music
Performed by Synergy Percussion and the Sydney Symphony Orchestra on the ABC Classics CD Carl Vine - Complete Symphonies 1-6
Performed by Synergy Percussion and the Sydney Symphony Orchestra on the ABC Classics CD 1001 Classical Recordings You Must Hear Before You Die

_Piano Concerto_

solo piano and orchestra
2.2.2.2-4.2.2.1-T, 2 pc, hp, strings
duration 25:00  © 1997 Faber Music
Performed by Michael Kieran Harvey and the Sydney Symphony conducted by Edo de Waart on the ABC Classics CD Carl Vine - Choral Symphony
Performed by Michael Kieran Harvey and the Sydney Symphony conducted by Edo de Waart on the ABC Classics CD Eternity
Performed by Michael Kieran Harvey and the Sydney Symphony Orchestra on the ABC Classics CD The Classic 100 Concerto

_Pipe Dreams_

(concerto for flute and strings)
flute and strings
flute, strings
duration 14:00  © 2003 Faber Music

_Planet of Doom Theme_

(a children's anthem)
orchestra
3.2.2.2-4.2.2.1-T, 3 pc, hp, strings
duration 1:00  © 1995 Faber Music

_Potato Factory (The)_

(television miniseries)
orchestra
1.1.1.1-4.1.2.1- T, 1P, strings
duration 4 hours  © 1999 Carl Vine
directed by Rob Marchand for ScreenTime and Columbia-TriStar Pictures.
Starring: Lisa McCune, Ben Cross and Sonia Todd.
Performed by Tall Poppies Orchestra conducted by the composer on the Tall Poppies CD
The Potato Factory

*Prologue and Canzona*
string orchestra
duration 14:00  © 1987 Faber Music
choreographed by Jacqui Carroll for the Australian Ballet Company
Performed by the Tasmanian Symphony conducted by Ola Rudner on the ABC Classics CD

*The Tempest*
Performed by Tasmanian Symphony Orchestra on the ABC Classics CD Australian Composer Series Vol. 1

*Smith's Alchemy*
string orchestra
duration 14:00  © 2001 Faber Music
Performed by the Tasmanian Symphony conducted by Ola Rudner on the ABC Classics CD The Tempest
Performed by the Tasmanian Symphony conducted by Ola Rudner on the ABC Classics CD Alchemy
Performed by Tasmanian Symphony Orchestra on the ABC Classics CD Australian Composer Series Vol. 1

*Symphony No. 1*
see: MicroSymphony
Chester Music
**Symphony No. 2**

orchestra
2+pic.2+ca.2+bcl.2+cbn/432+btbn.1/timp.4perc/hp.cel/str
duration 20:00  © 1988 Chester Music
Performed by the Sydney Symphony Orchestra conducted by Stuart Challender on the ABC Classics CD Carl Vine - Complete Symphonies 1-6

**Symphony No. 3**

orchestra
4444/6441/4perc/2hp.cel/str
duration 25:00  © 1990 Chester Music
Performed by the Sydney Symphony Orchestra conducted by Stuart Challender on the ABC Classics CD Carl Vine - Complete Symphonies 1-6

**Symphony No. 4.2**
(revised 1998)
orchestra
2.2.2.2.-4.2.2.1-timp, 3perc,pf-strings
duration 18:00  © 1998 Chester Music
Performed by the Sydney Symphony Orchestra conducted by Edo de Waart on the ABC Classics CD Carl Vine - Choral Symphony
Performed by the Sydney Symphony Orchestra conducted by Edo de Waart on the ABC Classics CD Carl Vine - Complete Symphonies 1-6

**Symphony No. 5**
see: Percussion Symphony
Faber Music

**Symphony No. 6**
see: Choral Symphony
Faber Music

**Symphony No. 7**
("scenes from daily life")
orchestra
3.3.3.3-4.3.3.1-timp, 2pc-harp-strings
duration 24:00  © 2008 Faber Music

_The Tempest (ballet)_
orchestra and CD
2.2.2.2-2.2.0.0 - 1 pc, strings
duration 100:00  © 1991 Australian Music Centre
choreographed by Jacqui Carroll for the Queensland Ballet Company
Performed by the Tasmanian Symphony conducted by Ola Rudner on the ABC Classics CD
The Tempest
Performed by the Tasmanian Symphony conducted by Ola Rudner on the ABC Classics CD Australian Composer Series Vol. 1

_They Shall Laugh and Sing_
(Psalm 65)
SATB chorus with orchestra or with organ
2.2.2.2-4.2.2.1-timp,2pc-harp-strings
duration 6:00  © 2007 Faber Music

_Tribe's Desire_
(an arrangement of String Quartet no 5)
string orchestra
duration 21:00  © 2010 Faber Music

V
(an orchestral fanfare)
orchestra
2.2.2.2-4.2.2.1-timp, 2 pc, hp, strings
duration 5:00  © 2002 Faber Music

XX
solo violin, string orchestra
duration 3:30  © 2009 Faber Music
Piano

*Anne Landa Preludes (The)*

solo piano

duration c. 22 minutes © 2006 Faber Music


* In Australia and New Zealand, copies of this score are available from the Australian Music Centre

*Five Bagatelles*

solo piano

duration 9:00 © 1994 Faber Music

Performed by Ian Munro on the Tall Poppies CD Carl Vine: Chamber Music Volume 2

Performed by Ian Munro on the Tall Poppies CD Mere Bagatelles

Performed by Michael Kieran Harvey on the ASTRA CD Threnody

Performed by Gabriella Smart on the Move Records CD Chinese Whispers


Performed by Amir Farid on the Move Records CD Veiled Virtuosit

*Piano Concerto*

solo piano and orchestra

2.2.2.2-4.2.2.1-T, 2 pc, hp, strings

duration 25:00 © 1997 Faber Music

Performed by Michael Kieran Harvey and the Sydney Symphony conducted by Edo de Waart on the ABC Classics CD Carl Vine - Choral Symphony

Performed by Michael Kieran Harvey and the Sydney Symphony conducted by Edo de Waart on the ABC Classics CD Eternity
Performed by Michael Kieran Harvey and the Sydney Symphony Orchestra on the ABC Classics CD The Classic 100 Concerto

**Piano Sonata No. 1**

solo piano  
duration 19:00  © 1990 Chester Music  
choreographed by Graeme Murphy for the Sydney Dance Company  
Performed by Michael Kieran Harvey on the Tall Poppies CD Carl Vine: Chamber Music Volume 1  
Performed by Michael Kieran Harvey on the Program Promotions CD Inspired 20th Century Piano Music  
Performed by Sergei Babayan on the ProPiano CD Sergei Babayan  
Performed by Michael Kieran Harvey on the Tall Poppies CD Graeme Murphy's Body of Work  
Performed by Michael Kieran Harvey on the ABC Classics CD Storm Sight  
Performed by Michael Kieran Harvey on the Move Records CD Tensile Flame  
Performed by Joyce Yang on the Harmonia Mundi CD Van Cliburn Piano Competition  
Performed by Rohan Murray on the Move Records CD Schimmel Concert Grand Piano

**Piano Sonata No. 2**

solo piano  
duration 22:00  © 1998 Faber Music  
Performed by Michael Kieran Harvey on the Tall Poppies CD Carl Vine: Chamber Music Volume 2  
Performed by Michael Kieran Harvey on the ABC Classics CD Storm Sight  

**Piano Sonata No. 3** *

solo piano  
duration 22 min  © 2007 Faber Music  
play: sample performed by Elizabeth Schumann (piano)  
Buy a copy of the score
* In Australia and New Zealand, copies of this score are available from the Australian Music Centre

**Rash**
solo piano with CD accompaniment  
duration 3:00 © 1997 Faber Music  
Performed by Michael Kieran Harvey on the Move Records CD Rabid Bay

**Red Blues**  
(four intermediate piano pieces)  
solo piano  
duration 10:00 © 1999 Faber Music  
Performed by Elpis Liossatos on the Tall Poppies CD Lift Off  
Performed by Jeanell Carrigan on the Australian Music Centre CD Spin  
Performed by Anna Goldsworthy on the ABC Classics CD Come With Us

**Sonata for Piano Four Hands**
one piano, two pianists  
duration 23:00 © 2009 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  
Performed by Ian Munro on the Tall Poppies CD Carl Vine: Chamber Music Volume 2  
Performed by Ian Munro on the Tall Poppies CD Mere Bagatelles  
Performed by Michael Kieran Harvey on the ASTRA CD Threnody  
Performed by Gabriella Smart on the Move Records CD Chinese Whispers  
Performed by Amir Farid on the Move Records CD Veiled Virtuosity

**Inner World**

solo cello with CD accompaniment  
duration 12:30  © 1994 Faber Music  
Performed by David Pereira (solo cello) on the Tall Poppies CD Carl Vine: Chamber Music Volume 2  
Performed by David Pereira (solo cello) on the Tall Poppies CD Inner World  
Performed by David Pereira (solo cello) on the Tall Poppies CD The Electric Cello  
Performed by Steven Isserlis (solo cello) on the BMG CD Cello World

**Love Me Sweet**

(song from "The Battlers")  
soprano with piano, or with flute, horn, harp and strings  
1.0.0.0-1.0.0.0- hp, strings  
duration 4:00  © 1993 Australian Music Centre  
Performed by Jane Edwards and the Tall Poppies Orchestra conducted by David Stanhope on the Tall Poppies CD The Battlers  
Performed by Jane Edwards and the Tall Poppies Orchestra conducted by David Stanhope on the ABC Classics CD Veiled Virtuosity  
Performed by David Stanhope (piano) on the ABC Classics CD Swoon - The Piano Album  
Performed by Diana Doherty and Alexandre Ogey with Sinfonia Australis on the ABC Classics CD Souvenirs  
Performed by Gondwana Voices on the ABC Classics CD Dreamings
Performed by Jane Edwards (soprano) and Marshall McGuire (harp) on the ABC Classics CD Love Me Sweet
Performed by Anna Stoddart (flute) and Janice Preece (harp) on the ABC Classics CD Whispers

*Love Song*
Solo trombone, or bass clarinet, or horn, with CD accompaniment
duration 6:50 © 1986 Chester Music
Performed by Simone de Haan on the Tall Poppies CD Carl Vine: Chamber Music Volume 1

*Miniature I*
(Peace)
solo viola
duration 2:00 © 1973 Australian Music Centre
Performed by Esther van Stralen on the Tall Poppies CD Fantasies

*Miniature II*
viola duet
duration 2:00 © 1974 Australian Music Centre
Performed by Esther van Stralen on the Tall Poppies CD Fantasies

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

*Percussion Concerto*
solo perc with CD or with orchestra. The accompaniment CD is stock number OM 24173. 2.2.2.2-4.2.3.0- strings
duration 8:30 © 1987 Chester Music
Performed by David Hewitt on the Tall Poppies CD Carl Vine: Chamber Music Volume 1
Piano Sonata No. 1

solo piano
duration 19:00  © 1990 Chester Music
choreographed by Graeme Murphy for the Sydney Dance Company
Performed by Michael Kieran Harvey on the Tall Poppies CD Carl Vine: Chamber Music Volume 1
Performed by Michael Kieran Harvey on the Program Promotions CD Inspired 20th Century Piano Music
Performed by Sergei Babayan on the ProPiano CD Sergei Babayan
Performed by Michael Kieran Harvey on the Tall Poppies CD Graeme Murphy's Body of Work
Performed by Michael Kieran Harvey on the ABC Classics CD Storm Sight
Performed by Michael Kieran Harvey on the Move Records CD Tensile Flame
Performed by Joyce Yang on the Harmonia Mundi CD Van Cliburn Piano Competition
Performed by Rohan Murray on the Move Records CD Schimmel Concert Grand Piano

Piano Sonata No. 2

solo piano
duration 22:00  © 1998 Faber Music
Performed by Michael Kieran Harvey on the Tall Poppies CD Carl Vine: Chamber Music Volume 2
Performed by Michael Kieran Harvey on the ABC Classics CD Storm Sight

Piano Sonata No. 3

solo piano
duration 22 min  © 2007 Faber Music
play:  sample performed by Elizabeth Schumann (piano)

Rash

solo piano with CD accompaniment
duration 3:00  © 1997 Faber Music
Performed by Michael Kieran Harvey on the Move Records CD Rabid Bay
**Red Blues**
(four intermediate piano pieces)
solo piano
duration 10:00  © 1999 Faber Music
Performed by Elpis Liossatos on the Tall Poppies CD Lift Off
Performed by Jeanell Carrigan on the Australian Music Centre CD Spin
Performed by Anna Goldsworthy on the ABC Classics CD Come With Us

**Sonata for Flute and Piano**
flute and piano
duration 12:00  © 1992 Faber Music
Performed by Geoffrey Collins (flute) and David Miller (piano) on the Tall Poppies CD Carl Vine: Chamber Music Volume 2
Performed by Geoffrey Collins (flute) and David Miller (piano) on the Tall Poppies CD Spinning
Performed by Immanuel Davis and Stephen Gosling on the Overdressed Late Guy Productions CD Prevailing Winds
Performed by Alexa Still and Steve Gosling on the Koch Records CD Carl Vine: Sonata for Flute and Piano

**Sonata for Piano Four Hands**
one piano, two pianists
duration 23:00  © 2009 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
2.2.2.2-4.2.1.1- T, 2 pc, hp, strings
duration 4:00  © 1996 Faber Music
Performed by Clare Gormley on the ABC Classics CD Advance Australia Fair

**After Campion**
SSAATTBB choir and 2 pianos
duration 15:00  © 1989 Chester Music

**Aria**
(text by Patrick White)
soprano, flute, cello, piano, celeste, percussion
1.0.0.0-0.0.0.0- pf, 0.0.1.0
duration 9:00  © 1984 Chester Music

**Battlers (The)**
(Television mini-series)
soprano, oboe, horn, strings and timpani
0.1.0.0-1.0.0.0- T, strings
duration 4 hours  © 1993 Australian Music Centre
directed by George Ogilvie for the South Australian Film Corporation
and ATN Channel 7
Performed by Jane Edwards and The Battlers Orchestra conducted by David Stanhope on the Tall Poppies CD The Battlers

**Choral Symphony**
(Symphony No. 6)
SATB choir, organ and orchestra
2.2.2.2-4.2.2.1- T, 2 pc, hp, strings
duration 26:00  © 1996 Faber Music
Performed by Sydney Symphony Orchestra + Sydney Philharmonia Choir (cond. Edo de Waart) on the ABC Classics CD Carl Vine - Choral Symphony
Performed by Sydney Symphony Orchestra + Sydney Philharmonia Choir (cond. Edo de Waart) on the ABC Classics CD Carl Vine - Complete Symphonies 1-6

**Love Me Sweet**
(song from "The Battlers")
soprano with piano, or with flute, horn, harp and strings
1.0.0.0-1.0.0.0- hp, strings
duration 4:00  © 1993 Australian Music Centre
Performed by Jane Edwards and the Tall Poppies Orchestra conducted by David Stanhope on the Tall Poppies CD The Battlers
Performed by Jane Edwards and the Tall Poppies Orchestra conducted by David Stanhope on the ABC Classics CD Veiled Virtuosity
Performed by David Stanhope (piano) on the ABC Classics CD Swoon - The Piano Album
Performed by Diana Doherty and Alexandre Ogey with Sinfonia Australis on the ABC Classics CD Souvenirs
Performed by Gondwana Voices on the ABC Classics CD Dreamings
Performed by Jane Edwards (soprano) and Marshall McGuire (harp) on the ABC Classics CD

Love Me Sweet
Performed by Anna Stoddart (flute) and Janice Preece (harp) on the ABC Classics CD

Whispers

Mythologia
soprano, tenor, SATB choir and soundtrack
duration 90:00  © 2000 Faber Music
Choreographed by Graeme Murphy for the Sydney Dance Company. First performed on 19 August 2000, at the Capitol Theatre, Sydney, as part of the Sydney 2000 Olympic Arts Festival. Commissioned by the Olympic Arts Festival and the Brisbane Festival, 2000
Performed by the Sydney Gay and Lesbian Choir conducted by Jonathon Welch on the Tall Poppies CD Mythologia
Performed by the Sydney Gay and Lesbian Choir conducted by Jonathon Welch on the Tall Poppies CD Tall Poppies 10th Birthday Sampler

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
1.0.1.1.- 2.1.1.0 - pc, pf
duration 90:00  © 1978 Carl Vine
choreographed by Graeme Murphy for the Sydney Dance Company
Performed by (unknown musicians) on the Tall Poppies CD Graeme Murphy's Body of Work
Symphony No. 6
see: Choral Symphony
Faber Music

They Shall Laugh and Sing
(Psalms 65)
SATB chorus with orchestra or with organ
2.2.2.2-4.2.2.1-timp,2pc-harp-strings
duration 6:00 © 2007 Faber Music
Discography of Piano Sonata No.2

Listing by Performer and Album Title


Harvey, Michael Kieran. Carl Vine: Chamber Music Volume 2. Tall Poppies. CD

Harvey, Michael Kieran. Storm Sight. ABC Classics CD

Babayan, Sergei. Piano Sonata No.1 (1990) ProPiano

Hong, Caroline. Plays Corigliano, Foss & Vine. Fleur de Son Classics FDS 57964, 2005. CD

Publication

1. Chester Novello

   Piano Sonata No.1 (1990)

2. Faber Music Limited

   Piano Sonata No.2 (1997)
   Piano Sonata No.3 (2007)
A BRIEF GLOSSARY OF MUSICAL TERMS

Arch form -- a sectional structure for a piece of music based on repetition, in reverse order, of all or most musical sections such that the overall form is symmetric, most often around a central movement. The sections need not be repeated verbatim but must at least share thematic material.

Glissando --- A Continuous or sliding movement from one pitch to another.

Forearm or Tone cluster -- A highly dissonant closely spaced collection of pitches sound simultaneously, at the piano usually by striking a large number of keys with the hand or arm.

Ternary Form -- Movements in ternary form consist of three parts, the first and third identical or closely related, the second contrasting to a greater or less degree. Therefore it may be symbolized ABA.

Ostinato -- A term used to refer to the repetition of a musical pattern many times in succession.

Quartal harmony -- Harmony based on combinations of the interval of a fourth, as distinct from tertian harmony, which is based on a combination of the third.
BIBLIOGRAPHY


http://www.musicaviva.com.au


http://www.carlvine.com


PHOTOS WITH CARL VINE