

PERFORMANCE GUIDELINES FOR CARL VINE'S *ANNE LANDA PRELUDES*

by

HEEJIN PARK

(Under the Direction of Martha Thomas)

ABSTRACT

This study introduces Carl Vine, a living Australian composer, and presents performance guidelines for his *Anne Landa Preludes* (2006), a stunning work that demands both virtuosic and subtle playing. This study also provides a brief biography of Vine, a review of related literature, an overview of his compositions, with particular attention to his piano music, and a contextual background for *The Anne Landa Preludes*. Finally, the dissertation focuses on *The Anne Landa Preludes*, providing information on the basic musical elements, musical content, technical challenges, and performance practice suggestions, based on strategies that will achieve the best possible interpretations and performances of this work.

INDEX WORDS: Carl Vine, Anne Landa Preludes, piano performance guideline, piano technique

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CHAPTER 1

INTRODUCTION AND OVERVIEW

Introduction

The purpose of this study is to present performance guidelines for Carl Vine's *Anne Landa Preludes* (2006). A number of sources discuss Vine and his works; however, not many of them focus solely on *The Anne Landa Preludes*. Moreover, this work, although beautiful, sophisticated, and fun to play, has not been performed frequently. In this study I provide a brief biography of Carl Vine, a review of related literature, an overview of his compositions, with special emphasis on his piano music, and contextual background for *The Anne Landa Preludes*. I then focus on the preludes, divided into sections focusing in order on each prelude. Each section will include information on basic musical elements (time signature, number of meter changes, tempo, structure, and duration), musical content, and technical challenges and practice suggestions (fingerings, pedaling, rhythmic practicing, and a variety of pianistic techniques), which help to achieve the best possible interpretations and performances of this work. Finally, I will provide a theoretical analysis if analytical consideration is necessary for explaining musical characteristics and practice suggestions.

Carl Vine is currently one of the most prominent contemporary Australian composers, and his music has a strong international profile, especially his piano works in the United States and Britain.¹ Vine blends modern musical elements, such as atonality,

¹ Rhoderick McNeill, *The Music of Carl Vine* (Kingsgrove, Australia: Wildbird Music, 2017), 6.

expanded instrumental techniques, dissonances, complicated rhythms, and extreme contrasts of dynamics, with traditional musical elements. Moreover, because Vine is a skilled pianist himself, he is excellent in composing piano works.² Thus, his piano works are good pieces for well-trained pianists looking for attractive, high-quality, contemporary repertoire.

The purpose of this study is to provide a performance guide for Carl Vine's *Anne Landa Preludes*, a stunning work that demands both virtuosic and subtle playing. Vine notes that "each piece is as highly differentiated from its neighbors as I could make it,"³ mentioning the twelve movements as having different characteristics and styles, containing a variety of colors and textures. In exploring each prelude, I will provide effective performance strategies and insights for future performers of Vine's piano works.

Biography

Carl Vine was born in 1954 in Perth, in Western Australia. He began learning music in 1959, with lessons on the cornet, and then began his piano studies at age ten. Three years later, he also began learning the pipe organ. He studied physics and, later, music at the University of Western Australia, studying piano with Stephen Dornan and composition with John Exton. Vine recalled that learning piano opened up possibilities to him in composing music because he could play multiple melodies at the same time on the piano.⁴

² Larry Sitsky, *Australian Piano Music of the Twentieth Century* (Westport, CT: Praeger, 2005), 271.

³ Carl Vine, *The Anne Landa Preludes for Solo Piano* (London: Faber Music, 2010), n.p.

⁴ Anna Goldsworthy, "Right Composition," *Monthly: Australian Politics, Society & Culture* 73 (November, 2011): 60.

Australia's music changed dramatically during the 1960s, strongly influenced by elements of music from diverse cultures. The historian Rhoderick McNeill has observed that,

Australia's music changed remarkably during the 1960s. During this period the generation of young composers born in the late 1920s and early 1930s brought the most progressive elements of the consolidation phase—especially serialism—and the features of the post-1945 European and American avant-garde into the Australian musical mainstream.⁵

Thus, Vine's career began in this diverse musical environment, and up until 1983, he composed mostly free atonal music, and some serial music (using sets of seven to nine notes rather than 12-tone serialism).⁶

After Vine moved to Sydney, in 1975, he started work as a freelance pianist and composer in the experimental arts, contemporary music ensemble, and club scenes.⁷ There, he composed many of his acclaimed works, such as *Poppy* (1978), *Miniature III* (1983), *Elegy* (1985), *Café Concertino* (1984), and *Legend* (1988). He also expanded his career as a resident musician and composer, becoming resident composer with the Sydney Dance Company in 1978, the London Contemporary Dance Theatre in 1979, the New South Wales State Conservatorium in 1985, the Australian Chamber Orchestra in 1987, and the University of Western Australian in 1989. In addition, he co-founded the well-known contemporary Australian music ensemble Flederman, and was pianist, composer, conductor, and artistic director in the ensemble from 1979 to 1989. He wrote

⁵ Rhoderick McNeill, *The Australian Symphony from Federation to 1960* (Abingdon, United Kingdom: Routledge, 2016), 209.

⁶ McNeill, *The Music of Carl Vine*, 2.

⁷ McNeill, 1.

noted chamber works for Flederman, including *Miniature III* (1983), *Elegy* (1985), *Hate* (1982), and *Occasional Poetry* (1979).⁸

During 1990, Vine was widely commissioned for major works and composed in more various music genres in various fields, such as dance, television, and film. As a well-known composer for modern dance, he has composed more than twenty works, most of these commissioned by different dance companies. *Piano Sonata No. 1* (1990) is one of the most acclaimed of Vine's pieces, commissioned by the Sydney Dance Company as a dance score. His first and second symphonies were choreographed by Glen Tetley for the Canadian National Ballet Company in 1994. Although Vine is famous as a composer of modern classical music, he has broadened this boundary with works in other idioms, including the score for *Sydney 2000*, performed for the closing ceremony of the 1996 Atlanta Olympic Games in the US. Vine was also an orchestration supervisor for Nigel Westlake's score for the popular film, *Babe*.

At the end of 1998 Vine took a sabbatical from writing new music for concerts for about four years.⁹ Since 2000, he has worked not only as an active composer, but also as a director of groups and festivals. He has written acclaimed pieces, including *String Quartet No. 4* (2004), *Symphony No. 7* (2012), *The Village for Piano Trio* (2013), *Five Hallucinations for Trombone and Orchestra* (2016), and has been named as finalist or winner of various awards, including Art Music Awards, Paul Lowin Orchestral Prize, Don Banks Music Award, and Classical Music Awards. In addition, he has held the position of Artistic Director of Musica Viva Australia, the largest entrepreneur of

⁸ Larry Sitsky, *Australian Chamber Music with Piano* (Canberra, Australia: ANU E Press, 2011), 203.

⁹ McNeill, 5.

chamber music in the world.¹⁰ In 2006, Vine was appointed Artistic Director of the Huntington Estate Music Festival, one of Australia's most renowned and successful annual chamber music festivals.¹¹ And in 2014, Vine was appointed an Officer of the Order of Australia in the Queen's Birthday Honors List.

Compositions

Carl Vine has been called primarily a composer of modern concert music.¹² He has written numerous works for various instrumentations and in various performance genres, including dance, chamber works, symphonies, and several large orchestral works, concertos, and solo piano works. Moreover, he has composed works outside concert music genres, such as music for theatre, film, television, and some electronic music.

Vine has also achieved renown as a composer of music for modern dance, including more than twenty works. *Poppy* (1978) is an acclaimed work for dance, and the first full-length dance work composed, choreographed, and designed by Australian artists.¹³ About this work, Vine has said that he used the simple and unpredictable harmonies of Satie, the more serial-atonal language of Schoenberg, the woodwind style of Milhaud, Poulenc's open harmonies, the rhythms of tango and jazz, and the dance elements of Stravinsky's music.¹⁴

¹⁰ Chris Gibson and John Connell, *Music Festivals and Regional Development in Australia* (Farnham, UK: Ashgate, 2012), 33.

¹¹ Gibson and Connell, 33.

¹² Gina Gyounglae Kang, "A Study of the Third Piano Sonata of Carl Vine (2007): The Musical Characteristics of the Third Sonata Compared Through the First Sonata and Second Sonata and Practical Performance Guidance," (DMA diss., Ohio State University, 2012), 4.

¹³ James Murdoch, *A Handbook of Australian Music* (Melbourne, Australia: Sun Books, 1983), 147.

¹⁴ McNeill, *The Music of Carl Vine*, 42.

Vine has written numerous chamber works, including six string quartets, the *String Quintet*, *Sonata for Flute and Piano*, and *The Village for Piano Trio*. In his works for Flederman, Vine wrote complex pieces that required advanced technical proficiency for members of this ensemble. Among the pieces, *Miniature III* (1983) is considered important in his output and scored for flute (doubling piccolo and alto flute), trombone (or cello), percussion, and piano. This piece is divided into three sections, linked by “bridge” passages, demonstrating Vine’s ability to create complicated rhythmic interplay between players while maintaining the character of each.¹⁵ Vine also composed the chamber works *String Quartet No. 2* (1984) and *Elegy* (1985) which demonstrate a major stylistic shift in his work during the year 1984–1985. He expanded his range of musical expression using tonal centers, diatonic modality, and triadic harmony, unlike *Miniature III*, which is a free atonal piece.¹⁶

Vine has composed numerous symphonies, concerti, and other orchestral pieces. Among them, the most renowned scores are the symphonies *Concerto for Orchestra* and *Legend Suite*.¹⁷ Vine composed *Legend Suite* in 1988, a thirty-minute dance work for large orchestra. McNeill explains the importance of this work: “*Legend* exemplified Vine’s developing sense of big gestures, glittering orchestral brilliance and visceral energy, balanced with slower passages of fragile beauty and simplicity.”¹⁸ Another important orchestral work of Vine’s is the *Percussion Symphony* (Symphony No. 5, 1995), scored for four percussionists and orchestra. This symphony features three connected movements. The first is a fast movement which begins with twenty-three

¹⁵ Sitsky, 203.

¹⁶ McNeill, *The Music of Carl Vine*, 3.

¹⁷ *Ibid.*, 135.

¹⁸ *Ibid.*, 4.

measures of introduction. The second movement is a ternary slow movement, followed by the Tarantella finale. Unlike his other symphonies, *Percussion Symphony* is a triadic and tonal work, which occasionally includes key signatures.¹⁹

Piano Music

Vine wrote seven pieces for solo piano, including three piano sonatas, *Five Bagatelles*, *Red Blues*, *Toccatissimo*, and the *Anna Landa Preludes*. He also composed two piano concerti and two pieces for piano four hands. Larry Sitsky's *Australian Piano Music of the Twentieth Century* includes Vine and his works and describes him thus: "Carl Vine is a fine pianist himself, so he knows very well what works and what does not."²⁰ Because of Vine's excellent skill at the piano, his knowledge of the instrument gives his piano pieces added sophistication, and they are internationally loved and frequently performed.

Vine has composed three piano sonatas. *Piano Sonata No. 1* was written in 1990 for Michael Kieran Harvey, one of the great Australian pianists of his generation.²¹ The work drew international attention and became the contemporary classical work frequently performed in recitals and at competitions.²² The pianist Spencer Myer has called it fascinating and a worthwhile piece because of Vine's use of both tonal harmonies and modern gestures, combining lyrical melodies and extremely virtuosic passages, and using various kinds of pianistic skills.²³ This two-movement sonata is accessible to audiences

¹⁹ Ibid., 157.

²⁰ Sitsky, *Australian Piano Music*, 271.

²¹ Stephen Pleskun, *A Chronological History of Australian Composers and Their Compositions: Volume 1: 1901-1954* (Bloomington, IN: Xlibris, 2012), 367.

²² David Dubal, *The Art of the Piano: Its Performers, Literature, and Recordings*, 3rd ed. (Milwaukee, WI: Hal Leonard Corporation, 2004), 682.

²³ Dubal, 682.

because of its lyricism and virtuosity, with a balance between tonality and atonality. Richard P. Anderson claimed, “this sonata is possibly the most important two-movement piano sonata since Elliott Carter’s 1946 epic work,”²⁴ and also noted its tonal basis using harmonized motives and the difficulty of performing its thick texture with virtuosity.²⁵ The structure of this sonata avoids traditional sonata form. The first movement is divided into three big sections by tempi (slow-fast-slow) and can also be divided into twelve smaller sections by different textures and rhythms.²⁶ The second movement is similar to the traditional song form (ABA + coda).²⁷

In 1997, Vine composed *Piano Sonata No. 2*, dedicated to and premiered by Michael Kieran Harvey.²⁸ This work has two movements, combined by the marking “quasi-attaca,” and the performance duration is approximately twenty-one minutes.²⁹ This piece is expansive and technically difficult, so it requires advanced techniques. Hyekyung Yoon introduces difficult elements that require technical virtuosity.

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.³⁰

²⁴ Richard P. Anderson, *The Pianist's Craft 2: Mastering the Works of More Great Composers*, 1st ed. (Lanham, MD: Rowman & Littlefield, 2015), 242.

²⁵ Ibid.

²⁶ Yuson So, “Piano Sonata No. 1 by Carl Vine; a Theoretical and Pianistic Study” (DMA diss., University of Kansas, 2013), 4.

²⁷ So, 14.

²⁸ McNeill, 20.

²⁹ Hyekyung Yoon, “An Introduction of Carl Vine’s Three Piano Sonatas with Emphasis on Performance and Practice Suggestions for Sonata No. 2” (DMA diss., Ohio State University, 2010), 35.

³⁰ Ibid.

Vine wrote *Piano Sonata No. 3* in 2007, dedicating it to the pianist Elizabeth Schumann, the recipient of the 2004 Gilmore Young Artist Award.³¹ This sonata has four movements, marked Fantasia, Rondo, Variations, and Presto, and is played without breaks. McNeill has remarked, “Although *Piano Sonata No. 3* is the longest of the sonatas (twenty-two minutes) it is less overtly flamboyant than the others.”³² The first movement introduces thematic elements that reappear in all the other movements and give a sense of unity to the sonata.³³

Another important Vine work for solo piano is his *Five Bagatelles* (1994). He composed “Threnody,” the fifth piece of the *Five Bagatelles* first, for the fundraising dinner of the Australian National AIDS Trust, and then composed four other short pieces for this set.³⁴ The five movements use different styles and musical languages. For example, the fourth piece shows the influence of jazz, with a walking-bass left hand and rapid improvisational passages in the right. Thus, *Five Bagatelles* requires an understanding of different approaches as well as various pianistic techniques.

Vine wrote *Red Blues* for solo piano in 1999. This piece is a set of four pieces: “Red Blues,” “Central,” “Semplice,” and “Spartacus.” Vine mentioned that he composed the four character pieces to provide an experience of enjoying musical pleasure without using advanced techniques.³⁵ This set contains strong melodic lines with rhythms showing jazz influence, such as swing and offbeat accents.

Vine composed *The Anne Landa Preludes*, a set of twelve brief preludes that

³¹ Mitchell Thomas Giambalvo, “An Introduction to the Piano Music of Carl Vine with Emphasis on His Piano Sonata No. 3” (DMA diss., Florida State University, 2014), 9.

³² McNeill, 29

³³ Giambalvo, 90.

³⁴ Giambalvo, 54.

³⁵ Giambalvo, 15.

reflects the composer's diversity in genre, style, form, and technique. He has said that this work was written as the successor to *Five Bagatelles* (1994) and dedicated to Anne Landa, who was a film-maker and arts administrator.³⁶ What is unique about this work is that Vine provided notes for each of the twelve pieces to help to interpret the composer's ideas, which leads to a better performance. This is a piece for advanced pianists, and the duration is twenty-two minutes.

Toccatissimo (2011) is Carl Vine's latest solo piano work. This piece was commissioned by the Sydney International Piano Competition of Australia in 2011³⁷ and requires virtuosic techniques to play the rapid and chromatic passages with complex rhythms. The passages in perpetual motion and percussive chords with polyrhythms give tension to this piece.

Vine also wrote two piano concerti. *Piano Concerto No. 1* (1997) was commissioned by the Sydney Symphony Orchestra, and similar to several of Vine's solo piano works, he dedicated this composition to Michael Kieran Harvey.³⁸ Compared to Vine's concertos written before 1997, this piece uses a much larger orchestra, including double woodwinds, four horns, two trumpets, two trombones, tuba, timpani, percussion (two players), harp, and strings.³⁹ Its duration is twenty-five minutes, with three separate movements. Because Vine uses triadic harmony, clear melodic lines, and repeated passages and motives throughout the work, this is very accessible to listeners.⁴⁰ *Piano Concerto No. 2* was composed in 2012 and dedicated to his friends, Vicki and Geoff

³⁶ Vine, n.p.

³⁷ Giambalvo, 30.

³⁸ Jiyoung Park, "Writing Styles and Performance Guidelines of Carl Vine's Piano Concerto No. 1" (DMA diss., Ohio State University, 2012), 8.

³⁹ McNeill, *The Music of Carl Vine*, 189.

⁴⁰ Park, 22.

Ainsworth. This work was also commissioned by the Sydney Symphony Orchestra, this time in partnership with the London Philharmonic Orchestra, and performed first by Australian pianist, Piers Lane.⁴¹ This concerto has three movements, titled “Rhapsody,” “Nocturne,” and “Cloudless Blues,” implying the character of each individual movement.⁴²

Vine has written two pieces for piano four hands. *Sonata for Piano Four Hands* (2009) was commissioned by the University of Sydney.⁴³ This work is a five-section work (“Prelude,” “Waltz,” “Deuces,” “Meditation,” and “Toccata”), played without breaks between sections. Vine noted the layout of the sonata as:

The extended, heavily rhythmic *Prelude* opens with a declamatory introduction ... This leads to a gentle *Waltz* demanding great flexibility and sensitivity from the players. The central section, *Deuces*, methodically explores the 6 unique (non-directional) pairings of 4 hands ... Each pair shares, in turn, a leading melody while the remaining two hands provide mellifluous interlinking accompaniments. The pairings evolve into a short, energetic bridge passage that falls precipitously to a reflective *Meditation* ... This is succeeded by a fast-paced *Toccata* in triplet rhythms that progresses to a pounding finale.⁴⁴

Vine’s other piece for piano four hands is *The Arrival of Implacable Gifts* (2017), commissioned by the ZOFO Performing Ensemble and composed for listening while viewing the painting of the same title by James Gleeson.⁴⁵

⁴¹ McNeill, 208.

⁴² Ibid.

⁴³ McNeill, 34.

⁴⁴ Cameron McGraw, *Piano Duet Repertoire, Second Edition: Music Originally Written for One Piano, Four Hands* (Bloomington, IN: Indiana University Press, 2016), 536-37.

⁴⁵ Australian Music Centre, “The Arrival of Implacable Gifts: For Piano Four Hands by Carl Vine (2017),” accessed September 2, 2018, <https://www.australianmusiccentre.com.au/product/the-arrival-of-implacable-gifts-for-piano-four-hands>.

Related Literature

There are eleven dissertations concerning Carl Vine's music, including three dissertations on *The Anne Landa Preludes*. Vine and his works are also the subject of one book, chapters of several books, and substantial articles in professional journals.

The three dissertations on *The Anne Landa Preludes* include Ying Tang's "The Anne Landa Preludes of Carl Vine: Musical Characteristics and Practical Performance Guidelines," which discusses musical characteristics of the *Preludes* categorized into three musical elements: harmonic organization, rhythmic considerations, and dynamic and registral contrasts. Tang also provides performance guidelines divided into four sections: musical content, variety of pianistic touches, rhythmic practicing, and effective fingering.

Christopher Ruggiero's dissertation, "A Recording and Guide to the Performance of Carl Vine's Anne Landa Preludes," discusses compositional styles: rhythmic complexity, elements of pitch organization, and texture and phrasing. He then focuses on pianistic challenges of each prelude and explains in his own experience how to practice the difficult parts.

So Jung Kwak's dissertation, "Compositional and Performing Strategies in Five Works for Piano Solo by Carl Vine," discusses five of Vine's compositions for solo piano: *Five Bagatelles* (1994), *Sonata No. 2* (1997), *Red Blues* (1999), *The Anne Landa Preludes* (2006), and *Toccatissimo* (2011). Kwak provides pedagogical examinations and musical elements of the works, such as form, harmonies, melodic content, rhythms, and textures. Moreover, this dissertation includes the author's interview with Vine.

Altogether, these three dissertations clearly focus on analyzing the musical elements or pedagogical examinations, then provide general practice suggestions. In this current dissertation I will focus on performance guidelines more in depth, providing specific ways to practice difficult passages and complicated rhythms, how to achieve appropriate timbre, and suggestions for effective pedaling. I will also provide analyses of musical characteristics, focusing only on those that make the work unique or interesting in order to achieve the best possible interpretation and performance. I have relatively small hands, so I will discuss how to play the large chords and large-interval arpeggios with stretches too wide for small hands. Unlike the above dissertations, which divide sections by musical elements or pianistic techniques, I will divide sections by prelude, in score order, then subdivide into smaller sections describing basic musical elements, musical content, technical challenges, and practice suggestions.

The remaining eight dissertations on Vine's other piano pieces are helpful in understanding specific compositions for piano: Eun-Kyung Yang's "The Piano Sonatas of Carl Vine: A Guideline to Performance and Style Analysis"; Yuson So's "Piano Sonata No. 1 by Carl Vine: A Theoretical and Pianistic Study"; Gina Kyounglae Kang's "A Study of the Third Piano Sonata of Carl Vine: The Musical Through the First Sonata and Second Sonata and Practical Performance Guidance"; Kui Min's "Carl Vine First Piano Sonata (1990): New Sounds, Old Idols, and Extreme Pianism"; and Hyekyung Yoon's "An Introduction of Carl Vine's Three Piano Sonatas with Emphasis on Performance and Practice Suggestions for Sonata No. 2 (1997)."

McNeill's *The Music of Carl Vine* discusses Vine and his music fully. According to Peter Campbell's review, McNeill provides a comprehensive study of most of Vine's

music and introduces his working life in the short introduction.⁴⁶ Anderson's *The Pianist's Craft 2: Mastering the Works of More Great Composers* includes a section explaining Vine's piano music. Vine and his works are also the subjects of several books and substantial articles in professional journals. *Compositional Credos and Performance Perspectives: An Interview with Carl Vine* provides a discussion on his compositional style, musical interpretation, performance, religious influences, composers he likes, and his advice for composers.⁴⁷ *Right Composition* introduces Vine's musical style, philosophy, and discusses his sabbatical period.⁴⁸ An interview with a pianist Joyce Yang suggests ideas on performing *The Anne Landa Preludes*.⁴⁹ Finally, Martin Anderson has reviewed the recording of Vine's preludes performed by Michael Kieran Harvey.⁵⁰

⁴⁶ Peter Campbell, "Rhoderick McNeill, The Music of Carl Vine. Reviewed by Peter Campbell," *Context: A Journal of Music Research*, 42 (2017): 115.

⁴⁷ David Pereira, "Compositional Credos and Performance Perspectives: An Interview with Carl Vine," *Context: Journal of Music Research* 23 (Autumn, 2002): 59-66.

⁴⁸ Anna Goldsworthy "Right Composition," *Monthly: Australian Politics, Society & Culture* 73 (November 2011): 60.

⁴⁹ David J. Pacific, "Interview with Pianist Joyce Yang," Friends of Chamber Music, accessed August 30, 2018, <http://www.chambermusic.org/uploads/6/5/1/0/6510495/joyceyanginterview.pdf>.

⁵⁰ Martin Anderson, "The Piano Music 1990-2006 – Piano Sonatas Nos. 1 & 2: Five Bagatelles. Red Blues. The Anne Landa Preludes," *International Piano* 49 (January, 2007): 79.

CHAPTER 2

THE ANNE LANDA PRELUDES

In 2006, Vine composed *The Anne Landa Preludes*, and the pianist Michael Kieran Harvey was the first performer of this work. Vine dedicated this work to Anne Landa, a Sydney arts administrator and filmmaker, who died in December 2002.⁵¹ This work contains a set of twelve brief preludes: “Short Story,” “Filigree,” “Thumper,” “Ever and Ever,” “Two Fifths,” “Milk for Swami Li,” “Divertissement,” “Sweetsour,” “Tarantella,” “Romance,” “Fughetta,” and “Chorale.” Vine wrote the following composer’s note for this piece:

Anne Landa made an extraordinary and sustained contribution to the encouragement of young pianists in Australia, and although her legacy continues, her passion, energy and dedication were taken from us far too soon. This set of twelve small pieces is intended to be the successor to my *Five Bagatelles*, which I wrote in a rapid burst of energy twelve years ago. By contrast the new pieces emerged slowly, and sometimes with inexplicable difficulty. My musings on the writing process are contained in the preceding pages, and there is little else to say about the music except that each piece is as highly differentiated from its neighbors as I could make it.⁵²

Vine also provided notes for each of the twelve pieces. For example, about the first prelude “Short Story,” he says: “this prelude contains a story. But the drama emerges through its own internal logic rather than from a specific series of predetermined events.”⁵³ His notes also give some idea of how to understand the composer’s thoughts about each piece. He suggests that the preludes can be performed individually or in a

⁵¹ McNeill, *The Music of Carl Vine*, 15.

⁵² Vine, n.p.

⁵³ *Ibid.*

grouping of the performer's choice.⁵⁴ This work is beautifully written for the instrument and sounds not only inventive and new, but also familiar, with musical elements from common practice repertoire. Thus, the piece promises a delightful experience for both performer and audience.

Prelude No. 1 – “Short Story”

This prelude contains a story. But the drama emerges through its own internal logic rather than from a specific series of predetermined events.
– Carl Vine

Basic Elements

Time signatures used: 4/4, 6/4

Number of time signature changes: 2

Tempo: quarter note = 80 – 100 – 112 – 80

Structure: Intro – A – B – A – Codetta

Duration: about 2'40”

Musical Content

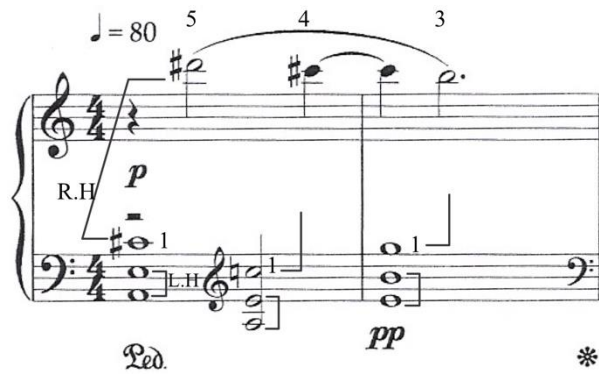
The overall approach to sound production in “Short Story” reflects the impressionist style. The prelude begins with an abstract sonic atmospheric introduction, followed by a simple lyrical melody, but still in distant ambiance. Then the middle section, with rapid arpeggios and an ascending melody in a faster tempo, brings the prelude to a climax with thick chords and large sonorities. The climax does not last long

⁵⁴ Anderson, 242.

and returns to a quiet atmospheric mood. Then the A section reappears, and the prelude disappears into silence.

Technical Challenges and Practice Suggestions

In the beginning section (mm. 1-10), accompanimental chords are all triads, and Vine uses open position (root – 5th – 10th) for most of them. Although this kind of chord structure creates a rich sound, it may be challenging for pianists who do not have big hands. It is hard to play the chords with the left hand alone because of the large stretch. These chords can be rolled, but this can produce unwanted accents and too much volume. Therefore, I recommend using the thumb of the right hand to play the top notes of the chords (Ex. 1). This fingering helps to generate appropriate timbre and the legato melody line. In playing these chords, the pianist should be careful not to play loudly with the thumb of the right hand. Otherwise, the top notes of the accompanimental chords can interrupt the melody line.



Example 1. “Short Story,” mm. 1-2, fingering with open chords

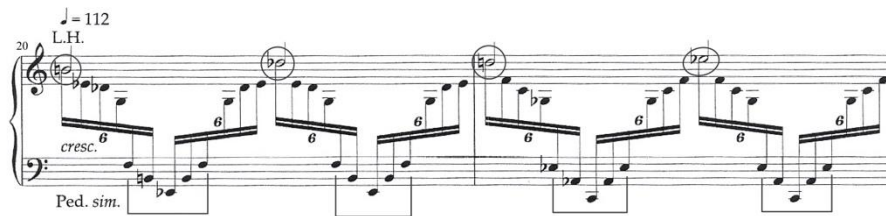
Because the right hand moves with large leaps between notes, it is a good idea to memorize this section. Vine uses two-measure phrases indicated by repeated chord

progressions (A–Am–Em and C#–C#m–Em), and repeated similar melodic lines (Ex. 2).

If the pianist knows these chord progressions, this helps to memorize the whole introduction.

Example 2. “Short Story,” mm. 1-10, repeated chord patterns and melodic lines

The B section, beginning at m. 19, includes more technical challenges. This section changes texture, with sextuplet arpeggios between both hands and the melody outlined by the top note of each arpeggio. The right hand plays melody notes and parts of arpeggios at the same time in m. 19. From m. 20 to m. 32, the left hand plays the arpeggios and bass notes in the lower range and melody notes in the higher range, using hand-crossings, while the right hand plays notes in the middle range (Ex. 3). The sound of the arpeggiated sextuplets should be thinner and softer than the melody line. If you think of the rippling and sweeping arpeggios of Ravel’s *Jeux d’eau* or “Une Barque sur L’Ocean” (from *Miroirs*), this musical idea will be easier to understand. Using flat fingers and keeping the hands close to the keys are crucial techniques in playing this section.



Example 3. “Short Story,” mm. 20-21, arpeggios, hand-crossing in the left hand

In the B section, the melody and bass notes move in different directions, and from m. 27, the melody changes from single notes to an octave melody, which is still played by crossing hands (Ex. 4). The intervals between the bass notes and melody notes grow larger, sometimes spanning over four octaves. Therefore, it is difficult to reach the keys without moving the upper body, which should be relaxed and move smoothly, led by the elbows to play those large gestures.



Example 4. “Short Story,” mm. 26-27, emerging octave melody

In mm. 33-34, use the right hand to play the octave melody because the melody notes are too high to be played with the left hand. This is another challenging spot that requires very fast motion of the both right and left hands between the octave melody and arpeggios (Ex. 5). In order to master the passage in mm. 33-34, I first practiced the ascending arpeggio and the octave melodic notes of the right hand (Ex. 5-1). Then, I practiced the descending arpeggio and the octave bass notes of the left hand (Ex. 5-2). It

is a good practice to find the placement for the octave melodies and bass notes quickly after playing the arpeggios. I repeatedly practiced only the first arpeggio and the octave melody until I could play this without straining my arm and fingers and then moved on to the next one and practiced in the same way.

The musical score for Example 5, "Short Story," mm. 32-36, is presented in two systems. The first system (mm. 32-33) shows the right hand (R.H.) playing arpeggiated chords and the left hand (L.H.) playing bass notes. The second system (mm. 34-36) continues the piece with dynamic markings of *fff*, *mf*, *mp*, and *pp*, and performance instructions including *poco meno mosso*. The score includes circled notes in both hands to highlight specific intervals and fingerings.

Example 5. "Short Story," mm. 32-36

Example 5-1, "Practice the right hand," is a short musical exercise in G major and 2/4 time. It consists of two measures, each featuring a right hand arpeggio starting on G4. The first measure has a circled note on G4, and the second measure has a circled note on G5.

Example 5-1. Practice the right hand

Example 5-2, "Practice the left hand," is a short musical exercise in G major and 2/4 time. It consists of three measures, each featuring a left hand bass note on G2. The first measure has a circled note on G2, and the second and third measures have circled notes on G3.

Example 5-2. Practice the left hand

In m. 34, an ascending arpeggio appears in the score, indicating using both hands alternately (RH – LH – RH – LH). Instead, I suggest a different order of hands (RH – RH – LH – RH). Example 6 below shows how to alternate the hands and finger numbers for an effective performance. This fingering makes it easy to play the next chord.

The image shows a musical score for Example 6, "Short Story," measures 34-36. The score is written for piano with two staves. The right hand (RH) and left hand (LH) are indicated. Fingerings are shown with numbers 1-5. Dynamics include *ppp*, *fff*, *mf*, and *mp*. Pedaling is marked with *Ped.* and ** Ped.* The tempo is marked "poco meno mosso".

Example 6. "Short Story," mm. 34-36, fingering for hand-over-hand arpeggio

Another challenge of "Short Story" involves the effective control of various dynamics. This prelude includes dynamics from *ppp* to *fff*. The introduction has quiet atmospheric sonorities, and Vine provides various dynamic marks (*p*, *pp*, *ppp*), changing in almost every measure. In order to achieve a certain variety of quiet dynamics, more sensitivity in the fingertips is required. It is important to keep the fingers very close to the keys and eliminate unnecessary movement. The softest dynamic (*ppp*) appears twice in m. 9 and also in the last measure; I recommend using the *una corda* for all of these places. There is also a long crescendo that begins at m. 20 (*pp*) and ends at m. 35 (*fff*), thus covering almost the entire B section. For more effective control of dynamic levels, I use the *una corda* for the first three measures (mm. 19-21), half-pedal (damper pedal) and flutter pedaling for the next five measures, to avoid a blurred sound, and then use legato pedaling from m. 27, following the octave melody.

Prelude No. 2 – “Filigree”

One problem with pianos is that their keyboards are straight while our bodies are not. Interesting compensatory techniques have evolved so that our organically radial appendages may move more rapidly around these unyielding contraptions.
– Carl Vine

Basic Elements

Time signatures used: 4/4, 2/4

Number of time signature changes: 2

Tempo: quarter note = 180

Structure: A – B – A – B' – A'

Duration: about 1'10”

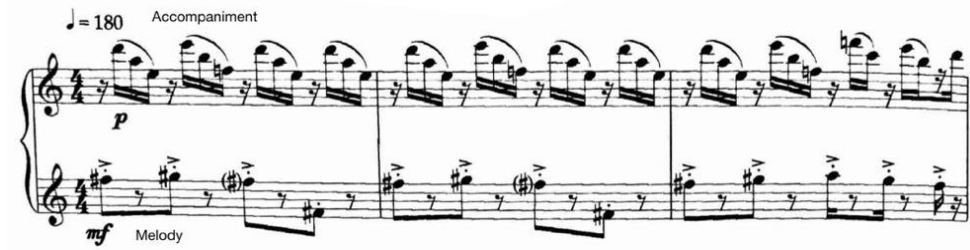
Musical Content

“Filigree” is a toccata-like prelude, characterized by a quick tempo emphasizing the dexterity of the performer’s fingers. A significant feature of this prelude is its perpetual-motion, consisting almost entirely of sixteenth notes that produce a hectic quality and intensity. It contains two sections: Section A is light and energetic, and Section B is more aggressive and dark.

Technical Challenges and Practice Suggestions

In the A section, the primary melody is played by the left hand while the accompanimental sixteenth notes (open fourths) are played by the right hand. Because both parts are played in overlapping positions, the melody line intertwines with the accompaniment (Ex. 7). Thus, the accented melody notes should be played with more

arm weight pressing deeply into the piano, so we can hear the melody line clearly. The groups of three falling sixteenth notes in the right hand require a sensitive touch, using the fingertips to produce a lighter, crisp sound to achieve distinction between the melody and accompaniment.



Example 7. “Filigree,” mm. 1-3, overlapping hand positions

The most challenging passages in the A section appear in mm. 9-10 and mm. 34-35. The texture remains the same, and the eighth-note pattern is repeated three times moving down by an octave each time. (Ex. 8). Because the passage moves by large intervals at a fast tempo, it can be difficult for pianists to find the keys quickly enough. For practicing this passage, I suggest the following steps. First, practice playing the left-hand notes (F and B). Second, practice the notes for the right hand as block chords. Third, practice both hands together, but still play the notes for the right hand as block chords, gradually increasing the tempo. Finally, practice the passage as written. (Ex. 8-1)

Example 8. “Filigree,” mm. 9-10, repeated eighth-note pattern

Example 8-1. “Filigree,” mm. 9-10, practice using blocked chords

Composers have devised a number of ways to keep the recurrent accent from becoming monotonous. Vine uses syncopated rhythms for this in “Filigree.” In m. 3, m. 8, and m. 10, he writes in sudden and unexpected syncopated rhythms, starting at beat three (Ex. 8). Instead of two four-note groups, he divides the eight sixteenth notes by grouping them as 3 + 3 + 2, which creates a feeling of acceleration without any tempo change. Because this rhythmic division creates a rushed feeling, it makes the performer’s mind move hastily and can influence the tempo to quicken too much. Practice with metronome will be important to avoid accelerating too much during this passage.

“Filigree” has no major fingering issues except in m. 42 (Ex. 9). I have practiced with several fingerings for this passage and believe the best one (shown in Ex. 9) helps to

control the fingers for voicing the legato melody with legato pedaling.

The image shows a musical score for three measures (41-43) of a piece. The right-hand part features a rapid chromatic passage with slurs and fingerings (1-5) above the notes. The left-hand part has a simple accompaniment with notes and rests. Pedal markings (Ped.) are placed below the left-hand part, with asterisks (*) indicating specific pedal points.

Example 9. “Filigree,” mm. 41-43, fingering and pedaling

Vine gives no pedal markings for this prelude, but I recommend adding pedal in a few places. In mm. 11-18 and mm. 36-43, Vine wrote chromatic passages that move up and down the keyboard rapidly, producing the feeling of rising and falling. These passages are played by the right hand and also include melody notes. Effective pedaling helps to achieve a feeling of a wave, producing crescendos and decrescendos, and also creates a darker timbre and clear voicing. Example 9 (above) shows pedaling that could also be used for these sections. I would also suggest using pedal in one other spot (m. 25, Ex. 10), where a short transition connects to the next section with a crescendo; here I recommend depressing the damper pedal once to enhance the crescendo and to give a more dramatic effect.

The image shows a musical score for measure 25. The right-hand part has a chromatic passage with slurs and fingerings. The left-hand part has a simple accompaniment. A pedal marking (Ped.) is placed below the left-hand part, with an asterisk (*) indicating a specific pedal point.

Example 10. “Filigree,” m. 25, pedaling

Prelude No. 3 – “Thumper”

My first piano teacher often reprimanded me for “thumping” the keyboard. She was so stern that it took years to discover that playing loudly might also arise from good musicianship. Here is an open invitation to “thump”, although finesse is still advised.
– Carl Vine

Basic Elements

Time signatures: 4/4, 3/4, 2/4, 5/4, 9/16, 12/16

Number of meter changes: 19

Tempo: quarter note = 90, dotted eighth = 120, quarter note = 90

Structure: A – B – A’ – C – A” – Coda

Duration: about 1’50’

Musical Content

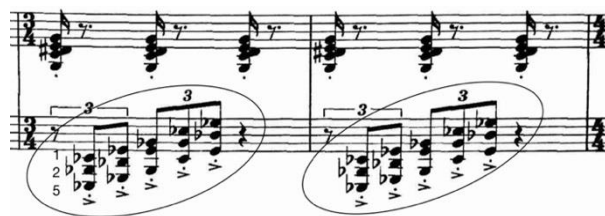
“Thumper” is the third of the set, and very loud, dark, and highly energetic, with frequent use of *ff*, thick chords, and numerous accents. Vine also uses complex rhythmic figurations, frequent meter changes, dissonance, and extreme contrast of dynamics, all of which require a high level of technique.

Technical Challenges and Practice Suggestions

“Thumper” consists of highly dissonant chords with rhythmic intensity, which require unusual piano techniques to execute, especially in exploring the prelude’s percussive character. Playing these thick, repeated chords at a fast tempo can cause unnecessary tension that produces a harsh sound and loses clarity. To produce a fresh,

clear sound, the arms and shoulders must be relaxed, and it is important to keep the wrist flexible.

The first challenging section of these chords appears in mm. 5-6 and repeats in mm. 37-39. The left hand plays open chords, and each chord is composed of an octave root and fifth, in eighth notes (triplets) using all black keys (Ex. 11). Moreover, these chords are played in a fast tempo, so playing them accurately is difficult to achieve with a good sound. The pianist must practice pressing down from the surface of the keys using a grabbing motion with the fingers instead of merely hitting the keys, then releasing any tension just after playing each chord. If pianists first familiarize themselves with the intervals between the chords this will help in playing faster, with no tension in the hands. For more accuracy at a fast tempo, practice playing the top notes only using the thumb, to get used to the distance between chords. After mastering this, add the middle notes played by the index finger, then add the bottom notes. I first practiced playing lightly and then added the accents later.



Example 11. “Thumper,” mm. 5-6, open chords with the left hand

Another challenge of “Thumper” is found in mm. 14-21. The right-hand chromatic flourishes are not easy to play with clarity. The flourish appears twice in mm. 14-16, consisting of a quintuple, an octuplet, and a sixteenth note. Before practicing this flourish, the pianist should divide it into a four-note sequence, descending by minor third,

and use the same fingering (5-3-2-1) for each four-note group (Ex. 12). Then, first practice the flourishes as blocked chords (tetrads; Ex. 12-1), after which play as written but slowly. Up to here, the notes are grouped in four, so the next step is to divide into five-note groups. Play the first five-note group up to tempo, landing on the last note, and then apply this same method twice more with the next two five-note groups (Ex. 12-2). This practice helps to learn the rhythm and improves the forearm rotation with flexibility in the wrist. The final step is to play both hands slowly as written, counting “one – and – two – and,” gradually increasing the tempo. The flourish lies under a slur marking, but I recommend non-legato playing for generating a clear, crisp sound.

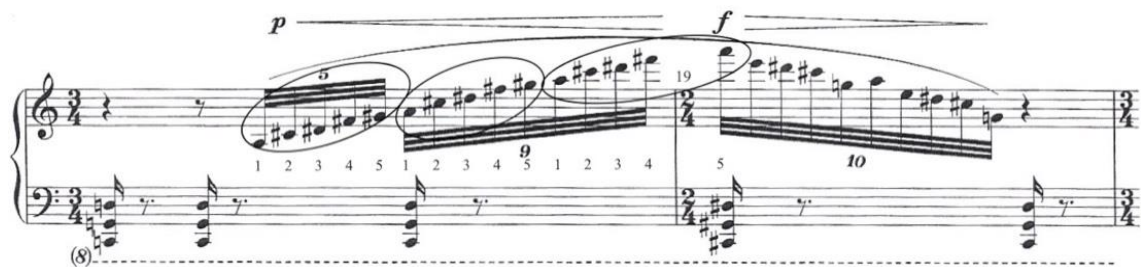
Example 12. “Thumper,” mm. 14-17, fingering of rapid sequenced flourish

Example 12-1. “Thumper,” practice using blocked chords



Example 12-2. "Thumper," practice using five-note pattern

The next flourish in mm. 18-19, repeated in mm. 20-21, consists of a quintuple, septuplet, and octuplet. The fingering for the ascending line is not too difficult to play. I use this fingering: 1-2-3-4-5 1-2-3-4-5 1-2-3-4 (Ex. 13). Take care not to play the thumb notes loudly in producing an unaccented legato sound. Fingering for the descending part of this flourish (m. 19) is more complicated. I suggest several fingerings for it: 1) 5-3-2-1-2 3-1-3-2-1 can work, but playing the C# with the thumb makes it difficult to play next note 'G' (Ex. 13-1). So, I suggest 5-1-3-2-1 3-1-3-2-1 or 5-1-4-3-1 4-1-4-3-1, to use the same fingers for the last four notes of each five-note pattern, and thus simplify the movement of the fingers. To play the sixth note of the flourish (A5), choose either finger 2, 3, or 4, depending on your comfort (Ex. 13-1).



Example 13. "Thumper," mm. 18-19, fingering for ascending line

a.

19 *f*

5 3 2 1 10 2 3 1 3 2 1

b.

19 *f*

5 1 3 2 1 3 1 3 2 1

(2)

c.

19 *f*

5 1 4 3 1 4 1 4 3 1

(3)

Example 13-1. “Thumper,” mm. 18-19, fingerings for descending lines

Vine used polyrhythms with heavy chords, reminiscent of Stravinsky’s music, in this prelude. The most rhythmically difficult section of this prelude is Section C, mm. 24-34. Vine provides a new, faster tempo marking (dotted eighth = 120) for this section, and meter changes occur three times. A two-against-three rhythm occurs in mm. 26-27, followed by a three-against-four rhythm in mm. 28-29. Three against two occurs again in m. 30, and mm. 31-32 include three-against-four rhythms. In m. 33, the three-against-two rhythm appears again. Because the right hand plays every single beat, it is easier than the

left hand part, so practice should be focused on the left-hand rhythms. Vine uses sixteenth-note quadruplets for the left hand with the dotted eighth-note as the pulse in mm. 26-29. Therefore, I suggest practicing these measures by counting the subdivisions with quadruplets (Ex. 14). Setting the metronome to a dotted eighth-note value will be helpful to maintain a steady beat for the chords played by the right hand.

Example 14. “Thumper,” mm. 26-30, practice counting subdivided rhythms

I first practiced the rhythms by tapping on a table with both hands at a slow tempo, while counting aloud the subdivided beats; then I practiced these more and more quickly. I recommend this practice until the brain and body remember and feel the rhythm and the pianist can play without counting. Setting the metronome to a dotted eighth value will help to maintain a steady beat for the chords played by the right hand. After mastering the rhythm on the table, return to the piano and play as written. All these steps help to control the hands in playing this polyrhythmic section, and I also recommend using this method for practicing mm. 42-44.

Measure 47 contains a chromatic passage with first-inversion minor triads. This is

another challenging section because both hands move in contrary motion at a very fast tempo. I would suggest using Fingers 1-2-5 if the top note of the right-hand chord is a white note, and 1-2-4 if the top note of the chord is a black note. For the fingering of the left hand, I use 5-3-1 if the bottom note is a white note and 4-2-1 if the bottom note is a black note. These right-hand and left-hand finger numbers mirror each other and help to control the movement of both hands well (Ex. 15).

Example 15. “Thumper,” mm. 47, fingering for triads

Vine does not provide pedal markings, but I would suggest using some pedal occasionally for more effective sound. Using the *una corda* in mm. 13-17 and mm. 50-52 helps to increase the dynamic and timbral contrasts. I also add the damper pedal in mm. 44-46 for bringing out the intensity of the climax. I recommend flutter pedaling in m. 44 because of the staccato notes and using the completely depressed pedal for mm. 45-56, as I suggest below (Ex. 16). Lastly, I use pedal for the last chord in m. 54 for an effective ending with the loud dynamic.

The image shows a musical score for two staves, likely piano and bass. The music is in G major and 4/4 time. The score is marked with dynamics such as *ff* and *f*. There are various rhythmic markings, including sixteenth and thirty-second notes, and rests. The bass line includes pedaling markings (ped.) and fingering (8). The score is divided into two systems, each with a key signature change (one sharp to one flat).

Example 16. “Thumper,” mm. 45-46, pedaling

Preluded No. 4 – “Ever After Ever”

Only impermanence lasts forever—everything else permanently changes. Our personal “ever after” is only as much of the ever remaining to us from now on. Living happily in that ever after is no simple matter. Even if you accept that impermanence is everlasting.

– Carl Vine

Basic Elements

Time signatures used: 4/4, 5/4, 2/4, 3/8, 6/4

Number of time signature changes: 16

Tempo: quarter note = 84, 72

Structure: Through-composed

Duration: about 1’35”

Musical Content

Unlike the brash sounds of “Thumper,” “Ever After Ever” feels as if one is listening to someone telling a story in a quiet voice. There is no accented note, climatic moment, loud dynamic, or rhythmic complexity. There are numerous meter changes (sixteen of them) within the twenty-seven-measure long piece. This prelude consists of a four-voice texture, like an ensemble for four singers or instrumental performers. Here

Vine has created a mood exploring the subtleties of timbre, with a very expressive, flowing melody, which makes this prelude serenely beautiful.

Technical Challenges and Practice Suggestions

Although there are no particular technical challenges in this prelude, this work does require sophisticated voicing and sensitive phrasing while playing a vertical four-voice texture. It is a good idea to practice the prelude several times as if no bar line exists, in order to express the long and flowing melody lines. When pianists play a piece in four-part texture using rhythmic unison, they tend to move the wrists vertically, which produces a somewhat choppy sound. Thus, I recommend keeping the wrists loose and relaxed and moving them horizontally using wrist anticipation in a flowing gesture. For achieving good voicing of the melodic line and an overall legato sound, carefully chosen fingerings are required. Thus, I suggest the fingerings for playing mm. 1-2 and mm. 24-25 in the example below (Ex. 17). Eventually pedal should be used, but I would suggest practicing first with only finger legato.

mm. 1-2

The notation for mm. 1-2 is in 4/4 time, marked 'Semplice' with a tempo of quarter note = 84. It features a four-voice texture. The right hand has a melodic line with fingerings: 5 4 5 4 2, 2 1 2 1 1, 5 2 4, 1 1 1. The left hand has a supporting texture with fingerings: 2 1 2 1 2, 5 3 5 3, 2 1 1, 5 3 2. A piano (*p*) dynamic is indicated.

mm. 24-25

The notation for mm. 24-25 is in 4/4 time, marked 'poco morendo'. It features a four-voice texture. The right hand has a melodic line with fingerings: 3 5 3, 3 5, 2, 1. The left hand has a supporting texture with fingerings: 1 1 1, 1 2 1, 3 5 3, 3 5, 1 3. A piano (*p*) dynamic is indicated.

Example 17. “Ever After Aever,” mm. 1-2 and mm. 24-25, texture and fingerings

The image shows a musical score for Example 19, "Ever After Aver," measures 11-15. It consists of two systems of piano and bass staves. The first system (measures 11-15) starts in 4/4 time, changes to 3/4 at measure 11, and returns to 4/4. Dynamic markings include *mp*, *pp*, and *mf*. Pedaling instructions are shown as "ped *" under the bass staff. The second system (measures 13-15) starts in 3/8 time, changes to 4/4 at measure 13, then to 3/4 at measure 14, and finally to 4/4 at measure 15. Dynamic markings include *mp*, *pp*, and *mf*. Pedaling instructions are also present.

Example 19. "Ever After Aver," mm. 11-15, pedaling

Prelude No. 5 – "Two Fifths"

Two fifths are not always forty percent. In this case two series of fifths mutate playfully into sixths and fourths and the occasional third. (Footnote: This prelude was originally known as "The Goblin's Cakewalk," but the teddy bears finished the cake at a picnic. It was then a "Goblin's Gavotte" until the fairies won a demarcation dispute against the Federation of Garden Bottoms. The final attempt to invoke fairy-tale creatures failed after accusations of racial profiling were upheld in favour of the golliwogs).

– Carl Vine

Basic Elements

Time signatures used: 6/16, 3/8, 12/16, 12/16 + 1/4, 4/4, 3/4

Number of time signature changes: 18

Tempo: dotted 8th note = 180

Structure: A – B – Coda

Duration: about 1'30"

Musical Content

This prelude contains characteristics of minimalism in Vine's use of repetition of small rhythmic and intervallic cells, alternating sixteenth notes with parallel fifths in both hands. Its tonal center is F#, which appears very often as a bass note, and the final chord is the second inversion of F# major. Vine creates tension and a mood of fury in the beginning section with the repeated rhythm, the perpetual motion between both hands at very fast tempo, and the extreme contrast of dynamics, with frequent use of *subito piano* or *subito forte*. The middle section is more melodic and leads to the climax. Just after the climax, the prelude ends as if too soon.

Technical Challenges and Practice Suggestions

The score seems written for a percussive striking of the piano keys. However, Vine provides the tempo marking of dotted eighth = 180 *leggiero e legato*, so the alternating dyads in both hands should be played legato. For a legato sound, I use not only pedal but also legato fingerings. There are some challenging parts associated with these fingerings. One is the beginning (mm. 1-4), which is repeated in mm. 5-8. This part is even more difficult to play because of the close proximity of the hands (Ex. 20). Another part is in mm. 33-37 (Ex. 21). I suggest the fingerings shown in Example 21 to minimize movement of the fingers and avoid frequent use of the left-hand thumb, which helps to produce a more stable and legato sound.

♩ = 180
leggiero e legato

Example 20. “Two Fifths,” mm. 1-4, fingering

Example 21. “Two Fifths,” mm. 33-38, fingering

Another passage for choosing fingering is in mm. 21-28. This passage is not especially difficult technically, but the pianist should carefully choose fingerings because the right hand plays single notes also involved in the accompaniment while holding long melody notes. My suggested fingerings (in Ex. 22) include finger substitution (2-4) in m. 21, to play the D, switching fingers without releasing the key, and 3-2-1-2 for the following notes.

Example 22. “Two Fifths,” mm. 21-28, fingerings

The last part that needs careful fingering is mm. 54-55, which contains dyads in both hands, moving in contrary motion with a crescendo. Example 23 below shows my suggested fingering for this passage. The finger numbers for the top notes of the right-hand dyads and the bottom notes of the left-hand dyads match, which helps to control the fingers without great effort.

Example 23. “Two Fifths,” mm. 54-55, fingering

One of the characteristics of “Two Fifths” is its extreme dynamic contrast. To exaggerate the dynamics and achieve a richness of sound, effective use of the pedal is very important. Use very short pedals for the accented notes and longer pedals for the passages with crescendos. For example, I use a very short pedal for the first accented

dyad in m. 1. I use a longer pedal for the passage with the crescendo in mm. 3-4 and slowly depress the pedal to avoid a blurred sound. I begin to depress the pedal slowly (half pedal) starting in m. 3, and fully depress it in m. 4. Then, release the pedal immediately after playing the first dyad with an accent in the next measure. (Ex. 24).

The image shows a musical score for five measures. The tempo is marked as quarter note = 180. The first measure is in 6/16 time, marked *leggiere e legato* with dynamics *f* and *p*. The second measure is in 3/8 time. The third and fourth measures are in 6/16 time, with a *p subito* marking above the staff. The fifth measure is also in 6/16 time, marked *f*. Pedal markings include a long horizontal line under the first measure, a shorter line under the second measure, and a very short line under the fifth measure. There are also asterisks under the first and fifth measures.

Example 24. “Two Fifths,” mm. 1-5, pedaling

To play the middle section, which includes melodic elements, I use the damper pedal throughout, carefully listening to the left-hand melody. Especially for the passages marked *p* (for example, mm. 59-60), it is better to use half pedals, changing for each melody note, much like flutter pedaling, because the tempo is very fast.

The image shows a musical score for two measures, 59 and 60. Measure 59 is marked *p* and measure 60 is marked *mp*. The left hand has a steady eighth-note accompaniment. Pedal markings consist of a long horizontal line under the first measure and a series of short, vertical lines under the second measure, indicating half pedaling for each note.

Example 25. “Two Fifths,” mm. 59-60, half pedaling

“Two Fifths” will sound more attractive if the *subito* markings are expressed well. Vine uses the *subito* marking fourteen times, and performers should deliver these, as they demonstrate moods changing continuously and suddenly. Playing *subito f* is easier than *subito p* because the louder sound lasts longer than the soft sound. Thus, the pianist

should take a little time until all the sounds disappear before playing the note marked *subito*. However, this waiting could possibly interfere with the flow of the passage, so I would release the pedal early for the note placed right before the *subito* measure, thus the sound will dissipate quickly (Ex. 26).

Example 26. “Two Fifths,” mm. 67-68, pedaling for *subito pp*

Prelude No. 6 – “Milk for Swami Li”

Swami Li, of course, does not exist. If, however, he were ever to materialise in our reality, this music is the sustenance I would offer him.

– Carl Vine

Basic Elements

Time signatures used: 3/4, 4/4, 5/8, 2/4, 7/8

Number of time signature changes: 23

Tempo: quarter note = 60

Structure: Intro – A – B – A – C – A – Coda

Duration: about 1’40”

Musical Content

The slow, rondo-like *Milk for Swami Li* consists of two main elements: the steady quarter-note pulses played by the left hand, and the fast arpeggio passages with sweeping

gestures between both hands. These elements, set to mysterious harmonies, create the unique mystical atmosphere of this prelude. Rhythmic complexities often occur in this piece with syncopations, polyrhythms, frequent change of meters, and the use of triplets, sextuplets, septuplets, and “other”-lets within a half or whole beat with no rubato. It is not a tonal piece. But, the D-major 7th chord appears throughout the work, and the prelude ends on a D-major 7th chord.

Technical Challenges and Practice Suggestions

This piece is filled with syncopated rhythms and rapid arpeggiated passages, including up to nine notes within a half beat. Therefore, I practice while counting the beats aloud, as in one-and-two-and-three-and-four-and, which allows me to subdivide the quarter notes and helps to achieve rhythmic accuracy.

In the introduction of “Milk for Swami Li,” (mm. 1-5), the technical difficulty lies in voicing the melody. The melody consists of two notes (G5–B4) in mm. 1-2. The first note (G5) of the melody is not only a melody note but is also included as part of the quick arpeggiated flourish, and thus should be played as a tenuto, slightly longer and louder. Use finger substitution (3-5) to play the next melody note (B), switching fingers without releasing the key, thus allowing the note to ring out while other fingers play the triads following (Ex. 27).

Example 27. “Milk for Swami Li,” mm. 1-2, voicing the melody

This prelude comprises many fast arpeggiated flourishes. Fortunately, the fingering for playing those that run up and down the keys is not too difficult because the flourishes can be played in one hand position. However, some of the fast arpeggiated flourishes run upwards or downwards only and thus require hand-crossings. In addition, each note-group has different material, making it difficult to find the keys after moving one hand over the another. These are all non-tonal arpeggios, but I first analyzed the passages using intervals and chords. In m. 24, the first four-note group played by the left hand is the first inversion D-major 7th chord which can be divided into two perfect-fifth dyads a half step away from each other. The next four-note group played by the right hand can also be divided into two tritone dyads. Next, the left hand plays a five-note group consisting of an F# major triad and a C# diminished triad, while the right hand plays a four-note group, the third inversion of a C-major 7th chord (Ex. 28). Analyzing the passage helps to memorize it and find the keys more quickly.

The image shows a musical score for Example 28, which is a piano passage in 3/4 time. The score is written for two systems. The first system shows the left hand playing a four-note arpeggiated chord (F#-A-C#-D) and the right hand playing a four-note arpeggiated chord (Bb-D-F-A). The second system shows the left hand playing a five-note arpeggiated chord (F#-A-C#-D-A) and the right hand playing a four-note arpeggiated chord (Bb-D-F-A). Annotations include '1st inversion of D major 7th', 'F#', 'C# dim', 'Triton', and '3rd inversion of C major 7th'.

Example 28. “Milk for Swami Li,” m. 24, analyzing arpeggiated passage

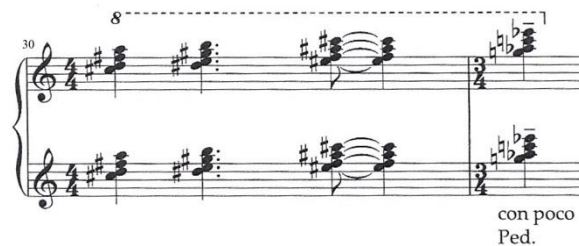
While practicing and increasing the speed, I found it difficult to play the passage while maintaining the flow because of the hand-crossings. For example, for practicing the arpeggiated passage in m. 24, I first practiced slowly, careful not to accent notes played by the thumbs and counting in groups of four notes “one-two-three-four” (F#–C#–D–A /

D-G#-A-D# / F#-A#-C#-E / G-B-C-E / G). Also, I practiced the passage while counting in groups of different number of notes: three-note groups (F#-C#-D / A-D-G# / A-D#-F# / A#-C#-E / G-B-C / E G), and five-note groups (F#-C#-D-A-D / G#-A-D#-F#-A# / C#-E-G-B-C / E G). Increasing the number of notes, I eventually just counted “one-two” (F#-C#-D-A-D-G#-A-D# / F#-A#-C#-E-G-B-C-E / G), then just counted “one” for all sixteen notes in the passage. This practice helped to play the passage without feeling divided by hand-crossings, and this strategy can be applied to other similar passages.

As I mentioned before, the fingerings of the fast arpeggiated passages are not difficult. However, it is hard to play them clearly while maintaining a mysterious atmosphere. Moreover, most of these passages should be played softly. The flat-finger technique helps to stretch fingers and allows relaxation in both hands and arms. Pianists with small hands, especially, have to use the flat-finger position. This helps to reduce the motion of fingers and hand, so as to play notes evenly, quickly, and softly. Along with the flat-finger technique, I recommend adding forearm rotation. This also helps to relax the arms and hands and to control the speed and dynamics (mostly crescendo and decrescendo).

There is nothing special about the dynamics in this prelude, but I want to mention the last nine measures (mm. 28-36). This last section gives a more stable feeling with tonal sounds than the previous sections. There are many major 7th chords, and both hands play the same chords at the same time, unlike previous sections where each hand plays different chords, which sound simultaneously. Therefore, I would suggest playing without any dynamic change from m. 28 to m. 35. A series of successive major 7th

chords moves upwards by whole step in m. 30, so it seems as if these chords should be played with crescendo (Ex. 29). However, playing this part without a crescendo allows both pianist and listeners to retain the calm and peace of the moment. Then, the last measure of this prelude contains a diminuendo and finishes at *ppp*. It is hard to express diminuendo playing the ascending arpeggiated passage, so use the *una corda* from the middle of the passage to the end.



Example 29. “Milk for Swami Li,” m. 30, no crescendo with ascending chords

Prelude No. 7 – “Divertissement”

Perhaps the trajectory of our lives is so oppressive that we need constant diversion to cope. Or else our lives have no real trajectory but consist entirely of unrelated diversions, some of which appear weighty. But then no primary path can exist from which to divert, and so there can be no such thing as a diversion. What appears diversionary turns out to be the primary trajectory of our lives. What to do then, if it gets boring?
 – Carl Vine

Basic Elements

Time signatures used: 4/4, 5/4, 1/8, 3/4

Number of time signature changes: 5

Tempo: quarter note = 100

Structure: A – B – A’ – A’’ – Coda

Duration: about 1’40”

Musical Content

“Divertissement” shows the influence of jazz, with the use of the Lydian mode, improvisatory passages, and offbeat accents. It is an exciting and energetic piece with perpetual motion in sixteenths and sudden changes of dynamics. Especially in the A” section (mm. 25-33), Vine creates an almost manic quality with consistent rhythmic drive in accompanimental tetrads and the octave melody, including unexpected accents on weak beats. The coda begins at m. 37, and this prelude ends quietly, recapitulating the opening motive.

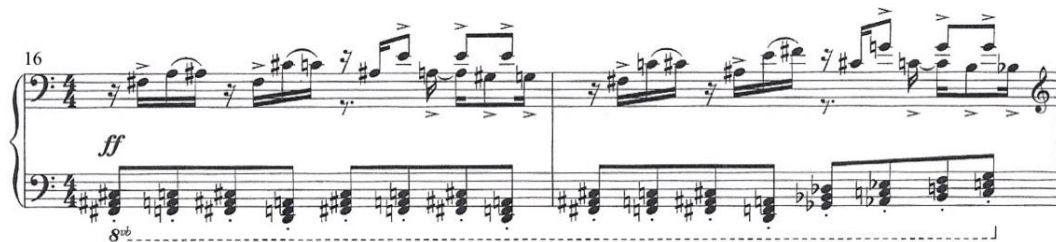
Technical Challenges and Practice Suggestions

Soon after I started to practice this prelude, I faced a technical challenge of large accompanimental left-hand chords in mm. 5-6. The chords are all triads that span the interval of a 10th. Vine also uses this same type of triad in the beginning of “Short Story” (Ex. 30). However, using the thumb of the right hand to play the top note of the triads, as in “Short Story,” is impossible in “Divertissement.” Thus, pianists with small hands should roll the chords (Ex. 30-1). Further, these are all staccato chords, so they should be rolled very quickly, using a fast circular motion of the wrist. Fortunately, the register of the chords is so low on the piano as to be very effective if rolled quickly, while using the sustain pedal briefly for each chord.

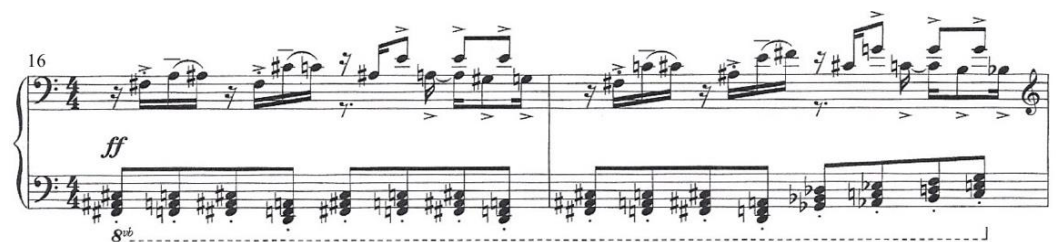
Example 30. “Divertissement,” mm. 5-6, open chords

Example 30-1. “Divertissement,” mm. 5-6, rolling the open chords

Vine uses three-16ths groupings with a slur that connects only the second and third notes in mm. 16-17, mm. 20-21, and mm. 25-26 (Ex. 31). The accents are on the offbeats, and the two-note slurs are played over the left hand playing staccato chords. Thus, the articulations are difficult to follow as indicated. I would suggest adding a staccato to the first note and adding a tenuto to the second note of each three-note group (Ex. 31-1). Playing the first note shorter than its value is key in solving the problem of all three notes sounding as if they are connected by a single slur. Then play the second note using more weight of the hand with a dropping motion, and play the third note with a lifting motion.



Example 31. “Divertissement,” mm. 16-17, original as written



Example 31-1, “Divertissement,” staccatos and tenutos added

Although there are no particular technical challenges, this prelude is still hard to play because of the importance of creating an atmosphere that is exciting enough for audiences to move a little to the music. A drier sound helps to create the quality of up-tempo jazz. Thus, I recommend using less pedal than in playing classical pieces. I use the damper pedal for only a few parts. I add pedal for the slurred melody of dyads in m. 4 and the rolled chords in mm. 5-6 (Exs. 32 and 33). Also in mm. 25-33, pedal is needed to generate dynamic contrast with successive *ff*, *p subito* and *ff subito*, and to bring out the intensity of the climactic moment.



Example 32. “Divertissement,” m. 4, pedaling



Example 33. “Divertissement,” m. 5, pedaling

Prelude No. 8 – “Sweetsour”

Chinese cuisine views taste as the combined effect of five fundamental qualities: sweet, sour, salty, bitter and hot. The English view of "sweet" and "sour" as simple polar opposites doesn't quite do justice to properties more at home on a continuous spectrum.

This prelude is neither simply sweet with bitter undertones nor sad with saccharine overtones, but something more integrated. – Carl Vine

Basic Elements

Time signatures used: 4/4, 3/4, 6/4, 5/4

Number of time signature changes: 8

Tempo: quarter note = 66 and 60

Structure: A – B

Duration: about 1'50"

Musical Content

This prelude of only twenty-seven measures is divided into two sections. The A section (mm. 1-14) is filled with minor chords. The chords played by the right and left hands sound simultaneously, and Vine uses dissonant polychords that are a half-step apart. For example, in m. 1 the right hand plays a B-Flat Minor chord, while the left hand plays B Minor (Ex. 34). Vine's gloomy and spooky atmosphere in this section results from the polychords with a soft dynamic (*pp*), which move up and down in small intervals at a slow tempo.

The musical score for Example 34, "Sweetsour," mm. 1-2, is presented in a grand staff. The tempo is marked as quarter note = 66. The right hand (treble clef) plays chords Bbm, Ebm, Bbm, and Dbm. The left hand (bass clef) plays chords Bm, Dm, Am, and Dm. The dynamic is marked *pp*. The score shows the first two measures of the piece, with the right hand playing a melodic line and the left hand playing a harmonic accompaniment.

Example 34. "Sweetsour," mm. 1-2, polychords

The B section (mm. 15-27) consists of accompanimental chords and melodic broken octaves and is very tonal. The combination of the deep, heavy sounds of the chords and the ringing sound of the melodies creates the mysterious atmosphere of this section. This prelude ends on a polychord that blends B minor (in the left hand) with A minor (in the right hand).

Technical Challenges and Practice Suggestions

The A section is filled with minor triads (root–3rd–5th–8th), and the right and left hands never play the same chord simultaneously. I recommend analyzing and labelling all the chords first to reduce the time for learning this piece (Ex. 35). I also recommend playing without rubato. If a phrase seems to need rubato (usually at the end of the phrase), Vine uses rests or adds more beats, switching meters (4/4 to 6/4 or 5/4) to achieve the effect of rubato. Therefore, it is better to play at a steady tempo and let the note values create the rubato effect.

The image shows a musical score for Example 35, "Sweetsour," measures 11-14. The score is written for two staves, with a 4/4 time signature. The key signature has one sharp (F#). The music consists of chords in both hands. The chord progressions are as follows:

Measure	Right Hand Chord	Left Hand Chord
11	C#m/G#	Dm
12	Cm	Ebm
13	C#m/G#	Cm
14	Am	Bbm
15	Em/Bb	Am
16	Fm/C	Abm
17	Cm	Bm
18	Am/C	Bm

Example 35, "Sweetsour," mm. 11-14, label chords

In the B section, from mm. 15 to 23, unlike the A section, both hands play the same chords at the same time, making it easier to play than the A section. However, both hands also play accompanimental chords in the low register of the piano while both hands play the melody in a much higher register. Thus, finding the keys quickly is a challenge here. Memorizing the chords helps to play with the continuous feeling of this section, in spite of the large jumps between accompanimental chords and broken-octave melody notes. The chord progression in the first phrase (mm. 15-18) of Section B is Am – Ebm –

Cm – Gm – Am, all in root position. Then, the chord progression of the next phrase is Db – Fm/C – Db7/Cb – Bbm with the bass notes moving down in conjunct motion by a semitone (Ex. 36). Identifying these will make it easier to memorize all the chords in this section. And then, playing both melody and accompaniment together, counting “one – and – two – and – four – and” will bring out the many dotted rhythms and syncopations. Also, continuous motion of the arms helps to make the long phrases flow.

The musical score for Example 36, "Sweetsour," mm. 15-23, analyzing chords (accompaniment), is presented in four systems. The tempo is marked as quarter note = 60. The score is in 4/4 time and features piano accompaniment with various dynamics and articulations.

- System 1 (mm. 15-17):** Features chords Am, Ebm, Cm, and Gm. Dynamics include *pp* and *p*.
- System 2 (mm. 18-19):** Features chords Am and Db. Dynamics include *(loco)*, *ppp*, and *p*.
- System 3 (mm. 20-21):** Features chords Fm/C and Db7/Cb. Dynamics include *pp*.
- System 4 (mm. 22-23):** Features chords Bbm and Bbm. Dynamics include *ppp* and *pp*.

Example 36. "Sweetsour," mm. 15-23, analyzing chords (accompaniment)

“Sweetsour” is a quiet prelude; Vine uses *p* as the loudest dynamic of this piece. In the first fourteen measures, there are only two dynamic markings: *pp* of the accompaniment and *p* for the melody notes. I recommend playing this part with no diminuendo or crescendo. Relax the arms and simplify the motion of arms and wrists to produce a calm atmospheric sound without dynamic changes. Vine uses *ppp* twice, so using the *una corda* helps to create this sound as if coming from a distance.

Prelude No. 9 – “Tarantella”

A tarantella is a dance, generally in triple time, connected in some way to spiders. The terpsichorean arachnids in this case are Ariadne and her brother Trevor, who are perversely quintupeds instead of the usual eight-legged variety. Like most siblings they argue often, but have been brought up believing that it is unlucky to dance the tarantella alone.

– Carl Vine

Basic Elements

Time signatures used: 12/16, 9/16, 6/16, 15/16

Number of time signature changes: 12

Tempo: dotted eighth = 192

Structure: A – B – A’

Duration: about 1’20”

Musical Content

“Tarantella” is a virtuoso piece, including fast-moving chromatic passages and various dynamics throughout the entire piece, which requires dexterity in the performer’s fingers. The A section (mm. 1-27) is based on broken minor triads played by both hands,

mainly in contrary motion between the hands. The repeated pattern with perpetual motion consisting almost entirely of sixteenth notes recalls the music of minimalist composers, such as John Adams, Philip Glass, and Steve Reich. The B section (mm. 28-42) retains the broken minor triads played mostly in the left hand, but these chords consist of the root, 5th, and 10th, not the easier root, 3rd, and 5th. This section is very exciting with louder dynamics and accents, and the final section (mm. 42-72) involves extreme dynamic contrasts that create the greatest tension and most furious moments. This prelude has a clear tonal center in C minor.

Technical Challenges and Practice Suggestions

The first challenge of this work is playing the first six measures because the hands play at the extreme ends of the keyboard. The pianist is required to play very fast at pianissimo, all while playing with the arms greatly extended. This is very challenging for pianists of smaller stature. It is difficult to play this passage with a straight back, so I recommend leaning forward to allow the arms to spread more widely for greater control of articulations (Ex. 37). With this position, however, it is impossible to see both hands at the same time and also difficult to see the score. Therefore, I recommend analyzing the chords and memorizing passages of this piece prior to beginning practice at the piano. Then practice the beginning section, playing block chords instead of broken chords as written. Once the blocked chords can be played at a fast tempo, then play these passages as written. Because there are many triads in contrary motion between both hands, with the marking *pp smoothly*, I recommend bending the wrists and adding a little hand

rotation to play the notes evenly and produce the smooth legato sound. This kind of practice can also be applied to the A and A' sections.

Example 37. “Tarantella,” mm. 1-3

The middle section (mm. 28-42) contains broken chords in the left-hand accompaniment. The broken chords consist of root, 5th, and 10th, so lowering the wrist with a fast circular motion is necessary to achieve better articulation without slowing down (Ex. 38). Moreover, I would suggest playing the roots a little louder than the 5ths and 10ths, to improve rhythmic precision and increase excitement.

Example 38. “Tarantella,” mm. 25-31

The passages of diminished 7th arpeggios occur frequently throughout “Tarantella,” some of them difficult to play because both hands play different kinds of

arpeggios moving fast in opposite directions. Therefore, choosing good fingerings is crucial to play them with the best articulation. In m. 9 and m. 10, the left hand plays an ascending B diminished-7th arpeggio, and the right hand plays a descending G diminished-7th arpeggio at the same time. Using the same finger numbers (3-2-1-4-3-2-1) for both hands makes this passage easier and much more comfortable (Ex. 39). For the passage in m. 14, I also use the same finger numbers (1-2-3-4-1-2-3-4-1-2-3-4) for both hands. This fingering helps to connect to the next phrase smoothly (Ex. 40).

Example 39. “Tarantella,” mm. 9-10, same fingering for both hands

Example 40. “Tarantella,” m. 14, same fingering for both hands

Another technical challenge is found in mm. 35-36. The difficulty occurs because the hands are written in two different rhythmic patterns: the left hand uses a three-note pattern, while the right hand uses a two-note pattern. I would also recommend analyzing

the structure of the passage prior to beginning practice these measures. Analysis shows that the right hand plays ascending broken dyads using whole tone scales, and the left hand plays a different pattern consisting of broken minor triads with root-5th-10th (Ex. 41). Once the structure of the passage is understood, practice the right hand passage slowly while blocking the dyads using the fingering that I suggest in Example 41 (Ex. 41-1). This makes it is easier to then practice the passage as written.

Example 41. “Tarantella,” mm. 35-36, analyzing and fingering

Example 41-1. “Tarantella,” mm. 35-36, practicing using blocked dyads

The next challenging part is in m. 27, which includes four-against-three rhythms. Further, the right hand plays an ascending scale-like passage, while the left hand plays a descending arpeggiated passage. The fingering provided in Example 42 works best. I recommend practicing adding accents on the first note of each four-note group of the right hand and on the first note of each three-note group of the left hand. It might also be

helpful to achieve rhythmic accuracy, but eventually this passage should be played without accents.

Example 42. “Tarantella,” m. 27, fingering and practicing with accents

Although there is no problem with dynamics, exaggerating the dynamic levels is necessary to express all the various dynamics indicated. In particular, Vine uses *subito pianissimo*, *subito fortissimo*, and *subito piano* in mm. 49-52. There is a rest before the first two *subito* dynamic markings, but no rest before the *subito p* in m. 52. Therefore, a very quick pause between m. 51 and m. 52 will dissipate the previous loud sonorities and enhance the *subito piano* effect (Ex. 43).

Example 43. “Tarantella,” mm. 48-55, *subito* dynamics

Prelude No. 10 – “Romance”

Somewhere through the last century the word “romance” lost the remainder of its mystery, excitement, intrigue and passion. It lost, in short, its romance, leaving behind a sullen husk of sentimentality and dog-eared novellas. Which is a pity since love must still elicit some range of feeling beyond the enticing rush of hormones—some generically noble background to simple animal necessity. Or perhaps I'm just a romantic.

– Carl Vine

Basic Elements

Time signatures used: 3/4, 4/4

Number of time signature changes: 1

Tempo: quarter note = 56

Structure: A – B – A'

Duration: about 2'40"

Musical Content

“Romance” is a slow atmospheric piece. Vine frequently uses tonal harmonies, long lyrical melodic lines, and rapid scale-like passages to evoke the piano music of the Romantic era. Although “Romance” is a slow and soft prelude, this does not mean it is easy to play. Frequent use of the rapid scale-like sixty-fourth-note passages, syncopated rhythms, and tuplets (triplets, quintuplets, sextuplets, septuplets) are elements that make this prelude difficult to perform. In addition, this piece is written on three staves and uses the full range of the piano, so controlling the textural layers using different timbres is key to successful performances of this piece.

Technical Challenges and Practice Suggestions

The beginning of this prelude is similar to the beginning of “Short Story,” in that Vine uses accompanimental triads that span the interval of a 10th to create the distant atmospheric mood. For pianists with smaller hands, I recommend using the right-hand thumb to play the top notes of the triads instead of rolling the chords (Ex. 44).

The image shows a musical score for three measures of a piece in 3/4 time, marked with a tempo of quarter note = 56. The score is written for piano with a key signature of one sharp (F#). The right hand (R.H.) plays a melodic line in the upper voice, starting with a half note G4 and followed by quarter notes A4, B4, and C5. The left hand (L.H.) plays accompanimental triads in the lower voice, starting with a half note G2 and followed by quarter notes A2, B2, and C3. The first measure is marked with a dynamic of *mp* and the second with *pp*. The first measure of the right hand is circled in red, and the first measure of the left hand is circled in blue. A red arrow points to the first measure of the right hand with the label "Melody". A blue arrow points to the first measure of the left hand with the label "same approach". The first measure of the right hand is also labeled "1 R.H." and the first measure of the left hand is labeled "p L.H. con Ped.". The second and third measures of the right hand are labeled "8" and "8" respectively, indicating fingerings. The second and third measures of the left hand are labeled "5" and "5" respectively, indicating fingerings.

Example 44. “Romance,” mm. 1-3, fingering and voicing

The next difficulty of the prelude lies in voicing. In the first eight measures, the melodic line occurs in the top voice of the right-hand four-note chords. Voicing the top notes of these chords is essential in order to project the melodic line (Ex. 44). Because the fifth finger usually plays the melodic line, apply stronger strokes and more weight with it, while rotating the wrist toward the fifth finger. This technique helps to prevent producing a harsh sound in attacking the keys too strongly. Lowering the dynamic level of inner notes is also necessary in order for the melodic line to be heard above that of the inner notes.

There are several scale-like passages featuring a consistent use of sixty-fourth notes. The flourishes in mm. 9-11 are the most technically challenging in terms of fingerings, and they require very carefully selected fingerings in order to smoothly

connect to the tetrads at the end of the flourish. Moreover, they need to be played evenly and quickly while executing a crescendo. The following fingering is suggested:

The image shows a musical score for Example 45, "Romance," measures 8-11. The score is written on three staves: a top staff for the right hand and two lower staves for the left hand. The key signature has two sharps (F# and C#), and the time signature is 3/4. The score includes various dynamics such as *pp*, *mf*, *ppp*, and *p*. Fingering numbers (1-5) are placed above and below notes to indicate fingerings. A circled note in measure 9 is labeled "rolling". A circled note in measure 10 is labeled "R.H.". The score also features slurs, accents, and a crescendo hairpin.

Example 45. "Romance," mm. 8-11, fingering

"Romance" is written on three staves with the lower two played by the left hand, and Vine indicates different dynamics for the bottom and middle staff. Moreover, the left hand covers almost the full range of the piano, using hand-crossings, while the right hand plays the melody in the middle range. All of this makes it difficult to control the dynamics. The beginning section shows this complicated structure of the prelude, starting in the first measure (Ex. 46). As soon as the first chord is played (C#m), move the left hand quickly, placing it on the next keys while the right hand plays the first two chords. This helps the left hand to prepare for producing the sound with better control. Both the G# octave and the broken G# octave must be heard more distantly than the chords on the

bottom and top staves, and using the *una corda* for the octave pattern is necessary to create the appropriate sound and timbre (Ex. 46).

The image shows a musical score for two measures of a piece. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The time signature is 3/4. A tempo marking of ♩ = 56 is at the top left. The first measure contains a whole note chord in the top staff, a piano accompaniment of chords in the middle staff, and a bass line in the bottom staff. The second measure is similar. Dynamics include *mp*, *pp*, and *p*. Pedaling instructions include "con Ped.", "una corda", and "una cord". Hand-crossing is indicated with "1 R.H." and "5 L.H.". There are also markings for "L.H." and "8" with a dashed line and a bracket.

Example 46. “Romance,” mm. 1-2, hand-crossing and dynamics

In terms of pedaling, this prelude is the simplest of the entire set. A pedal change takes place on the first beat of each measure where the underlying harmony changes. Although Vine uses dissonant harmonies and chromatic scales within one measure, the pedaling works for the whole piece and creates a unique and dreamlike atmosphere.

As I mentioned earlier, using the soft pedal for the notes on the middle staff is a good way to create atmospheric sounds, especially for Sections A and A'. In addition, I recommend using the *una corda* for the entire B section (mm. 13-23) and the last five measures (mm. 32-36) of this piece. These passages are very quiet and contain a recitative-like melody line. The right hand plays single melody lines instead of chords, so the structure is quite different than other sections. Using the soft pedal allows the pianist to create the unique sonority of these sections (mm. 13-23 and mm. 32-36), distinguishing them from the rest.

Prelude No. 11 – “Fughetta”

Identifying the sequence of pitch intervals within a melody as the source of its unifying power was a critical development in music of the Baroque. This is nowhere more apparent than in the magnificent fugues of the period. To avoid too close a comparison with those marvels of musical architecture, I offer here just a "small" sample.

– Carl Vine

Basic Elements

Time signatures used: 4/4, 2/4

Number of time signature changes: 2

Tempo: quarter note = 100

Structure: Exposition – Development – Coda

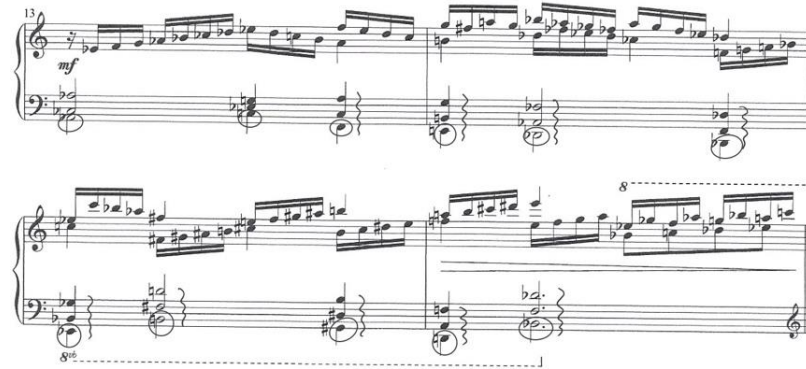
Duration: about 1'40"

Musical Content

As the title implies, this prelude presents a short fugue, written in a contemporary music style. Although it is not a strict fugue, Vine uses a contrapuntal compositional technique in which the subject is introduced at the beginning, repeated at different pitches, and developed by interweaving the parts. “Fughetta” also includes extended devices, such as polyrhythms, extreme chromaticism, and tone clusters, so this piece requires advanced skills and various techniques from performers. It begins with a very simple structure, introducing the subject. As the structure continues layering voices, the mood of the piece becomes increasingly intense and fierce. Then it reaches the climax and ends with A minor triads (four-note chords) in both hands with a *fff* dynamic.

Technical Challenges and Practice Suggestions

The first challenge is voicing the bottom melody line of the chords, played by the left hand in mm. 13-16 (Ex. 47). The chords are too large for pianists with small hands to press all keys at once. In this part, the left hand should roll the chords quickly while voicing the melody. To start, I recommend practice in playing the melody note by releasing some arm weight into the finger along with a slight drop of the wrist. Then play whole chords rolled slowly. As soon as the first note is played, change the direction of the wrist, and play the second and third notes during the upward motion of the wrist. The smooth upward motion of the wrist helps to play the two notes lightly and to produce a softer sound than in the bass notes.

The image shows a musical score for Example 47, "Fughetta," measures 13-16. It consists of two systems of music. The first system (measures 13-14) features a treble clef staff with a melody starting on a quarter rest, followed by eighth and sixteenth notes, and a bass clef staff with chords. The second system (measures 15-16) continues the melody in the treble clef and the chordal accompaniment in the bass clef. The score includes dynamic markings like 'mf' and 'f', and articulation marks such as slurs and accents. A dashed line indicates a first ending in measure 16.

Example 47. "Fughetta," mm. 13-16, voicing bass notes

The next challenging part is in mm. 17-18, which contains a polyrhythm (four against three) and also large chords too wide for the small hand. Fortunately, however, the left- and right-hand positions are close enough to play the bottom notes of the right-hand chords with the thumb of the left hand (Ex. 48). For practicing the rhythm, I recommend counting the beat of m. 17 as two beats instead of four, but count the beats twice as slowly as in the previous section. Advanced pianists are accustomed to playing

triplets against duplets, but playing triplets against quadruplets is more challenging. A tapping exercise should be the first step, in which the right hand taps three beats and the left hand taps two beats, and the next step is to tap the actual rhythm as written (Ex. 48). Once accustomed to the rhythm, practice playing it with the actual notes.

One — Two —
One — Two and

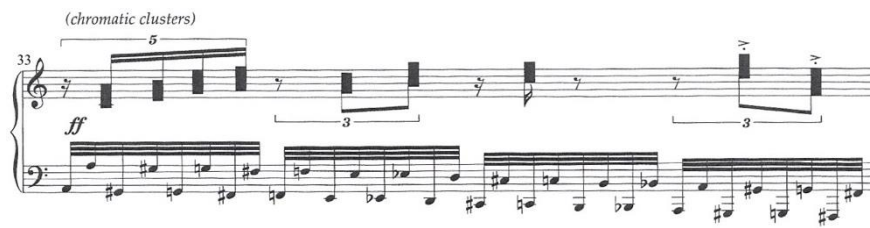
Example 48. “Fughetta,” mm. 17-18, fingering of the left hand, counting polyrhythm

The most difficult part of this prelude is found in mm. 25-28. The left-hand rhythm is challenging to play precisely because Vine uses eighth-note triplets and sixteenth-note sextuplets alternately. Moreover, sixteenth notes and rests appear irregularly. Counting the subdivisions is very useful. (Ex. 49). Then, practice the left hand alone at a much slower tempo and gradually increase the tempo. At some point, play using the triple and duple subdivisions instead of sextuple and quadruple subdivisions.

1 & 2 & 3 &
1 & 2 &
1 & 2 & 3 &

Example 49. “Fughetta,” mm. 25-26, practice counting subdivisions

Vine uses tone clusters in reaching the climax, the most aggressive and violent moment of the prelude (Ex. 50). To produce this percussively noisy and powerful sonority, pianists should use the palm for the white keys and the fingers for the black keys. Although these clusters should be played loudly using arm weight, it is important to let the elbow lead the movement of the arm for less fatigue and tension in the arm. This way, the attack will not be too harsh.



Example 50. “Fughetta,” m. 33, use of clusters

Prelude No. 12 – “Chorale”

Not every chorale needs to be religious, nor necessarily to be sung. References to this essentially liturgical form still seem to end up invoking a sense of pensiveness.
– Carl Vine

Basic Elements

Time signature used: 3/4

Number of time signature changes: 0

Tempo: quarter note = 100

Structure: A – B – A

Duration: about 2’30”

Musical Content

This final prelude acts as a peaceful and calm resolution to the twelve preludes. Playing this entire set of preludes is like looking into a kaleidoscope of life that involves joy, sorrow, hope, despair, passion, pain, anger . . . then peace. “Chorale” is the most melodic prelude of the set; its long and lyrical melodies are simple and beautiful.

Technical Challenges and Practice Suggestions

Compared to the other preludes in this set, “Chorale” is much easier to perform. However, it contains many left-hand chords that span the intervals of a ninth or a tenth, creating a difficulty for the pianist with smaller hands. Moreover, performing this prelude requires great control of voicing because the right hand plays the melody and the chorale-like accompanimental chords at the same time. The challenging parts of this prelude thus include executing the large chords and voicing the melody, and choosing good fingerings is important to address both problems especially for the pianist with small hands.

Measures nine to twelve provide a good example of interwoven voices and triads involving a tenth (Ex. 51). For playing the notes on the first beat of m. 9, pianists with smaller hands must use the right hand for the four notes on the downbeat. I use finger substitution (2-1) to play the B (middle voice). In the next measure, the only option for playing the open chord of the left hand is rolling the chord quickly. I suggest the following fingering for the right hand:

Example 51. “Chorale,” mm. 9-12, right-hand fingering

In m. 16, another open chord includes a tenth, and the pianist with small hands can only play this chord by rolling. However, I recommend playing just the bottom two notes, omitting the top note (the G simply doubles the bottom note of the right-hand chord), which works better to create a relaxed atmosphere (marked *cédez*) than rolling the chords (Ex. 52).

Example 52. “Chorale,” m. 13-16, omit B in m. 16

Vine frequently uses appoggiaturas throughout “Chorale,” so precise control of the damper pedal is required. Taking m. 5 as an example, I suggest depressing the pedal immediately after playing the appoggiatura (F# 4) and changing the pedal on the second beat of the measure. Then release the pedal at the same time as playing the first chord of the next measure, and depress the pedal again immediately after playing the first chord with the appoggiatura (Ex. 53).

The image shows a musical score for three measures of a chorale. The score is written for piano and includes a treble clef, a key signature of one sharp (F#), and a common time signature. The music features a melody in the right hand and a bass line in the left hand. Pedaling instructions are provided below the bass line: two 'Ped.' markings under the first measure, an asterisk followed by two 'Ped.' markings under the second measure, and an asterisk followed by two 'Ped.' markings under the third measure. A small number '5' is written above the first measure.

Example 53, "Chorale," mm. 5-7, pedaling

CHAPTER 3

CONCLUSION

The prelude has been a beloved musical form of composers from the Baroque era to the present. Unlike the Baroque era, when preludes were written as a preface, Carl Vine wrote his *Anne Landa Preludes* as stand-alone pieces, so they more closely resemble the preludes of the Romantic era. Vine used the form in order to have more freedom from tight formal restraints.

The Anne Landa Preludes contain many contrasting compositional techniques and musical styles, showing Vine's diversity, so studying this work provides a great opportunity to understand Vine's music, especially his piano music. A balance between old and new is an important feature of his composition, which makes his music accessible to audiences, as found in *The Anne Landa Preludes*. Vine borrows musical elements from previous periods, such as lyrical melodies, contrapuntal techniques, virtuosic passages, and tonal harmonies, adding modern elements including dissonances, rhythmic and harmonic complexity, extreme dynamics, and extended pianistic techniques. Moreover, this work involves many technical challenges that require musical maturity and advanced technical abilities. Therefore, this study might well be used to understand Vine's music generally, and *The Anne Landa Preludes* in particular, to achieve the best possible interpretations and performances of this work, exploring each prelude for future performers.

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APPENDIX

LECTURE-RECITAL SCRIPT

Slide 1 (Title of the lecture-recital and portrait of Carl Vine)

(Performing one prelude before starting the lecture)

Good afternoon. Welcome and thank you for coming to this lecture-recital! I just played the first prelude from *The Anne Landa Preludes*, by Carl Vine, a set of twelve preludes. As you heard, the preludes are very short, and each one has quite different characteristics. These twelve preludes are varied in terms of expression, dynamics, tempos, rhythms, timbre, and techniques that require advanced technical abilities. In my presentation today, I will discuss *The Anne Landa Preludes*, focusing on how to interpret each prelude and how to efficiently practice the challenging parts.

Before discussing this work, I will introduce the composer.

Slide 2 (Biography)

Carl Vine is currently one of the most prominent contemporary Australian composers, and his music has a strong international profile, especially his piano works. Vine was born in 1954 in Australia. He began learning music in 1959, with lessons on the cornet, then began his piano studies at age ten. He studied both physics and music at the University of Western of Australia.

After Vine moved to Sydney in 1975, he started work as a freelance pianist and composer. He also expanded his career as a resident musician and composer. In addition, he co-founded the contemporary music ensemble Flederman, and he served as pianist,

composer, conductor, and artistic director in the ensemble from 1979 to 1989. Since the 1990's, Vine has been widely commissioned for major works, and composed in various fields, such as dance, television, and film.

Next, I will talk about his compositions and give an overview of his piano works.

Slide 3 (Compositions)

Carl Vine has been called primarily a composer of modern concert music. He has written numerous works for various instrumentations and in a variety of performance genres. Vine has achieved renown as a composer of music for modern dance, including more than twenty works, and he has written numerous chamber pieces, including six string quartets. Also, Vine has composed numerous symphonies, concerti, other orchestral pieces, as well as piano music.

Slide 4 (Piano Music)

Because of Vine's excellent skill at the piano, his knowledge of the instrument gives his piano pieces added sophistication, and they are internationally loved and frequently performed.

Slide 5 (Piano Sonatas)

Vine has composed three piano sonatas. *Piano Sonata No. 1* was written in 1990. This work drew international attention and became the contemporary classical work frequently performed in recitals and at competitions including the Van Cliburn International Piano Competition and Sydney International Piano Competition. Vine composed *Piano Sonata No. 2* in 1997, and *Piano Sonata No. 3* in 2007. All three sonatas are large-scale works and required technical virtuosity.

Slide 6 (Other piano works)

Other important solo piano works are *Five Bagatelles* (1994), *Red Blues* (1999), *The Anne Landa Preludes* (2006), and *Toccatissimo* (2011). Vine also wrote two piano concerti. *Piano Concerto No. 1* (1997) was commissioned by the Sydney Symphony Orchestra. *Piano Concerto No. 2* was composed in 2012 and dedicated to his friends, Vicki and Geoff Ainsworth. Vine has written two pieces for piano four hands; *Sonata for Piano Four Hands* (2009) and *The Arrival of Implacable Gifts* (2017).

So far, I have introduced Carl Vine and his music. Let's move on to *The Anne Landa Preludes*, today's main topic.

Slide 7 (The overview of *The Anne Landa Preludes*)

In 2006, Vine composed *The Anne Landa Preludes*, a set of twelve brief preludes that reflects the composer's diversity in genre, style, form, and technique. Vine dedicated this work to Anne Landa, a Sydney arts administrator and filmmaker, who died in December 2002. Vine wrote the following composer's note for this piece: "Anne Landa made an extraordinary and sustained contribution to the encouragement of young pianists in Australia, and although her legacy continues, her passion, energy and dedication were taken from us far too soon."

Vine provided notes for each of the twelve pieces, and his notes give some idea of how to understand the composer's thoughts about each piece.

Now, I am going to talk about each prelude explaining musical content and one or two main technical challenges and practice suggestions for each prelude.

Slide 8 (Prelude No. 1 – “Short Story”: his note and basic elements)

This is Vine’s note for the first prelude “Short Story”: “This prelude contains a story. But the drama emerges through its own internal logic rather than from a specific series of predetermined events.”

Slide 9 (“Short Story”: musical content)

The overall approach to sound production in “Short Story” reflects the impressionist style. The prelude begins with an abstract sonic atmospheric introduction, followed by a simple lyrical melody, but still in distant ambiance. The middle section follows, with rapid arpeggios and an ascending melody in a faster tempo. Then the A section reappears, and the prelude disappears into silence.

Slide 10 (Technical Challenges and Practice Suggestions – Example 3. “Short Story,” mm. 20-21, arpeggios, hand-crossing in left hand)

From m. 20 to m. 32, the left hand plays the arpeggios and bass notes in the low range, and melody notes in the high range, using hand-crossings, while the right hand plays notes in the middle range.

Slide 11 (Technical Challenges and Practice Suggestions – Example 5. “Short Story,” mm. 32-36)

In mm. 33-34, I use the right hand to play the melodic notes (octave melody) because the melodic notes are too high to be played with the left hand using hand-crossings. This is the most challenging spot that requires very fast motion of the both right and left hands between the octave melody and arpeggios.

Slide 12 (Example 5-1. “Short Story,” Practice the right hand)

In order to master the passage in mm. 33-34, I first practiced the ascending arpeggio and the octave melodic notes of the right hand (Ex. 5-1). Then, practiced the

descending arpeggio and the octave bass notes of the left hand (Ex. 5-2). It is a good practice to find the placement for octave melodies and bass notes quickly after playing the arpeggios. I repeatedly practiced only the first arpeggio and the octave melody until I could play this without straining my arm and fingers, then moved on to the next one and practiced in the same way. (demonstration)

Slide 13 (Prelude No. 2 – “Filigree”: his note and basic elements)

“Filigree” is very fast and short. This is the composer’s note for “Filigree”: “One problem with pianos is that their keyboards are straight while our bodies are not. Interesting compensatory techniques have evolved so that our organically radial appendages may move more rapidly around these unyielding contraptions.”

Slide 14 (Prelude No. 2 – “Filigree”: musical content)

“Filigree” is a toccata-like prelude, characterized by a quick tempo emphasizing the dexterity of the performer’s fingers. A significant feature of this prelude is its perpetual-motion, consisting almost entirely of sixteenth notes that produce a hectic quality and intensity.

Slide 15 (Technical Challenges and Practice Suggestions – Example 8. “Filigree,” mm. 9-10, fingering for hand-over-hand arpeggios)

The most challenging passages in the A section appear in mm. 9-10 and mm. 34-35. The four-note group moves down by the intervals of a perfect fourth and perfect fifth, alternately. Because the passage moves by large intervals at a fast tempo, it can be difficult for pianists to find the keys quickly enough.

Slide 16 (“Filigree,” Example 8-1. mm. 9-10, practice using blocked chords)

For practicing this passage, I suggest the following steps. First, practice the left hand alone. The first two notes (F and B) are repeated three times moving down by an octave each time. Second, practice the notes for right hand as block chords. Third, practice both hands together, but still play the notes for right hand as block chords, gradually increasing the tempo. Finally, practice the passage as written. (demonstration)

Slide 17 (Prelude No. 3 – “Thumper”: his note and basic elements)

“Thumper”, the third prelude of the set, and this is the note for this prelude: “my first piano teacher often reprimanded me for “thumping” the keyboard. She was so stern that it took years to discover that playing loudly might also arise from good musicianship. Here is an open invitation to “thump”, although finesse is still advised.”

Slide 18 (“Thumper”: musical content)

This prelude is very loud, dark, and highly energetic, with frequent use of *ff*, thick chords, and numerous accents.

Slide 19 (Technical Challenges and Practice Suggestions - Example 14. “Thumper,” mm. 26-30, practice for counting subdivided rhythms)

Vine used polyrhythms with heavy chords, reminiscent of Stravinsky’s music, in this prelude. The most rhythmically difficult section of this prelude is Section C. Vine provides a new, faster tempo marking (dotted eighth = 120) for this section and meter changes occur three times (9/16, 12/16, and 4/4). In addition, Vine alternately uses two-against-three and three-against-four rhythms in this section.

Vine uses sixteenth-note quadruplets for the left hand in mm. 26-29, so I suggest practicing these measures, counting the subdivisions instead of counting simply “one-

two-three”. (demonstration) In m. 30, the meter changes from 9/16 to 12/16, and there is no quadruplet anymore. Thus, we can just subdivide a dotted eighth note into three sixteenth notes, also counting subdivisions in order to practice the rhythm precisely. Setting the metronome to a dotted eighth value will be helpful to maintain a steady beat for the chords played by the right hand. (demonstration)

Slide 20 (Preluded No. 4 – “Ever After Ever”: his note and basic elements)

This is the note for the next prelude “Ever After Ever”: “Only impermanence lasts forever—everything else permanently changes. Our personal “ever after” is only as much of the ever remaining to us from now on. Living happily in that ever after is no simple matter. Even if you accept that impermanence is everlasting.”

Slide 21 (“Ever After Ever”: musical content)

Unlike the brash sounds of “Thumper,” “Ever After Ever” feels as if one is listening to someone telling a story in a quiet voice. There is no accented note, climatic moment, loud dynamic, or rhythmic complexity. Here Vine has created a mood exploring the subtleties of timbre, and expressing the flowing melody.

Slide 22 (Technical Challenges and Practice Suggestions - Example 17. “Ever After Aver,” mm. 1-2, texture and legato fingerings)

Although there are no particular technical challenges in this prelude, this work does require sophisticated voicing and sensitive phrasing while playing a vertical four-voice texture. It is a good idea to practice this prelude several times as if no bar line exists, in order to express the long and flowing melodic lines. For achieving good voicing of the melodic line and an overall legato sound, carefully chosen fingerings are required. Thus, I suggest these fingerings for playing mm. 1-2 and mm. 24-25. (demonstration)

Slide 23 (Example 17. mm. 24-25, texture and legato fingerings)

(demonstration) This is fingering for mm. 24-25. Eventually pedal should be used, but I would suggest practicing first with only finger legato.

Slide 24 (Prelude No. 5 – “Two Fifths”: his note and basic elements)

The next prelude is “Two Fifths,” and this is the note for this prelude: “Two fifths are not always forty percent. In this case two series of fifths mutate playfully into sixths and fourths and the occasional third.”

Slide 25 (“Two Fifths”: musical content)

This prelude contains characteristics of minimalism in Vine’s use of repetition of small rhythmic and intervallic cells, alternating sixteenth notes with parallel fifths in both hands. Vine creates tension and a mood of fury in the A section with the repeated rhythm and the perpetual motion, while the B section is more melodic.

Slide 26 (Technical Challenges and Practice Suggestions - Example 24. “Two Fifths,” mm. 1-5, pedaling)

One of the characteristics of “Two Fifths” is its extreme dynamic contrast. To exaggerate the dynamics and achieve a richness of sound, effective use of the pedal is very important. Use very short pedals for the accented notes and longer pedals for the passages with crescendos. For example, I use a very short pedal for the first accented dyad in m. 1. I use a longer pedal for the passage with crescendo in mm. 3-4, and slowly depressing the pedal to avoid a blurred sound. I begin to depress the pedal slowly (half pedal) starting in m. 3, and fully depress it in m. 4. Then, release the pedal immediately after playing the first dyad with an accent in the next measure. (demonstration) This kind of pedaling is useful to play this whole prelude.

Slide 27 (Prelude No. 6 – “Milk for Swami Li”: his note and basic elements)

The next prelude is “Milk for Swami Li,” and this is his note for this prelude: “Swami Li, of course, does not exist. If, however, he were ever to materialise in our reality, this music is the sustenance I would offer him.”

Slide 28 (“Milk for Swami Li”: musical content)

The slow, rondo-like *Milk for Swami Li* consists of two main elements: the steady quarter-note pulses played by the left hand, and the fast arpeggio passages with sweeping gestures between both hands. These elements, set to mysterious harmonies, create the unique mystical atmosphere of this prelude.

Slide 29 (Technical Challenges and Practice Suggestions - Example 27. “Milk for Swami Li,” mm. 1-2, voicing the melody)

In the introduction of this prelude (mm. 1-5), the technical difficulty lies in voicing the melody. The melody consists of two notes (G5–B4) in mm. 1-2. The first note (G5) of the melody is not only a melody note but is also included as part of the quick arpeggiated flourish, and thus should be played as a tenuto, slightly longer and louder. Use finger substitution (3-5) to play the next melody note (B4), switching fingers without releasing the key, thus allowing the note to ring out while other fingers play the triads following. (demonstration)

Slide 30 (Performance preludes No. 1-6)

Now, I will perform Preludes No. 1-6, then I will continue the lecture on the remainder of the preludes. (performance)

Slide 31 (Prelude No. 7 – “Divertissement”: his note and basic elements)

Prelude No. 7 is titled “Divertissement,” and this is the note for this prelude: “Perhaps the trajectory of our lives is so oppressive that we need constant diversion to cope. Or else our lives have no real trajectory but consist entirely of unrelated diversions, some of which appear weighty. But then no primary path can exist from which to divert, and so there can be no such thing as a diversion. What appears diversionary turns out to be the primary trajectory of our lives. What to do then, if it gets boring?”

Slide 32 (“Divertissement”: musical content)

“Divertissement” shows the influence of jazz, with the use of the Lydian mode, improvisatory passages, and offbeat accents. It is an exciting and energetic piece with perpetual motion in sixteenth notes and sudden changes of dynamics.

Slide 33 (Technical Challenges and Practice Suggestions - Example 30.

“Divertissement,” mm. 5-6, open chords)

Soon after I started to practice this prelude, I faced a technical challenge of large accompanimental left-hand chords in mm. 5-6. The chords are all triads that span the interval of a 10th. Vine also uses this same type of triad in the beginning of “Short Story.” Using the thumb of the right hand to play the top note of the triads, as in “Short Story,” is impossible in “Divertissement.”

Slide 34 (Example 30-1. “Divertissement,” mm. 5-6, rolling the open chords)

Thus, pianists with small hands should roll the chords. Further, these are all staccato chords, so they should be rolled very quickly, using a fast circular motion of the wrist. Fortunately, the register of the chords is so low on the piano as to be very effective if rolled quickly, while using the sustain pedal briefly for each chord. (demonstration)

Slide 35 (Prelude No. 8 – “Sweetsour”: his note and basic elements)

This is Vine’s note for “Sweetsour”: “Chinese cuisine views taste as the combined effect of five fundamental qualities: sweet, sour, salty, bitter and hot. The English view of "sweet" and "sour" as simple polar opposites doesn't quite do justice to properties more at home on a continuous spectrum. This prelude is neither simply sweet with bitter undertones nor sad with saccharine overtones, but something more integrated.”

Slide 36 (“Sweetsour”: musical content - mm. 1-2, polychords)

This prelude of only twenty-seven measures is divided into two sections. The A section (mm. 1-14) is filled with minor chords. The chords played by the right and left hands sound simultaneously, and Vine uses dissonant polychords that are a half-step apart. For example, in m. 1 the right hand plays a B-Flat Minor chord, while the left hand plays B Minor. (demonstration)

Slide 37 (“Sweetsour”: musical content – mm. 15-17, accompanimental chords and melodic broken octaves)

The B section (mm. 15-27) consists of accompanimental chords and melodic broken octaves and is very tonal. The combination of the deep, heavy sounds of the chords and the ringing sound of the melodies creates the mysterious atmosphere of this section.

Slide 38 (Technical Challenges and Practice Suggestions - Example 35, “Sweetsour,” mm. 11-14, label chords, follow meter changes instead of making rubato)

There is no particularly technically challenging part in this prelude, but I will suggest two things. Because the right and left hands never play the same chord simultaneously in the A section, I recommend analyzing and labelling all the chords first

to reduce the time for learning this piece. I also recommend playing without rubato. If a phrase seems to need rubato (usually at the end of the phrase), Vine uses rests or adds more beats, switching meters (4/4 to 6/4 or 5/4) to get the effect of rubato. Therefore, it is better to play at a steady tempo and let the note values create the rubato effect.

Slide 39 (Prelude No. 9 – “Tarantella”: his note and basic elements)

The next prelude is “Tarantella,” and this is the note for this prelude: “A tarantella is a dance, generally in triple time, connected in some way to spiders. The terpsichorean arachnids in this case are Ariadne and her brother Trevor, who are perversely quintupeds instead of the usual eight-legged variety. Like most siblings they argue often, but have been brought up believing that it is unlucky to dance the tarantella alone.”

Slide 40 (“Tarantella”: musical content)

“Tarantella” is a virtuosic composition, including fast-moving chromatic passages and various dynamics that create the great tension and furious moments. Vine used the repeated pattern with perpetual motion consisting almost entirely of sixteenth notes that recalls the music of minimalist composers, such as John Adams, Philip Glass, and Steve Reich.

Slide 41 (Technical Challenges and Practice Suggestions - Example 37. “Tarantella,” mm. 1-3)

The first challenge of this work is playing the first six measures because the hands play at the extreme ends of the keyboard. The pianist is required to play very fast at pianissimo, while playing with the arms greatly extended. This is very challenging for pianists of smaller stature. It is difficult to play this passage with a straight back, so I

recommend leaning forward to allow the arms to spread more widely for greater control of articulations. (demonstration)

Slide 42 (Example 41. “Tarantella,” mm. 35-36, fingering of ascending broken dyads)

Another technical challenge is found in mm. 35-36. The difficulty occurs because the hands are written in two different rhythmic patterns: the left hand uses a three-note pattern, while the right hand uses a two-note pattern. I would also recommend analyzing the structure of the passage prior to beginning practice these measures. Analysis shows that the right hand plays ascending broken dyads using whole tone scales, and the left hand plays a different pattern consisting of broken triads with root-5th-10th.

Slide 43 (Example 41-1. “Tarantella,” mm. 35-36, practicing using blocked dyads)

Once the structure of the passage is understood, practice the right hand passage slowly while blocking the dyads using the fingering that I suggest in the example. (demonstration) This makes it is easier to then practice the passage as written.

Slide 44 (Prelude No. 10 – “Romance”: his note and basic elements)

“Romance” is the tenth prelude. This is Vine’s note for the prelude. “Somewhere through the last century the word “romance” lost the remainder of its mystery, excitement, intrigue and passion. It lost, in short, its romance, leaving behind a sullen husk of sentimentality and dog-eared novellas. Which is a pity since love must still elicit some range of feeling beyond the enticing rush of hormones—some generically noble background to simple animal necessity. Or perhaps I'm just a romantic.”

Slide 45 (“Romance”: musical content)

“Romance” is a slow atmospheric piece. Vine frequently uses tonal harmonies, long lyrical melodic lines, and rapid scale-like passages to evoke the piano music of the Romantic era.

Slide 46 (Technical Challenges and Practice Suggestions - Example 44. “Romance,” mm. 1-3, fingering and voicing)

All the main difficulties of this prelude can be found in the beginning of the piece. In the beginning of this prelude, Vine uses accompanimental triads that span the interval of a 10th. For pianists with smaller hands, I recommend using the right-hand thumb to play the top notes of the triads instead of rolling the chords. The next difficulty of the prelude lies in voicing. In the first eight measure, the melodic line occurs in the top voice of the right-hand four-note chords. Voicing the top notes of these chords is essential in order to project the melodic line.

Because the right hand fifth finger usually plays the melody notes, apply stronger strokes and more weight, while rotating the wrist toward the fifth finger. This technique helps to prevent producing a harsh sound in attacking the keys too strongly. Lowering the dynamic level of inner notes is also necessary in order for the melodic line to be heard above that of the inner notes.

“Romance” is written on three staves, and Vine indicates different dynamic levels for each staff. Both the G# octave and the broken G# octave must be heard more distantly than the chords on the bottom and top staves. I use soft pedal for these notes on the middle staff. (demonstration)

Slide 47 (Prelude No. 11 – “Fughetta”: his note and basic elements)

Prelude No. 11 is titled “Fughetta”, and this is the note for this prelude:

“Identifying the sequence of pitch intervals within a melody as the source of its unifying power was a critical development in music of the Baroque. This is nowhere more apparent than in the magnificent fugues of the period. To avoid too close a comparison with those marvels of musical architecture, I offer ere just a ‘small’ sample.”

Slide 48 (“Fughetta”: musical content)

As the title implies, this prelude presents a short fugal composition, written in a contemporary music style. This prelude includes a contrapuntal compositional technique and extended devices, such as polyrhythms, extreme chromaticism, and tone clusters.

Slide 49 (Technical Challenges and Practice Suggestions - Example 49. “Fughetta,” mm. 25-26, practice counting subdivisions)

The most difficult part of this prelude is found in mm. 25-28. The left-hand rhythm is challenging to play precisely because Vine uses eighth-note triplets and sixteenth-note sextuplets alternately. Moreover, sixteenth notes and rests appear irregularly. Counting the subdivisions is very useful. Then practice the left hand alone at a much slower tempo, and gradually increase the tempo. (demonstration) At some point, play using the triple and duple subdivisions instead of sextuple and quadruple subdivisions.

Slide 50 (Prelude No. 12 – “Chorale”: his note and basic elements)

This is the Vine’s note for the last prelude, “Chorale”: “Not every chorale needs to be religious, nor necessarily to be sung. References to this essentially liturgical form still seem to end up invoking a sense of pensiveness.”

Slide 51 (“Chorale”: musical content)

This final prelude acts as a peaceful and calm resolution to the twelve preludes. Playing this entire set of preludes is like looking into a kaleidoscope of life that involves joy, sorrow, hope, despair, passion, pain, anger . . . then peace. “Chorale” is the most melodic prelude of the set; its long and lyrical melodies are simple and beautiful.

Slide 52 (Technical Challenges and Practice Suggestions - Example 51. “Chorale,” mm. 9-12, right-hand fingering)

The challenging parts of this prelude include executing the large chords and voicing the melody, so choosing good fingerings is important to address both problems especially for the pianist with small hands. Measures from nine to twelve provide a good example of interwoven voices and triads involving a tenth. For playing the notes on the first beat of m. 9, pianists with smaller hands must use the right hand for the four notes on the downbeat. I use finger substitution (2-1) to play the B (middle voice) to hold the note while playing next notes with other fingers. In the next measure, the only option for playing the open chord of the left hand is rolling the chord quickly. (demonstration)

Slide 53 (Conclusion, portrait of Carl Vine)

The Anne Landa Preludes contain many contrasting compositional techniques and musical styles, showing Vine’s diversity, so studying this work provides a great opportunity to understand Vine’s music, especially his piano music. Vine borrows musical elements from previous periods and adds modern elements. Moreover, this work involves many technical challenges that require musical maturity and advanced technical abilities. Therefore, this study might well be used to understand Vine’s music generally,

and *The Anne Landa Preludes* in particular, to achieve the best possible interpretations and performances of this work, exploring each prelude for future performers.

Thank you for your attention, and now please enjoy my performance of the preludes, number seven through twelve.