

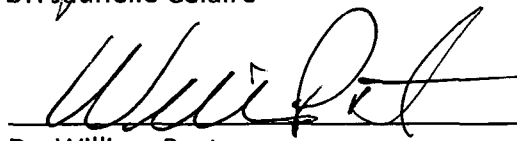
AN OVERVIEW ON THE AUTHOR'S GRADUATE RECITAL PROGRAM

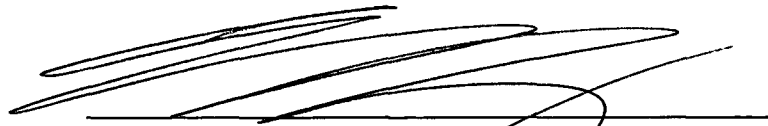
By

Dimitrios Paganos Koukakis

RECCOMENDED:


Dr. Janelle Celaire


Dr. William Post


Dr. Eduard Zilberkant
Advisory Committee Chair


Dr. William Post
Chair, Department of Music

AN OVERVIEW ON THE AUTHOR'S GRADUATE RECITAL PROGRAM

A

PROJECT PAPER

Presented to the Faculty
of the University of Alaska Fairbanks

in Partial Fulfillment of the Requirements

for the Degree of

MASTER OF MUSIC

By

Dimitrios Paganos Koukakis, B.M.

Fairbanks, AK

May 2016

Abstract

The following project paper consists of three chapters, examining the works in my Graduate Recital Program. The first chapter analyzes the form, structure and particular interesting elements that Aram Khachaturian uses in his Sonata for Piano. The second chapter gives a brief historical information of the term Fantasy and examines two examples of the genre, Chopin's Fantasy in F minor op. 49 and Carl Vine's Sonata no. 3 "Fantasia". The third chapter covers some biographical information of Elliott Carter and examines the form and structure of his work for solo piano, 90+.

Table of Contents

Signature Page	i
Title Page	ii
Abstract	iii
An Analysis of Khachaturian's Sonata for Piano	1
Two Perspectives on the Fantasy: Chopin <i>Fantasy in F minor, Op. 49</i> and <i>Vine Piano Sonata No.3 "Fantasia"</i>	18
Extended Program Notes of Elliott Carter's 90+	33
References	41

An Analysis of Khachaturian’s Sonata for Piano

Aram Khachaturian (1903-1978) composed the Sonata for Piano in 1961. It contains three movements (Allegro Vivace, Andante Tranquillo, Allegro Assai); the first and third movements follow the traditional sonata form (Exposition, Development and Recapitulation), while the second one is in ternary form A-B-A. In his book on the life of Khachaturian, Victor Yuzefovich states, "the opening [arpeggiated] chords [of the first movement] of the Sonata captivate the audience with a sensation of soaring flight ... then follow the beautiful, lyrical slow movement and the fiery finale, an ecstatic dance reminiscent of the Saber Dance" (Yuzefovich 1985, 239).

I. Allegro Vivace

The first movement of the sonata contains three thematic areas. The first thematic area makes its appearance at the beginning of the movement with the flowing 16th notes forming an E flat Major harmony, while some of the voices move chromatically (Figure 1.1).



Figure 1.1: mm. 1-6, first thematic area, Exposition

The change of texture at measure 23 reveals a transition to the second thematic area, which comes at measure 26. There the left hand *alberti bass* in G flat Major accompanies an aggressive melody which, as Yuzefovich notes, "...seems intent on overcoming all obstacles placed in its way by the changing rhythms" (Yuzefovich 1985, 239). Besides the left hand accompaniment in G flat major, there is an emphasis on the pitch F (Figure 1.2)

The image shows a musical score for measures 26-32. The top system consists of two staves: a right-hand staff and a left-hand staff. The right-hand staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It contains a melody with various rhythmic values (eighths, sixteens, and quarter notes) and dynamic markings including *ff marcato* and *con Ped.*. Above the first two measures, there are markings '8' with dotted lines, and above the next two measures, there are markings '5 2', '5 2', '4 2', and '4 2'. The left-hand staff contains a bass clef and a steady eighth-note accompaniment pattern, also marked *con Ped.*. The bottom system shows the continuation of the piece, with the right-hand staff in a grand staff (treble and bass clefs) and the left-hand staff in a grand staff (bass and treble clefs). The right-hand melody continues with similar rhythmic patterns and dynamics.

Figure 1.2: mm. 26-32, second thematic area, Exposition

At measure 52 the first part of the closing thematic area of this section, marked *markato, cantabile*, brings a lyrical melody to the left hand, which seems to be in B flat Dorian mode, along with the aggressive right hand suggesting that the listener should wait for the second movement to find some peace of mind. A C Major arpeggiated chord makes its appearance for the first time in the Sonata, giving a hint of the great ending of the piece. Following this, the second part of the closing

thematic area has the pitches B and C as tonal centers and one voice that moves chromatically (Figure 1.3, 1.4).

Figure 1.3: mm. 52-55, closing 1, Exposition

Figure 1.4: mm. 71-76, closing 2, Exposition

The Development section begins in measure 92 with a dissonant *alberti bass* accompanying a lyrical melody revolving around the pitch E flat (Figure 1.5).

Figure 1.5: mm. 92-97, exploring the thematic areas, Development

At measure 141, a more emphatic and slower version of the gesture first introduced in the Exposition's second closing theme is developed. This time the C Major chord turns to minor, while the pitch B remains the same. This leads to a retransition to the Recapitulation section, which uses an augmentation of the gesture in the opening of the first thematic area (Figure 1.6, 1.7).

Figure 1.6: mm. 141-146, exploring closing 2, Development

Figure 1.7: mm. 181-186, retransition to recapitulation

The Recapitulation section begins at measure 222 and has the same structure as the Exposition, with only a few varied parts. The right hand moves an octave higher, while the moving voices change once per bar, instead of changing on every beat (Figure 1.8).

The image shows a musical score for two systems. Each system has two staves. The first system includes the instruction *f* and *cresc. poco a poco*. The second system includes the instruction *8* above the staff. The music features a complex rhythmic pattern with many beamed notes and accents.

Figure 1.8: mm. 222-225, varied first thematic area, Recapitulation

The left hand accompaniment plays an A flat Major *alberti bass*, while the tonal center in this situation seems to be the pitch D. The rest of the section remains the same (Figure 1.9).

The image shows a musical score for four systems. Each system has two staves. The first system includes the instruction *ff* and *marcatissimo*. The second system includes the instruction *8* above the staff. The music features a complex rhythmic pattern with many beamed notes and accents.

Figure 1.9: mm. 247-254, varied second thematic area, Recapitulation

The first part of the closing thematic area remains exactly the same, while the second part of it, turns to a coda, using new material revolving around the pitch E flat (Figure 1.10).

Figure 1.10: mm. 305-312, ending of first movement

II. Andante Tranquillo

The second movement of the sonata begins with a brief four bar introduction using the notes A flat, G and B double flat, though in different registers of the piano (Figure 2.1).

Figure 2.1: mm. 1-4, intro

The A section comes at measure 5 with a lyrical and slow melody played by the right hand and an accompaniment by the left hand. The main tonal center of this section seems to be the pitch A flat. The harmonization of the melody shows that the composer had most likely been inspired by his early years in Tbilisi, his hometown in Georgia, while he was listening to the street musicians playing with the Armenian and Georgian folk instruments (Yuzefovich 1985, 4) (Figure 2.2).

The image shows a musical score for measures 5-11 of section A. It is written in 4/4 time. The first system (measures 5-8) has a right-hand melody with a slur and a left-hand accompaniment. Dynamics include *p cantabile* and *cresc.*. The second system (measures 9-11) continues the melody and accompaniment with dynamics *mf*, *p*, and *pp!*.

Figure 2.2: mm. 5-11, section A

At measure 46 there is a short transition to section B, which starts at measure 52. Section B is in total contrast with section A in terms of rhythms and dynamics. More specifically, the material used here resembles the second thematic area of the first movement. Section B could be subdivided in two parts. The first part gives a rhythmic gesture with accented notes, while the second part provides a chromatic alteration mainly between the pitches D and E flat (Figure 2.3, 2.4). After the second part of

section B, a subtle retransition, based on the rhythmic gesture of section A, leads us back to section A (Figure 2.5).

Allegro ma non troppo $\text{♩} = 104$

fff marcatisissimo e pesante

8...

Figure 2.3: mm. 66-69, first part of section B

secco

fff p sub.

molto cresc.

fff

Figure 2.4: mm. 84-87, second part of section B

a tempo $\text{♩} = 100$

p tranquillo

A

Figure 2.5: mm. 108-113, retransition to section A

Section A returns at measure 121 with enriched harmony (Figure 2.6).

Figure 2.6: mm. 121-124, section A

A coda revolving around the pitch D flat ends the second movement of the sonata (Figure 2.7).

47591

Figure 2.7: mm. 162-174, coda

III. Allegro Assai

The Exposition of the material presented in this movement begins right at measure 1 with a short introduction using an ostinato rhythmic figure in a compound meter (6/8), followed by the first thematic area with a change into a simple meter (4/4). The movement appears to revolve around the key of C Major, however, the key is not used in a functional way (Figure 3.1, 3.2, 3.3).

Allegro assai $\text{♩} = 88-92$

ff marcato e secco

simile

p sub. molto cresc.

The score consists of three systems of two staves each. The first system is in 6/8 time and marked *ff marcato e secco*. The second system is also in 6/8 time and marked *simile*. The third system transitions to 4/4 time and is marked *p sub. molto cresc.*. The key signature has one flat (B-flat).

Figure 3.1: mm. 1-6, intro, Exposition

ff marcato e secco

cresc.

The score consists of two systems of two staves each. The key signature has one flat (B-flat). The first system is marked *ff marcato e secco* and the second system is marked *cresc.*.

Figure 3.2: mm. 7-10, first thematic area, Exposition

Figure 3.3: mm. 14-16, main theme in FTA, Exposition

The second theme area presents two themes. The first one comprises four bars of a chordal melody followed by an extended ending, which is different each time it appears. The chords are built by the quality of the symmetrical division of the octave, with minor 3rd relations. The second theme of this area contains a lyrical melody in a number of dynamic ranges. The first theme is introduced at measure 45 and reappears at measure 103, while the second one comes at measure 51 (Figure 3.4, 3.5, 3.6, 3.7).

Figure 3.4: mm. 45-50, first theme, STA, Exposition

poco meno mosso 33

p espress.

The musical score for Figure 3.5 consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The tempo is marked 'poco meno mosso' and the dynamics are 'p espress.'. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes. There are some markings below the bass staff, including '1', 'A', and '8.....'.

Figure 3.5: mm. 51-54, second theme, piano espressivo, STA, Exposition

fff

The musical score for Figure 3.6 shows two staves: a treble clef staff and a bass clef staff. The dynamics are marked 'fff'. The right hand plays chords with accents and slurs, while the left hand plays a rhythmic accompaniment. The score is divided into measures with time signatures of 2/4, 4/4, and 3/4. There are some markings below the bass staff, including 'A' and '1'.

Figure 3.6: mm. 67-70, second theme, *fff*, STA, Exposition

p

molto rit.

The musical score for Figure 3.7 consists of three staves: a treble clef staff for the right hand, a bass clef staff for the left hand, and a grand staff for the piano. The dynamics are marked 'p' and 'molto rit.'. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes. The piano part shows chords and slurs. There are some markings below the bass staff, including 'A'.

Figure 3.7: mm. 103-114, first theme, STA, Exposition, leading to Development section

The Development section begins at measure 115 with a more lyrical and less dense version of the main theme of the first thematic area, while the chords, which move chromatically, accompany the theme (Figure 3.8).

Figure 3.8: mm. 115-118, main theme of FTA, Development

At measure 140, the second theme of the second thematic area makes its appearance, in a more complicated rhythmic gesture at first, and then in a more lyrical version (Figure 3.9, 3.10). The gesture in the right hand seems to imitate the gesture in the second thematic area of the first movement.

Figure 3.9: mm. 140-144, second theme, STA, Development

Figure 3.10: mm. 158-163, second theme, cantabile, STA, Development

A different approach to the main theme of the first thematic area is presented at measure 164, followed by the lyrical version of the second theme of the second thematic area, as it was presented at measure 158.

Figure 3.11: mm. 164-167, main theme, FTA, Development

The Recapitulation of the precedent material comes at measure 195 with a slightly different introduction. The meter remains the same, while the texture is more enriched.

The musical score for Figure 3.12 consists of four systems of music. The first system is in treble clef, 6/8 time, with a dynamic marking of *p marcato e secco*. The second system is in bass clef, with a *simile* dynamic and a *cresc. poco a poco* instruction. The third system is in bass clef, with a *f* dynamic. The fourth system is in bass clef, with a *f* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Figure 3.12: mm. 195-201, intro, Recapitulation

The first thematic area appears exactly the same as its Exposition, although this time it leads to the larger dynamic range of the second theme of the second thematic area. At measure 265, the first theme of the second thematic area comes with the longest extended ending so far, followed by a transition based on the introduction of the movement, which leads to the coda of the sonata (Figure 3.13, 3.14). An examination of the scale at measure 279 shows an interesting pattern. A closer look from the G on the 2nd beat of m. 279 until the E natural on the second beat of m. 280 reveals the use of a mirror (H-W-H-H-H-W-H).

The musical score for Figure 3.13 consists of two systems of music. The first system is in treble clef, 3/4 time, with a dynamic marking of *p marcato e secco*. The second system is in bass clef, with a *p marcato e secco* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

8.....

8.....

8.....

p cresc.

8.....

più cresc.

2/4

Figure 3.13: mm. 266-278, first theme area, STA, Recapitulation

Figure 3.14: mm.279-281, transition to coda

Figure 3.14: mm.279-281, transition to coda

The coda comprises two parts, one with motoric and accented sixteenth notes and one with powerful, dissonant chords which end on three unexpected C Major triads.

Figure 3.15: mm. 296-297, coda

Figure 3.15: mm. 296-297, coda

Figure 3.16: mm. 323-328, coda

Figure 3.16: mm. 323-328, coda

Two Perspectives on the Fantasy: Chopin *Fantasy in F minor, Op. 49* and Vine
Piano Sonata No. 3 "Fantasia"

According to the *New Grove Dictionary for Music and Musicians*, the term *Fantasia* was first used in the Renaissance for an instrumental composition whose form and invention, as Luis de Milan (c. 1500-c. 1561) wrote in his treatise *Libro de Musica* in 1535-6, come from the fantasy and skills of the person who created it (The New Grove 1980, 380). This idea of the *Fantasy* had been retained from the 16th century to the 19th century, while its formal and stylistic characteristics varied from free, improvisatory types to stricter and more standard forms (The New Grove 1980, 390).

Especially in the 19th century, ideas about improvisation became more systematically organized. As Hye-Young Kang mentions in the abstract of her dissertation on Frederic Chopin's (1810-1849) Fantasies, although the term *Fantasy* as a composed-out improvisation might imply a spirit of freedom, the successful improviser should conceive their work from an established "higher-order" plan (Kang 2009). She borrows this from one of the most important treatises on improvisation in the 19th century, the *Systematische Anleitung Zum Fantasieren Auf Dem Pianoforte* (1829) (A Systematic Introduction to Improvisation on the Pianoforte) by Carl Czerny (1791-1857). In fact, Czerny makes a very interesting comparison, saying that if one considers a well-written composition as a noble architectural structure in which symmetry must predominate, then a fantasy should be considered as "...a beautiful English garden,

seemingly irregular, but full of surprising variety, and executed rationally, meaningfully, and according to plan” (Czerny 1983, 2).

Czerny categorizes improvisation into several types and gradations. Among them is the *Fantasy-like Improvisation*, which breaks down into several subcategories. One of them is the development and combination of several themes into a total work. In this paper I will examine and compare in two of the works in his graduate recital, Frederic Chopin’s *Fantasy in F minor op. 49* and Carl Vine’s (b. 1954) *Piano Sonata No. 3*. In my analysis, the word *Fantasy* will refer to Chopin’s work and the word *Sonata* to Vine’s work. An interesting comparison arises through the examination of the two works. The reason for this is that the form of the *Fantasy* can easily be identified as sonata form, while the *Sonata’s* first movement is titled *fantasia*.

The *Fantasy* was written in 1841 and its structure appears to follow the general nineteenth century practice. As the German masters had done before Chopin, a typical approach to the genre was to organize the several musical materials into a sonata form. For example, L.V. Beethoven’s (1770-1827) *Quasi una Fantasia Op. 27, No. 1 and 2 (1801)*, a set of two sonatas, exhibit a much freer spirit than the composer’s other sonatas, ignoring the traditional forms to some extent. In No. 1, the boundaries between the movements are not very clear. In No. 2, an initial slow movement takes the place of a sonata-allegro movement, while the composer instructs the performer to press the pedal and leave it down for the whole movement. The four fantasias Franz Schubert (1797-1828) composed (the *Wanderer-Fantasia* D. 760 and *Graz Fantasia* for solo Piano, the *Fantasia in F minor* D. 940 for Piano-four hands and the *Fantasia in C*

major D. 934 for Violin and Piano), were the first to combine the multi-movement form into a single movement (The New Grove 1980, 390).

Although the *Fantasy's* form follows the classical sonata structure for the most part, its harmonic procedure is interpreted in romantic terms. For example, each pair of related keys, such as f/A flat as tonics and c/E flat as their dominants, could be interpreted as single tonal centers. This is something typical for Chopin, as he does the same thing with his *Ballade Op. 52* – f and A flat dominate the first theme – and the second *Scherzo* – starts on b flat and ends on D flat.

It seems, by examining the structure of two of his fantasies, that Chopin has a particular approach to the fantasy form. Both the *Fantasy Op. 49* and the *Polonaise-Fantasy Op. 61* have similar characteristics, such as a lengthy introduction, a self-contained middle section, a great deal of contrasting material and a classical formal design. This shows that, for Chopin, “fantasy” was not just a free improvisatory work, but also a serious and tightly organized composition. The diagram of *Fantasy's* structure is depicted by the following figure.

INTRODUCTION

1-42	f/F	Transition 43-67	f/A flat/c/E flat/g/B flat/e flat/G flat/b flat/D flat/f
------	-----	------------------	--

EXPOSITION

FTA

FT 68-76	f	ST 77-84	A flat	Transition	85-92
----------	---	----------	--------	------------	-------

STA

FT 93-108	c/E flat	ST 109-126	E flat
-----------	----------	------------	--------

CT

127-142	E flat	Transition	143-154
---------	--------	------------	---------

DEVELOPMENT**FTA**

FT 155-163	c/e flat/G flat	ST 164-171	G flat	Transition	172-198
------------	-----------------	------------	--------	------------	---------

NEW MATERIAL

Lento Sostenuto 199-222	B	Transition	223-234
-------------------------	---	------------	---------

RECAPITULATION**FTA**

FT 235-243	b flat	ST 244-251	D flat	Transition	252-259
------------	--------	------------	--------	------------	---------

STA

FT 260-275	f-A flat	ST 276-293	A flat
------------	----------	------------	--------

CL

294-309	A flat	Transition	310-319	Adagio Sostenuto 320-321 Aflat
---------	--------	------------	---------	-----------------------------------

CODA

Allegro Assai 322-332	A flat
-----------------------	--------

Figure 4: Formal Diagram of Chopin Fantasy

In Czerny's treatise, there is an example of a fantasia in the chapter "concerning freer improvisation on several themes", which resembles the Chopin's *Fantasy*. They both include a long introduction with dotted rhythm and a slow middle section in 3/4 (Figure 5.1-2, 6.1-2).

The image shows the first four measures of the introduction to Chopin's Fantasy. It is written for piano in B-flat major. The tempo is 'Tempo di marcia.' and the dynamics include 'p'. The score features a piano introduction with dotted rhythms and a slow middle section in 3/4 time. The notation includes various fingerings and articulations.

Figure 5.1: mm. 1-4, Chopin's *Fantasy*, intro

The image shows an example from Czerny's treatise, labeled 'Fantasia'. It is written for piano in C major. The tempo is 'Maestoso. (: ♩ .120 :)'. The dynamics include 'FF', 'P dol.', and 'FF'. The score features a piano introduction with dotted rhythms and a slow middle section in 3/4 time. The notation includes various fingerings and articulations.

Figure 5.2: Example from Czerny's treatise

The image shows a piano introduction with dotted rhythms and a slow middle section in 3/4 time. The tempo is 'Lento sostenuto.' and the dynamics include 'rall.' and 'pp'. The score features a piano introduction with dotted rhythms and a slow middle section in 3/4 time. The notation includes various fingerings and articulations.

Figure 6.1: mm. 199-222, Chopin's Fantasy, middle section, *lento sostenuto*

Figure 6.2: Example from Czerny's treatise

This shows evidence that Chopin's concept of fantasy was based on the 19th century improvisatory practice and especially Czerny.

A characteristic of the *Fantasy* is that Chopin emphasizes musical continuity and frequently withholds tonal closure. For example, in both the exposition and the

recapitulation at measures 143 and 310 respectively, instead of having the anticipated authentic cadence, the dominant chords go to German augmented sixth chords.

Figure 7.1: mm. 139-143, German augmented chord on the first beat of m. 143

Figure 7.2: mm. 307-310, German augmented chord on the first beat of m. 310

It seems that this type of evaded cadences is very common in the fantasy form. In Schubert's *Wanderer Fantasie* for instance, the first three sections are not tonally closed. Another example of Chopin's achievement to musical continuity is the fact that he writes continuous melodies. The first theme of the Exposition - and respectively the same one in the Development and the Recapitulation - starts at measure 68, ends at measure 77 where the second theme comes in, and at measure 85 the transition follows without any cadential gesture.

The figure displays five systems of musical notation for piano accompaniment. Each system consists of a treble staff and a bass staff. The music is written in a minor key, indicated by three flats in the key signature. The notation includes various rhythmic values, slurs, and articulation marks. The overall texture is dense and continuous, with no clear cadential points. The music is characterized by a steady, flowing accompaniment pattern in the bass and a more melodic line in the treble. The notation includes various fingerings and articulation marks, such as slurs and accents.

Figure 8: mm. 68-85, continuous melodies without any cadential gesture

Furthermore, Chopin tends to overlap phrases, which adds to the musical continuity. It appears that many of the phrases are elided. For example, the first note (F) of the

transition at measure 43 is the last note of the introduction and the first note (C) of the first theme of the Exposition at measure 68 is the last note of the transition.

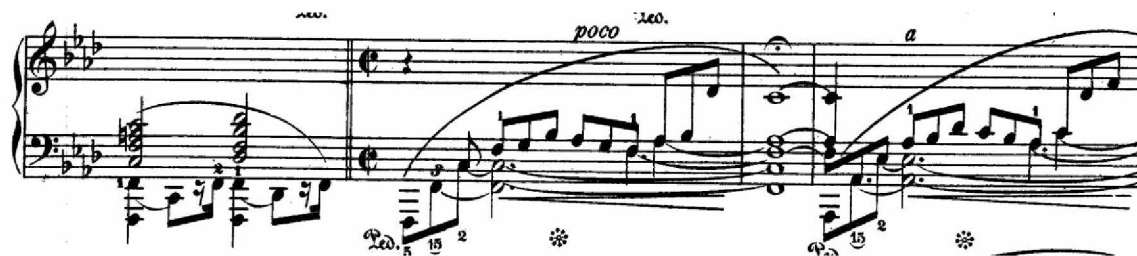


Figure 9.1: mm. 42-44, the F at m. 43

Figure 9.2: mm 65-70, the C at m. 68

Although the harmonic procedure of the *Fantasy* appears to depend on consecutive 3rd relationships (f-A flat-c-E flat-G flat-b flat-D flat-f), it is evident that there is a tonic-dominant-tonic relationship between the two thematic areas (f/A flat – c/E flat) and the return of the tonic in the second thematic area in the Recapitulation (f/A flat). By using the sequence of the thirds to blur the classical harmonic structure, the piece obtains a remarkable fluidity and Chopin's typical subtlety (Kang 2009, 23). Consequently, Chopin

uses the classical formal design with some harmonic and formal deviations for his *Fantasy*, which is the typical 19th century process for the genre, and adds the quality of melodic continuity and harmonic blurring in the classical formal structure (Kang 2009, 30).

Carl Vine is an Australian composer who studied piano and composition at the University of Western Australia. Since 2014, he has been Senior Lecturer in Composition at the Sydney Conservatorium of Music. He is considered one of the most widely performed and commissioned composers of today (Yoon 2013, 3), however, during an interview with the Korean pianist Hyekyung Liz Yoon, Vine admits that he is mostly well known by his piano music because of the piano competitions around the world and especially in the USA (Yoon 2013, 85-86). He first came to prominence as a composer of dance music. He also composed orchestral music, concertos, music for film, television and theatre, electronic music, music for piano, music for solo instruments and duos, chamber and vocal music. Concerning his piano music, he composed three sonatas, two concertos, a sonata for one piano-four hands, a piano trio, a piano quintet, a work for piano and CD accompaniment and a number of other solo piano pieces. The piano sonatas make use of the entire range of the keyboard, a wide range of dynamics, motoric rhythmic motion and fast and fluid passages with recognizable melodies. The first and second sonatas share much concerning their form and style, although his influences were different. As he says in his interview, Elliott Carter's (1908-2012) piano sonata inspired his first sonata, and works by Maurice Ravel (1875-1937), such as the *Miroirs*, constitute the model of his second sonata (Yoon 2013, 81). The third sonata is a

very different work and Vine was influenced by a piece he composed in 2006, the *Anne Landa Preludes* (Yoon 2013, 91).

The Gilmore International Keyboard Festival and the Colburn School, assisted by the Australian Government through the Australia Council, its arts funding and advisory body, commissioned Carl Vine's Piano Sonata No. 3, written 2007. The recipient of the 2004 Gilmore Young Artist Award, Elizabeth Schumann, gave the world premiere performance at Zipper Hall, Los Angeles, California on 11 May 2007. The Sonata was revised by the composer later in 2007 and took today's form in 2009 (Vine 2013). Vine, after the *Anne Landa Preludes*, - which consists of twelve short pieces each one different from each other - wanted to use all these ideas and form a single piece (Yoon 2013, 91). The composer's program note for the Sonata says:

This work is constructed in four movements to be played, generally, without breaks between them: fantasia – rondo – variations – presto. The Fantasia introduces several ideas, which reappear in various guises in all of the other movements, but also includes some isolated and undeveloped declamatory material. The Rondo explores a simple rhythmic motive while the Variations develop the chordal theme from the opening of the work. The presto is a self-contained ternary structure that echoes thematic components from much that preceded it (Vine 2013).

I had the opportunity to communicate with Carl Vine and learn some interesting facts about the *Sonata* and his general approach to his compositions. His compositional process has changed over the years. At the time of his interview with Yoon, he would write many short pieces, one or two bars for instance, and keep expanding them one by one, until the time he had enough material to join them together (Yoon 2013, 82). This is how several of his works were composed, including the *Sonata*. While examining the *Sonata*, one of my main concerns was why he would call this work a “sonata”. I have been trying for a long time to find a way to justify this title, believing that the piece must be in sonata form. The answers to my questions came by email from Carl Vine himself, who wrote, “I give my music generic titles like “Symphony” and “Sonata” when there is no external narrative, poetic or programmatic component to the music. Also in both of those specific cases to denote extended instrumental works of substance and gravitas.” Furthermore, to my question whether it is appropriate to consider the *Fantasia* the Exposition of the *Sonata*, the *Rondo* the Development, the *Variations* the Recapitulation and the *Presto* an extended coda, he said that “I don’t think Exposition-Development-Recap is at all appropriate to the structure of the 3rd Sonata. The “Rondo”, like the “Presto”, is a completely independent musical thought and the “Variations” in no way recapitulate the rest of work, but if you find a way to prove I am wrong then you should do so.” Another element that caught my attention was the very first and very last chord of the *Sonata*, an A minor chord. This would be a good reason to prove that there is connection between the movements, but Vine’s answer to my question whether that chord is important for the piece, was just a clear-cut “no”.

The first movement of the *Sonata*, titled *Fantasia*, introduces four ideas - as the composer would like to call them - all different from each other and without any continuity. The program note of the Piano Quintet, also titled *Fantasia*, which Vine composed in 2013, says, "I called this single-movement piano quintet *Fantasia* because it doesn't follow a strict formal structure and contains little structural repetition or recapitulation..." (Vine 2016). One could assume that the same occurs with the first movement of the *Sonata*. To go back to the lack of continuity, it is worth mentioning that the four ideas of the *Fantasia* are separated with rests. This proves that the ideas are completely unrelated to each other.

The image shows two systems of handwritten musical notation for piano. The first system covers measures 11 to 17. It begins with a treble clef and a 7/8 time signature. The music features a series of triplets and sixteenth-note patterns. Dynamics include *p* (piano) and *pp* (pianissimo). The second system starts at measure 15 with a *mf* (mezzo-forte) dynamic and continues with *mp* (mezzo-piano) dynamics. It includes a tempo marking of $\text{♩} = 66$. The notation is heavily annotated with handwritten numbers and symbols, such as "5 4 3 2 5" and "2 1 5", which likely refer to fingering or specific rhythmic groupings. The bottom of the page includes the caption: "Figure 10.1: mm. 11-17, end of first idea – beginning of second idea".

Figure 10.1: mm. 11-17, end of first idea – beginning of second idea

Figure 10.2: mm. 47-50, end of second idea – beginning of third idea

Figure 10.3: mm. 95-99, end of third idea – beginning of fourth idea

Another interesting fact of the *Fantasia* is the pedal markings and the instructions that Vine writes. He starts the first idea by indicating, “con molto pedale”, while in the beginning of the second idea he just writes “con ped.”. On one hand, this shows the sort of freedom he gives the performer, as far as pedaling. On the other hand, he takes that freedom back, as far as the tempo and the use of *rubato*. He writes “senza rall.” throughout the *Sonata* several times. As he says, “...I’m quite flexible about pedaling. It depends on the acoustic you’re playing in and the piano” (Yoon 2013, 93). As for the other matter, he says, “...what annoys me when pianists don’t obey the instructions, is particularly when they use a lot of *rubato*. [...] Everything pushes and pulls, and when they play my music like that, I get very angry, because my music is not

like that! My music is more like [J.S] Bach [1685-1750]. And you let the music take you..." (Yoon 2013, 92).

Apparently, Carl Vine uses the term *Fantasia* for different reasons rather than the composers of the 19th century. On one hand, Chopin's *Fantasy* uses the typical 19th century trait for the genre, adding the quality of melodic continuity and the harmonic blurring of the classical formal structure. On the other hand, Vine's *Sonata* treats the *Fantasia* as a genre, which does not follow any classical formal design, does not contain any melodic continuity and does not have a classical formal structure. Consequently, although these pieces share the same title, their content is completely different.

Extended Program Notes of Elliott Carter's 90+

Elliott Carter was an American composer of modern classical music in the 20th and 21st centuries. Aaron Copland (1900-1990) noted that Carter was “one of America’s most distinguished creative artists in any field” (Carter 2016). He had been composing for more than 75 years, having written more than 150 pieces. He composed music for full and chamber orchestra, music for solo instruments and orchestra, choral pieces, vocal music, ensemble and chamber music, music for solo piano and solo instruments. He received several prizes and honors, including the Pulitzer Prize twice, in 1960 for his *String Quartet No. 2* and in 1973 for his *String Quartet No. 3*.

Carter was born in New York City on December 11, 1908. Due to his family status, he learned to speak French from a very young age. This linguistic training would later make him a virtuoso at languages and literatures (Schiff 1983, 14). However, young Carter had other interests. He could identify and sing all the music from his family’s collection, even before he could read (Schiff 1983, 14). His parents, though, were not very keen on letting their son study music. In fact, Carter had to beg his parents for piano lessons. As David Schiff, a Carter’s composition student at the Julliard School of Music, states in his book “The Music of Elliott Carter”, a young composer who grows up in a musical environment, tends to be conservative and is rewarded for imitating the classics. On the other hand, a young composer who grows up in a non-musically cultured environment tends to be attracted by the latest thing (Schiff 1983, 14). This

naturally caused Elliott's attraction to modern music. His favorite composers were Alexander Scriabin (1872-1915) and Igor Stravinsky (1882-1971), while *The Rite of the Spring* triggered Elliott's will to become a composer.

Fortunately, his music teacher at the Horace Mann School, where Carter had been studying from 1920 to 1926, recognized his talent and introduced him to Charles Ives ((1874-1954) in 1924. Ives was the person who encouraged Carter to follow a career in music. Although Carter studied English, philosophy, mathematics and classics at Harvard, after graduation he returned to get a Master's Degree in Music. In 1932, after his teacher at Harvard advised him to do so, Carter went to Paris to study with Nadia Boulanger (1887-1979). After his studies there, he returned to New York and devoted himself to composing and teaching.

Carter did not gain reputation from the beginning of his compositional career. As stated in the introduction of Carter's "Shop Talk by an American Composer", his "composition had developed slowly and consistently from a strong and cleanly orchestrated 'American' style into a highly personal, tightly developed rhetoric that achieves originality on all levels of musical craftsmanship" ("Contemporary" 1998, 261). Carter replied to a question by Charles Rosen (1927-2012) on how difficult composing for the piano was after 1920, saying it was so difficult that it seemed as if one had to reinvent a new language in which to write in. Rosen stated that Carter seemed to be the most successful composer with this kind of invention (Rosen 1984, 1). Charles Rosen

was an American pianist and a writer on music. He was also an advocate of modern classical music.

One of Carter's most influential innovations has been "metric modulation", a means of a constant change of pulse. This is achieved by an overlapping of speeds. As Carter says, there is an established part in quintuplets for instance, while a part in triplets enters against it. The part in quintuplets will fade away and the part in triplets will establish a new speed, which will become the means of another such operation (Carter 1998, 265-266). It all started with the Cello Sonata, written in 1948, in which one can hear the cello play as if it was not connected with the piano and as if they had their own pulse and motion. Carter says that in works such as the Cello Sonata or the first String Quartet (1950-1) there is a basic speed which comes in at the beginning and the end of the piece, just like a tonic chord, and there are speed modulations throughout the piece (Rosen 1984, 43). Furthermore, Carter mentions that all the composers of the 20th century had been trying to find a way to do this. For example, Stravinsky would achieve a kind of stylized rubato, by writing rather fast, regular notes with irregular accents, while Schoenberg wrote music with no common, basic beat. Carter wanted to combine these two ideas and the Cello Sonata does exactly this (Rosen 1984, 43).

Rosen also uses examples of works by Stravinsky and Arnold Schoenberg (1874-1951) in his lecture about "The Challenges of Modernist Music". His examples showcase pieces which are atonal, but use tonal ideas, such as rhythm and phrasing. Especially for

Schoenberg, Rosen says that he writes music with the phrasing and grace of tonal music (Rosen 2013). His further example on this topic was Carter's *90+*.

"*90+* for piano is built around ninety short, accented notes played in a slow regular beat. Against these the context changes character continually. It was composed in March of 1994 to celebrate the ninetieth birthday of my dear and much admired friend, Goffredo Petrassi, Italy's leading composer of his generation. Its first performance was given by Giuseppe Scotese on June 11, 1994, at the Pontino Music Festival dedicated to Petrassi's birthday."

Elliott Carter (Carter 1994)

On the surface, the piece seems to have no sense. It seems that there is no basic beat, no direction, while the accented notes do not appear to be very regular, as the program note states. However, Carter says "it is not very evident to the listener, but it is very clear to me" (Carter 1997). In fact, after an examination of the piece, there is a very clear and regular pattern for all the elements Carter uses. *90+* can be divided into four sections. Each section has its own tempo marking and every time he moves to the next section, he uses the quality of metric modulation.

The image shows a musical score for Elliott Carter's piece "90+" for piano. It consists of two staves, a treble clef on top and a bass clef on the bottom. The music is written in a complex, non-traditional style with many accented notes and irregular rhythms. There are several dynamic markings: *f* (forte), *mf* (mezzo-forte), and *dim* (diminuendo). There are also articulation marks like slurs and accents. The score is divided into measures, with some measures containing multiple notes and rests. The overall impression is one of a highly structured yet rhythmically challenging piece.

15 $\text{♩} = 120$ 20/8 (bnp)

mf *p*

Figure 11: mm. 13-17, a regular 16th takes the speed of a 16th of a quintuplet

36 $\text{♩} = 72$ 12/8 bnp bring out upper line, cantando

p *mf* *f espr.* *marc.* 3 5

Figure 12: mm. 36-38, a quarter takes the speed of a quarter and a quarter of a triplet

88 $\text{♩} = 120$ 20/8 bnp

f *mf* *p* *f* *p* *espr.* *p* *f* *p* *espr.*

8 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92

Figure 13: mm. 88-92, an eighth-note of a triplet takes the speed of an eighth-note of a quintuplet

In the first section, the accented notes are played every sixteen eighths of a triplet, in the second section they are played every twenty eighths of a triplet, in the third section they are played every twelve eighths of a triplet and in the fourth section they are played every twenty eighths of a triplet. Having said this and also considering the fact that the tempo changes from one section to another, the accented notes are indeed played on a regular beat.

As the program note says (Carter 1994), the texture against these notes constantly changes. In the first section, there are changes of harmonies, which occur every seventeen sixteenths, and a layer of staccato notes in a different dynamic range. Rosen recalls a funny story Carter told him, stating, “when Carter’s Piano Concerto was played in Boston, a member of the Boston Symphony Orchestra said to Carter, ‘Mr. Carter, the trouble with your music is that if one does not play the dynamics you have written, your music does not make any sense’. Elliott said, ‘I thought you were supposed to play the dynamics’” (Rosen 2016). In order to make sense out of *90+*, one needs to play the accented notes louder than the rest and this way they will get these fascinating layers of sound. Carter compares the beginning of the piece with people’s life, saying that “this is the way we experience many things, the idea that one thing comments at another constantly in our lives” (Carter 1997). In the second section the harmonic changes become denser until a series of rapid gestures comes in and the harmonic changes become sparser. In the beginning of the third section, a number of more dramatic and rhetorical gestures, marked

cantando in the score, comes in, followed by a page of pointillistic staccato figures, marked *staccato giocoso* (Rosen 1997). Next, there is “this extraordinary expressive line that comes against these very strong strict beats which seem to come from an entirely different rhythmic system” (Rosen 2016). Both Carter and Rosen agree on the difficulty of such a thing for a pianist who has to keep everything separated while they have three different textures going on (Carter 1997). The soft harmonic change patterns return in the fourth and last section quite sparsely, forming the grounds for a big fortissimo climax right before the end of the piece. A short coda gives a number of extra accented notes, which become denser and fade away at the performer’s will.

To conclude, although Elliott Carter is one of the most important figures of the modern classical music, his music is not very easy to listen to, because it is hard to understand. The audience, while listening to his music, waits for a downbeat, but they cannot find any. In other words, the conductor shows the downbeat, but one can hear no downbeat (Carter 1997). This happens because a lot of music is made intelligible to an audience by the gestures of the conductor and that is not going to work with his music, Rosen discusses with Carter, while the latter responds,

“Since I come from a generation people are concerned with music before the Romantic and even before the Baroque period, when music was not measured in bar lines the way it later became and music like

[Claudio] Monteverdi [1567-1643] and many madrigals which were conducted without a “thumb” on the downbeat the way came to be especially in German music and even in French music in the 17th - 18th centuries, so much of my music has been derived from a knowledge of music of the Renaissance and even before that” (Carter 1997).

90+ is a compact, but challenging piece and serves as a good representation of Carter’s compositional process, having several characteristics of his musical language condensed in six minutes of music.

References

- Carter, Elliott. 1994. *90+ for Piano*. Hendon Music, Inc.
- Carter, Elliott. 2016. "Elliott Carter Biography". Accessed March 16. <http://elliottcarter.com/biography.html>.
- Carter, Elliott. 1997. *Elliott Carter in Conversation with Charles Rosen*. New York: Bridge Records.
- Carter, Elliott. 1998. "Shop Talk by an American Composer" in *Contemporary Composers on Contemporary Music*. Expanded Edition, Ed. by Elliott Schwartz and Barney Childs with Jim Fox. New York: Da Capo Press.
- Chopin, Fryderyk. 1954. *Fantasia* in "Fryderyk Chopin Complete Works XI Fantasia, Berceuse, Barcarolle for Piano". Ed. by Ignacy J. Paderewski. Warsaw: The Fryderyk Chopin Institute Polish Music Publications.
- "Contemporary Composers on Contemporary Music".1998. *Elliott Carter*. Expanded Edition, Ed. by Elliott Schwartz and Barney Childs with Jim Fox. New York: Da Capo Press.
- Czerny, Carl. 1983. *A Systematic Introduction to Improvisation on the Pianoforte*. Trans. and Ed. by Alice L. Mitchell. New York: Longman Inc.
- Kang, Hye-Young. 2009. *What Did the Term "Fantasy" Mean to Chopin?: Observation on Frederic Chopin's Fantasy in F minor, Op. 49 and Polonaise-Fantasy in A-flat major, Op. 61*. DMA Document. Peabody Conservatory of Music.
- Khachaturian, Aram. 1961. *Sonata for Piano*. Ed. by Luise Vosgerchian.
- Rosen, Charles. 1997. *Notes by Charles Rosen 90+*. New York: Bridge Records.

Rosen, Charles. 2016. "The Challenges of Modernist Music" with Charles Rosen. Accessed March 16. <https://www.youtube.com/watch?v=geyRVsZqyyc>.

Rosen, Charles. 1984. *The Musical Languages of Elliott Carter*. Washington: Library of Congress

Schiff, David. 1983. *The Music of Elliott Carter*. New York: Da Capo Press.

Vine, Carl. 2016. Accessed March 16. <http://www.carlvine.com/>.

Vine, Carl. 2013. *Piano Sonata No. 3*. Faber Music Limited.

Yoon, Hyekyung Liz. 2013. *An Introduction of Carl Vine Three Piano Sonatas*. Saarbrücken: Lap Lambert Academic Publishing.

Yuzefovich, Victor. 1985. *Aram Khachaturian*. Trans. by Nicholas Kournokoff and Vladimir Bobrov. New York: Sphinx Press, Inc.