

## ABSTRACT

Title of dissertation:           A GLOBAL SAMPLING OF PIANO MUSIC  
FROM 1978 TO 2005

Annalee Whitehead, Doctor of Musical Arts, 2011

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Pianists of the twenty-first century have a wealth of repertoire at their fingertips. They busily study music from the different periods—Baroque, Classical, Romantic, and some of the twentieth century—trying to understand the culture and performance practice of the time and the stylistic traits of each composer so they can communicate their music effectively. Unfortunately, this leaves little time to notice the composers who are writing music today. Whether this neglect proceeds from lack of time or lack of curiosity, I feel we should be connected to music that was written in our own lifetime, when we already understand the culture and have knowledge of the different styles that preceded us. Therefore, in an attempt to promote today's composers, I have selected piano music written during my lifetime, to show that contemporary music is effective and worthwhile and deserves as much attention as the music that preceded it.

This dissertation showcases piano music composed from 1978 to 2005. A point of departure in selecting the pieces for this recording project is to represent the major genres in the piano repertoire in order to show a variety of styles, moods, lengths, and difficulties. Therefore, from these recordings, there is enough variety to successfully program a complete contemporary recital from the selected works, and there is enough variety to meet the demands of pianists with different skill levels and recital programming needs. Since we live in an increasingly global society, music from all parts of the world is included to offer a fair representation of music being composed everywhere. Half of the music in this project comes from the United States. The other half comes from Australia, Japan, Russia, and Argentina. The composers represented in these recordings are: Lowell Liebermann, Richard Danielpour, Frederic Rzewski, Judith Lang Zaimont, Samuel Adler, Carl Vine, Nikolai Kapustin, Akira Miyoshi and Osvaldo Golijov. With the exception of one piano concerto, all the works are for solo piano.

This recording project dissertation consists of two 60 minute CDs of selected repertoire, accompanied by a substantial document of in-depth program notes. The recordings are documented on compact discs that are housed within the University of Maryland Library System.

A GLOBAL SAMPLING OF PIANO MUSIC FROM 1978 TO 2005:  
A RECORDING PROJECT

By

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Dissertation submitted to the Faculty of the Graduate School of the  
University of Maryland, College Park, in partial fulfillment  
of the requirements for the degree of  
Doctor of Musical Arts  
2011

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## CHAPTER 1

### INTRODUCTION

Pianists of the twenty-first century have a wealth of repertoire at their fingertips. In the last several centuries, composers have used the piano as a vehicle to express their art. The result is a vast amount of exceptional repertoire from different periods containing a variety of styles, genres, and emotional content. It would take more than a lifetime to learn and play the entire repertoire written for the piano. Thus, pianists busily study music from the different periods—Baroque, Classical, Romantic, and some of the twentieth century—trying to understand the culture and performance practice of the time and the stylistic traits of each composer so they can communicate their music effectively. Unfortunately, this leaves little time to notice the composers who are writing music today—to study and learn the music that is being composed in our own time, in our own culture or country. Whether this neglect proceeds from lack of time or lack of curiosity, shouldn't we be more connected to music that was written in our own lifetime, when we already understand the culture? When we can actually talk to the composer to acquire insights? When we already have knowledge of the different styles that preceded us? Sadly, most pianists stick to what is comfortable and well-known, and continue to program recitals with the tried and true standard works, while the works of our contemporary composers are seldom considered.



In an attempt to promote today's composers and their music, and to demonstrate that this music is worthwhile and engaging, this dissertation will present two recorded CDs, each approximately 60 minutes in length, that provide a sampling of contemporary piano music composed during the author's lifetime between the years 1978 and 2005. This document serves as in-depth program notes for the works recorded.

A point of departure in selecting the pieces for this recording project was to represent the major genres in the piano repertoire in order to show a variety of styles, moods, lengths, and difficulties. The reasoning was threefold: (1) to provide structure in narrowing down a program to be represented, (2) to offer enough variety to be able to successfully program a complete contemporary recital from the selected works, and (3) to provide enough variety to meet the demands of pianists with different skill levels and recital programming needs. Additionally, because we live in an increasingly global society, music from all parts of the world was included to offer a fair representation of music being composed everywhere. Nevertheless, during the research the author discovered that a great diversity of music can be found in the United States, and access to the scores is generally more dependable than with some foreign works. Therefore, half of the music in this project comes from the United States. The other half comes from Australia, Japan, Ukraine, and Argentina. The composers' gender and religious background were also taken into consideration, but ultimately, the final selections were based on how the author connected to the piece and how effectively the author felt she could communicate the music. The ten works recorded for this dissertation are listed below in order as they appear on the two CDs. With the exception of one piano concerto, all the works are for solo piano.

## CD 1

- Liebermann, Lowell. *Gargoyles*, Op. 29. (1989) Bryn Mawr, Pennsylvania: Theodore Presser Co., 1991. 11min.
- Danielpour, Richard. *The Enchanted Garden*. New York: Associated Music Publishers, Inc., 1992. 22min
- Rzewski, Frederic. “Winnsboro Cotton Mill Blues” from *North American Ballads*. Tokyo: Zen-On Music, 1979. 11min.
- Zaimont, Judith. *Nocturne: La fin de siècle*. (1978) New York: Galaxy Music Corporation, 1984. 7min.
- Adler, Samuel. *The Road to Terpsichore: A Suite of Dances for Piano Solo*. New York: G. Schirmer, Inc. 1989. 10.5min.

## CD 2

- Vine, Carl. *Piano Sonata No. 1*. London: Chester Music Ltd., 1990. 16min.
- Kapustin, Nikolai. *Variations*, Op. 41. (1984) Moscow: A-RAM, 2004. 7min.
- Miyoshi, Akira. Four Pieces from *A Diary of the Sea*. (1981) Tokyo: Ongaku No Tomo Sha Corp., 1982. 7min.
- Golijov, Osvaldo. *Levante: Fantasy on a Chorus from La Pasión Según San Marcos*. (2004) Wilmington, Delaware: Ytalianna Music Publishing, 2005. 4.5min.
- Vine, Carl. *Piano Concerto*. (1997) London: Faber Music Ltd., 2002. 24min.

To the best of the author’s knowledge, all of these works are recorded on commercial labels except Golijov’s *Levante*. Several have been recorded only once. The only recording of Danielpour’s *The Enchanted Garden* is no longer available commercially. All of these scores are easily obtainable except Miyoshi’s *A Diary of the Sea*, which is out of print.

This recording project will offer a “one-stop-shopping” resource for pianists looking for contemporary works to play. It was recorded in Dekelboum Concert Hall at

the University of Maryland on a Steinway “D” by Antonino D’Urzo of Opusrite Productions.

This document contains a brief biographical sketch of each composer and a discussion of each one’s style. Background and description information for each piece is given, including a summary of what each work contributes to the dissertation. When deemed necessary by the author, considerations for the performer are discussed. A brief conclusion follows in chapter three. An appendix lists the composers’ complete piano works, followed by a bibliography.

CHAPTER 2  
THE COMPOSERS AND THEIR WORKS

**Lowell Liebermann**

Lowell Liebermann has earned a substantial reputation on the American music scene, being one of the most frequently performed and recorded living composers in the United States today. With more than 100 compositions in all genres and 60 CD releases to date, his works are known for their superior craftsmanship, traditionalism, and audience/performer appeal.

Liebermann was born in New York City in 1961 and started his musical education at age eight. Beginning with piano lessons, Liebermann knew by age thirteen that he wanted to be a composer, and he premiered his first sonata at Carnegie Hall at age fifteen. He began his formal training at SUNY at Stonybrook with David Diamond and continued at The Juilliard School, where he fostered a seven-year relationship with Diamond. His mentoring proved to be more inspirational than musical. Liebermann recalls that after he wrote his second piano sonata Diamond became disturbed by the path his music was starting to take; it was moving away from a dissonant contrapuntal style to a more homophonic tonality-based style. Subsequently, Liebermann commenced his doctoral work with Vincent Persichetti, a choice that proved to be a better match for Liebermann's chosen compositional direction.

Throughout Liebermann's career his compositional path has been one of both applause and criticism. He appeals immediately to audiences and performers because of his use of tonality and idiomatic writing characteristic of the Romantic period. On the other hand, he has been considered old-fashioned and too traditional by many critics. Liebermann is fully aware of what critics think of his music, and when asked in an interview if he was comfortable with labels such as "neo-romantic," "new-tonalist," and "neo-tonalist," he replied:

I'm not comfortable with "neo-romantic": to most people that just means you're writing big old sloppy tunes. "Neo-romantic," I think, has a certain anti-intellectual implication to it. The "neo-tonalist" or "new-tonalist" I like better because at least it explains what you're actually doing in musical terms. But the thing is all these titles are just boxes that writers are trying to stick you in so they can write about you because they are totally incapable of writing about the music on its own terms; they're not capable of listening and describing what's going on musically, so they come up with these nice little niche categories. I don't pay too much attention to it, but it does annoy me sometimes.<sup>1</sup>

Liebermann follows up in the interview by saying:

The fact that I'm writing this kind of music in this time is relevant and up to date, because it says something about the culture that would make the composer write this kind of music, whether it is going with what trends are going on, or if it's a reaction against what trends are going on. Either way it's still contemporary.<sup>2</sup>

It is true that Liebermann unabashedly accepts romantic rhetoric, but it is refracted through the lens of modern tonality and the use of thematic development. This is evident in his plethora of piano works. Being a pianist himself, his works for piano demonstrate his comprehensive understanding of the capabilities of the piano. Many have appeared on the competition circuit, such as his *Three Impromptus* for the 11<sup>th</sup> Van

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<sup>1</sup> Theodore Presser, Interview with Lowell Liebermann, Theodore Presser Company, <http://www.presser.com/liebermann.html> (accessed March, 2005). The full interview quoted in Dean Alan Nichols, "A Survey of the Solo Piano Works of Lowell Liebermann" (DMA diss., University of Kentucky, 2000), 159.

<sup>2</sup> Ibid., 160.

Cliburn International Piano Competition, where he was awarded the first American Composer's Invitational Award. Pianists Stephen Hough and David Korevaar have become champions of Liebermann's music. Korevaar has released two CDs of an ongoing project by Koch International to record all the piano works of Liebermann.<sup>3</sup> Hough received a Grammy award nomination in 1998 for best classical composition for his recording of the *Piano Concerto No. 2*.

Besides writing for the piano, Mr. Liebermann maintains an active performance schedule as a pianist, premiering his own works and those of his contemporaries. Additionally he acted as composer-in-residence for the Dallas Symphony Orchestra for four years, with more than 25 orchestral works composed to date. His catalogued works include two operas; handfuls of chamber music for strings, winds, and voice; and vocal music for chorus and mixed ensemble. Among his numerous awards is a Charles Ives Fellowship from the American Academy and Institute of Arts and Letters. He currently resides in Weehawken, New Jersey, and maintains a busy composing schedule.

### *Gargoyles, Op. 29*

Liebermann's four etudes, entitled *Gargoyles, Op. 29* and written in 1989, crystallize his writing for the piano and express his musical personality in an effective, convincing manner. They are cast in the traditional concert etude fashion made popular by Chopin and Liszt during the Romantic era: each work targets a specific technical issue while remaining musically stimulating. The title of these etudes is derived from the composer's interest in the Gothic elements of death, the macabre, and terror that were

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<sup>3</sup> Koch International Classics 7548 (2003) and 7552 (2004).

fashionably explored by many artists of the nineteenth century. However, the title was not given to the etudes until after they were written and should not be taken literally.<sup>4</sup> The works are not programmatic and do not refer to fantastical stone creatures that adorn the exteriors of medieval cathedrals and supposedly ward off evil spiritual influences. Rather, these etudes exert a fantastical, demonic, and eerie supernatural ambiance.

Each etude is a gem, representing some of Liebermann's most effective, economical writing. Although the scores often appear objective, they show a wide range of expression and emotional power. Both strains of Liebermann's musical personality coexist in these works, sharing romantic influences and modern tendencies. Here, Liebermann demonstrates his skill in handling such diverse idioms.

The first etude, marked *Presto*, opens with a stark three-note motive reminiscent of Copland's *Piano Variations*. As the third note fades away both hands break into a series of scales and angular, shifting intervals that descend to the opening three-note motif in the lower register. A sweeping scale in both hands ascends the keyboard, exploding into the main melodic motif of the piece beginning at measure 18.

Figure 1. *Gargoyle No. 1*, Measures 18-22.



A left-hand accompaniment is formed out of this melodic motif to support a melody in single notes which continues to be interrupted, beginning in the third measure of Figure 2 below.

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<sup>4</sup> Transcription of an Interview with Lowell Liebermann quoted in Dean Nichols, "A Survey of the Solo Piano Works of Lowell Liebermann" (DMA diss., University of Kentucky, 2000), 164.

Figure 2. *Gargoyle No. 1*, Measures 27-36.



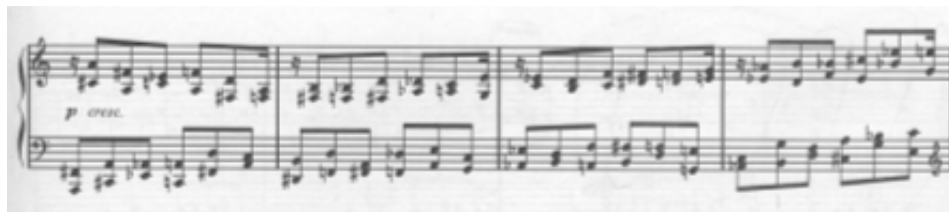
A central martellato section occurs as a variation of the opening motif, demonstrating Liebermann's most economical writing in the etude. However, he sustains rhythmic energy by use of hemiola as seen in measures 56-60.

Figure 3. *Gargoyle No. 1*, Measures 56-60.



The same accompanied melodic line soon returns, but this time in major and minor thirds rehearsing variations on similar material. The last page recalls the material of the opening few lines, followed by alternating harmonic intervals that climb the keyboard angularly, giving a sense of tonal ambiguity as illustrated in measures 103-106.

Figure 4. *Gargoyle No. 1*, Measures 103-106.





The piece then explodes into the opening theme one last time before it scampers away and disappears into thin air, Scarbo-like.

The lean textures and controlled intensity of the first *Gargoyle* exhibit the craftsmanship and precision in Liebermann's writing. Its style is the least romantic of the four etudes.

The second *Gargoyle* is stripped down to the bare essentials of an octave F-sharp major melody accompanied by alternating thirds, suggesting major and minor harmonies, shown below in the opening measures.

Figure 5. *Gargoyle No. 2*, Measures 1-4.



Its expressive power is produced by the rhythmical effect of phrasing that starts on the second beat of the measure and overlaps into the next measure. This creates a sense of motion and inverted phrases. The searching, intimate quality of the piece can be helped with a slight rubato, and provides a nice contrast to the first *Gargoyle*.

A melody in single notes is introduced, outlining tonal chords with accidentals to add color and ambiguity leading into a central section marked *Poch. piú mosso*. Besides being a bit faster, the central section contrasts with the rest of the etude rhythmically by emphasizing the downbeats and by using a repeated D pedal point in the right hand. This creates a hypnotic quality of gloom, beginning in the second measure of Figure 6 below.

Figure 6. *Gargoyle No. 2*, Measures 21-29.



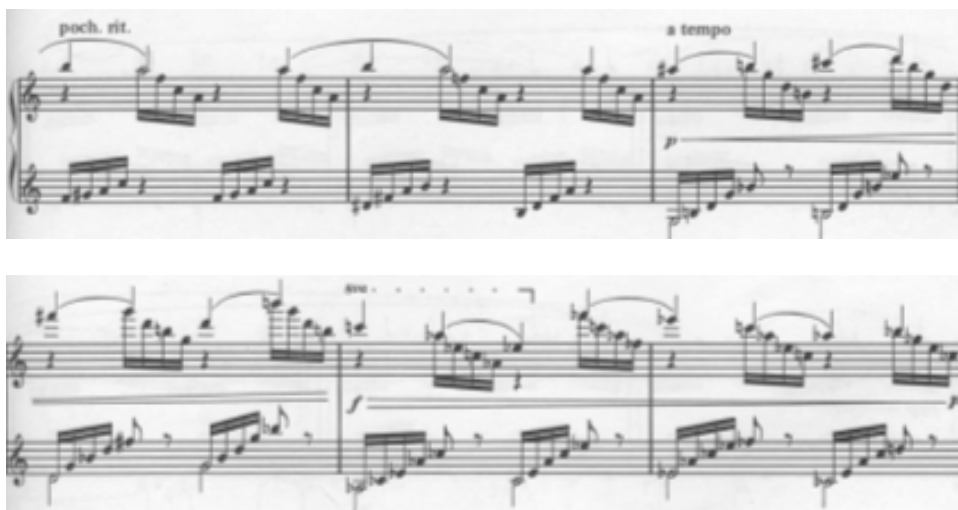
A shorter version of the opening is again heard, then cut off prematurely, ending the piece.

The use of displaced phrasing, simultaneous dual tonalities, and colorful nonharmonic tones give this piece an ambiguous feeling with an extraterrestrial quality. It leaves the listener with an intimate sense of searching and questioning, which is relieved by the more tonally anchored flow of the third *Gargoyle*.

The third *Gargoyle* begins with a flowing accompaniment to a singing melody. The technical skill developed in this etude is the ability to keep an even accompaniment distributed between the hands while voicing the melody to create the *placido e delicate* indication in the score. The work cycles through three episodes of similar material, each marked by the beginning melody heard in measures 3-6.

Figure 7. *Gargoyle No. 3*, Measures 3-6.

The melody is set in F-sharp major with a few non-harmonic tones that gradually become more chromatic. The underlying harmony becomes less clear, resulting in a shift of harmonic colors and creating a dreamy atmosphere. Beginning in the third measure of Figure 8 below, a rising and falling two-note slur progression occurs while mixing major and minor modes to create striking dissonance.

Figure 8. *Gargoyle No. 3*, Measures 17-22.

The second episode begins like the first, with slight alterations to the melody. An intimate section is heard before an anxious sequential climb up the keyboard. Each two-measure phrase begins at G-sharp, but reaches higher each time while supported by a

chromatic rising harmony in the accompaniment beginning in the third measure of Figure 9 below.

Figure 9. *Gargoyle No. 3*, Measures 41-48.

The third episode begins in the same manner as the other two, but with an additional voice in canonic form in the bass. This is illustrated beginning in the fourth measure of Figure 10 below.

Figure 10. *Gargoyle No. 3*, Measures 47-52.

This “three-handed” effect proves to be the most technically demanding section of the piece, and requires reconfiguration of fingering and distribution of hands in the accompaniment. The canon continues until the piece tapers to a close with nonharmonic arpeggios ascending the keyboard. With the damper pedal down, the piece dies away with all twelve tones sounding simultaneously. The effect is unearthly and fantasy-like, with a sense of tranquility and peace.

Listeners are rudely awakened from the spell cast in the third *Gargoyle* by the opening notes of the demonic fourth *Gargoyle*. Marked *Presto feroce*, this fierce, unyielding, and diabolical etude demands the most technical prowess from the player. It requires control, strength, endurance, and knowledgeable use of the contraction and expansion of the hand. Emotionally, the relentless *perpetuum mobile* will drive to a final, cataclysmic climax typical of a Romantic recital ending. Of the four pieces, this one is cast most obviously in the grand tradition of the concert etude. The idiomatic writing of Chopin and Liszt are easily recognizable.

Basically a tarantella, the etude begins as in mid-sentence, with a right hand three-note motif accompanied by a grumbling left hand scale built on B and G minor.

Figure 11. *Gargoyle No. 4*, Measures 1-4.



A sequence modulates to the key of C, where a fanfare variation of the opening motive is heard beginning in the third measure of Figure 12 below.

Figure 12. Gargoyle No. 4, Measures 13-22.

The fanfare returns to the opening material with the right hand raised a major third. It carries the listener through a series of sequences that once again modulate to C major. The writing here is essentially the same but with a more dazzling, brilliant character. Broken octaves leap dangerously into a repeat of the fanfare passage in C major. This time, however, the texture is in full, four-note alternating chords. The damper pedal is depressed, creating a sustained roar.

For the third time the principal melody is stated, including a contrary chromatic passage, which instead of leading into the fanfare passage is interrupted by a cadenza-like figure. Vaulting arpeggios in the right hand are accompanied by two-note octave slurs

pushing toward the down-beat crescendo. They accelerate toward an interrupted section of the fanfare in C major as seen in measures 65-70 below.

Figure 13. *Gargoyle No. 4*, Measures 65-70.

The image shows a page of musical notation for 'Gargoyle No. 4', measures 65-70. The score is written for piano and consists of three systems of staves. The first system includes the tempo instruction 'meno mosso subito, poco a poco più presto e cresc.' and dynamic markings 'p' and 'cresc. poco a poco'. The second system features a 'rit.' (ritardando) marking. The third system begins with '(rit.)' and ends with a 'Tempo I (♩ = 144)' marking. The music is characterized by a repetitive left-hand sweeping octave pattern and a right-hand melody with leaping octaves.

A coda full of leaping octaves replays a variation on the opening three-note motif until it erupts unabashedly into full chords. A repetitive left hand sweeping octave configuration builds tension until it ends with a crash in the bass. In an exciting performance, the audience is left shell-shocked and breathless.

### **What This Work Contributes to the Dissertation**

This set of etudes enriches the piano literature by providing modern idiomatic piano writing that revels in the traditions of the Romantic concert etude. Liebermann makes these etudes innovative with his ambiguous use of tonality, thematic development, and crafted economical writing. Audiences and performers alike are pleasantly surprised

by its recollection of the virtuosic gestures of the nineteenth and early twentieth centuries, reinterpreted through late twentieth century aesthetics. In today's world where it is difficult for composers of piano music to navigate the narrow path between redundancy and incomprehensibility, Liebermann has been successful.

### **Considerations for the Performer**

Each etude contains a perpetual-motion-like rhythm. Even the second and third etudes, which are slower and more lyrical, have a continuous forward motion quality. This rhythmic element binds the four etudes together kinesthetically. In order to maintain the rhythmic integrity of the perpetual motion rhythms, pianists should be sure to physically feel the subdivisions of the beats to avoid a "beaty" feel. Otherwise the motion of these pieces is hindered and they become technically more difficult to play.

### **Richard Danielpour**

Richard Danielpour is a sought-after composer of his generation whose distinctive American voice is part of a rich neo-Romantic heritage with influences from pivotal composers like Britten, Copland, Bernstein, and Barber. His works are solidly rooted in the soil of tradition, yet [sing] with an optimistic voice for today....they speak to the heart as well as the mind.<sup>5</sup>

Danielpour was born in New York City in 1956 and grew up in Palm Beach, Florida. His formal musical training began at age fifteen when he studied piano and composition privately. He entered Oberlin College Conservatory of Music as a piano major and later went to the New England Conservatory of Music, where he decided composition was to be his profession. He subsequently earned a master's degree (1980)

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<sup>5</sup> G. Schirmer Inc. Associated Music Inc., *Biography of Richard Danielpour*, G. Schirmer Inc., [http://www.schirmer.com/default.aspx?TabId=2419&State\\_2872=2&ComposerId\\_2872=321#Full](http://www.schirmer.com/default.aspx?TabId=2419&State_2872=2&ComposerId_2872=321#Full) (accessed October 18, 2010).



and a doctorate in composition (1986) at The Juilliard School, studying with Vincent Persichetti and Peter Mennin. Danielpour also studied conducting with Benjamin Zander and piano with Theodore Lettvin, Lorin Hollander, Veronica Jochum, and Gabriel Chodos. Early in his career Danielpour performed as the soloist in his own piano works, including the première of his *Piano Concerto* in 1981. Since then his professional affiliations have consisted primarily of serving as composer-in-residence for various festivals and symphonies, including the Seattle Symphony Orchestra, and as a member of the composition faculties of the Manhattan School of Music since 1993 and the Curtis Institute of Music since 1997.

With more than 75 published compositions, Danielpour has written for all genres but is best known for his orchestral works. His recent composition *A Woman's Life*, a song cycle with poetry by Maya Angelou, was premiered by the Pittsburgh Symphony and Angela Brown in 2009 and received high acclaim. Danielpour is the recipient of numerous awards, including the Lifetime Achievement Award from the American Academy of Arts and Letters.

Like many American composers of his generation, Danielpour has mostly divorced himself from the serial elements found in his early works. His style has evolved into a distinctive American voice using rhythms from pop, rock, and jazz music. He acknowledges the Beatles as an early influence and later the music of John Adams, Christopher Rouse, and Joseph Schwantner.<sup>6</sup> Danielpour is often considered a “neo-romantic” because of his tonal references and romantic gestures. This is not to say that the

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<sup>6</sup> Laurie Sholman, *Richard Danielpour*, Oxford Music Online, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/42536> (accessed October 15, 2010).

music employs a “functional tonality,” but rather that the music is frequently triadic without adhering to traditional tonal function or hierarchy. Danielpour is fully aware of his mixture of different styles and musical trends, and sees himself as an “assimilationist.”<sup>7</sup> He states:

My music combines the traditions of European classical music, the American vernacular of the early twentieth century, and elements from dance music, jazz and pop. For me style is not the issue. It is how well a piece is written on a purely technical level. If other composers see themselves as superior just because their music may be more “original,” that is ok. That is not what I am about.<sup>8</sup>

What does attract the attention of audiences when they hear Danielpour’s music are his lively musical imagination, a talent for emotional communication, and references to nature and other extramusical sources. Danielpour has commented that “music must have an immediate visceral effect and elicit an immediate visceral response.”<sup>9</sup> This intuitive, nonrational communication of music is felt in his use of expansive, sweeping, romantic gestures; energetic rhythmic accentuations; contrasting stylistic characters; arresting, introspective, melodies; and brilliantly juxtaposed yet cohesive harmonies. All of these musical characteristics are found in Danielpour’s *The Enchanted Garden*.

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<sup>7</sup> Anthony Tommasini, “Again, a Quest for the Great American Symphony,” *New York Times*, August 10, 1997, quoted in Jen-Yi Wang, “The Enchanted Garden by Richard Danielpour: Issues of Analysis and Performance” (DMA diss., City University of New York, 2000), 2.

<sup>8</sup> K. Robert Schwarz, “A Young Composer Leaps Ahead of a Promising Pack,” *New York Times*, January 18, 1998, quoted in Jen-Yi Wang, “The Enchanted Garden by Richard Danielpour: Issues of Analysis and Performance” (DMA diss., City University of New York, 2000), 3.

<sup>9</sup> G. Schirmer Inc. Associated Music Publishers Inc., *Richard Danielpour*, G. Schirmer, Inc., [http://www.schirmer.com/default.aspx?TabId=2419&State\\_2872=2&ComposerId\\_2872=321#Full](http://www.schirmer.com/default.aspx?TabId=2419&State_2872=2&ComposerId_2872=321#Full) (accessed October 18, 2010).

*The Enchanted Garden*

*The Enchanted Garden* was commissioned by the Louisiana School for its annual piano festival in Natchitoches, Louisiana. The complete cycle was premiered by Christopher O’Riley on July 4, 1992 at the Aspen Music Festival in Aspen, Colorado and was later recorded by O’Riley on the Koch International label as CD 3-7100-2H1.<sup>10</sup> This 22-minute work is a set of five preludes with descriptive titles. Danielpour writes in the program notes of the score, “This set of preludes was inspired by my dream life—the juxtaposition of and contrast between my subconscious dreams and conscious reality. In a sense, this work is “a garden of the mind.”<sup>11</sup> It consists of five different scenes: “Promenade,” “Mardi Gras,” “Childhood Memory,” “From the Underground,” and “Night.” The pieces are to be played together because the five scenes work as a unit, with the first and the third, then the second and the fourth corresponding to one another in terms of tempi and materials. Therefore the temporal design alternates slow-fast-slow-fast, with the fifth prelude using both fast and slow tempi to equalize the set.

One of the unique characteristics of this work is the aspect of duality. Danielpour talked about his music in an interview with Mary Lou Humphrey, saying “All my compositions acknowledge opposites, dualities and seeming contradictions in an effort to reconcile them. The works evidence a certain unpredictability or wackiness; the music

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<sup>10</sup> This is the only known recording of this work and it is no longer available from Koch International.

<sup>11</sup> Richard Danielpour, Preface to the score of *The Enchanted Garden* (New York: Associated Music Publishers, Inc., 1992).

seems inevitable, but at the same time very surprising.”<sup>12</sup> In *The Enchanted Garden*, Danielpour creates a deliberate duality which he conceptualizes by use of harmonic languages. He uses the diatonic collection (pitch classes created from the diatonic scale) to represent his subconscious dreams and the octatonic collection (pitch classes created from the octatonic scale, which consists of alternating whole and half steps) to represent his conscious reality.<sup>13</sup> According to the composer, he achieves a certain amount of unpredictability by evoking “dreams” (the diatonic collection) juxtaposed with “crazy things” (the octatonic collection) that sometimes mesh, and others that don’t, both within and between the movements.<sup>14</sup> The unpredictability and often randomness of the juxtaposition and interplay of these two collections contribute to the visceral effect Danielpour aims to create in his music. Ironically, as unpredictable and random as these pieces can sound, they are fastidiously notated with micromanaged dynamics, expression marks, and articulations. This is another duality the pianist must deal with that makes this work especially difficult—to interpret concrete musical notation into spontaneous, intuitive musical effects for the listener.

Besides using the octatonic and diatonic collections to create a visceral effect, Danielpour is able to use both harmonic languages in a *leitmotif* manner. In the past, the idea of associating the octatonic and diatonic to represent extramusical associations, was used frequently in Russian music, especially in ballet and theatrical works. Initiated by

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<sup>12</sup>Program Notes from *Urban Dances*, Christopher O’Riley, Koch International Classics CD 3-7100-2, 1992, quoted in Jen-Yi Wang, “The Enchanted Garden by Richard Danielpour: Issues of Analysis and Performance” (DMA diss., City University of New York, 2000), 5.

<sup>13</sup> Making a theoretical analysis of the use of diatonic and octatonic collections is beyond the scope of this document. For a theoretical analysis, refer to Jen-Yi Wang’s dissertation.

<sup>14</sup> Jen-Yi Wang, “The Enchanted Garden by Richard Danielpour: Issues of Analysis and Performance” (DMA diss., City University of New York, 2000), 5.

Glinka and followed by composers through Stravinsky, the octatonic collection was used to represent the evil world or things of a fantasy nature, while the folklore element of the diatonic represented the human reality. In *The Enchanted Garden*, the exact opposite idea is used. The diatonic represents our dream life, which seems more calm and peaceful. In contrast, the “wackiness” and chaotic element of the octatonic collection represents our reality. This *leitmotif* element creates a unique emotional quality.

All of the preludes represent personal experiences of the composer and are described by Danielpour in the preface to the score. He says of the vivid story told by the first prelude: “the first movement, ‘Promenade’, was inspired by my daily practice of walking through Central Park before or after working hours. The somewhat mesmeric ostinato in its middle section depicts ‘daydreaming’; the movement’s outer structures reflect various encounters experienced while walking through the park.”<sup>15</sup> The walking character of this prelude is depicted by the parallel moving sixths of the quarter notes in the left hand in the outer structures and the eight-note ostinato accompaniment in the middle section. The various encounters that interrupt this walking movement are sometimes beautiful and introspective and sometimes wild and uninhibited. Both the outer structures share similar material and come to a close with a grand gesture at a triadic cadence. Such cadences act as pedal points and establish a sense of tonal stability. The first cadence, in C major, begins the daydreaming middle section, and is created through a juxtaposition of an octatonic ostinato in the left hand and pentatonic/diatonic melodies in the right hand seen in figure 14.

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<sup>15</sup> Richard Danielpour, Preface of the score to *The Enchanted Garden*, (New York: Associated Music Publishers, Inc., 1992).

Figure 14. *The Promenade*, Measures 26-32.

The second pedal point in D-flat major initiates the coda, which introduces new material that is seen in the third prelude and is fully developed in the last. This movement illustrates Danielpour's ability to juxtapose several orchestral textures to create an illusion of events passing simultaneously.

Danielpour prefaces the second prelude by saying "'Mardi Gras', the second movement, resulted from a dream I had of the Berlin Philharmonic and its late music director dancing and marching, instruments in hand, down the streets of the French Quarter in New Orleans (or was it the West Village in New York?!)."<sup>16</sup> The second movement's title "Mardi Gras" alludes to a jazzy character, and is evoked by the use of syncopated rhythms and the alternating left hand bass and chord patterns reminiscent of ragtime piano as illustrated below.

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<sup>16</sup> Ibid.

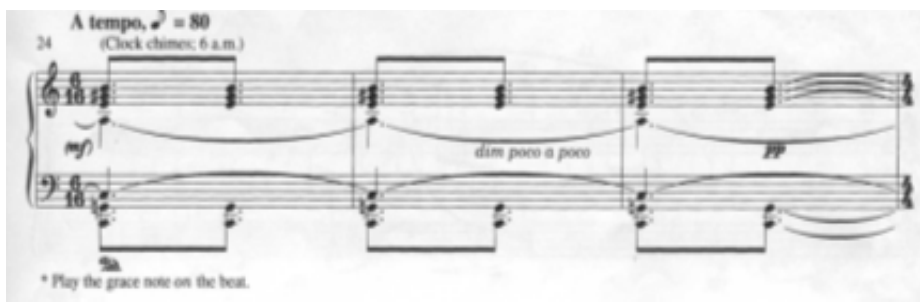
Figure 15. *Mardi Gras*, Measures 1-4.

This movement is the “wackiest” in character, largely because it is based on the octatonic scale, but also because it contains randomly placed energetic rhythmic accentuations, which give it a drunken quality. Just like the passing scenes witnessed at a parade, this prelude impulsively switches characters back and forth from the initial thematic material to more reflective sections as seen in measures 28-30, and a march-like middle section beginning at measure 40.

Figure 16. *Mardi Gras*, Measures 28-30.

Figure 17. *Mardi Gras*, Measures 40-45.

According to Danielpour “the cycle’s third movement, ‘Childhood Memory’, includes its most vivid musical description of waking from a dream. Here I recall a childhood dream in which I discovered nature as nurturer. At the sound of six chimes (depicting 6 am), the dream ends; an evocation of birdsong serves as the coda to this song without words.”<sup>17</sup> In this movement, it is easy to follow Danielpour’s storytelling design. The chimes can literally be heard ringing, ending the dream and beginning reality as seen in the repetitive major chords played in measures 24-26.

Figure 18. *Childhood Memory*, Measures 24-26.

Danielpour exaggerates this programmatic effect by using the most simple, childlike diatonic/triadic material based in C major for the theme of the “dream.” A C

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<sup>17</sup> Ibid.



pedal point is present even when the music becomes more decorative. This emphasis on C major creates a greater contrast with the octatonic writing that represents the birdsong.

Danielpour describes the fourth prelude saying “‘From the Underground’ recalls a nightmare from my childhood in which imaginary gremlin-like creatures skittered and slithered under the ground in New York.”<sup>18</sup> This movement is a devilish perpetual-motion toccata of skittering sixteenth notes going up and down the keyboard with rhythmic accentuations throughout, as illustrated below.

Figure 19. *From the Underground*, Measures 1-7.



This texture is interrupted by two sections with static accompaniments and singing melodies that contrast with the opening material, shown in Figure 20 below.

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<sup>18</sup> Ibid.

Figure 20. *From the Underground*, Measures 46-50.

Based mostly in octatonic collections, the fourth prelude's relation to the second movement is evident in its chaotic character and fast tempo. At this point in the set it is clear that the first and third movements are diatonically based and the second and fourth movements are octatonically based.

According to the composer “the fifth and last, movement, ‘Night’, pays homage to both the consoling and frightening aspects of things nocturnal. A chant of bells (transcribed from those which sound at sunrise and sunset each day in the northern Italian town of Bellagio) is heard in the piano’s upper registers during the work’s final minutes. Thus the beginning and the end of the day are perceived as one.”<sup>19</sup> The last movement is the longest prelude and contains both fast and slow tempi. It begins and ends expressing the consoling aspect of night. Diatonically based, it moves in parallel and contrary triadic inversions interrupted by intimate gestures in the upper register. The first sounds of the bell chant are heard in the distance, illustrated in the second measure of Figure 21 below.

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<sup>19</sup> Ibid.

Figure 21. *Night*, Measures 14-16.

Nervous and jittery gestures begin to interrupt the calm of the opening, contradicting the assurance and peace of things nocturnal. These gestures act as a transition into the “frightening” writing that occurs in the middle of the movement. The pickup sixteenth to the eight-note rhythm pattern illustrated in Figure 22 below serves as the rhythmic motif that dominates the middle section.

Figure 22. *Night*, Measures 36-37.

The middle section can be divided into two parts. Both are octatonically based, but they differ in their use of the rhythmic motif. The first section uses it in a contrapuntal manner as seen in measure 43-47.

Figure 23. *Night*, Measures 43-47.

The second section uses the motif as an ostinato accompaniment, beginning in measure 86, to create a greater sense of urgency.

Figure 24. *Night*, Measures 86-94.

The whole work comes to a close with the serene writing of the opening and fades away when the long-anticipated bell chant is finally exploited in its full form.

### What This Work Contributes to the Dissertation

As the longest solo piano piece on this recording, *The Enchanted Garden* contributes a mature, emotionally satisfying large-scale work for both pianist and listener for several reasons. First, this set of five preludes offers a different aesthetic from the other large-scale works in this dissertation because of its programmatic elements. These

elements describe personal experiences of the composer himself, creating unique, intimate connections among composer, pianist, and audience. Second, the constant duality of the juxtaposition and contrast of diatonic and octatonic writing used in a *leitmotif* manner adds a deeper element of programming. Thirdly, this work is one of the more mature works in the dissertation because it demands more intellectually to communicate the more octatonic-based second and fourth movements. More importantly, however, the pianist is most challenged by creating Danielpour's visceral effect from such a fastidiously notated score. Lastly, this work is satisfying and appealing purely for the unique style of Danielpour's compositional voice. He engages listeners through his use of expansive, sweeping, romantic gestures; energetic rhythmic accentuations; contrasting stylistic characters; arresting, introspective, melodic beauty; and brilliantly juxtaposed harmonies.

### **Frederic Rzewski**

Frederic Rzewski is one of the foremost American composers of the second half of the twentieth century, and is also active professionally as a pianist. He differs from other American composers highlighted in this dissertation in that, unlike his contemporaries who have established themselves in the United States, Rzewski has spent most of his professional life in Europe performing and teaching composition at the Conservatoire Royal de Musique in Liège, Belgium since 1977.

Born in 1938 to Polish parents of Jewish descent, this native of Westfield, Massachusetts began his training with piano lessons at age four, eventually pursuing formal music studies at Harvard (1954-58) under the tutelage of Walter Piston, Randall Thompson, and Claudio Spies. Continuing his education at Princeton (1958-60) with

Milton Babbitt, he finished his formal education with a Fulbright fellowship in Rome (1960-62) under Luigi Dallapiccola's direction.

Under the auspices of Piston, Rzewski acquired an abiding love for Bach as he analyzed the counterpoint and orchestration in Bach's compositions. The Second Viennese School and John Cage influenced his musical style as well. His experimentation with these contemporary musical languages proved worthwhile, as later in his professional career he premiered *Stockhausen's Klavierstück X* (1962) and *Plus-Minus* (1964), gaining a reputation as a performer of avant garde piano music. During the 1960s, while living in Rome, Rzewski formed a musical group called *Musica Electronica Viva (MEV)* with Richard Teitelbaum and Alvin Curran. MEV promoted live electronic music, with emphasis on group improvisation. In Rome, Rzewski honed his skills as an improviser of traditional and jazz music.

In the early 1970s Rzewski changed his compositional style dramatically because of certain social and political events. He felt it pertinent to communicate with larger audiences, and so looked to more conventional mediums of representation. He believed that he could influence masses of people through his music and, moreover, that his political views as expressed in music would have a moving effect. Thus his compositions of the late 1960s and 1970s reflect his increasing interest in left-wing political beliefs. This is evident in many of his piano works, most notably his monumental set of variations *The People United Will Never Be Defeated!* (1975), which earned him international acclaim. During this time Rzewski reached a mature style which is a pastiche of his various experiences throughout his education and his career.

Rzewski is able to synthesis different musical languages from around the world to create an individual and electric voice. His compositions contain the influence of baroque techniques: diminution, augmentation, *stretto and* compression (inspired greatly by Bach), as well as various techniques of the twentieth century: the serial music of Schoenberg, the electronic music of Stockhausen, and the avant-garde writing of John Cage. Rzewski employs folk songs to communicate to the masses and help express his views. He incorporates jazz elements and allows opportunities for performers to improvise their own sections in his otherwise fully written out compositions. His piano works often contain virtuosic qualities similar to the nineteenth century romantic idioms. Consequently, because of this and his common use of tonality, Rzewski's style often has a neo-romantic quality.

Rzewski has composed 24 works for piano to date. In 2002 he recorded his 1975-1999 works for piano as a seven-CD set for Nonesuch records. In addition to composing, Rzewski maintains an active schedule performing his own music and the music of other contemporary composers. He currently lives in Brussels, where he retired from his position as professor of composition at the Conservatoire Royal de Musique.

#### *Winnsboro Cotton Mill Blues*

*Winnsboro Cotton Mill Blues* comes from a set of four pieces composed in 1979 for Paul Jacobs, entitled *North American Ballads*. These piano pieces make use of traditional songs in ways similar to Bach's use of Lutheran hymns in his chorale preludes for organ. The tune is always present even though it is subject to augmentation, diminution, transposition, and compression. Each of the four ballads is based on folk ballads from the American labor movement of the 1930s. The tunes originated as spiritual

hymns, and the words were changed and sung as protest songs in the South. According to Rzewski, understanding the origin, words, and meaning of the song is a fundamental part of understanding the works, although these works are attractive and impressive without knowing their programmatic elements. This is especially true with the last ballad, which is the most effective and frequently played from the set.

*Winnsboro Cotton Mill Blues* refers to working conditions, mostly for women and children, in the North Carolina textile industry in 1930. The song was first recorded in 1939 by Bill Wolff and more recently by Pete Seeger, a good friend of Rzewski's.<sup>20</sup> Of unknown authorship, the original tune is 22 measures long, in 4/4 and the key of D major. Rzewski's use of quotation in this ballad is the most interesting of the set.

Figure 25. Original *Winnsboro Cotton Mill Blues* tune, Measures 1-22.<sup>21</sup>



The lyrics are as follows:

<sup>20</sup> Larry Belland and Andrea Olmstead, "Musica Reservata in Frederic Rzewski's 'North American Ballads'": *Musical Quarterly* 72, no. 4, 1986, 449-50, Oxford University Press <http://www.jstor.org/stable/3113962>, 455 (accessed October 4, 2010).

<sup>21</sup> Music quoted in Sujin Kim, "Understanding Rzewski's North American Ballads: From the Composer to the Work" (DMA diss., Ohio State University, 2009), 29.



Old man Sergeant, sitting at the desk,  
 The damned old fool won't give us no rest.  
 He'd take the nickels off a dead man's eyes,  
 To buy a Coca Cola and an Eskimo Pie.

I got the blues, I got the blues, I got the Winnsboro Cotton Mill blues:  
 Lordy, Lordy, spoolin's hard;  
 You known and I know, I don't have to tell,  
 You work for Tom Watson, got to work like hell.  
 I got the blues, I got the blues, I got the Winnsboro Cotton Mill blues.

When I die don't bury me at all  
 Just hang me up on the spool room wall.  
 Place a knotter in my hand,  
 So I can spool in the Promised Land.

Chorus

When I die, don't bury me deep,  
 Bury me down on Six Hundred Street,  
 Place a bobbin in each hand,  
 So I can doff in the Promised Land.

Chorus<sup>22</sup>

The work begins marked *Expressionless, machinelike* as it imitates the relentless sound of the machinery in the textile mill. Illustrated in Figure 26 below, repetitive single notes played in both hands on F and G-flat expand into alternating hand and forearm clusters between black and white keys. This highlights avant-garde techniques made famous much earlier by Henry Cowell.

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<sup>22</sup> Frederic Rzewski, Program notes from *Rzewski Plays Rzewski, Piano Works, 1975-1999*. Nonesuch 79623-2, 2002.

Figure 26. *Winnsboro Cotton Mill Blues*, Measures 6-10.

The musical score for Figure 26, Measures 6-10 of *Winnsboro Cotton Mill Blues*, is presented in five systems. The first two systems show a bass line with a steady eighth-note pattern. The third system introduces chords in the right hand. The fourth system features a complex texture with clusters and a melodic motif in the upper register, marked with dynamics like 'ppp' and 'pp'. The fifth system continues the cluster and motif texture.

Beginning in the fourth measure of Figure 26 above, a short motif from the tune is heard faintly in the upper register of the clusters. The motif develops melodically by expanding and then contracting to only clusters, which diminish further into single notes.

A repetitive boogie-woogie bass begins, centered in the key of F major, accompanied by static sustained full chords in the right hand. These chords change only by chromatic movement of the lowest note.

Figure 27. *Windsboro Cotton Mill Blues*, Measures 37-50.

Rzewski admits that this section of the piece has a minimalist quality similar to that made popular by Terry Riley and Steve Reich. However, the difference is that throughout the section the repetitions are not exactly the same as most hypnotic minimalist music. Changing slightly, this section has political undertones representing, according to Rzewski, slow change.<sup>23</sup>

In measure 51 a blues-like tune enters in the right hand, countering the left hand's repetitive figure that has grown to *fff*.

Figure 28. *Windsboro Cotton Mill Blues*, Measures 51-52.

This section can be counter-intuitive for classically trained pianists. The left hand should remain *fff* while the right hand melody is shaped from a dynamic level of *pp* to *f*.

<sup>23</sup> Sujin Kim, "Understanding Rzewski's North American Ballads: From the Composer to the Work" (DMA diss., Ohio State University, 2009), 124.

The melody should never soar above the left hand. Rzewski states that this music was inspired by the movie “Norma Rae” from the 1970s, in which a woman tries to start a union in the textile factories of the South. A scene in the movie portrays loud machinery with people trying to have a conversation. Their voices are barely audible over the machinery. Rzewski is attempting to recreate this situation from the movie.<sup>24</sup>

The machinelike character of the piece presses forward with short melodic motifs from the main theme heard in different registers until it climaxes in a roaring vamp with both hands playing at either end of the keyboard. A straightforward blues-like ballad emerges out of the resonating climax, representing in relief, the human voice without the ever-present machine. Soon enough, the blues song slips back into the monotony of the repeating, alternating F and G-flat which will evolve into a section of contrapuntal treatment of the tune. Continuous *stretto*, diminution, augmentation, fragmentation, and transposition create a dense climactic texture. Pianistically, this is the most difficult part of the piece.

During the last pages of the work, the tune is finally heard in its pure form with an *obligato* accompaniment. It ends with a full body lunge onto the keyboard as alternating forearm clusters shrink up the keys to the highest register of the piano. Although the tune is gone, the machine continues to ramble on, fading into the distance.

What Rzewski has achieved is to create a social commentary on a period of time in America’s history through the medium of music. Fascinatingly enough, without its programmatic elements, the music alone is emotional and rewarding from both the pianist’s and the listener’s perspective. However, the programmatic elements add to the

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<sup>24</sup> Ibid., 120.

depth and understanding of the work and prevent some of its novelty qualities such as cluster playing and energetic folk song from becoming mundane and nonstimulating.

Rzewski's uniqueness as a composer comes not only from his ability to speak his views through music, but also in that in so doing, the music does not suffer.

### **What This Work Contributes to the Dissertation**

*Winnsboro Cotton Mill Blues* displays techniques developed in the twentieth century that are not used in any other composition in this dissertation. It displays the avant-garde cluster playing of Henry Cowell, the repetitive motifs of the minimalist movement, and nontraditional notation. On the other hand, Rzewski reaches back to the contrapuntal techniques used in Bach's music, manipulating the material through fugal writing traditionally found in the Baroque period. This work shows how eclectic Rzewski's writing can be. He draws upon many different styles from the past and knits them together brilliantly.

This work is based on folk song, a practice found in the music of many earlier composers like Bach, Mozart, Brahms, and Dvorak. In Rzewski's case, his use of folk song gives this piece a very Ivesian nationalistic quality. The folk song represents America, not just because of its social history and programmatic message, but because it contains boogie woogie and blues-like harmonies. This style calls upon a genre of music which America claims as its own: jazz. Of the five American works in this recording project, Rzewski's piece definitely sounds "American."

*Winnsboro Cotton Mill Blues* can stand alone on the concert stage without the other three ballads. Its 11-minute length, emotional depth, virtuosic sounds, and visual

stimulation make it a wonderful piece to program in a recital—a piece that will keep people talking.

### **Judith Lang Zaimont**

Women composers are forging their way through the music world with an ever-increasing presence. This holds true for composer Judith Lang Zaimont. With over 100 works in all genres, including many prize-winning compositions, she has made a significant contribution to American music. Her works are recognized internationally and include three symphonies, chamber opera, oratorios and cantatas, music for wind ensemble, vocal chamber pieces, a wide variety of instrumental chamber works, and solo music for strings, winds, piano, organ, and voice.

Born in Memphis, Tennessee in 1945, Zaimont grew up in New York City in a “piano” home. She began piano lessons with her mother, an excellent pianist and composer, and continued her study at Juilliard from 1958 to 64. Before becoming a composer, Zaimont first built her reputation as a pianist, often appearing with her sister Doris Kosloff in piano duo performances. Her major composition teachers were Hugo Weisgall at Queens College, where she earned a Bachelor of Arts degree, and Jack Beeson and Otto Luening at Columbia University, where she earned a Master of Music degree in 1968. She later studied orchestration privately with André Jolivet in France.

Zaimont has become a distinguished teacher in the United States. Her principal teaching appointments have been at Queens College, Baltimore’s Peabody Conservatory of Music (where she was named Teacher of the Year in 1985), and the University of Minnesota. She retired from her position as Professor of Composition at Minnesota in 2005. Zaimont continues to be active as a clinician, and frequent adjudicator and master

class presenter across the United States and abroad. She currently resides in the greater Phoenix area and devotes most of her time to composing.

As the only woman composer in this recording project, Zaimont offers diversity by representing the numerous women composers thriving today. As an advocate for women in music, she has written and spoken extensively on the subject, emphasizing the fact that women composers have always been around. Recent discoveries in musicology have found more than 6,000 women composers from the past centuries, but for whatever reason these gifted women did not remain in the collective consciousness of their generations. Zaimont states:

Women composers need to become considered as integral to music's historical evolution and not merely as presences sprinkled on its surface from time to time. We must make an effort to change our thinking so that the word “composer” connotes more widely, to encompass women and men on a consistent basis.<sup>25</sup>

Zaimont’s efforts to promote women composers led her to create, and to serve as editor-in-chief of, the critically acclaimed book series *The Musical Woman: An International Perspective*<sup>26</sup>, and to co-compile and edit *Contemporary Concert Music by Women: A Directory of the Composers and Their Works* (Westport, CT: Greenwood Press, 1981) for the International League of Women Composers. Zaimont recently finished her second term on the advisory board of the International Alliance for Women in Music (2004-2007).

Being a pianist herself, Zaimont has written more than 22 works for the piano, ranging from teaching pieces such as *In My Lunch Box: Suite for Developing Pianist*

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<sup>25</sup> Electronic Dialogues/1, “An Interview with Judith Zaimont,” (*SEQUENZA/21: The Contemporary Classical Music Weekly*, April 2001), <http://www.sequenza21.com/Zaimont.html> (accessed October 11, 2010).

<sup>26</sup> Westport, CT: Greenwood Press, Vol. I (1984), Vol. II (1987), Vol. III (1997).

(2003) to large-scale works like her *Sonata*, which was cited as the emblem work for 1999 on the Century List in *Piano & Keyboard Magazine*.<sup>27</sup> Some of her works have programmatic elements. For example, *Wizards* (2003), the commissioned piece for the 2003 San Antonio International Piano Competition, conjures up images of three different wizards. Other works employ American themes, jazz, and ragtime elements. Zaimont's writing is idiomatic to the piano, and demonstrates the piano's instrumental colors while using tonal and atonal lyricism. Most of her works share signature features such as complex surfaces, clear forms, five- and six-note sonorities, strong forward momentum, propulsive rhythms, and the sonic realization of extramusical concepts.<sup>28</sup>

*Nocturne: La fin de siècle*

The *Nocturne: La fin de siècle* is one of Zaimont's earlier works, written in 1979. It was selected for this project mainly for its genre. In the history of the piano recital some of the most beloved and remembered pieces are the beautiful, singing nocturnes of Chopin. John Field (1782-1837), the nocturne's inventor, and Scriabin also wrote in this genre, as did many composers who followed them. Almost all nocturnes since Chopin's maintain a lyrical, expressive and graceful style in unhurried tempos. They begin and end quietly, and often contain a contrasting middle section that offers an emotional and passionate climax. Many composers in the late nineteenth and early twentieth centuries continued to write character pieces evoking a similar romantic aesthetic: Debussy's *Clair*

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<sup>27</sup>Judith Lang Zaimont, "Judith Lang Zaimont: Composer," Judith Lang Zaimont, [http://www.jzaimont.com/works/keyboard/keyboard\\_music.html](http://www.jzaimont.com/works/keyboard/keyboard_music.html) (accessed November 22, 2010).

<sup>28</sup>Annie Janeiro Randall, "Judith Zaimont," Grove Music Online, Oxford University Press, 2007-2010, [http://www.oxfordmusiconline.com.proxyum.researchport.umd.edu/subscriber/article/grove/music/42744?q=judith+zaimont&search=quick&pos=1&\\_start=1#firsthit](http://www.oxfordmusiconline.com.proxyum.researchport.umd.edu/subscriber/article/grove/music/42744?q=judith+zaimont&search=quick&pos=1&_start=1#firsthit) (accessed October 12, 2010).



*de lune*, Ravel's *Pavane pour une infante défunte*, and Rachmaninoff's *Prelude in D Major, Op. 23 no.4* are a few examples. Zaimont's *Nocturne* of the later twentieth century is no exception. Its poignant melodies and passionate middle section offer that beautiful piece that every piano recital needs.

Like Chopin's nocturnes, Zaimont's *Nocturne* is cast in a basic ABA form. It begins with a repetitive left hand accompaniment and a singing, single note melody in the right hand.

Figure 29. *Nocturne: La fin de siècle*, Measures 1-4.



Before the end of the A section the texture thickens and leads to an emotional buildup that quickly quiets down to an ethereal *pppp*. A distinctive contrasting middle section begins, marked *Impetuous, fleeting*. Here, some of Zaimont's typical style traits are particularly noticeable, such as strong forward momentum and propulsive rhythms. She takes small rhythmic motifs that seem to unfold and develop organically, creating a fantasy-like spontaneity. These propulsively spinning notes climax at three different times in exuberant, cadential flourishes, each more intense than the one before. A final fury of swirling notes climbs the keyboard into an angry statement of defiance. It is quickly reprimanded and reluctantly winds down, meandering around the opening material until it settles into the dreamy mood of the beginning. The piece eventually floats away as Zaimont extends the melodic line and fragments the left hand accompaniment, leaving the listener caught in the dream world she has created.

### **What This Work Contributes to the Dissertation**

In this dissertation, Zaimont's *Nocturne* provides a piece that revisits, in affectionate memory, the musical vestiges of the late nineteenth century nocturne. It is brought effectively up to date by Zaimont's occasional use of dissonance and complex rhythm. Her elaborate surfaces in the middle section along with their propulsive rhythms stamp Zaimont's signature on the work. In addition to its particular characteristics, this piece represents the high quality of women composers' works being written today. If more frequent performances of women's compositions were heard on the concert stage, they might be considered less of a novelty and more of a normality.

### **Samuel Adler**

American composer Samuel Adler (born in 1928 ) is the oldest composer represented in this recording project. His compositional output is extensive, with more than 400 published works including five operas, six symphonies, twelve concerti, eight string quartets, four oratorios, and many other orchestral, band, chamber, instrumental, and choral works and songs. Adler is also the author of three books: *Choral Conducting*, *Sight Singing*, and *The Study of Orchestration*, and has contributed numerous articles to magazines and books published in the United States and abroad.<sup>29</sup> He has received four honorary doctorates, and has been commissioned by major orchestras all across the United States. Adler was inducted into the Classical Music Hall of Fame in October 2008.

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<sup>29</sup> *Choral Conducting* is published by W.W. Norton 1971 with a second edition by Schirmer Books in 1985. *Sight Singing* is published by W.W. Norton in 1979, 1997. *The Study of Orchestration* is published by W.W. Norton in 1982, 1989, 2001. In addition to other Asian editions, a Chinese edition appeared in 2010.

Although an American composer, Adler's life began in Mannheim, Germany. Born into a musical family - where his father was a cantor and composer and his mother a mezzo-soprano and pianist - he felt a musical influence at an early age. He began studying violin and piano at age seven, and began showing interest in composition several years later when the family moved to Worcester, Massachusetts. He entered Boston University with a full scholarship, studying composition with Hugo Norden and violin with Wolf Wolfensohn. In 1948 Adler entered Harvard University, where he received his Master of Arts degree studying composition with Walter Piston, Randall Thompson, and Paul Hindemith. He also studied composition with Aaron Copland at the Tanglewood Music Festival. Adler claimed that "Copland was the greatest teacher and had the greatest influence on me."<sup>30</sup>

Upon graduating from Harvard, Adler joined the U.S. Army and was sent to Germany. There he organized the Seventh Army Symphony and conducted more than 75 concerts in Germany and Austria. He was awarded the Army Medal of Honor for his musical service because the Department of Psychological Warfare recognized that these concerts were effective in developing cultural relationships among the United States, Germany, and Austria.

Since returning home from his service in the Army in 1953, Adler has held numerous teaching appointments throughout the United States. His principal professional appointments have been as Musical Director at Temple Emanu-El in Dallas, Texas; Professor of Composition at North Texas State University; Professor of Composition at

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<sup>30</sup> Nelson W. Hill, "The Sacred Choral Works of Samuel Adler: A Study and Interpretive Analysis of Selected Compositions" (M.A. thesis, University of Cincinnati, 1999), 2.

the Eastman School of Music from 1966 to 1994; and composition faculty member at The Juilliard School of Music since 1997.

Besides his honorary doctorates, Adler has received additional honors both in the United States and abroad. Most notable is the Aaron Copland Award by ASCAP, for Lifetime Achievement in Music for composition and teaching in 2003. Internationally he was elected to the Chilean Academy of Fine Arts in 1993 “for his outstanding contribution to the world of music as a composer.” In 1999 he was elected to the Akademie der Kuenste in Germany for distinguished service to music.

Because Adler has lived through much of the twentieth century and the first decade of the twenty-first century, he has witnessed the upsurge in different compositional techniques and has embraced a wide variety of contemporary styles in his music. His harmonic range varies from diatonicism and pandiatonicism to serial techniques. His compositions occasionally contain improvisatory and aleatory elements. In general his works exhibit great rhythmic vitality, favoring asymmetrical rhythms and meters, with a keen sensitivity to counterpoint.<sup>31</sup>

Though Adler’s compositional output is extensive, his works for piano seem small by comparison. However, what they lack in quantity is made up in quality. They are full of clarity of texture, flow of melody, rhythmic vigor, and a satisfying construction with audience appeal. These characteristics are found in his work for piano entitled *The Road to Terpsichore*.

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<sup>31</sup> Marie Rolf, “Samuel Adler,” Grove Music Online, Oxford University Press, 2007-2010, [http://www.oxfordmusiconline.com.proxyum.researchport.umd.edu/subscriber/article/grove/music/00206?q=samuel+adler+quick&pops=1&\\_start=1#firsthit](http://www.oxfordmusiconline.com.proxyum.researchport.umd.edu/subscriber/article/grove/music/00206?q=samuel+adler+quick&pops=1&_start=1#firsthit) (accessed October 15, 2010).

*The Road to Terpsichore*

*The Road to Terpsichore* was written for an ongoing commissioning program of the Music Teachers Association of California to encourage American composers to write works for student pianists. This five movement Suite of Dances was premiered with great enthusiasm at the California Music Teachers Association's convention in June 1989. The suite opens with a prelude-like movement marked *Fast and wild*. Illustrated in Figure 30 below, two alternating major triads pound furiously away in a fanfarelike manner, announcing a repetitive eighth note rhythm set in major triads, which dominates the work.

Figure 30. *The Road To Terpsichore I*, Measures 1-6.



The right hand plays single notes, often in short melodic fragments, which are interrupted by fanfare episodes that lead back into similar melodic material in different keys. The piece continues relentlessly until it ends with a written-out trill ending with a booming octave. This opening movement of the suite is easily accessible because the eyes and ears can readily see and hear the different major triads and their inversions. Its homophonic texture also allows the ear to follow the melodies and understand what is developing at first listening. Its modern sound comes from the use of unexpected

successions of major triads. Adler also uses bi-tonality, with the hands playing opposing major chords simultaneously. Although the piece is relatively easy to understand and read through, it can be a technical challenge to perform all the triad changes and quick jumps at the required speed to project its fast and wild character.

In the following movement, *Free, quite relaxed, but stately*, Adler moves to chant-like melodies supported by rolled, widely-spaced chords.

Figure 31. *The Road to Terpsichore II*, Measures 1-3.



This movement is freely tonal and dripping with pedaled sonorities. In a clear ABA form, the B section is suddenly fast, with difficult alternating sixteenth notes as illustrated below.

Figure 32. *The Road to Terpsichore II*, Measures 11-14.



These sixteenth notes at the end of this section give way into the chant-like melodies of the opening. What makes this movement difficult is to create a variety of shapes and contours for the long melodic lines of the slow sections.

The last three movements are all derived from specific dances. Unlike the *allemande*, *courante*, and *gigue* of the suites of Bach and Handel, these movements are entitled *Like*

a Waltz; Like a Tango, with verve, and very rhythmic; and Like a tarantella, fast and furious. Obviously, their rhythms contribute to the character of each movement.

The waltz has long soaring angular melodies as illustrated in measures 5-9 of Figure 33 below.

Figure 33. *The Road to Terpsichore III*, Measures 1-9.



Its difficulty lies in keeping a lilting waltz style while manipulating angular, widely spaced melodies in the right hand. Like the first movement, it employs various major triad configurations that mask its tonal center but keep it tunefully accessible. This heartwarming, elegant movement displays charm and grace.

In contrast, the Tango is clever and biting with its overexaggerated gestures and quick and drastic dynamic changes, while keeping a very proper tango rhythm. Adler's sense of humor is apparent. Of the five movements, this one is hardest to read because Adler often uses three or four staves as illustrated in Figure 34 below.

Figure 34. *The Road to Terpsichore IV*, Measures 6-11.

The final tarantella is more straightforward on the page compared with the Tango. Like the first movement, however, it contains some awkward maneuvering of the hands, counterpoint, alternating hands, and triadic and intervallic jumps. This movement romps around with exuberant gestures and playful melodies. It is an excellent conclusion to this suite of dances.

### **What This Work Contributes to the Dissertation**

This work was selected for this recording project for several reasons. First, it offers a modern version of the suite, a genre initiated by the French Clavecin School and refined by such masters as Handel and Bach. Many of the genres represented in this recording project reflect aspects of the Romantic period and early twentieth century, but this work represents a genre from an older time while maintaining a completely fresh and contemporary voice. Secondly, it offers a highly-effective recital opener with its lively dance rhythms, clear textures, and charming, lighthearted character. Listeners will be drawn in and surprised by its positive, bright, and joyful qualities that seem contrary to



the tensions found in many contemporary works. Lastly, the piece is a less complicated modern work, which may be less daunting for some pianists less familiar with contemporary notation and practices. The piece remains engaging to the advanced pianist, however, because a refined technique is required to handle some of the awkward hand positions and to pull off the exuberant gestures necessary to make this work effective.

### **Carl Vine**

Australia's contribution to the contemporary music scene is due partly to the immense talents and gifts of Carl Vine. Since 2000, the Perth-born composer (1954) has been the Artistic Director of Musica Viva Australia, a large entrepreneurial enterprise for intimate concert experiences, presenting approximately 2,500 concerts a year in Australia and throughout the world. Vine is one of the most widely performed and commissioned composers in Australia, and has a firmly established reputation as a composer.

Like most musicians, this Western Australian composer began his musical education in childhood, learning to play the cornet, piano, and organ. He began composing, winning a competition with the electronic work *Unwritten Divertimento* (1970) at the age of 16. A year later, while still in school, he completed an electronic commission for the West Australian Ballet. His formal studies in music were undertaken at the University of Western Australia with Stephen Donran in piano and John Exton in composition. Early in his career he moved to Sydney (1975) and worked primarily as a freelance pianist and composer with a wide variety of ensembles and theatre and dance companies. Vine premiered many Australian works for solo piano and appeared as a conductor and pianist in Europe, the United Kingdom, and the United States. In order to

promote new music from his country, Vine served as cofounder of the contemporary music ensemble Flederman, who performed many of his own works.

One of Vine's most productive professional affiliations started in 1975 with the Sydney Dance Company. Beginning as their accompanist and rehearsal pianist, he eventually became their resident composer with more than 20 dance scores to his credit. Most notable was the first all-Australian full-length ballet, *Poppy*. His music for dance was initially responsible for his prominence as an Australian composer, but he has since emerged as a major orchestral composer with seven symphonies, seven concertos, various chamber music works, and works for film, television, and theater. His country also asked him to arrange the Australian national anthem, and he wrote the music for the closing ceremony of the Olympic Games in Atlanta in 1996.

In summary, Vine's musical language can be traced to several sources: his work as one of the early proponents of electronics in live performance, his highly-developed skills as pianist with the ensemble Flederman, and his many years' experience as a composer and musical director for dance theatre.

The international piano world became acquainted with Carl Vine during the 1993 Inaugural Ivo Pogorelich International Solo Piano Competition, when Australian pianist Michael Kieran Harvey took first place with Vine's first *Piano Sonata* (1990). Since then Vine has written other piano works for Harvey, including the *Piano Concerto* (1997) and the *Piano Sonata No. 2* (1998). The chemistry between the two—composer Vine and pianist Harvey—has been fruitful and successful for both of them. Harvey recalls how their relationship started a couple of years before the Ivo Pogorelich competition, saying:

I was very stimulated about a year or two before this competition by the music of Carl Vine. With his music I had something of a re-birth after going through all of

my study in the 80's as I did the competition grind. I became very disillusioned with it at the end of the 80's, and I came back to Australia and mulled around thinking what am I going to do now? Carl spotted me as part of a group called "Pipeline" and thought this is the sort of player I want to present my new Sonata which is being played for a production of the Sydney Dance Company. Graeme Murphy had commissioned this work and there was a pianist lined up, Carl didn't like him, asked me instead. And I found this piece of music and it was like one of these eureka moments in your life: Ah! This is the very thing I want to play, it speaks my language. And it was the sort of music that I would have liked to have composed; I would have loved to have written something like that. So I had already discovered the fact that right under my nose in my own country was what I was looking for, and that sufficed for my lifelong development really.<sup>32</sup>

### *Piano Sonata*

The 1990 *Piano Sonata* is a large-scale work that, more than any other piece in these recordings, has made the greatest inroad into the standard repertoire and is widely considered to be a prominent contemporary work. It is extremely difficult, with a high emotional level. The work is often compared to the Elliott Carter Piano Sonata of 1946: both are two-movement sonatas featuring complex layer-building with propelling motion. Each sonata uses a rhythmic device invented by Carter himself known as "metric modulation" which is a change from one time signature/tempo to another, wherein a note value from the first is made equivalent to a note value in the second, like a pivot. These shifts of tempo punctuate Vine's *Sonata* throughout.

The somber opening of the first movement contains three elements of melody, chords, and bass that establish a restless cohabitation and climax, in the second measure

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<sup>32</sup> Andrew Ford, "Interview with Pianist Michael Harvey," The Music Show of ABC Radio National, August 2, 2003. <http://www.abc.net.au/rn/musicshow/stories/2003/928158.htm> (accessed September 12, 2010).

of Figure 35, in a rapid fire of apparently random pitches reminiscent of electronic video games.

Figure 35. *Piano Sonata Movement I*, Measures 51-57.

The expansive, joyful quality of the main theme is heard twice, and both times arrives at an effective glissando to a *fff* arm cluster as illustrated in Figure 36 below.

Figure 36. *Piano Sonata Movement I*, Measure 104.

Following are two short contrasting sections that frame a repeat of the main theme; one arid, with brusque staccato chords in the lower register of the keyboard; the other meditative, leading to a wistful improvisatory *Meno mosso* that is fastidiously notated. The first begins in the second measure below, and the second in the second measure of Figure 38.

Figure 37. *Piano Sonata Movement I*, Measures 104-108.

Figure 37 shows the musical score for measures 104-108 of the *Piano Sonata Movement I*. The score is in 3/4 time and features a piano texture. Measure 104 begins with a 'gliss...' in the right hand and a 'freemium cluster' in the left hand. The tempo is marked 'poco allargando' and 'Poco Meno' with a metronome marking of quarter note = 132. The dynamic is 'ppp'. Measure 107 is marked 'ppp possibile' and 'sim.'. The score includes performance instructions like 'L.H.', 'R.H.', and 'tuna corda'.

Figure 38. *Piano Sonata Movement I*, Measures 172-174.

Figure 38 shows the musical score for measures 172-174 of the *Piano Sonata Movement I*. The score is in 3/4 time and features a 'Meno Mosso' tempo with a metronome marking of quarter note = 36. The dynamic is 'p con pedale'. The score includes performance instructions like 'stop' and 'sost.'.

The second movement, *Leggiero e legato*, begins with meandering unison sixteenth notes that are three octaves apart.

Figure 39. *Piano Sonata Movement II*, Measures 194-197.

Figure 39 shows the musical score for measures 194-197 of the second movement. The score is in 3/4 time and features a meandering unison of sixteenth notes in both hands, three octaves apart. The tempo is marked "Leggiero e legato" with a quarter note equal to 120 (♩=120). The dynamics are "ppp" (pianissimo) and "pp" (piano). Performance instructions include "(senza pedale)" (without pedal) and "(una corda)" (una corda).

The *Moto perpetuo*, electronic-like sound entrances audiences before it breaks into a jubilant delirium with a motivic theme already heard in the first movement's main theme, as illustrated in measures 246-251.

Figure 40. *Piano Sonata Movement II*, Measures 246-251.

Figure 40 shows the musical score for measures 246-251 of the second movement. The score is in 3/4 time and features a "Moto perpetuo" section with a driving, rhythmic pattern. The dynamics are "ff" (fortissimo) and "mp" (mezzo-piano). Performance instructions include "ff" and "mp" markings.

The middle section, *Lento*, is marked with a double bar, and contrasts drastically with the opening material. Here again, as in the opening of the first movement, are three

coexisting elements of melody, chords, and bass. A rich, soulful tenor voice penetrates through the varying textures, rising in intensity, leading to virtuosic arpeggios up and down the keyboard. These arpeggios explode into the return of the opening material at a faster tempo, marked *fortissimo*.

The intensity continues, leading to a *presto* section rumbling in the bass which rises to form torrential layers of sound through the use of *ostinatos* and extreme registers. Tertian chords ripping up and down the keyboard bring the piece to a climactic ending, then quickly fade away as pensive murmurings from the first movement are stated one last time.

Vine's *Sonata*, compared to other large-scale contemporary works, is accessible on first hearing. It has a compelling blend of tonal ambiguity displayed through its computer-like sections, repetitive pitch motives, and spun-out meandering melodies. It sounds modern while remaining accessible. Vine even states that he is reticent about offering explanations for the compositional processes involved, feeling that these are self-evident, and indeed that the work is definitely aurally accessible on first hearing.<sup>33</sup> The listener is continually engaged by the build-ups to thunderous climaxes which are achieved through sound layering of multiple *ostinato* patterns with richly embroidered polyphony, a sense of ongoing momentum produced by a strong pulse created by pedaled events in the low register, and repetitive rhythmic and pitch motives. Through these techniques the listener is held captive while actively following the progression of the piece.

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<sup>33</sup> Michael Harvey, Program notes for *Carl Vine: The Piano Music 1990-2006*, Tall Poppies, TP190.

## Considerations for the Performer

Before pianist Michael Harvey played Vine's *Sonata* in concert, it was originally intended for the Sydney Dance Company. The first dance performance took place in the Drama Theatre of the Sydney Opera House in May 1992. Harvey explains how the dancers had rehearsed for six to nine months to a tape of something Vine had generated through his computer. All the choreography was very tight and very difficult was worked out to the exact speeds of that tape.<sup>34</sup> Harvey relates his experience playing the work for the dance company: "Playing it live for the performances was hell. No matter how tired—or energetic—I was feeling, it had to be the same. Otherwise the dancers would be falling over and they'd start rapping me on the knuckles."<sup>35</sup> Harvey's insight can help pianists understand the composer's note at the beginning of the score that states "tempo markings throughout this score are not suggestions but indications of absolute speed. Rubato should only be employed when directed, and then only sparingly. Romantic interpretation of melodies, phrases and gestures should be avoided wherever possible."<sup>36</sup> Harvey continues to say that "the tape produced a very aloof kind of performance. There is something about the nature of computer-generated sound that is still dead, no matter what you do with it. And this tape didn't really have an ideal piano sound."<sup>37</sup> Harvey's comments lead to the conclusion that it is absolutely necessary for the music to be played at the indicated tempi when accompanying a dance company. The computer-generated

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<sup>34</sup> Timothy Pfaff, "Into the Flame: A Conversation with Michael Kieran Harvey," *Piano and Keyboard* (March/April 1995), 28.

<sup>35</sup> *Ibid.*

<sup>36</sup> Carl Vine, *Piano Sonata* :(London: Chester Music Ltd., 1990).

<sup>37</sup> Timothy Pfaff, "Into the Flame: A Conversation with Michael Kieran Harvey," *Piano and Keyboard* (March/April 1995), 28.



sound Harvey described does not allude to the work's lush romanticism. Thus the pianist needs to avoid romantic gesture in performance.

The question for the pianist learning this piece for the concert stage only is whether Vine's performance note must be strictly followed? Two things hint that it might not be necessary. First, Harvey goes on to say that although he played the score literally for the dance, in subsequent piano concerts he did not. After hearing Harvey play it, Vine told him it was now "his piece."<sup>38</sup> Second, Sergei Babayon's recording (ProPiano Records PPR224517), which has contributed to much of the popularity of this sonata, is much faster than the 18-minute required timing. Babayon also employs romantic gestures and *rubato* liberally throughout his interpretation. However, Vine approved this recording, which is effective and convincing.

### *The Piano Concerto*

Although the *Piano Sonata* has found a niche in the standard contemporary repertoire, the *Piano Concerto* composed seven years later is relatively unknown. It was written in 1997 at the request of Michael Harvey and premiered at the Sydney Opera House under the baton of Edo deWaart leading the Sydney Symphony Orchestra. The performance was broadcast live on ABC TV and released on CD in 2000 by ABC Classics.<sup>39</sup>

On hearing the concerto, references to many sound worlds associated with the popular piano concertos of the nineteenth and early twentieth centuries can immediately

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<sup>38</sup> Ibid.

<sup>39</sup> Carl Vine, *Choral Symphony, Symphony No. 4.2, Piano Concerto*. Edo de Waart, ABC Classics 456 698-2, 2000.

be detected. Although there are no tributes to particular composers or works, the textures evoked and the pianism employed, share common properties with at least a few of Vine's predecessors, including Barber, Khatchaturian, Prokofieff, Rachmaninoff, and Ravel. Crucially, however, the work is no pastiche and still speaks through Vine's own pianism.

The concerto is cast in a familiar three-movement form, with fast outer movements framing a central slow movement. The first movement begins with resonant chords accompanied by a lively percussion section and continues with an active interplay between piano and orchestra. At measure 52 the piece settles into one of its most serene sections, with the piano repeating a simple pattern as it accompanies various solo instruments and eventually takes up the melody itself. The rhythmic energy between orchestra and piano picks up and leads to a recapitulation of the opening motif with a more active orchestra. This lasts only briefly before a rhythmic duel between piano and orchestra breaks out, with featured solos from piccolo and trumpet. As the movement culminates, piling on varying rhythms, colors, and instruments, the piano takes on an almost orchestral role as part of the percussion section, leading to a "hold your breath" ending.

The second movement contrasts with the first movement not only because it is slow and lyrical but also because the orchestra takes a less active role. The piano is in the foreground as the soloist, with the orchestra offering color and pulse in support of the piano's long meandering lines. The focal point of the movement is a cadenza with difficult left-hand arpeggios ranging up and down the keyboard, and a chordal right-hand melody. As the cadenza begins to fade away, the opening material reenters and repeats with little variation until it floats away.

The third movement opens with an *attacca* and proves to be the most technically demanding of the three movements. It shares some material with the opening movement, particularly some lively conversational interchanges between piano and trumpet and pianistic glitter across the orchestra. A mystical cadenza is in the middle of the movement and an extensive coda pushes the virtuosic abilities of any pianist. It requires nonstop alternating thirty-second note octaves for a sustained duration while the orchestra sings out a soaring melody, with full sonority, bringing the concerto to a glorious close.

In comparing Carl Vine's *Piano Sonata* with his *Piano Concerto*, it is quite obvious that the *Sonata* places more demands on the pianist both emotionally and intellectually. It demonstrates Vine's unique voice and has a substantial maturity. The *Piano Concerto*, on the other hand, still contains "Vine-isms," but also evokes voices familiar from the past. "There is abundant floridly ornamental melody, but beneath the tendrils the melodic substance is often quite simple, even innocent."<sup>40</sup> However, what it lacks in melodic and even harmonic substance, Vine compensates for with his command of rhythm, color, and sonority between piano and orchestra, and pure virtuosic display from the piano.

Perhaps what makes this work so much more successful than any other of Vine's works is the medium itself. The piano concerto has had a long, glorious, and celebrated life on the concert stage, and some of the greatest piano moments in history have come from this genre. Its importance has been and still is evident in the fact that the opportunity to perform a concerto with an orchestra has a prize-like quality granted in

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<sup>40</sup> Gramophone, "Carl Vine,"

[http://www.fabermusic.co.uk/fabermusic/cont\\_composers/c\\_vine.html](http://www.fabermusic.co.uk/fabermusic/cont_composers/c_vine.html), quoted in Eun-Kyoung Yang, "The Piano Sonatas of Carl Vine: A Guideline to Performance and Style Analysis" (DMA diss., Ohio State University, 2003).

recognition of a pianist's technical and communicative abilities. Vine even speaks of his concerto as being "a conscious and continuous tribute to the 'Piano Concerto' as a medium and historical entity."<sup>41</sup> Vine's concerto reminds listeners that the piano concerto genre continues to generate excitement, entertainment, and high art music.

### **What These Works Contribute to the Dissertation**

The two works on this recording by Carl Vine contribute to a global sampling of piano music today by the sheer fact that the music comes from Australia, a location in the world that is not known for making much of an international claim on classical music. Additionally, two of the most substantial piano genres are represented by Vine: the sonata and the piano concerto. They give pianists today new large-scale works to learn and program. The Vine *Sonata* provides absolute music with an emotionally mature quality that speaks in the composer's unique voice. It is also accessible on first hearing, contrary to many large-scale contemporary works. The *Piano Concerto* offers a refreshing option for pianists to program that is sure to excite listeners and remind them of the grandeur of the piano concerto genre.

### **Nikolai Kapustin**

Perhaps all pianist have the same reaction when they discover Nikolai Kapustin. Who is this guy? Where did he come from? Where has he been, and how did he become the composer/pianist he is? Since the release of Steven Osborne's Hyperion recording of

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<sup>41</sup> Carl Roseman, Program notes from *Carl Vine: Choral Symphony, Symphony No. 4.2, Piano Concerto*. Edo de Waart, ABC Classics 456 698-2, 2000, 7.

Kapustin's piano music (CDA67159; 2000), the composer has begun to shake up the classical music world as a new generation of artists takes up his music with an almost cult-like following that continues to grow. With his improvisational sounding, virtuosic jazz idioms, classical pianists are apt to be caught off guard when they realize that every pitch and rhythm has been notated and placed in a completely traditional classic form. In so doing, Kapustin has opened a door for classical pianists to experience the world of jazz in a familiar learning style. Classical recording artists like Marc-André Hamelin and Nikolai Petrov have proven this by mastering Kapustin's works in their recordings and live performances. However, Kapustin is the definitive interpreter of his own music, not only because he created it, but also because his own recordings display a high level of technical and musical accomplishment.

Born in Gorlovka, Ukraine in 1937, Kapustin started playing the piano at age seven and finished his studies at the Moscow Conservatory in 1961 under the tutelage of Alexander Goldenweiser. This placed Kapustin firmly in the strongest of Russian traditions, as Goldenweiser studied with great composers such as Taneyev and produced students such as Kabalevsky. Kapustin recalls his time with Goldenweiser: "Well it was very exciting to have contact with him...he remembered Rachmaninov and Medtner, so it was very interesting to speak with him."<sup>42</sup> Goldenweiser also helped link Kapustin to the past Russian masters. Kapustin relates "I felt like they were alive, as if they were

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<sup>42</sup> Martin Anderson, "Nikolai Kapustin, Russian Composer of Classical Jazz," *Fanfare* 24, no.11 (2000): 93-98, Internet edition compiled by Onno van Rijen, updated December 29, 2000, <http://home.wanadoo.nl/ovar/sovrew/kapustin/anderson.htm>, (accessed September 15, 2010).

here. He told me what they said, how things happened – things you will never read in books about these composers.”<sup>43</sup>

From the looks of Kapustin’s training, he was headed for a career in classical music as a virtuoso pianist. But upon graduation from the Moscow Conservatory he joined the Oleg Lundstrem Jazz Orchestra and toured throughout the Soviet Union and abroad for the next eleven years. How does a classically trained pianist suddenly join a jazz orchestra? Kapustin says that his interest and involvement in jazz began when he was 16 and continued through his training at the conservatory. While preparing for solo recitals at the conservatory, playing Liszt’s *B Minor Sonata* and Beethoven’s *Sonata Op. 54*, he was simultaneously learning the art of jazz. He admits that Professor Goldenweiser was not aware that by day he was playing Beethoven, but by night was riffing to Duke Ellington. “In fact, I’m not sure he [Goldenweiser] knew what jazz was.”<sup>44</sup>

Kapustin’s desire to learn jazz stems from his love of composing. At age 13 he composed his first piano sonata, but it was considered serious, academic, and not contemporary according to Kapustin. However, after hearing jazz a few years later, he says “I was captivated by jazz, the very first time I heard it. And as soon as I started playing jazz I understood it was something for me. I understood that I had to combine the two musics.”<sup>45</sup> Kapustin had never heard the two musics combined, and for this reason knew he must do it. He relates:

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<sup>43</sup> Ibid.

<sup>44</sup> Email sent from the composer to the author Johnathon Mann, “Red, White, and Blue Notes: The Symbiotic Music of Nikolai Kapustin” (DMA diss., University of Cincinnati, 2007), 23.

<sup>45</sup> Mark Andersen, “Nikolai Kapustin, Russian Composer of Classical Jazz,” *Fanfare* 24, no.11 (2000): 93-98, Internet edition compiled by Onno van Rijen, updated December 29, 2000, <http://home.wanadoo.nl/ovar/sovrew/kapustin/anderson.htm> (accessed September 15, 2010).

Once I had started, I understood that it was real. When I took it to my friends they were very excited and so I understood that I was on the right way. I never tried to be a real jazz pianist, but I had to do it because of the composing. I joined a jazz combo and we played once a month in a restaurant - it was a restaurant for very rich foreigners. Americans would come to this restaurant and one day they came and recorded us. Very soon Voice of America broadcast that recording.<sup>46</sup>

With Kapustin's experience in this ensemble and the Oleg Lundstrem Jazz Orchestra he became educated in the world of jazz and produced an abundance of compositions. He boasts more than 100 compositions to date, including 13 piano sonatas, 6 piano concertos and a set of 24 preludes and fugues for piano, as well as a piano quintet, a significant number of other chamber works, and compositions for orchestra and big band.

Kapustin's dual education in two very distinct genres has produced a composer whom critics call a "fusion" composer, one who successfully combines elements of jazz and classical music. But in a climate where we are fond of labeling and pigeonholing musical genres, those who anticipate something serious from the word "sonata" are put off by the ebullience of Kapustin's style, while those who expect cutting edge jazz are disappointed by its formal structure and use of traditional gestures. In an interview with Kapustin about his fused compositions, he claims that "for me the classical part is more important. The jazz style is there to give color – I don't like jazz forms – if you can describe them as that – which is why I've adopted those from classical music."<sup>47</sup> In addition he remarks that improvisation is a crucial element in jazz, something which he does not do in his works. "I have very few jazz compositions that are really jazz because

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<sup>46</sup> Ibid.

<sup>47</sup> Harriet Smith, "Bridging the Divide," *International Piano Quarterly*, Autumn (2000): 54-55, Internet edition compiled by Onno van Rijen, updated December 29, 2000, <http://home.wanadoo.nl/ovar/sovrew/kapustin/smith.htm> (accessed September 20, 2010).

there is no need to improvise with my music, although it is jazz. I am not interested in improvisation – and what is a jazz musician without improvisation? But I'm not interested, because it's not perfect."<sup>48</sup> He then comments that for him his structural considerations are more important than the spontaneity of jazz.

Kapustin's music may forever remain the passion of a small cult following of devotees for several reasons. First, his music may never have total appeal if listeners cannot accept the fact that he fuses standard jazz into traditional forms, thus leaving a conservative taste in the mouth. Second, for some, the jazz component doesn't seem modern or original enough. Third, Kapustin is not interested in the benchmarks of musical success often cited in Western culture – public performance, travel, fame, teaching, important commissions, and so on. According to music journalist Leslie De'Ath, "there is a kind of Schubertian purity and conviction to his musical aesthetic that is too seldom encountered in the modern musical world. Yet it is neither elitist nor naïve."<sup>49</sup> Lastly, the sheer fact that his music is technically demanding and requires "two right hands" makes this music playable only for a much smaller group of pianists.

#### *Variations, Op. 41*

The *Variations, Op. 41* is an excellent piece from which to obtain an overall sampling of Kapustin's writing. It dabbles a bit in many types of jazz, including the influences of Count Basie and Erroll Garner. Written in the conventional classical form of theme and variations, this form permits Kapustin to cycle through almost all

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<sup>48</sup> Ibid.

<sup>49</sup> Leslie De'Ath, "Nikolai Kapustin: A Performer's Perspective," *MusicWeb International* (June 2002): <http://www.musicweb-international.com/classrev/2002/jun02/Kapustin.htm> (accessed September 12, 2010).



conceivable mainstream jazz influences in microcosm. The preface of the score reveals that the theme is based on a jazz-inflected version of the opening bassoon solo in *The Rite of Spring* by Stravinsky. However, Kapustin may not have had the *Rite of Spring* in mind when he conceived the theme for this set of variations. Kapustin relates:

The booklet writer of Marc André Hamlin seems to be convinced that I used the first few notes of the bassoon solo that appears at the beginning of Stravinsky's *Rite of Spring*, as a theme. This was a revelation to me. As far as I'm concerned, both the *Rite of Spring* and this piece coincidentally happen to use a phrase from the same Russian papyevka (the melodies of such are often used in folk song).<sup>50</sup>

With this Russian *papyevka*, Kapustin begins the variations with a moderate swing that gradually revs up into a set of virtuosic variations that lead to an exciting ending that can twist pianists' fingers into knots. One variation fuses seamlessly into the next with surprising and engaging splashes of color. Walking tenths, boogie woogie bass lines, and bouncing ragtime accompaniments keep the left hand occupied while the right hand constantly travels rapidly up and down the keyboard. True to most classical sets of variations, Kapustin settles things down with a slow variation, cast as a sultry jazz ballad, before he explodes into the last variation, marked *Presto*, which contains some of Kapustin's most exciting writing.

### **What This Work Contributes to the Dissertation**

In the twenty-first century, when it seems that the boundaries of classical music and jazz have been thoroughly explored in their most orderly and chaotic characteristics, it is a novelty to encounter a composer who has successfully managed to let the more conventional characteristics of the two genres coexist. The fact that he combines the two

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<sup>50</sup> fisherroastedpeanut, "*Variations Op. 41*, 1984, Nikolai Kapustin, piano," comment posted by Nikolai Kapustin, YouTube video, 6:53, <http://www.youtube.com/watch?v=MC0wtRGTr9M> (accessed September 14, 2010).

gives his music an originality that is seldom encountered. Consequently his music transcends categories, belonging not to new “serious” music and not to the world of jazz.

Coupled with his maverick personality, Kapustin contributes an individual attitude toward composition. He composes simply for himself and as requested by friends, rather than for commissions. When asked about his future ambitions his reply is typically modest: “To write a second string quartet and another quartet for four saxophones and, without a doubt, more piano music.”<sup>51</sup> For pianists of the twenty-first century, it is reassuring to know that a composer/pianist of Kapustin’s caliber is dedicated to and excited about writing for their instrument—the piano.

Lastly, Kapustin’s *Variations*, Op.41 also contributes to this dissertation the opportunity for classically trained pianists to experience jazz piano cast in familiar notation and classical form.

### **Considerations for the Performer**

Kapustin does not offer fingering in the score of his *Variations*. Decoding the fingering is the most difficult aspect of learning this work. Unfortunately, a pianist will not know which fingering works until having worked the piece up to speed, so it is common to have to make changes in fingering during the learning and polishing process to enable a relaxed natural kinesthetic feel. Arm weight and a hand centered on the note being played are crucial to the unfolding of endless notes that continue to glitter seamlessly up and down the keyboard. Rhythm also proposes a problem in the *Variations* and in many of Kapustin’s other works. Although the left hand almost always acts as an

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<sup>51</sup> Harriet Smith, “Bridging the Divide,” *International Piano Quarterly*, Autumn (2000): 54-55, Internet edition compiled by Onno van Rijen, updated December 29, 2000, <http://home.wanadoo.nl/ovar/sovrew/kapustin/smith.htm>, 3 (accessed September 20, 2010).

accompaniment to the right hand, it demands a rhythmic independence from the right not found in most classical left hand accompaniments. Only after the pianist has memorized the score will the rhythmic notations not inhibit the feeling of the hands' rhythmic independence. Once the stumbling blocks of rhythm and fingering are overcome, the pianist can enjoy the improvisational feel of the piece as one variation flows into the next.

### **Akira Miyoshi**

Japanese composer Akira Miyoshi is a composer and educator well-known and respected throughout Japan. His compositional output includes instrumental music for piano, guitar, percussion, and traditional Japanese instruments. He has also written works for orchestra, wind orchestra, chamber ensembles, chorus and voice. The Japanese government has recognized him for his service in music educational, cultural, and organizational activities. Miyoshi's numerous awards include four Otaka awards, and the Suntory Music Foundation award given in 1999, which was designed to promote Western music in Japan. His primary professional affiliations have been with two music schools in Japan: the Tokyo National University of Fine Arts and Music since 1963 and the Toho Gakuen University School of Music since 1966, from which he recently retired. He has presented master classes, judged competitions, and served numerous organizations, including as chairman of the Japan Contemporary Music Association.

Born in Tokyo in 1933, Miyoshi began music lessons with Kozaburo Hirai (b. 1910) when he was four years old. During Miyoshi's childhood music lessons were often hindered by the political atmosphere of World War II--listening to or playing Western music was prohibited during the war-- but he still retained a strong interest in Western music during this time.

In 1951 Miyoshi enrolled in Tokyo University, majoring in French literature and simultaneously studied composition with Tomojiro Ikenouchi (b. 1906). Ikenouchi was the first Japanese student at the Paris Conservatory and became one of the most influential teachers in Japan. Miyoshi also studied at the Paris Conservatory, with French composer and violinist Raymond Gallois-Montbrun, the winner of the 1944 Prix de Rome, and with Henri Challan. Schooled in the French style, Miyoshi returned home to Tokyo, graduated with a degree in French literature, and began searching for his own musical style.

Miyoshi was influenced by Henri Dutilleux and his use of transformation of motives. This led him to his own individual technique of motive transformation, which at times evokes the incremental rhythms of Japanese traditional music.<sup>52</sup> In the 1960s and 1970s Miyoshi experimented with avant-garde compositional techniques, as seen in his set of piano preludes entitled *Chaînes* (1973). He has used graphic notation, atonality, and unusual performance instruction as seen in his trilogy for chorus and orchestra, *Requiem* (1972), *Psaume* (1979), and *Kyomon* (1984). In these works, Miyoshi combined these modernistic elements with Japanese children's songs. In Miyoshi's opinion, after the 1970s his musical direction drifted away from technically extreme and experimental writing, partly toward a "neo-renaissance" or a "reflection of humanity."<sup>53</sup> Miyoshi believes he finally established his own musical style in 1980 when he wrote *En Vers* for the piano, a required piece for the Tokyo International Music Competition. When foreign

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<sup>52</sup>Yoko Narazaki, "Akira Miyoshi," Grove Music Online, Oxford University Press, 2007-10, [http://www.oxfordmusiconline.com.proxyum.researchport.umd.edu/subscriber/article/grove/music/18810?q=akira+miyoshi&search=quick&pos=1&\\_start=1#firsthit](http://www.oxfordmusiconline.com.proxyum.researchport.umd.edu/subscriber/article/grove/music/18810?q=akira+miyoshi&search=quick&pos=1&_start=1#firsthit) (accessed September 30, 2010).

<sup>53</sup>Naomi Noro Brown, "Akira Miyoshi's Didactic Works for Solo Piano" (DMA diss., Louisiana State University and Agricultural and Mechanical College, 1994), 11.

pianists' interpretations of the work were more convincing than the Japanese pianists', he felt that his music expressed the universal quality for which he had been searching.

The album *A Diary of the Sea* represented in this recording project expresses this universal appeal. Written in 1982, it is one of several works Miyoshi wrote for didactic purposes because of the limited availability of pedagogical resources in Japan. The preparatory school of the first Japanese conservatory (Toho Gaku University), a progressive leader in music education, became interested in pedagogical material by Japanese composers and felt it important for students to include Japanese contemporary piano music in addition to standard Classical and Romantic repertoire at an early age. Because of this, Miyoshi wrote additional didactic works such as *Etudes en forme de Sonate*, the suite *In Such Time*, and the album *Forest Echoes*. Although it is relatively unknown in other countries, this music has been used extensively in Japan.

Miyoshi's commitment to music education in Japan led him to write his own piano method book which was published in 1997. The *Miyoshi Piano Method* has recently been compared to the *Faber Piano Adventures* piano method, a top seller in the United States.<sup>54</sup>

#### *A Diary of the Sea*

Four of the 28 pieces in the album *A Diary of the Sea* are presented in this dissertation. They are attractive works with descriptive titles referring to images of the sea: "Arabesque of Waves," "The Keyboard Sunken," "Good Night, Sunset," and "Waves and the Evening Moon." Each piece is only two or three pages long. Unlike

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<sup>54</sup> Hayase Takako, "A Comparison of Akira Miyoshi's 'Miyoshi Piano Method' with Nancy and Randall Faber's 'Piano Adventures' based on Royal American Conservatory Examination, DMA diss., University of Oklahoma, 2004.

many short didactic works that are cast in a simple ABA or AB form, these pieces show a more through-composed form and demonstrate Miyoshi's use of motive transformation. He begins with a motive and plays with it throughout, using harmonic coloring and textural alterations.

*Arabesque of Waves* is the liveliest piece of the set, containing a climactic middle section beginning in the third measure of Figure 41 below, which demands the most technically from the pianist.

Figure 41. *Arabesque of Waves*, Measures 31-42.

Moreover, the left hand needs to demonstrate a rhythmic independence throughout. Harmonically the piece is tonal, with splashes of color added through use of chromaticism and the whole tone scale.

*The Keyboard Sunken* is set in E minor and has melancholy undertones.

Didactically, it emphasizes the use of two-note slurs in both hands and the musical sensitivity needed to play them. The piece slips away with images of a sinking keyboard.

*Goodnight, Sunset* is more innocent and sweet in character, with a simple single note melody highlighting a student's ability to sing an exposed phrase. *Waves and the Evening Moon*, the slowest of the set, contains a yearning nocturnal quality. For a developing pianist, its difficulty lies in the left hand scale passages that ascend and descend the keyboard as illustrated in measures 6-10 below.

Figure 42. *Waves and the Evening Moon*, Measures 6-10.



Control, evenness, and subtle shaping of the left hand make this piece effective.

The piece dies away, ending with the sense of questions still unanswered.

### **What This Work Contributes to the Dissertation**

These delicious descriptive pieces paint pictures and conjure up what Miyoshi says are “my favorite images from the sea.” Their contribution to the piano repertoire contrasts with the other pieces in this dissertation because they are easier and shorter.

Their innocent, childlike qualities offer an emotional change of pace from a rather virtuosic and intensely charged program.

Though written by a Japanese composer, these pieces hardly resemble traditional Japanese music. Rather, more importantly, they represent a contemporary movement in Japan to promote Western and contemporary music that Miyoshi has been involved in for most of his life.

Not only has Miyoshi dedicated his time to promoting Western contemporary music, but he has also enhanced the music education system in Japan. These pieces represent a part of the piano repertoire that is desperately needed today: intermediate didactic material that is recent, attractive, and motivational while still able to teach traditional piano technique.

Though written for children, these pieces still require musical sensitivity, control of touch, and mature musical sense. They offer a quiet repose on the concert stage.

### **Oswaldo Golijov**

Born on December 5, 1960, Oswaldo Golijov grew up in an Eastern European Jewish household in La Plata, Argentina. He was born to a Romanian mother who taught piano and a physician father, and was raised surrounded by classical chamber music, Jewish liturgical and *klezmer* music, and the new tangos of Astor Piazzolla. After studying piano at the local conservatory and composition with Gerardo Gandini, he moved to Israel in 1983, where he studied with Mark Kopytman at the Jerusalem Rubin Academy and immersed himself in the colliding musical traditions of that city. After moving to the United States in 1986, Golijov earned his Ph.D. at the University of



Pennsylvania, where he studied with George Crumb, and served as a fellow at Tanglewood, studying with Oliver Knussen.

In 2000, the premiere of his *St. Mark Passion* took the music world by storm and placed Golijov on the map as a composer. *Levante*, his composition recorded for this dissertation, is a transcription from this monumental work. The Passion was commissioned by Helmuth Rilling for the European Music Festival to commemorate the 250<sup>th</sup> anniversary of J.S. Bach's death. It featured the *Schola Cantorum de Caracas* with the *Orquesta La Pasion* conducted by Maria Guinand. When initially asked to write a Passion for the Bach commemoration Golijov declined, wondering why a Jew would write about something he does not believe in. However, he reconsidered after some thought because, although he is Jewish, he grew up in a culture that was primarily Christian, and he realized that in writing a Passion he would better understand his own culture. Golijov explains this beautifully when he says:

I want to record—like Rembrandt recorded the Jews, I want to record the Christians, simply that. For instance, my great grandmother had a picture of *Jeremiah Lamenting the Fall of Jerusalem* by Rembrandt—it's the greatest Jewish picture ever, and he was not a Jew, but he lived amongst them—I cannot aspire to be Rembrandt but if at least one section of the Passion has the truth about Christianity that Rembrandt's paintings have about Judaism, I'll be all right—that's enough.<sup>55</sup>

Although the piece was commissioned to celebrate the anniversary of Bach's death, it is a far cry from a Passion of Bach. Music journalist Aaron Retica tries to explain the eclectic style of the *Passion* thus:

The performance cycles through 34 pieces that draw from samba, Steve Reich-like instrumental incantation, bossa nova, Gregorian Chant, rhumba, son,[?] the Russophile wedding music of Stravinsky, guajira, flamenco, tango, the wailing

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<sup>55</sup> Articomm, "Osvaldo Golijov," <http://www.osvaldogolijov.com/wd1.htm> (accessed September 12, 2010).

chords and melismas characteristic of Golijov's own Klezmer and Yiddish-inflected earlier works, and at last a touch of Bach.<sup>56</sup>

The Hänssler Classics CD of the premiere of this work received Grammy nominations and Latin Grammy nominations in 2002. It continues to be performed across the globe, most recently at the Los Angeles Philharmonic's Disney Hall in April 2010, immediately followed by an additional CD recording and DVD released by Deutsche Grammophon.

Golijov's success has not ended with the work of his *Passion*. He has gone on to receive numerous commissions from major ensembles and institutions in the United States and Europe. He is the recipient of many awards, among them the Vilcek Award, which recognizes foreign-born artists who contribute greatly to the arts in the United States. Golijov is the first musician to receive this award. He has served as composer-in-residence for numerous festivals, and in March 2010 he gave his final concerts with the Chicago Symphony as co-composer-in-residence together with Marc-Antony Turnage. Golijov is a Loyola Professor of Music at the College of the Holy Cross in Worcester, Massachusetts, where he has taught since 1991.

*Levante: Fantasy on a Chorus from St. Mark's Passion*

The work recorded for this dissertation, *Levante: Fantasy on a Chorus from La Pasión Según San Marcos*, was commissioned by pianist Veronica Jochum, daughter of eminent conductor Eugen Jochum (1902-87) and professor at the New England Conservatory, to be performed at a birthday celebration for her father in Europe. Jochum related how the commission came about to journalist Robyn Young from WBUR's radio

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<sup>56</sup> Aaron Reitca, "Mixing It Up: The Passion of Osvaldo Golijov," *Andante.com* (October 2002): <http://www.osvaldogolijov.com/npd1.htm> (accessed September 22, 2010).

show *Here and Now* (October 13, 2004) during a rehearsal at her home with the composer himself. Upon hearing the Passion on the radio in 2002, she asked Golijov to arrange something from it for solo piano. Golijov graciously acquiesced, but missed the deadline because past experiences with the piano had intimidated him when it came to writing for the instrument. However, with constant encouragement from Jochum and the help of tango pianist Octavio Brunetti, Golijov completed the solo work. The world premiere successfully took place during Jochum's faculty recital at the New England Conservatory on October 17, 2004. Music critic Richard Dyer of the *Boston Globe* in a review of the premiere described it as "a virtuoso fantasy on a chorus from his path-breaking "St. Mark Passion," "Levante" — the title comes from a kind of wind from the East — is a workout, rhythmically complex and charged with energy and color."<sup>57</sup>

The piece is full of popular Latin rhythms whose origins are from the *Son Cubano*<sup>58</sup> and the *Milonga Surena*, a musical genre from southern Argentina that served as an important link in the creation of tango music.<sup>59</sup> *Levante* was arranged from the eleventh piece of the Passion, the story of Judas betraying Christ entitled "El Cordero Pascualand" (The Paschal Lamb), and alternates between soloist and chorus. There are two main themes, one representing the soloist introduced in the opening of the work, as seen in Figure 43, and the other, the chorus, beginning in the fifth measure of Figure 44.

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<sup>57</sup> Richard Dyer, "Review of Levante," *Boston Globe*, 2004, <http://www.osvaldogolijov.com/wd41r.htm> (accessed September 22, 2010).

<sup>58</sup> The *Son cubano* originated in Cuba and became popular in the 1930s. It combines the structure and elements of Spanish canción and the Spanish guitar with African rhythms and percussion instruments of Bantu and Arará.

<sup>59</sup> Email message to the author from Octavio Brunetti, October 1, 2010.

Figure 43. *Levante*, Measures 1-9.

Figure 43 shows the first nine measures of the piece *Levante*. The tempo is marked as quarter note = 104. The score is in 3/4 time and consists of two staves. The first staff (treble clef) begins with a *pp, legatissimo* marking. The second staff (bass clef) has a *p* marking at measure 5. The piece concludes with a *mf* marking and the instruction *non legato*.

Figure 44. *Levante*, Measures 29-36.

Figure 44 shows measures 29-36 of *Levante*. The score is in 3/4 time and consists of two staves. Measure 29 is marked with a *f* dynamic. Measure 30 features a triplet of eighth notes in the right hand. Measure 31 has a *mf* dynamic. Measure 32 includes the instruction *Lh. stacc.* (Left Hand staccato). Measure 34 is marked with a *mf* dynamic. The piece ends with a *mf* dynamic.

In addition to the variations of the two main themes, a middle section highlights a playful scat-like melody and a tuneful chordal section that returns climactically to the main tune. The highlight of the piece occurs when an extended trill in the upper register of the piano accompanies a rambling left-hand scat that eventually plays the opening tune. Beginning in the third measure of Figure 45 below, the tune enters, but this time it is played with only one hand.

Figure 45. *Levante*, Measures 173-182.

The image displays a musical score for the piece *Levante*, specifically measures 173 through 182. The score is presented in three systems. The first system, measures 173-176, begins with a treble clef and a bass clef. The second system, measures 177-181, continues the piece with a treble clef and a bass clef. The third system, measure 182, is a short concluding phrase. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'mf'.

This work is a perfect encore piece.

### What This Work Contributes to the Dissertation

*Levante* is one of only two solo piano works written to date by Golijov. Although Golijov admits that he is intimidated to write for the solo piano, pianists can only hope that he will produce more pieces for piano in the future. Until then, *Levante* demonstrates an aspect of piano music being written today first, because it shows how composers are drawing upon popular music to express their “art music” with successful results. Second,

it adds diversity in that it expresses Latin culture, and third, it allows pianists to connect to one of the monumental pieces that has been written thus far in the twenty-first century.

### **Considerations for the Performer**

The most difficult aspect of this piece lies in its rhythms and the exactness with which the pianist must subdivide the beats to hear not only the notes, but more importantly the rests. With only two hands, the pianist must represent a percussion section while keeping complex dance rhythms consistent with a rhythmic melody. If done correctly, the piece remains rhythmically charged and full of energy with surprising splashes of color and virtuosic excitement.

## CHAPTER 3

### CONCLUSION

The last three decades of the twentieth century and the first decade of the twenty-first up to the present have often been referred to as the “postmodern era”. During this time, composers seem to have largely turned away from the serial writing of their predecessors that had caused such a wide gap of understanding between audiences and composers, and have been searching for ways to reconnect with their listeners. One of the most effective ways composers are doing this is to return to tonality, but to use it in nontraditional ways. All of the works in this dissertation use some form of tonality to one extent or another, whether traditional harmonic progressions, tonal centers, expanded tonality, atonality, bi-tonality, or pandiatonicism. In so doing, the pieces are accessible to the listener’s ear, and yet sound modern and original. In fact, a composer’s breaking with harmonic traditions is not something new, but has been explored throughout the history of music. Because both the most orderly and chaotic boundaries of music seem to already have been exhausted, modern composers have a full spectrum of compositional techniques and harmonic options from which to choose. The chief problem seems to be how to use the wealth of pre-existing ideas to create an original work of art.

Besides composers writing more tonal works, this recording project shows how they are drawing upon other elements to reach their audiences. Liebermann uses popular romantic rhetoric, Rzewski uses folk songs, and Golijov uses street music of the Son

cubano. Jazz, blues, ragtime, and tango elements are incorporated into the music of Danielpour, Rzewski, Kapustin, and Adler, and many composers use programmatic and extramusical sources for communicating with listeners.

Many of the composers in this dissertation began their careers as pianists and have comprehensive personal knowledge of idiomatic writing for the piano. Their piano music is satisfying for pianists to learn because the writing is kinesthetically pleasing, and full of intuitive pianistic gestures. For many of these composer/pianists, their dual careers have been helpful in getting their compositions to the public. Rzewski, Zaimont, and Kapustin succeeded in initiating the circulation of their own music by either performing or recording their own works. Other composers who choose not to play their own music due to time constraints or for other unknown reasons must find someone else to showcase their music. When this special connection between pianist and composer is made, it can prove to be most beneficial. For example, Carl Vine found pianist Michael Harvey, who felt a certain chemistry with Vine's music that spoke his own pianistic language. Harvey's ability to place Vine's music successfully in high profile situations, and to continue asking him to write more has enhanced Vine's fame as a composer and piqued other pianists' interest in his music.

Today many composers find a pianist to premiere their work, but often after the premiere many of these pieces, even when well-received, can slip back into obscurity if pianists do not continue to play them or tell others about them. As pianists of today, we must feel a sense of obligation to our contemporaries to promote their piano music. If we do not, they may lose interest in writing for the piano.



If pianists would explore the music around them today, they would find that it contains elements of all music throughout history, viewed in hindsight and refracted through modern eyes. Previous training and skills acquired in past musical styles can only enhance a pianist's ability to understand and communicate the music of today. This recording project contributes a concise document of information about a varied sampling of effective contemporary works in the hope that more pianists and listeners will be excited about the music that is being created around them, and that the art of playing the piano will continue to move forward with the art of composition.

## APPENDIX A

## DISC ONE – TRACK LISTINGS

## Lowell Liebermann: Gargoyles, Op. 29

- |   |      |
|---|------|
| 1. Presto                               | 1:51 |
| 2. Adagio semplice, ma con molto rubato | 3:02 |
| 3. Allegro moderato                     | 2:32 |
| 4. Presto feroce                        | 2:50 |

## Richard Danielpour: The Enchanted Garden

- |                         |      |
|-------------------------|------|
| 5. Promenade            | 4:53 |
| 6. Mardi Gras           | 3:59 |
| 7. Childhood Memory     | 3:27 |
| 8. From the Underground | 3:34 |
| 9. Night                | 6:58 |

## Frederic Rzewski

- |                                     |       |
|-------------------------------------|-------|
| 10. The Winnsboro Cotton Mill Blues | 10:40 |
|-------------------------------------|-------|

## Judith Zaimont

- |                                |      |
|--------------------------------|------|
| 11. Nocturne: La fin de siècle | 7:02 |
|--------------------------------|------|

## Samule Adler: The Road to Terpsichore

- |   |      |
|---|------|
| 12. Fast and Wild                               | 1:31 |
| 13. Free, quite relaxed, but stately            | 4:12 |
| 14. Like a waltz                                | 1:18 |
| 15. Like a Tango, with verve, and very rhythmic | 1:43 |
| 16. Like a Tarantella, fast and furious         | 1:59 |

## DISK TWO – TRACK LISTINGS

## Carl Vine: Piano Sonata No. 1

- |                      |      |
|----------------------|------|
| 1. Slow              | 8:26 |
| 2. Leggiero e legato | 8:56 |

## Nikolai Kapustin

- |                       |      |
|-----------------------|------|
| 3. Variations, Op. 41 | 7:17 |
|-----------------------|------|

Akira Miyoshi: Four Pieces from *A Diary of the Sea*

- |                               |      |
|-------------------------------|------|
| 4. Arabesque of Waves         | 1:39 |
| 5. Keyboard Sunken            | 1:32 |
| 6. Good Night, Sunset         | 1:24 |
| 7. Waves and the Evening Moon | 2:36 |

## Osvaldo Golijov

- |  |      |
|--|------|
| 8. Levante: Fantasy on a Chorus from<br>La Pasión Según San Marcos | 4:32 |
|--|------|

## Carl Vine: Piano Concerto

- |                  |       |
|------------------|-------|
| 9. Movement I    | 6:43  |
| 10. Movement II  | 7:54  |
| 11. Movement III | 10:07 |

## APPENDIX B

### THE PIANO WORKS OF THE SELECTED COMPOSERS

#### **Lowell Liebermann**

Album for the Young, Op. 43 (1993)  
Concerto No. 1 for Piano and Orchestra, Op. 12 (1983)  
Concerto No. 2 for Piano and Orchestra, Op. 26 (1992)  
Concerto No. 3 for Piano and Orchestra, Op. 95 (2006)  
Daydream and Nightmare for Two Pianos, Eight Hands, Op. 94 (2005)  
Evening Prayer and Dream from 'Hansel und Gretel,' Op. 37 (1992)  
Four Apparitions, Op. 17 (1985)  
Gargoyles, Op. 29 (1989)  
11 Nocturnes (1986-2010)  
Piano Sonata No. 1, Op.1 (1977)  
Piano Sonata No. 2, Op. 10 (1983)  
Piano Sonata No. 3, Op. 82 (2002)  
Three Impromptus, Op. 68 (2000)  
Three Lullabies for Two Pianos, Op. 76 (2001)  
Three Songs of Robert Franz, Op. 91 (2005)  
Variations on America by Charles Ives, transcription for piano solo, Op. 96 (2006)  
Variations on a Theme by Mozart for Two Pianos, Op. 42 (1993)  
Variations on a Theme by Anton Bruckner, Op. 19 (1986)  
Variations on a Theme of Schubert, Op. 100 (2007)

#### **Richard Danielpour**

Psalms (1985)  
Sonata (1986)  
Metamorphosis (Piano Concerto No. 1) (1990)  
The Enchanted Garden (Book I) (1992)  
Piano Concerto No. 2 (1993)  
Piano Concerto No. 3 ("Zodiac Variations") (2002)  
Elegy (2003)  
Three Preludes (2003)  
Piano Fantasy ("Wenn Ich Einmal Soll Scheiden") (2008)  
The Enchanted Garden (Book II) (2009)  
Mirrors (Piano Concerto No. 4) (2009)

**Frederic Rzewski**

Preludes (1957)  
 Poem (1959)  
 Sonata for Two Pianos (1960)  
 Study I (1960)  
 Study II (Dreams) (1961)  
 Falling Music for Amp, Piano and Tape (1971)  
 Variations on No Place to Go But Around (1974)  
 The People United Will Never Be Defeated! (1975)  
 Four Pieces (1977)  
 The North American Ballads (1978-79)  
 Squares (1979)  
 Winnsboro Cotton Mill Blues for Two Pianos (1980)  
 A Machine for Two Pianos (1984)  
 Eggs (1986)  
 Steptangle (1986)  
 Mayn Yingele (1988)  
 The Turtle and the Crane (1988)  
 Fantasy (1989)  
 Bumps (1990)  
 Ludes (1990-91)  
 Sonata (1991)  
 A Life (1992)  
 De Profundis (1992)  
 Andante con Moto, without a Theme by Beethoven (1992)  
 Fougues (1994)  
 The Road (1995-98)

**Judith Lang Zaimont**

American City – Portrait of New York (1958, revised 2010)  
 Scherzo (1969)  
 Toccata (1969)  
 A Calendar Set (1972-1978)  
 Snazzy Sonata for piano four-hands (1972)  
 Two Piano Rags: “Reflective Rag,” “Judy’s Rag” (1974)  
 Calendar Collection (1976)  
 Solitary Pipes (1977)  
 Nocturne: La Fin de Siècle (1978)  
 Stone (1981)  
 Black Velvet Waltz (1983)  
 Suite Impressions (1994)  
 Hesitation’ Rag (1998)  
 Sonata (1999)  
 Jupiter’s Moons (2000)  
 In My Lunchbox – Suite for Developing Pianists (2003)  
 Wizards (2003)

Serenade (2006)  
 Hitchin' – a travellin' groove (2007)  
 Concerto for Piano and Wind Orchestra 'Solar Traveller' (2009)  
 Keyboard Cousins: Suite for Young Pianists (in progress)

### **Samuel Adler**

Capriccio (1954)  
 Sonata breve (1963)  
 Canto VIII (1973)  
 Gradus, Books I-III (1979)  
 Sonatina (1979)  
 Thy Song Expands My Spirit (1980)  
 The Sense of Touch (1981)  
 Duo Sonata, 2 pianos (1983)  
 The Road to Terpsichore: A Suite of Dances (1988)  
 Four Portraits (2002)  
 Three Preludes (2006)  
 Concerto for Piano and Orchestra (1983)  
 Concerto No.2 for Piano and Orchestra (1997)  
 Concerto No.3 for Piano and Strings (2003)

### **Carl Vine**

Piano Sonata No. 1 (1990)  
 Five Bagatelles (1994)  
 Piano Concerto (1997)  
 Rash (for piano solo and CD accompaniment) (1997)  
 Piano Sonata No. 2 (1998)  
 Red Blues (1999)  
 The Anne Landa Preludes (2006)  
 Piano Sonata No. 3 (2007)  
 Sonata for Piano Four Hands (2009)

### **Nikolai Kapustin** (The dates of his compositions are not available)

10 Bagatelles, Op. 59  
 8 Concert Etudes, Op. 40  
 5 Etudes in Different Intervals, Op. 68  
 24 Preludes, Op. 53  
 24 Preludes and Fugues, Op. 82  
 Sonata No. 1, Op. 39  
 Sonata No. 2, Op. 54  
 Sonata No. 3, Op. 60  
 Sonata No. 4, Op. 60  
 Sonata No. 5, Op. 61  
 Sonata No. 6, Op. 62  
 Sonata No. 7, Op. 64  
 Sonata No. 8, Op. 77

Sonata No. 9, Op. 78  
Sonata No. 10, Op. 81  
Sonata No. 11 (Twickenham), Op. 101  
Sonata No. 12, Op. 102  
Sonatina, Op. 100  
Suite in the Old Style, Op. 28  
Toccatina, Op. 36  
Variations, Op. 41

Kapustin has composed at least 27 more opuses for the piano that are in preparation to be published.

### **Akira Miyoshi**

Piano Sonata (1958)  
Suite in Such Time (1960)  
Chânes Preludes pour Piano (1973)  
Forest Echoes (1978)  
En vers (1980)  
A Diary of the Sea (1981)  
Phénomène sonore (for two pianos) (1984)  
Cahier sonore for four-hand piano (1985)  
Phénomène sonore II for two pianos (1995)  
Pour le piano- mouvement circulaire et croisé (1998)

### **Oswaldo Golijov**

Levante (2004)  
ZZ's Dream (2008)

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