



CCM

GUEST ARTIST SERIES
PRESENTS

CARL VINE,
COMPOSER

*This concert is made possible through the generosity of the
Alexander Zemlinsky Prize for Composition Endowment*

Thursday, September 30, 2021
Robert J. Werner Recital Hall
7:30 p.m.

University of 
CINCINNATI | COLLEGE-CONSERVATORY
OF MUSIC

PROGRAM

Cafe Concertino (1984)

Carl Vine
(b.1954)

CCM Chamber Orchestra

Professor Kevin Michael Holzman, director and conductor

Jiyun Yi, flute

Citlalmina Toro, clarinet

Hyeongkeon Kim, piano

Kiran Rajamani, violin

Melissa Peraza, viola

Samantha Powell, cello

String Quartet No. 3 (1994)

Carl Vine

Beo String Quartet

Jason Neukom, violin

Andrew Giordano, violin

Sean Neukom, viola

Ryan Ash, cello

Piano Sonata No. 1 (1990)

Carl Vine

I.

II.

Jiao Sun, piano

String Quartet No. 6, "Child's Play" (2017)

Carl Vine

I. Play

II. Concentration

III. Friendship

IV. Sleep

V. Running

Beo String Quartet

Jason Neukom, violin

Andrew Giordano, violin

Sean Neukom, viola

Ryan Ash, cello

PROGRAM NOTES

Café Concertino revolves around a simple cycle of fifths. Although in a single movement, the work contains four distinct sections. The first interprets the series C-G-D-A-E-B as a C major tonality, and the following series (F#-C#-G#-D#-A#-E#) as an F# major tonality. The complementary series of [Eb-Bb-F-C-G-D] and [A-E-B-F#-C#-G#] give the remaining tonal centres of A and Eb major respectively. This approach to fifths and the consequent tritones (C-F#, Eb-A) continues through each section, with an emphasis on creating tonal ambiguity through chord inversion and octave doubling. The tonal "centre" of the second section is A, while in the third F# major and Eb minor are visited alternately. The final section is a recapitulation centring on the tritone and its derivation from the cycle of fifths.

Although overtly academic in structure, *Café Concertino* gleans much of its gestural material from chamber music of the last century, not always with due reverence.

Café Concertino was commissioned by the Australia Ensemble with assistance from the Music Board of the Australia Council. It was first performed by the Australia Ensemble at the Queen Elizabeth Hall, London, on the 16th November, 1984.

Carl Vine

String Quartet No. 3

This work is in the simplest version of sonata form - medium, slow, fast. The first movement largely uses the quartet as a single, large instrument. There are seldom more than two independent lines, but these are spread across the ensemble so that a single player rarely completes a single line. These passages are separated by heavy repeated rhythms supporting rhapsodic solos from the lead violin. The central movement focuses on monody in which each instrument in turn, excluding the lead violin, plays a melodic solo accompanied by simple moving chords. The work closes with a demonic *moto perpetuo* finale. Commissioned by and dedicated to the Smith Quartet (London), with financial assistance from the Brighton Arts Festival and the Performing Arts Board of the Australia Council.

Carl Vine

Piano Sonata No.1

Drawing on the lithe beauty and contrapuntal elegance of the Elliot Carter Piano Sonata (1946), the Piano Sonata by Carl Vine is a work characterised by intense rhythmic drive and building up layers of resonance. These layers are sometimes delicate and modal, achieving a 'pointed' polyphony by the use of complex cross-rhythm, at other times being granite-like in density, creating waves of sound which propel the music irresistibly towards its climax.

The scheme is similar to the Carter Sonata - two movements, with the slow section built into and defining the faster portions of the first movement. The second movement is based on a moto perpetuo which soon gives way to a chorale-like section, based on parallel fifths.

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


The work is dedicated to Michael Kieran Harvey and was commissioned by the Sydney Dance Company to accompany choreography by Graeme Murphy. The first dance performance of Piano Sonata was in the Drama Theatre of the Sydney Opera House in May, 1992.

The inaugural commissioners of this work, Mike and Frédérique Katz, wanted to help create music that uplifted, edified and elated. Blind optimism invariably palls, and the challenge was to find a more subtle solution.

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String Quartet No. 6

The playfulness of children is a perfect example of the unbridled exuberance natural to our physiology, and although it is often fuelled in the young by poor risk assessment, a sense of fun and limitless potential is innately available to us all. When children concentrate, at its best it is complete and unselfconscious, and an ideal template



for mental focus. The friendships that children make, similarly, are object lessons in openness and acceptance, and should remind us to continually re-evaluate the prejudice and bigotry with which our minds inevitably become cluttered.

Children have the chance to enjoy the most committed, uninterrupted deep sleep, and ageing bodies can but envy the restorative power available to creatures so close to the start of their lives. Finally, the intimate link between mind and body is rarely better exemplified than in the elation experienced when running - the sheer joy of wind and speed and feeling truly within one's self, and within the world.

String Quartet No. 6 was commissioned by Musica Viva Australia with support from Michael and Frédérique Katz, The Seattle Commissioning Club, and Carnegie Hall. The first performance was given by the Takács Quartet in Perth Concert Hall, Perth, Australia, on August 10, 2017.

Carl Vine



The ALEXANDER ZEMPLINSKY PRIZE for COMPOSITION

Mrs. Louise Zemlinsky endowed the Alexander Zemlinsky Prize for Composition at the University of Cincinnati in 1990 to promote the music of young composers from around the world. The fund is jointly administered by the University of Cincinnati through the Dean of the College-Conservatory of Music, the Alexander Zemlinsky Fund in Vienna, Austria and the Austrian Cultural Institute in New York City.

The Alexander Zemlinsky Prize for Composition serves three purposes: 1) To perpetuate the memory of Alexander Zemlinsky, 2) To discover new works for symphony orchestra that are truly original and have the power to communicate with and engage a broad audience, and 3) To promote and encourage young composers from around the world.

The fund has endowed two major prizes in new music composition. The first is an international competition and prize in orchestral music composition and the second is an international competition and prize in chamber music.

For each competition a respected international jury of composers is assembled to select a short list of five winners with the final selection of first second and third place winners made by a small committee including the Dean of the College-Conservatory of Music.

In 2019, the prestigious panel comprised of composers Carl Vine (Australia), Missy Mazzoli (USA), Iris ter Schiphorst (Austria) and Colin Matthews (UK) selected the Japanese/Dutch composer Aya Yoshida to create a new orchestral work for dance that will premiere at CCM in December 2021. The panel members were all invited for one-week residencies at CCM during which time, lessons, masterclasses, public lectures and a showcase recital of their music would be a feature of the residency.

Tonight's concert features the work of our jurist/composer from Australia, Carl Vine. Due to Covid restrictions Mr. Vine is unable to attend in person but will make some introductory remarks via pre-recorded videos for this concert.

Dr. Douglas Knehans, Norman Dinerstein Professor of Composition
Scholar, Director of the Alexander Zemlinsky Prize for Composition

BIOGRAPHY: CARL VINE (b. 1954)

Carl Vine AO is one of Australia's best known and often performed composers, with an impressive orchestral catalogue featuring eight symphonies and twelve concertos. His piano music is performed frequently around the world and recordings of his music on more than 60 CDs play regularly on Australian radio. He has an extensive range of chamber music alongside various work for film, television, dance and theatre. Although primarily a composer of modern art music, he has undertaken such diverse tasks as arranging the Australian National Anthem and writing music for the Closing Ceremony of the Olympic Games (Atlanta, 1996).

Born in Perth, he studied piano with Stephen Dornan and composition with John Exton at the University of Western Australia. Moving to Sydney in 1975, he worked as a freelance pianist and composer with a wide range of ensembles, theatre and dance companies over the following decades.

Amongst his most acclaimed scores are Piano Sonata (1990) and Poppy (1978) for the Sydney Dance Company and Choral Symphony (No.6, 1996) for the West Australian Symphony Orchestra. His first six symphonies are available on the ABC Classics double-CD set Carl Vine: The Complete Symphonies performed by the Sydney Symphony Orchestra. Much of his chamber music is available on three discs from Tall Poppies Records (TP013, TP120 and TP190).

From 2000 until 2019 Carl was Artistic Director of Musica Viva Australia, the world's largest chamber music entrepreneur. Within that role he was also Artistic Director of the Huntington Estate Music Festival from 2006, and of the Musica Viva Festival (Sydney) from 2008. Carl has been Senior Lecturer in Composition at the Sydney Conservatorium of Music since 2014. His recent compositions include Piano Sonata No 4, "The Enchanted Loom" (Symphony no 8) for the Melbourne Symphony Orchestra, "Implacable Gifts", a concerto for two pianos for the West Australian and Tasmanian Symphony Orchestras, and "Five Hallucinations" a trombone concerto for the Chicago and Sydney Symphony Orchestras. In 2014 Carl was appointed an Officer of The Order Of Australia (AO) in the Queen's Birthday Honours List. For more information visit carlvine.com.



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