## Point and Line to Plane

2006

for solo piano

Clifton Callender

## Point and Line to Plane

## Program notes—

The title comes from Kandinsky's text *Point and Line to Plane*, which analyzes non-representational visual art in terms of these fundamental geometric objects. In the same way that a painting by Kandinsky (such as the diagram below, taken from his text) arises through the combination of these visual elements, this solo piano piece is based on the extension and progressive interaction of very generic musical elements: trills, chords, and arpeggios that are clearly presented at the opening. Of course, color is also an important element in Kandinsky's work, expressed here by large harmonies loosely based on the upper partials of the harmonic series. *Point and Line to Plane* was premiered by Hui-Ting Yang.



## Point and Line to Plane









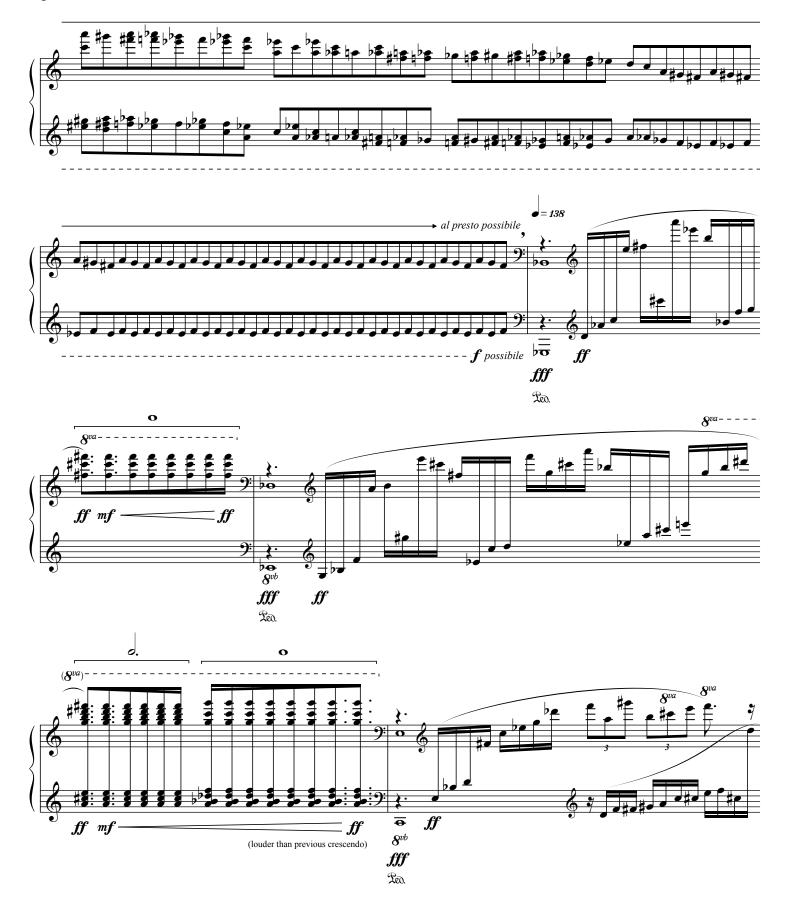




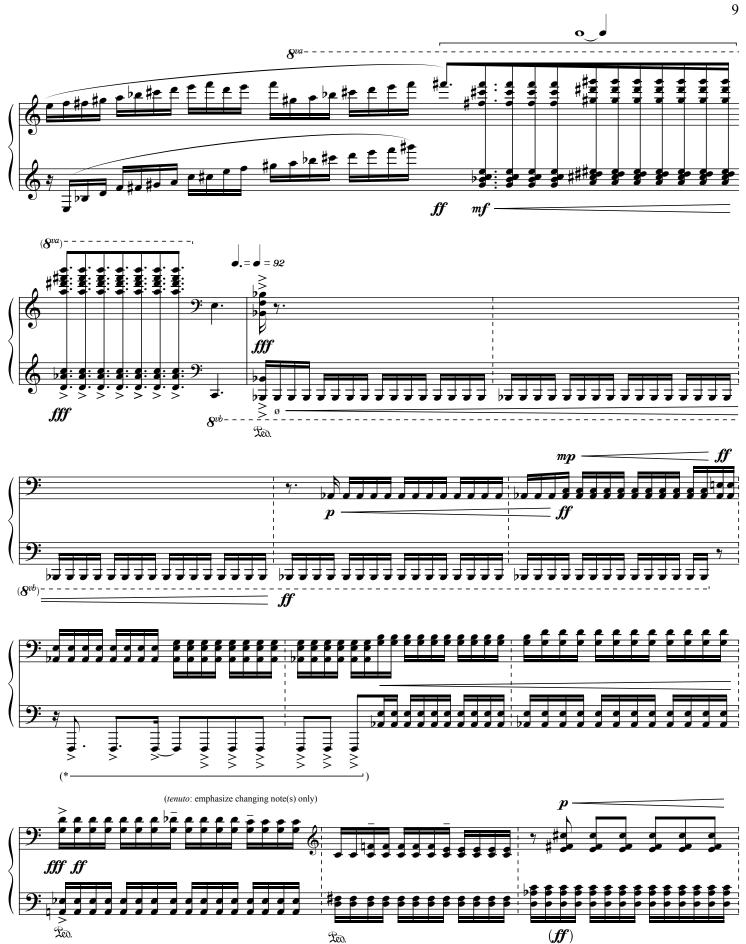




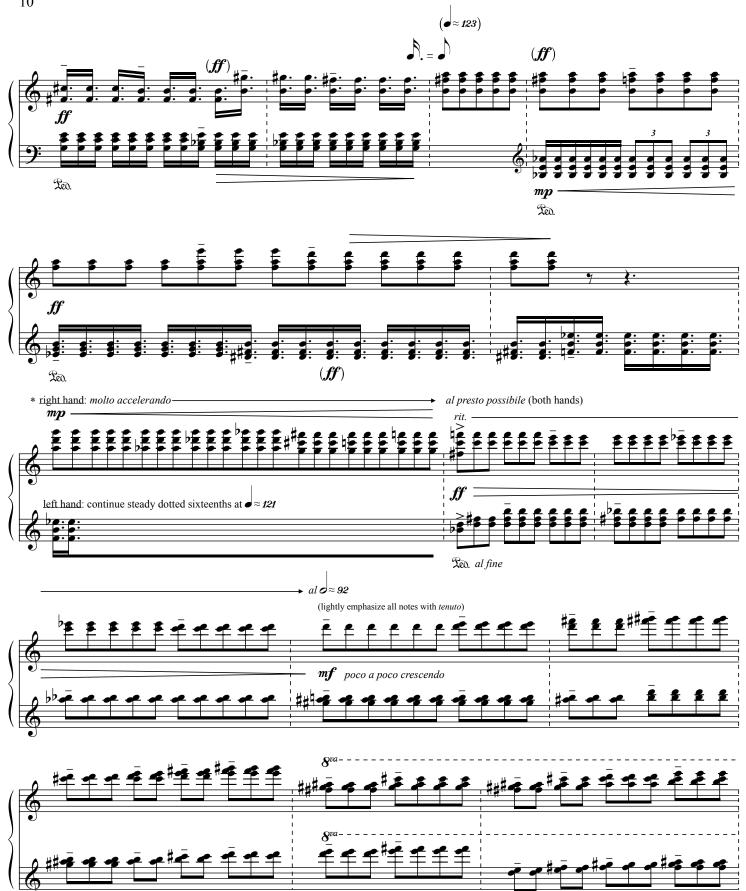




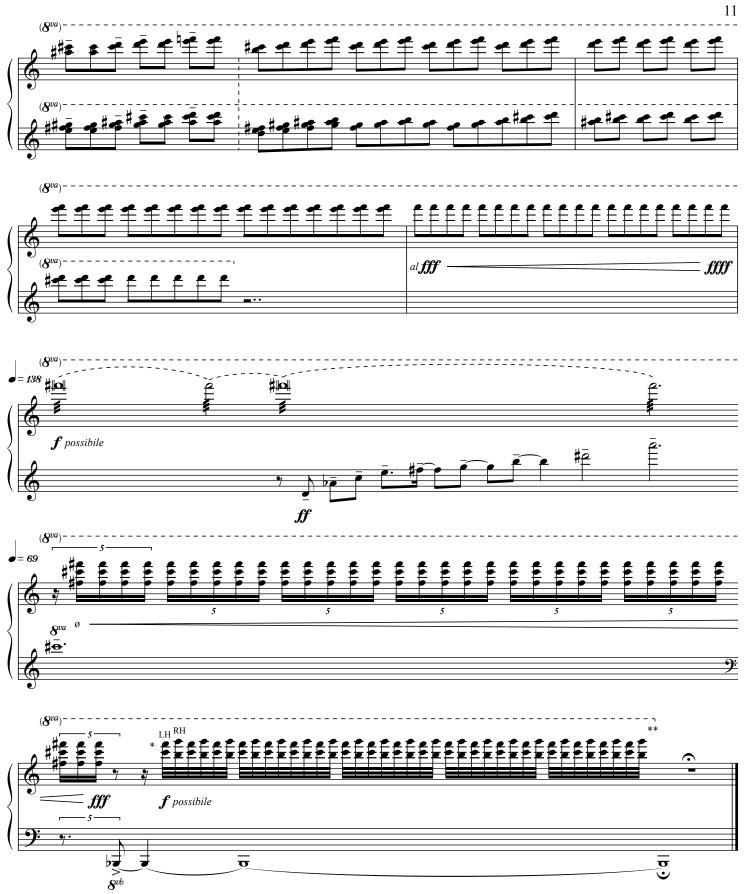




<sup>\*</sup> ad lib.  $\delta^{vb}$  if played on a Bosendorfer with additional bass keys.



<sup>\*</sup> Right hand accelerates independently of left hand, which maintains the constant pulse from the previous bar. Play as many dotted sixteenths in the left hand as necessary to complete the bar.



<sup>\*</sup> absolutely steady; no *ritardando*, no *diminuendo*\*\* stop abruptly, without accent