

JOY

An aerial photograph of a city skyline, likely New York City, with numerous skyscrapers and a body of water. A large, white, stylized graphic, resembling a musical staff or a series of connected loops, is overlaid on the image, partially obscuring the buildings. The overall color palette is a soft, hazy pink and purple.

Contemporary American Works
for Violin and Piano

Works By

JOHN CORIGLIANO

DAVID DZUBAY

ROBERT PATERSON

PAUL SANGREGORY

Linya Su, violin
Blair McMillen, piano

JOY Contemporary American Works for Violin and Piano

Linya Su, violin; Blair McMillen, piano

Sonata No. 1 for Violin and Piano (2003) – Robert Paterson

- 1 I. Adagio – allegro con uno trotto – adagio [6:50]
- 2 II. Schizando [5:04]
- 3 III. Largo [6:01]
- 4 IV. Allegro con moto [4:15]

Sonata for Violin and Piano (1967) – John Corigliano

- 5 I. Allegro [2:38]
- 6 II. Andantino [7:00]
- 7 III. Lento [6:04]
- 8 IV. Allegro [8:18]

9 Capriccio for Violin and Piano (1998) – David Dzubay [11:53]

Reverberation (1991) – Paul SanGregory

- 10 I. Reflectively [2:36]
- 11 II. Playfully [1:42]
- 12 III. Expressively [2:36]
- 13 IV. Energetically [1:58]

Total Time: 66:56

Producer: Robert Paterson

Executive Producer: Linya Su

Recording Engineer, Editing, Mixing and Mastering: Adam Abeshouse

Album Art: Frances Melhop

Graphic Design: Pat Burke

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Photo: Daniel D'Ottavio

Hello, dear listeners! Thank you for purchasing my CD, *Joy*. I am a violinist/music educator originally from Taipei, Taiwan, and currently make my home in New York City.

Can you guess where the cover photo was shot? It was taken from the top of the Empire State Building. For me, the Empire State Building has

always been one of the most meaningful icons of the American spirit. Through its ever-changing arrays of colored lights, symbolizing different groups and occasions, cultural diversity is celebrated. Located in the heart of New York City, the building holds a meaning that is at once local and global. It says: Your presence and that of all the other humans of New York make the city an inviting place for everyone—you are celebrated. This magnificent structure declares to the world that regardless of who you are and where you come from, you will always be welcomed. Somehow, I find this message profoundly inspiring and touching; it strikes a deep chord in me. This is why you don't see the Empire State Building in the photo; instead, we see the city from the building's crown. To me, the building serves as a spiritual backdrop for all that we do here, in our many endeavors and undertakings.

The view from the top of the Empire State Building is astonishing. From this vantage point, I can see the cycle of life all around me. I can observe the glories of the past and the present, side by side. I can recognize the hustle and bustle of the metropolis and the everyday struggles of men and women. Beyond all that, I can feel the tremendous energy of the traffic flowing through the streets, like blood coursing through the veins of my own body. It is the powerful synergy of all these perceptions that makes this view a vital one—the epitome of New York. On the surface level, the city is filled with verve and strength, yet it is invested with a vast emotional spectrum. New York has countless personal stories to tell.

From my perspective, all the musical works contained in this album reflect the spirit of the Empire State Building. Whether you choose to catch the view from the top of the building or from the ground level, you are part of an energy that comes from something larger than yourself. Even though each work is a unique representation of the individual composer's artistic voice, the pieces themselves share some distinctive qualities. Each one is characterized by vitality, diversity, positivity, and is unquestionably colorful.

Standing on top of the Empire State Building where cultural rivers come to a confluence, I take the utmost pleasure in presenting this album to you: *Joy: Contemporary American Works for Violin and Piano*. After all, music-making has always been a joyful, spiritually uplifting experience for me. I sincerely hope this album might illuminate a spirit in you and convey as much joy to you as it has brought to me. My very best wishes to you all!

With love from New York City,
Linya Su

PROGRAM NOTES

Sonata No. 1 for Violin and Piano (2003) – Robert Paterson

The first movement, *Adagio – allegro con uno trotto – adagio*, begins and ends in a somewhat Romantic style, but with a twist: the end of the movement sounds like a record scratch, evoking what you might hear on a vinyl LP. I became fascinated with the sound of record scratches when I noticed them in many commercials. Although vinyl is making a comeback, the scratch sound is a kind of anachronism, and DJs often exploit the sound effect of something stopping abruptly. The imaginary title of the second movement, *Schizando* (derived from ‘schizophrenia’), is a word I invented to describe a musical style characterized by fast, startling changes. This movement also reveals my obsession with sequences; in it, chord patterns decay by gradually becoming more dissonant as they progress. These sequential series alternate with “siesta daydream” sections, akin to channel surfing with a remote control. When I wrote this movement I was on a two-month road tour with my wife Victoria, a violinist, and traveling to a different hotel every week probably influenced my writing. We were never in the same place for very long and many of the hotels blurred together. Our lives had a certain amount of monotony. I started craving drama, particularly in the music I listened to, and this probably spilled over into how I approached this movement. The third movement, *Largo* is slow and broad and inspired by the phrase “the weight of the past.” There are time markers that delineate certain sections, reminiscent of a ticking clock. A number of works influenced this movement, including later compositions of Arvo Pärt and the slow movements of some of Beethoven’s sonatas. I was also pre-occupied with wanting to write music that contained mostly “open” notes—half notes, whole notes, and double whole notes. My main influences for the last movement, *Allegro con moto*, are the early formal ideas of Igor Stravinsky, folk-style fiddle playing, and jazz. There are a few false starts when piano chords come crashing down and a few somewhat humorous sections. Themes from the previous three movements reappear in this movement.

As with many of my earlier works, my goal was to create a four-movement work in which all of the movements are strongly contrasting. By embracing a variety of compositional tools and styles, I hope each movement will elicit a distinctive emotional response. – *Robert Paterson*

Sonata for Violin and Piano (1967) – John Corigliano

Corigliano’s four-movement *Sonata for Violin and Piano*, originally titled *Duo*, was written in 1963, and won the 1964 Spoleto Festival Competition, generating some of the composer’s earliest acclaim. The work was first performed in Spoleto, Italy, by violinist Yoko Matsuda and pianist Charles Wadsworth.

From a very early age, Corigliano was immersed in the sounds and sensations of virtuoso violin and piano playing. His father, the renowned violinist John Corigliano, Sr., served as the concertmaster of the New York Philharmonic for 23 years and his mother, Rose Buzen, was an accomplished pianist. The composer’s characteristically brilliant and highly idiomatic violin writing is evident in this work, which has been widely performed since its premiere.

The *Allegro* opens with declamatory statements from the two instruments and sweeps into fractured dance-like motifs. Energized by the surprise of constantly varying meters, leaping intervals, and sinuous scale passages, the movement evokes a wry and elegant sense of humor. *Andantino* is a kind of vocalise for the violin. The composer builds the movement around a reiterating melodic gesture that he uses to highlight the tonal qualities of the instrument’s extremes. The dramatic and evocative *Lento* offers each performer the opportunity to shine in unaccompanied passages. The violin cadenza, which crowns the movement, is marked by a full-throated, passionate intensity that makes tonality seem irrelevant. The finale, *Allegro*, is a rollicking *moto perpetuo*, in the great tradition of virtuoso violin music—a dazzling romp that brings the *Sonata for Violin and Piano*, after traversing a huge range of emotions, to its joyous conclusion.

Like so much of the twentieth-century repertoire that we consider to be quintessentially “American” in sound, the *Sonata for Violin and Piano* would appear to draw from the vocabulary and forms of the canonic works that precede it, with hints of Poulenc’s and Paganini’s figurations, Berg’s plangent violin writing, Stravinsky’s rhythmic energy, and Ives’ dissonances. But like all great composers, Corigliano writes with a voice that is uniquely his own and he also creates a powerful vehicle for the individual expression of the performers. What emerges here from his interpretation of the classical four-movement sonata tradition is a masterpiece that stretches every boundary of the form. – *Sato Moughalian*

**Capriccio (1998) for violin and piano;
newly edited in February, 2006 – David Dzubay**

Capriccio was composed for violinist Corey Cerovsek, whom I met in a music history class in 1986 and shared involvement with in an orchestral program Indiana University took to Paris in 1989 – he playing a concerto and my *Siren Song* being performed. It took another nine years, but I finally wrote *Capriccio*, which he premiered along with pianist Shigeo Neriki. Thankfully, the piece has been taken up by other talented duos, including Ben Sung & Jihye Chang, Maria Schleunig & Jo Boatright, and now in this wonderful recording by Linya Su and Blair McMillen.

My *Capriccio* has many of the standard attributes of other capriccios - contrasting textures and moods, unexpected chromatic twists, repeated sections, and a certain capricious flow. Alternating between three cadenzas and three allegros, *Capriccio* is built out of a rather simple and ubiquitous motive based on pitches derived from the letters in Corey Cerovsek’s name: C-D-E-C-E-D-B-E. Initially presented in the first cadenza (with some elaboration), the theme permeates all the other sections, thus the work is a loose set of variations. Despite all the chromatic twists and turns, I am going to still claim that *Capriccio* is in A minor. – *David Dzubay*

Reverberation (1995) – Paul SanGregory

Essentially, *Reverberation* is a short and simple suite for violin and piano. I composed it during my doctoral studies at Indiana University as way to sharpen certain “compositional pencils.” The focus of the piece was primarily on form and expression; it took the form of short movements and simple, direct communication. In keeping with these intentions, the musical materials are more often simply stated than expounded upon. Also, and especially in the piano part, repetition of short ideas is often used in lieu of chord progressions, some of which take on a quasi-echo effect. These short repetitions, and especially those appearing with diminuendo, are part of the reason why I call this piece *Reverberation*. Another reason is because the piano sometimes uses pedal to open up reverberating spaces in which the violin is then heard.

The first movement begins quietly and simply. I think of it as a slow prelude that builds to an emotional statement before returning to a quiet ending. The second is fast and playful. With the exception of a more sustained contrasting piano phrase, the repetitions of this movement are generally more like an energized syncopated rhythmic dialogue than echoes. The slow third movement returns to the lyricism of the first, but as an expressive and lonely-sounding violin solo. When the piano eventually enters, it uses repetition of simple ideas to open a large and empty reverberating space for the violin. Returning to a fast tempo, the fourth movement incorporates types of repetition that were used previously. Some are rambunctious rhythmic dialogues, while others have piano and violin both settling onto one repeated idea that fades as a series of echoes. Also, the reverberating spaces opened up by the piano here are grander than in previous movements. This effect leaves the violin with more space to romp energetically as it leads us through the movement to a decisive conclusion. – *Paul SanGregory*

Composer Biographies

John Corigliano (b. 1938)

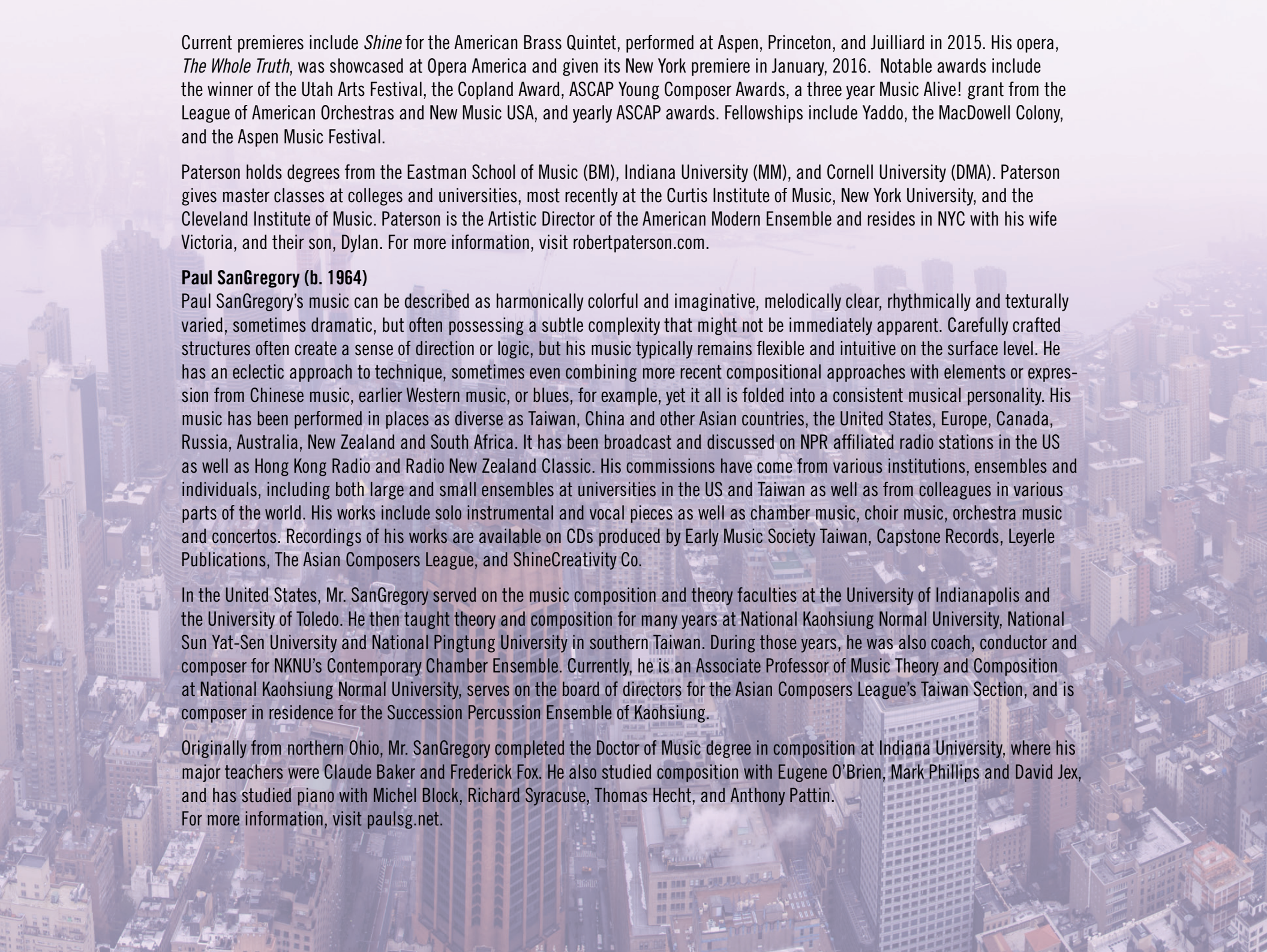
The American composer John Corigliano continues to add to one of the richest, most unusual, and most widely celebrated bodies of work any composer has created over the last forty years. Corigliano's numerous scores—including three symphonies and eight concerti among over one hundred chamber, vocal, choral, and orchestral works—have been performed and recorded by many of the most prominent orchestras, soloists, and chamber musicians in the world. Recent scores include *Conjurer* (2008), for percussion and string orchestra, commissioned for and introduced by Dame Evelyn Glennie; *Concerto for Violin and Orchestra: The Red Violin* (2005), developed from the themes of the score to the François Girard's film of the same name, which won Corigliano the Oscar in 1999; *Mr. Tambourine Man: Seven Poems of Bob Dylan* (2000) for orchestra and amplified soprano, the recording which won the Grammy for Best Contemporary Composition in 2008; *Symphony No. 3: Circus Maximus* (2004), scored simultaneously for wind orchestra and a multitude of wind ensembles; and *Symphony No. 2* (2001: Pulitzer Prize in Music.) Other important scores include *String Quartet* (1995: Grammy Award, Best Contemporary Composition); *Symphony No. 1* (1991: Grawemeyer and Grammy Awards); the opera *The Ghosts of Versailles* (Metropolitan Opera commission, 1991, International Classical Music Award 1992); and the *Clarinet Concerto* (1977.) One of the few living composers to have a string quartet named for him, Corigliano serves on the composition faculty at the Juilliard School of Music and holds the position of Distinguished Professor of Music at Lehman College, City University of New York, which has established a scholarship in his name. For the past fourteen years he and his partner, the composer-librettist Mark Adamo, have divided their time between Manhattan and Kent Cliffs, New York. More information is available at johncorigliano.com.

David Dzubay (b. 1964)

David Dzubay has received commissions from Meet the Composer, Chamber Music America, the National Endowment for the Arts, the US-Mexico Fund for Culture, and the Fromm and Barlow foundations, among others. Recent honors include Guggenheim, Bogliasco, MacDowell, Yaddo, Copland House, and Djerassi fellowships, a 2011 Arts and Letters Award from the American Academy of Arts and Letters, the 2010 Heckscher Prize the 2015 Sackler Prize and a 2015 Fromm Commission. His music has been performed by orchestras, ensembles and soloists in the U.S., Europe, Canada, Mexico, and Asia, and is published by Pro Nova Music and recorded on the Sony, Bridge, Centaur, Innova, Naxos, Crystal, Klavier, Gia, and First Edition labels. Currently chair of the Composition Department and Director of the New Music Ensemble at the Indiana University Jacobs School of Music in Bloomington, Dzubay also spent three years as Composer-Consultant to the Minnesota Orchestra and one year as Composer-in-Residence with the Green Bay Symphony. He joined the faculty of the Brevard Music Center in summer 2011. More information is available at pronovamusic.com.

Robert Paterson (b. 1970)

A 'modern day master' and often the 'highlight of the program' (The New York Times), Robert Paterson's music is praised for its elegance, wit, structural integrity, and a wonderful sense of color. Paterson was named The Composer of The Year from the Classical Recording Foundation with a performance and celebration at Carnegie's Weill Hall in 2011. His music has been on the Grammy® ballot yearly, and his works were named 'Best Music of 2012' on National Public Radio. His works have been played by the Louisville Orchestra, Minnesota Orchestra, American Composers Orchestra, Austin Symphony, Vermont Symphony, BargeMusic, the Albany Symphony Dogs of Desire, among others. Paterson's choral works were recorded by Musica Sacra and maestro Kent Tritle, with a world premiere performance at the Cathedral of St. John the Divine in New York City.



Current premieres include *Shine* for the American Brass Quintet, performed at Aspen, Princeton, and Juilliard in 2015. His opera, *The Whole Truth*, was showcased at Opera America and given its New York premiere in January, 2016. Notable awards include the winner of the Utah Arts Festival, the Copland Award, ASCAP Young Composer Awards, a three year Music Alive! grant from the League of American Orchestras and New Music USA, and yearly ASCAP awards. Fellowships include Yaddo, the MacDowell Colony, and the Aspen Music Festival.

Paterson holds degrees from the Eastman School of Music (BM), Indiana University (MM), and Cornell University (DMA). Paterson gives master classes at colleges and universities, most recently at the Curtis Institute of Music, New York University, and the Cleveland Institute of Music. Paterson is the Artistic Director of the American Modern Ensemble and resides in NYC with his wife Victoria, and their son, Dylan. For more information, visit robertpaterson.com.

Paul SanGregory (b. 1964)

Paul SanGregory's music can be described as harmonically colorful and imaginative, melodically clear, rhythmically and texturally varied, sometimes dramatic, but often possessing a subtle complexity that might not be immediately apparent. Carefully crafted structures often create a sense of direction or logic, but his music typically remains flexible and intuitive on the surface level. He has an eclectic approach to technique, sometimes even combining more recent compositional approaches with elements or expression from Chinese music, earlier Western music, or blues, for example, yet it all is folded into a consistent musical personality. His music has been performed in places as diverse as Taiwan, China and other Asian countries, the United States, Europe, Canada, Russia, Australia, New Zealand and South Africa. It has been broadcast and discussed on NPR affiliated radio stations in the US as well as Hong Kong Radio and Radio New Zealand Classic. His commissions have come from various institutions, ensembles and individuals, including both large and small ensembles at universities in the US and Taiwan as well as from colleagues in various parts of the world. His works include solo instrumental and vocal pieces as well as chamber music, choir music, orchestra music and concertos. Recordings of his works are available on CDs produced by Early Music Society Taiwan, Capstone Records, Leyerle Publications, The Asian Composers League, and ShineCreativity Co.

In the United States, Mr. SanGregory served on the music composition and theory faculties at the University of Indianapolis and the University of Toledo. He then taught theory and composition for many years at National Kaohsiung Normal University, National Sun Yat-Sen University and National Pingtung University in southern Taiwan. During those years, he was also coach, conductor and composer for NKNU's Contemporary Chamber Ensemble. Currently, he is an Associate Professor of Music Theory and Composition at National Kaohsiung Normal University, serves on the board of directors for the Asian Composers League's Taiwan Section, and is composer in residence for the Succession Percussion Ensemble of Kaohsiung.

Originally from northern Ohio, Mr. SanGregory completed the Doctor of Music degree in composition at Indiana University, where his major teachers were Claude Baker and Frederick Fox. He also studied composition with Eugene O'Brien, Mark Phillips and David Jex, and has studied piano with Michel Block, Richard Syracuse, Thomas Hecht, and Anthony Pattin.

For more information, visit paulsg.net.

Performer Biographies

Linya Su. Born in Taipei, Taiwan, Linya Su is an award-winning violinist who has won first prizes in numerous national music competitions in her native country. Shortly after making her concerto debut with the Taipei Symphony Orchestra at the age of 13, she was officially honored by the government of Taiwan as a gifted young musician of the year, and was granted extraordinary permission to come to the United States at a very young age to study with the world-renowned violin pedagogue, Raphael Bronstein.

As a chamber musician and recitalist, Linya Su has given performances in major concert venues including the Gasteig Kulturzentrum in Munich, National Music Concert Hall of Taiwan, Carnegie Hall, Alice Tully Hall, Lincoln Center, and Hong Kong Cultural Center. She has been featured on various media including WQXR New York, the Christian Radio Station “GoodNews 90.9FM” in Taipei, “Philharmonic Radio Taipei 99.7FM,” and on a television program in Manchester, Vermont in interviews highlighting her career, as well as musical performances. Her concerts have been critically acclaimed by the Taipei newspaper China Post, the Herald-Times in the United States, and by Hong Kong music critic, Mr. Chow Fan-Fu (周凡夫). In addition to her extensive performing experience, Su has been honored by the esteemed Chi-Mei Cultural Foundation for the Arts, the Corigliano Music Scholarship Award, the Chamber Music Society of Lincoln Center, the Freeman Foundation, the Golden Key International Honor Society, Pi Kappa Lambda national music honor society, Friends of Music Scholarship, Mary Jane Metcalfe Memorial Scholarship, and Mik Van Embden Nahm Memorial Scholarship.

Linya Su holds degrees from Indiana University (B.M., M.M.), Lehman College, CUNY (M.A.T.), and Teachers College, Columbia University (Ed.D.). As a violinist, music educator, and devotee of arts, cultures, nature, and humanities, she aspires to integrate these passions into every aspect of her life.

Blair McMillen has established himself as one of the most versatile and sought-after pianists today. He leads a multifarious musical life as soloist, chamber musician, conductor, and pedagogue. The New York Times has described him as “riveting,” “prodigiously accomplished and exciting,” and as one of the piano’s “brilliant stars.” Highlights from recent seasons include concertos with the St Paul Chamber Orchestra and the Albany Symphony, the Piston Concertino for Piano with the American Symphony in Carnegie Hall, and a 3-week solo tour of Brazil sponsored by the US State Department.

Comfortable in an immense variety of musical styles, McMillen has delved into music well beyond the traditional classical canon. His concerts often include medieval keyboard manuscripts next to improvisation-based music, and Classical/Romantic-era solo piano repertoire with music of today’s younger composers. He frequently collaborates with artists of other genres, and he commissions solo works that stretch the boundaries of the piano and the traditional recital format.

McMillen is pianist for the American Modern Ensemble, the six-piano “supergroup” Grand Band, and the Perspectives Ensemble, among others. He is also the co-director of the Rite of Summer Music Festival, an indie-classical concert series held on New York City’s Governors Island. Rite of Summer celebrated its sixth season in 2016 with several world premieres, as well as a performance of John Luther Adams’s epic “Inuksuit,” played by nearly 75 percussionists overlooking New York Harbor.

Blair McMillen holds degrees from Oberlin College, the Juilliard School, and the Manhattan School of Music. He lives in New York City, and has served on the music faculty at Bard College and Conservatory since 2005.

Special Thanks

First and foremost, I would like to express my deepest gratitude to my parents, Mr. Yi-Cheng Su and Mrs. Yu-Ching Lee Su. Thank you for your boundless love and long-standing support since the day I was born. Without you and my entire family, my life in music would not have been possible. I am immensely grateful to all of my principal violin teachers: Ms. Li-Shu Lee, Mr. Fu-Tong Wong, Mr. Cheng-Tu Su, Mr. Scott Homer, Mr. Raphael Bronstein, Ms. Ariana Bronne, Mr. Josef Gingold, Mr. Rostislav Dubinsky, and Ms. Nelli Shkolnikova. Thank you for your countless invaluable lessons. Your voices have helped form my musical existence and will continue to live on in me. Also, my heartfelt thanks go to all the composers involved in this recording project: John Corigliano, David Dzubay, Robert Paterson, and Paul SanGregory. With my deepest respect and admiration, I thank you so much for your enduring support and for reminding me what “musicking” is all about in its original sense. Your marvelous talents, musicianship, and artistic souls have continued to inspire me and enrich my musical life in the most enchanting way. Thank you for being you and for showing up in my life. Last but not least, I would like to extend my gratitude to my producer, Robert Paterson, and to Victoria Paterson; recording engineer, Adam Abeshouse; collaborative pianist, Blair McMillen; photographer/graphic designer: Frances Melhop; and editor, Sato Moughalian. Thank you for pouring your incredible talents, support, and professionalism into this project. Without you, this album would not have been possible. You are brilliant! Finally, with the greatest joy, I would like to dedicate this recording to God, to my fellow musicians, and to music lovers in the world. Thank you for being there!

Credits

Linya Su, Violin

Blair McMillen, Piano

Producer: Robert Paterson

Executive Producer: Linya Su

Recording Engineer, Editing, Mixing and Mastering: Adam Abeshouse

Recorded at Westchester Studios, October, 2015

Album Art: Frances Melhop

Package Design: Pat Burke