



初綻 EMERGING

Fan-Ya Lin



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From a young age, Fan-Ya Lin, who began formal piano study at age four, dreamed of becoming a concert pianist. Fan-Ya was born in Taipei, Taiwan, and attended Dun-Hua Elementary School, where she studied with Shu-Fen Zheng and Mei-Fu Chen. She also attended the Junior High Division of the Affiliated Senior High School of National Taiwan Normal University (where she studied with Qing-Wen Tu) and the Affiliated Senior High School of National Taiwan Normal University (where she studied with Ru-Lin Lai). In 2008, Fan-Ya declined admissions offers from internationally renowned music conservatories, including the Juilliard School, and enrolled at Weber State University to study with Dr. Yu-Jane Yang, the Director of Keyboard Studies. Fan-Ya is the current recipient of the Edna Ione Hall Scholarship and the prestigious Presser Scholarship Award.

Fan-Ya has been selected as a top prize winner in numerous piano competitions. She was named the first-place winner in the 2009 Utah Music Teacher Association Concerto Competition, the 2009 Snowy Range

Piano Competition, the 2009 Music Teachers National Association State Competition in Utah, the 2010 Music Teachers National Association Southwest Division Competition, the 2010 Music Teachers National Association Steinway Young Artists National Piano Competition, the 2011 Aurora Symphony Orchestra Young Artist Concerto Competition, the 2011 Grand Junction Young Artist Concerto Competition, and the 2012 Coeur d'Alene Symphony Orchestra Concerto Competition. Fan-Ya was also named the second-place winner in the piano duet category of the 2010 New York International Piano Competition, the second-place winner, Teacher's Favorite Award recipient, and President's Award recipient of the 2011 Seattle International Piano Competition, and the third place winner of the 2009 Beethoven Club International Piano Competition.

Since coming to the United States, Fan-Ya has performed Paganini's Rachmaninoff Rhapsody on a Theme, Prokofiev's Piano Concerto No.3, Mozart's Piano Concerto No.23, and Poulenc's Double Piano Concerto with the WSU Symphony Orchestra, Aurora Symphony Orchestra, Grand Junction Symphony Orchestra, and Coeur d'Alene Symphony Orchestra. In addition, Fan-Ya was selected as one of the esteemed 2011 "National Concert Hall Rising Stars" in Taiwan and was invited to give a solo recital at the Taiwan National Concert Hall, which was sold out the night of her performance.



Fan-Ya has also attended multiple music festivals, including the 2005 Bowdoin Music Festival, the 2008 Paris International Music Session, the 2009 Aspen Music Festival, the 2009 Music@Menlo, and the 2010 Esterhazy Classical Music Festival. In 2012, Fan-Ya was appointed as a staff accompanist for the Weber State University International Solo/Chamber Music Camp. Furthermore, Fan-Ya has played in piano master classes given by renowned pianists such as Gwyneth Chen, Ivo Pogorelich, Boris Berman, Tamas Vasary, Nelita True, Boris Slutsky, Wu Han, and Lydia Artymiw. In the summer of 2010, Fan-Ya studied at Indiana University with Menahem Pressler as a visiting student.

In an impressive act of student philanthropy, Fan-Ya donated her MTNA award — a Steinway upright piano valued at \$22,300 — to Weber State University's Department of Performing Arts. She then organized two benefit concerts to raise an additional \$70,000 so the university could exchange the upright for a Steinway grand piano. Thanks in part to Fan-Ya's efforts, Weber State University received an All-Steinway School of Music designation in September 2011.



Special thanks

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Lowell Liebermann
Alex Waltz

NOTES

Johann Sebastian Bach *Toccata in C minor BWV911*

In JS Bach's (1665-1750) day, one of the marks of a good musician was the ability to improvise, making music up on-the-spot much like our modern Jazz musicians. This tradition lent itself to several varieties of keyboard compositions meant to sound improvised, but were actually written out ahead of time. Among these was the Toccata, which unapologetically served as a showpiece for a player's technical abilities (in Italian, toccata means "to touch"). Bach's toccatas tend toward the style of North German composer Dietrich Buxtehude (1637-1707), whom the younger composer admired. In Buxtehude's hands, the toccata was multi-sectional, achieving variety via seamless alternation between pseudo-improvisatory and contrapuntal sections. Following this pattern, and quite unlike Bach's well-known organ Prelude/Toccata and Fugue combinations in which fantasia and counterpoint occupy clearly defined spaces, this youthful work (Bach was no older than 25) is a continuous stream of music; the opening bravura blends into the adagio and then into the fugue, which recalls earlier portions along the way.

The first dozen measures or so are based on scales and arpeggios, eschewing melody for dazzling virtuosic display. The adagio section which follows is imitative—a sort of musical call-and-response, and as it progresses the texture becomes thicker and the harmonies farther afield. This tension gives way to a dramatic improvisatory section which sets up the fugue. Fugues are the pinnacle of imitative composition, wherein a theme (in this case basically a broken triad) is first presented systematically and successively in all "voices," then developed. In keeping with the Buxtehude-inspired style, Bach temporarily interrupts the fugue for a brief fantasia-like passage reminiscent of the opening. To round out the composition, Bach concludes with a slow section and a rapid finale.

Ludwig van Beethoven Sonata Op.57 “Appassionata”

Ludwig van Beethoven (1770-1827) was a crucial figure in the transition between the Classical style of the eighteenth century and the Romantic style of the nineteenth. Born in Bonn, Beethoven moved to Vienna in his twenties and studied with one of the eminent figures of the Classical period, Franz Joseph Haydn. Beethoven quickly gained a reputation as a piano virtuoso, but also composed and conducted. Around 1796 Beethoven began to lose his hearing, and over time became completely deaf. While this ended his career as a performer, Beethoven continued to compose.

Beethoven's early works are squarely in the tradition of Mozart and Haydn, but, around the time of the onset of his deafness, his style began to change. Often known as his “heroic period,” Beethoven's output from about 1803-1814 is characterized by large-scale works that express heroism and struggle, such as his Third (“Eroica”) and Fifth Symphonies and his opera *Fidelio*. The music of this period is typically tempestuous, ranging from quite tender to overtly violent.

Composed between 1803-06, Beethoven's opus 57 piano sonata is among the three most celebrated piano sonatas of Beethoven's heroic period (the other two are the “Waldstein” and the “Les Adieux” sonatas). It was first published in 1807, and the title “Appassionata” was not added by Beethoven, but by the publisher of a four-hand arrangement of the work. Nevertheless, the nickname is fitting, for this sonata is stormy and passionate, perhaps reflecting Beethoven's plunge into total deafness around the year of its inception.

The first movement, in sonata-allegro form, utilizes a quiet, ominous first theme, the rhythm of which is based on a Scottish folk song. In a clever stroke, the second theme directly quotes that folk song. The work ends with a long, virtuosic coda, spanning much of the range of the early piano. In fact, the frequent low F's throughout this movement represent the lowest note available on Beethoven's instrument, and give this movement a deep, dark tone.

The second movement is a set of variations on a simple original theme. The straightforwardness of the theme, however, allows Beethoven to treat it in ever-rapid embellishments during the variations that follow.

There is no break between the second and third movements, foreshadowing Beethoven's experiments later in his career with movement enjambment. Once it gets going, the third movement features a dazzling *molto perpetuo* figure, but it is not lighthearted: the effect is one of resolve, and this movement is as stormy as the first. Like most of Beethoven's middle-period compositions, this sonata ends with an extended coda, but, perhaps tellingly, unlike most of his minor-key works from this period it ends without a "heroic" transformation into the parallel major.

Fryderyk Chopin Nocturne Op. 48 No. 2

After emigrating to France at the age of 21, Polish-born performer/composer Fryderyk Chopin (1810-1849) quickly became the darling of Parisian salon culture. The superstar persona of Liszt did not suit Chopin's sensibilities, and the young Pole made a name for himself via teaching, composing, and occasional performance.

Part of the charm of Chopin's music is its subtle exotic nuances derived from the folk songs of his birthplace, the musical equivalent of speaking perfect French or German but with a Polish accent; this is most pronounced in his dance-inspired Mazurkas. The Nocturne, Etude, and Ballade presented in this recording are not of that stripe; instead, they reveal Chopin's ability to assimilate and develop established Western European traditions.

Nocturnes, or "night pieces," had been around for some time before Chopin, serving functionally as serenades or party music (Mozart's *Eine Kleine Nachtmusik* comes to mind). But in keeping with the preoccupations of the Romantic generation, nighttime represented something else in the nineteenth century—a time of mysteriousness, dreams, and the occasional nightmare. Most Romantic-era nocturnes are in a three-part form, beginning and ending with a song-like section (vocal imitation was central to the genre by the 1820s) separated by some sort of contrasting and often tumultuous middle portion. This pattern was modeled on the nocturnes of John Field, but Chopin by no means restricted himself to this particular formal scheme, and no two Chopin nocturnes are alike.

Fryderyk Chopin Etude Op. 25 No. 6

Of all musical genres, etudes rank among the most pragmatic. They are intended to isolate particular performance issues and provide material through which a performer might master them. Pianist/pedagogues Czerny and Hanon wrote notorious exercises in finger and hand dexterity and strength, and, while invaluable, most are merely repetitions of the same general pattern of notes. Chopin's etudes are different. While all twenty-seven of them adhere to the basic pragmatic principle of the genre, there is also a constant expressive aspect; his etudes are of such quality and interest that they have become part of the standard concert repertoire.

Chopin's second set of etudes, Op. 25, was published in 1837, four years after the original set (Op. 10). It's not really clear why, but they are dedicated to Franz Liszt's mistress Marie d'Agoult. The etude featured on this CD, Opus 25 No. 6, is a study on the interval of the third: thirds of all kinds are called for in the right hand—high-speed trills, rapid scales up and down the keyboard, etc., all the while maintaining a sense of smooth line. Indeed, one of Chopin's constant complaints was that his students did not “know how to connect two notes,” and in addition to whatever technical issue his etudes address, they are also invariably exercises in developing legato playing and expressivity.

Fryderyk Chopin Ballade No. 4 Op. 52 in F minor

Ballades (or Ballads) of any sort tell stories, and the idiom has a long history in the poetic and vocal traditions. Chopin and many of his Romantic-era contemporaries explored the idea of telling stories—of varying specificity—via purely instrumental music. Chopin's Ballades follow this impulse by featuring strongly characterized themes and powerful dramas of large-scale tonal relationships. Robert Schumann remarked that Chopin's Ballades are inspired by the poems of Adam Mickiewicz, with widespread (and unsubstantiated) speculation that the Ballade no. 4 in F minor brings to life the poet's “The Three Budrys,” a tale of three brothers sent away by their father to seek glory and betterment only to come back with three Polish brides.

Chopin's fourth Ballade was composed in 1842 and dedicated to Baronne C. de Rothschild, who had invited him to perform in her Parisian home and introduced the composer to a host of aristocrats and nobles. The composition is consistently hailed as among the most outstanding works of the era, and no list of its notable features can explain the overall impact of the journey Chopin takes us on in a mere twelve minutes. Nonetheless, some high points: after a short introduction the first theme (with an enticing Slavonic coloration) appears and undergoes increasingly intricate transformations; the second theme becomes intertwined with the first, increasing the complexity of the musical structure; a series of loud, accented chords seems to mark the end of the piece, but after a brief period of calm, an extremely fast and elaborate contrapuntal coda marks the actual conclusion.

Lowell Liebermann Op. 29 Gargoyles

Lowell Liebermann was born in New York City in 1961. He made his Carnegie Hall debut at the age of sixteen, playing a piano sonata of his own composition. He went on to take degrees from The Juilliard School of Music, and is presently on the faculty of Mannes College The New School of Music.

Liebermann's most recorded compositions are his Sonata for Flute and Piano (1987), Concerto for Flute and Orchestra (1992), and the one performed on this CD, Gargoyles (1989). Gargoyles was commissioned by the Tchernepin Society and premiered by pianist Eric Himy the same year of its composition. From Liebermann's notes to the piece: "I have long been fascinated by gargoyles and such ornamental grotesqueries. In this case the title Gargoyles is meant not in any programmatic way, but to indicate sharply drawn character sketches of a somewhat grotesque or morbid nature." These characters are played out in the four movements of the piece, which serve as contrasting and very difficult etudes that echo the frightful appearance of the water spouts they evoke.

IsoMike (*“Isolated Microphones”*) is an experimental acoustic baffle system, to address the interference of inter-channel sounds that results in compromised fidelity. For these 4-channel recordings, the microphones were suspended on four arms, separated by IsoMike baffles.

Most baffles absorb sound from mid to high range frequencies; lower frequencies are more difficult to absorb. Here, the unique shapes of the IsoMike baffles are advantageous. As lower frequencies flow around the heart or egg shaped baffles, they are scattered, effectively dissipating their energy.

Eliminating line of sight between the microphones seems to lower some fidelity robbing cancellations, this reveals a layer of extreme detail and a sense of increased sensitivity. As such we took great care to reduce the noise level within the auditorium during the recordings.

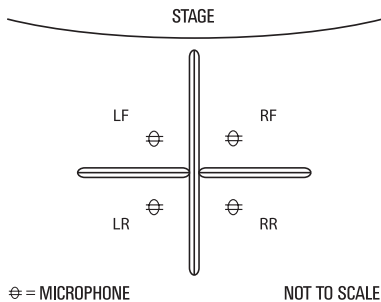
All recordings were made at a low enough level to assure that no clipping occurred, therefore you may need to raise your volume control more than when playing some commercially available CDs where the volume has been “normalized” and/or compressed.

Since there is NO limiting, the dynamic range might surprise you, your system or your pets. So be VERY cautious the first entire playing so as to not damage amplifiers or speakers.

These tracks contain no gain changes or other such processing, so some tracks will be at a softer

or louder level than other tracks. However, the dynamic range within a track is the same as the original live performance.

Small groups may have a performer to microphone distance of 10-15 feet, larger groups would have performer to microphone distances up to 60 feet. At no time were the microphones in a “close-miked” configuration. All recordings were made at Weber State University. www.weber.edu



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A close-up, shallow depth-of-field photograph of piano keys. The keys are white and black, with the black keys being slightly raised. The focus is on the keys in the foreground, while the background keys are blurred.

Johann Sebastian Bach

1. Toccata in C minor, BWV91111:39

Ludwig van Beethoven

Sonata Op. 57, "Appassionata"

2. *I. Allegro assai*10:05
3. *II. Andante con moto*6:46
4. *III. Allegro ma non troppo*5:31

Fryderyk Chopin

5. Nocturne Op. 48, No. 27:58
6. Etude Op. 25, No. 62:13
7. Ballade No. 4, Op. 52, in F minor11:45

Lowell Liebermann

Op. 29, "Gargoyles"

8. *I. Presto*1:58
9. *II. Adagio semplice, ma con molto rubato*3:12
10. *III. Allegro moderato*2:50
11. *IV. Presto feroce*2:53
- Total66:50



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Johann Sebastian Bach

1. Toccata in C minor, BWV911 11:39

Ludwig van Beethoven

Sonata Op. 57, "Appassionata"

2. *I. Allegro assai* 10:05
3. *II. Andante con moto* 6:46
4. *III. Allegro ma non troppo* 5:31

Fryderyk Chopin

5. Nocturne Op. 48, No. 2 7:58
6. Etude Op. 25, No. 6 2:13
7. Ballade No. 4, Op. 52, in F minor 11:45

Lowell Liebermann

Op. 29, "Gargoyles"

8. *I. Presto* 1:58
9. *II. Adagio semplice, ma con molto rubato* 3:12
10. *III. Allegro moderato* 2:50
11. *IV. Presto feroce* 2:53
Total 66:50

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