

Romantic Album
FORMOSAN
DUO





Dr. Shi-Hwa Wang

Violinist Shi-Hwa Wang's reputation as a performer has earned him the post of concertmaster for several professional orchestras, including the Taipei Symphony Orchestra in Taiwan, the Ballet West and Utah Chamber Orchestra in Salt Lake City, and the Classical Music Festival Orchestra in Eisenstadt, Austria. An avid chamber musician, he is the founding member of the Formosan Violin-Piano Duo, the Wasatch Piano Trio, Browning String Quartet, and the Kismarton String Quartet.

As an educator Dr. Wang is the Professor of Violin at Weber State University. He has a keen sense of teaching which allows his students to achieve their very best. His pupils have constantly been prize-winners of state and national competitions. Many have gone on to graduate programs of the top music universities in the country or become accomplished teachers after graduation from WSU.

Dr. Wang has served as a clinician, adjudicator, and master class teacher, both nationally and internationally. He has taught violin in the summer programs at the University of Michigan, the Eastman School of Music, the University of Illinois, the International Workshops in Europe, Classical Music Festival in Austria, and the Banff International Youth Orchestra Festival in Canada. He taught violin at the Haydn Conservatory of Music in Austria as a visiting professor and toured many European countries as a solo recitalist. He frequently adjudicates and conducts master classes in Music Teachers National Association or American String Teachers Association's state and national competitions and the Ki-



wanis Festival in Calgary, Canada. He was on the planning committee in the first American String Teachers Association (ASTA) National Conference in 2003. He is the director of the annual WSU ASTA Stringfest for string players of all ages and the executive director of the Sid & Mary Foulger International Summer Music Festival. He served as the state president of ASTA and was its Utah Educator of the Year recipient.

A graduate of Soochow University, Dr. Wang studied violin with Cheu-Sen Chen in Taiwan. He holds Master of Music and Doctor of Musical Arts degrees from the University of Illinois (Champaign-Urbana) where his teachers include Yuri Mazurkevich, Catherine Tate, and Peter Schaffer. He also studied with Paul Kantor in Michigan, Camilla Wicks in California,

and the late Raphael Bronstein in New York. Other pedagogues he has worked with include Gerald Fischbach, Igor Ozim, Ivan Strauss, Jaap Schroeder, and Arianna Brone. A performer in great demand, Wang has appeared frequently as a soloist, chamber musician, and guest concertmaster in the US, China, Taiwan, Singapore, Canada, and Europe.



Dr. Yu-Jane Yang

Dr. Yu-Jane Yang is a Presidential Distinguished Professor, Director of Keyboard Studies, and Director of the Piano Preparatory Program at Weber State University in Utah. She was the State President of Utah Music Teachers Association in 2002-2004. Dr. Yang holds a BA degree from National Taiwan Normal University and two Masters degrees from University of Illinois. She received her Ph.D. degree with

highest honors from the University of Michigan (Ann Arbor). She served as the faculty collaborative pianist for the American String Workshop at the University of Michigan (Ann Arbor) from 1992 to 1996, and for the Classical Music Festival in Austria in 1995, 1999, and 2010. In addition to performing with numerous instrumentalists and vocalists, Yu-Jane is the pianist of the Wasatch Piano Trio, Weber State University Faculty Piano Trio, and Formosan Violin-Piano Duo, and has performed extensively in concert tours to Asia, Europe, Canada, and the United States.

Recognized as a leading educator in the field of Piano Pedagogy in the U.S., Dr. Yang was one of the three national winners of the distinguished D. H. Baldwin Fellowship for Teaching Excellence in Piano in 1991, and was included in the "Who's Who Among America's Teachers" in 1996, 2002, 2005, and 2007. Furthermore, Dr. Yang has been invited to give presentations in many prestigious conferences and conventions in the U.S., including the National Conference of Piano Pedagogy, the National Conference on Keyboard Pedagogy, the World Piano Pedagogy Conference, the National Group Piano and Piano Pedagogy Forum, and the Music Teachers National Association.

In demand as a clinician and master class teacher both nationally and internationally, Dr. Yang has given numerous piano workshops and piano master classes in the U.S., Taiwan, Singapore, and China. She appears frequently as an adjudicator for piano competitions, including the Gina Bachauer International Piano Competition preliminary auditions held in Salt Lake City in 1997, 2006, and 2008. In

addition, she has written many articles on various topics of piano teaching published in leading journals of Piano Pedagogy in the U.S., such as American Music Teachers and the Keyboard Companion.

Dr. Yang's piano students have been top prize winners in the collegiate and precolleage divisions in many state, national, and international level piano competitions, including the national first place winner of the 2010 Music Teachers National Association (MTNA) Steinway Young Artist (Collegiate) Piano Competition. (Yu-Jane was the first Chinese-American college piano professor to have a national first place winner student in the 43 year history of this competition) She has also produced winners of the Seattle International Piano Competition, New York International Piano Competition, International Beethoven Sonata Piano Competition, International Festival for Creative Pianists Competition, Grand Junction Symphony Young Artist Concerto Competition, Aurora Symphony Concerto Competition, Coeur d'Alene Symphony's Young Artist Competition, Snowy Range Piano Competition, and first place winners of the Utah Music Teachers Association State Concerto Competitions in both the Collegiate and High School Piano Divisions. Her college piano students from Weber State University have been accepted into prestigious music schools such as Juilliard, Manhattan School of Music, Cleveland Institute of Music, and the University of Illinois for graduate programs in piano.

Yu-Jane's Pedagogy students at Weber State University have also won state and national recognitions for their outstanding teaching, including six times winners for the UMTA Collegiate Student Teacher

of the Year award in the last ten years, as well as the National Winner of the 2009 Music Teachers National Association Studio Teacher Fellowship Award. In the past twenty years, she has also served as the Chapter Advisor for the nationally renowned WSU MTNA Student Chapter, the Treblemakers, four-time national winners of the MTNA Student Chapter of the Year award (1997, 2003, 2005, and 2008). The WSU MTNA Student Chapter was also selected to present at the 2009 and 2013 MTNA National Conferences.

In 2008, Dr. Yang was awarded the Music Teachers National Association "Benjamin Whitten Collegiate Chapter Advisor of the Year" at the MTNA National Conference in Denver, Colorado. In 2010 Dr. Yang was selected as the Endowed Scholar/Artist of the Telitha E. Linquist College of Arts & Humanities at Weber State University, and received the 2010 Utah Music Teachers Association Legacy Award for her exceptional teaching, outstanding professional achievements, and superior service to the music profession and to the university. In 2011, Dr. Yang was named a Presidential Distinguished Professor at Weber State University, and given the honor as a 2011 Music Teacher National Association Foundation Fellow for demonstrating the highest quality of teaching, scholarship, research and service to the community. Most recently, Yu-Jane was awarded the distinctive honor of being named the 2012 John Hinckley Fellow at Weber State University for her exceptional teaching, scholarship, and service.



Gershwin/Heifitz (Suite from Porgy and Bess)

Jascha Heifitz was born in Vilnius in 1901. His violinist father was his first teacher, and lessons began at the age of three. At age six he performed Mendelssohn's violin concerto and entered the St. Petersburg Conservatory at age nine. His international debut (in Berlin) came when he was 11 years old. Heifitz enjoyed an international career of great distinction, earning legendary status both as a virtuoso and as a chamber music partner of musicians of similar fame and caliber. In his later years he taught at UCLA, giving his final recital in 1972. He died in 1987.

As a performer Heifitz advanced the standards of violin playing through his virtuosity, agility, and superior intonation. For many, his recordings provide the standard against which all others are measured. In addition to recording the standard repertory, Heifitz also introduced new concertos, some written specifically for him. At the same time, he was responsible for an impressive number of transcriptions for violin and piano; many of these remain in the standard virtuoso repertoire today. Heifitz's violin and piano transcription of songs from George Gershwin's 1935 opera *Porgy and Bess* demonstrate his flexibility and virtuosity (as well as that of anyone performing them) and provide fresh, entertaining versions of the better-known portions of the opera.

Manuel de Falla

Manuel de Falla (1876-1946) was a central figure in twentieth-century Spanish music. Like many Spaniards he was attracted to French culture and his admiration for French music — especially Debussy — led to attacks from conservative critics who viewed his music as overly susceptible to foreign influences. These reactions were likely fueled by the political upheavals leading up to and during the Spanish Civil War of the late 1930s.

Falla lived alternately between Paris and Spain, and just before returning to Madrid in 1914 he completed the *Siete canciones populares españolas*, a set of seven Spanish-language songs for voice and piano. His starting place for the work was traditional Spanish material, to which he added modernist touches, balancing simplicity with harmonic richness. Falla paid particular attention to the piano parts, and they are as interesting as the solo singer.

Violinist Paul Kochanski (1887-1934) worked with Falla to transcribe six of the seven songs for violin and piano. The *Falla/Kochanski* suite begins with *El paño moruno* (The Moorish Cloth), to which Kochanski added pizzicato figures for the violin. The next two movements, *Nana* (a lullaby) and *Canción* (a type of lyric song, usually accompanied by a guitar), were both based on popular Spanish melodies. The *Polo* is an original Falla tune in flamenco style, contrasted by the brooding *Asturiana*, a lament from northern Spain. A *Jota* is a type of Spanish Folk dance often accompanied by castanets, and Falla's movement combines his original music with the genre's characteristic and exotic rhythms.





Amy Marcy Cheney Beach

Amy Marcy Cheney Beach (1867-1944) was celebrated during her lifetime as the foremost woman composer in the USA. Beach showed musical promise at a very young age, giving her first public piano recitals at age seven. Her parents were advised she was good enough to enter a European conservatory, but they decided their daughter should remain in Boston under local tutelage. A very successful performer as a young adult, she would go on to several appearances with the Boston Symphony Orchestra.

After marrying H.H.A. Beach in 1885 she curtailed her performing career (at her husband's request) and began to focus on composition. She had one year of private instruction in harmony and counterpoint, but mostly taught herself over the next decade by studying textbooks and the works of her favorite composers. During this time Beach composed a substantial number of works as well, almost all of which were performed and published.

Following her husband's death in 1910, Beach went to Europe to establish herself as a performer and composer. She gave recitals throughout Germany, her Symphony was heard in Leipzig, and she played her Concerto in Berlin, all to favorable reviews. When the First World War broke out, Beach returned to the United States, traveling widely to concertize and promote her music.

While it was her large-scale pieces that gained the attention of the national and international public, Beach's numerous chamber works were where she first made her reputation. Among her very popular chamber works are a handful of violin and piano pieces: the Romance (1893), the Three Compositions for violin and piano (1898, containing the movements "La captive," "Berceuse," and "Mazurka") and her Invocation (1904). Even when referencing dance styles, all of these pieces luxuriate in lush, Romantic-era harmony and long-breathed melodies so characteristic of Beach's generation.

Erich Wolfgang Korngold

Austrian-born Erich Wolfgang Korngold (1897-1957) was a remarkable composition prodigy. By the time he was a teenager his works had been lauded by Gustav Mahler, Artur Schnabel, Richard Strauss, and Giacomo Puccini; by 1920 he had already given premieres of a cantata, a ballet, and three operas, and his career was just getting started. After enjoying several years of recognition and prestige in Austria, Korngold went to Hollywood in 1934 and spent the next four years pioneering the art form of the symphonic film score. He treated each film score as an “opera without singing” and it was his intention that they could stand alone in the concert hall.

Korngold was already a veteran theater composer when the Vienna Burgtheater invited him in 1819 to write incidental music for a performance of Shakespeare’s *Much Ado about Nothing*. Korngold originally wrote fourteen numbers to go with the play, all for pit orchestra. Soon after he expanded the orchestration and created a five-movement suite for orchestra intended for concert performance.

In 1920 Korngold’s music was again used for the revival of the play at the Schönbrunn palace in Vienna. The production was very popular and the run was extended, but some of the pit orchestra musicians could not be available for the additional dates. Korngold quickly adapted the incidental music for violin and piano duo, playing the piano part himself in some of the later performances. For concert performance he drew a four-movement suite from this version.

As would be expected, each of the four movements depict particular moments or people in Shakespeare’s play. *Das Mädchen im Brautgemach* (The Maiden in the Bridal Chamber) is a nostalgic tone poem, while *Holzapfel und Schlehwein* (Dogberry and Verges) is a grotesque and farcical funeral march. The *Gartenszene* (Scene in the Garden) is an idyllic slow waltz, followed by the lively hornpipe-styled *Mummenschanz* (Masquerade), which requires the violinist to demonstrate considerable virtuosity. © Carey Campbell



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.

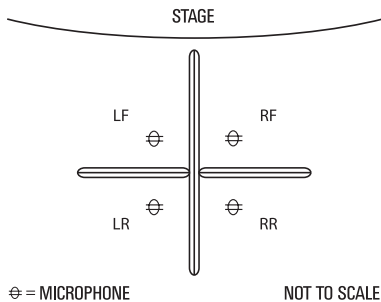
All recordings were made at a low enough level to assure that no clipping occurred, therefore you may need to raise your volume control more than when playing some commercially available CDs where the volume has been “normalized” and/or compressed.

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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Recorders:

Sonoma DSD — www.superaudiocenter.com

Tascam DV-RA1000 — www.tascam.com

Pyramix DSD — www.merging.com

Microphone Preamp:

Millennian Media HV-3D custom — www.mil-media.com

Microphones:

DPA 3529A — www.dpamicrophones.com

5.1 Monitor Controller & Reference Headphone Amplifier:

Grace Design M906 & M902 — www.gracedesign.com

DSD Workstation:

Pyramix DSD — www.merging.com

Converters:

EMM Labs ADC8 MkIV — www.emmlabs.com

EMM Labs DAC8 MkIV

EMM Labs DAC6 SE+

Headphones:

HD-650 — www.sennheiserusa.com

Monitor Speakers:

Lipinski Sound L707 — www.lipinskisound.com

Sony SS-AR1 — www.sony.com

Revel Studio 2 — www.revelspeakers.com

Amplifiers:

Pass Labs X350.5 — www.passlabs.com

Bel Canto REF 1000 — www.belcantodesign.com

Bryston 7B SST — www.bryston.ca

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George Gershwin, *“Porgy and Bess” Suite*, transcribed by Jascha Heifetz

1. Summertime / A Woman Is A Sometime Thing 4:18
2. My Man's Gone Now. 3:23
3. Bess, You Is My Woman Now 3:10
4. It Ain't Necessarily So 2:33
5. Tempo di Blues 3:22

Manuel de Falla, *Suite of Spanish Folksongs*

6. El Paño Moruno (*Le Drap Mauresque*) 2:00
7. Nana (*Berceuse*) 1:40
8. Canción (*Chanson*) 1:44
9. Polo (*Polo*) 1:30
10. Asturiana (*Asturienne*) 1:53
11. Jota (*Jota*) 3:10

Amy Marcy Cheney Beach, *Five Pieces for Violin and Piano*

12. Romance 6:08
13. La Captive 3:07
14. Berceuse 2:33
15. Mazurka 2:41
16. Invocation 3:25

Erich Wolfgang Korngold, *Suite “Much Ado About Nothing”*

17. Mädchen im Brautgemach 3:17
18. Holzapfel und Schlehwein (*Marsch der Wache*) 2:24
19. Gartenscene 5:55
20. Mummenschanz (*Hornpipe*) 2:38