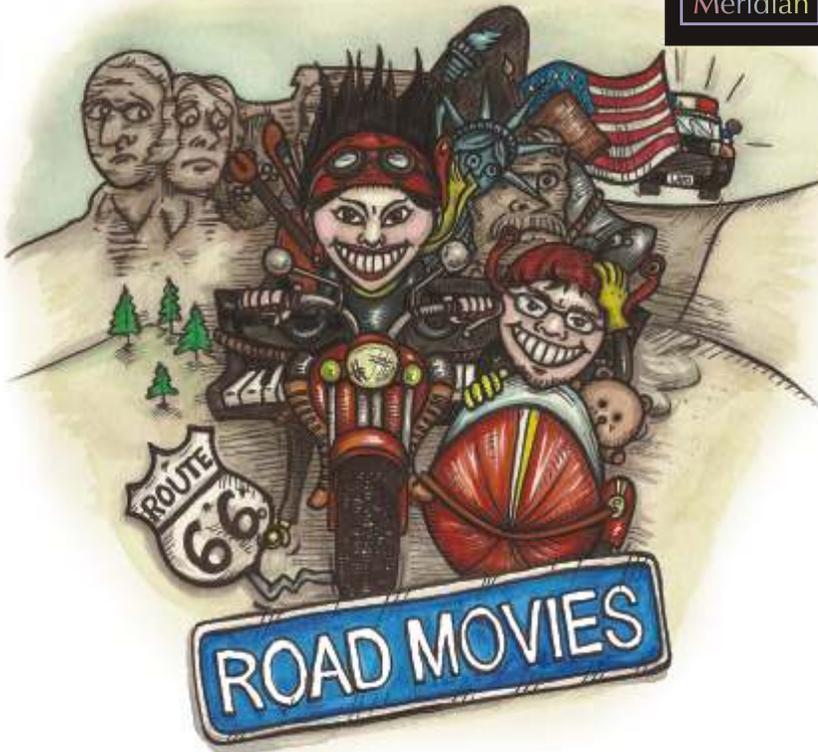


Meridian



star r ing NING KAM viol in & ALBERT TIU piano  
Music by Adams, Cor igl iano, Novacek , Newton, Chapl in

**John Corigliano**

Sonata for violin and piano (1963)

- [1] Allegro
- [2] Andantino
- [3] Lento
- [4] Allegro

“The Sonata for Violin and Piano, written during 1962-63, is for the most part a tonal work, although it incorporates non-tonal and poly-tonal sections within it as well as other 20th century harmonic, rhythmic and constructional techniques. The listener will recognize the work as a product of an American writer, although this is more the result of an American writing music than writing ‘American’ music - a second-nature, unconscious action on my part.

Rhythmically, the work is extremely varied. Meters change in almost every measure, and independent rhythmic patterns in each instrument are common. The Violin Sonata was originally entitled Duo, and therefore obviously treats both instruments as co-partners. Virtuosity is of great importance in adding color and energy to the work which is basically an optimistic statement, but the virtuosity is always motivated by musical means. To cite an example: the last movement rondo includes in it a virtuosic polyrhythmic and polytonal perpetual motion whose thematic material and accompaniment figures are composed of three distinct elements derived from materials stated in the beginning of the movement. The 16th-note perpetual motion theme is originally a counterpoint to the movement’s initial theme. Against this are set two figures - an augmentation of the movement’s primary theme and, in combination with that, a 5/8 rhythmic ostinato utilized originally to accompany a totally different earlier passage. All three elements combine to form a new virtuosic perpetual motion theme which is, of course, subjected to further development and elaboration.”

John Corigliano

**John Adams**

Road Movies (1995)

- [5] First movement: relaxed groove
- [6] Second movement: meditative
- [7] Third movement: 40% swing

John Adams on Road Movies:

After years of studiously avoiding the chamber music format I have suddenly begun to compose for the medium in real earnest. The 1992 Chamber Symphony was followed by the string quartet, John’s Book of Alleged Dances, written for Kronos in 1994, and now comes Road Movies. For years the chamber music scenario remained a not particularly fertile bed in which to grow my musical ideas. My music of the 70’s and 80’s was principally about massed sonorities and the physical and emotional potency of big walls of triadic harmony.

These musical gestures were not really germane to chamber music with its democratic parceling of roles, its transparency and timbral delicacy. Moreover, the challenge of writing melodically, something that chamber music demands above and beyond all else, was yet to be solved.

Fortunately, a breakthrough in melodic writing came about during the writing of The Death of Klinghoffer, an opera whose subject and mood required a whole new appraisal of my musical language. The title “Road Movies” is total whimsy, probably suggested by the “groove” in the piano part, all of which is required to be played in a “swing” mode (second and fourth of every group of four notes are played slightly late). Movement I is a relaxed drive down a not unfamiliar road. Material is recirculated in a sequence of recalls that suggest a rondo form.

Movement II is a simple meditation of several small motives. A solitary figure in a empty desert landscape. Movement III is for four wheel drives only, a big perpetual motion machine called “40% Swing”. On modern MIDI sequencers the desired amount of swing



can be adjusted with almost ridiculous accuracy. 40% provides a giddy, bouncy ride, somewhere between an Ives ragtime and a long rideout by the Goodman Orchestra, circa 1939. It is very difficult for violin and piano to maintain over the seven-minute stretch, especially in the tricky cross-hand style of the piano part. Relax, and leave the driving to us.

John Adams  
Berkeley, California September, 1995

### **Charles Chaplin**

[8] "Smile"  
from the film Modern Times  
arr. Claus Ogerman

"Smile" is a song based on an instrumental theme used in the soundtrack for the 1936 Charlie Chaplin movie, Modern Times. Chaplin composed the music, while John Turner and Geoffrey Parsons added the lyrics and title in 1954. In the lyrics, the singer is telling the listener to cheer up and that there is always a bright tomorrow, just as long as they smile. "Smile" has become a popular standard since its original use in Chaplin's film. This arrangement for violin and piano was made by the renowned German composer, Claus Ogerman, who was best known as a jazz arranger and especially for his work with Brazilian composer, Antonio Carlos Jobim.

### **John Novacek**

4 Rags for violin and piano  
[9] Intoxication  
[10] 4th Street Drag  
[11] Cockles  
[12] Full Stride Ahead

John Novacek on 4 Rags for violin and piano:

I consider it good fortune that my initial infatuation with music coincided with the American ragtime revival of the 1970s, a revival that shone a light on the semi-forgotten music of the great Scott Joplin et al. By turns tender and exciting, those early piano rags captivated me and ensured that playing piano was my future. But playing rags wasn't enough; I needed to write them-and ragtime is a delightful genre within which to compose: the brief march structure may be rigid, but that only allows for more occasion to tweak a listener's expectations. I composed numerous piano rags in my late teens and twenties, and I have continued up until now to arrange those rags for various instrumental combinations. Four Rags for Violin and Piano was originally put together for violinist Leila Josefowicz. A fiddling shuffle and a bit of polyrhythm give "Intoxication" its light-headedness; "4th Street Drag" brings a touch of the torch song to the idiom; "Cockles" is a throwback to the classic Missouri rag; and "Full Stride Ahead" is my mini-tribute to that master of Harlem stride, James P. Johnson.

To Ning and Albert on this recording of the 4 Rags:

"Ning and Albert: thank you, thank you for your electrifying performance of my Four Rags. The instrumental prowess is a given, but I was really taken with the freshness of the interpretation; there's a sense of daring, an element of surprise throughout. And the performance of '4th Street' is positively sexy. This record's so good, I think I'll stop playing them!"

John Novacek, 20th February, 2013







**John Newton**

[13] “Amazing Grace” for solo violin  
arr. Ning Kam



British sailor, clergyman and ex-slave trader from the 1700s, John Newton, is probably best known for writing the hymn, “Amazing Grace”, which is today one of the world’s best known melodies. Newton started out as a successful sea merchant who underwent a religious conversion in 1748 during a voyage aboard the merchant ship “Greyhound”. This particular ship which carried beeswax and camwood encountered a severe storm off the coast of Donegal and almost sank. Newton apparently woke up in the middle of the night and as the ship sank, he called out to God. As he did, the cargo aboard came undone and blocked up the hole and the ship was then able to drift to safety. It was this particular experience on the 10th of March, 1748, that Newton considered as the beginning of his conversion to Christianity. He eventually left the slave trade and became a clergyman whose friends included key figures such as anti-slavery campaigner, William Wilberforce. As a prominent supporter of the abolition of slavery, Newton was a key ally to Wilberforce and lived to witness the passage of the Slave Trade Act of 1807 before he died in that same year. This version of Newton’s beloved “Amazing Grace” was arranged in 2009 for solo violin by Ning Kam, with influences of bluegrass and jazz.

**Ning Kam** was born in Singapore and began studying the violin at age six with her father, violinist and composer, Kam Kee Yong. In 1987 she received scholarships from the Lee and Shaw Foundations of Singapore to enter the Yehudi Menuhin School in Surrey, UK where she studied with Maurizio Fuks, Wen Zhou Li and the late Sidney Griller. In 1993 she entered the Curtis Institute of Music, Philadelphia to study with Jaime Laredo and Yumi Scott and received her Bachelor Degree there. She then went on to study with Donald Weilerstein at the Cleveland Institute of Music where she received her Masters of Music Degree and an Artist Diploma.

In 1991, Ning won First Prize in the junior section of the Folkestone Menuhin International Violin Competition, she was a prizewinner at the Third International Pablo Sarasate Violin Competition in Pamplona in 1995, a finalist in the 2000 Henryk Szeryng Career Awards, culminating in winning Second Prize “Prix du Gouvernement Fédérale Belge Eugène Ysaye” at the prestigious Queen Elisabeth Competition of Belgium in 2001. Hailed by De Standaard as “manifestly the best violinist of the competition” she also won the Flemish Radio and Television Audience Prize there. The Strad Magazine praised her as a “strong artistic personality”. Ms. Kam has also been honoured by the National Arts Council of Singapore with the Young Artist Award, presented in 2000 to a young artist of extraordinary talent. She has been featured on the documentary “Portrait of the Artist” on SBC, Singapore, and has been broadcast on SBC Radio Singapore as well as on CBC Radio Canada’s “Music Around Us” Series at the Glenn Gould Studio, Toronto. In October 2002, Ning was invited to perform at the National Inauguration of the Esplanade Theatres on the Bay Concert Hall in Singapore, where she partnered Sarah Chang in Bach’s double violin concerto with the Singapore Symphony Orchestra, conducted by Lan Shui. This occasion was graced by Prime Minister Lee Hsien Loong of Singapore. She was invited as an honouree at the

President's Command Performance in April 2009 where she performed her own arrangement of John Newton's "Amazing Grace".

Ning Kam has given many concerts in Europe, Singapore, Canada and the United States. She has performed at the Menuhin Music Festival in Gstaad, Switzerland. In 1988 she appeared on BBC's Blue Peter, where she played to a television audience of seven million. In that same year, she performed the Mendelssohn Concerto at the Royal Festival Hall, with the Wren Orchestra. Since then she has appeared with the Royal Liverpool Philharmonic Orchestra, Toronto Symphony, Cleveland Orchestra, National Orchestra of Belgium, Royal Flanders Philharmonic, Flemish Radio Orchestra, City of London Sinfonia, the Orchestra della Svizzera Italiana and the Singapore Symphony Orchestra. As an active chamber musician, she participated at the prestigious Ravinia Festival at the Steans Institute for Young Artists 2000.

Ning released her first CD in 1997, featuring the works of Enesco, Sarasate, her father, Kam Kee Yong as well as transcriptions by Heifetz. Most recent releases are a CD dedicated to the music of the Americas entitled "Transatlantic", and a recording, "Cicada", dedicated solely to the music of Kam Kee Yong. American Record Guide has praised "Transatlantic" as "energetic and virtuosic" as well as having "humour, lightness and strength". ClassicsToday.com has called Kam's playing "stunning" and "fiendish" and a 10/10 was given by the Belgian music magazine "Crescendo" for this original recording. Ning released her debut recording with orchestra of the August De Boeck Violin Concerto with the Flemish Radio Orchestra conducted by Marc Soustrot, under the Etccetera label. As a chamber musician, Ning was also part of the Ellessar Trio whose recording of the music of Astor Piazzolla was released in 2008 on Illuminate Records and is available for online download. Other releases in 2008

also include the chamber music of Alexander Goehr on the Meridian Records label, where Ning performed as part of the Chiron Trio with pianist Daniel Becker and cellist, Thomas Carroll.

Ning has performed in concerts all over the world with the Singapore Symphony, Luxembourg Philharmonic, Hong Kong Sinfonietta, Bournemouth Symphony, Royal Flanders Philharmonic, Flemish Radio Orchestra, Flemish Symphony Orchestra, Brussels National Orchestra, Liege Philharmonic, Shenzhen Symphony, Malaysian Philharmonic Orchestra and Helsinki Philharmonic Orchestra. As an artist who has great interest in championing contemporary music, Ning Kam gave the world-premiere of Claude Ledoux's "Frissons D'Aile", a concerto for violin and orchestra dedicated to Ning and commissioned by the Liege Philharmonic. In January 2005, she performed with pianist, Daniel Becker at London's Purcell Room in the Park Lane Group Series for Young Artists featuring contemporary music. This concert was reviewed by the London Times as "gutsy and electrifying". The Telegraph also described Ning as a violinist with "much flair plus a totally confident stage presence and an absolute command of the music" and that the performance had "thrilling energy and control". She has also been invited to broadcast on the BBC Radio 3 programme, "In Tune" in January 2005 and made her successful Wigmore Hall debut in May 2006 with British pianist, Carole Presland, as part of the Park Lane Group Series. Concerts in the 2007-2008 season included appearances with the Singapore Symphony Orchestra, Klassische Filharmonie Bonn, Flemish Radio Orchestra, as well as recitals in Taiwan, Belgium, the United Kingdom and the USA. Special projects that season included a Taiwan concert tour with percussionist, Francis Kam in a ground-breaking violin and drums programme. The 2008-2009 season included her debuts with the Phoenix and Tucson Symphony Orchestras as well as recitals and chamber music as part of the Concerts du Midi series at the



Musee Royaux des Beaux-Arts de Belgique, at Kings Place, London and at the Ulverston Festival, UK. Ning also made her leading and directing debut with the Het Kamerorkest Brugge in Belgium in 2009 and has returned every season since as leader and director of Het Kamerorkest Brugge. From september 2011, Ning commenced in her role as the new Artistic Director of Het Kamerorkest Brugge. 2010 also saw Ning's China debut with the Shenzhen Symphony Orchestra with whom she returned in the 2011-2012 season with conductor, Christian Ehwald. Between 2009 and 2012, Ning was Violinist-in-Residence at the Yong Siew Toh Conservatory of Music where she worked with students and faculty, focusing on music from the last 100 years. This disc has been recorded as a culmination of her work at the Conservatory. Aside from being a musician, Ning has a keen interest in charity work and since April, 2012, has commenced in her role as an Ambassador for International China Concern, a charity that cares for the disabled and abandoned in China. On this disc, Ning Kam performs on a 1647 Nicolas Amati, on generous loan from the Rin Collection, Singapore.

Born in Cebu, Philippines, pianist **Albert Tiu** has been labelled "an artist of uncommon abilities" by American Record Guide. His latest recording on Centaur Records, "Nocturnal Fantasies", featuring the music of Chopin and Skryabin, has been garnering glowing reviews. In Gramophone, Bryce Morrison describes it as "performances where heart and mind unite in a deeply affecting union. Tiu is the sort of artist... who can make a single note or chord tell, yet always within an enviably natural, lucid and refined context." According to American Record Guide, it is "one of the most inventive recital programs ever seen or heard" and Fanfare dubs it "one of the all-time great piano recordings." His collaboration with Li-Wei Qin in the Beethoven Cello Sonatas on Decca was nominated for Best Classical Album in the 2010 Australian Recording Industry Association (ARIA) Awards. Other recordings include Rachmaninov's Works for Cello and

Piano on Decca, "Variations" on Arktos Canada, as well as the Barber Piano Concerto in a live concert with the Orford Festival Orchestra and Yuli Turovsky in Canada. He has performed as soloist with the St. Petersburg Philharmonic, Hamburg Symphony, Finnish Radio Symphony, Gstaad Festival Orchestra, Northern Sinfonia, Baden-Baden Philharmonic, Calgary Philharmonic, Winnipeg Symphony, Louisiana Philharmonic, Michigan Chamber Symphony, Johannesburg Philharmonic, Cape Town Philharmonic, Guangzhou Symphony, Philippine Philharmonic, and Juilliard Symphony. In 2005, he gave the Singapore premiere of Samuel Barber's Piano Concerto with the Singapore Symphony under Muhai Tang in the Esplanade Concert Hall.

After studies with Nelly Castro in Cebu, with Nita Quinto in Manila, with John Winther in Hong Kong, and with Michael Lewin in Boston, he studied with Jerome Lowenthal at the Juilliard School, where he received the 1998 William Petschek Award, resulting in a debut recital in Lincoln Center's Tully Hall. In 1996, he won the First Prize and two special prizes in the UNISA International Piano Competition in Pretoria, South Africa. He is also a laureate of competitions in Calgary, Santander, Helsinki and Seoul.

He has collaborated in chamber music with the St. Lawrence String Quartet, Ysaÿe Quartet and Australian String Quartet, violinists Pierre Amoyal, Cho-Liang Lin, Ning Kam and Robert McDuffie, violist Nobuko Imai, cellist Li-Wei Qin, clarinetist Charles Neidich, and in duo-piano concerts with Thomas Hecht.

Now an Associate Professor of Piano at the Yong Siew Toh Conservatory of Music, he also taught in the Juilliard Pre-College Division before moving to Singapore in 2003. Since then, his students have won prizes in international competitions, and have been awarded scholarships for graduate studies in major institutions. He also served as Vice-President of the Singapore Music Teachers' Association from 2005 to 2009.