



AMERICAN CLASSICS



PAUL REALE

Seven Deadly Sins
Celtic Wedding • Holiday Suite
Composers' Reminiscences

Jessica Mathaes, Violin • Colette Valentine, Piano



Paul Reale (b. 1943)
Works for Violin and Piano

Seven Deadly Sins			Composers' Reminiscences			Sonata for Violin and Piano, 'Celtic Wedding'		
1	Anger	2:38	8	Bartók	2:37	15	Molto energico ma moderato	6:21
2	Greed	3:18	9	Puccini	2:56	16	Entr'acte A	1:31
3	Gluttony	1:59	10	Paganini	1:34	17	Adagio	8:04
4	Sloth	3:35	11	Webern	1:33	18	Entr'acte B	1:56
5	Lust	2:58	12	Corelli	1:36	19	Finale	6:19
6	Envy	2:41	13	Ives	2:21	Holiday Suite		
7	Pride	3:09	14	Haydn	1:55	20	Thanksgiving	1:35
						21	Christmas	2:48
						22	New Year	1:44

Seven Deadly Sins

The traditional vices as enumerated by Dante in *Purgatorio* of *The Divine Comedy* can really be thought about in two ways: they can either be considered mortal transgressions which corrupt the perfection of ideal human nature, or they can be thought of as extensions of nature that represent typical human extreme behavior. In the Catholic Church of old, these transgressions would lead to eternal damnation and could only be forgiven by confession. However, everyone dips into these feelings from time to time.

In creating *Seven Deadly Sins*, I have drawn upon this dichotomy as well as external reactions to these altered emotional states. In the first piece, *Anger*, the music is cinematically descriptive of the chaotic abandon associated with rage, but also characteristic of the absence of logic. *Greed*, the second piece, conjures up the sleazy, seductive atmosphere of a rundown café or bordello, both repelling and inviting with a grasping desperation. Similarly, the succession of violin glissandos in *Gluttony* is an observation of the behavior of a person who has become bloated from overeating. There is an oblique reference to the opening of Beethoven's *Fifth Symphony*, which is not so much a knock at the door by fate as a leaning against it in woozy delirium. The passacaglia structure of *Sloth* has a lumbering, relentless forward motion that is both pointless and inevitable.

For the selection of the dramatic palette for the set, I try to remake the familiar into the alienated and vice versa. The ballad that begins *Lust* quickly takes on the vulgarity that a

lustful display would evoke. The childish, *Envy*-eliciting taunting jingle (sol, sol, mi, la, sol, mi) becomes a contrapuntal cacophony, while the hapless Yankee Doodle that appears in *Pride* is turned into a vainglorious and quixotic buffoon, not entirely unsympathetic. The earlier faux Mozartian material in that movement transforms self-confidence into pomposity.

Seven Deadly Sins was written in 2009 for Jessica Mathaes as part of this recorded collection.

Composers' Reminiscences

This version of *Composers' Reminiscences* is a substantial recomposition of the original, completed in 2000. The suite for solo violin represents my impression of the styles of the referenced composers. The structures of the movements are a radical departure from anything these composers would do, and there is no consistent attempt to imitate any composer's style. Details of phrase structure, motivic fragments, and composer-typical rhythmic gestures are used to summon up the personae of the composers, but the obvious elaborations lift the pieces out of the realm of mere style composition. Also, there are unifying motives, like the little alternating ostinatos, that appear in all movements.

Sonata for Violin and Piano, 'Celtic Wedding'

The first draft of the *Sonata for Violin and Piano, 'Celtic Wedding'* was commissioned by Pacific Serenades and received its premiere in the spring of 1991 with Yukiko Kamei,

violin soloist, accompanied by Ayke Agus. The work is one of a series of pieces, starting with the *Sonata for Violoncello and Piano*, inspired by Anglo-Celtic folk melodies, and continuing with various treatments of *The Wexford Carol*. *Celtic Wedding* uses the basic tune of a wedding song from Brittany, made popular by The Chieftains. It is cast in a five-movement form, much like the *Cello Sonata*, with a large slow movement as the keystone (Movement III). In this case there are two *Entr'actes* flanking that movement, and two outer sonata-like movements to complete the arch.

The wedding tune appears as a high, distant memory in the first movement and does not really emerge in its complete form at any time in the piece. Rather, it is the canvas on which the piece is 'painted.' There are also subsidiary materials that are transplanted between the movements, so that a total thematic unity is the result. The most striking example is the coda of the slow movement, a dead march, which reappears in the *Finale* with much more extended developmental treatment.

Tonality is used throughout the piece as an enlargement and extension of the possibilities of the old tune, much in the way that Baroque composers extended the tonal implications of Plainchant and Lutheran melodies, forming the basis of many chorales and chorale preludes. This newly recom-

posed version of the score, with extensive revisions and clarifications, was prepared in the fall of 2007 for publication. This recording by Jessica Mathaes and Colette Valentine is of the new version.

Holiday Suite

It is no coincidence that this disc ends with a piece that is firmly in the tradition of *Gebrauchsmusik*, pieces that eschew the pretensions of high-calorie concert music. It seems that much of contemporary art is larger-than-life image in its airs, such as paintings that take up a whole wall, and music that tries to shock rather than move the listener. Novelty, an often misspent attempt to 'make a new sound,' has taken the place of originality, an unfolding discovery in the process of composition. Each movement of *Holiday Suite* uses a familiar tune associated with Thanksgiving (*We Gather Together*), Christmas (*In Dulci Jubilo*), and New Years (*Auld Lang Syne*). Even the structure trades on familiarity, the Christmas movement weaving in J.S. Bach's *Jesu, Joy of Man's Desiring* and New Year's summoning up the ghost of Dave Brubeck. This is good time music, melody driven, and devoid of pretension.

Paul Reale April 2013



Paul Reale

American composer Paul Reale was born in 1943 in New Brunswick, New Jersey. He holds degrees from Columbia and the University of Pennsylvania, where he studied with George Rochberg and George Crumb. Between 1969 and 2004 he was Professor of Music at UCLA, and was awarded the Luckman Prize in 1995. Reale is the recipient of six awards from the National Endowment for the Arts, the Beeler Prize for wind ensemble composition, and commissions from the Jerome Foundation and the Ahmanson Organ Trust among others. His music is published by Carl Fischer Inc., Theodore Presser, Laurendale Associates, and Yelton Rhodes. Commercial recordings are available from New Ariel Records, Cinnabar Records, Music & Arts and Naxos.

Photo: Claire Rydell



Jessica Mathaes

Hailed by critics as 'a master of the Khachaturian violin concerto' (*Austin Chronicle*) and 'a violinist like no other' (*The New York Times*), award-winning violinist Jessica Mathaes enjoys a multifaceted career as a soloist, recording artist, educator and concertmaster. She has appeared as a soloist throughout the United States and internationally in Europe and Asia, and has been broadcast live on *Performance Today* and Chicago Public Radio. A champion of new music, Jessica Mathaes has premiered works by many American composers, and has served on the faculties of numerous music festivals. In 2005 she became both the youngest and first female concertmaster of the Austin Symphony. Her debut solo CD, *Suites and Sweets*, was released on the Centaur label in 2009 to critical acclaim in *Fanfare* magazine. This is her second album. For more information, please visit www.jessicamathaes.com.

Photo: Katherine O'Brien



Colette Valentine

Colette Valentine has performed extensively throughout the United States and Asia, and has been featured as guest artist with numerous orchestras and chamber ensembles. She serves as assisting pianist for national and international competitions and events, and has collaborated on recordings for the Naxos, Albany, Antara, CRI, Fontec, and Well-Tempered labels. For many years she was a freelance musician in New York City, and taught at New Jersey City University and Long Island University/CW Post. In the fall of 2008, Colette Valentine joined the faculty of the newly created Collaborative Piano Department at the University of Texas at Austin's Butler School of Music. She received BM and MM degrees from the University of Maryland with Nelita True, and a DMA degree from Stony Brook University with Gilbert Kalish.

Photo: John Medland

**Paul
REALE**
(b.1943)

Works for Violin and Piano

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| 1–7 | Seven Deadly Sins* | 20:22 |
| 8–14 | Composers' Reminiscences | 14:37 |
| 15–19 | Sonata for Violin and Piano,
'Celtic Wedding'* | 24:12 |
| 20–22 | Holiday Suite* | 6:07 |

Full track details will be found in the booklet

**Jessica Mathaes, Violin
Colette Valentine, Piano***

**ALL
WORLD PREMIÈRE
RECORDINGS**

Recorded at KUHA Studios Public Radio,
Houston, Texas, 27–30 July 2012
Producer & Editor: Jessica Mathaes
Engineer: Todd Hulslander
Publishers: Pacific Serenades Sheet Music
(Celtic Wedding); others unpublished
Booklet notes: Paul Reale
Cover photo of Jessica Mathaes by Katherine O'Brien
Photo concept: Jonn Cherico
American flag, folk artist, 1880s



AMERICAN CLASSICS

American composer Paul Reale studied with George Rochberg and George Crumb, and was awarded the Luckman Prize in 1995. Written especially for this recording, his *Seven Deadly Sins* uses observations of human nature as well as the emotions associated with mortal transgression, creating a work full of surprise and psychological contrast. *Composers' Reminiscences* is Reale's stylistic impression of seven iconic composers, while the *'Celtic Wedding' Sonata* is part of a series inspired by Anglo-Celtic folk melodies. Based on familiar Thanksgiving tunes, the *Holiday Suite* is 'good time music ... devoid of pretension'. Soloist Jessica Mathaes is considered 'a violinist like no other' by *The New York Times*, and pianist Colette Valentine can also be heard on the acclaimed flute and piano anthology *Eight Visions* (Naxos 8.559629).

www.naxos.com

