



Weiwuying
International Music Festival
衛武營國際音樂節

Artistic Director of Weiwuying International Music Festival Unsuk CHIN
Artistic Advisor Maris GOTHONI

Inmo YANG Violin Recital- ***Sensations of Sound***

2025.4.13 Sun. 14:30

Weiwuying Concert Hall

Duration is 102 minutes with a 20-minute intermission.



National Kaohsiung
CENTER for the ARTS

WEI WU YING

衛武營 國家藝術文化中心
國家表演藝術中心 National Performing Arts Center

Program

N. PAGANINI: Variations on "Nel cor più non mi sento"

N. PAGANINI: 24 Caprices, No. 1

Salvatore SCIARRINO: 6 Caprices for Violin, No. 1 (Taiwan Premiere)

N. PAGANINI: 24 Caprices, No. 6

Salvatore SCIARRINO: 6 Caprices for Violin, No. 2 (Taiwan Premiere)

N. PAGANINI: 24 Caprices, No. 24

F. SCHUBERT: Rondo Brillant in b minor

----- Intermission -----

Augusta Read THOMAS: "Caprice" (Taiwan Premiere)

Augusta Read THOMAS: "Rush" (Taiwan Premiere)

C. FRANCK: Sonata in A Major

Program Notes

The Daring Italian Tradition

Violinist Niccolò PAGANINI was renowned for his extraordinary skill. GOETHE described him as "striking like a meteor, yet a mystery." PAGANINI's tall, slender frame and large hands have led some to speculate he may have had Marfan syndrome. Beyond these enigmas, his mentors and training reveal how his genius was cultivated.

Born in 1782 in Genoa, Italy, PAGANINI began violin lessons at seven under his father's guidance. He later studied performance and composition with F. PAËR and G. GHIRETTI. PAËR, known for his operatic works, likely influenced PAGANINI's focus on a vocal quality in instrumental music. PAGANINI once said, "STRADIVARI only used wood from trees on which nightingales sang." He also enjoyed using portamento to connect notes, mimicking vocal expressions.

This "singing" quality is showcased in PAGANINI's 1824 **Variations on "Nel cor più non mi sento,"** from G. PAISIELLO's opera *L'amor contrastato*. In Act II, the miller's daughter Rachelina sings duets with the baron and notary, lamenting being pursued by three men. The light, simple melody, full of innocence, also inspired BEETHOVEN's six piano variations.

PAGANINI's version opens with a virtuosic prelude, rich in tense chromatic changes. The theme follows, pairing left-hand pizzicato with a clear melody echoing the opera's pastoral duet. The first variation features bouncing chords—orchestral grandeur on a solo violin—while the second integrates the melody into rapid note clusters, the favored piano textures of the era. The third is a dialogue between harmonics and regular tones, the fourth alternates pizzicato between hands, and the fifth expands the grandeur of the second. The sixth shifts to a minor key on the resonant G string, and the seventh employs rapid string-crossing, culminating in a dazzling finale.

As for PAGANINI's most famous **24 Caprices**, they reveal the influence of his predecessor P. LOCATELLI, a Baroque virtuoso who composed 12 concerti collected in *L'Arte del Violino*, Op. 3. Each first and third movement had challenging written-out cadenzas, departing from the improvisational norm of the time.

Continuing his predecessor's ambition, PAGANINI's first caprice builds upon the cadenza from the first movement of LOCATELLI's fourth concerto. This piece demands performers

execute stable ricochet bowing while playing arpeggios. In the later sections, frequent double-stops in thirds heighten the excitement. The sixth caprice seeks to explore the violin's melancholic and sorrowful side: the music is permeated throughout by tremolo technique, with its rapid back-and-forth motion evoking a frigid night wind that relentlessly assails the soloist. The cold deepens as the harmonic range expands, intensifying the music's anguish. Finally, it reaches a reprise an octave higher, expressing a heartbreakingly profound solitude.

The renowned 24th Caprice begins with a playful yet devilish theme, followed by 11 variations. The first and second showcase violin agility through flying staccato and legato bowing. The third features octaves, adding weight to the music. The fourth ascends to high registers, evoking shrill laughter. Variations five and six build momentum with high-low dialogue and employ thirds and tenths double stops to convey an assertive character. The seventh uses syncopation and rapid register shifts, creating a will-o'-the-wisp effect. The eighth contrasts with prior sections through steady chords. Variations nine and ten introduce left-hand pizzicato and extremely high pitches for a unique sonic effect. The 11th transitions from minor to major, symbolizing triumph over adversity.

PAGANINI's 24 Caprices set a near-insurmountable standard for performers. Over 150 years later, fellow Italian S. SCIARRINO sought to expand the violin's possibilities further, completing his **6 Caprices for Violin** in 1976.

SCIARRINO is passionate about exploring unconventional sounds on instruments and delves deeply into the relationship between listeners and his compositions. In an interview with *The Brooklyn Rail*, he mentioned being less concerned with the connection between sounds within a piece and more with their interaction with the environment.

To guide the presentation, his works, though incorporating the concept of "chance," employ meticulously detailed notation to specify the pitch, rhythm, and dynamics of "new timbres." Due to the complexity of both the scores and sounds, his work is often categorized as "New Complexity."

His first Caprice mirrors PAGANINI's first, but with "electronic" sound qualities. The intervals are not played as traditional arpeggios but instead incorporate numerous fifths in undulating arpeggios and deliberately awkward progressions, significantly amplifying the challenge of ricochet bowing techniques. Like PAGANINI's sixth caprice, the second caprice is structured entirely with double stops, yet it seeks to create an ethereal,

meditative character. This is achieved partly through harmonics, which lend a transparent timbre, and partly through the ornamentation of trills, evoking the imagery of wind. In the middle section, the composer introduces increasingly urgent phrases, further marked with the term *di volo* ("in flight"), guiding the listener through a "metamorphosis."

The Brilliance of the Intersection Between Performance and Composition

SCHUBERT was not only a pianist but also began violin studies at the age of eight under his father's guidance. At 19, he composed four violin sonatas, with the first three being sonatinas in a Classical style, where the piano leads and the violin accompanies. The fourth, the *Grand Duo*, balances the roles more equally. By 1826, with the **Rondo Brilliant in B minor**, SCHUBERT retained the duo concept but heightened the music's dramatic effects.

The "brilliant" style refers to early Romanticism, characterized by flowing passages, tremolo effects, and improvisational techniques that created breathtaking performances. SCHUBERT wrote this piece at the request of the young violinist J. SLAVÍK, hailed as the "successor to PAGANINI," making the choice of style unsurprising.

The piece is divided into two main sections. The first is a grand Andante introduction that opens with French overture-style dotted rhythms. The violin then takes over, adopting a murmuring tone and "singing" a continuously modulating melody over the flowing piano accompaniment, reflecting a contrast between external scenery and inner emotion.

The second section follows a traditional rondo form (ABACA). The A section begins with two hesitant notes, reminiscent of the first theme of BEETHOVEN's *Kreutzer* Sonata. The subsequent music is infused with military elements, reflecting Viennese trends of the time. The B section shifts from B minor to D major, sustaining its passionate mood as the two voices engage in an increasingly intense dialogue, perhaps reflecting the revolutionary spirit sweeping Europe then. The C section is the most tender, where the violin and piano finally achieve harmony, offering listeners a sense of hope and solace.

The second half features two contemporary works, both born from composer-performer collaborations. Augusta Read THOMAS (1964–), a composition professor at the University of Chicago, was the longest-serving composer-in-residence with the Chicago Symphony Orchestra (1997–2006). "**Caprice**" (2005) was written as a wedding gift for her friends, the

PINEs. THOMAS described the piece as "free, spontaneous, jazzy, playful, as if improvised, and alive." The work comprises five phrases, lasting 20, 30, 40, 110, and 120 seconds, respectively. THOMAS employs the jazz technique of "outside" playing (intentionally dissonant improvisation) to generate transformations between phrases, creating kaleidoscopic expressions.

"**Rush**" was commissioned by the PINEs, and THOMAS infused the piece with the performers' unique qualities. She remarked: "I was thinking of coffee rush and sugar rush images when I composed this work, as well as the dazzling and profoundly nuanced technical skill of Rachel (PINE)." The music transitions from hysterical chords to a resounding chant, vividly capturing the speed and anxiety of urban life.

Telling Memories Through Music

A longtime church organist, César FRANCK was renowned for his improvisational abilities, praised even by piano virtuoso LISZT. These abilities shaped his compositional style, where he masterfully transformed themes and wove them throughout a piece to create cohesion. This "cyclical form" traces back to the early 19th century, notably in BERLIOZ's *Symphonie Fantastique* with its "idée fixe" and LISZT's thematic transformations, both aiming to imbue music with greater narrative clarity, aligning with the Romantic era's fascination with programmatic music.

FRANCK composed his **Sonata in A Major** in 1886. Cellist P. CASALS claimed the composer initially hesitated between violin and cello before deciding on violin upon learning of Belgian violinist E. YSAÏE's upcoming wedding, dedicating it as a gift.

The sonata comprises four movements. The first, *Allegretto ben moderato*, opens with ethereal piano chords introducing a theme built on thirds, which the violin then imitates seamlessly, developing the musical ideas like an unbroken stream of imagination. After a minute of "fantasy-like" musing, the music transitions to an expansive piano passage, with the second theme emerging in descending octaves, shifting from tranquility to a sense of unrest that hints at the second movement. Instead of a traditional "development" section, FRANCK returns directly to the opening theme, highlighting an improvisational quality. The piano leaps across wider registers, intensifying the emotional fervor.

The second movement, *Allegro*, opens with agitated piano clusters, quickly echoed by the

violin, building intense tension. The music briefly softens as the first movement's theme returns as a transition, leading to the soaring second theme, but ultimately descends into a somber ending, reflecting the sense of loss in returning to reality.

The development section opens with simplified chords from the first theme, followed by fragments of the coda and second theme in rapid succession, evoking deep nostalgia. The third movement, *Recitativo–Fantasia*, alternates violin and piano monologues built on motifs in thirds. After several modulations, the music transitions into a hazy, chromatic section. Themes from the second and first movements reappear before the conclusion, altered in rhythm, tempo, and key, as if memories are gradually fading.

The fourth movement, *Allegretto poco mosso*, follows a free rondo form. The A section uses canonic interplay between two voices, creating an unprecedented intimacy. Other sections transform themes from the previous movements into more radiant forms, suggesting a transcendence of the past. Before the final A section, the music modulates to a brilliant C major, reaching the musical climax.

Violin

Inmo YANG



©Neda Navae

South Korean violinist Inmo YANG's beguiling sound is imbued with poetry and underpinned by unwavering technical prowess which quickly brought him to some of the most prestigious stages in the world including the New York Philharmonic and the LA Phil in the upcoming season and Orchestre National de France, BBC Symphony Orchestra, and Carnegie Hall in the previous seasons.

The 24/25 season opens with an Asia tour with Berliner Barock Solisten and a return to the Oulu Symphony Orchestra for their PROKOFIEV Festival, followed by several important debuts with the Royal Philharmonic Orchestra, Polish National Radio Symphony Orchestra in Katowice, Royal Stockholm Philharmonic Orchestra, Tampere Philharmonia, Dresdner Philharmonie, and BBC Philharmonic. He also returns to Seoul Philharmonic under their chief conductor Jaap van ZWEDEN for a concert in Abu Dhabi, Richmond Symphony, and Orchestre de la Suisse Romande before they embark on a tour to Korea at the end of the season.

He is the first prize winner of both the 2015 International Violin Competition "Premio Paganini" in Genoa, Italy, and the 2022 Jean Sibelius Violin Competition. It was the first time since 2006 that the Paganini Competition jury awarded First Prize and Fabio LUISI, the chair of the jury at the time, commented: "Inmo is an intuitive musician. His Paganini is captivating and exquisite."

YANG released his second Deutsche Grammophon album *The Genetics of Strings* in 2021.

His debut album *24 Caprices by N. Paganini* was recorded live as part of the Kumho Art Hall residency and released under the same label in 2019.

YANG studied with Namyeon KIM at Korea National University of Arts, Miriam FRIED at the New England Conservatory of Music in Boston, and Antje WEITHAAS both at Kronberg Academy and Hanns Eisler Hochschule für Musik in Berlin, where he currently resides in.

YANG plays on a violin by G. B. GUADAGNINI of Turin kindly loaned by Jane NG through J & A Beare and the Beare's International Violin Society for The International Jean Sibelius Violin Competition.

Piano
WANG Pei-yao



Hailed for her poetic lyricism and insight, WANG Pei-yao is widely in demand as a soloist and chamber musician. She is a staple on the international summer festival circuit and has performed at chamber music festivals such as the Marlboro Music Festival, Bard Music Festival, Santa Fe Music Festival, Hong Kong Premier Performance, and Chamber Music Northwest. WANG has given concerts throughout the United States, Canada, Europe, and Asia, including venues such as the Salle des Variétés in Monte Carlo, Suntory Hall in Tokyo, the National Concert Hall in Taipei, Shanghai Symphony Orchestra Hall, Beijing Concert Hall, Alice Tully Hall, and Carnegie Hall's Stern, Weill, and Zankel Halls. As a former member of the renowned Lincoln Center Chamber Music Society, she has made frequent appearances in New York as well as on the CMS tour.

WANG has premiered over 20 solo and chamber works in the past. She has produced several notable cross-disciplinary performances since 2020. The most recent work *Clara Schumann geb. Wieck*, has been nominated for the prestigious 23rd Taishan Art Award in Taiwan.

Cultural Development Partner



Weiwuying Online Questionnaire



More 2025 Weiwuying International Music Festival

Wewuying Contemporary Music Ensemble *Musical Games*

4.17 Thu. 19:30 Recital Hall

Conductor | Brad LUBMAN / Violin | CHANG Ting-shuo / Weiwuying Contemporary Music Ensemble

[More information](#)

Wewuying Contemporary Music Ensemble *American Innovations*

4.18 Fri. 19:30 Recital Hall

Conductor | Brad LUBMAN / Bassoon | WANG Peng-hui / Weiwuying Contemporary Music Ensemble

[More information](#)

Dezső RANKI: Piano Cosmos

4.19 Sat. 14:30 Concert Hall

Piano | Dezső RANKI

[More information](#)

Closing Concert: *The Four Temperaments*

4.20 Sun. 14:30 Concert Hall

Conductor | CHIEN Wen-pin / Piano | Dezső RANKI / Kaohsiung Symphony Orchestra

[More information](#)