

# SINN YANG VIOLIN



## DISCOGRAPHY    CD-DEBUT

SINN YANG, VIOLIN  
MARCO GRISANTI, PIANO  
HARALD OELER, ACCORDION

CLAUDE DEBUSSY  
Sonata for Violin and Piano in G Minor

FRANZ SCHUBERT  
Fantasie in C for Violin and Piano D 934 op. post. 159

BÉLA BARTÓK  
First Rhapsody (1928) (Folk Dances)

JÖRG WIDMANN  
Étude V for solo Violin (Hommage a Niccolò Paganini, Caprice No.VI)

ASTOR PIAZOLLA  
Le Grand Tango

Audio CD (17. April 2009)  
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The music competition tendered by the "Kulturkreis der deutschen Wirtschaft" supports young musical talents who are also able to present their programmes in well-chosen words. Accordingly, in addition to the purely instrumental skills, the council takes the intellectual analysis of the works into account as well as the musician's ability to convey their thoughts to the audience when it comes to taking the decision on the winners. This procedure guarantees a high standard as well as extraordinary, manifest programmes that offer a new perspective on the repertoire of each individual instrument.

Violinist Sinn Yang completed her studies with Max Speermann in Würzburg and Thomas Brandis in Lübeck. For her debut CD, she not only chose to select a pianist but also an accordion player who plays Piazzolla's "Le Grand Tango" with her. Jörg Widmann's etude for solo violin no. 5 serves to bring the previous etudes 1–4 spanning a wide musical arch to a great conclusion.

## SINN YANG TALKS ABOUT THIS RECORDING

My debut CD is a multi-faceted portrait of me as a violinist and musician. I perform with piano and accordion as well as alone, having been granted the honor of premiering Jörg Widmann's solo composition for violin, *Étude V*, both in concert and on this recording. It was easy for me to select the works heard here both because I have long been fascinated with each piece and because it is important to me to express the individual character of each piece.

The CD begins with French impressionism and Claude Debussy's *Sonata for Violin*, written in 1917. He had been inspired by a gypsy violinist in Hungary, saying about him: "[He was] a man who could coax secrets from a vault." This is the last work in a series of six planned sonatas for various instrumental combinations. Debussy was only able to complete three of them before dying.

One can truly call this work mysterious. The theme is simple: a G Minor triad that falls twice, but which is surprisingly illuminated by the piano in C Major upon its second descent. As in Monet's impressionist pictures "*Cathedrale de Rouen*", in which the artist painted the cathedral in the varying light of different times of day, Debussy illuminates his theme in a number of ways.

A number of original images have come down to us from the famous violinist Joseph Calvet, who performed this sonata for the composer himself. In the second movement, a trill illustrates a water fountain that falls from on high and seethes in the pool below. A saxophone is imitated in the third movement by a glissando motive. Later, a bursting bubble of mud is depicted by a sudden upwards glissando of a sixth.

Franz Schubert's *Fantasie in C Major* for violin and piano is an outstanding chamber musical work, written one year before the composer's death in 1827. Formally – assuming the three-part sonata form as the conventional standard – the work is so free and unusual, almost aimless, that the reviewer of the *Leipziger Allgemeine Musikzeitung* wrote after the work's premiere on January 20, 1828: "One could reasonably come to the conclusion that the popular composer has been misguided".

The tripartite structure of the movement is due to a central variation section that is preceded by a free introduction and a contrasting Allegretto and followed by a reminiscence of the introductory section. A turbulent stretta closes the work. For the theme of his variations, Schubert quotes his own Lied to a text by Rückert, "Sei mir gegrüsst". This text begins with the exclamation: "O you who have been snatched from me and my kiss".

This idea conveys the emotional condition of the unhappy protagonist. The central recurring figure is found in the closing formula, "I greet you, I kiss you". The melodic rise to the dominant at "I greet you" awakens expectations that the abrupt chromatic modulation at "I kiss you" proves as unrealizable. The song is an unending circling of hope and non-fulfillment. The echo effect of the last words "I kiss you" seems to be an answer from a fantasy-world that only strengthens the feeling of painful loss. Schubert omits the romantic reconciliation found in the song, "A breath of love erases space and time, I am with you, you are with me", from the Fantasie.

In his essay "Schubert", Adorno writes, "Faced by Schubert's music, tears fill the eyes even before they ask the soul." The last quote from the song emerges out of nowhere after the third movement, "Allegro vivace", shortly before the last finale. It is heralded by a colossal and abrupt modulation from C Major to A-flat Major. This suddenness gives the song something timeless, something eternal; in fact, the theme continues to be spun out with the flowing movement in the piano from Aflat Major back to the unavoidable C Major, until the supposedly never-ending song suddenly falls silent in a rest, as though it had died. The last virtuosic and overexcited flurry in C Major ends this enigmatic composition and calls everything into question.

## JÖRG WIDMAN

Jörg Widmann's "Étude V" was commissioned by the Cultural Committee of German Business. It forms the continuation of the previous violin etudes numbers I-IV. The "Étude V" begins in the stratospheric heights where the previous etude closed. The subtitle of Widmann's piece is "Hommage à Paganini", and refers to the latter's slow (!) 6th Trill Caprice. In this piece, virtuosity is subordinate to the slow flow of the music. Widmann finds it the deepest and most substantial of Paganini's Caprices. His Étude V is a fantastic sound fantasia that consciously reaches for the extreme boundaries of the possible – both in terms of violin technique and of emotions. Beginning as an homage on Paganini, the work reveals itself towards the end to be ever more a violin composition in the spirit of Bach. It ends on a long 'D', the central tone of Bach's famous Chaconne. It was the composer's wish that this work be recorded in a church due to the special acoustics of such a setting. This was realized at the premiere in the Neubaukirche in Würzburg.

## BÉLA BARTÓK

First Rhapsody was written in 1928 for the Hungarian violinist Joseph Szigeti, who was Bartók's musical partner for many years. Lassu- Friss (slow-fast) is the typical form of the Hungarian national dance, the czardas. The prominent dotted first theme with a dronelike accompaniment contrasts sharply with the calm, lullaby-like middle section. The first movement ends with a brusque return to the first theme. The following "Friss" begins with a folkloristic dance melody that works itself into an intoxicatingly impetuous dance with fast rhythm changes and a wealth of colors. Based on the original recording of Bartók and Szigeti from 1940, I perform the alternative second ending.

## ASTOR PIAZOLLA

Written in 1982, Le Grand Tango illustrates the original Argentine tango. The harmony, however, is much more complex, almost contemporary, supported by the foundation of the basic 3+3+2 tango rhythm. The accordion, an instrument of the present with colors that are related to the bandoneon, makes a major contribution to the "old" and "new" aspects of this composition. In the interplay with the violin, Piazzolla's Grand Tango has both orchestral as well as intimate chambermusical moments, which enables an astonishing spectrum of possibilities for interpreting the tango.

## MARCO GRISANTI, KLAVIER

Marco Grisanti was born in Rome in 1965. After beginning his studies with the pianist Maja Samargieva he received his diploma with the highest grade "cum laude" at Saint Cecily Conservatory in Rome; at the same time he attended the composition class of Nazario Bellandi. Later he perfected these studies with Fausto Zadra and Eduardo Hubert; at the same time he specialized in chamber music been taught by Riccardo Brengola and Felix Ayo at Saint Cecily National Academy of Music in Rome. Finally, he became assistant respectively concert partner of both artists. At Chigiana Academy of Siena he was first student and then the only pianist assistant of Uto Ughi with whom Marco Grisanti often plays at important Italian festivals. Marco Grisanti now teaches Chamber Music and Piano Accompaniment/Correpetitor at State Music Conservatory in Campobasso.

Thanks to his twenty years of concert experience as chamber music performer Marco Grisanti has a repertoire of over three hundred pieces which he has played with famous artist such as the American Brass Quintet, the Beethoven Quartet, Wolfgang Boettcher, Vincenzo Bolognese, Michinori Bunja, Lenuta Ciulei, Miriam Fried, Benoit Fromager, Franco Maggio-Ormezovsky, Vincenzo Mariozzi, Domenico Nordio, Emmanuel Pahud, Angelo Persichilli, Residenz-Quartet Würzburg, Sayaka Shoji, Chicashi Tanaka and Constantin Zanidache.

At the Saint Cecily National Academy of Music he has been collaborating with Norbert Balatsch, Martino Faggiani, Angelo Persichilli, Reiner Schmidt etc., for many years, for instance at master classes. Concerts led him to Argentina, Germany, France, Greece, Ireland, Japan, Canada, Austria, Spain and the U.S.A. Many performances at the most important Italian National channels Radio and TV (RAI).

He prefers chamber music by Beethoven and Brahms, but his repertoire comprises a broad scope of composers, styles as well as epochs and ranges from instrumental duos to song and choir compositions.

### HARALD OELER, ACCORDION

Harald Oeler was born in 1977 in Bietigheim-Bissingen, Germany. After completing his diploma in music with honors and top mark, he continued his studies in Stefan Hussong's master class as well as with Christine Schneider in the jazz department of the Academy for Music in Würzburg.

Harald Oeler has won numerous prizes in national and international competitions, including Third Prize at the 3rd International Accordion Competition JAA in Tokyo, Japan in 2002. He is the first German participant ever to win Second Prize at the International Accordion Competition in Arrasate, Spain in 2007. In 2008, his accordion duo Animé won First Prize at the 45th International Accordion Competition Klingenthal. In October 2008, he was awarded with the "Bayerischer Kulturpreis".

Harald Oeler has already worked with Frank Ollu, Annette von Hehn, Thomas Hoppe, Stefan Heinemeyer, Michael T. Otto and actors Eva Mattes, Susanne Lothar and Oliver Urbanski.

He was a scholarship recipient of the Studienstiftung des deutschen Volkes as well as the "Live Music Now" program founded by Lord Yehudi Menuhin.

Harald Oeler has performed in several projects and festivals such as the Heidelberger Frühling, Literaturfest Niedersachsen, Sommerliche Musiktage Hitzacker, Klangkörper Schweiz EXPO 2000, as well as many jazz festivals. Recordings of his concerts have been made by nearly all German broadcasts and for TV.

Harald Oeler has received a great deal of attention in radio and specialized press since the releases of his solo debut CD "Pictures at an Exhibition" and "Stubenjazz".