

Meisterkonzert III
14. Oktober 2025, 19:30, Großer Konzertsaal

Andrew Norman (b. 1970)

Sabina

György Ligeti (1923-2006)

Hora Lungă

Atar Arad (b. 1945)

Caprice Nr. 8

Paul Hindemith (1895-1963)

Lied aus Sonate Op. 31 Nr. 4

Sally Beamish (b. 1956)

That Recent Earth

Shih-Hui Chen 陳士惠 (b.1962)

Sisila ila ila

Adnan Saygun (b. 1962) (arrange. by Hsin-Yun Huang)

Adagio and Allegretto from Cello Partita No.3

Kenji Bunch (b.1973)

Till the Next Time

Hsin-Yun Huang, Viola

Pause

Garth Knox (b. 1956)

Three New Spaces für Viola solo

Still Points für zwei Violas

Benjamin Dwyer (b. 1965)

Imagines für Viola solo

Garth Knox (b. 1956)

Pocket Concerto für Viola mit Violoncello

Garth Knox, Viola
Geneviève Strosser, Viola
Wen-Sinn Yang, Violoncello

Hsin-Yun Huang, September, 2025:

Great art evoke in us a sense of timelessness and universal truths. Some of the most moving music have all come from the awe we feel and inspired by the land. We hear vast loneliness in Sibelius, epic landscape in Tchaikovsky, serene walks in the woods in Brahms, endlessly changing hue in Debussy, dramatic mountains in Steven Mackey and memories of grand visions in Chou Wen-Chung 周文中. Humanness is the common thread and through which we are just a little bit closer to the inner worlds of these great artists and their intimate roots.

This set of solo viola pieces had exists in numerous combinations in my mind before the puzzle crystalized. They captivated me individually in each of their own essence and I hope to present to you in groups of two pieces. *“Sing For Our Land”* wishes to address our much needed attention back to nature, to earth, to restore the profound inspiration from the land, learning to look around us AGAIN.

The program stands with offerings of a pair in mind. The Norman paired with Ligeti. The Atar Arod paired with Hindemith, Sally Beamish with 陳士惠 Shih-Hui Chen. Then Adnan Saygun with Kenji Bunch both composers with folk inspired voices.

Starting with **Andrew Norman’s Sabina**, inspired by his journey to the Sabina chapel in Rome, it is an adaptation of the last movement of his Companions Guide to Rome which is originally composed for a string trio. Andrew Norman expanded the definition of sound by exploring every contact point imaginable with the bow. The piece feels to me celestial, starting from thin air with a whisper of almost no sound, it blossoms gradually with added textures and sonority. Eventually building to an ecstatic climax then as the ending evaporates quickly, we are transported to Rome by the high simple hymn reaching upward to abyss.

The **Ligeti Hora Lungă** explores the exact opposite sonority of the viola. The entire Hungarian song feels earthy and bound, unfolding patiently on the C string. Ligeti incorporated microtonal pitches imploring natural frequency system which brings a mystical yet folky quality to the slow sultry movement. The viola is challenged in reaching as far as possible on the C string to a breaking point, then ascend into a haunting sequence of harmonics — reminding us of similar mood in the Norman. These two pieces seems to contrast in musical space (high and low, *Air and Earth*) yet shares similarity in the individual spiritual atmosphere.

Atar Arad is one of the most celebrated violists in our generation, besides being a totally fabulous virtuoso, he is also a fantastic composer whose 12 caprices are witty, imaginative and are inspired directly to many of our core repertoire in such a humorous spirit. As if in a dream, there are fragments of Hindemith, Schubert, Clarke, Bartok etc. almost as if they wrote an alternative dialogue to the masterpieces we now study. Here I have chosen Caprice No. 8 inspired by the Op. 11 No. 4 sonata of **Hindemith**, pairing it with the “Lied” from his Op. 31 No.4 sonata. The two speak “***Conflict and resolution***” to me.

Next is my delightful introduction to **Sally Beamish**. Her music often came from inspirations of nature — whether it be birds, whales, landscape etc. Each told a story that resonated personally with her. ***That Recent Earth*** was inspired by an ancient grieving poem about loss. We exist in a time when loss is happening at every moment whether it is people, culture, language or nature. ***Loss and rekindle*** is what ties the Beamish and the **Shih-Hui Chen** 陳士惠 together. Prelude to a meaningful project addressing loss in life, Sisila ila ila means “saying goodbye” from the indigenous villagers in Taiwan. This short 8 minute where the viola represent the whale in extraordinary dialogue with the raw bass authentic voice recording from 1966. As if crossing time and space we confront with what is dear to us in life that is disappearing all the time. Finding ways to rekindle the memory.

Then, continuing westwards, perhaps on an imagined Silk Road, Turkish composer **Adnan Saygun** offers a singular unique language that is not familiar. The two movements from the Cello Partita are earthy and folk inspired; both shared elements with the **Kenji Bunch** “Till The Next Time”. Kenji writes for the viola with innate elegance and understanding, with scordatura the viola enters unexplored sonic world as if we are now the roots below the land. Both pieces are ***Land Inspired***.