

PRESS RELEASE – HAGEN, GERMANY

Soloist Yang Liu Inspiring in Concert

Violin Playing with Passion and Beauty

Hagen. The program was a smorgasbord of twentieth century chamber music, such as Igor Stravinsky's Concerto in E-flat "Dumbarton Oaks" and above all, Leonard Bernstein's 1954 Serenade after Plato's "Symposium" for solo violin, strings, harp, and percussion. The Chinese violin virtuoso Yang Liu gave a spectacular performance in collaboration with the Philharmonic Orchestra of Hagen, which the Dutchman, Ernst van Tiel was conducting for the first time.

The Bernstein performance was the 27-year-old violin soloist's debut in Germany. The conductor left him free and generous room for interpretation, fully savoring the tension of the thrilling and versatile instrumentation of the orchestral work, which is composed in five distinctly different movements around the musical interpretation of the symposium discussions within Plato's circle of friends. They revolve around the theme of "Eros as aid on the way to realization of beauty."

Bernstein renders homage to this beauty with soft passion, which Yang Liu made dear in his devoted, fierily engaged violin playing. In ecstatic solo passages -- or embedded in the orchestral sound -- the unheard of cantabiles and enthusiastic playing of the young Chinese violinist developed on an Amati instrument from 1640, quite without bizarre technical virtuoso playing on the surface. The tuneful, beautiful melodies are in the Adagio of "Agathon" or the enchanting closing conversation of "Socrates with Alcibiades" are named in example.

After the intermission the Philharmonic performed Mozart's E-flat major Symphony. They succeeded with a rendition full of radiating freshness and energy, even with the soulful romantic qualities of classical music in the dark Andante *con moto* and polished vitality through the enchantment of the woodwinds in the dance like Minuet.

The concert began with Stravinsky's Concerto "Dumbarton Oaks", an interesting work of Neoclassicism "old music in new garb" with only 15 instrumentalists. Stylistically oriented on Bach's Brandenburg Concertos, it takes up their ideal of beauty in a modern form inspired by jazz rhythms.

Result of the unusual evening: It does not always have to be classical!