

The Naxos logo is located in the top left corner. It consists of the word "NAXOS" in a white, sans-serif font, centered within a blue rectangular box. Above the text, there are several horizontal lines of varying lengths, and below the text, there are several vertical lines of varying heights, creating a stylized architectural or musical staff-like appearance.

NAXOS

Wolfgang  
**RIHM**

Complete Works for Violin and Piano

Tianwa Yang, Violin

Nicholas Rimmer, Piano

## Wolfgang Rihm (b. 1952)

### Complete Works for Violin and Piano

Wolfgang Rihm was born in Karlsruhe on 13th March 1952. He began composing at the age of eleven, studying with Eugen Werner Velte at the Staatliche Hochschule für Musik in Karlsruhe from 1968-72, then with Karlheinz Stockhausen in Cologne from 1972-73, and with Klaus Huber at the Staatliche Hochschule für Musik in Freiburg from 1973-76. He received an honorary doctorate from the Freie Universität Berlin in 1998. Among his numerous honours are the Preis der Stadt Stuttgart in 1974, Berlin Kunstpreis Stipendium in 1978, a residency at Villa Massimo in Rome from the Deutsche Künstlerakademie for 1979-80 and the Beethoven-Preis der Stadt Bonn in 1981. He was elected to the Akademien der Künste in Berlin, Mannheim and Munich in 1991 and received the Prix de Composition Musical de la Fondation Prince Pierre de Monaco in 1997. He was made an Officier de l'Ordre des Arts et des Lettres by the French government in 2001 and received the Ernst von Siemens Musikpreis in 2003. He taught at the Staatliche Hochschule für Musik in Karlsruhe from 1973-78 and has been Professor of Composition there since 1985, dividing his time between Karlsruhe and Berlin.

Among the most prolific of present-day composers, Rihm has amassed a catalogue of over 400 works which takes in all of the major musical genres – including opera (in both chamber and full-length guises), orchestra (many of which fall into titled or numbered sequences of related pieces), chamber ensemble (including a dozen numbered string quartets) and solo instruments. Although his formative pieces denote the influence of the European *avant-garde* from the post-war era, he has never repudiated the musical past: some of his first mature works make unmistakable allusion to an Austro-German late Romanticism then enjoying renewed acceptance, while his subsequent music draws upon the fullest extent of that tradition – however indirectly or obliquely. These qualities can be discerned in the music for violin and piano, and for solo violin, that features on this disc – an output that encompasses almost the entirety of his

composing career as well as providing an overview of his varied stylistic thinking. Contemporary without being self-consciously 'modern', while making a relatively infrequent recourse to novel or unorthodox playing techniques, these works are free in their evolution while lacking nothing in formal logic or expressive consistency – making for music as cohesive as it is thought-provoking.

Written during 1993/94, *Phantom und Eskapade* was a commission from the Paul Sacher Foundation and is dedicated to Anne-Sophie Mutter, though given its première by the violinist Ulf Hoelscher with the pianist Siegfried Mauser at Schloss Johannisberg in Germany on 1st July 1996. The title may suggest speculative qualities, while the subtitle 'Stückphantasien' (Pieces of Fantasy) draws attention to the work's multivalent sequence of individual episodes which coalesce into an overall piece as if in spite of themselves. As so often in the composer's more recent output, however, the music's seemingly random connections conceal a purposeful approach to unity as much to do with force of personality as with motivic integration. Abrupt gestures from the piano usher in a long-held violin line, the two instruments continuing in a ruminative dialogue until the return of the initial gestures launches a brief but passionate exchange that returns to the manner of the previous music. A more resolute passage then contrasts eloquent violin writing with incisive piano chords, presaging a headlong interplay before regaining its earlier poise and building steadily yet purposefully on these elements to what is the most sustained music of the whole piece – its robust and folk-inflected manner in turn subsiding to a more inward expression. From here, fragmentary aspects from earlier in the piece are touched on as the work heads towards its questioning close.

Among the earliest of Rihm's published works, *Hekton* (the title makes reference to scenic gestures such as can be only be realized in live performance) was composed in 1972 and first performed on 5th December that year at a Musica Viva concert in Lenbachhaus,

Munich by the violinist János Négyesi with the pianist Cornelius Cardew. The piece actually consists of two interdependent pieces, and it is the formal as well as the expressive tension that is created between them which determines the trajectory of the composition as a whole. Capricious gestures from the violin alongside hammered chords from the piano set up the basic premises of *Hekton I*, which unfolds as a fractious dialogue in which occasional recourse is made to the inside of the latter instrument along with an unusual variety of playing techniques for the former. *Hekton II*, which then follows without a pause, is more expansive in its manner though no less visceral in its content – with strenuous passagework from the violin that propels the piece with unceasing impetus to its unresolved conclusion.

Written during 1992/93, *Antlitz* (Countenance or Visage) was a commission by the Cologne Philharmonic and had its première in Cologne on 9th May with the violinist Thomas Zehetmair and pianist Siegfried Mauser (to which musicians the piece is also dedicated). The subtitle '*Zeichnung*' translates as 'drawing' but also 'portrayal' or 'depiction', which terms provide an overview of its content. It opens with raptly inward exchanges between the instruments, the music gradually opening-out in terms of its expressive and dynamic range, and to a degree which essentially determines the work's overall evolution. At length the music returns to its initial fragmentation, and on to a close where its elements are held in inscrutable accord.

Originally composed as early as 1969 and first performed as *Violinsonate*, the piece in question was revised in 1971 as *Duosonate* and again in 1975 as *Eine Violinsonate*. Such changes indicate something of the differences in conception behind a work that, while it may not approximate to a violin sonata in the traditional sense of the term, follows in that lineage in many subtle

particulars (in a manner akin to the three numbered symphonies Rihm composed during the same period). Sustained writing for violin near the top of its register is belatedly joined by piano, its trenchant chords punctuating the dialogue before it becomes more impetuous and begins to allude to archetypal gestures from across the history of the duo medium. Around the mid-point of the piece, the violin repeatedly focusses on a single note – in turn goading the piano into a headlong motion which presently subsides to leave sparse violin gestures offset by quiet piano chords. Although the music regains something of its earlier impetus, the dialogue remains largely subdued through to its peremptory close.

Written in 2006 to a commission from the Alten Oper Frankfurt for the Auftakt 2007 festival, *Über die Linie VII* was given its première by Carolin Widmann (to whom the piece is dedicated) at the Alte Oper in Frankfurt on 15th September 2007. Unfolding with seeming spontaneity, the piece none the less makes various allusions to earlier works for the solo violin medium. It gets underway with a calmly unfolding melodic line which soon touches upon an overtly expressive vein as it gradually intensifies in manner, paralleled by the frequent recourse to multi-stopping together with other unmistakable facets of the violin 'tradition'. What unfolds is a sustained discourse whose numerous emotional peaks arise naturally out then merge back into the cumulative whole, all of which is effected without appreciable breaks in the music's continuity. The latter stages bring this inherently personal approach to its climax, with the violin being called upon to engage in a high degree of emotional rhetoric prior to withdrawing into the relative introspection with which the work (nearly) ends.

**Richard Whitehouse**

## **"Completely by intuition, not by a programme"**

A conversation between Wolfgang Rihm and Hans Hachmann.  
Rohrbach/Hunsrück, 16th August, 2011

**H:** *You have a special liking for the high female voice – what about the string instrument with the highest range?*

**R:** I love string instruments in general – two concerti for viola, various pieces for cello ...

**H:** ... and the violin in particular?

**R:** I start writing a piece and then I see whether the music I've written for these particular instruments can be actually transmitted by them. In this, I proceed completely by intuition, not by a programme.

**H:** *How could your works be described if one wanted – or were required – to place them into the musical category of "violin and piano"? Are they lyrical, concertante, virtuoso?*

**R:** It depends on what is needed: if something is required, then that's the way it has to be! *Antlitz* for instance eschews all figuration or outward virtuosity but it is very difficult. *Phantom und Eskapade* has a more playful character – in a way they are really fantasy pieces ... well, that's if one is desperately looking for a term! (laughs)

**H:** *Talking of virtuosity: do you know what the violin is capable of or do discussions with potential interpreters play a rôle in your work?*

**R:** I imagine what is possible, no more than that. And then sometimes I am told "this won't work" or sometimes "this works very well!" – But one is able to imagine – it is a question of musicality: I cannot play the bassoon but I can imagine the bassoon. I am not a woodwind player but I very much like writing for woodwind; I think it is always a question of empathy. Of course one can always write in a way which is impossible for the instrument, yes, that's possible too! Maybe something can be born out of that, something one has not had before ...

**H:** *Brahms and Joachim had detailed discussions about what would work or not, what sounds good, what not so good ...*

**R:** That is also a question of one's personal position – Brahms is even nowadays considered "unviolinistic" simply because his works are very difficult.

**H:** *Your pieces sound good and can be performed well*

*despite their difficulties ...*

**R:** It's a talent: I can think my way into the matter well, but of course I don't try to write a piece in which only things appear which I have heard before and which I like. Instead I try to arrive at something that might please me, which I would enjoy listening to.

**H:** *Does the age of one of your works say anything about it? About how it has been composed? About any developments in your craftsmanship?*

**R:** Sometimes that is possible, but it always depends on what you want to say. It's not as if Beethoven is fundamentally better than Mozart only because he developed music further, technically too. If that were so, Brahms would be better than Beethoven and much better than Mozart, Schoenberg better than all of these and I the best ... (Laughs ... *Serious again*.) Perhaps one wants to detect whether at a specific age there is a preference for shorter routes, or for longer ones. Or if during certain phases in one's life there is more unconscious awkwardness, or at other times more conscious awkwardness, or that at certain moments in life one must search for awkwardness in order for "it" to be turned into art ... Because if everything is always correct it is like "completely-finished" pictures whose very perfection can be off-putting. But these are such intimate questions – I don't know if any listener would be interested ...

**H:** *It is noticeable that two of your pieces for violin and piano show a "classical pattern", at least in a broad sense: one is actually called A Sonata.*

**R:** I gave it that title after not having one for a long time ...

**H:** ... and in *Phantom und Eskapade* there is a two-part structure often found in music, as in Introduction and Rondo or Cantabile and Allegro brillante – your use of this bipartite form is surely not a coincidence?

**R:** ... but it was certainly not conscious!

**H:** *In two other pieces the horizon is expanded, so to speak: Antlitz is about painting, about a relationship to the visual arts, in Hekton there are scenic elements ...*

**R:** Well, I start composing a piece and in time I find a title. For instance, I noticed in respect to *Antlitz* – as already mentioned – the very conscious avoidance of figuration and outwardly representative playing – merely line and

single notes are articulated; it is a piece with the characteristics of a drawing. And when I noticed this I felt the relationship to certain graphic techniques ...

**H:** The term "line", which originally stems from this area, has found its way into several of your works: *Über die Linie (Over the line)* ...

**R:** This is about an occupation with melos, the melodic, which for me is an effort to win back melos. All pieces evolve from searching movements and from gradual discoveries, from putting events in relation to one another ... – one starts writing and it takes on a character. ...

**H:** *In Hekton there are scenic instructions for what the players are supposed to do – these cannot be realised in a radio broadcast or on a CD, can they?*

**R:** Yes – but these actions are not in the foreground, they are rather discreet accidentals – *Hekton* is a piece about gestures, architecture overgrown with hectic activity; gesticulation is in the foreground – the absolute opposite of *Antlitz* in which every gesture is withdrawn in favour of ... well, let's call it a "gesture of withdrawal".

**H:** *And Phantom und Eskapade?*

**R:** These are two ideas, through which I wanted to capture the fantastic and the elusive, the non-conforming and the playful ... and at the end, when I had finished the piece, I gave it a title in the same way that Paul Klee named his finished drawings.

**H:** *Do you have further ideas concerning the violin?*

**R:** Certainly: violin solo, violin with other instruments... Furthermore I recently made a version for violin and cello of a duo for violin and double bass (*Dyade*, Greek: Duality).

**H:** *Why?*

**R:** Because I felt like doing it; I can take the violoncello into even higher regions.

**H:** *You felt like it?*

**R:** That's the prerequisite! – From reluctance never ... well, sometimes maybe ...

**H:** *Sometimes you have to – you get a commission ...*

**R:** ... But then one can say: "I don't feel like it!".

*English translation by Nicholas Rimmer*

---

## **„Ganz intuitiv, ganz unprogrammatisch“**

Gespräch zwischen Wolfgang Rihm und Hans Hachmann  
am 16. August 2011 in Rohrbach/Hunsrück

**H:** *Sie haben eine große Vorliebe für die hohe weibliche Stimme – wie ist es mit dem höchsten der Streichinstrumente?*

**R:** Ich liebe generell die Streichinstrumente – zwei Bratschenkonzerte, diverse Cellostücke ...

**H:** *... und speziell die Violine?*

**R:** Ich beginne ein Stück, und dann merke ich, ob das, was sich in dieses Instrumentarium hineinartikulieren lässt, auch davon getragen werden kann. Ich verhalte mich da ganz intuitiv, ganz unprogrammatisch.

**H:** *Wie könnte man Ihre Stücke beschreiben, wenn man sie in die Schublade „Geige und Klavier“ einsortieren wollte*

*(oder sollte) – wie sind sie, lyrisch, konzertant, virtuos?*

**R:** Je nach Bedarf: wenn's so sein muss, dann ist es so! – *Antlitz* zum Beispiel verzichtet völlig auf Figuration, auf vorgestellte Virtuosität, ist aber sehr schwer. Und *Phantom und Eskapade* hat mehr das Spielerische – es sind eigentlich Fantasiestücke ... also, wenn man jetzt unbedingt nach einem Begriff sucht (*lacht*)

**H:** *Zum Thema Virtuosität: wissen SIE, was auf der Geige alles machbar ist, oder spielt da auch das Gespräch mit den potentiellen Interpreten eine Rolle?*

**R:** Ich stelle mir vor, was möglich ist – mehr nicht. Und ich bekomme dann manchmal gesagt „Du, das geht nicht so“ oder manchmal „Das geht aber sehr gut!“ – Man kann sich es sich aber vorstellen – das ist eine Frage der Musikalität: ich kann kein Fagott spielen, aber ich kann mir Fagott vorstellen. Ich bin kein Holzbläser, schreibe

aber gern für Holzbläser – ich denke, das ist immer eine Frage der Einfühlensfähigkeit. Natürlich kann man aber auch so schreiben, dass es für das Instrument NICHT möglich ist, das ist auch möglich! Vielleicht entsteht einem dadurch etwas, was man vorher noch nicht hatte ...

**H:** *Brahms und Joachim haben ja detailliert besprochen, was geht, was nicht geht, was gut klingt, was schlechter klingt ...*

**R:** Das ist ja auch eine Frage des persönlichen Standorts – Brahms gilt ja bis heute als „auf der Geige schlecht klingend“, weil er einfach schwer ist.

**H:** *Ihre Stücke klingen gut und sind trotz ihrer Schwierigkeit auch gut darstellbar ...*

**R:** Das ist eine Begabung; ich kann mich da gut hineinendenken, aber ich versuche natürlich jetzt nicht, ein Stück zu schreiben, wo nur Dinge drinverkommen, die ich schon mal gehört habe und die mir gefallen, sondern ich versuche, in das zu gelangen, was mir gefallen wird und was ich gerne hören möchte.

**H:** *Kann das Alter eines Stückes bei Ihnen etwas aussagen? Wie es gemacht ist? Was sich handwerklich entwickelt hat?*

**R:** Manchmal geht das schon, aber es kommt immer darauf an, was man sagen will. Es ist ja nicht so, dass Beethoven grundsätzlich besser ist als Mozart, nur weil er weiter ist, auch technisch. Dann wäre ja Brahms schon wieder besser als Beethoven und VIEL besser als Mozart, Schönberg besser als alle zusammen und ich der Allerbeste ... (*Lacht ... Wieder ernst.*) Man will vielleicht auf die Spur kommen, dass man zu einem bestimmten Lebensalter kürzere Wege bevorzugt oder längere Wege, oder dass es in bestimmten Lebensaltern mehr unbewusste Ungeschicklichkeit gibt, in anderen Lebensaltern mehr bewusste Ungeschicklichkeit, dass man in bestimmten Lebensphasen auf die Ungeschicklichkeit zu suchen hat, damit es Kunst wird ... Denn, wenn alles immer stimmt, das ist wie bei den „zu Ende gemalten“ Bildern, da kommt leicht so eine abweisende Perfektionsebene auf. Aber das sind so intime Fragen – ich weiß nicht, ob das irgendeinen Hörer interessiert ...

**H:** *Es fällt auf, dass zumindest zwei Ihrer Violine/Klavier-Stücke im weitesten Sinne des Wortes „klassische“ Muster aufweisen: das eine heißt „Eine Sonate“.*

**R:** Das habe ich so genannt, nachdem es lange Zeit keinen Titel gehabt hat ...

**H:** *... und bei „Phantom und Eskapade“ findet man eine in der Musik häufig anzutreffende Zweiteiligkeit, wie bei „Introduktion und Rondo“ oder „Cantabile und Allegro brillante“ – das ist doch sicher kein Zufall, dass Sie diese zweiteilige Form verwenden?*

**R:** ... aber sicher nicht bewusst!

**H:** *Bei zwei anderen Stücken ist sozusagen der Horizont erweitert: in einem „Antlitz“ – geht es um Malerei, um eine Beziehung zur Bildenden Kunst, im anderen – „Hekton“ – gibt es auch szenische Elemente ...*

**R:** Nun, ich fange ein Stück an, und mit der Zeit bekomme ich dann einen Titel. Ich merke dann beispielsweise – wie schon angedeutet – bei *Antlitz* den sehr bewussten Verzicht auf Figuration und repräsentatives Spiel – lediglich Linie und Einzeltöne sind artikuliert, ein Stück von einer ganz zeichnerhaften Charakteristik. Und als ich das bemerkte, habe ich schon die Beziehung zu bestimmten graphischen Techniken empfunden ...

**H:** Der ursprünglich aus diesem Bereich stammende Begriff „Linie“ ist ja auch in mehrere Ihrer Werke eingeflossen – *Über die Linie* ...

**R:** Da geht es um die Beschäftigung mit Melos, eine für mich sicher als Wiedergewinnung angelegte Suche nach Melos – alle Stücke entstehen aus Suchbewegungen und nach und nach gefunden haben, das in Beziehung zueinander Setzen von Ereignissen ... – Man beginnt etwas zu schreiben, und das nimmt dann einen Charakter an ...

**H:** In *Hekton* gibt es szenische Anweisungen, was die Spieler zu tun haben – im Radio oder auf der CD ist dieser Bereich dann nicht darstellbar?

**R:** Ja – das steht auch nicht im Vordergrund, das sind eher diskrete Akzidentien – *Hekton* ist ein Stück über Gestik, von Hektik überwucherte Architektur; Gestikulation steht im Vordergrund – das absolute Gegenteil zu *Antlitz*, wo jede Geste eigentlich zurückgenommen ist zu Gunsten einer ... nennen wir sie „Geste der Zurücknahme“.

**H:** Und *Phantom und Eskapade*?

**R:** Das sind zwei Begriffe, in denen ich das Fantastische und das Ungreifbare fassen wollte, das Nicht-

## Tianwa Yang



Photo: Friedrun Reinhold

Acclaimed as “an unquestioned master of the violin” (*American Record Guide*), Tianwa Yang has quickly established herself as a leading international performer and recording artist. She has recorded critically acclaimed interpretations of music for violin and piano (8.557767, 8.570192, 8.570893) and for violin and orchestra (8.572191, 8.572216, 8.572275) by Sarasate, with both cycles due for completion in 2013 (8.572709, 8.572276). These Naxos début albums were followed by Piazzolla’s *Las Cuatro Estaciones Portenas* (8.572271), with the Nashville Symphony and Giancarlo Guerrero, and a coupling of Vivaldi’s *Four Seasons* and Piazzolla’s *Las 4 Estaciones Portenas* arranged for violin and strings (8.551228 / Naxos Germany only). Mendelssohn’s *Violin Concertos in E and D minor* (8.572662) and the *Six Sonatas for Solo Violin, Op. 27*, by Ysaÿe (8.572995) will be released during 2013. Her recording of Paganini’s *24 Caprices*, made at the age of thirteen, make her the youngest artist to have recorded these works. She also appears on the Naxos 20th Anniversary Gala concert DVD (2.110277) live from the Wigmore Hall, London. Her most memorable concert performances include those given in the Gewandhaus, Leipzig, the Salle Pleyel, Paris, the Philharmonic Hall, Berlin and the Gasteig, Munich. The *Detroit News* heralded her début with the Detroit Symphony Orchestra as “the most important violinist to come on the scene in many a year” while her début with the Seattle Symphony Orchestra was described by the *Seattle Times* as “the introduction of an extraordinary violinist”. In May 2012 she was selected to perform for Naxos’ 25th Anniversary Gala celebrations and for the inaugural event of Classical Next in Munich. Born in Beijing, Tianwa Yang began studying the violin at the age of four, winning six national competitions as a young child. At the age of ten she was accepted to study at the Central Conservatory of Music in Beijing, the Hong Kong media soon naming her “A Pride of China”. In 2003 she was awarded a scholarship by the German Academic Exchange Service to study chamber music in Germany where she remains a resident. While admiring the music of Brahms, Mozart, Schubert and Ravel, Yang feels a strong affinity with the work of Wolfgang Rihm. She considers it emotionally compelling, diverse and unique, delivering an incessant tension that keeps the listener “right on the edge of their seat”. She is a multi-faceted artist who enjoys attending the opera, theatre and modern art exhibitions during her international travels. She extends her gratitude to Lin Yaoji, Jörg-Wolfgang Jahn and Anner Bylsma for their musical insight and support throughout her career.

[www.tianwayang.com](http://www.tianwayang.com)



Gesetzmäßige, das Spielerische ... und am Schluss, als ich das Stück hatte, habe ich ihm einen Titel gegeben, wie Paul Klee einer Zeichnung am Schluss einen Titel gibt ...

**H:** Gibt es weitere Ideen bei Ihnen, was die Geige anbetrifft?

**R:** Sicher: Violine allein, Violine mit anderen Instrumenten... Ferner habe ich neulich von einem Duo für Violine und Kontrabass (*Dyade*, griech.: Zweisamkeit) eine Version für Geige und Cello gemacht ...

**H:** Warum?

**R:** Weil ich Lust dazu hatte; da kann ich das Violoncello noch mehr in die Höhe führen.

**H:** Aus Lust?

**R:** Das ist doch die Voraussetzung! – Aus Unlust ist noch nie ... na ja, manchmal schon ...

**H:** Manchmal MUSS man ja auch – man bekommt einen Auftrag ...

**R:** .. aber dann kann man doch sagen: man hat keine Lust!

## Nicholas Rimmer



Photo: Irene Zandiel

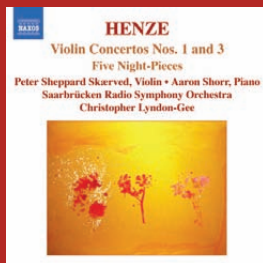
The German-English pianist Nicholas Rimmer read Music at Clare College, Cambridge, where he was also Organ Scholar. He continued his education in Germany, studying piano at the Hanover University of Music and Drama under Christopher Oakden, as well as song accompaniment in Berlin and chamber music in Cologne. He has established a successful and wide-ranging career in all these genres, appearing frequently at important European festivals and in halls such as the Wigmore Hall in London, Gasteig Munich, Laieszhalle Hamburg and Zürich Tonhalle. As a soloist he has played with the Hamburg Symphony Orchestra, Manchester Camerata, Heidelberger Symphonikern and the London-based Ensemble Aurora. Nicholas Rimmer won the German Music Competition as a piano accompanist in 2006 and again in 2010 as a member of the Leibniz Trio. Since 2007 he has played regularly with Nils Mönkemeyer; the duo's first CD for Sony, *Without Words*, received an ECHO-Klassik Award in 2009. As a song accompanist Nicholas Rimmer was a prize-winner at the International Schubert Competition in Dortmund and he regularly partners singers including Ronan Collett, Simon Bode and Sylvia Schwartz in recital. He has commissioned and given premières of works by Mike Svoboda, Joseph Finlay, Friedemann A. Treiber and Johannes Fischer, amongst others. Nicholas Rimmer has recorded for Sony, Genuin, cpo and other labels and has performed in many live and studio broadcasts for German Radio and BBC Radio 3. In January 2011 his début solo CD *Acht Sauschneider and other improvisations* appeared on the

MVH-Music label and received glowing reviews. In December 2011 he was nominated by *Fonoforum* magazine as one of the "Rising stars of the year." Nicholas Rimmer currently teaches chamber music and piano at the Hanover University of Music and Drama.

[www.nicholasrimmer.com](http://www.nicholasrimmer.com)



## Also available



8.557738



8.570179



8.572398



8.572635



DDD

8.572730

 Playing Time  
75:05

 © & © 2012 Naxos Rights International Ltd.  
 Booklet notes in English  
 Made in the USA  
[www.naxos.com](http://www.naxos.com)

Wolfgang Rihm is one of the world's most eminent and prolific composers. His works for violin and piano encompass almost his entire compositional career, from *Hekton* in 1972 to the solo violin *Über die Linie VII* in 2006. Each draws on a wide range of influences, from folk-like moments, embedded quotations and dazzlingly virtuosic episodes. They reflect the breadth of Rihm's various changing styles, which are almost unique in today's music in marrying contemporary technique with emotionally powerful resonances.

Stiftung Kunst und Kultur der

Sparda-Bank

Wolfgang  
**RIHM**  
(b. 1952)



## Complete Works for Violin and Piano

- |   |  |              |
|---|--|--------------|
| 1 | <b>Phantom und Eskapade</b> – ‘ <i>Stückphantasien</i> ’<br>(‘ <i>Fantasy Pieces</i> ’) for Violin and Piano (1993/94) | <b>18:12</b> |
| 2 | <b>Hekton</b> for Violin and Piano (1972)  | <b>6:41</b>  |
| 3 | <b>Antlitz</b> – ‘ <i>Zeichnung</i> ’ (‘ <i>Drawing</i> ’)<br>for Violin and Piano (1992/93)                           | <b>14:29</b> |
| 4 | <b>Eine Violinsonate</b> (1971/75)   | <b>11:02</b> |
| 5 | <b>Über die Linie VII</b> for Solo Violin (2006)*  | <b>24:41</b> |

\*WORLD PREMIERE RECORDING

## Tianwa Yang, Violin • Nicholas Rimmer, Piano

Recorded at the Stadthalle Ettlingen, Germany, from 1st to 4th April, 2012

Produced, engineered and edited by Eckhard Glauche • Booklet notes: Richard Whitehouse  
 Publishers: Universal Edition (tracks 1, 3, 5); Breitkopf & Härtel (track 2); Manuscript (track 4)  
 Concert grand piano model E-272 by Steingraeber & Söhne, Bayreuth, Germany

Includes interview between Wolfgang Rihm and Dr. h.c. Hans Hachmann.

Gespräch zwischen Wolfgang Rihm und Dr. h.c. Hans Hachmann.

This recording was made possible thanks to the generous support of  
 Sparda-Bank Baden-Württemberg, Freundeskreis der Hochschule für Musik Karlsruhe,  
 and Bayreuther Klaviermanufaktur Steingraeber & Söhne

Cover painting by Cinnamon (Dreamstime.com)