Composer's Note by Scott Good

Yinyang – Concerto for Violin and Orchestra is a 36-minute work that also features the guzheng (Chinese zither) and alto flute as distinctive colours within the ensemble. It is dedicated to violinist Kerson Leong with London Symphonia, and violinist Bénédicte Lauzière with the Kitchener-Waterloo Symphony.

It has long been an ambition of mine to compose a significant violin concerto inspired by the philosophy of dualism.

The concept of duality is endlessly fascinating: the interdependent existence of complementary opposites. There can be no hot without cold, no light without darkness, and no sound without silence. This perspective is expressed profoundly in the Chinese philosophy of Yin and Yang, as well as in ancient Hermetic writings, which serve as important points of inspiration in shaping the musical ideas of this work.

Dualistic principles extend across all realms of existence—physical, mental, and spiritual. Emotions themselves arise in pairs of opposites: happiness and sadness, tension and relaxation, love and fear. Throughout nature, the universe reveals itself through the dynamic interplay of complementary forces.

Music expresses this principle with particular clarity. Musical drama emerges through contrast: soft and loud, fast and slow, high and low, bright and dark. Melody moves while harmony provides stillness. Tonal music balances consonance and dissonance, activity and repose. Through these opposing forces, music seeks balance while creating its distinctive colours and identities.

Yinyang employs these principles at every structural level. Modes, rhythms, melodies, and textures are conceived in complementary relationships, with musical ideas paired or contrasted with their opposites. These forces interact in both tension and equilibrium, allowing diverse influences to mingle and form a vivid tapestry of sound.

The four-movement structure unfolds like a creation myth, loosely inspired by these philosophical ideas:

1. Wuji – Infinite emptiness. A nearly motionless melody slowly descends before dissolving into a chaotic emergence that gives birth to Yin and Yang.

2. Yang – Dynamic, assertive, and fiery. Yang's energy becomes volatile as melodies fragment and bright orchestral textures challenge the violin soloist.

3. Yin – Calm follows Yang's turbulence. The violin interacts intimately with guzheng and alto flute, drawing the listener into the softest musical gestures.

4. Taiji – The reconciliation of opposites. Yin and Yang begin to embody one another as contrasting musical elements fuse into a resonant whole.

Through *Yinyang*, I aim to create a work that is emotionally compelling and conceptually engaging, while pushing the violin toward new virtuosic possibilities.

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