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 **Weiwuying
International Music Festival**
衛武營國際音樂節

Artistic Director of Weiwuying International Music Festival | Unsuk CHIN
Artistic Advisor | Maris GOTHONI
Composer-in-Residence | Dieter AMMANN

JUSSEN Brothers Piano Duo

Dialogue Between Two Pianos

2026.4.12 Sun. 14:30

Weiwuying Concert Hall

Duration is 120 minutes with a 20-minute intermission.


National Kaohsiung
CENTER FOR THE ARTS
WEI WUYING
衛武營 國家藝術文化中心
國家表演藝術中心 National Performing Arts Center

A Letter to the Audience

Dear Audience!

A warm welcome to the 5th edition of the Weiwuying International Music Festival!

Join us for a wealth of musical experiences, surprises, and unexpected delights! Also this year, we feature fearless and curious artists who bring their enormous brilliance and creativity to the iconic Weiwuying Concert Hall and Recital Hall.

This year's festival presents diverse aspects of musical creativity and human emotions, ranging from the playful to the transcendent, from the intellectual to the visceral, and from the intimate to the monumental. On one hand, epitomes of musical spirituality—BACH's cello suites, BRAHMS' Fourth Symphony, SCHUMANN's Songs, and BRUCKNER's mighty and mysterious Sixth Symphony; on the other, musical plays and games, humor and virtuosity.

We are delighted to feature the artistry of JUSSEN Brothers, soprano Hanna-Elisabeth MÜLLER, pianist Anton GERZENBERG, multi-instrumentalist Sergey MALOV, and recorder wizard CHIU Sheng-fang. Swiss composer Dieter AMMANN is our Composer-in-Residence: a frequent guest of the world's most famous orchestras. We will present the first major showcase of his brilliant and joyful music in Taiwan. Maestros David ROBERTSON, CHIEN Wen-pin, and Jean-Philippe WURTZ will lead concerts with the National Taiwan Symphony Orchestra, Kaohsiung Symphony Orchestra, and our in-house Weiwuying Contemporary Music Ensemble.

There will be much to experience and to wonder: whether it is the virtuosity of the musicians or unexpected strands of creativity. You will encounter the violoncello da spalla, a cello from BACH's time that was placed braced around the shoulder. A film screening will feature the world of musical iconoclast Conlon NANCARROW, who composed innovative music for player pianos. Our two contemporary music concerts—featuring a number of landmark pieces and cutting-edge works for the first time in Taiwan, including the commissioned premiere from Taiwanese composer LIN Chia-ying—show that new music can be fun and surprising, and not quite as it seems at first sight.

We look much forward to the creation of *People Concerto* by CHANG Shiuan, an interactive new music theater piece that includes four musicians, a dancer and a participating audience that challenges the boundaries between installation and performance, creation and reception.

Thank you for your enthusiasm in supporting what we do. Come and experience musical surprises and marvels!

Yours sincerely,
Unsuk CHIN and Maris GOTHONI



Artistic Director of
2026 Weiwuying International Music Festival

Unsuk CHIN

Composer and curator Unsuk CHIN was born in 1961 in Seoul, South Korea, and she has lived in Germany since 1985. CHIN's career has been celebrated with a series of classical music awards such as the Leonie Sonning Prize, the Wihuri Sibelius Prize and the Grawemeyer Award. Her music has attracted the attention of international conductors such as Simon RATTLE, Alan GILBERT, Gustavo DUDAMEL, Kent NAGANO, and others. Regularly commissioned by leading performing organizations worldwide, CHIN's music has been performed by orchestras such as the Berlin Philharmonic, New York Philharmonic, Chicago Symphony Orchestra, Royal Concertgebouw Orchestra, among others. She has been Composer-in-Residence of the Lucerne Festival, the NDR Elbphilharmonie Orchestra, and the BBC Symphony's Total Immersion Festival and many more. In 2007, CHIN's first opera *Alice in Wonderland* received its world premiere at the Bavarian State Opera, opening the Munich Opera Festival. CHIN has also been active as a concert curator. She was the Artistic Director of the Seoul Philharmonic's "Ars Nova" series from 2006 to 2017, of the London-based Philharmonia Orchestra's "Music of Today" series from 2011 to 2020, and from 2022 onwards, as the Artistic Director of the Tongyeong International Music Festival in South Korea.



Artistic Advisor of
2026 Weiwuying International Music Festival

Maris GOTHONI

Maris GOTHONI is a versatile figure in the global classical music landscape, combining artistic insight with strategic leadership at the highest international level. Since August 2024, he has served as General Manager of the Finnish Radio Symphony Orchestra (FRSO), returning to Finland after more than two decades of professional work across Europe and Asia.

GOTHONI's leadership experience includes roles as Head of Artistic Planning for the Belgian National Orchestra and a five-year tenure at the Stavanger Symphony Orchestra (2018–2023). His international engagement extends to Asia, where he serves as Artistic Advisor to the Tongyeong International Music Festival in South Korea and the Weiwuying International Music Festival in Kaohsiung, Taiwan.

Originally trained as a pianist, GOTHONI earned a degree in solo piano from the Berlin University of the Arts and later specialized in arts management at the Hamburg University of Music and Theater. His close collaboration with leading composers, including Unsuk CHIN—most notably in co-planning the 2023 Porvoo Suvisoitto summer program—reflects his commitment to innovative, internationally resonant programming. Bridging performance experience and executive vision, GOTHONI continues to shape classical music across borders.

Program

W. A. MOZART: Sonata for Piano Four-Hands in C Major, K. 521

- I. Allegro
- II. Andante
- III. Allegretto

R. SCHUMANN: Andante and Variations for Two Pianos, Op. 46

Jörg WIDMANN: *Bunte Blätter* for Two Pianos

- I. Fanfare
- II. Fangspiel
- III. Walzer
- IV. Danse macabre
- V. Rätsel
- VI. Zirkusparade

----- · Intermission · -----

C. DEBUSSY: *Six épigraphes antiques*

- I. Pour invoquer Pan, dieu du vent d'été
- II. Pour un tombeau sans nom
- III. Pour que la nuit soit propice
- IV. Pour la danseuse aux crotales
- V. Pour l'égyptienne
- VI. Pour remercier la pluie au matin

S. RACHMANINOFF: Suite No. 2 for Two Pianos, Op. 17

- I. Introduction
- II. Valse
- III. Romance
- IV. Tarantella

Program Notes

Written by WU Yu-ting
Translated by HSIEH Lin

W. A. MOZART: Sonata for Piano Four-Hands in C Major, K. 521

In the late 18th century, as the "fortepiano" expanded from four to five octaves, four-hand piano music for two players at one keyboard became a popular genre. MOZART, a pioneer of this form, wrote five such sonatas.

Composed during his mature period, K. 521 was dedicated to his student Franziska VON JACQUIN, whom MOZART nicknamed "Signora Diniminimi," a name drawn from *diminutio* (lessening) and *minim* (the smallest), reflected in the music's agility. The first movement overturns the earlier four-hand model—where the treble led and the bass accompanied—by giving both players equal roles as they exchange rapid figures in a musical game. The second movement contrasts this with tightly synchronized, near-identical rhythms, interspersed with lyrical, soaring arpeggios. The final movement is a pastoral rondo, its bagpipe-like theme and virtuosic writing radiating the joy of playing together.

R. SCHUMANN: Andante and Variations for Two Pianos, Op. 46

Originated as an 1843 chamber piece, this work featured an unusual ensemble of two pianos, two cellos, and a horn, extending SCHUMANN'S bold experimentation during his "Year of Chamber Music." Following MENDELSSOHN's advice, SCHUMANN later adapted it for two pianos and trimmed sections to better suit concert performance.

Regarding Variations as a genre, SCHUMANN critiqued the early 19th-century trend of overly ornamented, mediocre works. He argued for a pursuit of "thought, inner coherence, and poetic wholeness." Consequently, his variations prioritize character shifts over flashy virtuosity. To maintain a unified flow, he often omitted section markings, for more natural transitions. In Op. 46, a theme and eight variations reveal SCHUMANN'S dual personas: the contemplative "Eusebius" and the exuberant "Florestan," guiding the listener through a rich spectrum of human character.

Jörg WIDMANN: *Bunte Blätter* for Two Pianos

"Music really catches fire for me in a dialogue across the centuries. " In an interview with the Berlin Philharmonic, WIDMANN expressed his excitement for a program bridging old and new. This is reflected in his works, where fragments of past masters frequently appear. His work seeks the modernity within tradition, treating classics as inspiration, much like a free-form review for books.

This two-piano suite, commissioned by the Klavier-Festival Ruhr and completed in 2022, takes its title from SCHUMANN's *Bunte Blätter (Colored Leaves)*, a set of fourteen contrasting miniatures. In the same spirit, WIDMANN offers six sharply contrasted pieces, tailored for the JUSSEN brothers with radiant characters.

The first movement, "Fanfare," uses dotted rhythms and rapidly alternating pianos to create dynamic momentum. The second, "Fangspiel," is a fantasia-like transformation of the first; it captures the performers playfully "passing each other by." This improvisation-like movement also suggests a dialogue between the composer's present and past selves.

The third movement, "Walzer," hovers in a crystalline upper register like an exquisite music box, though rising dissonances hint at decay. The fourth, "Danse macabre," follows the tradition of depicting skeletal dances, featuring a hushed passage that feels like a ghost reminiscing about the past.

The fifth movement, "Rätsel," was written for the 75th birthday of Peter SLOTERDIJK, the librettist for WIDMANN'S opera *Babylon*. Mournful melodies interlace with gear-like accompaniment, echoing the opera's theme of civilizational linguistic divergence and the struggle to understand. The final "Zirkusparade" blends joy with dark humor; despite the pianos going their own ways, they maintain a sense of exuberant play.

C. DEBUSSY: *Six épigraphes antiques*

This work originated from *Les Chansons de Bilitis* (1901), a composition for narrator and chamber ensemble based on poems by DEBUSSY's friend Pierre LOUÏS. The poems use a fictional Ancient Greek woman to explore nature, homoeroticism, and aging with intense sensuality. Following a lukewarm reception, the original score was partially lost; DEBUSSY reimagined the material in 1914 as this intimate four-hand suite.

"Pour invoquer Pan, dieu du vent d'été," opens with continuous pentatonic melodies symbolizing Pan's flute. The slow chordal accompaniment accelerates, evoking the liveliness of a summer breeze.

"Pour un tombeau sans nom," subtly mirrors the poem's narrative: Bilitis was led to an unmarked tomb. Shuddering at the occupant's identity, she saw the cup's inscription: "Taken by Naiads." Since the name was unknown, no offering could be made. The music employs whole-tone scales to create a drifting, hallucinatory atmosphere.

"Pour que la nuit soit propice" describes Bilitis's admirer inquiring after her whereabouts, only to find her moving from the forest shadows toward the dazzling city. The music transitions from ethereal to bustling.

"Pour la danseuse aux crotales" refers to ancient Greek percussion. While those instruments were traditionally made of cane or wood for a crisp, snapping sound, both the poem and DEBUSSY's arrangement suggest a metallic quality. As the dancer sways gracefully, the silvery chiming of the crotales creates an atmosphere of irresistible seduction.

"Pour l'égyptienne," recounts Bilitis meeting Egyptian courtesans in the Old City. Despite their dignified manner, the girls spoke broken Greek on purpose. In response, Bilitis and her friend spoke in a different tongue, leaving the women unsettled.

"Pour remercier la pluie au matin," finds Bilitis mourning her fading youth yet knowing her poetry will live forever. The music uses continuous sixteenth notes to mimic raindrops, while clear melodies emerge to symbolize Bilitis's enduring presence.

S. RACHMANINOFF: Suite No. 2 for Two Pianos, Op. 17

During his student years, RACHMANINOFF studied the symphonic works through four-hand piano or two-piano adaptations, which not only familiarized him with how to "symphonize" the piano but also inclined him to compose original works for two pianos. An episode sharpened this instinct: while still at the conservatory he was asked by TCHAIKOVSKY to arrange *The Sleeping Beauty* ballet for piano four hands, only to be told the result was "absolutely lacking in courage, initiative, and creativity." The rebuke taught him a crucial lesson: writing for two pianos must go beyond imitating orchestra and instead exploit what this pairing alone can do.

He quickly proved the point. His first suite, *Fantasie-Tableaux*, inspired by four poems, reveals the poetic side of two pianos. His second suite (1901) opens onto a grander canvas.

The opening "Introduction" launches with parallel streams of eighth notes, radiating a festive splendor. A broad, lyrical middle section unfolds over gently pulsing rhythms, brimming with joy, before the music gradually fades, as if the crowd were marching away into the distance.

The "Valse" turns away from traditional Viennese toward something more elusive and lyrical. Its frequent suspensions create ever-changing rhythms, mirroring the shifting emotions of love.

The "Romance," in A-flat Major, unfolds a long legato melody over a gently rocking accompaniment. A mysterious turn to c-sharp minor, with trembling figures, introduces unease and melancholy.

The finale, "Tarantella," dazzles with dense clusters that capture the wild spirit of the dance. Its wide-spaced harmonies evoke the ringings of bells, lending the movement a distinctly Russian resonance.

Performers



Piano | **Lucas & Arthur JUSSEN**

Lucas and Arthur JUSSEN are among the most sought-after piano duos of our time. Given their illustrious international careers, it is fair to say the JUSSEN brothers (born 1993 and 1996) are the Netherlands' pre-eminent ambassadors for classical music. With their energetic, almost symbiotic playing, their great refinement of sound, and gripping interpretations, they are praised vigorously by press and audiences alike. "It is like driving a pair of BMWs," exclaimed conductor Michael SCHØNWANDT about the two pianists after directing them in concert.

The JUSSEN brothers have performed with orchestras internationally, including the Boston Symphony Orchestra, Chicago Symphony Orchestra, Royal Concertgebouworkest, Budapest Festival Orchestra, Gewandhausorchester Leipzig, and the Academy of St Martin in the Fields. They collaborate with renowned conductors such as Christoph ESCHENBACH, Iván FISCHER, Sir Neville MARRINER, Andris NELSONS, Yannick NEZÉTSÉGUIN, and Jaap van ZWEDEN.

In the 2025/26 season, Lucas and Arthur JUSSEN will be Artists in Residence with the Frankfurt Radio Symphony Orchestra (hr-Sinfonieorchester), appearing in multiple programmes throughout the year. A major highlight of the season will be their highly anticipated debut with the Berliner Philharmoniker in February 2026. Further invitations will take them to the Danish National Symphony Orchestra, City of Birmingham Symphony Orchestra, Philharmonia Zürich, Lahti Symphony Orchestra, Orchestre National de France, and again to the Gewandhausorchester Leipzig. As soloists, they will also tour with the Munich Philharmonic, the Vienna Symphony Orchestra, and the Academy of St Martin in the Fields. In the United States, they make their debut with the Pittsburgh Symphony Orchestra and will appear in recitals in Prescott, La Jolla, Palm Springs, and Kansas City. In April 2026, they will premiere a newly commissioned double concerto by Andrew NORMAN with the Boston Symphony Orchestra under Susanna MÄLKKI.

The JUSSEN brothers will make their South Korean debut at the Tongyeong International Music Festival before travelling to Taiwan to perform with the Taiwan Philharmonic and appear at the Weiwuying International Music Festival. European highlights include performances at major festivals such as the Gstaad Festival, SchleswigHolstein Musik Festival, Festspiele Mecklenburg-Vorpommern, Enescu Festival, and Istanbul Music Festival. Together with percussionists Alexej GERASSIMEZ and Emil KUYUMCUYAN, they present a dynamic piano-percussion programme in Hamburg, Hanover, Bremen, Cologne, Dresden, Amsterdam, Oslo, Budapest, and Barcelona, as well as at the Klavier-Festival Ruhr and the Prague Spring Festival. In recital, they can be heard in Amsterdam, Arnhem, Ghent, Antwerp, Braunschweig, Leipzig, Marburg, Münster, Bielefeld, Wiesloch, Erlangen, Bern, Milan, and Vilnius.

Recording exclusively with Deutsche Grammophon since 2010, their debut recording of works by BEETHOVEN received platinum status and was awarded an Edison Klassiek Audience Award. Following a SCHUBERT album and *Jeux*, a recording of French piano music, in 2015, their recording of MOZART's piano concertos K. 365 and K. 242 together with the Academy of St Martin in the Fields and Sir Neville MARRINER was released and the album reached gold status. The JUSSEN brothers also recorded POULENC's Double Piano Concerto and SAINT-SAËNS' *The Carnival of the Animals* with the Concertgebouworkest and Stéphane DENÈVE, and in 2019, they released a recording of concertos and chorales by BACH with the Amsterdam Sinfonietta. On *The Russian Album* (2021), they interpret works for two pianos by RACHMANINOFF, STRAVINSKY, and ARENSKY. The latest addition to their discography is *Dutch Masters* (April 2022) which is devoted to works by Dutch composers, in collaboration with the Netherlands Radio Philharmonic Orchestra, among others. The recording was awarded an Edison Klassiek, as well as the audience award.

Lucas and Arthur received their first piano lessons in their native town of Hilversum. As children, they were invited to perform for the Dutch Queen Beatrix, and distinctions and awards in competitions followed. In 2005, the brothers met the Portuguese pianist Maria João PIRES. During the following years, they took lessons from both PIRES and renowned Dutch teachers. Lucas completed his studies with Menahem PRESSLER in the US and with Dmitri BASHKIROV in Madrid. Arthur graduated from the Amsterdam Conservatory, where he studied with Jan WIJN.

More 2026 Weiwuying International Music Festival

Opening Concert :
From BRAHMS to AMMANN

4.10 Fri. 19:30
Concert Hall

Conductor | David ROBERTSON
Piano | Anton GERZENBERG
National Taiwan Symphony Orchestra

CHANG Shiu-an - *People Concerto*

4.10 Fri.
19:30, 20:00, 20:30

4.11 Sat. - 4.12 Sun.
14:30, 15:00, 15:30
Playhouse

Artistic Director & Composer | CHANG Shiu-an
Installation & Visual Direction | MA Yuan-yuan
Creative Consultant | HUNG Wei-yao
Choreographer & Performer | LIU I-ling
Sheng | LI Li-chin
Recording & Live Musicians | Ictus Ensemble

Conlon Nancarrow:
Virtuoso of the Player Piano -
Documentary Screening and
Discussion

4.11 Sat. 16:00
Lecture Hall

Host | CHEN Yi-Chen
Speaker | Dieter AMMANN

Sergey MALOV -
J.S.BACH : 300 Years of Solitude

4.11 Sat. 19:30
Recital Hall

Violin,
Violoncello da spalla | Sergey MALOV

JUSSEN Brothers Piano Duo -
Dialogue Between Two Pianos

4.12 Sun. 14:30
Concert Hall

Piano | Lucas & Arthur JUSSEN

Weiwuying Contemporary
Music Ensemble -
Musical Puzzles and Games

4.16 Thu. 19:30
Recital Hall

Conductor | Jean-Philippe WURTZ
Weiwuying Contemporary Music Ensemble

Soprano Hanna-Elisabeth MÜLLER
Vocal Recital - *Love and Twilight*

4.17 Fri. 19:30
Concert Hall

Soprano | Hanna-Elisabeth MÜLLER
Piano | Juliane RUF

Weiwuying Contemporary
Music Ensemble - *Old and New*

4.18 Sat. 14:30
Recital Hall

Conductor | Jean-Philippe WURTZ
Recorder | CHIU Sheng-fang
Weiwuying Contemporary Music Ensemble

Closing Concert : *Four Last Songs*

4.19 Sun. 14:30
Concert Hall

Conductor | CHIEN Wen-pin
Soprano | Hanna-Elisabeth MÜLLER
Kaohsiung Symphony Orchestra

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Weiwuying Online Questionnaire

