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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

Opening Concert:

Love Stories and Fairy Tales

2025.4.11 Fri. 19:30

Weiwuying Concert Hall

Duration is 110 minutes with a 20-minute intermission.



National Kaohsiung
CENTER for the ARTS

WEI WU YING

衛武營 國家藝術文化中心
國家表演藝術中心 National Performing Arts Center

Program

P. I. TCHAIKOVSKY: *Romeo and Juliet* Fantasy Overture

Karol SZYMANOWSKI: Violin Concerto No. 1, Op. 35

----- Intermission -----

A. DVOŘÁK : Symphony No. 8 in G Major, Op. 88

Program Notes

P. I. TCHAIKOVSKY: *Romeo and Juliet* Fantasy Overture

Written by WU Yu-ting

A SHAKESPEARE craze swept 19th-century Russia, sparked by the "Father of Russian Literature," PUSHKIN, who introduced SHAKESPEARE to the Russian public, along with the widespread availability of English translations. The influence extended beyond drama, reaching the realm of music. TCHAIKOVSKY drew inspiration from Shakespearean plays, creating works such as the symphonic poem *The Tempest* and the *Hamlet* Fantasy Overture.

TCHAIKOVSKY composed *Romeo and Juliet* Fantasy Overture at 29 at the suggestion of his peer BALAKIREV, who also provided extensive guidance. After the premiere, BALAKIREV, the work's dedicatee, disliked the single-melody introduction and suggested starting with a solemn chorale. TCHAIKOVSKY revised the piece two years later and adjusted the ending in 1880, creating the final version performed today.

The chorale-style introduction evokes Friar Laurence, secretly marrying the protagonists. Set in a minor key, it conveys sorrow and compassion, foreshadowing tragedy. Interwoven harmonies in seconds follow, symbolizing the protagonists' entwined fates.

After a gradual buildup, the music enters a vigorous Allegro, conjuring the two families' feud, punctuated by cymbal crashes symbolizing the "clash of swords." As the "fight" subsides, the "love" theme emerges, initially on the clarinet and viola with graceful lines and a mellow sound, Romeo serenading Juliet beneath her window. This is followed by a

muted string ensemble—love growing and soaring—leading into the flute's repetition of the "love" theme, with the high register representing Juliet standing on her balcony.

The development focuses on the "fight" theme, with syncopation and shifting keys intensifying the tension after Romeo kills Juliet's cousin. Both "fight" and "love" themes reappear, but the latter shifts to alternating phrases, symbolizing the lovers' separation. The timpani signals death, as the "love" theme gains a funeral-like triplet accompaniment. The coda revisits Friar Laurence's chorale, transitioning from minor to major, symbolizing hope for peace after the couple's sacrifice.

Karol SZYMANOWSKI: Violin Concerto No. 1, Op. 35

Written by WU Yu-ting

SZYMANOWSKI's early works reflect the influence of late 19th-century German-Austrian music, particularly WAGNER and R. STRAUSS. After 1909, his style shifted, inspired by travels to Italy, North Africa, and France, where he drew on Greek, Byzantine, and Arabic elements and embraced French harmonic innovations, marking his middle period.

Completed in 1916, the Violin Concerto No. 1 belongs to this period. According to SZYMANOWSKI's biographer Z. JACHIMECKI, the composer was inspired by T. MICIŃSKI's poem "May Night.". Researchers find no direct evidence of this connection. Yet lines like, "All the birds pay tribute to me, for today I wed a goddess. And now we stand by the lake in crimson blossom, in flowing tears of joy, with rapture and fear, burning in amorous conflagration," highlight inner emotion and a surreal style, mirroring the music's vivid colors and ecstasy.

The piece, structured as a single movement though divided into five sections, captures a poetic flow of inspiration. It begins with vibrant, fast notes, as woodwind pointillistic effects evoke a forest scene. The violin enters gracefully, like a goddess descending, its ambiguous tonality enhancing the ethereal atmosphere.

The second section opens with harp glissandi, leading into a passage akin to the "slow movement" in a traditional four-movement structure. The violin introduces a theme that conveys "love," engaging in intimate interplay with the orchestra through imitation and call-and-response, weaving profound connections. The third section begins with a bright high B, accelerating into a triplet rhythm like a "scherzo" movement, interspersed with a languid middle section (trio).

The fourth section serves as an intermezzo, with repeated notes creating an exotic atmosphere. In the latter part, earlier material is revisited, leading into a grand cadenza. The fifth section, contributed by the composer's friend violinist P. KOCHANŤSKI, highlights both virtuosity and lyricism. The work concludes with a broad "love" melody that fades away like dissipating smoke, leaving a lasting impression.

Antonín DVOŘÁK: Symphony No. 8 in G Major, Op. 88

I. Allegro con brio

II. Adagio

III. Allegretto grazioso

IV. Allegro ma non troppo

The piece was composed in 1889 when DVOŘÁK was 48 years old, had just been elected a member of the 'Bohemian Academy of Sciences, Literature, and Arts,' and was gradually recovering from the pain of losing his children and mother. Symphony No. 8 is filled with joy and hope. While composing it, DVOŘÁK was living at the Vysoká villa in the countryside (Vysoká u Příbramě), and thus the music is rich with pastoral and bird-like imagery, leading to frequent comparisons with BEETHOVEN's *Pastoral*.

The piece sounds pleasant on the surface, but beneath it lies DVOŘÁK's ambition. He remarked, 'This symphony is different from others; each idea is presented in a new way.' This statement highlights the structural experimentation in the composition.

The first movement, while using traditional sonata form, blurs the typical first and second themes, replacing them with a melancholic, flowing cello melody that guides each section. After the first appearance, a bright flute follows, transitioning from G minor to the real "destination" of G major. The second appearance leads into the development, where chant-like elements are continuously varied. The third appearance, led by the trumpet, reaches a climax, and when previous materials return, they are grander. The movement progresses from "gloomy" to "clear," reflecting both the composer's personal transformation and the Czech desire to break free from Austrian rule.

The other three movements are similarly inventive. The second movement, Adagio, uses a rondo form, maintaining fluid musical ideas that swing between tranquility and agitation. The third movement abandons the traditional scherzo and instead uses a waltz style, possibly imitating BRAHMS. The middle section quotes a solo aria from the composer's

early opera *The Stubborn Lovers*, with lyrics that express, 'The girl is so young, but the man is so old' (the protagonist's lament about his father's desire to marry a young woman). The fourth movement uses variation form, considered to be inspired by BEETHOVEN's *Eroica*.

The themes in the work were also carefully chosen. Due to the original publisher Simrock offering a low price and insisting on using German titles instead of Czech, DVOŘÁK turned to a British publisher for the release. As a result, the Czech flavor of the piece not only reflects a folk element but also expresses a political stance. For instance, the piece deviates from the brief motifs inherited from BEETHOVEN and BRAHMS in Symphony No. 7 and adopts folk themes. Additionally, the trumpet section at the beginning of the final movement clearly declares a "modal" character, giving the entire work a distinct local color.

Conductor
Martijn DENDIEVEL



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Belgian conductor Martijn DENDIEVEL is Chief Conductor of the Hofer Symphoniker and designated Chief Conductor of Symfonieorkest Vlaanderen (starting 2026). After winning the 2021 German Conducting Award and obtaining laureate awards at the Donatella Flick Competition as well as the International Conducting Competition Rotterdam, he is invited to orchestras across the world where he is often appraised for his thorough knowledge of the repertoire and his vivid and expressive conducting.

Besides his engagements with the Hofer Symphoniker and Symfonieorkest Vlaanderen, Martijn regularly appears with orchestras and theatres such as Teatro Comunale di Bologna and Sinfonia Varsovia. In the current season, he will make his debut with the Bucheon Philharmonic Orchestra, Staatskapelle Schwerin and Tiroler Symphonieorchester Innsbruck, whilst returning to the Brussels Philharmonic, Orchestre Philharmonique Royal de Liège and Phion.

In recent years, Martijn had acclaimed debuts with renowned orchestras such as the WDR Sinfonieorchester, Tonkünstler-Orchester Wien, Bamberger Symphoniker and Copenhagen Philharmonic. Furthermore, he has conducted the Concertgebouw Orchestra, London Symphony Orchestra, Tonhalle-Orchester Zürich, Staatskapelle Weimar, and the Rotterdam Philharmonic, amongst others. In 2024, he debuted at the Chopin and his Europe festival in Warsaw.

Violin

Inmo YANG



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South Korean violinist Inmo YANG's beguiling sound is imbued with poetry and underpinned by unwavering technical prowess which quickly brought him to some of the most prestigious stages in the world including the New York Philharmonic and the LA Phil in the upcoming season and Orchestre National de France, BBC Symphony Orchestra, and Carnegie Hall in the previous seasons.

The 24/25 season opens with an Asia tour with Berliner Barock Solisten and a return to the Oulu Symphony Orchestra for their PROKOFIEV Festival, followed by several important debuts with the Royal Philharmonic Orchestra, Polish National Radio Symphony Orchestra in Katowice, Royal Stockholm Philharmonic Orchestra, Tampere Philharmonia, Dresdner Philharmonie, and BBC Philharmonic. He also returns to Seoul Philharmonic under their chief conductor Jaap van ZWEDEN for a concert in Abu Dhabi, Richmond Symphony, and Orchestre de la Suisse Romande before they embark on a tour to Korea at the end of the season.

He is the first prize winner of both the 2015 International Violin Competition "Premio Paganini" in Genoa, Italy, and the 2022 Jean Sibelius Violin Competition. It was the first time since 2006 that the Paganini Competition jury awarded First Prize and Fabio LUISI, the chair of the jury at the time, commented: "Inmo is an intuitive musician. His Paganini is captivating and exquisite."

YANG released his second Deutsche Grammophon album *The Genetics of Strings* in 2021.

His debut album *24 Caprices by N. Paganini* was recorded live as part of the Kumho Art Hall residency and released under the same label in 2019.

YANG studied with Namyoon KIM at Korea National University of Arts, Miriam FRIED at the New England Conservatory of Music in Boston, and Antje WEITHAAS both at Kronberg Academy and Hanns Eisler Hochschule für Musik in Berlin, where he currently resides in.

YANG plays on a violin by G. B. GUADAGNINI of Turin kindly loaned by Jane NG through J & A Beare and the Beare's International Violin Society for The International Jean Sibelius Violin Competition.

Orchestra



Founded in 1945, the National Taiwan Symphony Orchestra (NTSO) is the oldest symphony orchestra in Taiwan. Since its establishment, it has been successively affiliated with the Taiwan Garrison Command, Taiwan Art Construction Association, Taiwan Provincial Department of Education, Department of Culture, Council for Cultural Affairs, and the Executive Yuan. In May 2012, it came under the auspices of the Ministry of Culture. The orchestra is located in Wufeng, Taichung. It is a full-fledged music group with a full complement of software and hardware.

Over 80-years of history, under the directors of the past and efforts, the NTSO has accumulated extensive performing experience. Countless international teams and musicians have been invited to perform with the NTSO.

Since 2019, the internationally renowned conductor Maestro Lan SHUI has taken on the position of NTSO Principal Guest Conductor, cooperating with NTSO to enrich artistic skills, innovate on tradition, deepen education, and promote aesthetics, thus enhancing the public's musical life, making music ever-present like air, water and sunshine.

Members of National Taiwan Symphony Orchestra

Principal Guest Conductor

Lan SHUI

Assistant Conductor

WU Hung-i

Concertmaster

HSIEH Pei-yin
CHANG Ray-chou

Associate Concertmaster

TSAI Cheng-han

First Violin

YU Li-hsuan
HO Ting-han
TSUI Yen-pin
CHEN Pei-ju
CHEN Li-ju
TSENG Tai-yan
HUANG Shih-wei
YEH Yu-tsung
YEH Szu-fan
LIU Fang-yu
HSIEH Tsung-han
HSIAO Chien-yu

Second Violin

※ CHUNG Ching-yu
▲ WANG Yu-yin
CHIANG Hui-chun
HO Chia-hung
WU Chao-liang
LEE Hsiang-ying
LIN Wei-han
CHANG I-hsien
CHEN Yi-ting
CHEN Hui-shan
CHUANG Ya-ju
TSAI Li-gan

Viola

※ HSIAO Hui-chu
▲ HO Chen-erh
WANG Tsai-feng
CHI Pei-jie
CHEN Mei-shiu
TSENG Ching-lin
YANG Ching-fei
CHIU Tsung-yu
TSAI Yi-lun
HSIEH Min-yu

Cello

▲ HUANG Chia-wen
LI Yan-huei
LEE Pei-jung
LIN I-fen
CHANG Wei-li
CHEN Ting-wei
LIU Meng-jhen
CHUNG Jen-yu

Double Bass

※ LU Meng-chun
▲ LIU Ya-wei
WU Sheng-yao
LEE Ching-fang
CHEN Der-shiuan
WEN Sheng-kai

Flute

※ Tanya CHEN
CHEN Shih-chun (*Piccolo)
CHEN Yen-ting

Oboe

※ HSUEH Chiu-wen
▲ NIEH Yu-hsuan
SUN Shih-han (*English Horn)
☆ CHEN Pin-hui

Clarinet

※ TIEN Yung-nyen
CHUANG Kai-wei
HSIOU Yee-chin
◎ CHANG Yueh-chieh

Bassoon

※ LEE Chin-i
LIN Chuan-ju (*Contrabassoon)
HUANG Hsin-yi

Horn

※ WANG Chi-zong
※ LOU Chin-ting
▲ LU I-ting
CHIU I-ping
TSAI Pei-chin

Trumpet

△ LIU En-ting
Skye CHANG
◎ SU Chin-yen

Trombone

※ LEE Chi-hung
◎ TSAI I-tien

Bass Trombone

SU Wei-sheng

Tuba

LIANG Guo-ling

Timpani

LIN Yu-shan

Percussion

TSAI Che-ming
◎ KUO Ting-fang
◎ CHEN Wen-hsin
◎ LIN Wei-chen

Celesta

◎ HO Hsiu-hsien

Piano

◎ WANG Yueh-cheng

Harp

LIAO Chu-heng
◎ LIU Tai-an

Director

OUYANG Hui-kang

Deputy Director

LIN Li-ju

Secretary

CHANG Hung-yi

Chief of General Affairs Office

CHANG Hung-yi (Act)

Chief of Personnel Office

YANG Kuei-mei

Chief of Accounting Office

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Performance Division

LIN Chia-hui(Chief)

FAN Chen-shen

JIANG Ting-yi

LU Shao-ping

CHANG Chia-fang

YANG Ting-ting

Planning and Marketing Division

LIN Yu-cen(Chief)

MAO Sheng-wen

CHEN Kuan-ting

YANG Jhih-syuan

Research and Promotion Division

KAU Jay-lan(Chief)

CHANG Ti-yao

CHEN Xuan-ling

YANG Ya-lan

Music Data Division

WU Pei-hua(Chief)

HUANG Fu-ming

HSU Lee-liang

※ Principal

△ Acting Principal

▲ Co-Principal

☆ Acting Orchestra Member

□ On Leave without Pay

◎ Guest Orchestra Member

The strings, except the principals and the co-principals,
are arranged by Mandarin alphabetical order.

Cultural Development Partner



陳啓川先生文教基金會
Frank C. Chen Cultural & Educational Foundation

Weiwyung Online Questionnaire



More 2025 Weiwuying International Music Festival

Moonlight on the Eiffel Tower

4.12 Sat. 14:30 Recital Hall

Animator | Grégoire PONT / Piano | Evan WONG

[More information](#)

Countertenor Kangmin Justin KIM and Alphonse CEMIN in Recital *From Baroque to Cabaret*

4.12 Sat. 19:30 Concert Hall

Countertenor | Kangmin Justin KIM / Piano | Alphonse CEMIN

[More information](#)

Inmo YANG Violin Recital - *Sensations of Sound*

4.13 Sun. 14:30 Concert Hall

Violin | Inmo YANG / Piano | WANG Pei-yao

[More information](#)

Weiwuying Contemporary Music Ensemble *Musical Games*

4.17 Thu. 19:30 Recital Hall

Conductor | Brad LUBMAN / Violin | CHANG Ting-shuo / Weiwuying Contemporary Music Ensemble

[More information](#)

Weiwuying Contemporary Music Ensemble *American Innovations*

4.18 Fri. 19:30 Recital Hall

Conductor | Brad LUBMAN / Bassoon | WANG Peng-hui / Weiwuying Contemporary Music Ensemble

[More information](#)

Dezső RANKI: Piano Cosmos

4.19 Sat. 14:30 Concert Hall

Piano | Dezső RANKI

[More information](#)

Closing Concert: *The Four Temperaments*

4.20 Sun. 14:30 Concert Hall

Conductor | CHIEN Wen-pin / Piano | Dezső RANKI / Kaohsiung Symphony Orchestra

[More information](#)