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Weiwuying
International Music Festival
衛武營國際音樂節

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

Weiwuying Contemporary Music Ensemble

Musical Puzzles and Games

2026.4.16 Thu. 19:30

Weiwuying Recital Hall

Duration is 95 minutes with a 15-minute intermission.



National Kaohsiung
CENTER FOR THE ARTS

WEIWUYING

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

Marko NIKODIJEVIĆ: *music box / selbstportrait mit ligeti und strawinsky*
(*und messiaen ist auch dabei*) (Taiwan Premiere)

Gérard GRISEY: *Talea* for Ensemble (Taiwan Premiere)

----- Intermission -----

Johannes SCHÖLLHORN: *Anamorphoses* pour ensemble ("Contrapunctus VI,"
"Contrapunctus IX," "Canon in Hypodiapason," "Canon per augmentationem in contrario
motu") (Asia Premiere)

Dieter AMMANN: *Le reseau des reprises* (Taiwan Premiere)

Program Notes

Marko NIKODIJEVIĆ: *music box / selbstportrait mit ligeti und stravinsky*
(*und messiaen ist auch dabei*) (Taiwan Premiere)

Written by Marko NIKODIJEVIĆ

The composition was conceived and realized using digital technology. The computer functioned as an instrument through which possible compositional scenarios were developed, explored, and tested for their viability. A self-replicating fractal model generates the pitch material, while a separate algorithm produces structural models that further process an effectively infinite flow of information into familiar syntactic patterns.

As a result, echoes of LIGETI, STRAVINSKY, and MESSIAEN shimmer through the music like distant memories; however, these “musics” are merely an illusion created by the computer. What we “hear” is not truly “present,” but rather a contingent linkage of data—a butterfly effect that plays with our perception.

The title *music box / self-portrait with Ligeti and Stravinsky (and Messiaen is also there)* refers to the characteristic mechanistic quality of this compositional approach: composition as a kind of cookbook, or as a music box stocked with twentieth-century compositional techniques. At the same time, this work represents my attempt, in some way, to free myself from a LIGETI/STRAVINSKY inferiority complex.

"Talea," in Latin, means cutting. In medieval music this term designates a reiterated rhythmic pattern to which a configuration of pitches called "color," likewise reiterated and coinciding or not with the first, is grafted. In the twentieth century we have rediscovered this dissociation between pitches and durations.

The idea of a "cutting" of the initial idea, of putting the various rhythmic structures in phase and out of phase, as well as a structure in two parts in which the second could easily be termed "color," have suggested the title of this quintet to me.

In *Talea*, I tackle two aspects of musical discourse from which my research on instrumental synthesis, on microphonics and on contiguous transformations had estranged me, that is, speed and contrast.

Talea consists of two parts linked together without interruption which express two aspects or, more precisely, two auditory angles of a single phenomenon.

Thus this single gesture (fast, fortissimo, ascending - slow, pianissimo, descending) is presented in the first part by durations of medium length and gradually eroded to the point of leveling off the contrasts. In the second part, it expresses the overall form and the succession of sequences.

It is polyphonic in the first part and homophonic in the second.

From the perceptual point of view, the first part seems to me like an inexorable process, a veritable machine for forging the freedom which will emerge in the second part. The course of the latter is in fact pierced by more or less irrational emergences, kinds of recollections from the first part, which gradually assume the color of the new context until they become unrecognizable. These wild flowers, these rank weeds pushing up in the interstices of the machine, grow in importance and then overflow until they give the sections into which they have wormed their way like parasites an entirely unexpected coloration.

Johannes SCHÖLLHORN: *Anamorphoses* pour ensemble (“Contrapunctus VI,” “Contrapunctus IX,” “Canon in Hypodiapason,” “Canon per augmentationem in contrario motu”)

Written by Johannes SCHÖLLHORN

Anamorphoses is a collection of seven movements based on Contrapunctus from Johann Sebastian BACH's *The Art of Fugue*, each re-examined from a new compositional perspective. Just as BACH continually reworks his soggetto in each movement, while at the same time paying homage to other musical forms such as the French overture or, in “*Contrapunctus IX*,” the Italian concerto, *Anamorphoses* likewise employs a wide range of compositional techniques. Through these varied modes of musical transformation, new colors, styles, and formal shapes emerge.

The term “anamorphosis” refers to transformation and distortion of form and is used in art history primarily to describe a technique found in sixteenth-century Mannerist painting. Anamorphic images reveal entirely different images depending on the viewer’s perspective or angle of vision. For example, what appears to be a landscape when viewed head-on may, from an oblique angle, resolve into the profile of a human face. Similarly, with the aid of optical devices such as mirrored cylinders or cones, what initially seems to be a chaotic tangle of colors and shapes can suddenly coalesce into a clear image—or, conversely, dissolve and disappear once again.

A defining formal feature of my music is the shaping of a musical idea only once, in what I consider its most fully realized form. This approach effectively excludes repetition as a primary means of formal articulation.

In this respect, the present work explores new territory, as it reflects on what repetition and variation can mean in compositional terms. The piece may be understood as a kind of “*variations sérieuses*,” in which the phenomenon of repetition—or, more precisely, the generation of variants—becomes a compositional focus across multiple structural levels. The aim is not the block-like juxtaposition of sample-like modules, but rather the creation of non-linear trajectories: processes that may leap backward as well as forward, while maintaining an underlying sense of forward momentum as a dramaturgical principle.

The central compositional challenge, then, lay in overcoming a paradox—namely, how to employ elements of repetition while still allowing the music to remain in a constant state of development. Repetitive procedures therefore had to be applied with sufficient flexibility that repetitions either appear to be new or are no longer perceived as such at all. At times, individual instrumental layers are extracted and set against newly introduced material. Groups of measures—or even partial measures—may be substituted or compressed through elliptical procedures; permutational techniques and interpolation are likewise employed. Interpolation also occurs on a higher structural level, in the form of newly composed textural variants derived from earlier works.

Even the most conventional and historically rooted principle of repetition—the reprise—is used on a large formal scale. In light of the high density of musical information, its function is to enable a deeper and more focused perception of the sonic events.

A further paradox emerges in the attempt to accelerate the harmonic rhythm (that is, the rate of chordal progression) to such a degree in certain passages that the consonant vertical dimension recedes perceptually, giving way to horizontal patterns of motion. This aspect of the new work was captured in its working title, *vertige vertical*.

Performers



Conductor | **Jean-Philippe WURTZ**

Born in 1968, Jean-Philippe WURTZ studied at the Strasbourg Conservatory, where he obtained first prizes in piano, chamber music, and analysis. He continued his conducting studies at the Karlsruhe Musikhochschule and with Peter EÖTVÖS at the International EÖTVÖS Institute, and received guidance from Ernest BOUR whom he met in Strasbourg. In 2001, he founded the LINEA ensemble devoted to contemporary music. From 1997-99, he served as Director of Musical Studies at the Opéra de Montpellier, from which he launched his international career.

He has been a regular invitee at major festivals and conducted for many internationally renowned orchestras and ensembles.

As a versatile performer, WURTZ is particularly appreciated for contemporary works and first performances. His repertoire includes more than 300 premieres, among them new works by Klaus HUBER, Peter EÖTVÖS, Brian FERNEYHOUGH, Michael JARRELL, Wolfgang RIHM, Younghi PAGH-PAAN, Raphaël CENDO, Francesco FILIDEI, Alberto POSADAS, Mark ANDRÉ, Frédéric DURIEUX, and Philippe MANOURY.

WURTZ is a regular teacher and conductor at the Haute école des arts du Rhin. Since 2015, he is Program Director at the Royaumont Foundation, where he curates the well known "Voix Nouvelles Academy" program.



Composer-in-Residence | Dieter AMMANN

Dieter AMMANN was born in Aarau, in 1962, into a highly musical family. After graduating from high-school, he started his studies at the Academy for Music Education and Church Music in Lucerne; in addition, he passed several semesters at the Swiss Jazz School in Berne.

Following that, he started to perform as musician in the field of improvised music and jazz. He played as sideman as well as with bands of his own, for example at the international festivals of Cologne, Willisau, Antwerp and Lugano. Through recordings and studio sessions he came in touch with artists like Eddie HARRIS or Udo LINDENBERG.

Subsequently he studied theory & composition with Roland MOSER and D. MÜLLER-SIEMENS at the Music Academy Basle, followed by master classes, amongst others with Wolfgang RIHM and Witold LUTOSLAWSKI. In the nineties, composing became his main focus. His works for orchestra as well as his chamber music pieces received various national and international prizes such as the Aargauer Kuratorium, the main prize at the international composers' competition of the IBLA- Foundation New York, a Franz Liszt scholarship of the "Weimar Kulturstadt Europas"- Foundation; the first prize "Young Composers in Europe", Leipzig; and the sponsorship award for composition of the Ernst von Siemens Musikstiftung, Munich. In 2010 he was composer in residence at the Lucerne Festival. He is taking his time composing, which somewhat limits the number of finished pieces.

Amongst the artists who have interpreted his works for orchestra are Pierre BOULEZ, Jonathan NOTT, Peter RUNDEL and Jürg HENNEBERGER. Dieter AMMANN is professor for theory and composition at the Music Academy Lucerne and also holds a lectureship at the University of Arts in Berne.



Weiwuying Contemporary Music Ensemble

The Weiwuying Contemporary Music Ensemble (WCME), which debuted at the inaugural Weiwuying International Music Festival in 2022, embodies the center's dedication to contemporary music. Artistic Director Unsuk CHIN's leadership has infused the festival with innovation and professionalism. Formed from alumni of the "TIFA Contemporary Music Platform Academy," WCME focuses on European and American contemporary works, bringing cutting-edge music to Taiwanese audiences. The festival launched the "Composer Selection Program," providing Taiwanese composers with a platform to showcase their talents, create new works, and have them premiered by the WCME, highlighting the unique musical vocabulary and boundless potential of Taiwanese contemporary music.

Aligned with the festival's mission to "have an intense dialogue with the international music world," the WCME is both a platform for contemporary music in Taiwan and a hub for fostering new works and talent. Gaining attention locally and internationally, the ensemble aims to further introduce contemporary music from Taiwan and beyond, making it more accessible to a wider audience.

Implemented by TimeArt Studio

TimeArtStudio is a collaboration of a group of young musicians, who aim to inherit the tradition embedded in contemporary music. They pursue the goal of supporting New Music and giving it appropriate performances. In addition to seeking the fusion between cultures, TimeArtStudio has also explored the relationship between visuals, space and sound through collaboration with artists from different fields, creating projects inspired by the local traditions and the most recent technology.

TimeArtStudio has performed in numerous international Music Festival and Arts Festivals, ranging from fully-staged musical theatres to multimedia works to intimate solo performances. It has performed in different countries/places such as the Netherlands, the United States, Chile, China, Macau and Hong Kong.

Members of Weiwuying Contemporary Music Ensemble

Conductor | Jean-Philippe WURTZ

Violin | TSAI Cheng-hung, YANG Shuan-lei

Viola | LEE Yu-jou, KAO Fan-chieh

Cello | TSAI Tsung-yu, CHOU Shang-hua

Double Bass | TSENG Min-yu

Flute (incl. Piccolo) | WU Cheng-yu, OU Li-an

Oboe | CHUNG Hsiao-hsuan

Clarinet (incl. Bass Clarinet) | WANG Kuan-chieh, TSAI Pei-lun

Bassoon (incl. Contrabassoon) | OU Yi-hsin, TZENG Yu-cheng

Saxophone | CHIU Shun-yu

Horn | Tina SU

Trumpet | LUO Dan, Shaun LIN

Trombone | YANG Chin-lung

Tuba | HSIAO Han

Percussion | WENG Ming-yu, YU Rho-mei, LIAO Hai-ting

Harp | CHIU Yun-chieh

Piano (incl. Harpsichord & Celesta) | Kathy Tai-hsuan LEE, KAO Yun-yao

Accordion | Ian LIN

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

Official Timepiece of WEIWUYING



Cultural Development Partner



Weiwuying Online Questionnaire

