



Wewuying
International Music Festival
衛武營國際音樂節

Artistic Director of Weiwuying International Music Festival Unsuk CHIN
Artistic Advisor Maris GOTHONI

Weiwuying Contemporary Music Ensemble - ***American Innovations***

2025.4.18 Fri. 19:30

Weiwuying Recital Hall

Duration is 105 minutes with a 15-minute intermission.

Age guidance 7+



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

Program

John CAGE: *Credo in US*

John ADAMS: Chamber Symphony for Chamber Orchestra (Taiwan Premiere)

----- Intermission -----

Augusta Read THOMAS: *Dance Mobile*, for Small Chamber Orchestra (Taiwan Premiere)

George Paul HOLLOWAY: *Feral* (World Premiere, Commissioned by Weiwuying)

Michael DAUGHERTY: *Dead Elvis*, for Bassoon and Chamber Ensemble (Taiwan Premiere)

Program Notes

John CAGE: *Credo in US*

Written by HSU Wei-en (Associate Professor at the School of Music,
Hong Kong Academy for Performing Arts; 2018 Artist-in-Residence at National Theater and Concert Hall)

Credo in US by John CAGE is a groundbreaking piece in which the American experimental composer, writer, and visual artist first incorporated phonograph and radio broadcasts into his music. Composed after the Pearl Harbor attack in 1941, the work deliberately avoids the populist tendencies of many American composers at the time. Its title has been interpreted as a call for collective solidarity. CAGE described it as “a suite with a satirical character” and “a dramatic play for two characters.” It was composed to accompany a contemporary dance choreographed by his partner and collaborator Merce CUNNINGHAM and choreographer Jean ERDMAN, who premiered it at Bennington College, Vermont in August 1942. Afterward, CAGE added the subtitle “A Suburban Idyll.”

The title “Credo in Us” plays on dual meanings: “us” as humanity or collective experience, and “US” as the United States. This duality reflects the work’s commentary on American culture and society in the 1940s. Beyond critique, it also explores disconnection and dysfunction in personal relationships and broader social issues. Composed during World War II, the piece captures the anxiety and uncertainty of the era, resonating deeply with audiences. Musically, CAGE uses this wordplay to combine oppositional and contrasting elements, showcasing a wealth of creativity.

This piece is performed by a quartet consisting of a pianist, two percussionists, and an artist operating a radio and phonograph. The percussion instruments include tom-toms, muted gongs, tin cans, and an electric buzzer. CAGE recommended using phonograph recordings of classical works by composers such as BEETHOVEN, SIBELIUS, DVOŘÁK, and SHOSTAKOVICH. The radio could broadcast any station but had to avoid national emergency news. The use of recorded sound and radio was groundbreaking and avant-garde, pushing the boundaries of musical composition.

Credo in US not only showcases John CAGE’s innovative spirit but also offers profound reflections on American culture and humanity, making it an indispensable work in the landscape of contemporary music.

John ADAMS: Chamber Symphony for Chamber Orchestra

- I. Mongrel Airs**
- II. Aria with Walking Bass**
- III. Roadrunner**

Written by John ADAMS

The Chamber Symphony, written between September and December of 1992, bears a superficial resemblance to its eponymous predecessor, the Op. 9 of Arnold SCHOENBERG. The choice of instruments is roughly the same as SCHOENBERG's, although mine includes parts for synthesizer, percussion (a trap set), trumpet and trombone. However, whereas the SCHOENBERG symphony is in one uninterrupted structure, mine is broken into three discrete movements: "Mongrel Airs," "Aria with Walking Bass" and "Roadrunner." The titles give a hint of the general ambiance of the music.

I originally set out to write a children's piece, and my intentions were to sample the voices of children and work them into a fabric of acoustic and electronic instruments. But before I began that project, I had another one of those strange interludes that often lead to a new piece. This one involved a brief moment of what MELVILLE called "the shock of recognition": I was sitting in my studio, studying the score of SCHOENBERG's Chamber Symphony, and as I was doing so I became aware that my seven-year-old son Sam was in the adjacent room watching cartoons (good cartoons, old ones from the fifties). The hyperactive, insistently aggressive and acrobatic scores for the cartoons mixed in my head with the SCHOENBERG music, itself hyperactive, acrobatic and not a little aggressive, and I realized suddenly how much these two traditions had in common.

Chamber music, with its inherently polyphonic and democratic sharing of roles, was always difficult for me to compose. But the SCHOENBERG symphony provided a key to unlock that door, and it did so by suggesting a format in which the weight and mass of a symphonic work could be married to the transparency and mobility of a chamber work. The tradition of American cartoon music also suggested a further model for a music that was at once flamboyantly virtuosic and polyphonic.

Augusta Read THOMAS: *Dance Mobile*, for Small Chamber Orchestra

Written by Augusta Read THOMAS

Music for me is an embrace of the world— a way to open myself up to being alive in the world in my body, in my sounds, and in my mind. I care deeply about musicality, imagination, craft, clarity, dimensionality, an elegant balance between material and form, and empathy with the performing musicians.

My works always spark and catch fire from spontaneous improvisations. It is music always in the act of becoming. I have a vivid sense that the process of the creative journey (rather than a predictable fixed point of arrival) is the essence. Poetry can give language to the ineffable. Music is, in an analogous way, akin to an infinite alphabet. Sounds can become like butterflies, hummingbirds, lights, rocks, trees, webs, gardens, and landscapes.

Three virtuosic dances, each lasting circa 4 minutes and 30 seconds, are, as if hanging on an Alexander CALDER-like mobile, suspended so as to turn freely in the air; lively, sprightly, spry, energetic, vigorous; animated, traveling, flexible, versatile, changing, fluid, and on the move.

Organic and, at every level, concerned with transformations and connections, the carefully sculpted and fashioned musical materials of *Dance Mobile* are agile and spirited, and their flexibility allows pathways to braid harmonic, rhythmic, and contrapuntal elements that are constantly transformed— at times whimsical and light, at times jazzy, at times almost STRAVINSKY- ballet- like, at times layered and reverberating with resonance, pirouettes, fulcrum points, and effervescence.

Across *Dance Mobile*'s 14-minute duration, there unfolds a labyrinth of musical interrelationships and connections that showcase the musicians of the Weiwuying Contemporary Music Ensemble in a virtuosic display of rhythmic agility, counterpoint, skill, energy, dynamic and articulative range, precision, and teamwork.

Dance Mobile was commissioned by the Howard Hanson Institute for American Music in celebration of the 100th anniversary of the Eastman School of Music. Dedicated with admiration and gratitude to Brad LUBMAN, Musica Nova, and the Eastman School of Music.

George Paul HOLLOWAY: *Feral*

Written by George Paul HOLLOWAY

Feral, composed for fourteen musicians, creates musical analogues to the ecological processes of cascade and proliferation, and the idea of “rewilding” as described by the naturalist writer George MONBIOT. The rewilding movement advocates for the restoration of wild habitats, the most famous example being the reintroduction of wolves to Yellowstone National Park and the cascade of unimagined beneficial effects thereby triggered within the ecosystem.

This piece explores an “ecology” in music, creating symbiosis and interdependence between different musical layers. In the first half of the piece, the ecosystem is unstable, due to the absence of its keystone predator. The music repeatedly falls into a state of an extreme lack of “biodiversity”. When the keystone predator is restored to the ecosystem, the music transitions into equilibrium, a kind of “walled garden” state. As with all phenomena in the universe, however, stability cannot last. The music is driven towards chaos once again by the menacing advent of an alien element.

Feral is the most speculative musical foray I have ever attempted. There are three main types of harmonic and textural material. The first is polymodal, an anarchic filigree of independent lines proliferating from a single source like chemical signals in a fungal mycelium. The second material, initiated by the French horn, is a kind of rondeau with spectral harmony. The third material is a brief diatonic melody orchestrated heterophonically. An alien, disruptive element appears, destroying the equilibrium of the music; towards the end of the piece, the initial anarchic filigree recapitulates, but dysfunctionally, disconnectedly.

Feral is not traditional program music: it seeks parallels in musical discourse for the aforementioned ecological interrelationships. It could, however, just as easily evoke imagery of (for instance) democratic institutional decline, or a purely physical process of organisation and decay. *Feral* was commissioned by the National Kaohsiung Center for the Arts (Weiwuying) for their 2025 Weiwuying International Music Festival, and is dedicated to the philosopher Vlad VEXLER.

Michael DAUGHERTY: *Dead Elvis*, for Bassoon and Chamber Ensemble

Written by Michael DAUGHERTY

No rock and roll personality seems to have inspired as much speculation, adulation, and impersonation as Elvis PRESLEY (1935–77). In *Dead Elvis* (1993), the bassoon soloist is an Elvis impersonator accompanied by a chamber ensemble. It is more than a coincidence that *Dead Elvis* is scored for the same instrumentation as STRAVINSKY's *Histoire du Soldat* (1918), in which a soldier sells his violin, and his soul, to the devil for a magic book.

I offer a new spin on this Faustian scenario: a rock star sells out to Hollywood, Colonel Parker, and Las Vegas for wealth and fame. I use *Dies irae*—a medieval Latin chant for the Day of Judgment—as the principal musical theme in my composition to pose the question, is Elvis dead or alive beyond the grave of Graceland? In *Dead Elvis* we hear fast and slow fifties rock and roll ostinati in the double bass, violin, and bongos, while the bassoonist gyrates, double-tongues, and croons his way through variations of *Dies irae*.

Elvis is part of American culture, history, and mythology, for better or for worse. If you want to understand America and all its riddles, sooner or later you will have to deal with (Dead) Elvis.

Conductor
Brad LUBMAN



©Peter Serling

"Each of his appearances proves that he is one of the best conductors, with a particular passion for spreading contemporary music." – *ResMusica*

Brad LUBMAN, American conductor and composer, has gained widespread recognition for his versatility, commanding technique and insightful interpretations over the course of more than two decades. Alongside his busy schedule in Germany, where he regularly conducts orchestras such as the Bavarian Radio Symphony Orchestra or the NDR Elbphilharmonie Orchestra, he is also frequently asked to conduct some of the world's leading orchestras, including the Royal Concertgebouw Orchestra, Los Angeles Philharmonic, BBC Symphony Orchestra, Orchestre de Paris, Filarmonica della Scala, and Tokyo Metropolitan Symphony Orchestra. In addition, he regularly works with some of the most important European and American ensembles for contemporary music and is founding Co-Artistic and Music Director of the NY-based Ensemble Signal.

After recent appearances with major orchestras such as the New York Philharmonic, Orchestre Philharmonique de Radio France, Radio Symphony Frankfurt, Orchestre Philharmonique du Luxembourg and Gothenburg Symphony, the current season includes appearances with the Hong Kong Philharmonic, Munich Philharmonic, Tokyo Symphony, Antwerp Symphony and WDR Symphony Orchestra Cologne among others. Brad LUBMAN is also regularly involved in interdisciplinary projects such as Stanley KUBRICK's *2001 A Space Odyssey*, a multimedia project in cooperation with the Southbank Center London, which he already performed with the Los Angeles Philharmonic, San Francisco

Symphony and at the Auditorio Nacional Mexico City.

In 2017, he was Composer in Residence at the Grafenegg Festival; his compositions have been performed by acclaimed ensembles such as the Tonkünstler Orchester Austria, Hong Kong Philharmonic, and musicians from the Los Angeles Philharmonic. 2020 featured the premiere of a new piece written for Rudolf BUCHBINDER, premiered at the Vienna Musikverein, which BUCHBINDER also recorded for Deutsche Grammophon. He is also a Professor of Conducting and Ensembles at the Eastman School of Music in Rochester, as well as on the faculty at the Bang on a Can Summer Institute.

Composer

George Paul HOLLOWAY



George Paul HOLLOWAY is an English composer-conductor whose music merges Modernist, Anglican, and Asian traditions. Performed by C-Camerata Taipei, TimeArt Studio, Qingdao Symphony Orchestra, and the Kreutzer and Ligeti Quartets, he has conducted, among others, the Oxford and Southampton Contemporary Music Groups and the chorus of the Central Opera House in Beijing. His works have won two international prizes and appeared at festivals across Asia, Europe, and the US. His scores are being prepared for publication by Universal Edition. He has lectured at leading academies in Lithuania, China, and Taiwan. In 2024, TimeArt hosted a portrait concert in Taipei, with appearances also at the Passauer Saiten Guitar Festival and the Crossing Sounds Festival.

HOLLOWAY studied Classics at Oxford, Composition at Southampton with Michael FINNISSY, and Conducting at Beijing's Central Conservatory. He is assistant professor in Nanhua University's Ethnomusicology department, and was formerly Dean of Composition at Tianjin Conservatory—the first Westerner to hold such a post in a Chinese conservatoire.

Bassoon

WANG Peng-hui



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WANG Peng-hui was born in Tainan, Taiwan. She studied at the High School of Tainan National University of the Arts with Ms. HSU Chia-hua and won first place for bassoon in the A group of the National Student Competition of Music in 2009. She later pursued her education in Germany, studying at the State University of Music and Performing Arts Stuttgart with Prof. Marc ENGELHARDT, where she received her Bachelor of Music and Master of Music degrees. She concluded her studies under the mentorship of Prof. Malte REFARDT at the Folkwang University of the Arts in Essen. With a scholarship sponsored by the Ministry of Education of Taiwan, she passed the Konzertexamen with distinction in 2023, earning the highest German diploma in solo performance.

WANG is a founding member of the contemporary ensemble Broken Frames Syndicate. She interned at the Philharmonisches Orchester Heidelberg from 2013 to 2014 and has since collaborated with other ensembles, including the Württembergisches Kammerorchester Heilbronn and Ensemble Modern. She has been invited to festivals such as: Blurred Edges Festival in Hamburg, and Wittener Tage für neue Kammermusik. As an instrumentalist, she attended the Lucerne Festival Academy and performed at the world-renowned Lucerne Festival in 2019.



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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 "Weiwuying 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.

The WCME has worked with esteemed conductors and soloists, including YANG Su-han, Associate Conductor of the Indianapolis Symphony Orchestra, Clement POWER, former Assistant Conductor of Ensemble InterContemporain in Paris, Pierre-André VALADE, recipient of the Chevalier of the Order of Arts and Letters, soprano Nika GORIČ, pianist Mei Yi FOO, winner of the 2013 *BBC Music Magazine's* Best Newcomer Award, and saxophonist CHEN Li-fong. In 2025, the WCME will collaborate with American conductor Brad LUBMAN, Artistic and Music Director of Ensemble Signal, violinist CHANG Ting-shuo, and bassoonist WANG Peng-hui at the Weiwuying International Music Festival. The ensemble will also debut internationally at the 2025 Tongyeong International Music Festival.

in South Korea, performing under YANG with soprano CHENG Szu-yun in a program honoring Tongyeong-born composer Isang YUN on the 30th anniversary of his passing.

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.

Members of Weiwuying Contemporary Music Ensemble

Conductor

Brad LUBMAN

Trumpet

LUO Dan

Assistant Conductor

Vicky SHIN

Trombone

YANG Chin-lung

Violin

CHANG Ting-shuo

HUNG Yi-en

Percussion

WENG Ming-yu

LIAO Hai-ting

YU Rho-mei

Viola

LIAO Pei-ya

Harp

CHIU Yun-chieh

Cello

CHANG Chih-hui

Guitar

WU Kang-chiu

Double Bass

CHIEN Min-hui

Piano (Harpsichord & Celesta)

Kathy Tai-hsuan LEE

KAO Yun-yao

Flute (Alto Flute & Piccolo)

WU Cheng-yu

Synthesizer

WANG Pin-hsin

Oboe (English Horn)

CHUNG Hsiao-hsuan

Clarinet (Bass Clarinet)

WANG Kuan-chieh

Bassoon (Contrabassoon)

WANG Peng-hui

ZENG Yu-cheng

Horn

Tina SU

Project Executive | TimeArt Studio

TimeArt Studio 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, TimeArt Studio 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.

TimeArt Studio has performed in numerous international music festivals and arts festivals, ranging from fully-staged musical theaters and multimedia works to intimate solo performances. It has performed in different countries and regions such as the Netherlands, the United States, Chile, China, Macau and Hong Kong.

Cultural Development Partner



WeiWuying Online Questionnaire



More 2025 Weiwuying International Music Festival

Dezsö RANKI: Piano Cosmos

4.19 Sat. 14:30 Concert Hall

Piano | Dezsö RANKI

[More information](#)

Closing Concert: *The Four Temperaments*

4.20 Sun. 14:30 Concert Hall

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

[More information](#)