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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

Closing Concert:

The Four Temperaments

2025.4.20 Sun. 14:30

Weiwuying Concert Hall

Duration is 110 minutes with a 20-minute intermission.

Age guidance 7+



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

Augusta Read THOMAS: *Terpsichore's Dream* for Orchestra (Taiwan Premiere)

F. LISZT: Piano Concerto No. 2 in A Major, S. 125

----- Intermission -----

Carl NIELSEN: Symphony No. 2, Op. 16, *The Four Temperaments* (Taiwan Premiere)

Program Notes

Augusta Read THOMAS: *Terpsichore's Dream* for Orchestra

Written by Augusta Read THOMAS

Terpsichore's Dream, composed in 2007, and scored for a chamber orchestra consisting of 2 flutes (the 2nd doubling piccolo), 1 oboe, 2 clarinets in B-flat (the 2nd doubling bass clarinet in B-flat), 1 bassoon, 2 horns, 2 trumpets, 1 trombone, 4 percussions, piano (doubling celesta), 2 harps and strings, is dedicated with admiration and gratitude to Cliff COLNOT.

The work, of 17-minutes duration, was premiered on October 18, 2007 by the Utah Symphony, Cliff COLNOT conducting. I wish to thank the Utah Symphony, in particular, Clovis LARK and Elizabeth Cusato for their vision, effort and kindness in making this project possible.

In Greek mythology, "Terpsichore" (delight of dancing) was one of the nine Muses, ruling over dance and the dramatic chorus. She lends her name to the word "terpsichorean" which means "of or relating to dance". She is usually depicted sitting down, holding a lyre, accompanying her music to the dancers' choirs. She is sometimes said to be the mother of the Sirens by Achelous.

Her name comes from the Greek words "terpsis" (delight) and "choros" (dance).

F. LISZT: Piano Concerto No. 2 in A Major, S. 125

Written by WU Yu-ting

The Piano Concerto No. 2 took a long time to compose, with drafts beginning around 1840, its premiere in 1858, and final revisions completed in 1861, reflecting LISZT's meticulous approach to the work.

In his original manuscript, LISZT titled the work "Concerto Symphonique," likely inspired by contemporary pianist Henry LITOLFF, the dedicatee of LISZT's First Piano Concerto. LITOLFF wrote five symphonic concertos starting in 1840, combining orchestra with an obbligato piano part. In contrast, LISZT here balanced piano and orchestra, departing from the piano-focused style of his First Concerto.

He also introduced his groundbreaking "symphonic poem" form, breaking from traditional symphonic structures. Instead of distinct movements, it features continuous thematic transformation, evoking an evolving story and reflecting the Romantic era's literary fascination.

This single-movement work lasts about 20 minutes, and while free-flowing musical ideas allow interpreters flexibility in dividing the sections, it can be seen as a grand sonata form. The woodwinds introduce the first tender chromatic theme, yearning for a beloved, followed by the piano's intensification until a consoling French horn melody provides relief. Around four minutes in, a rapid legato second theme emerges, evoking the devil's laughter as it closes in to seize or destroy the yearning protagonist (the first theme). The coda introduces a tempestuous six-beat theme, with the piano and orchestra engaged in a dramatic tug-of-war, reflecting the character's inner turmoil.

After an abrupt halt, the music shifts to the development section, where the first theme returns leisurely, followed by a warm passage from the French horn melody. The focus shifts to the second theme, where the devil's laughter turns into a triumphant major key, hinting at victory. However, the conflicting coda resurfaces, leading to a majestic return of the first theme.

Interestingly, the lively finale derives from the second theme, perhaps hinting at the duality of the demonic and divine, perpetually coexisting in LISZT's persona.

Carl NIELSEN: Symphony No. 2, Op. 16, *The Four Temperaments*

- I. Allegro collerico**
- II. Aria with Walking Bass**
- III. Roadrunner**
- IV. Allegro sanguine**

Written by WU Yu-ting

NIELSEN, born in 1865 during Denmark's "Modern Breakthrough," was influenced by critic G. BRANDES who urged creators to move away from Romanticism's fantasy and address real-world issues. This movement aimed to help Denmark recover from its defeat in the wars with Prussia. By the turn of the century, "lyricism" was revived and inspired Neo-Romanticism, leading NIELSEN to break from Romanticism while retaining some of its elements.

Composed around 1902, Symphony No. 2 was inspired by four comical paintings NIELSEN saw during a trip to Zealand, depicting the temperaments Choleric, Sanguine, Melancholic, and Phlegmatic.

The first movement opens with intertwining and contending high and low voices, leading to the bold first theme. The music then modulates from B minor to G major for the second theme, with a shift from duple to triple time, creating a pastoral segment described by the composer as "like one who regrets his irascibility."

The second movement depicts a charming young man, with NIELSEN describing him as having "a real inclination to lie where the birds sing, where the fish glide noiselessly through the water, where the sun warms, and the wind strokes mildly around one's curls." The first theme flows like a gentle breeze, while the middle section's fragmented staccato notes convey youthful whimsy.

The third movement expresses "the basic character of a heavy, melancholy man." It begins with a labored string theme and an oboe-led sighing motif, creating a somber mood. After a buildup, a relaxed B section emerges, with imitating voices symbolizing tangled thoughts.

NIELSEN described the fourth movement: "I have tried to sketch a man who storms thoughtlessly forward in the belief that the whole world belongs to him, that fried pigeons will fly into his mouth without work or bother. There is, though, a moment in which something scares him... but this is soon forgotten." The music unfolds joyfully with dotted

rhythms and a scherzo section of repeated notes, leading to a tonally ambiguous passage that feigns sorrow before returning to its jubilant conclusion.

Conductor
CHIEN Wen-pin



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CHIEN Wen-pin, General and Artistic Director of National Kaohsiung Center for the Arts (Weiwuying), was born in 1967. He graduated from the National Taiwan Academy of Arts and was awarded with a Master's degree at the National University for Music and Performing Arts Vienna. CHIEN joined the Deutsche Oper am Rhein (Dusseldorf/Duisburg, Germany) in 1996 and served as "Kapellmeister" for 22 years. From 1998 to 2004, he was Resident Conductor of the Pacific Music Festival (Sapporo, Japan). From 2001 to 2007, he was Music Director of National Symphony Orchestra (Taiwan Philharmonic). From 2014 to 2016, CHIEN was Artistic Advisor of the National Taiwan Symphony Orchestra. In September 2018, he became the first General and the Artistic Director of the National Kaohsiung Center for the Arts (Weiwuying). In 2014, CHIEN was the winner of the "National Award for Arts" in Taiwan.

Piano

Dezső RANKI



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Dezső RANKI is considered today one of the best Hungarian pianists. He is acknowledged in the classical (MOZART, BEETHOVEN), the romantic (SCHUBERT, SCHUMANN) and the modern (BARTÓK, KURTÁG) repertoire as well. He has played in the most important venues in Europe, Japan and America, including Queen Elizabeth Hall and Wigmore Hall in London, Châtelet and Théâtre de la Ville in Paris, Concertgebouw in Amsterdam, Wiener Festwochen in Vienna, as well as venues in Berlin, Milan, San Francisco and Toronto, and more.

RANKI is guest at the most famous festivals as Lucerne, Ascona, Prague Spring, Weimar, Montpellier, Grange de Meslay, Roque d'Anthéron, Folle Journée de Nantes and Tokyo, Fêtes romantiques de Nohant, Lockenhaus, etc.

Dezső RANKI studied at the Franz-LISZT Academy with Pál KADOSA. He began his international career after he won the Robert SCHUMANN Competition in Germany in 1969. Since then, he has been giving regularly concerts in most of the European countries, North and South America as well as Japan. Besides the recitals, he has performed with orchestras such as the Berlin Philharmonic, London Philharmonic, BBC Philharmonic, Royal Concertgebouw Orchestra, Orchestre National de France, Konzerthausorchester Berlin, Deutsche Radio Philharmonie, Stuttgart Kammerorchester, Budapest Festival Orchestra, English Chamber Orchestra, Orchestre Philharmonique Royal de Liège, Warsaw Philharmonic, NHK Symphony Orchestra under Zubin MEHTA, Kurt SANDERLING, Jeffrey TATE, Frans BRÜGGEN, Ivan FISCHER, Lorin MAAZEL, Daniele GATTI, Zoltan KOCSIS,

Antoni WIT, Douglas BOYD, Nikolaj ZNAIDER, etc.

Recently he has performed with the Deutsche Radio Philharmonie Saarbrücken under Michel TABACHNIK, Orchestre national Montpellier under Michael SCHØNWANDT and Seoul Philharmonic Orchestra under Markus STENZ.



Kaohsiung Symphony Orchestra

Wherever there is music, there is you.

- A young orchestra moving forward with determination

Founded in 1981 and merged with the Kaohsiung Chinese Orchestra Foundation to form the "Kaohsiung Philharmonic Cultural and Arts Foundation" in 2009, the former Kaohsiung City Deputy Mayor, SHIH Che, took up the post of the first President. The present chairperson of Foundation is WANG Wen-tsui, Director of Kaohsiung City's Bureau of Cultural Affairs. CHU Hung-chang is the CEO of the Foundation and the resident conductor is WU Yao-yu.

Over the past decade, KSO has continued to create a series of concerts performed jointly by famous domestic and foreign artists, including Conductor Zdenek MACAL, TAN Dun, CHIEN Wen-pin, Shao-chia LÜ, CHEN Mei-ann, CHUANG Tung-chieh, LIN Chin-chao and LIO Kuokman; Vocalists Jose CARRERAS and Hayley WESTENRA; Violinist Vadim REPIN, Shlomo MINTZ, Akiko SUWANAI, Daishin KASHIMOTO, LIN Cho-liang, HU Nai-guan, TSENG Yu-chien, Ilya GRINGOLTS, Sayaka SHOJI and Richard LIN; Cellists Mischa MAISKY, Tsuyoshi TSUTSUMI and YANG Wen-Sinn; Pianist PAIK Kun-Woo, Rudolf BUCHBINDER, Ivo POGORELICH, Gwyneth CHEN, Makoto OZONE and Hayato SUMINO; Trumpeter Sergei NAKARIAKOV; Clarinetist Paul MEYER, and Organist Iveta APKALNA and Felix HELL.

Since 2009, the orchestra has played a pivotal role in the Kaohsiung Spring Arts Festival and successfully established the reputation of the "Kaohsiung Spring Arts Festival Grassland Concert." KSO also took part in full opera production in Kaohsiung Spring Art Festival—*Magic Flute*, *La Traviata*, *Carmen*, *La Bohème*, *Madama Butterfly*, *L'elisir d'amore* and *Tosca* which all have gained significant resonance and praise from the audience.

On the international stage, KSO has been successively invited to perform in the USA, Macao, Nanjing, Shanghai, Qingdao, Suzhou, Singapore and Beijing. Lately, KSO was invited to the Beethoven-themed Spring Green Music Festival in Kanazawa, Japan, as well as Hong Kong's Taiwan Culture Festival. KSO will keep taking the international-level orchestra as the goal of self-enhancement and growth, steadily stepping beyond countries and borders, and moving forward firmly.

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Resident Conductor | WU Yao-yu

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- ◎ CHANG Hen-shuo
- TSAI Tsung-yen
- CHEN Jie-sih
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- LEE Chun-hsin
- CHEN Kuan-fu
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- WANG Yu-shuan
- TSENG Chao-yang
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- YEH Chiung-ting
- WU Chien-hui

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- CHEN Yu-cheng

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- ▲ YEN Wan-yang
- ▲ LU Yu-tzu

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- KUANG Yi-wen
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- ▲ TSAUR Ming-tsang

★ Concertmaster for this performance

◎ Concertmaster

● Associate Concertmaster

○ Principal

▲ Guest Orchestra Member

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Weiwuying Online Questionnaire

