



 **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

Opening Concert :

From BRAHMS to AMMANN

2026.4.10 Fri. 19:30

Weiwuying Concert Hall

Duration is 110 minutes with a 20-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

A. WEBERN: Passacaglia in d minor for Orchestra, Op. 1

Dieter AMMANN: The Piano Concerto, *Gran Toccata* (2016-2019)

----- · Intermission · -----

J. BRAHMS: Symphony No.4 in e minor, Op. 98

I. Allegro non troppo ·

II. Andante moderato

III. Allegro giocoso ·

IV. Allegro energico e passionato – Più Allegro

Program Notes

Written by WU Yu-ting
Translated by HSIEH Lin

A. WEBERN: *Passacaglia in d minor for Orchestra, Op. 1*

The creative career of Anton WEBERN is commonly divided into three stages. His early period (before 1908) is rooted in late Romanticism and expanded tonality; during this time, he studied with Arnold SCHOENBERG and absorbed strong influences from MAHLER and BRAHMS. His middle and late periods moved toward minimal atonality, ultimately leading to the rigor of the twelve-tone method. Composed in 1908, the *Passacaglia* stands as both the culmination and summation of WEBERN's early style. It was the first work he considered worthy of publication, officially designated as his Opus 1.

Though only ten minutes long, this is WEBERN's most grandly orchestrated symphonic work. Into this brief span he compresses a four-movement symphonic structure with twenty-three variations. The opening eight bars present the theme as eight isolated pizzicato string notes marked *pianississimo*, followed by a bleak melody in muted trumpet and flute. While the traditional seventeenth-century *passacaglia* is typically cast in triple meter, WEBERN adopts 2/4 time, using cross-rhythms, triplets, and syncopation to generate an urgent, unsettling momentum.

The work blends MAHLER's orchestral color and dramatic tension with a sparse, transparent, chamber-like texture. In this pre-minimalist score, one can still clearly hear the conflicting emotions in which beauty and chaos coexist. WEBERN once wrote to his close friend Alban BERG, "All my works from the *Passacaglia* onward relate to the death of my mother." Through its recurring bass line, stark contrasts, and the stretching of tonality, the piece transcends simple lament. It becomes a surge of grief shaped by rational restraint—the cry of someone trapped deep within memory.

Dieter AMMANN: The Piano Concerto, *Gran Toccata* (2016-2019)

The long genesis of this piano concerto is deeply linked to soloist Andreas HAEFLIGER . Our immediate chemistry led him to commission this work—a challenge I initially met with hesitation, knowing my scrupulous, intuition-based method would require years of labor rather than months. My process involves weighing and discarding countless options to create music that is densely woven, multi-layered, and highly energetic. Since the piano is itself a "small orchestra," pairing it with a large ensemble demanded even more time to realize.

The journey began subconsciously with my 2014 work *glut*, where I integrated the piano as an orchestral instrument. This paved the way for the concerto in 2016. Originally titled *no templates* , the work reflects an openness toward the genre and its diverse musical means.

The piece starts with a solitary, pulsing tone that ignites immediate orchestral reactions. The ensemble meets the soloist at eye level, creating a gripping interplay filled with twists. As a composer, I condense every "tonal vision" into a carrier of high energy. This density and the interlocking of parts require immense virtuosity of both the soloist and the orchestra. Sometimes, the piano merges with the marimba and vibraphone to form a "super-instrument," while at other times, the soloist is swallowed by the "orchestra machine."

The piano often turns into percussion, showcasing rhythmic virtuosity. The harmony spans a wide spectrum—from bright, consonant chords to noisy clusters—where tempered tuning meets microtonality. Occasionally, the music pauses in iridescent, static moments. In a gesture of contemplation, the soloist cites a "*Corale malinconico*" from my very first composition. The journey eventually concludes in a mesmeric world of rising microtonal strings, ending in an exhausted, heartbeat-like throb.

Written during the solitude of night, this is bright music dedicated to the alert mind. Its message lies between the notes, inviting listeners to discover it in their own subjective way.

J. BRAHMS: Symphony No.4 in e minor, Op. 98

In his lectures, Anton WEBERN praised the final movement of BRAHMS's Fourth Symphony as the ultimate paradigm of "taking an ancient form and filling it with new content." He observed that the persistent repetition of the theme represents the pinnacle of "developing variation"—a structural principle that directly inspired WEBERN's own Passacaglia, Op. 1, featured in tonight's concert.

Completed in 1885, the Fourth Symphony was BRAHMS's final symphonic statement. The music functions like a vigorous sapling, growing organically from the opening four pairs of descending thirds. BRAHMS even broke convention by removing the traditional exposition repeat in the first movement to ensure the musical progression remained unobstructed. From just eight simple notes, he develops a dense, continuous texture of immense emotional tension and structural integrity.

The second movement is the work's most mysterious and historically resonant chapter. By utilizing the Phrygian mode, BRAHMS evokes a solemn, ancient atmosphere from the very first horn solo. In contrast, the Allegro giocoso third movement, acting as a scherzo, unleashes staggering energy, utilizing the triangle and piccolo to add a rare, shimmering metallic sheen.

After the third movement concludes with a brilliant, boisterous C-major tutti, the finale arrives with a chilling return to E minor. In this closing movement, BRAHMS employs the Baroque Passacaglia form to achieve the depth of a Greek tragedy. Through thirty variations on recurring, descending figures, he depicts the despair of humanity facing an irresistible fate. This is the only one of BRAHMS's four symphonies to end in a minor key—a final, somber commentary on the inevitability of destiny.

Performers



Conductor | David ROBERTSON

David ROBERTSON – conductor, artist, composer, thinker, American musical visionary – occupies the most prominent podiums in orchestral and new music, and opera. He is a champion of contemporary composers, and an ingenious programmer. ROBERTSON has served in numerous leadership positions, including Chief Conductor and Artistic Director of the Sydney Symphony Orchestra, a transformative 13-year tenure as St. Louis Symphony Orchestra Music Director, with Orchestre National de Lyon, BBC Symphony Orchestra, and, as protégé of Pierre Boulez, Ensemble InterContemporain.

In the 2024-25 season, ROBERTSON celebrated the Boulez Centennial on four musical occasions, with The Juilliard Orchestra, New York Philharmonic, at the Aspen Music Festival and Lucerne Festival. He appears with the world’s great orchestras such as those of New York, Philadelphia, Los Angeles, Cleveland; Royal Concertgebouw Orchestra, Wiener Philharmoniker, Berliner Philharmoniker, Leipzig Gewandhausorchester; and major ensembles and festivals on five continents.

Since his 1996 Metropolitan Opera debut, ROBERTSON has conducted a breathtaking range of Met projects, including the 2019 production premiere of Porgy and Bess, winning the Grammy Award, Best Opera Recording. In 2022, he conducted its Met revival, and made his Rome Opera debut.

In the 2025-26 season, he returns to the St. Louis and Sydney Symphony Orchestras, to the New York Philharmonic, the National Symphony Orchestra, HR-Sinfonieorchester, Budapest Festival Orchestra, Czech Philharmonic, to the orchestras of Dallas, Leipzig, and Vancouver, and will conduct in Hong Kong, Korea and Taiwan.

ROBERTSON is The Juilliard School's Director of Conducting Studies, Distinguished Visiting Faculty, and serves on the Tianjin Juilliard Advisory Council. He concludes his three-year term this season as the inaugural Utah Symphony and Opera's Creative Partner. ROBERTSON is a Chevalier de l'Ordre des Arts et des Lettres of France.



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.



Paino | Anton GERZENBERG

Anton GERZENBERG, born in 1996 in Hamburg, is an outstanding artist of the younger piano generation. After winning first prize at the Geza Anda Concours in Zurich in 2021 and being presented as a “Great Talent” at the Wiener Konzerthaus from 2022 to 2024, he established himself with a remarkably versatile repertoire. His virtuosic, subtly nuanced playing captivates both audiences and critics. In June 2024 he received the Martha ARGERICH Steinway Prize.

The 2025/26 season opened with a duo recital with Martha ARGERICH at the Summer Music Days in Hitzacker (described by NDR Kultur as “a concert from another star”) and with several programs at the prestigious Accademia Chigiana in Siena. Up next is a solo recital at the Wiener Konzerthaus, spanning Debussy, Stravinsky, Szymanowski and Boulez. GERZENBERG, who remains particularly attached to the Konzerthaus since his days as a “Great Talent,” places a special emphasis this season on literary–musical programs including a focus on Thomas MANN. Another highlight is his debut with the Hamburger Symphoniker. In 2024/25 he performed at the Konzerthaus Berlin, Musikverein Wien, Grazer Musikverein, Nikolaisaal Potsdam, the Ruhr Klavierfestival and Le Piano Symphonique Luzern. In spring 2025 he toured Asia with Lilya ZILBERSTEIN (Hong Kong, Taiwan, Singapore, China).

GERZENBERG has already performed in major venues such as Tonhalle Zürich, Elbphilharmonie Hamburg, Franz-LISZT Academy Budapest and National Concert Hall of Taiwan, and at festivals like Schleswig-Holstein Musik Festival, Heidelberger Frühling, and Martha ARGERICH Festivals in Lugano and Hamburg. He has appeared with the Tonhalle Orchester Zürich, Wiener Symphoniker, Konzerthausorchester Berlin, Orchestre de chambre de Paris, Luzerner Sinfonieorchester, Musikkollegium Winterthur, Graz Philharmoniker and Tiroler Symphonieorchester. Artistic partners include Martha ARGERICH, Ilya GRINGOLTS, Julia HAGEN and Dora SCHWARZBERG; conductors include Paavo JÄRVI, Stefan BLUNIER, Jonathan STOCKHAMMER, Holly Hyun CHOE and Nil VENDITTI.

His strong commitment to contemporary music stems from studying with Pierre-Laurent AIMARD. Notably, his tour of György LIGETI's complete Etudes cycle, paired with DEBUSSY and RAVEL, drew considerable attention. In 2019 he co-founded the ÉRMA Ensemble, dedicated to contemporary music. He previously studied in Hamburg with Julia SUSLIN and Julija BOTCHKOVSKAIA and in Vienna with Jan Jiracek von ARNIM. Additional influences came from figures such as Robert LEVIN, Alfred BRENDEL and Bella DAVIDOVICH.

In his musical DNA lies a unique family tradition: his mother is the internationally renowned pianist Lilya ZILBERSTEIN, his father a trumpeter, his brother a pianist and lyricist. This heritage is reflected in his confident versatility across solo and chamber music, from early music by Sweelinck to advanced contemporary works by composers such as LACHENMANN or BOULEZ. His interpretations are characterized by tonal differentiation, intellectual depth and a willingness to take risks.



National Taiwan Symphony 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 of 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 direction of the past and the efforts of the current director, Dr. Hui-Kang OUYANG, 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 the NTSO Principal Guest Conductor, cooperating with the 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

Director

OUYANG Hui-kang

Assistant Conductor

WU Hung-i

Viola

※HSIAO Hui-chu

▲HO Chen-erh

Concertmaster

HSIEH Pei-yin

WANG Tsai-feng

CHI Pei-je

CHANG Ray-chou

CHEN Mei-shiu

TSENG Ching-lin

Associate Concertmaster

TSAI Cheng-han

YANG Ching-fei

CHIU Tsung-yu

TSAI Yi-lun

First Violin

YU Li-hsuan

◎WU I-hsun

HO Ting-han

Cello

※HUANG Wei-an

TSUI Yen-pin

CHEN Pei-ju

LI Yan-huei

CHEN Li-ju

LEE Pei-jung

TSENG Tai-yen

LIN I-fen

HUANG Shih-wei

YEH Yu-tsung

CHANG Wei-li

YEH Szu-fan

CHEN Ting-wei

LIU Fang-yu

LIU Meng-jhen

HSIEH Tsung-han

CHUNG Jen-yu

HSIAO Chien-yu

Double Bass

※LU Meng-chun

▲LIU Ya-wei

Second Violin

※CHUNG Ching-yu

▲WANG Yu-yin

WU Sheng-yao

LEE Ching-fang

CHIANG Hui-chun

□CHEN Der-shiuan

Ho Chia-hung

WEN Sheng-kai

WU Chao-liang

☆CHANG Yu-tzu

LEE Hsiang-ying

LIN Wei-han

Flute

※Tanya CHEN

CHEN Shih-chun (*Piccolo)

CHEN Yen-ting

CHANG I-hsien

CHEN Yi-ting

CHEN Hui-shan

CHUANG Ya-ju

TSAI Li-gan

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

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

◎LIN Fang-yu

Trumpet

※LIU En-ting

△Skye CHANG

◎WEI Man-chun

◎SU Chin-yen

Trombone

※LEE Chi-hung

◎CHEN I-kai

Bass Trombone

SU Wei-Ssheng

Tuba

LIANG Guo-ling

Timpani

△LIN Yu-shan

Percussion

TSAI Che-ming

◎KUO Ting-fang

◎YU Jo-mei

Harp

LIAO Chu-heng

Deputy Director

LIN Li-ju

Secretary

CHANG Hung-yi

Chief of General Affairs Office

CHUNG Mei-ling (Acting)

Chief of Personnel Office

CHENG Hsiang-chun

Chief of Accounting Office

TSAI Mei-chu

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

LI Tien-yuan (Acting Chief)

MAO Sheng-wen

CHEN Kuan-ting

YANG Jhih-syuan

Research and Promotion Division

KAU Jay-lan (Chief)

CHANG Ti-yao

TSENG Chia-en

LIU En-shao

Music Data Division

WU Pei-hua (Chief)

HUANG Fu-ming

☆ WU Yeh-chen

※ Principal

△ Acting Principal

▲ Co-Principal

☆ Acting Orchestra Member

□ On Leave without Pay

◎ Guest Orchestra Member

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

