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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
Composer-in-Residence | Dieter AMMANN

Weiwuying Contemporary Music Ensemble

Old and New

2026.4.18 Sat. 14:30

Weiwuying Recital Hall

Duration is 105 minutes with a 15-minute intermission.


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

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

Jacob van EYCK: "Preludium of Voorspel," "d'Lof-zang Marie," "Engels Nachtegaeltje"
from *Der Fluyten Lust-Hof*

Anonymous: "Tre Fontane" from *London Manuscript*

Chia-Ying LIN: *Tableaux vivants avant la nuit* for ensemble
(World Premiere, Commissioned by Weiwuying)

Dieter AMMANN: *pRESTO sOSTINATO* for Ensemble (Taiwan Premiere)

----- · Intermission · -----

Jukka TIENSUU: *Appo* for Solo Recorder and Orchestra (Asia Premiere)

Terry RILEY: *In C*

Program Notes

Jacob van EYCK: "Preludium of Voorspel," "d'Lof-zangh Marie," "Engels Nachtegaeltje"
from *Der Fluyten Lust-Hof*

Written by CHIU Sheng-fang

Jacob van EYCK (c. 1590–1657) was a renowned blind carillon player and recorder virtuoso of the Dutch Golden Age, celebrated for his exceptional skill in improvised variation. *Der Fluyten Lust-Hof* (The Recorder's Pleasure Garden) is one of the most significant collections of solo recorder music of the seventeenth century. It comprises preludes, fantasias, and numerous diminution variations based on sacred hymns, secular songs and dance tunes. It played a significant role in the development of recorder technique and solo repertoire.

"*Preludium of Voorspel*," which opens the collection, unfolds in an exploratory, fantasia-like style with elements of thematic imitation, highlighting the art of diminution and improvisation. *d'Lof-zangh Marie* (Praise of Mary) is based on a sacred hymn melody and presents a series of variations that gradually deepen its devotional character. *Engels Nachtegaeltje* (The English Nightingale) features a lively and charming tune enriched with agile ornamental figures that imitate birdsong, showcasing both the recorder's expressive innocence and its virtuosic brilliance.

Anonymous: "Tre Fontane" from the *London Manuscript Add MS 29987*

Written by CHIU Sheng-fang

"Tre Fontane" is preserved in the British Library manuscript Add MS 29987, an important source of mid-fourteenth-century Italian Trecento music. The manuscript contains a wide range of secular and sacred works, including fifteen untexted monophonic instrumental dances known as istampitte, which represent some of the earliest examples of purely instrumental music in Western tradition.

The piece is constructed in sectional form, characterized by clear rhythmic patterns and recurring motives, reflecting the strong sense of meter and repetition typical of medieval Italian dance music. Although no specific instrumentation is indicated, performances were likely flexible. In modern early music practice, the work is often performed with a recorder carrying the melody, accompanied by instruments such as vielle or lute and percussion, creating a vivid Trecento sound marked by rhythmic vitality, melodic flow, and an indisputable dance-like momentum.

During her artistic residency in Paris in 2025, the composer worked in a studio whose window was veiled by a black curtain. The piece draws its inspiration from what lies beyond the curtain: a moment of heightened poetry and tension, when nightfall has not yet arrived, and the neighbourhood is immersed in ambiguous, shifting light. Looking across the courtyard, windows in the opposite building gradually illuminate. Warm golden light cuts through the fading sky, framing the silhouettes of human figures inside.

Seen from a distance, these seemingly everyday yet unfamiliar gestures appear as slowly unfolding tableaux vivants—without dialogue, without narrative, yet charged with imagination and latent tension.

Starting from her own watching experience, the composer translates this “half-real, half-imagined” sensory experience into sound: the tolling of nearby church bells, the light of dusk, the physical movements of the figures, and the tension created by a distance that is neither too close nor too far. These elements converge to engage the observer’s inner psychological space, evoking the position of a voyeur before an intimate stage. All of this is distilled into a chamber-like soundscape, offering the listener a suggestive invitation.

pRESTO sOSTINATO was composed on the occasion of the celebrations marking the 100th birthday of the patron and conductor Paul SACHER, for the Ensemble Phoenix, and was supported by the Ernst von SIEMENS Music Foundation.

In its audible form, the work reflects an underlying dialectic structured around two poles: on the one hand, rational and structural modes of construction; on the other, emotional and intuitive processes of sonic discovery. Association, inner hearing, intuition, and seemingly spontaneous responses to previously notated material—these “subjective” modes of creative impetus are generally inherent in my music. Together with more “objective” approaches grounded in reflection and predetermination, they form a network of at times sharply divergent forces, which often makes an unhindered, smoothly progressive act of “composing forward” impossible over extended periods of time.

This results in a sonic character that must not only sustain such divergences within the most compressed musical space, but also render them productive in a dramaturgical sense and directly perceptible to the listener. Thus, the music may linger in a noise-like state of twilight, congregate around a perfect fifth, and then rapidly condense into energetic, homorhythmic pulses.

All of this unfolds in a characteristically concentrated form and within a tightly compressed temporal span.

The title *pRESTO sOSTINATO* refers, on the one hand, to the initials of Paul SACHER—whose name also serves as a point of reference in the organization of pitch material—and, on the other, to the recurring “remnants” of fragmented ostinato that appear throughout the work. Finally, the wording itself may be understood as a distant allusion to an already existing title: *Allegro sostenuto*.

Jukka TIENSUU: *Appo* for Solo Recorder and Orchestra

Written by PAN Chia-lin (Professor, Department of Music, University of Taipei)

Composed in 2017, *Appo* by the Finnish composer Jukka TIENSUU is a work for solo recorder and orchestra that deliberately departs from the traditional concerto paradigm of opposition and rivalry between soloist and ensemble. Rather than functioning as an adversarial force, the orchestra in *Appo* operates as a responsive and supportive sonic environment—one that interacts closely with the recorder, at times amplifying its fragile, finely shaded overtones, and at others accompanying its agile, exuberant rapid figurations with sharply articulated, rhythmically charged gestures. Through this interplay, the timbral qualities and dynamic energy of the solo line are projected across the entire performance space. TIENSUU also capitalizes on the recorder's breath-inflected sonority, frequently having the orchestra emulate the instrument's distinctive attacks and decays—its characteristic ways of sounding, fading, and changing color.

In terms of musical language, *Appo* displays a distinctly contemporary idiom while also revealing the composer's characteristic sense of humor and playful inventiveness. TIENSUU not only integrates elements of stage movement and rhythmic vitality into the work, but also employs a wide range of extended techniques, including microtones, flutter tonguing, multiphonics, glissandi, and explorations of the recorder's extreme registers. These techniques significantly expand the instrument's expressive range and invite listeners to move beyond the persistent stereotype of the recorder as an "antiquated" or purely historical instrument. In the latter portion of the work, TIENSUU goes so far as to require the soloist to play two recorders of different registers simultaneously, attempting a timbral "synthesis" that is at once absurd and strikingly memorable. This moment stands as one of the most theatrical and iconic passages of the entire composition.

It is worth noting that TIENSUU rarely provides written program notes or explanatory commentary for his works. He has expressed the belief that excessive explanation can constrain the listener's imagination upon first encounter, preferring instead to allow the music to speak for itself. Listeners are thus invited, in experiencing *Appo*, to attend closely to its sounds and structures, and to arrive freely at their own interpretations.

In C, composed in 1964 by Terry RILEY, is a landmark work of musical Minimalism. The piece consists of fifty-three short melodic fragments that may be performed by an indeterminate instrumentation. Performers proceed through the fragments in sequence; however, RILEY grants them a high degree of autonomy in his performance instructions. Each part may pause and re-enter freely, the number of repetitions for each module is left to the performers' discretion, and the timing of progression to the next module is likewise determined according to the unfolding conditions of the performance. The sole structural reference point is "the Pulse"—a steady stream of eighth-note Cs, typically played on a keyboard instrument—which provides a rhythmic foundation for the continuously evolving sonic texture. While maintaining their individual sense of forward motion, the composer requires performers to listen attentively to the ensemble as a whole, ensuring that the resulting musical fabric remains interresponsive and interwoven.

In broader terms, the core significance of *In C* lies in its manifestation of both the "freedom and variability generated by indeterminacy" and its non-hierarchical structural organization. The work deliberately and effectively deconstructs traditional notions of composer authority: rather than prescribing a fixed, closed, and immutable set of instructions, the composer establishes an open and dynamic system of rules. Within this performance framework, musical development shifts from a unidirectional act of execution to a form of collective interaction. Such a structure challenges conventional models of musical interpretation, transforming the musical process into a self-organizing system constituted through performers' autonomous decision-making and mutual coordination.

For this performance, a diverse palette of instrumental timbres has been selected, including flute, oboe, clarinet, horn, trumpet, trombone, percussion, and a full complement of strings. This instrumentation allows listeners to observe how instruments with distinct sonic characteristics, operating within a shared structural framework, generate highly complex and indeterminate textures through performers' choices and ensemble interaction.

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.



Composer | LIN Chia-ying

LIN Chia-ying (Taiwan, b.1990) is a Taiwanese composer praised by *The Sunday Times* for her “manifest flair,” and by Germany’s *WAZ* for the “endearing craziness and the chutzpah of a master.” Her refined orchestration has been noted by *ResMusica* (Paris). Since 2015 she has received numerous international awards, including the Royal Philharmonic Society Composition Prize, First Prize at the Piero Farulli International Composition Competition, and First Prize in the Seattle Symphony’s Celebrate Asia Composition Competition.

Her works have been performed in over 40 cities across Europe, Asia, and the US, with commissions from Lucerne Festival, Festival Archipel, Festival Présences, Weiwuying International Music Festival, and the Ernst von Siemens Music Foundation among others. Collaborating ensembles include the Bochumer Symphoniker, Seattle Symphony, Philharmonia Orchestra, Lucerne Festival Contemporary Orchestra, Ensemble Intercontemporain, Camerata Taiwan, and the Taiwan Philharmonic (NSO). She was the composer for the 2024 Taiwan Lantern Festival marking Tainan’s 400th anniversary.

LIN studied composition in Taipei, Manchester, and Rome, and received advanced training at the Peter Eötvös Foundation and the Philharmonia Orchestra/RPS Composers’ Academy. She is the artist-in-residence at the Cité internationale des arts in Paris for 2025-26, supported by Taiwan’s Ministry of Culture.



Recorder | CHIU Sheng-fang

With a blend of vibrancy and depth, Taiwanese recorder player CHIU Sheng-fang brings her distinct artistic voice to every facet of her musical endeavors. As a soloist, orchestral, and chamber musician, she delves into the recorder's vast possibilities, expressing her artistry with a personal and original approach. She has collaborated with ensembles and orchestras across Europe and Asia, and co-founded the ensemble Vivid Consort in 2016. Her activities have taken her to prominent stages and renowned festivals including the Salzburg Festival, Istanbul Music Festival, and Schleswig-Holstein Music Festival.

Her musical journey has been blessed by teachers and mentors, including Michael POSCH, Anna JANUJ, CHANG Bie-zong, Walter van HAUWE, and Giovanni ANTONINI, who have fueled her passion for the instrument profoundly and inspired her enthusiasm for teaching. She has led masterclasses in Austria, Germany, Taiwan, South Korea, the Czech Republic, Iran, Poland, and Hungary.

Her academic roles include teaching recorder as a main subject, recorder consort and chamber music at the University of Music and Theatre "Felix Mendelssohn Bartholdy" Leipzig (2017–2021) and the MUK Music and Arts University of the City of Vienna (from 2014).



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 | LIAO Pei-ya, 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

