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Kent NAGANO & Jan LISIECKI & Philharmonisches Staatsorchester Hamburg

2025.7.18 Fri. 19:30

Weiwuying Concert Hall

Duration is 105 minutes with a 20-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

Program

W. A. MOZART/Arr. J. S. BACH: Prelude and Fugue in d minor, K. 405/4

L. v. BEETHOVEN: Piano Concerto No. 4 in G Major, Op.58

- I. Allegro moderato
- II. Andante con moto
- III. Rondo. Vivace

- - - - - 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

Program Notes

W. A. MOZART/Arr. J. S. BACH: Prelude and Fugue in d minor, K. 405/4

Written by LIN Wei-suan

Translated by SHEN Diao-long

In the late eighteenth century, Baron Gottfried van SWEIETEN, an Austrian diplomat and avid patron of music, regularly hosted salon gatherings at his Vienna residence, bringing together prominent figures from Vienna's artistic and literary circles. Far from being a mere social diversion, this salon—driven by van SWEIETEN's passionate initiative—became an important hub for the collective study, research, performance, and revival of early music, with a particular emphasis on the works of Johann Sebastian BACH and George Frideric HANDEL. Many of the precious manuscripts performed there had been collected by van SWEIETEN during his diplomatic postings abroad. Wolfgang Amadeus MOZART, during his years in Vienna, was a frequent guest at van SWEIETEN's salon, and his d minor Fugue for string quartet is one of the works directly inspired by these encounters with BACH's music.

In 1782, MOZART composed a set of five string quartet fugues, catalogued as K. 405, all of which are arrangements based on selections from BACH's *The Well-Tempered Clavier*. This set demonstrates MOZART's profound understanding of BACH's contrapuntal style and his unique approach to reimagining it for a different medium. Among these, the fourth fugue is derived from the eighth fugue in Book II of *The Well-Tempered Clavier* (BWV 877) in d-sharp minor. MOZART transposed it to d minor and redistributed the original keyboard fugue's contrapuntal lines among four string parts, thereby creating greater textural contrast and enhanced spatial clarity between the voices. In particular, techniques idiomatic to string playing—such as detached bowing and legato articulation—infuse this string adaptation with even greater dramatic tension and expressive nuance than the original.

This experience of arranging and engaging deeply with BACH's fugues had a lasting influence on MOZART's subsequent compositions. His frequent use of contrapuntal techniques in later works—most famously in the finale of his Symphony No. 41, *the Jupiter*—bears clear witness to this impact. At the same time, this phenomenon reflects the late eighteenth-century Viennese musical milieu's distinctive engagement with the transmission of tradition and intergenerational stylistic dialogue.

L. v. BEETHOVEN: Piano Concerto No. 4 in G Major, Op.58

Written by LIN Wei-suan

Translated by SHEN Diau-long

On December 22, 1808, Ludwig van BEETHOVEN premiered his Piano Concerto No. 4 at the Theater an der Wien in Vienna, serving as the soloist himself. This concert, unprecedented in scale, also included his Fifth and Sixth Symphonies as well as the *Choral Fantasy*, among other major works. Given such a dense and historically significant program presented in a single evening, it is not surprising that the Fourth Piano Concerto did not receive the full attention it deserved at the time and remained largely neglected for several decades thereafter. It was not until 1836 that Felix MENDELSSOHN revived the concerto in Leipzig—a moment widely regarded as pivotal to its rediscovery, much like MENDELSSOHN's celebrated efforts to revive the works of Johann Sebastian BACH. This performance helped secure the concerto's place in the canon of piano concertos. As with other monumental works featured in that premiere concert, BEETHOVEN used this concerto to challenge and expand the traditional boundaries of the genre.

At the very opening of the Fourth Piano Concerto, BEETHOVEN broke convention by allowing the solo piano to introduce a brief, almost meditative five-bar statement before the orchestra enters, rather than following the tradition of having the orchestra present the principal theme first. This innovation would be taken even further in his Fifth Piano Concerto, *the Emperor*, where the soloist makes a striking entrance with brilliant, virtuosic passagework. BEETHOVEN's exploration of dialogic textures is equally evident in the second movement. In just seventy-two bars, he distilled intense emotion and dramatic tension: the piano responds in hushed tones to the strings' terse, dotted chords, while the rest of the orchestra remains silent—evoking Orpheus soothing the furies in the underworld. This finely wrought exchange of voices ultimately resolves into reconciliation. The final movement unfolds as a buoyant rondo whose tonal wanderings skirt the edges of key boundaries, and whose bright sonic colors carry an undertone of subtle ambiguity. In the first episode, one finds a striking example of wide-ranging, two-voice counterpoint—a device BEETHOVEN would employ frequently in his later works.

In this concerto, which combines expansiveness and luminosity with introspective poetry, BEETHOVEN redefined the relationship between orchestra and soloist, opening new possibilities for musical dialogue and exerting a profound influence on the future development of the concerto genre.

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

Written by LIN Wei-suan

Translated by SHEN Diao-long

Between 1884 and 1885, Johannes BRAHMS completed his final symphony, the Symphony No. 4 in e minor. Compared to his previous three symphonies, its musical language is notably more concise and its emotional depth more profound. This depth is underpinned by rigorous technique. For example, Arnold SCHOENBERG, a key figure of the Second Viennese School who broke the boundaries of tonal music and developed twelve-tone composition, famously remarked: "BRAHMS the Progressive." SCHOENBERG sought to overturn the late nineteenth-century stereotype that cast BRAHMS as a conservative figure in opposition to the progressive WAGNER. Through his analysis of BRAHMS's works, SCHOENBERG formulated the concept of developing variation to capture the distinctive logic of BRAHMS's compositional approach. In BRAHMS's music, a single motive, intervallic relationship, or rhythmic cell often serves as the generative seed; through continuous subtle alteration, recombination, and transformation, an entire movement unfolds with a sense of organic growth—quite distinct from the classical tradition's reliance on contrasting themes presented and developed in discrete sections.

In the Fourth Symphony, developing variation permeates the entire work. The third-interval motive introduced at the very beginning of the first movement establishes an inner coherence that runs through to the variations in the final movement. With extremely economical and refined material, BRAHMS constructs an expansive yet meticulously detailed sonic universe, allowing the listener to perceive unity within continuous change. The first movement opens with a descending third-interval motive, which is immediately subjected to inversion and changes of register. This simple intervallic idea becomes the structural cell of the entire movement, elaborated through nuanced manipulation of rhythm, inversion, tonality, and orchestration, guiding the trajectory of the symphonic soundscape. The second movement shifts to a lyrical 6/8 meter, imbued with a contemplative mood, as if immersed in distant recollections. The third movement briefly turns to brightness and liveliness, yet it is not a mere scherzo; rather, it functions more as an interlude before the release of accumulated tension. The fourth movement concludes the work with a magnificent passacaglia, based on an eight-bar bass theme derived from a Bach cantata (BWV 150) and thirty variations woven together through tightly constructed contrapuntal textures, generating immense dramatic tension.

BRAHMS's Fourth Symphony, his final contribution to the symphonic tradition, stands as both a homage and a summation of that tradition, while simultaneously serving as a prophetic work that anticipates future compositional approaches, such as those of Schoenberg. It remains a paradigmatic work in which intellect and emotion are held in equal balance.

Conductor | Kent NAGANO



Kent NAGANO is considered one of today's outstanding conductors for both operatic and orchestral repertoire. Since September 2015, he has been General Music Director of the Hamburg State Opera and Chief Conductor of the Philharmonisches Staatsorchester Hamburg. He will be the next Chief conductor and Artistic Director of the Orquesta y Coro Nacionales de España (OCNE) in Madrid starting in September 2026. In addition he is, together with Jan VOGLER, committed as Artistic Director of the Ring project "The Wagner Cycles" of Dresdner Musikfestspiele with Dresdner Festspielorchester and Concerto Köln, and as patron of the Herrenchiemsee Festival. He has been Honorary Conductor of the Deutsches Symphonie-Orchester Berlin since 2006, Concerto Köln since 2019, the Orchestre symphonique de Montréal since 2021 and the Philharmonisches Staatsorchester Hamburg since 2023.

The 2024/25 season is Kent NAGANO's last season as General Music Director in Hamburg and brings four new productions to the Staatsoper under NAGANO's musical direction: Carl ORFF's *Trionfi*, Richard STRAUSS's *Ariadne auf Naxos*, Unsuk CHIN's *The Dark Side of the Moon*, and Rodolphe Bruneau-BOULMIER's *The Illusions of William Mallory*. Furthermore, he conducts symphony concerts with the Philharmonisches Staatsorchester in the Elbphilharmonie as he does every season, including the New Year's performance and the world premiere of Alex NANTE's symphony *Anahata*, a work commissioned by the Philharmonisches Staatsorchester Hamburg.

As a much sought-after guest conductor, Kent NAGANO regularly works with leading international orchestras worldwide, including the Bavarian Radio Symphony Orchestra, the Orchestre Philharmonique Radio France, the Deutsches Symphonie-Orchester

Berlin, the Tonhalle Orchestra Zurich, the Orchestre de la Suisse Romande, the Orchestre de l'Opéra national de Paris, the Chicago and Detroit Symphony Orchestras, the Radio Filharmonisch Orkest and the Wiener Symphoniker.

Born in California, NAGANO maintains close connections with his home state and was Music Director of the Berkeley Symphony Orchestra from 1978-2009. His first major successes came with the Boston Symphony Orchestra in 1984, when MESSIAEN appointed him assistant to conductor Seiji OZAWA for the premiere of his opera Saint François d'Assise. NAGANO's success in America led to European appointments: Music Director of Opéra National de Lyon (1988-1998) and Music Director of the Hallé Orchestra (1991-2000). Kent NAGANO became the first Music Director of Los Angeles Opera in 2003 having already held the position of Principal Conductor for two years.



"Pristine, lyrical and intelligent" — *The New York Times*

"A musician of unusual refinement and imagination" — *Boston Globe*

Canadian pianist Jan LISIECKI looks back on a career spanning a decade and a half on the world's greatest stages. He works closely with the foremost conductors and orchestras of our time, performing over a hundred concerts a year.

The 24-25 season will see him returning to Boston Symphony, London Philharmonic, Munich Philharmonic, Pittsburgh Symphony and Seattle Symphony.

He will lead the Academy of St Martin in the Fields in a tour of 19 concerts throughout Germany and Austria, including the complete BEETHOVEN cycles in residencies at Hamburg's Elbphilharmonie, in Munich and Cologne. As Toronto Symphony Orchestra's 'Artist in Residence', he will inaugurate the orchestra's season and return to lead them from the piano in a complete cycle of BEETHOVEN concertos.

He will be bringing his acclaimed Preludes solo recital programme, recently celebrated at Carnegie Hall's Stern Auditorium, to La Scala in Milan, Théâtre des Champs-Élysées in Paris, San Francisco's Herbst Theatre, at BOZAR Brussels and the Klavier-Festival Ruhr. A duo programme of MOZART, BEETHOVEN and SCHUMANN together with Julia FISCHER brings him to 15 venues across Europe and the United States, including New York's Lincoln Center, Chicago Symphony Center, Boston's Jordan Hall, Berlin Philharmonie, Hamburg Elbphilharmonie and Munich Prinzregententheater.

Recent return invitations include the New York Philharmonic, The Cleveland Orchestra, Chicago Symphony Orchestra, Orchestre de Paris, Tonhalle-Orchester ZÜRICH and STAATSKAPELLE DRESDEN. He made his debut with the Berlin Philharmonic Orchestra in spring 2024. LISIECKI is a fixture at major summer festivals across Europe and North America, has performed at the Salzburg Festival and recently made his third appearance at the BBC Proms. His previous recital programme was celebrated in over 50 cities around the globe.

Jan LISIECKI was offered an exclusive recording contract by Deutsche Grammophon at the age of 15. Since then, he has recorded nine albums which have been awarded with the *JUNO Award*, *ECHO Klassik*, *Gramophone Critics' Choice*, *Diapason d'Or* and *Edison Klassiek*.

At 18, he received both the Leonard BERNSTEIN Award and Gramophone's Young Artist Award, becoming the youngest ever recipient of the latter. He was named UNICEF Ambassador to Canada in 2012.

Philharmonisches Staatsorchester Hamburg



The Philharmonisches Staatsorchester Hamburg is Hamburg's largest and oldest orchestra, looking back on many years of musical history. When the "Philharmonic Orchestra" and the "Orchestra of the Hamburg Municipal Theatre" merged in 1934, two tradition-steeped orchestras combined. Philharmonic concerts have been performed in Hamburg since 1828, with artists such as Clara SCHUMANN, Franz LISZT and Johannes BRAHMS being regular guests of the Philharmonic Society. The history of the opera company goes back even further: Hamburg has been home to musical theatre since 1678, even if a regular opera or theatre orchestra was only formed later. To this day, the Philharmonisches Staatsorchester Hamburg has embodied the sound of the Hansa City, a concert and opera orchestra in one.

Starting with the 2015/2016 season, Kent NAGANO has taken on the position of Hamburg's General Music Director and Chief Conductor of the Philharmonisches Staatsorchester Hamburg and the Hamburg State Opera, and since June 2023 also its Honorary Conductor. In his first season, Kent NAGANO initiated a new project, the Philharmonic Academy, focusing on experimentation and chamber music. Since 2017, Kent NAGANO and the Philharmonisches Staatsorchester Hamburg have continued the traditional Philharmonic Concerts at the new Elbphilharmonie, for which they commissioned Jörg WIDMANN to compose the oratorio *ARCHE*, which was given its world premiere during the hall's opening festivities.

The Philharmonisches Staatsorchester Hamburg offers approximately 35 concerts per season and performs more than 240 times per year at the Hamburg State Opera and the Hamburg Ballet John NEUMEIER, making it Hamburg's busiest orchestra. The stylistic

range covered by the 140 musicians, from historically informed performance practice to contemporary works, encompassing concert, opera and ballet repertoire, is unique throughout Germany. In 2016, NAGANO and the Philharmonisches Staatsorchester Hamburg toured South America, followed by concert tours to Spain and Japan in 2019, and in the spring of 2023, the Orchestra made its debut at New York's Carnegie Hall under his direction, which was acclaimed by audiences and the press.

The members of the Philharmonisches Staatsorchester Hamburg feel equally beholden to Hamburg's musical tradition and responsible for shaping the city's artistic future. Since 1978, the musicians have been participating in education programmes in Hamburg's schools. Today, the orchestra maintains a broad education programme, including school and kindergarten visits, patronage for music projects, introductory events for children, and family concerts. The orchestra's own academy prepares young musicians for their professional careers. In this way, the musicians of the Philharmonisches Staatsorchester Hamburg make an equally enjoyable and valuable contribution to tomorrow's music education in the music metropolis of Hamburg.

Members of Orchestra

Concertmaster

Daniel CHO
Roeland GEHLEN

First Violin

Bogdan DUMITRASCU
Stefan HERRLING
Esther MIDDENDORF
Sidsel Garm NIELSEN
Piotr PUJANEK
Hugo MOINET
Paula BORGGREFE
Abigail MCDONAGH
Alexandra BOBEICO
Nilüfer Sude GÜÇLÜ
Yu Kai SUN
Chen-Jui HU

Second Violin

Sebastian DEUTSCHER
Dorothee FINE
Anne SCHNYDER DÖHL
Annette SCHMIDT-BARNEKOW
Kostas MALAMIS
Sawako KOSUGE
Jāzeps JERMOLOVS
Yoshie OKURA
Inhwa HONG
Kazim Kaan ALICIOGLU
Langyu QIN
Boris BACHMANN

Viola

Naomi SEILER
Minako UNO-TOLLMANN
Bettina RÜHL
Elke BÄR
Gundula FAUST
Stefanie FRIEB
Yitong GUO
Iris ICELLIOGLU
Daniel BURMEISTER
Lin MIAO

Cello

Olivia JEREMIAS
Markus TOLLMANN
Ryuichi R. SUZUKI
Mingyoung KIM
Simon SCHACHTNER
Marta RASZTAR
Theresia ROSENDORFER
Shukai TANG

Double Bass

Gerhard KLEINERT
Yannick ADAMS
Katharina VON WERDER
Franziska KOBER
Felix VON WERDER
Jon MENDIGUCHIA

Flute

Chaeyeon YOU
Katarína SLAVKOVSKÁ

Oboe

Armand DJIKOLOUM
Sevgi ÖZSEVER

Clarinet

Rupert WACHTER
Patrick Alexander HOLLICH

Bassoon

Minju KIM
Hannah GLADSTONES
Fabian LACHENMAIER

Horn

Bernd KÜNKELE
Jan POLLE
Saskia VAN BAAL
Torsten SCHWESIG

Trumpet

Hyeonjun LEE
Martin FRIEB

Trombone

Mario MONTES
Maximilian ELLER
Jonas BUROW

Timpani

Jesper Tjærby KORNELIUSEN

Percussion

Clara DE GROOTE

Sponsor

柯珀汝

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