



 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

Sergey MALOV

J.S. BACH: 300 Years of Solitude

2026.4.11 Sat. 19:30

Weiwuying Recital Hall

Duration is 90 minutes without 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

J. S. BACH: Toccata and Fugue in d minor, BWV 565

- I. Toccata
- II. Fugue

J. S. BACH: Suite No. 6 in D Major, BWV 1012

- I. Prelude
- II. Allemande
- III. Courante
- IV. Sarabande
- V. Gavotte I – II
- VI. Gigue

J. S. BACH: Partita No. 2 in d minor, BWV 1004

- I. Allemande
- II. Courante
- III. Sarabande
- IV. Gigue
- V. Chaconne

The programme includes improvisations incorporating loops and electronic effects

Program Notes

Written by: CHEN Yu-wen
(Associate Professor, Department of Music, National Sun Yat-sen University)

After 1750, the Baroque style was gradually replaced by the Classical style, characterized by clear melodies and simple accompaniment. The works of Johann Sebastian BACH also gradually fell into obscurity after his death...

Although the **Tocatta and Fugue in d minor (BWV 565)** is one of the most popular works in the organ repertoire today, its existence was only revealed through an undated manuscript. It was published in 1833 amidst MENDELSSOHN's efforts to revive BACH's music; however, it remained obscure during its 1840 Leipzig premiere. In the 20th century, it became one of the most popular works in the organ repertoire, and in 1940, it even appeared on the big screen in a Disney film as an orchestral arrangement! The work consists of three parts: a fantasy-style Tocatta, a strictly contrapuntal Fugue, and a short coda. Its style blends the improvisational toccata tradition of BUXTEHUDE from the North German organ school with the recitative-like expansiveness associated with PACHELBEL from South Germany. Yet, the combination of traditional style and innovative techniques has become a double-edged sword—while it affirms the work's legitimacy, it also challenges the identity of the composer. The loss of the original manuscript, the uncertainty of the composition date (estimated between 1704 and 1740), and the identification of musical ideas from other composers within the piece have troubled scholars. They argue that for a young BACH, the techniques are too modern, yet for a middle-aged BACH, they appear overly simplistic. Furthermore, from the perspective of the organ's instrumental characteristics, the lack of dense polyphonic texture has led many to question whether the work was originally intended for the violin—a theory that lends authority to tonight's version.

It is hard to imagine that the **Cello Suites** remained unnoticed until 1889, when a 13-year-old boy (the later great cellist Pablo CASALS) discovered the score in a second-hand bookstore in Spain. This now frequently performed and recorded music was largely ignored until the early 20th century, when CASALS made his legendary recordings. The manuscript was penned by BACH's second wife, Anna Magdalena BACH, and the notation errors and inconsistencies therein have sparked much debate over performance interpretation. It is inferred that the works were composed between 1717 and 1723. From the perspective of musical texture and structure, the work likely predates the 1720 violin works. Whether BACH intended the instrument to be a cello held between the legs or one resting on the shoulder remains another uncertainty. The **Suite No. 6 in d Major (BWV 1012)** differs from the first five; it was specifically composed for a smaller five-string cello, featuring an exceptionally high range and increased technical demands. The arrangement and design of each movement are freer than the previous five suites, containing more improvisational ornamentation and virtuosic passages. ROSTROPOVICH described this work as a "Symphony for solo cello" and characterized the D Major key as having a triumphant, soul-stirring quality. The suite includes a Prelude, Allemande, Courante, Sarabande, Gavotte (I and II), and Gigue.

The extant manuscript for the **solo violin works** was handwritten by BACH and first published in 1802. However, the technical difficulty of its polyphonic writing led people to doubt whether BACH had ever performed them on the violin. Both MENDELSSOHN and SCHUMANN attempted to add piano accompaniments to the works, and it was not until the German violinist Joseph JOACHIM began including BACH's solo works in formal recitals that their place in today's repertoire was solidified. The date 1720 marked on the cover of the manuscript represents the midpoint of BACH's tenure in Cöthen. In March of that year, he turned 35; in July, while away on business with the Prince, his first wife, Maria Barbara BACH, passed away suddenly. Having reached middle age and experienced many fluctuations in his professional life, what were his thoughts as he faced his young children and his two primary pillars of faith—music and Lutheranism? This set is not six individual pieces but three pairs. The structural design, interweaving sonatas and partitas (sacred and secular), places the **Partita No. 2 in d minor (BWV 1004)** at the central third of the collection, depicting the Passion before the Resurrection and emphasizing worldly life and suffering. Continuing the core material from the Sonata No. 2—the stepwise descending scale symbolizing the journey toward death—this motif links the Allemande, Courante, Sarabande, and Gigue, becoming the bass harmonic progression for the variations in the

climactic Chaconne. Facing such rich and profound music against the physical smallness and limitations of the violin, BRAHMS described it in a letter: "On one staff, for a small instrument, this man writes a whole world of the deepest thoughts and the most powerful feelings."

Although these three works have their mysterious aspects, BACH's exquisite creative ingenuity and the inspiration and spirituality they provide are beyond doubt. In the Baroque era, led by figured bass and emphasizing improvisation, BACH noted on the covers of both string manuscripts "without accompaniment of figured bass." His notation was never a "half-finished product"; it neither invited nor left room for improvisation. However, tonight, besides performing BACH's three most renowned instrumental works on both period and modern instruments, modern music technology will be utilized. Through real-time recording, playback, and live layering of improvisation, the stereotypical image of BACH will be subverted. By using "BACH to accompany BACH," the music travels across three centuries of both romantic and surreal landscapes, weaving a familiar musical dreamscape.

Performer



Sergey MALOV

Sergey MALOV from St. Petersburg is considered as versatile as he is virtuoso: he plays violin, viola, baroque violin and cello da spalla. His repertoire ranges from early Baroque music to Johann Sebastian BACH, from classical and romantic violin concertos to the world premieres of contemporary music. For his interpretations he deals intensively with questions of style and playing techniques of the respective epoch.

On the violin Sergey MALOV won prizes at the Paganini Competition in Genoa, the Mozart Competition in Salzburg, the Heifetz Competition in Vilnius and the Michael Hill Competition in Auckland. With the viola he won prizes at the ARD Competition in Munich and at the Tokyo Viola Competition. As a violin and viola soloist he has performed with orchestras such as the BBC Philharmonic Orchestra, the London Philharmonic Orchestra, the Bavarian Radio Symphony Orchestra, the Enesco Philharmonic Orchestra, Deutsches Symphonie-Orchester Berlin, Frankfurt Radio Symphony Orchestra, the Auckland Philharmonia and the Tokyo Philharmonic Orchestra. Invitations in past seasons have also taken him to the Helsinki Philharmonic Orchestra, with whom he interpreted SIBELIUS's Violin Concerto on Sibelius's birthday under Klaus MÄKELÄ, to the Innsbruck Early Music Festival and on a Japan recital.

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



ROLEX

Cultural Development Partner



Weiwuying Online Questionnaire

