



# Jun MÄRKL, Jean-Yves THIBAUDET & NSO

2024.9.28 Sat. 19:30

Weiwuying Concert Hall

Duration is 105 minutes with a 20-minute intermission.

**NSO**  
國家交響樂團  
NATIONAL SYMPHONY ORCHESTRA

  
National Kaohsiung  
CENTER FOR THE ARTS  
WEI WUYING  
衛武堂 國家藝術文化中心  
國家表演藝術中心 National Performing Arts Center

## **Program**

C. SAINT-SAËNS: Piano Concerto No.5 in F Major, Op.103

I. Allegro animato

II. Andante

III. Molto allegro

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Intermission  
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J. BRAHMS: Symphony No.2, Op.73

I. Allegro non troppo

II. Adagio non troppo

III. Allegretto grazioso

IV. Allegro con spirito

## Program Note

### C. SAINT-SAËNS: Piano Concerto No.5 in F Major, Op.103

I. Allegro animato

II. Andante

III. Molto allegro

By Robert Markow

SAINT-SAËNS harbored many interests besides just music. He could claim expertise in archeology, astronomy, botany, geology, lepidopterology (moths and butterflies), mathematics, philosophy and poetry. He was also an inveterate traveler, and his exploits took him as far afield as Singapore and San Francisco. Nearer to his native France, a destination for which he held a special affinity was North *Africa*. He went at least twice to Egypt, each visit inspiring a work for piano and orchestra. In 1891 he produced *Africa*, and in 1896 his Fifth Piano Concerto, subtitled "Egyptian." It is dedicated to the distinguished French pianist Louis DIÉMER. The composer himself was soloist at the world premiere, which formed part of a jubilee on June 2, 1896 to mark the fiftieth anniversary of SAINT-SAËNS' debut as a pianist.

Most commentators feel the need to justify the concerto's subtitle by referring to the composer's own comment: "The second movement takes us on a journey to the East and even to the Far East. The G-major passage [the tranquil central episode in which a simple melody in the left hand is accompanied with the right in octave leaps] is a Nubian love song which I heard sung by the boatmen on the Nile." SAINT-SAËNS also purportedly incorporated an imitation of croaking Nile frogs near the end of this movement and the sound of a ship's propellers in the third movement. There is also, in the first movement, an allusion to DALILA's famous aria "Mon coeur s'ouvre à ta voix" from the opera *Samson et Dalila*. However, realism and pictorialism in music were not SAINT-SAËNS' strong suits. Virtually everything he wrote is remarkable first and foremost for its polish, glitter, neat formal proportions, emotional restraint and clarity of texture. Everything points to a master craftsman. In the words of the great French pianist Alfred Cortot, the essence of SAINT-SAËNS is perceived in "neat and even brilliant rhythms, more intelligence than sensibility, more verve than feeling."

## J. BRAHMS: Symphony No.2, Op.73

- I. Allegro non troppo
- II. Adagio non troppo
- III. Allegretto grazioso
- IV. Allegro con spirito

By Robert Markow

BRAHMS toiled for many years over his First Symphony, but the Second was written in the space of a mere three months – one year before and in the same place (the Wörthersee) as the Violin Concerto. The warmly lyric and relaxed character, the gracefulness of the many melodies, and a positive outlook are all attributable in some measure to the charms of the south Austrian countryside. In its pastoral quality, many listeners find a parallel to Beethoven's Sixth Symphony which, like BRAHMS's Second, followed a grim, darkly serious and heroic symphony in c minor.

BRAHMS completed the symphony at Lichtenthal near Baden-Baden in October. The first performance was given by the Vienna Philharmonic, led by Hans RICHTER, on December 30, 1877. Although the Viennese liked it, the symphony rode a rocky course towards critical acceptance in other cities. One smiles in amusement to read that, for example in Leipzig, which first heard the symphony in 1880, a critic felt it was "not distinguished by inventive power." Two years later, in Boston, the *Post* called it "coldblooded" and the *Traveler* proclaimed that the symphony lacked "a sense of the beautiful," while in New York the *Post* (1887) called for a return of Anton RUBINSTEIN's *Dramatic* Symphony to replace BRAHMS's "antiquated" music. So much for the perspicacity of critics!

Right from the very opening notes, the listener is caught up in the symphony's gentle, relaxed mood. The first two bars also provide the basic motivic germs of the entire movement and for much of the material in the other movements besides. The three-note motto in the cellos and basses and the following arpeggio in the horns are heard repeatedly in many guises – slowed down, speeded up, played upside down, buried in the texture or prominently featured. All the principal themes of the movement are derived from these motto-motifs. The second theme is one of BRAHMS's most glorious, sung by violas and cellos in the key of F-sharp minor as only these instruments can sing. Another of the first movement's more notable moments occurs just before the coda, where the horn develops the three-note opening motto in an extended solo of magical beauty and great warmth of soul.

The second movement, in the unusual key of B major, is of darker hue and more profound sentiment. It begins with two simultaneous musical ideas mirroring each other – a rising stepwise melody in the bassoons against a similar melody descending in the cellos. These two lines are everywhere organically incorporated into the fabric of the movement. The form is basically an A-B-A structure, with a more agitated central section in b minor. Throughout the movement, the listener's attention is continually focused as much on the densely saturated textures as on the themes.

The genial, relaxed character returns in the third movement, not a scherzo as BEETHOVEN would have written, but a sort of lyrical intermezzo, harking back to the gracious eighteenth-century minuet. The forces are reduced to almost chamber orchestra levels, and woodwinds are often the featured sonority. Two trios, each a metrical variation of the opening oboe melody, interrupt the main section. This movement proved so popular at its premiere that it had to be repeated.

The forthright and optimistic finale derives heavily from the melodies of the first movement, though as usual with BRAHMS, this material is so cleverly disguised that one scarcely notices. As Boston Symphony annotator Steven LEDBETTER comments, "The miracle of this symphony remains the fact that it sounds so easy and immediate and yet turns out to be so elaborately shaped" – a true case of art concealing art. The coda calls for special comments. BRAHMS usually made scant use of trombones and tuba, writing for these instruments with skill but also with reserve. Yet from time to time he calls upon them for stunning effects, and one such moment occurs in the Second Symphony's coda, a passage as thrilling for audiences as it is for trombonists, every one of whom looks forward to a role in bringing this joyous work to its blazing D-Major conclusion.

## About the Artists



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Music Director  
**Jun MÄRKL**

Jun MÄRKL is a highly respected interpreter of the core German repertory, and has become known for his refined and idiomatic explorations of the French Impressionists. He currently serves as Music Director of the Taiwan Philharmonic (the National Symphony Orchestra), and Principal Guest Conductor of the Residentie Orkest of The Hague. He has also recently been appointed Artistic Advisor of the Indianapolis Symphony Orchestra and Principal Guest Conductor of the Oregon Symphony in the United States. His long-standing relationships with the state operas of Vienna, Berlin, Munich, Semperoper Dresden and the Metropolitan Opera New York have been complemented by his music directorships of the Orchestre National de Lyon, the MDR Leipzig Radio Symphony Orchestra and the Basque National Orchestra. In recognition of his achievements in France, he was honored in 2012 with the Chevalier de l'Ordre des Arts et des Lettres.

Born in Munich, MÄRKL won the conducting competition of the Deutscher Musikrat in 1986 and studied at Tanglewood with Leonard BERNSTEIN and Seiji OZAWA. Soon afterwards, he appeared in opera houses throughout Europe, Japan and USA followed by his first music directorships at the Staatstheater Saarbrücken and the Nationaltheater Mannheim.



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Piano

## **Jean-Yves THIBAUDET**

Through elegant musicality and an insightful approach to contemporary and established repertoire, Jean-Yves THIBAUDET has earned a reputation as one of the world's finest pianists. He is especially known for his diverse interests beyond the classical world, including numerous collaborations in film, fashion, and visual art. A prolific recording artist, Thibaudet appears on more than 70 albums and six film scores. He is a devoted educator, and is the first-ever Artist-in-Residence at the Colburn School, which awards several scholarships in his name.

THIBAUDET appears as soloist in seven compositions this season, performed with nineteen orchestras: GERSHWIN's Concerto in F Major, SAINT-SAËNS's Piano Concerto No. 5, KHACHATURIAN's Piano Concerto, RAVEL's Concerto in G Major, DEBUSSY's Fantaisie, MESSIAEN's Turangalîla-Symphonie, and Scriabin's Prometheus. He also continues his multi-season focus on DEBUSSY's Préludes, performing both books in recitals throughout Europe. With Michael FEINSTEIN, he continues the acclaimed program *Two Pianos: Who Could Ask for Anything More?* this season, presenting works by GERSHWIN, RODGERS, and more in new arrangements for piano, voice, and orchestra.

THIBAUDET records exclusively for Decca. His most recent solo album, 2021's *Carte Blanche*, features a collection of deeply personal solo piano pieces never before recorded by the pianist. Other highlights from THIBAUDET's catalog include a 2017 recording of BERNSTEIN's "Age of Anxiety," recordings of the complete solo piano music of DEBUSSY and SATIE, and Grammy-nominated recordings of RAVEL's complete solo piano works and SAINT-SAËNS's Piano Concerti Nos. 2&5. He is the soloist on Wes ANDERSON's *The French Dispatch*; his playing can also be heard in *Pride and Prejudice*, *Extremely Loud & Incredibly Close*, *Wakefield*, and the Oscar-winning and critically acclaimed film *Atonement*. His concert wardrobe is designed by Dame Vivienne Westwood.

Mr. THIBAUDET's worldwide representation: HarrisonParrott. Mr. THIBAUDET records exclusively for Decca Classics.



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## National Symphony Orchestra

Founded in 1986, the Taiwan Philharmonic, also known at home as the National Symphony Orchestra, has been hailed as one of the best orchestras in Asia. Taiwan Philharmonic aspires to resonate throughout the world as Taiwan's cultural ambassador. The orchestra is resident at the National Theatre and Concert Hall and also performs in venues around the island. The orchestra's extensive and varied activities include chamber music, collaborations with dance and opera productions, and events for mountain villages, nursing homes, and underprivileged communities. Taiwan Philharmonic came under the leadership of Music Director Jun MÄRKLE in January 2022, and works regularly with internationally-acclaimed conductors and soloists like Leonard SLATKIN, Leonidas KAVAKOS, Thomas HAMPSON, and Jörg WIDMANN. On tour overseas, Taiwan Philharmonic has made its mark in such musical centers as Paris, Vienna, Berlin, Tokyo, and Los Angeles. By invitation, the orchestra performed in New York at the re-opened David Geffen Hall and in Washington, D.C., at Kennedy Center in 2023.



# Artistic and Production Team

**Performer(s)** Conductor | Jun MÄRKLE / Piano | Jean-Yves THIBAUDET / National Symphony Orchestra

## Members of National Symphony Orchestra

Music Director | Jun MÄRKLE

Conductor Emeritus | LÜ Shao-Chia

Conductor Laureate | Günther HERBIG

Conductor Assistant | TSAI Ming-ji, ZOU Jia-hung, LIN Chi-yuan

### First Violin

- ★ TENG Hao-tun
- CHEN Yi-chun
- KUO Yu-Lin
- LIN Ji-hung
- LIANG Kun-hao
- CHEN Yee-nong
- CHO Hsiao-ching
- Cecilia FANG
- Jiachi HUANG
- LEE Ting-fang
- LAI Chia-chi
- LIN Meng-ying
- LEE Chia-hao
- TSENG Chih-hong
- TSAI Chu-chun
- \* LIN Zhi-hui

### Second Violin

- CHEN Yi-ju
- ◎ SUN Cheng-mei
- CHEN Wen-tso
- WU I-hui
- LEE Ching-hsi
- HUANG Yen-yi
- KU Tsu-mei
- KANG Hsin-jung
- LI Mei-jain
- CHUNG Jen-fu
- TSAI Meng-fong
- HUNG Chang-wen
- CHEN Wei-hong
- WANG Chih-hsiang
- KUO Yen-hung

### Viola

- Grace HUANG
- ◎ TENG Chi-chuan
- LU Chao-ying
- HWANG Yea-chyi
- LEE Jing-yi
- SHIEH Juin-ling
- LU Meng-san
- LI Szu-chi
- Jubel CHEN
- WU Yen-ting
- HUANG Ya-han
- \* KUO Jui-chu
- WANG Chien-tai

### WEI Jun-ting

### Cello

- Simon THOMPSON
- ◎ LIEN Yi-shien
- WEI Chih-yi
- CHOU Yu-wen
- CHEN I-ting
- LIN Yi-hsien
- HUANG Jih-sheng
- SU Pin-wei
- TANG Ying-chi
- \* WANG Ching-hung

### Double Bass

- FU Yung-ho
- ◎ SU Yi-juan
- CHOU Chun-shiang
- WANG Su-yu
- HUANG Hsiao-ching
- WANG Shu-Yi
- LIEN Pei-chih
- TSAI Hsin-chieh
- \* LIN Hsin-ju

### Flute

- Anders NORELL
- ◎ Chika MIYAZAKI
- LEE Chuin
- \* HUANG Fang-yu

### Piccolo

- LIN Yu-fei ◎

### Oboe

- WANG I-ching
- ◎ Hoang Tung NGUYEN
- YANG Shu-ting

### English Horn

- LEE Ming-i

### Clarinet

- JU May-lin
- ◎ LAI Chun-yen
- CHU Wei-i
- SUN Cheng-jung
- \* YU Chung-kai

### Bassoon

- JIAN Kai-yu
- ◎ CHEN I-hsiu
- KAO Ling-feng
- \* YANG Yun-jhen

### Contrabassoon

- CHIEN En-yi

### Horn

- Yi-hsin Cindy LIU
- ◎ LIU Pin-chun
- HUANG Jen-hsien
- HUANG Jer-yun
- WANG Wan-ju
- YANG Ching-hui
- WANG Sheng-mu

### Trumpet

- Nicolas RUSILLON
- ◎ CHEN Chang-po
- CHANG Ching-min
- CHONG Loo-kit

### Trombone

- LEE Kun-ying
- ◎ SHIU Hang-fat
- CHEN Chih-chen ◎
- \* CHIEN Chi-jui

### Bass Trombone

- PENG Hsiao-yun

### Tuba

- Keisuke FUJITA
- \* HUANG Yen-chuan

### Timpani

- Sebastian EFLER
- ◎ CHEN Ting-chuan

### Percussion

- CHEN Jer-huei
- CHEN Chen-hsing
- YANG Pi-tzu
- \* CHEN Yu-che

### Harp

- CHIEH Shuen

## Staffs

Executive Director | Lydia Wen-chen KUO

Manager, Administration | Gail CHANG

Secretary of Music Director | SHIH Ling-lin

Manager, Planning & Production | Barbie Chao-yi CHEN

Manager, Public Relations | LIU Ting-yu

Manager, Marketing | Eileen LIN

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LIN Pi-chu

Secretary of Executive Director

TSENG Leng-hui

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HSI Hui-ju

HSU Lo-hsuan

LIAO Yu-chieh

CHANG Hui-yu

TSAI Chih-yu

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■ Brittney KAO

CHEN Hsiao-chi

\* Chia-yeh Tsai

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CHI Chi

CHENG Hsueh-li

## National Symphony Youth Orchestra

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YANG Yu-ching

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YANG Hui-yu

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Gloria LO

## Senior Marketing Coordinator

LEE Hsin-ju

## Marketing Coordinator

YANG Yu-ling

## Customer Service Coordinator

HUANG Shih-ting

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Rina CHEN

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HUANG Ching-han

**Public Relations and Promotion**

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TSENG Yun-chu  
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Yuny CHANG

**Administration**

**Senior Human Resource Specialist**

CHEN Wan-yu

**Human Resource Coordinator**

ZHUANG Yong-chu

**Senior Legal Specialist**

TSAI Mu-tzen  
Cary LIU

**Administrator**

Sharon CHEN  
ZHAN Yi-ling  
LYU Hsin-ting

**Legal Consultant**

LIN Hsin-ho

**Graphic Design Consultant**

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**Recording Partnership**



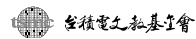
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● Principal

◎ Associate Principal

○ Assistant Principal

■ On Leave

◎ Trial Period

\* TNUA&NSO Internship

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Weiwuying Online Questionnaire

