



CHIEN Wen-pin & Thierry ESCAICH &
Kaohsiung Symphony Orchestra

***Timeless Encounter
with French Masters***

2024.10.12 Sat. 19:30

Concert Hall

Duration is 105 minutes with a 20-minute intermission.



National Kaohsiung
CENTER FOR THE ARTS

WEI WUYING 衛武堂

衛武堂 國家藝術文化中心
國家表演藝術中心 National Performing Arts Center

Program

HUANG Ssu-yu: *Heritage of Hakka*

Thierry ESCAICH: Organ Concerto No. 3, *Quatre Visages du Temps*

- I. Source
- II. Masques
- III. Romance
- IV. After the Night

----- Intermission -----

C. SAINT-SAENS: Symphony No. 3 in c minor, Op. 78, *Organ*

- I. Adagio – Allegro moderato – Poco adagio
- II. Allegro moderato – Presto – Maestoso – Allegro

Program Notes

HUANG Ssu-yu: *Heritage of Hakka*

Written by HUANG Ssu-yu

The Hakka originated in northern China during the Han Dynasty (202BCE – 220AD). Over thousands of years, the Hakka have migrated to many places in southern China as a result of social and political chaos and invasions of barbarians from the north. Today, the Hakka have spread to every corner of the earth. The spirit of perseverance and the Hakka language are the two main focuses of *Heritage of Hakka*. As new immigrants, Hakka people often had no choice but to do farming business in mountainous regions where locals were reluctant to go to. They created piece after piece of Hakka folk songs as a comfort to the tiring and difficult farming business. In addition, Hakka folk songs are also a way for young Hakka men and women to confess their affection towards each other.

Heritage of Hakka is performed by a grand orchestra and four percussion instruments, and is based on the essence of Hakka folk songs. It describes the difficult lives of the ancestors of Hakka people when they first crossed the Taiwan Strait to the uncultivated Taiwan. They overcame the obstacles with perseverance, optimism, and music. The work is a symphonic poem of single-movement sonata form.

Thierry ESCAICH: Organ Concerto No. 3, *Quatre Visages du Temps*

Written by Thierry ESCAICH

The four tableaux shaping the Third Concerto for organ seem to echo four periods of the history of music. The first one, entitled "Source", mainly develops the idea of the passacaglia with a simple and modal theme. However, unlike many of my previous works, the various elements that become embedded in the long flow of this ample form and which sometimes bring about a certain agitation, are unable to totally alter the feeling of immutability and serenity evoked by this modal cantus throughout the movement.

The second tableau, "Masques", is short, lively and fluttering, with its almost Vivaldian harmonic sequences, sometimes sinking into darker spheres in clearer bursts of rhythmic energy perpetually renewed.

This is followed by a "Romance", a kind of song that could have come straight from a waltz of the Second Empire (1852 - 1870), but from the very start seems to be struggling with its own distorted mirror, a darker and more troubled part that ends by turning this simple and clear melody into a tormented waltz. A kind of nothingness emerges because there is no end to this movement- only a few organ bars that all the thematic material dissolves into, allowing for a final movement in an attempt to restructure itself from this emptiness.

Mainly characterized by a meshing of the organ with the two percussions playing with timbres to explore numerous atmospheres- the material of the fourth tableau, "After the Night", reconstructs itself in a sort of rhythmic and repetitive popular dance, inevitably caught up in a brusque return to the source of the play, this cantus from the depths, that comes back to distill this feeling of eternity.

C. SAINT-SAËNS: Symphony No. 3 in c minor, Op. 78, *Organ*

Written by Yung-Kai TSAI (Assistant Professor, Department of Music, Tunghai University)

Camille SAINT-SAËNS was a French composer, pianist, organist, and writer in the late 19th century. Known for his refined compositions, stylistic openness, and prolific output, SAINT-SAËNS was familiar with all the musical genres popular in France at the time. More importantly, he led the revival of French music in the 1870s after France's humiliating defeat in the Franco-Prussian War and laid the foundation for the immense popularity of French music in the 20th century.

SAINT-SAËNS composed Symphony No. 3 in c minor in 1886. The piece is often referred to as the Organ Symphony due to its use of the pipe organ. However, the pipe organ does not appear throughout the whole of the work, and its value should not be limited to this specific musical instrument. It is structured in two movements, each consisting of two sections. The first section of the first movement begins with a slow introduction and was composed in a sonata form whose instrumentation is clearly influenced by SCHUBERT and MENDELSSOHN. Following the entrance of the pipe organ is the Andante section, which would be regarded as the Adagio movement in a traditional four-movement symphony.

The second movement begins with a scherzo in Allegro moderato followed by the final section, in which a grand and triumphant performance on piano four-hands is followed by multiple bars of fugato. Each movement is unique in composition but connected by motifs inspired by Latin hymns. Through the use of thematic transformation, SAINT-SAËNS composed the different sections in cyclic form, similar to the symphonic poems of Franz LISZT. This symphony is like an anthology of music history seen through the eyes of SAINT-SAËNS that commemorates an era filled with crises and opportunities.

Conductor | CHIEN Wen-pin



CHIEN Wen-pin was born in 1967 in Taipei. He received an undergraduate degree from the National Taiwan Academy of Arts and a Master's degree from the University for Music and Performing Arts Vienna. From 1998 to 2004, he was Resident Conductor at Japan's Pacific Music Festival, founded by Leonard BERNSTEIN, and he became Music Director of the National Symphony Orchestra in Taiwan in 2001, where he remained until 2007.

In 1996, he began his 22-year career as Kapellmeister of Deutsche Oper am Rhein (Düsseldorf Duisburg, Germany). From 2014 to 2016, CHIEN served as artistic advisor to the National Taiwan Symphony Orchestra. In 2014, he was honored with the National Award for Arts. Currently CHIEN is the Executive and Artistic Director of National Performing Arts Center - National Kaohsiung Center for the Arts (Weiwuying).

Organ | Thierry ESCAICH



Composer, organist and improviser Thierry ESCAICH is a unique figure in contemporary music and one of the most important French composers of his generation. The three elements of ESCAICH's artistry are inseparable, allowing him to express himself as a performer, creator and collaborator in a wide range of settings. Drawing from the French line of composition of RAVEL, MESSIAEN and DUTILLEUX, and imbued with references from contemporary, popular and spiritual music, the distinctive sound-world of ESCAICH's music is anchored by an obsessive rhythmic drive and an overarching sense of architecture.

Thierry ESCAICH's works are performed by leading orchestras in Europe and North America and by musicians such as Lisa BATIASHVILI and François LELEUX, Valery GERGIEV, Paavo JÄRVI, and so on. ESCAICH has been Composer-in-Residence with the Orchestre National de Lyon, Orchestre National de Lille and the Paris Chamber Orchestra and his music has been honoured by five 'Victoires de la Musique' awards (2003, 2006, 2011, 2017 and 2022).

Thierry ESCAICH's career as a composer is closely linked to his career as an organist – one of the ambassadors of the great French school of improvisation in the wake of Maurice DURUFLÉ, whom he succeeded as organist of Saint-Étienne-du-Mont in Paris. He appears in recitals internationally, combining repertoire pieces with his own compositions and improvisations. His passion for cinema has led him to perform 'cine-concerts', improvised accompaniments on both the organ and piano for silent films such as *Phantom of the Opera* and *Metropolis*.

Kaohsiung Symphony Orchestra (KSO)



Wherever there is music, there is you.

- A young orchestra moving forward with determination

A city's orchestra is a rare and precious attribute for any place to have. The Kaohsiung Symphony Orchestra is a young, talented and energetic orchestra that strives to incorporate classical and cross-border performances into their repertoire, permeated with their unique passion. KSO creates high-quality themes for the fans of music; they cultivate countless seeds of appreciation in every person who sees them perform and thus extend the wings of classical music innovation.

Founded in 1981 and merged with the Kaohsiung Chinese Orchestra Foundation in 2009 to form the "Kaohsiung Philharmonic Cultural and Arts Foundation," with the current Kaohsiung City Deputy Mayor, SHIH Che, took up the post of the first President. The present chairperson of Foundation is WANG, Wen-Tsui, Director of Kaohsiung City's Bureau of Cultural Affairs. CHU Hung-chang is the CEO of Foundation and the resident conductor is WU Yao-yu.

Over the past decade, KSO has continued to create a series of concerts performed jointly by famous domestic and foreign artists, including Conductor Zdenek MACAL, TAN Dun, CHIEN Wen-pin, Shao-chia LÜ, CHEN Mei-ann, CHUANG Tung-chieh, LIN Chin-chao and LIO Kuokman; Vocalists Jose CARRERAS and Hayley WESTENRA; Violinist Vadim REPIN, Shlomo MINTZ, Akiko SUWANAI, Daishin KASHIMOTO, LIN Cho-liang, HU Nai-yuan, TSENG Yu-chien, Ilya GRINGOLTS, Sayaka SHOJI and Richard LIN; Cellists Mischa MAISKY, Tsuyoshi TSUTSUMI and YANG Wen-sinn; Pianist PAIK Kun-woo, Rudolf BUCHBINDER, Ivo POGORELICH, Gwyneth CHEN, Makoto OZONE and Hayato SUMINO; Trumpeter Sergie NAKARIAKOV; Clarinetist Paul MEYER, and Organist Iveta APKALNA and Felix HELL.

Since 2009, the orchestra has played a pivotal role in the Kaohsiung Spring Arts Festival and successfully established the reputation of the “Kaohsiung Spring Arts Festival Grassland Concert.” KSO also took part in full opera production in Kaohsiung Spring Art Festival—*Magic Flute*, *La Traviata*, *Carmen*, *La Boheme*, *Madama Butterfly*, *L’elisir d’amore* and *Tosca* which all have gained significant resonance and praise from the audience.

On the international stage, KSO has been successively invited to perform in the USA, Macao, Nanking, Shanghai, Qingdao, Suzhou, Singapore and Beijing. Lately, KSO was invited to the Beethoven-themed Spring Green Music Festival in Kanazawa, Japan, as well as Hong Kong’s Taiwan Culture Festival. KSO will keep taking the international-level orchestra as the goal of self- enhancement and growth, steadily stepping beyond countries and borders, and moving forward firmly.

Members of Kaohsiung Symphony Orchestra

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CHU Hung-chang

Deputy Chief Executive/

Director of Programming Department

PO Pi-ling

Orchestra Operations Department

Chief of Orchestra Operations Department

HUANG Huei-ling

TAI Yu-shen

SUN Szu-chi

CHEN Hui-tzu

Sanya CHIU

WU Yi-chi

HSIUNG Yu-mei

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Programming Department

TSAI Yung-chen

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YIN Zih-jing

HUANG Jhao-cing

HUANG Li-hung

SHEN Hsing-fen

ZHOU Shu-rong

Resident Conductor

WU Yao-yu

FIRST VIOLIN

◎ YEH Chiau-ren

● CHANG Hen-shuo

LEE Chun-hsin

KUO Huan-tso

FAN Hsiang-yen

TSAI Tsung-yen

CHEN Guan-fu

CHEN Jen-wei

▲ KUO Cheng-shan

▲ KUAN Meng-hsuan

▲ CHEN Kai-wei

▲ WU Po-han

▲ CHENG Chun-yun

▲ CHOU Chi

SECOND VIOLIN

○ CHEN Szu-chi

HSIUNG Shu-i

HSIAO Man-lin

Daniel TOMAS KARL

CHANG Chiung-wen

CHEN Li-hsun

HUANG Yu-sheng

YEH Chia-ming

▲ HSIEH Cheng-wei

▲ HOU Qi-lin

▲ CHEN Hui-yun

▲ CHEN Chih-cheng

VIOLA

○ HSIAO Pao-ling

CHEN Hsiao-yun

WANG Yi-hsuan

YU Yuan

LIN Kai-shun

TAO Hung-ching

▲ LIN Yi-pei

▲ HUNG Tzu-hui

▲ CHANG Ching-yu

▲ HSIEH Yi-chen

CELLO

○ LIN Tsae-pey

LIU Yen-ting

CHEN I-chin

LIN Wei-ting

CHUANG Ming-yuan

▲ CHENG Yu-tung

▲ CHEN Pei-cheng

▲ CHEN Pu-shin

DOUBLE BASS

○ JUAN Chin-chih

TSENG Chao-yang

WANG Yu-hsuan

▲ CHOU Yun-chieh

▲ Ashley CHEN

▲ CHEN Ci-ruie

FLUTE

○ LIN Wen-yuan

YEH Chiung-ting

WU Chien-hui

OBOE

WANG Hui-wen

CHENG Hua-hsin

▲ WENG Yu-fang

CLARINET

○ CHUANG Wei-ling

HAN Chien-feng

▲ LIN Yu-chien

BASSOON

○ LIU Chun-yi

SHIH Meng-hsin

▲ ZENG Yu-cheng

HORN

○ CHEN Kuan-hao

HSUEH Cheng-yuan

HUANG Tzu-ching

FU Tzung-chi

LAI Yen-hsueh

TRUMPET

○ David Melchior ARGENTA

CHEN Ching-yuan

SU Ching-yen

TROMBONE

○ TIEN Chih-sheng

CHENG Chao-chun

HUANG Yu-tang

TUBA

▲ LIAO Wei-chiang

TIMPANI

○ CHEN Yu-cheng

PERCUSSION

HUNG Jui-chen

▲ HSIEH Cheng-yu

▲ LIAO Bang-hau

▲ LIN Meng-shuan

▲ YEH Hai-ting

HARP

KUANG Yi-wen

PIANO

▲ TSAUR Ming-tsang

▲ LAI Chih-jung

Acting Concertmaster

◎ Associate Concertmaster

● Assistant Concertmaster

○ Principal

▲ Guest Orchestra Member

