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# Sir Simon RATTLE & Symphonieorchester des Bayerischen Rundfunks

2024.12.5 Thu. 19:30

Weiwuying Concert Hall

Duration is 80 minutes without intermission.

Sponsor | 柯珀汝

BRSO



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

## **Program**

### **G. MAHLER: Symphony No. 7 in e minor**

- I. Langsam – Allegro risoluto, ma non troppo
- II. Nachtmusik I: Allegro moderato
- III. Scherzo: Schattenhaft – Trio
- IV. Nachtmusik II: Andante amoroso
- V. Rondo – Finale: Tempo I (Allegro ordinario) – Tempo II (Allegro moderato ma energico)

## Program Notes

G. MAHLER: Symphony No. 7 in e minor

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

Translated by HSIEH Lin

As early as 1904, while composing the Sixth Symphony, MAHLER had already completed the two 'Nachtmusik' (Music of the Night) movements of the Seventh Symphony. However, it was only towards the end of the summer of 1905 that he completed the work. According to his wife Alma's memoirs, MAHLER was inspired by the Romantic poet Joseph von EICHENDORFF during the composition process, but the symphony fundamentally does not have "programmatic content." After the symphony's premiere, admirers began to refer to the entire symphony or the first movement as "Nachtwanderung" ("Wandering by Night"), suggesting a journey through the sounds of the night in the three central "sound-of-night" movements, with the final movement "entering the morning."

The first movement of this symphony is in sonata form. The introduction features a dark, dissonant march, while the Allegro section's first theme is introduced with a distinct rhythm by the trumpet. The second theme has noticeable emotional surges. In the development section, a sudden trumpet call opens up a clear, fresh new perspective. As DIEPENBROCK remarked, "In the first movement, we again find several heavenly moments, along with beautiful, lamenting, even 'stifled' bird voices. There are also typically Jewish elements, like the trombone solo."

The second movement is often associated with Rembrandt's painting *The Night Watch*. At the opening, a duet between two horns evokes both spatiality and a march-like quality. The movement not only amplifies the bird call motifs but also introduces sudden cowbell sounds. The third movement resembles a sinister waltz, with a brief appearance of a sweet melody only in the middle section. The fourth movement, also titled 'Nachtmusik,' reaches what DIEPENBROCK called "a confession of love to the universe" through the charming sounds of mandolin and guitar. In the fifth movement, a grand horn theme reappears several times, interspersed with dance, bell sounds, and other diverse elements, as if emerging from the night and stepping into dawn.

## About the Artists

Conductor

### **Sir Simon RATTLE**



Convincing charisma, great experimental spirit and enthusiasm, as well as an uncompromising artistic seriousness – all of this makes the Liverpool-native Simon RATTLE one of the most fascinating conducting personalities of our time.

In 2010, with SCHUMANN's *Das Paradies und die Peri*, Sir Simon RATTLE stood for the first time at the podium of the BR Chor and BRSO. Since then, an intensive collaboration has developed, and his performances in Munich have always been highlights. In 2021, Simon RATTLE and the BRSO solidified their deep mutual affection with the signing of a contract for Simon RATTLE to take on the position of Chief Conductor starting in the 2023/2024 season. Thus, the 69-year-old Briton with a German passport assumed the leadership of the orchestra last September, an orchestra he has admired since his youth. As before his appointment, Simon RATTLE presents a broad repertoire: from RAMEAU, BACH, HAYDN, and MOZART to modern and contemporary music, from the classics of symphonic music to concertante opera.

Under the label "hip – historically informed performance," he has also established the playing of early music on original instruments at the BRSO. Additionally, Simon RATTLE is passionately dedicated to music education. Ambitious projects with the BRSO Academy or the Bavarian State Youth Orchestra are as much a priority for him as the "Symphonic Hoagascht," where he brought together brass ensembles from Bavaria with the BRSO.

Simon RATTLE's steep career began at the City of Birmingham Symphony Orchestra. Between 1980 and 1998, he led it to world renown. From 2002 to 2018 he was Chief Conductor of the Berliner Philharmoniker, and from 2017 to 2023 Music Director of the London Symphony Orchestra, with which he will remain associated as Conductor Emeritus. Moreover, Simon RATTLE is the "Principal Artist" of the Orchestra of the Age of Enlightenment, the First Guest Conductor of the Czech Philharmonic, and maintains long-standing relationships with other top orchestras such as the Vienna Philharmonic or the Berlin Staatskapelle, and with renowned opera houses including the Royal Opera House in London, the Berlin State Opera, the New York Met, and the Festival d'Aix-en-Provence. A recent collaboration led him to the Mahler Chamber Orchestra.

Simon RATTLE has received numerous high honors. Among the CDs released with the BRSO, MAHLER's Ninth Symphony was awarded a Diapason d'or and a *Gramophone* Editor's Choice, while the Sixth Symphony received a *Gramophone* Editor's Choice and a Prize of the German Record Critics



## **Symphonieorchester des Bayerischen Rundfunks**

Soon after it was founded by Eugen JOCHUM in 1949, the Symphonieorchester des Bayerischen Rundfunks (BRSO) developed into an internationally renowned orchestra, its fame continuously expanded and fortified by its intensive touring activities. The orchestra owes its extraordinarily wide-ranging repertoire and sound spectrum to the program preferences of its previous chief conductors as well as to the great flexibility and solid stylistic security of each individual musician.

Fostering new music has an especially long tradition at the Symphonieorchester des Bayerischen Rundfunks with appearances in conjunction with the "musica viva" series, founded in 1945 by Karl Amadeus HARTMANN, as one of the orchestra's main assignments right from the start. At these concerts, Munich audiences have witnessed legendary performances of contemporary works at which the composers themselves generally stood on the podium of the orchestra.

The Symphonieorchester des Bayerischen Rundfunks was the only German orchestra with which Leonard BERNSTEIN regularly collaborated for many years. In general, many renowned guest conductors, such as Clemens KRAUSS, Erich and Carlos KLEIBER, Charles MUNCH, Ferenc FRICSAY, Otto KLEMPERER, Karl BÖHM, Günter WAND, Georg SOLTI, Carlo Maria GIULINI, Kurt SANDERLING, Wolfgang SAWALLISCH and Bernard HAITINK have left indelible imprints on the Symphonieorchester in the past.

Today, Riccardo MUTI, Esa-Pekka SALONEN, Franz WELSER-MÖST, Yannick NÉZET-SÉGUIN, Herbert BLOMSTEDT, Daniel HARDING and Robin TICCIATI number amongst the significant partners who regularly mount the podium in Munich.

For many years, the Symphonieorchester has also pursued approaches to early music and now collaborates regularly with such experts in historical performance practice as Thomas HENGELBROCK, Ton KOOPMAN and Giovanni ANTONINI.

Besides the many performances and recordings in Munich and other cities in the station's broadcast range, extensive concert tours are central components in the everyday life of the orchestra today. Tours have taken the orchestra to virtually every European country, to Asia as well as to North and South America. It makes regular appearances in New York's Carnegie Hall and in the renowned concert halls in Japan's musical capitals. From 2004 to 2019, the Symphonieorchester was the orchestra in residence at the Easter Festival in Lucerne.

A further special feature is the encouragement of up-and-coming young musicians. In conjunction with the ARD International Music Competition, the Symphonieorchester accompanies young musicians both in the final rounds as well as in the symphonic closing concert featuring the prize winners. Since October 2001, the Academy of the Symphonieorchester des Bayerischen Rundfunks has been doing valuable educational work by preparing young musicians for their later careers and thus building a solid bridge between education and professional activity. Beyond this, the Symphonieorchester maintains an encouragement programme for young people with many activities designed toward the worthy goal of bringing the younger generation closer together with classical music.

In a ranking of the ten best orchestras in the world published by the online magazine *Bachtrack* and compiled by the world's leading music journalists, the BRSO recently came third.

# Members of Symphonieorchester des Bayerischen Rundfunks

## Chief Conductor

Sir Simon RATTLE

## First Violin

Radoslaw SZULC \*  
Anton BARAKHOVSKY \*  
Tobias STEYMANS \*  
Thomas REIF \*  
Savitri GRIER  
Julita SMOLEŃ  
Peter RIEHM  
Corinna CLAUSER-FALK  
Franz SCHEUERER  
Michael FRIEDRICH  
Andrea KARPINSKI  
Daniel NÖDEL  
Marije GREVINK  
Nicola BIRKHAHN  
Karin LÖFFLER-HUNZIKER  
Anne SCHOENHOLTZ  
Daniela JUNG  
Andrea Eun-Jeong KIM  
Stefano FARULLI  
Fabian JÜNGLING

## Second Violin

Korbinian ALTENBERGER \*  
N.N.\*  
Alexander KISCH  
Yi LI  
Angela KOEPPEN  
Leopold LERCHER  
Key-Thomas MÄRKEL  
Bettina BERNKLAU  
Valérie GILLARD  
Stephan HOEVER  
David VAN DIJK  
Susanna BAUMGARTNER  
Celina BÄUMER  
Amelie BÖCKHELER-KHARADZE  
Lorenz CHEN  
N.N.

## Viola

Hermann MENNINGHAUS \*  
Emiko YUASA \*  
N.N.\*  
Benedict HAMES  
Giovanni MENNA  
Anja KREYNACKE  
Mathias SCHESSL  
Klaus-Peter WERANI  
Christiane HÖRR-KALMER  
Véronique BASTIAN  
Alice Marie WEBER  
Elisabeth BUCHNER  
Christa JARDINE  
N.N.

## Cello

N.N.\*  
N.N.\*  
N.N.\*  
Hanno SIMONS  
Eva-Christiane LABMANN  
Jan MISCHLICH-ANDRESEN  
Uta ZENKE-VOGELMANN  
Jaka STADLER  
Frederike JEHKUL-SADLER  
Samuel LUTZKER  
Katharina JÄCKLE  
Sayaka Selina STUDER

## Double Bass

Philipp STUBENRAUCH \*  
Wies de BOEVÉ \*  
José Sebastiao TRIGO  
N.N.  
Piotr STEFANIAK  
Teja ANDRESEN  
Lukas RICHTER  
David Santos LUQUE  
Naomi SHAHAM

## Flute

Henrik WIESE \*  
Lucas SPAGNOLO \*  
Petra SCHIESSEL  
Natalie SCHWAABE  
Ivanna TERNAY

## Oboe

Stefan SCHILLI \*  
Ramón Ortega QUERO \*  
Tobias VOGELMANN  
Melanie ROTHMAN  
Emma SCHIED

## Clarinet

Stefan SCHILLING \*  
Christopher Patrick CORBETT \*  
Bettina FAISS  
Werner MITTELBACH  
Heinrich TREYDTE

## Bassoon

Marco POSTINGHEL \*  
N.N.\*  
Susanne SONNTAG  
Francisco Esteban RUBIO  
Jesús Villa ORDÓÑEZ

## Horn

Carsten Carey DUFFIN \*  
Pascal DEUBER \*  
Ursula KEPSEK  
Thomas RUH  
Ralf SPRINGMANN  
Norbert DAUSACKER  
François BASTIAN

## Trumpet

Martin ANGERER \*  
N.N.\*  
Wolfgang LÄUBIN  
Thomas KIECHLE  
Herbert ZIMMERMANN

## Trombone

Felix ECKERT \*  
N.N.\*  
Uwe SCHRODI  
Thomas HORCH  
Lukas GASSNER  
Csaba WAGNER

## Tuba

Stefan TISCHLER \*

## Timpani

Raymond CURFS \*  
N.N.\*

## Percussion

Guido MARGGRANDER  
Christian PILZ  
Jurgen LEITNER

## Harp

Magdalena HOFFMANN \*

## Keyboard Instruments

Lukas Maria KUEN \*

\* Concertmasters, Principals, Soloists  
N.N.= Name to Be Determined

Weiwuying Online Questionnaire

