



JAAP VAN ZWEDEN  
MUSIC DIRECTOR

**PRESENTS**

**TAIWAN PHILHARMONIC,  
THE NATIONAL SYMPHONY ORCHESTRA**

**Friday, April 21, 2023, 8:00 p.m.**

**Jun Märkl, Conductor**  
**Paul Huang, Violin**

Wu Tsai Theater  
David Geffen Hall at Lincoln Center  
Home of the New York Philharmonic

This program will last approximately one and three-quarters hours, which includes one intermission.

Major support for this concert is provided by **Charles C. Y. Chen.**



April 21, 2023

PRESENTS

TAIWAN PHILHARMONIC,  
THE NATIONAL SYMPHONY ORCHESTRA

Jun Märkl, Conductor  
Paul Huang, Violin

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Ke-Chia CHEN  
(b. 1979)

*Ebbs and Flows* (2023; New York  
Premiere—Co-Commissioned by  
the Taiwan Philharmonic, Washington  
Performing Arts, and Muzik3  
Foundation, Inc.)

BRUCH  
(1838–1920)

*Scottish Fantasy for Violin and  
Orchestra, Op. 46* (1879–80)  
Prelude: Grave — Adagio cantabile  
Allegro  
Andante sostenuto  
Finale: Allegro guerriero  
PAUL HUANG

Intermission

Fe. MENDELSSOHN  
(1809–47)

*The Hebrides Overture, Op. 26* (1829–34)

**DEBUSSY**  
(1862–1918)

***La Mer: Trois esquisses symphoniques***  
***(The Sea: Three Symphonic Sketches)***  
(1903–05; rev. 1910)

De l'aube à midi sur la mer (From Dawn  
till Noon on the Sea)  
Jeux de vagues (The Play of the Waves)  
Dialogue du vent et de la mer (Dialogue  
of the Wind and the Sea)

Special Thanks  **CHEN-YUNG  
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Prof. Feng-Bao Lin,  
The City College of New York

The Taiwan Philharmonic musician  
Shannon Shuen Chieh's instrument is  
provided by Lyon & Healy Harps.



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# Notes on the Program

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## *Ebbs and Flows*

### Ke-Chia Chen

While composing *Ebbs and Flows* for the Taiwan Philharmonic's 2023 United States tour, led by Maestro Jun Märkl, I kept asking myself one question: what theme speaks to people around the world and to the people of Taiwan? Growing up in Taiwan, an island nation surrounded by the Pacific Ocean, and now living in the United States, with the Pacific Ocean and Atlantic Ocean bordering its coasts, the beauty and wonder of the ocean came to the fore.

The massive ocean provides, inspires, and sustains. Seeing waves crash against the white sands of a beach or a rocky shore is a spectacular sight to behold. It makes one think of its enormous strength as it cycles endlessly. When humans come into the scene and harness this massive force through marine transport, exploration, and fisheries, to name a few, its wonder comes even more into focus.

I conceived *Ebbs and Flows* with this mind, casting the orchestra as a massive body of water, like the ocean. I utilized different sound sources from the orchestra to depict the ocean's wonders and treasures. Furthermore, like a symphonic documentary, it tells stories of people's lives — fishermen, sailors, and seamen — stories that have been passed down among families and cultures from generation to generation.

The ocean ebbs and flows throughout the Earth and throughout human history, at times peaceful and calm and other times an uncontrollable raging force. This composition, in its development, reflects the ebbs and flows of both the ocean and our humanity. The water nurtures the world; the music feeds a wandering soul! The piece is co-commissioned by the Taiwan Philharmonic, Washington Performing Arts, and Muzik3 Foundation, Inc.

— Ke-Chia Chen

## Scottish Fantasy for Violin and Orchestra, Op. 46

Max Bruch

Max Bruch's acquaintance with Scottish literature dates from 1863, when he was presented with a six-volume collection of folksongs titled *The Scots' Musical Museum*. The following year he set 12 of them for voice and piano. "There is nothing to compare with the feeling, power, originality, and beauty of the folk-song," he declared. Sixteen years later, Bruch returned to Scottish inspiration for the work on this program, and again folk-song was the guiding spirit. The *Scottish Fantasy* was dedicated to the great Spanish violin virtuoso Pablo de Sarasate, but it was Joseph Joachim who gave the first performance, on February 22, 1881, with the composer conducting.

The *Scottish Fantasy* is laid out in four movements, each based on a different Scottish song. The work begins with solemn brass chords accompanied by harp (an instrument traditionally associated with folklore and bards) that richly evoke the scene the composer revealed to a friend: "An old bard contemplates a ruined castle and laments the glorious days of old." After a melancholic, recitative-like passage, the soloist launches into the main part of the movement (*Adagio cantabile*),

which uses for its principal material the traditional song "Auld Rob Morris."

The second movement is set in motion by a drone in open fifths from strings and horns in imitation of bagpipes. The lively tune used here is "The Dusty Miller," which the solo violin proceeds to embellish freely. A bridge passage leads directly into the third movement, which is a set of variations on the nostalgic lament "I'm Down for Lack of Johnnie." For the *Finale*, the solo violin presents a march theme in full chords, accompanied by the harp, on the war song "Scots Wha Hae." After further developments by soloist and orchestra, a secondary, more lyrical theme follows, providing contrast to the martial spirit. There is one last echo of "Auld Rob Morris," but the final word goes to "Scots Wha Hae," which returns for a rousing shout to close the piece.

— Robert Markow, a former Montreal Symphony horn player who writes program notes for orchestras and concert societies throughout North America and Asia, and contributes to *Fanfare*, *Opera Magazine*, *American Record Guide*, and *bachtrack.com*

## *The Hebrides Overture, Op. 26*

Felix Mendelssohn

Scotland appealed to Mendelssohn's Romantic sensibility and penchant for picturesque landscapes as musical stimuli. He wrote rapturously of the waterfalls, valleys, wildflowers, forests, and craggy rocks: "Everything looks so stern and robust, half enveloped in haze or smoke or fog." In early August of 1829, Mendelssohn and his traveling companion, Karl Klingemann (a young German diplomat and poet), reached the western coast and took a boat to the Hebrides, a group of well over 100 rugged, picturesque islands where Gaelic was widely spoken and the people lived much as they had for hundreds of years, tending cattle and sheep, weaving Harris tweed, and raising crops such as barley, oats, and potatoes. Best known of the islands is Skye, but it was Staffa that left the deepest impression on young Mendelssohn, for here was the spectacular cavern named after the folk hero Fingal.

The vast cave, open to the sea, measures 227 by 42 feet, and rises to a height of 66 feet. The sea forms the floor; along the walls stand towering pillars of basalt lava, inspiring Klingemann to describe the scene as resembling "the interior of an immense organ. It lies there alone, black, echoing, and entirely purposeless — the grey waste of the sea in and around it." Mendelssohn put his own impression into music, noting down a 21-measure passage that became the opening of his overture and perfectly captures the air of hushed mystery, dark mists, and restless sea. Two main musical ideas are developed within the context of a sonata-form movement: the "lapping wave" motif that opens the work, and a long-breathed, rising melody for the lower strings and woodwinds.

— R.M.

## *La Mer: Trois esquisses symphoniques (The Sea: Three Symphonic Sketches)*

Claude Debussy

An irresistible fascination with the sea has impelled almost countless composers and songwriters to evoke it in their music. Debussy's *La Mer* is surely the best-known work of this title, and few works so richly and evocatively portray the sea as Debussy has done. He evokes its varied moods but does not attempt explicit images in sound; rather, through sonorities he seeks to stir memories, emotions, and imagination, permitting each listener a personal perception of the sea. The first performance took place on October 15, 1905, at the Concerts Lamoureux in Paris, conducted by Camille Chevillard.

The opening movement, *From Dawn till Noon on the Sea*, begins very quietly, with slow, mysterious murmuring. As the sea awakens, the orchestral colors brighten and motion quickens. Eventually a noble, chorale-like passage appears and slowly grows to paint a majestic picture of the sea under the blazing noonday sun.

*The Play of the Waves* is full of sparkle and animation. The range and delicacy of Debussy's scoring fascinate at every turn. Debussy biographer Oscar Thompson describes this music as "a world of sheer fantasy, of strange visions and eerie voices, a mirage of sight and equally a mirage of sound."

*Dialogue of the Wind and the Sea* opens restless, gray, and stormy, the music suggesting the mighty surging and swelling of the water. Melodic fragments from the first movement return. The activity subsides, and out of the mists comes a haunting, distant call, like that of the sirens, high in the woodwinds. The music again gathers energy. Finally we hear once more the grandiose chorale motif from the first seascape, and *La Mer* concludes in a frenzy of whipping wind and dashing waves.

— R.M.

# Taiwan Philharmonic, the National Symphony Orchestra

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**Jun Märkl**, *Music Director*

**Shao-Chia Lü**, *Conductor Emeritus*

**Günther Herbig**, *Conductor Laureate*

**Yao-Yu Wu**, *Associate Conductor*

**Yuan-Yuan Chen, Cheng-Te Yeh, Ming-Jui Tsai, Heng-Yi Pao**, *Conductor Assistants*

## FIRST VIOLIN

Hao-Tun Teng★  
Chih-Hong Tseng★★★<sup>x</sup>  
Richard Lin★•  
Yi-Chun Chen○  
Yu-Lin Kuo  
Ji-Hung Lin  
Kun-Hao Liang  
Yee-Nong Chen  
Hsiao-Ching Cho  
Cecilia Fang  
Jiachi Huang  
Ting-Fang Lee  
Chia-Chi Lai  
Meng-Ying Lin  
Chia-Hao Lee  
Chu-Chun Tsai  
Yen-Hung Ku\*  
Tzu-Ting Chen\*

## SECOND VIOLIN

Yi-Ju Chen•  
Cheng-Mei Sun◎  
Wen-Tso Chen○  
I-Hui Wu  
Ching-Hsi Lee  
Yen-Yi Huang  
Tsu-Mei Ku  
Hsin-Jung Kang  
Mei-Jain Li  
Jen-Fu Chung  
Meng-Fong Tsai  
Chang-Wen Hung  
Wei-Hong Chen  
Chih-Hsiang Wang■  
Eric Jason Tsai\*\*

## VIOLA

Grace Huang•  
Chi-Chuan Teng◎  
Chao-Ying Lu○  
Yea-Chyi Hwang  
Jing-Yi Lee  
Juin-Ling Shieh  
Meng-San Lu  
Szu-Chi Li  
Jubel Chen  
Yen-Ting Wu  
Ya-Han Huang

## CELLO

Simon Thompson•<sup>x</sup>  
Yi-Shien Lien◎  
Chih-Yi Wei○  
Yu-Wen Chou  
I-Ting Chen  
Yi-Hsien Lin  
Jih-Sheng Huang  
Pin-Wei Su  
Ying-Chi Tang  
Hsin-Hua Lin\*  
Chao-Chiu Wan\*

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Yung-Ho Fu•  
Yi-Jung Su◎  
Chun-Shiang Chou○  
Su-Yu Wang  
Hsiao-Ching Huang  
Shu-Yi Wang  
Pei-Chih Lien  
Hsin-Chieh Tsai  
Hsuan-Miao Wang\*

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Anders Norell•  
Chika Miyazaki◎  
Chuin Lee  
Ya-Yun Chiang\*  
Wei-Chieh Sun\*

## PICCOLO

Yu-Fei Lin••

## OBOE

I-Ching Wang•  
Hoang Tung Nguyen◎  
Shu-Ting Yang

## ENGLISH HORN

Ming-I Lee

## CLARINET

May-Lin Ju•  
Chun-Yen Lai◎  
Wei-I Chu  
Cheng-Jung Sun  
Mei-Ti Chen\*

## BASSOON

Kai-Yu Jian•  
I-Hsiu Chen◎  
Ling-Feng Kao  
Hsin-Ju Wu\*

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En-Yi Chien

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Pin-Chun Liu◎  
Jen-Hsien Huang○  
Jer-Yun Huang  
Wan-Ju Wang  
Ching-Hui Yang<sup>x</sup>  
Hsing-Ching Chen\*

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Nicolas Rusillon•  
Chang-Po Chen◎  
Ching-Min Chang  
Loo Kit Chong  
Cheng-Yong Hou  
Chuan-An Hou\*\*

## TROMBONE

Kun-Ying Lee•  
Hang-Fat Shiu◎  
Chih-Chen Chen\*

## BASS TROMBONE

Hsiao-Yun Peng

## TUBA

Keisuke Fujita•  
Yi-Ting Liu\*

## TIMPANI

Sebastian Effer•  
Ting-Chuan Chen◎

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Jer-Huei Chen•  
Chen-Hsing Chen  
Pi-Tzu Yang

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Shuen Chieh•  
Meng-Lu Chiu\*\*

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★★ Concertmaster

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◎ Associate Principal

○ Assistant Principal

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<sup>x</sup> Trial Period

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\* TNUA&NSO Internship

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Paul Wang, *Manager, Public Relations*  
Gail Chang, *Manager, Administration*  
Ling-Lin Shih, *Secretary of the Music Director*

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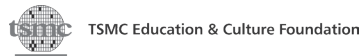
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## The Artists

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**Jun Märkl** is a highly respected interpreter of the core German repertoire, and has become known for his refined and idiomatic explorations of the French



Recipient of a 2015 Avery Fisher Career Grant and a 2017 Lincoln Center Award for Emerging Artists, violinist **Paul Huang** is one of the most distinctive artists of

Impressionists. He 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 recently been appointed artistic advisor of the Indianapolis Symphony Orchestra and principal guest conductor of the Oregon Symphony. His longstanding relationships with the state operas of Vienna, Berlin, Munich, Semperoper Dresden, and The Metropolitan Opera 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 afterward he appeared in opera houses throughout Europe, Japan, and the United States, followed by his first music directorships at the Staatstheater Saarbrücken and the Nationaltheater Mannheim.

his generation. Recent engagements include the Detroit Symphony Orchestra with Leonard Slatkin, Baltimore Symphony Orchestra with Markus Stenz, Mariinsky Orchestra with Valery Gergiev, Rotterdam Philharmonic with Lahav Shani, and Houston Symphony with Andrés Orozco-Estrada.

Huang's upcoming engagements include the Hiroshima Symphony Orchestra and Jun Märkl, Dallas and NHK Symphony Orchestras with Fabio Luisi, Vancouver Symphony Orchestra with Otto Tausk, and his return to the National Symphony Orchestra of Taiwan. A frequent guest artist at festivals worldwide, he recently stepped in for Anne-Sophie Mutter at Bravo! Vail playing Mozart's Violin Concerto No. 4 with Chamber Orchestra Vienna-Berlin, and made his Lucerne Festival and Aspen Music Festival recital debuts. Last season he became the first classical violinist to perform his own arrangement of the US National Anthem for the opening NFL game in Charlotte, North Carolina, to an audience of 75,000. In January 2023 Huang launched the Paul Huang & Friends International Chamber Music Festival in Taipei, Taiwan. As an exclusive recording artist for France's Naïve Records, Huang is scheduled to release his debut album for the label, featuring sonatas by Respighi and Saint-Saëns, in October 2023.

Winner of the 2011 Young Concert Artists International Auditions, Huang earned bachelor's and master's degrees at The Juilliard School, where he studied with Hyo Kang and I-Hao Lee. He plays on

the legendary 1742 ex-Wieniawski Guarneri del Gesù, on loan through the Stradivari Society of Chicago. He is on the faculty of Taipei National University of the Arts and resides in New York.



Founded in 1986, the **Taiwan Philharmonic**, known as the National Symphony Orchestra (NSO) at home, has been hailed as one of the best orchestras in Asia. It became the resident orchestra of the National Concert Hall, and an artistic affiliate of the National Performing Arts Center in April 2014.

The orchestra has benefited from the leadership of many music directors and principal conductors, including Gerard Akoka, Urs Schneider, Da-Shen Chang, Jahja Ling, Wen-Pin Chien, Shao-Chia Lü, and Günther Herbig. Under the leadership of music director Jun Märkl since

January 2022, the Taiwan Philharmonic aspires to resonate throughout the world as the cultural ambassador of Taiwan.

During the past 30 years, the Taiwan Philharmonic has worked with many internationally acclaimed conductors, such as Lorin Maazel, Rudolf Barshai, Neville Martiner, Leonard Slatkin, Gennady Rozhdestvensky, Christopher Hogwood, Osmo Vänskä, Long Yu, Nikolay Alexeev, Vassily Sinaisky, and Carl St. Clair. In addition to performances in Taiwan, the orchestra has toured Berlin, Vienna, Paris, Milan, Tokyo, Beijing, Shanghai, Singapore, Los Angeles, and other cities to critical acclaim.

# Jaap van Zweden and the New York Philharmonic



**Jaap van Zweden** became Music Director of the New York Philharmonic in 2018; in the 2022–23 season he presides over the Orchestra’s return to the new David Geffen Hall. He is also Music Director of the Hong Kong Philharmonic, since 2012, and becomes Music Director of the Seoul Philharmonic in 2024. He has appeared as guest with the Orchestre de Paris; Amsterdam’s Royal Concertgebouw and Leipzig Gewandhaus Orchestras; Vienna, Berlin, and Los Angeles philharmonic orchestras; and London Symphony, Chicago Symphony, and Cleveland orchestras.

Jaap van Zweden’s NY Phil recordings include David Lang’s *prisoner of the state* and Julia Wolfe’s Grammy-nominated *Fire in my mouth* (Decca Gold). He conducted the first performances in Hong Kong of Wagner’s *Ring* Cycle, the Naxos recording of which led the Hong Kong Philharmonic to be named the 2019 *Gramophone* Orchestra of the year. His performance of Wagner’s *Parsifal* received the Edison Award for Best Opera Recording in 2012.

Born in Amsterdam, Jaap van Zweden became the youngest-ever concertmaster of the Royal Concertgebouw Orchestra at age 19 and began his conducting career almost 20 years later. He was named *Musical America*’s 2012 Conductor of the Year, was profiled by CBS *60 Minutes* on arriving at the NY Phil, and has received the prestigious Concertgebouw Prize. In 1997 he and his wife, Aaltje, established the Papageno Foundation to support families of children with autism.

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The Philharmonic has commissioned and / or premiered important works, from Dvořák’s *New World* Symphony to Tania León’s Pulitzer Prize-winning *Stride*. The Orchestra has released more than 2,000 recordings since 1917, streams performances on NYPhil+, and shares its extensive history free online through the New York Philharmonic Shelby White & Leon Levy Digital Archives.

Founded in 1842, the New York Philharmonic is the oldest symphony orchestra in the United States, and one of the oldest in the world. Jaap van Zweden became Music Director in 2018–19, following titans including Bernstein, Toscanini, and Mahler; he will be succeeded by Gustavo Dudamel (as Music Director Designate in 2025–26, Music and Artistic Director beginning in 2026–27).

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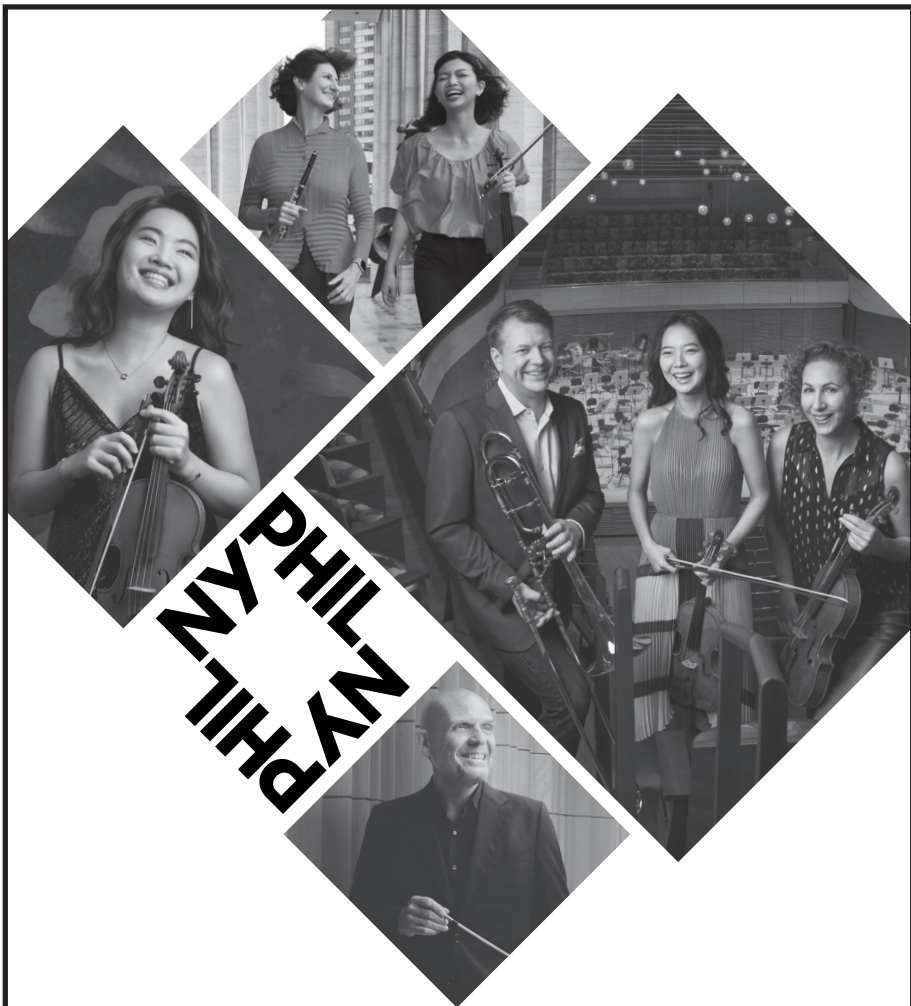


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