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2022 衛武營國際音樂節 2022 Weiwuying International Music Festival

衛武營國際音樂節藝術總監 | 陳銀淑 Artistic Director of Weiwuying International Music Festival | Unsuk CHIN
藝術顧問 | 馬里斯·戈托尼 Artistic Advisor | Maris GOTHONI

開幕音樂會

《跨越兩世紀的音樂》

Opening Concert— *Music Across Two Centuries*

2022.04.08 Fri. 19:30

衛武營音樂廳
Weiwuying Concert Hall

演出全長約 90 分鐘，含中場休息 20 分鐘。
Duration is 90 minutes with a 20-minute intermission.



National Kaohsiung
CENTER for the ARTS

WEI WUYING

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

演出曲目 Program

海頓：

〈混沌的表現〉，選自神劇《創世紀》，Hob. XXI:2

Joseph HAYDN:

'Representation of Chaos' from *The Creation*, Hob. XXI:2

盧托斯瓦夫斯基：

管絃樂協奏曲

Witold LUTOSLAWSKI:

Concerto for Orchestra

- I. 開場樂
- II. 隨想的夜曲和詠敘調
- III. 帕薩卡亞舞曲、觸技曲與聖詠

- I. Intrada
- II. Capriccio notturno e Arioso
- III. Passacaglia, Toccata e Corale

----- 中場休息 -----

----- Intermission -----

林佳瑩：《糖話故事》為管絃樂團

(世界首演，衛武營委託創作)

LIN Chia-ying: *The Fabricated Sugar-Coat for Orchestra*

(World premiere, Commissioned by Weiwuying)

史特拉汶斯基：

《火鳥》組曲 (1919 版)

Igor STRAVINSKY:

The Firebird Suite (1919 Version)

- I. 序奏
- II. 火鳥和牠的舞蹈
- III. 火鳥獨舞
- IV. 公主們的圓環舞
- V. 卡斯奇主題的地獄之舞
- VI. 搖籃曲
- VII. 終曲

- I. Introduction
- II. L'oiseau De Feu Et Sa Danse (The Firebird and its Dance)
- III. Variation De L'oiseau De Feu (The Firebird's Variation)
- IV. Rondes Des Princesses (The Princesses' Khorovod)
- V. Danse Infernale De Roi Kachtcheï (Infernal Dance of King Kashchei)
- VI. Berceuse
- VII. Finale

曲目解說 Program Note

海頓：〈混沌的表現〉，選自神劇《創世紀》

Joseph HAYDN : 'Representation of Chaos' from *The Creation*, Hob. XXI:2

海頓晚年在英國旅行演奏時，聆聽到巴洛克大家韓德爾多部神劇，受到前輩氣勢滂薄的樂風與精細的音畫手法啟發，他開始創作人生首部直接以神劇為形式的作品《創世紀》（較早的《基督十架七言》是從管絃樂曲改編過來）。整部劇透過三位天使、亞當、夏娃等角色，講述神創造世界的過程。結構共有三大段：第一段為第一到第四天，第二段為第五到第六天，第三段描寫伊甸園場景。

〈混沌的表現〉是整部劇的開頭，海頓先以全體總奏 Do 帶出開天闢地般的強大聲響，隨後加入其他音高緩慢堆疊成和弦，但這些和弦時而和諧、時而刺耳，就像天地之初尚無秩序的狀態。樂思在弦樂奏出持續的八分音符伴奏後，變得較有秩序，然而木管群的樂句仍然很破碎，聽起來就像散落的物件等待組合。整個音樂會在激動的 Do 同音反覆後，再一次從無序慢慢變得有序，只是過程較短，為第一首男低音獨唱〈神創造天與地〉做準備。（撰文／吳毓庭）

When HAYDN toured in England in his later years, he listened to many oratorios by the Baroque master George Frideric HANDEL. Inspired by his predecessor's majestic musical style and delicate tone painting techniques, he began to create his first oratorio, *The Creation*. (The earlier *The Seven Last Words of Christ* was adapted from an orchestral piece.) The whole play depicts the process of God's creation of the world through three archangels (Raphael, Uriel and Gabriel), Adam, Eve. The structure consists of three sections: the first section covers the first through fourth days, the second covers the fifth and sixth days, and the third portrays the scene of the Garden of Eden.

"Representation of Chaos" is the opening of the oratorio. HAYDN first brings out a powerful sound like the ground breaking with a tutti C, and then adds other notes to slowly stack into chords, but these chords are sometimes harmonious and sometimes harsh, like the state of disorder at the beginning of the world. The musical idea becomes more orderly through the continuous eighth-note accompaniment, while the woodwinds are still playing broken phrases, like scattered objects waiting to be arrayed. After the exciting C homophonic repetition, the whole concert slowly changes from disorder to order again, but the process is short, in preparation for the first bass singing solo - "In the beginning God created Heaven and Earth." (Written by WU Yu-ting)

盧托斯瓦夫斯基：管絃樂協奏曲

Witold LUTOSLAWSKI : Concerto for Orchestra

- | | |
|--------------------|------------------------------------|
| I. 開場樂 | I. Intrada |
| II. 隨想的夜曲和詠敘調 | II. Capriccio notturno e Arioso |
| III. 帕薩卡亞舞曲、觸技曲與聖詠 | III. Passacaglia, Toccata e Corale |

在《當代音樂字典》(*Dictionary of Contemporary Music*, John VINTON 主編)中,「管絃樂協奏曲」的解釋如下:「源於新古典主義,它代表典型的懷舊與完美的歷史素材融合:十九世紀的樂團、十八世紀的交響樂和十七世紀的協奏曲。」由此可知標題裡的「協奏曲」並非現代人熟悉的獨奏協奏曲,而是對應到巴洛克「大協奏曲」(concerto grosso)的概念:「獨奏群」與「合奏群」交替出現以形成音色音量變化,現代作曲家是讓樂團各聲部輪流展技(virtuosic)擔綱主角。

最早嘗試這種體裁的作曲家包括亨德密特、高大宜,至 1943 年,巴爾托克以獨樹一格的民間音樂取材與管絃樂法留下里程碑式經典。近十年後波蘭作曲家盧托斯瓦夫斯基在巴爾托克影響下,於 1950 到 1954 年間也完成了一部同類型創作,他同樣引用了許多波蘭傳統音樂——主要來自民俗學家 Oskar KOLBERG 採集到馬佐夫舍地區(Mazowsze)的曲調,不過卻以巴洛克曲式鋪陳,重新把握住新古典主義風格。

作品共有三樂章,第一樂章分為 ABA 三段,A 段為一穩定、莊嚴的行進,由定音鼓頑固低音開啟,隨後可聽見各聲部相互模仿民歌主題。B 段以數個性格衝突的素材交織,包括高歌般的長音旋律、鮮活的跳動音群和暴風式的重複節奏。再重回的 A 段織度變薄,充滿風雨肆虐後重生的新鮮感。

第二樂章類似交響曲的詠讚曲樂章,開頭像昆蟲靈動飛舞,中段則由小號帶出嘹亮激昂的旋律,但調性很模糊,讓人想起戰爭場面。第三樂章幾乎佔了全曲的一半,分為兩段:第一大段為變奏曲形式,主題先由豎琴與低音提琴撥絃小心翼翼地帶出,接續的段落充滿精湛的管樂炫技;第二大段表現出紛繁(觸技曲段落)和統一(聖詠)的對比,兩者最終會融合成盛大結尾。(撰文/吳毓庭)

In the *Dictionary of Contemporary Music* (edited by John VINTON), "Concerto for Orchestra" is explained: "Born of neoclassicism, it represents both a quintessential nostalgia and a consummate integration of historical elements: the nineteenth-century orchestra, the eighteenth-century symphony, and the seventeenth-century concerto." From the description above, one can understand the "concerto" in the title is not the solo concerto people refer to nowadays, but corresponds to the concept of the "concerto grosso" in the Baroque period. The interchanging between a small group of soloists (the concertino) and full orchestra (the ripieno or concerto grosso) creates dynamic and timbre changes. Modern composers let each part of the orchestra take turns to demonstrate their virtuosic skills as the protagonist.

The earliest composers to try composing in this form included Paul HINDEMITH and Zoltán KODÁLY. By 1943, Béla BARTÓK had composed remarkable classics of the concerto with his unique folk music elements and orchestrations. A decade later, the Polish composer Witold LUTOSLAWSKI, under the influence of BARTÓK, between 1950 and 1954 completed a composition in a similar style. He likewise quoted lots of traditional Polish music - mainly from the tunes in the Mazowsze region collected by the folklorists Oskar KOLBERG. He, however, recaptured Neoclassicism by composing the work in a Baroque form.

The work has three movements. The first is divided into three sections, ABA. Opened by the basso ostinato from the timpani, section A is a steady and solemn march. Later, each instrument section starts imitating the theme of folk songs. Section B is interwoven with several conflicting materials, including chantlike long-note melodies, lively staccatos, and stormy repeating rhythms. Then in the last A section, the texture becomes thinner, and it is full of the freshness of rebirth after the raging storm.

The second movement is similar to a symphony's scherzo. The intro resembles the swift dance of insects, and in the middle section, the trumpet plays out a loud and exciting melody with vague tonality, reminiscent of war scenes. The third movement is almost as long as the others together. The first of its two sections is in variation form with a theme carefully brought out by harp and double bass pizzicatos, continuing with a marvelous virtuoso performance from the winds. The second section shows a contrast between complexity (the toccata) and unity (the chorale), which eventually merge into a grand ending. (Written by WU Yu-ting)

林佳瑩：《糖話故事》為管絃樂團 (2022)

LIN Chia-ying : *The Fabricated Sugar-Coat for Orchestra* (2022)

在一個遙遠冰封的記憶裡、佈滿糖霜的世界中，孩子們聽說一名著名的仙子即將到來，於是歡欣鼓舞地準備迎接，共同為她織造新的糖衣。其中一個童子在鋼琴的音聲中躑躅摸索著，無邪的靈魂在鍵盤中找尋向這名仙子致意的音語…。

就這樣，作曲家以童話般的意象與童年片段記憶為靈感，讓音樂自行訴說音樂的軼事，建構想像的糖話。故事的發源即從鋼琴與豎琴等靈動的高音音色變換交織而成；滿滿的糖霜或似冰雪，從風凍凝結的記憶中，逐漸溶解，進而帶動敘事。曲中經過多樣的音樂景觀，引發出繽紛又具衝突性的開展。最終，特製的衣裳完成了，而仙子究竟有沒有現形呢？（撰文／林佳瑩）

Once upon a time—from a frozen memory—in a faraway land full of icing sugar, the children rejoiced to learn about the coming of a famous fairy, and thus delightedly prepared for her arrival by collectively making her a brand new coat from sugar. Among the many children, there was this little one sitting in front of a celesta, trying to figure out the keyboard's language—phrase by phrase—in order to greet the fairy when she would finally arrive...

Inspired by fairytale images and fragmented childhood memories, the composer seeks to let the music tell its own anecdotes, weaving into an imaginary story in the making of a sugar-coat. The birthplace of the story is orchestrated by celestial sounds with various timbres intertwined as the sonic world dissolves from a frozen moment. With the frosty air and sugary images, the narrative is driven forward. The piece later expands without boundary through various musical landscapes and uncannily sparks conflicting development in the musical textures. In the end, the new couture is freshly made; one may wonder: did the fairy actually appear? (Written by LIN Chia-ying)

史特拉汶斯基：《火鳥》組曲（1919 版）

Igor STRAVINSKY : *The Firebird Suite* (1919 Version)

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|---------------|---|
| I. 序奏 | I. Introduction |
| II. 火鳥和牠的舞蹈 | II. L'oiseau De Feu Et Sa Danse (The Firebird and its Dance) |
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| IV. 公主們的圓環舞 | IV. Rondes Des Princesses (The Princesses' Khorovod) |
| V. 卡斯奇主題的地獄之舞 | V. Danse Infernale De Roi Kachtcheï (Infernal Dance of King Kashchei) |
| VI. 搖籃曲 | VI. Berceuse |
| VII. 終曲 | VII. Finale |

俄羅斯芭蕾舞經紀人狄亞基列夫在 1909 年，因亟欲擺脫當時國內保守的風氣，選擇在巴黎創立「俄羅斯芭蕾舞團」（Ballets Russe），一方面追求更大膽的創作，一方面也試圖以流行的「東方情調」打開歐洲市場。《火鳥》創作於舞團成立第二年，故事融合了數則俄羅斯民間傳說，當時年僅二十八歲的史特拉汶斯基，則以深富原創性的節奏運用與管絃樂法，為古老敘事賦予嶄新想像。

第一首「序奏」可以聽見緩慢綿延的低音弦聲和節奏交錯的管樂，鋪陳出詭譎氛圍。第二首「火鳥和牠的舞蹈」描繪主角伊凡王子窺見火鳥蹤影。第三首「火鳥獨舞」以單簧管亮麗的快速音群表現珍禽飛舞。

第四首「公主們的圓環舞」非常抒情，王子在森林遇到了被魔法師控制的公主們，他對其中一位一見傾心，並與大家跳起圓環舞。此時各聲部會相互模仿民歌風味的曲調，充滿親密感。第五首「卡斯奇主題的地獄之舞」帶出了王子揮動羽毛、召來火鳥對抗魔法師的轉折。激烈狂暴的切分節奏，表現出卡斯奇與妖怪們在火鳥誘使下瘋狂起舞，代表火鳥的快速半音階則頻繁穿梭其中，一切混亂終於在妖怪們筋疲力竭後逐漸安靜。第六首「搖籃曲」可以聽見低音管奏出沈靜曲調，催眠所有敵人睡著。第七首「終曲」由法國號獨奏出破曉般的樂段，越來越雄渾的銅管合奏象徵魔法最終被王子破解，世界再度回歸常軌。（撰文／吳毓庭）

In 1909, Russian ballet manager Sergei DIAGHILEV set up Ballets Russe in Paris, striving to break from the conservative environment at that time. DIAGHILEV's approach included seeking more novel and bold works, and attempting to integrate the by-then-popular "Oriental sentiment" with European music. *The Firebird* was created in the ballet company's second year. The story combines several Russian folktales. STRAVINSKY, who was only 28 years old at the time, used inventive rhythms and virtuosic orchestration, giving new images to the old narrative.

In the 'Introduction,' you can hear the slow and continuous bass strings and rhythmically interlaced winds laying out the eerie atmosphere. Next, 'The Firebird and Its Dance' depicts the protagonist Prince Ivan catching a glimpse of the firebird. In 'The Firebird's Variation,' the bright and fast clarinet sound expresses the dancing of a flock of rare birds.

'The Princesses' Khorovod' is very lyrical. In the forest, the prince meets the princesses who were controlled by the evil magician Kashchei. He fell in love with one of them at first sight and danced with everyone in a round dance. In this section, each part of the orchestra plays in the style of a folk tune, full of intimacy. 'Infernal Dance of King Kashchei' takes a twist where the prince flutters his feathers and summons firebirds to fight the magician. The intense and violent syncopated rhythm shows that Kashchei and the monsters dance frantically under the temptation of the firebird, and the fast chromatic scale represents the firebird swirling back and forth. All the chaos finally calms down as the evils are exhausted. In 'Berceuse,' a quiet tune played by the bassoon hypnotizes all enemies to sleep. Lastly in 'Finale,' the horn solos a dawn-like passage. The increasingly powerful brass ensemble symbolizes that the magic was finally dispelled by the prince, and the world returned to normal again. (Written by WU Yu-ting)



指揮 Conductor 簡文彬 CHIEN Wen-pin

衛武營國家藝術文化中心藝術總監。簡文彬 1967 年生，國立藝專（今國立臺灣藝術大學）鍵盤組畢業，維也納音樂暨表演藝術大學指揮碩士學位。1996 年起擔任德國萊茵歌劇院（Deutsche Oper am Rhein）駐院指揮長達 22 年；1998-2004 年為日本太平洋音樂節（Pacific Music Festival）駐節指揮；2001-2007 年為國家交響樂團（NSO）音樂總監，在其任內推動「定期音樂會系列」、國人作品委託創作及錄製、「歌劇系列」等創舉，並在 2006 年樂團 20 週年時推出華語地區首次自製之華格納《尼貝龍指環》四部曲；2014-2016 擔任國立臺灣交響樂團藝術顧問，並於 2014 年 9 月獲頒第十八屆國家文藝獎。

CHIEN Wen-pin, General and Artistic Director of the National Kaohsiung Center for the Arts (Weiwuying), was born in 1967, graduated from the National Taiwan Academy of Arts and awarded with Master degree at the National University for Music and Performing Arts Vienna. CHIEN joined the Deutsche Oper am Rhein (Dusseldorf / Duisburg, Germany) in 1996 and served as "Kapellmeister" for 22 years. 1998-2004 he was Resident Conductor of the Pacific Music Festival (Sapporo, Japan), 2001-2007 he was Music Director of National Symphony Orchestra (Taiwan Philharmonic), during his tenure the orchestra has achieved several milestones such as creating Subscription series, commissioning Taiwanese composers, introducing an opera series which coroneted with the first production of the complete *Der Ring des Nibelungen* by Richard WAGNER in Chinese speaking areas, upon orchestra's 20th anniversary in 2006. 2014-2016 CHIEN was Artistic Advisor of the National Taiwan Symphony Orchestra. In addition, CHIEN was winner of the "National Award for Arts" in 2014.



作曲家 Composer
林佳瑩 LIN Chia-ying

臺灣作曲家林佳瑩，創作受到英國泰晤士報讚為「才情顯赫」(manifest flair)。自 2015 年，屢獲芬蘭、義大利、英、美、韓國等多項國際作曲獎，包含 2018 年英國皇家愛樂協會作曲獎 (RPS Composition Prize)，為獎項成立逾 70 年首位臺灣得主。近年於歐亞間廣獲創作邀約，並於 2021 年榮獲樂界權威西門子音樂基金會委託創作。演出足跡遍及歐洲多國、美國和亞洲。合作樂團包含英國 Philharmonia Orchestra、美國 Seattle Symphony、瑞士琉森音樂節當代管弦樂團、國家交響樂團 NSO、國臺交 NTSO、巴雀弦樂團、臺北市立國樂團等等。作品錄音由倫敦 Orchid Classics、NMC Recordings、大聲藝術等公司發行。樂譜由義大利 Ricordi 與 Hermes 404 出版。

Described as having "manifest flair" (*The Sunday Times*), LIN Chia-ying is a composer from Taiwan. Her works have earned international recognition since 2015, including the 2018 Royal Philharmonic Society Composition Prize, third prize at the International Jean Sibelius Composition Competition (Finland), first prize at the International Composition Competition Piero Farulli (Italy), a commission prize from the Goethe-Institut Korea for its *Asian Composers Showcase 2017*, the winner of the Seattle Symphony 2018-19 *Celebrate Asia* Composition Competition, among others.

Commissioned by both occidental and oriental orchestras, her works have been performed widely across Europe, Asia and the US by orchestras and ensembles such as the Philharmonia Orchestra (UK), Seattle Symphony, National Taiwan Symphony Orchestra, Lucerne Festival Contemporary Orchestra, Taipei Chinese Orchestra, Camerata Taiwan, Ensemble TIMF, HKNME, Quartetto Maurice, Quatuor Béla, Psapppha, among others. She received a Composition Commission awarded by the Ernst von Siemens Music Foundation in 2021.



國家交響樂團 (NSO)

Taiwan Philharmonic, the National Symphony Orchestra

「明朗而令人愉悅的演出……，充滿臺日文化交流的友好氛圍。」—《音樂之友》2020 三月號

「豐潤的音色。」—《舊金山古典之聲》2018

「不需西方世界的背書，這個樂團在音樂舞台絕對佔有一席之地。」—奧地利《信使報》2017

"Lush Playing." — *San Francisco Classical Voice*, 2018

"... vor allem bei Schostakowitsch' Symphonie Nr. 5 d-moll war das Ergebnis mitreißend: Es geriet eine Orchestermaschine ins Arbeiten, mit fliegenden Bögen und wuchtigem Wollen, deren Produkt auf (fast) ganzer Linie überzeugen konnte. Da brauchtes kein gut gemeintes westliches Wohlwollen: Das Orchester hat seinen Platz im Konzerthaus wohl verdient." — *Kurier*, 2017

國家交響樂團 (NSO) 的前身「聯合實驗管絃樂團」成立於 1986 年，以打造頂尖交響樂團為目標；2014 年 4 月改隸國家表演藝術中心，以「臺灣愛樂」立足國際。經過三十多年耕耘，NSO 參與交響樂、室內樂、歌劇、舞蹈、跨界製作。樂團在歷任音樂總監張大勝、林望傑、簡文彬、呂紹嘉共同悉心呵護下成長，以專業、開放、勇於創新的職業樂團為發展核心，現已成為亞洲地區最具指標性的樂團。2021 年 8 月，德國指揮家準·馬寇爾 (Jun MÄRKL) 接任 NSO 藝術顧問，2022 年 1 月起擔任音樂總監，期望以樂團獨特的聲音擔任臺灣的文化大使，向全世界表達特有的身份和情感。

Founded in 1986, the Taiwan Philharmonic, also known as the National Symphony Orchestra (NSO) at home, has been hailed as one of the best orchestras in Asia. Under the leadership of music director Jun MÄRKL since January 2022, the NSO aspires to resonate throughout the world as the cultural ambassador of Taiwan. As the orchestra affiliated with the National Performing Arts Center, the NSO performs throughout Taiwan, but also tours regularly overseas, having performed in such musical centers as Paris, Vienna, Berlin, Tokyo, and Los Angeles. The NSO works regularly with internationally acclaimed conductors and soloists like Lorin MAAZEL, Luciano PAVAROTTI, Mirella FRENI, and Mstislav ROSTROPOVICH. The orchestra's extensive and varied activities include much chamber music, work with dance companies, opera productions, and events at nursing homes, mountain villages, and underprivileged communities.

演出暨製作團隊 Creative and Production Team

國家交響樂團名錄 Members of Taiwan Philharmonic, the National Symphony Orchestra

音樂總監 Music Director
華·馬寇爾 Jun MÄRKL

榮譽指揮 Conductor Emeritus
呂紹嘉 LU Shao-chia

桂冠指揮 Conductor Laureate
根特·赫比希 Günther HERBIG

駐團指揮 Resident Conductor
張尹芳 CHANG Yin-fang

協同指揮 Associate Conductor
吳曜宇 WU Yao-yu
楊書涵 YANG Su-han

第一小提琴 First Violin

鄧皓敦 TENG Hao-tun ★
陳逸群 CHEN Yi-chun ○
郭昱麟 KUO Yu-lin
林基弘 LIN Ji-hung
梁坤豪 LIANG Kun-hao
陳逸農 CHEN Yee-nong
卓曉青 CHO Hsiao-ching
方俊人 Cecilia FANG
黃佳顏 HUANG Jia-chi
李庭芳 LEE Ting-fang
賴佳奇 LAI Chia-chi
林孟穎 LIN Meng-ying
李家豪 LEE Chia-hao
曾智弘 TSENG Chih-hong
蔡楚君 TSAI Chu-chun
王珊珊 WANG Pei-shan *
林允中 LIN Yun-chung *

第二小提琴 Second Violin

陳怡茹 CHEN Yi-ju ●
孫正政 SUN Cheng-mei ○
陳政佐 CHEN Wen-tso ○
吳怡慧 WU I-hui
李京燕 LEE Ching-hsi
黃衍縉 HUANG Yen-yi
顧慈美 KU Tsu-mei
唐信榮 KANG Hsin-jung
李梅箋 LI Mei-jain
鍾仁甫 CHUNG Jen-fu
蔡孟峰 TSAI Meng-fong
洪章文 HUNG Chang-wen
陳偉泓 CHEN Wei-hong
王致翔 WANG Chih-hsiang

中提琴 Viola

黃瑞儀 Grace HUANG ●
鄧啟全 TENG Chi-chuan ○
呂昭望 LU Chao-ying ○
黃雅琪 HWANG Yea-chyi
李靖宜 LEE Jing-yi
謝君玲 SHIEH Juin-ling
呂孟珊 LU Meng-san
李思琪 LI Szu-chi
陳猶白 Jubel CHEN
蔡秉璋 TSAI Ping-chang
吳彥廷 WU Yen-ting
黃亞漢 HUANG Ya-han

大提琴 Cello

連亦先 LIEN Yi-shien ○
韋智盈 WEI Chih-yi ○
周幼雯 CHOU Yu-wen
陳怡婷 CHEN I-ting
林宜嫻 LIN Yi-shien
黃日昇 HUANG Jih-sheng
蘇品維 SU Pin-wei
唐鶯綺 TANG Ying-chi
游承霖 YU Cheng-lin *

低音提琴 Double Bass

傅永和 FU Yung-ho ●
蘇億容 SU Yi-juan ○
周春祥 CHOU Chun-shiang ○
王淑瑜 WANG Su-yu
黃筱清 HUANG Hsiao-ching
王淑宜 WANG Shu-yi
連聯致 LIEN Pei-chih
蔡歡婕 TSAI Hsin-chieh
許芳庭 HSU Fang-ting *
羅仕奇 LO Shih-chi *

長笛 Flute

安德石 Norell ANDERS ●
宮崎千佳 Chika MIYAZAKI ○
李凌 LEE Chiuin

短笛 Piccolo

鍾美川 CHUNG Mei-chuan

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王怡靜 WANG I-ching ●
阮黃松 HOANG Tung NGUYEN ○
楊舒婷 YANG Shu-ting

英國管 English Horn

李明怡 LEE Ming-i

單簧管 Clarinet

朱玫玲 JU May-lin ●
賴俊謙 LAI Chun-yen ○
朱偉謙 CHU Wei-i
孫正茸 SUN Cheng-jung
黃郁雯 HUANG Yu-wen *

低音管 Bassoon

簡凱玉 JIAN Kai-yu ●
陳奕秀 CHEN I-hsiu ○
高靈風 KAO Ling-feng
李佳霖 LEE Jia-lin *

倍低音管 Contrabassoon

簡恩義 CHIEN En-yi

法國號 Horn

劉宜欣 LIU Yi-hsin Cindy ●
劉品均 LIU Pin-chun ○
黃任賢 HUANG Jen-hsien ○
黃哲鈞 HUANG Jer-yun
王婉如 WANG Wan-ju
張韻嚴 CHANG Hao-yan

小號 Trumpet

宇新樂 RUSILLON Nicolas ●
陳長伯 CHEN Chang-po ○
張景民 CHANG Ching-min
鄒儒吉 CHONG Loo-kit

長號 Trombone

李昆穎 LEE Kun-ying ●
邵恒發 SHIU Hang-fat ○
陳志承 CHEN Chih-cheng *
中里孝智子 Nakazato SACHIKO

低音長號 Bass Trombone

彭曉鈞 PENG Hsiao-yun

低音號 Tuba

藤田敬介 Keisuke FUJITA ●

定音鼓 Timpani

艾庭安 Sebastian EFLER ●
陳廷銓 CHEN Ting-chuan ○

打擊樂 Percussion

陳哲輝 CHEN Jer-huei ●
陳振聲 CHEN Chen-hsing
楊璧慈 YANG Pi-tzu
王瓊嫻 WANG Chiung-ueh
吳欣怡 WU Hsin-yi

豎琴 Harp

解瑾 CHIEH Shuen ●
梁嘉堯 LIANG Chia-yuan

鍵盤 Keyboard

許毓婷 HSU Yu-ting ▲
方怡婷 FANG Yi-ting

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企劃專員 Programme Coordinator

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李亭儀 LEE Ting-yi

奚慧如 HSI Hui-ju

譜務專員 Librarian

高婉瑜 Brittney KAO ■

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研究員 Specialist

陳奇蕙 CHEN Ci-huei

簡佑丞 Arthur CHIEN

專案執行專員 Project Coordinator

紀琪 CHI Chi

駐團攝影 Resident Photographer

鄭達敬 TEY Tat keng

★ 樂團副首席 Associate Concertmaster / ● 首席 Principal / ○ 副首席 Associate Principal

○ 助理首席 Assistant Principal / ■ 留職停薪 On Leave / ▲ 樂季合約人員 Season Contracted Musician

* TNUA 樂團職銜學程學員 TNUA & NSO Internship Program

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