



© 鄭達敬

© Sim Canetty-Clarke

NSO 國家交響樂團

呂紹嘉與史蒂芬·賀夫

Shao-Chia LÜ, Stephen HOUGH & NSO

2023.6.10 Sat. 19:30

衛武營音樂廳

Weiwuying Concert Hall

演出全長約 120 分鐘，含中場休息 20 分鐘

Duration is about 120 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

拉赫瑪尼諾夫：《無言歌》，作品 34

RACHMANINOFF：Vocalise, Op.34

拉赫瑪尼諾夫：g 小調第四號鋼琴協奏曲，
作品 40

RACHMANINOFF: Piano Concerto No. 4 in g
minor, Op. 40

I. 活潑的快板

I. Allegro vivace

II. 最緩板

II. Largo

III. 活潑的快板

III. Allegro vivace

————— 中場休息 —————

————— Intermission —————

蕭斯塔科維契：c 小調第八號交響曲，
作品 65

SHOSTAKOVICH: Symphony No.8 in c minor,
Op.65

I. 慢板 - 不太快的快板

IV. 最緩版

II. 小快板

V. 小快板

III. 不太快的快板

I. Adagio – Allegro non troppo

IV. Largo

II. Allegretto

V. Allegretto

III. Allegro non troppo

樂曲解說 Program Notes

拉赫瑪尼諾夫：《無言歌》，作品 34

撰文 | 蔡永凱 (東海大學專任助理教授)

俄國音樂家拉赫瑪尼諾夫具有多重身份，既是鋼琴家、作曲家也是指揮家。拉赫瑪尼諾夫驚人的旋律天份，從他的聲樂作品裡亦可以得到證明。最知名的《聲樂練習曲》（本次演出稱為〈無言歌〉），出自他 1912 年出版的藝術歌曲集《十四首法語藝術歌曲》，獻給女高音納茲達諾娃。「聲樂練習曲」(vocalise) 一詞原為法語，可追溯到十八世紀中期。當時法語歌劇的作曲家，如盧利、拉摩，譜寫不具有歌詞的歌曲，供歌者練習。到了十九世紀，鋼琴練習曲興起，不僅訴求系統化的技巧訓練，同時也常被賦予豐富的音樂內容。同樣具有教學性質的「聲樂練習曲」，受到鋼琴練習曲發展的影響，被賦予了優美的旋律。

拉赫瑪尼諾夫的《聲樂練習曲》，人聲旋律不再侷限於歌詞的含意，人聲的音色本身才是聆賞的重點。演唱時由歌者自由選擇母音，藉由嘴型變化，追求在每個時刻均呈現自己最好的音質。在旋律構造上，受到法語藝術歌曲與音韻的影響，具有許多半音移動，考驗歌者的音準與音色穩定度。

按照作曲家的意見，這首歌曲可供女高音或男低音演唱，不過自問世以來，以女高音演唱居多。因為受到歡迎，亦出現許多給不同編制演唱／演奏的版本。除了最初由鋼琴伴奏的版本之外，作曲家自己就還改編了「為女高音與樂團」與純樂團演奏兩版本，足見大眾對這部作品的喜愛。

RACHMANINOFF: *Vocalise*, Op. 34

by Robert MARKOW

It is ironic that of RACHMANINOFF's songs – more than eighty of them – it is the wordless *Vocalise* alone that has captured the public's fancy. RACHMANINOFF's songs were all written during his early years, while he was still living in Russia. After leaving in 1917, he never wrote another. The *Vocalise* is the last of a group of fourteen songs written in 1912. RACHMANINOFF dedicated this song of haunting beauty and elegiac loveliness to the celebrated Russian coloratura soprano Antonina NEZHANOVA, who gave the first performance with the composer at the piano on February 6, 1916.

A vocalise is a song without words in which singers can concentrate on beauty of tone production and musical phrasing without concerning themselves about projection of a text as well. The adaptability of RACHMANINOFF's example for other media was soon perceived. The famous Russian conductor Serge Koussevitzky asked the composer to arrange it for orchestra, with violins carrying the melody line. The work has since been heard in countless other arrangements (and disarrangements!) as well.

拉赫瑪尼諾夫：g 小調第四號鋼琴協奏曲，作品 40 撰文 | 李宜芳（真理大學音樂應用學系專任教授）

拉赫瑪尼諾夫共創作了五首為鋼琴與樂團的大型作品，其中第二、三號鋼琴協奏曲與《帕格尼尼主題狂想曲》皆為當今舞台上熱門的演出曲目，而較冷門的第一、四號協奏曲中，又以後者最少被演出。

樂曲創作於 1926 年，問世的過程並不順利，首演後也並未如預期地得到好評，因此有了 1928 年及 1941 年的兩次修訂。從前後相距十五年的改版，可以看出此曲在拉赫瑪尼諾夫心中的份量與牽掛。

在此曲中，儘管拉赫瑪尼諾夫特有的綿長旋律及俄式的恢弘磅薄氣勢依然，但更令人留下印象的，恐怕是其晦暗不明的半音、大膽的和聲進行、詭變的快速音群和難以預測的節奏變化。如此的轉變，其實從之前的練習曲和前奏曲中已能略見端倪；而樂曲甚至反映了爵士樂的影響，儘管在呈現上

較米堯或拉威爾等作曲家的方式含蓄得多。種種風格的轉變，都與我們所熟悉的拉式風格相異其趣，呈現出一番新的面貌。這或許是此曲始終無法如作曲家其它樂曲那般「親民」的原因，卻說明了拉赫瑪尼諾夫在創作上的不斷探索與尋求突破。

儘管此曲較為晦澀，然而冷冽中的熱情依舊，鋼琴技巧的繁複也未曾稍減。這或許不是一首讓人聽到馬上會著迷的協奏曲，但絕對是一首值得仔細聆聽，讓您全面認識拉赫瑪尼諾夫音樂風格的一塊重要版圖！

RACHMANINOFF: Piano Concerto No. 4 in g minor, op. 40

by Robert MARKOW

RACHMANINOFF's Fourth is something of a dark horse among piano concertos. It is by far the least-often performed of the composer's four works in the genre, and many concertgoers who can sing the Second and Third from beginning to end cannot even identify the opening theme of the Fourth.

Perhaps the key to appreciating this concerto lies in not attempting to seek what isn't there. By 1926, RACHMANINOFF's compositional style had evolved considerably from what it had been in 1900 and 1909 (the dates of the Second and the Third Concertos). Largely absent now are the sweeping melodies, the grand climaxes, the darkly brooding melancholy. The Fourth Concerto dates from 1926, and though some of its ideas had been conceived earlier, there is now a new sophistication in the writing combined with a rigorous compositional process inclined towards concision, integration and dexterous intertwining of piano and orchestra. Perhaps this is RACHMANINOFF for connoisseurs.

The first movement's principal theme consists of a long-breathed arch of sound boldly proclaimed by the soloist in sturdy chords. The second subject is announced also by the soloist, a suavely lyrical outpouring adorned with filigree and arabesques. Throughout the movement, the attentive listener will delight in the tightly-woven interplay of motifs shared by soloist and orchestra.

RACHMANINOFF's richly developed chromatic harmony is much in evidence in the slow movement, which explores in multitudinous ways the melodic idea first presented by the strings *misterioso* in the sixth bar (following the soloist's introduction).

The finale arrives without pause. Its first theme is a swirling torrent of notes from the piano, the second the familiar *Dies irae* chant (first heard benevolently in the violins) that RACHMANINOFF

used in so many other works as well.

蕭斯塔科維契：c 小調第八號交響曲，作品 65

撰文 | 顏華容 (實踐大學音樂學系副教授)

作曲家稱第八號交響曲是「受難之詩」，「反映戰爭造成的慘劇」。的確，蘇聯不下兩千七百萬人命消逝於二戰，沒有人可反駁作曲家之說。然而在《證言》中，作曲家又說「我為那些被希特勒屠殺的生命哀悼，也為史達林手下亡魂悲慟。那些受折磨、被槍決、饑饉而死的生命都令我心痛。早在希特勒開戰之前就有數百萬人如此而死…這是我的交響曲表達的，包括第八號」此曲於 1943 年大戰即將結束的夏天在很短的時間完成，於當年九月正式完稿，蕭氏將之題贈指揮大師穆拉汶斯基並於十一月四日由受贈者親自指揮首演。雖然獲致好評，但有關當局還是想方設法譏評為「反革命」，此曲於翌年正式被當時的文化部長日丹諾夫點名批判禁演，聲明任何與之為伍者都是西方國家的走狗。

「演出成功的消息讓我痛苦。每個新成就都等於多下一隻棺木釘」此曲有約莫半小時的第一樂章，作曲家甘冒讓聽者無聊窒息的風險非得花掉聆聽者半小時生命於單一樂章，可想見其「必須陳述、辯證、表達」著實不容易「解決」。生命悲劇何嘗不是如此？這樣的壓力生出的是一種讓你在靈光中仍聽得到反諷或悲憐的聰明安排。

SHOSTAKOVICH: Symphony no. 8 in c minor, op. 65

by Robert MARKOW

In June of 1941, HITLER's army penetrated the Russian border and headed for Leningrad, determined to bring the city to its knees. It arrived on August 29 and began bombing. In response to this trauma, which lasted for months, SHOSTAKOVICH wrote his Seventh Symphony, subtitled "Leningrad." Two years later, the end of the war was nowhere in sight. Misery, destruction and devastation existed on a scale hitherto unknown. Now SHOSTAKOVICH was moved to write another symphonic commentary on the war, a symphony that spoke of tragedy, the horrors of war, and the bitter suffering that comes in its wake. It yearns not for an exultant victory but for a quiet peace. There is no gleaming apotheosis at its conclusion, and it bears no patriotic infusions of glory. Rather than a great public statement, it is a personal and introspective reflection. The epic, sixty-minute work was first performed on November 3 and 4, 1943 by the State Symphony Orchestra, conducted by Yevgeny MRAVINSKY.

指揮 Conductor | 呂紹嘉 Shao-Chia LÜ

出身臺灣，為享譽國際樂壇的旅歐名指揮家。自鋼琴啟蒙，後隨陳秋盛研習指揮，繼而赴美印第安那大學及維也納國立音樂院深造。在贏得法國貝桑頌、義大利佩卓地和荷蘭孔德拉辛三大國際指揮大賽首獎後，展開了他在歐洲的指揮生涯。在歌劇的領域中，曾於英國國家歌劇院、雪梨歌劇院、柏林德意志歌劇院等客席登臺指揮。歌劇外，呂紹嘉在交響樂指揮的表現也同樣耀眼。近年來合作的交響樂團有：柏林、巴伐利亞廣播、荷蘭皇家音樂大會堂管絃樂團等。在亞洲，與香港管絃樂團、NHK、首爾愛樂，及北京、上海等地的代表性樂團合作演出。2010 至 2020 年間，呂紹嘉擔任 NSO 國家交響樂團音樂總監，並於 2021/22 樂季起，被授予該團榮譽指揮頭銜。自 2020 年 9 月起，受聘擔任臺北藝術大學音樂系特聘講座教授。

Taiwan-born conductor LÜ studied music in Taipei, later at the Indiana University in Bloomington, USA, and also at Vienna's College of Music. His training resulted in important first prizes at three renowned international conductor competitions: Besancon (France), Pedrotti (Italy) and Kondrashin (the Netherlands). LÜ appears regularly as guest conductor at several world-renowned opera houses, including Deutsche Oper Berlin, English National Opera, Opera Australia and More. Alongside his opera activities, LÜ is equally at home on concert podiums. LÜ has worked repeatedly with many leading European orchestras, such as the Concertgebouw Orchestra Amsterdam, Münchner Philharmoniker, the Oslo Philharmonic and more. In Asia, LÜ has worked with the Hong Kong Philharmonic, NHK, Seoul Philharmonic and more. LÜ was Music Director of the Taiwan Philharmonic (the National Symphony Orchestra) from 2010 to 2020, and has been honored with the title Conductor Emeritus in 2021. He has also held the Distinguished Chair Professor at Taipei National University of the Arts since September 2020.

鋼琴 Piano | 史蒂芬·賀夫 Sir Stephen HOUGH

史蒂芬·賀夫被《經濟學人》評為二十位在世博學家之一，結合了傑出的鋼琴家生涯與作曲家及作家，他成為第一位獲得麥克阿瑟獎學金的古典演奏家，在 2014 年的新年榮譽中被授予大英帝國勳章（CBE），並在 2022 年的女王生日榮譽中被授予音樂服務騎士勳章。在 2022/23 樂季，賀夫在五大洲舉辦了九十多場音樂會。重點演出包括了與皇家音樂廳管絃樂團、底特律、辛辛那提和華盛頓的國家交響樂團、BBC 愛樂管絃樂團，以及臺灣國家交響樂團的合作演出。目前賀夫是中殿律師學院的名譽主席、皇家愛樂協會的名譽會員、牛津大學瑪格麗特夫人音樂廳的客座研究員、英國皇家音樂學院的客座教授、曼徹斯特皇家北方音樂學院鋼琴研究國際主席，並在紐約茱莉亞音樂學院任教。

Named by The Economist as one of Twenty Living Polymaths, Sir Stephen HOUGH combines a distinguished career as a pianist with those of composer and writer. He was the first classical performer to be awarded a MACARTHUR Fellowship, was made a Commander of the Order of the British Empire (CBE) in the New Year Honours 2014, and was awarded a Knighthood for Services to Music in the Queen's Birth-day Honours 2022. In the 2022/23 season HOUGH performs over 90 concerts across five continents. Concerto highlights include returns to the Concertgebouw, Detroit, Cincinnati and Washington's National symphony orchestras, BBC Symphony and Philharmonia orchestras, and the National Symphony Orchestra, Taiwan. HOUGH is an Honorary Bencher of the Middle Temple, an Honorary Member of the Royal Philharmonic Society, a Visiting Fellow at Lady Margaret Hall, Oxford University, a Visiting Professor at the Royal Academy of Music, the International Chair of Piano Studies at the Royal Northern College of Music (of which he was made a Companion in 2019), and is on the faculty of The Juilliard School in New York.

國家交響樂團 (NSO) Taiwan Philharmonic, the National Symphony Orchestra

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 MÄRKEL) 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分和情感。

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 MÄRKEL 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 MAZEL, Luciano PAVAROTTI, Mirella FREN, and Mstislav ROSTROPOVICH. The orchestra's extensive and varied activities include 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 Artistic and Production Team

指揮 Conductor | 呂紹嘉 Shao-Chia LÜ 鋼琴 Piano | 史蒂芬·賀夫 Sir Stephen HOUGH 國家交響樂團 National Symphony Orchestra

音樂總監 Music Director | 華·馬寇爾 Jun MÄRKLL

榮譽指揮 Conductor Emeritus | 呂紹嘉 Shao-Chia LÜ

桂冠指揮 Conductor Laureate | 根特·赫比希 Günther HERBIG

協同指揮 Associate Conductor | 吳曙宇 Yao-yu WU

指揮助理 Conductor Assistant | 陳元媛 Yuan-guan CHEN、葉政德 Cheng-te YEH、蔡明釁 Ming-jui TSAI、鮑恆毅 Heng-yi PAO

第一小提琴 First Violin

鄧皓敦 TENG Hao-tun ★
曾智弘 TSENG Chih-hong ☆◎
林品任 Richard LIN ★♥
陳逸群 CHEN Yi-chun ○
郭逸麟 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
黃佳朋 Jiachi HUANG
李庭芳 LEE Ting-fang
賴佳奇 LAI Chia-chi
林孟穎 LIN Meng-ying
李家豪 LEE Chia-hao
蔡章文 TSAI Chu-chun
郭彥宏 Yen-hung KUO *
陳姿婷 Tzu-ting CHEN *

第二小提琴 Second Violin

陳怡茹 CHEN Yi-ju ●
孫正玫 SUN Cheng-mei ○
陳玖攸 CHEN Wen-tso ○
吳怡慧 WU I-hui
李京熹 LEE Ching-hsi
黃衍鏞 HUANG Yen-yi
顧慈美 KU Tsu-mei
唐信樂 HUNG Hsin-jung
李梅菱 LI Mei-jain
鍾仁甫 CHUNG Jen-fu
蔡孟峰 TSAI Meng-fong
洪章文 HUNG Chang-wen
陳偉翔 CHEN Wei-hong
王政翔 WANG Chih-hsiang

中提琴 Viola

黃瑞儀 Grace HUANG ●
鄧政全 TENG Chi-chuan ◎
呂昭璧 LU Chao-ying ○
黃雅琪 HWANG Yea-chyi
謝安雅 LEE Jing-yi
謝君玲 SHIEH Juin-ling
呂孟瑤 LU Meng-san
李思琪 LI Szu-chi
陳猶白 Jubel CHEN
吳彥廷 WU Yen-ting
黃亞漢 HUANG Ya-han
曾怡嘉 TSENG I-chia

大提琴 Cello

上地彩門 Simon THOMPSON ●◎
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-hsien
黃白昇 HUANG Jih-sheng
蘇品維 SU Pin-wei
唐黛綺 TANG Ying-chi
林新權 LIN Hsin Hua *
萬光九 WAN Chao-Chiu *

低音提琴 Double Bass

傅永和 FU Yung-ho ●
蘇偉容 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
連佩致 LIEN Pei-chih
蔡歆婕 TSAI Hsin-chieh
王鎧鑫 WANG Hsuan-Miao *

長笛 Flute

安德石 Anders NORELL ●
宮崎千佳 Chika MIYAZAKI ◎
李淩 Chun LEE
江雅芸 CHIANG Ya-Yun *
孫緯捷 SUN Wei Chieh *

短笛 Piccolo

林子斐 Yu-fei LIN ▲

雙簧管 Oboe

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

英國管 English Horn

李明怡 LEE Ming-i

單簧管 Clarinet

朱玖玲 JU May-lin ●
賴俊鋒 LAI Chun-yun ◎
朱偉謙 CHU Wei-i
孫正菁 SUN Cheng-jung
陳美捷 CHEN Mei-ti *

低音管 Bassoon

簡凱玉 JIAN Kai-yu ●
陳奕秀 CHEN I-hsiu ◎
高靈鳳 KAO Ling-feng
吳欣儒 WU Hsin-ju *

倍低音管 Contrabassoon

簡恩義 CHEN En-yi

法國號 Horn

劉宜欣 Yi-hsin Cindy LIU ●
劉品均 LIU Pin-chun ◎
黃仁賢 HUANG Jen-hsien ○
黃哲筠 HUANG Jer-yun
王婉如 WANG Wan-ju
楊景蕙 YANG Ching-hui ◎
張翔鈞 CHEN Hsing-ching ▲
陳馨晴 CHEN Hsing-Ching *

小號 Trumpet

宇新樂 Nicolas RUSILLON ●
陳長伯 CHEN Chang-po ◎
張景民 CHANG Ching-min
鄒備吉 CHONG Loo-kit
侯丞勇 HOU Cheng-yong *

長號 Trombone

李昆穎 LEE Kun-ying ●
邵恒發 SHIU Hang-fat ◎
陳志承 CHEN Chih-cheng ◎

低音長號 Bass Trombone

彭曉均 PENG Hsiao-yun

低音號 Tuba

藤田敬介 Keisuke FUJITA ●
劉奕廷 LIU Yi-ting *

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 ●
陳振馨 CHEN Chen-hsing
楊慶慈 YANG Pi-tzu
王珈瑋 WANG Chiung-ueh

擊琴 Harp

解瑤 CHIEH Shuen ●

執行長 Executive Director

郭玟岑 Lydia Wen-chen KUO

公關推廣經理 Manager, Public Relations

王承禹 Paul WANG

行政管理經理 Manager, Administration

張念慈 Gail CHANG

音樂總監執行秘書 Secretary of Music Director

石玲玲 SHIH Ling-lin

企劃演出經理 Manager, Planning & Production

陳昭儀 Barbie CHAO Yi-chen

企劃演出 Planning & Production

企劃專員 Program Manager

吳慧如 HSI Hui-ju
徐瑤玢 HSU Lo-hsuan
廖瑤潔 LIAO Yu-chieh
吳珈瑩 WU Chia-hsuan

專案執行專員 Project Coordinator

張啟哲 CHANG Chi-che

譜務專員 Librarian

高婉瑜 Britney KAO ■
陳筱淇 CHEN Hsiao-chi

舞台監督 Stage Manager

李麗玲 Li Yen-lin
紀琪 CHI Chi

國家青年交響樂團 National Symphony Youth Orchestra

國家青年交響樂團組長

Supervisor, National Symphony Youth Orchestra

楊宇晴 YANG Yu-ching

專案執行專員 Project Coordinator

沈孟萱 SHEN Meng-hsuan

行銷數位發展 Marketing and Digital Development

整頓專案經理 Project Manager, Marketing

羅文君 Gloria LO

資深行銷專員 Senior Marketing Coordinator

李心如 LEE Hsin-ju

行銷專員 Marketing Coordinator

陳沁意 CHEN Shing-yi
吳奕慧 WU I-hui
班瓊妮 PAN Wei-ni

愛樂實驗室 Music Lab

愛樂實驗室組長 Supervisor, Music Lab

陳奇薰 CHEN Ci-huei

研究員 Specialist

簡佑丞 Arthur CHIEN

駐團攝影 Resident Photographer

鄭達敬 Tey Tat KENG

公關推廣 Public Relations and Promotion

公關組長 Supervisor, Public Relations

劉亭婷 LIU Ting-yu

公關專員 Public Relations Coordinator

陳琬琳 CHEN Wan-lin

行政專員 Administrator

張筑筠 Yuny CHANG

行政管理 Administration

考選中心主任 Chief Audition Officer

林碧珠 Cheryl Pi-chu LIN

資深人事專員 Senior Personnel

陳宛瑜 CHEN Wan-yu

資深法務專員 Senior Legal Affairs

蔡木鎮 TSAI Mu-tzen

劉善謙 Cary LIU

行政專員 Administrator

陳靜怡 Sharon CHEN

詹懿玲 Yi-Ling ZHAN

呂欣庭 Hsin-Ting LYU

法律顧問 Legal Consultant

林信和 LIN Hsin-Ho

平面視覺顧問 Graphic Design Consultant

兩個八月 Blaugust

錄音製作 Recording Partnership

Muse

NSO Live 講座計畫贊助

NSO-on-Campus Lecture Series Sponsored by

麗實文化藝術基金會

2022 IMEI 藝脈傳承計畫贊助

I-Mei NSO Conducting Fellowship Program

Sponsored by

義美文教基金會

NSO 教育計畫夥伴

NSO Education Partnership

台積電文教基金會

勇源基金會

北藝大暨國家交響樂團 (NSO)

教學展演計畫合作

樂團職銜學分學程

★ 樂團代理首席 Associate Concertmaster

☆ 樂團首席 Principal

● 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 Musicians

◎ 試用期 Trial Period

♥ 替代役

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

劃底線者為協演人員 Auxiliary

衛武營節目線上問卷
WeiWuying Online Questionnaire

