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Weiwuying
International Music Festival
衛武營國際音樂節

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

開幕音樂會 《幻想說鼓》

Opening Concert:
Speaking Drums and Symphonie Fantastique

2024.4.12 Fri. 19:30

衛武營音樂廳
Weiwuying Concert Hall

演出約 140 分鐘，中場休息 20 分鐘。
Duration is 140 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

巴爾托克：《舞蹈組曲》

于特福許：《說鼓》給打擊樂及管絃樂團（臺灣首演）

----- 中場休息 -----

白遼士：《幻想交響曲》

樂曲解說

巴爾托克：《舞蹈組曲》

撰文 | 吳毓庭

匈牙利首都布達佩斯在 1873 年，由布達、舊布達與佩斯三個城市合併而成。五十週年時，市議會安排了慶祝音樂會，邀請三位當時國內舉足輕重的作曲家共襄盛舉布達佩斯愛樂指揮杜南伊創作了〈節慶序曲〉，高大宜完成清唱劇《匈牙利詩篇》，巴爾托克則留下這部《舞蹈組曲》。

樂曲延續巴爾托克一貫採集、運用農村民歌的路線，但並未直接引用既有曲調，而是創作出帶有地方色彩的新主題，且風格不侷限在匈牙利，還包括羅馬尼亞、斯洛伐克，甚至北非等地。整體概念不僅反映出他生於民族組成複雜的東歐背景，更流露出作曲家在一戰後，對不同族裔能共生共榮、如同手足的期待。

樂曲共有六個樂章。第一樂章的旋律繞行在狹窄音程間，作曲家說「帶有阿拉伯風味」。第一個主題由低音管帶出，彷彿男子踏步，中段由英國管奏出第二主題，性格具女性的魅惑。最後兩者會合而為一，形成高潮再返回 A 段。進入第二樂章前，巴爾托克特別設計了一段匈牙利風曲調作為間奏，彷彿滄桑的口白述說歷史，並會在之後數次再現，銜接其他樂章。

第二樂章性格粗獷，樂曲透過不停反覆的三度音程累積力量。樂評人葛拉斯提到其中

長號的「咆哮」，會讓人想起同時期創作的啞劇《奇異的滿洲官吏》中，滿洲人抱著女主角的「追求」段落。

第三樂章由歡快的匈牙利舞曲和喧鬧的羅馬尼亞風格小提琴演奏交織鋪陳。第四樂章「非常寧靜的」，再次使用了阿拉伯風格，能聽見迷幻的弦樂合奏，與厚實、神秘的管樂群對唱。第五樂章音響最為低沈，作曲家說這段音樂和任何族裔無關，而是貼近農民的原始性格。第六樂章「終曲」會陸續再現前面的元素，聲部模仿也會更加頻繁，表現出多元族群的旺盛活力。

于特福許：《說鼓》給打擊樂及管絃樂團

- I. 舞蹈之歌
- II. 無意義之歌
- III. 遊行

撰文 | 安·伊·賓格爾

一邊打鼓一邊說話並不罕見，我們可以在傳統的印度打擊樂以及爵士樂中找到這種技巧，音樂家們會在演奏時伴隨著說唱表演。這首作品則恰好相反：它始於打擊樂手說著無意義但充滿著節奏感的話語，然後將節奏傳遞給他的樂器。就像純粹、充滿稚趣的牙牙學語，以不同的曲調重複相同的詞彙，獨奏者教導著樂器，直到鼓開始自己說話。

這個作品受到桑多·維爾斯的詩作啟發，其中每句話都比前一句更複雜。節奏形成詞語，詞語形成句子，句子創造一個敘事。

白遼士：《幻想交響曲》

- I. 夢與熱情
- II. 一場舞會
- III. 鄉村情景
- IV. 斷頭台進行曲
- V. 女巫安息日的夜夢

白遼士在 18 到 21 歲時，曾進入醫學院讀書很可能是在這樣的背景下，讓他於 1830 年寫作新曲時，前無來者地借用了 19 世紀初才剛發展出的精神醫學名詞「執念」（音樂上譯為「固定樂思」），指稱作品中一段不停再現、卻又會隨樂曲發展而變化的主題。

當時他在觀賞完女演員史密森飾演《哈姆雷特》的女主角奧菲莉亞後，深受吸引而展開瘋狂追求，可惜女方毫無回應，白遼士便把這份熾熱情感寫成樂曲。樂曲的副標為：一個藝術家生活的插曲，五樂章陸續描述出一位青年藝術家，因飽受單戀之苦而食用鴉片，隨之而來出現殺害愛人、參加自己的葬禮等幻覺。

第一樂章由情緒化的導奏開始，音樂在感傷、興奮交織中，迎來代表女主角的「固定樂思」——該主題出自作曲家早先的清唱劇《艾米妮》，暗示戀情將無疾而終。整個樂章還持續利用重複音節奏以及半音階斷奏，表現主人翁難以控制的心跳。

第二樂章「一場舞會」充滿流動的音階，優雅的三拍舞曲中偶爾穿插著「女主角」，但越熱鬧越印襯出主角與愛人的距離，始終無法靠近。第三樂章描述主角渴望在「鄉間」獲得平靜，牧羊人的號角聲先響起，氣氛變得悠遠。可惜來到中段，「女主角」還是會忍不住出現兩次，第一次引發激動，第二次較為寧靜，但暗藏隱憂。

第四樂章「斷頭台的進行曲」是藝術家在服下鴉片後的幻想。他親手結束了愛人性命，最後走上斷頭台，然而就在行刑前一刻，再次看到了女子形象（而且這次僅由單簧管獨奏，沒有任何其他樂器色彩），直至致命的一刀粉碎渴望。

第五樂章「女巫安息日的夜夢」，「女主角」從原本柔美的線條，變成如同妖怪、女巫般的尖笑，加上中世紀素歌〈神怒之日〉的引用，具象了戀情告亡的宿命。

指揮 | 帕斯卡·羅菲



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帕斯卡·羅菲是創意無限且熱情洋溢的音樂家，同時也是法國最受矚目的指揮之一。他於 2013 年 2 月至 2022 年 7 月間擔任羅亞省國立愛樂管絃樂團的音樂總監，並自 2022 年 9 月開始執掌羅埃西亞廣播電視交響樂團並擔任音樂總監。

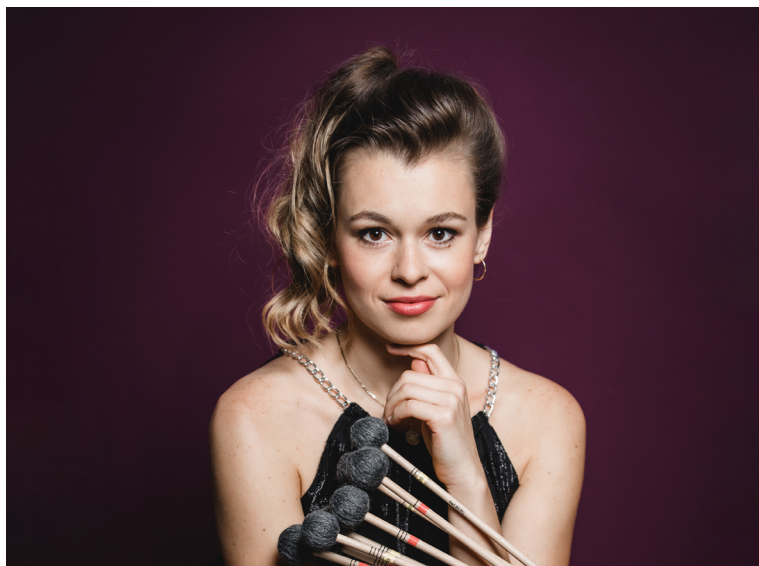
羅菲與許多知名樂團合作，包括法國廣播的兩支樂團、愛樂管絃樂團、BBC 交響樂團、BBC 威爾斯國家管絃樂團、愛爾蘭 RTÉ 國家交響樂團、巴黎當代樂團、瑞士羅曼德管絃樂團、杜林 RAI 國家交響樂團、挪威廣播交響樂團、蒙地卡羅愛樂樂團、德國西南廣播交響樂團，以及洛桑室內樂團。在亞洲，羅菲的名聲同樣響亮，經常指揮 NHK 交響樂團、新日本愛樂樂團、兵庫縣立藝術文化中心管絃樂團，以及首爾愛樂樂團。

近期的重點演出包括在法國和義大利與維多利亞·穆洛娃和馬修·巴立共同首演帕斯卡·杜薩邦的小提琴與大提琴協奏曲；與 SWR 交響樂團參加多瑙興根音樂節；與挪威斯塔萬格交響樂團合作；攜手塔皮歐拉小交響樂團和女高音卡洛琳·山普森演出及錄製《奧萬尼之歌》。羅菲初次與布達佩斯音樂節管絃樂團、挪威北極愛樂樂團和京都交響樂團合作，以及重返亞洲指揮首爾愛樂樂團與兵庫縣立藝術文化中心管絃樂團均大獲好評。

羅菲將於 2024/25 樂季再訪亞洲，與香港小交響樂團參加統營國際音樂節，在衛武營國際音樂節指揮國立臺灣交響樂團，並將指揮廣島交響樂團。此外，他將再次指揮波蘭樂斯拉夫愛樂樂團、法國土魯斯市國立管絃樂團和法國廣播愛樂樂團。

打擊 |

瑪麗安娜·貝德納絲卡



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瑪莉安娜·貝德納絲卡是一位來自波蘭的年輕打擊樂手。她不僅以獨奏家身份，還以室內樂表演者、樂團成員和打擊樂教師等多重身份活躍於藝術界。她經常受邀至國際音樂節，且與音樂界中的多位著名人士合作。於 2019 年，她榮獲第 74 屆日內瓦國際音樂比賽和瑞士信貸年輕獨奏家獎。在眾多國際打擊樂比賽中，她累計奪得 24 座首獎和特別獎，包括 2016 年美國芝加哥、2016 年德國班伯格、2009 年法國巴黎、2008 年義大利費爾莫，與 2007 年保加利亞普羅夫迪夫等賽事。此外，她還是 2009 年波蘭歐洲之聲「年度優秀青年音樂家」的決賽選手。她在歐洲和美國的音樂節上多次擔任獨奏家，如 2019 年的盧塞恩音樂節、2021 年的達沃斯音樂節和 2023 年的索爾斯堡音樂節。她也曾與多支知名樂團合作，如瑞士羅曼德樂團、柏林喜歌劇院樂團、華盛頓國際室內樂團、奧爾堡交響樂團、波茲南愛樂樂團和波蘭華沙廣播樂團等。

她曾獲得波蘭、瑞士和德國的藝術獎學金。2013 年，她因在音樂上連結波蘭和丹麥兩國的獨特貢獻，被頒發波蘭 - 丹麥友誼獎；而在 2017 年，她又被提名為「波蘭音樂卓越獎」的年度新秀。2014 年，應知名丹麥作曲家安德斯·柯佩爾之邀，貝德納絲卡成為第一位完整錄製柯佩爾所有馬林巴協奏曲的打擊樂手。她的首張專輯《馬林巴協奏曲》在波蘭及國際都獲得了極大的讚賞，其中包括《紐約時報》、《留聲機雜誌》和德國廣播公司的肯定。作為獨奏家，她也參與了錄音計劃《100 for 100. Musical Decades of Freedom》的錄製，該計劃在波蘭唱片學院的菲德烈克獎中勇奪兩項大獎。

國立臺灣交響樂團



國立臺灣交響樂團創立於 1945 年，為臺灣歷史最悠久的交響樂團。成立之初，先後隸屬於臺灣省警備司令部、臺灣省藝術建設協會、臺灣省政府教育廳、文化處及行政院文化建設委員會等單位，2012 年 5 月改隸文化部。團址座落於臺中霧峰，是擁有完整軟硬體的全方位音樂團體。

七十多年來，在歷任團長的奠基，與現任團長劉玄詠的推展下，國立臺灣交響樂團累積豐富的演奏經驗，受邀與本團合作演出的國際團隊及音樂家不計其數。

2019 年起，國際知名音樂家水藍先生再度受邀擔任本團首席客席指揮，與劉團長共同合作，推動國立臺灣交響樂團「精進技藝、傳統創新、教育扎根、美學推廣」的任務，提昇全民音樂生活，讓音樂就如同空氣、水、陽光一般的在你我身邊。

國立臺灣交響樂團樂團名錄

團長
劉玄詠

首席客席指揮
水藍

副團長
林麗如

秘書
☆ 張宏毅

演出活動組組長
林佳慧

企劃行銷組組長
張宏毅

研究推廣組組長
高芝蘭

資料組組長
吳珮華

行政室主任
林政億

人事室主任
楊貴美

主計室主任
蔡美珠

助理指揮
巫竝毅

演出活動組組員
陳俐君
□ 范振聲
☆ 蔡景涵
張嘉芳
鄭華漢
呂少評

企劃行銷組組員
蔣婷宜
毛聖文

陳冠婷

研究推廣組員

張迪堯
陳鎧鈴
楊雅嵐

資料組組員

黃馥茗
許麗涼
王儷靜
楊芷瑄

樂團首席

謝佩殷
張睿洲

樂團副首席

蔡承翰

第一小提琴

尤儷璇
何婷涵
崔延平
莊雅如
陳嫻汝
陳俐如
曾臺衍
黃士璋
葉育宗
劉芳佑
謝宗翰
葉思梵

第二小提琴

● 鍾璟梢
○ 王昱尹
江惠君
何嘉泓
吳昭良
李香瑩
林威翰
張藝獻
陳怡廷
陳慧珊

蔡麗甘
蕭涼瑜

中提琴

● 蕭惠珠
○ 何真繭
王彩鳳
紀霽婕
陳美秀
曾慶琳
楊青霏
裘宗餘
蔡依倫
謝敏玉

大提琴

● 潘怡慈
○ 黃佳文
李妍慧
李佩蓉
林怡芬
張偉儷
陳廷璋
劉孟蓁
鍾鎮宇

低音提琴

● 呂孟君
○ 劉雅薇
吳昇耀
李青芳
陳德軒
溫勝凱

長笛

● 陳崇亞
陳師君 (* 兼短笛)
陳彥婷

雙簧管

● 薛秋雯
○ 聶羽萱
孫詩涵 (* 兼英國管)

單簧管

● 田永年
莊凱園

蕭也琴

低音管

● 李勤一
林釗如 (* 兼倍低音管)
黃心怡

法國號

● 王姿蓉
● 樓靜庭
○ 盧怡婷
邱怡屏
蔡佩津

小號

◎ 張中茗
劉恩廷

長號

● 李季鴻

低音長號

蘇偉勝

低音號

梁國霖

定音鼓

● 大衛·伯恩斯

打擊

林育珊
蔡哲明

豎琴

廖主恆

● 聲部首席
◎ 代理首席
○ 聲部副首席
☆ 職務代理人
□ 留職停薪
※ 協演人員

※ 弦樂除首席、副首席外，均依中文姓氏筆劃排列。

Program

B. BARTÓK: *Dance Suite*

Peter EÖTVÖS: *Speaking Drums* for Percussion and Orchestra (Taiwan Premiere)

----- Intermision -----

H. BERLIOZ: *Symphonie Fantastique*

Program Notes

B. BARTÓK: *Dance Suite*

Written by WU Yu-ting

Budapest, the capital of Hungary, was established in 1873 through the consolidation of Buda, Óbuda (Old Buda), and Pest. On its 50th anniversary, the city council arranged a celebratory concert and invited three prominent Hungarian composers to create compositions for the occasion. Ernst von DOHNÁNYI, the Music Director of the Budapest Philharmonic, composed the "Ünnepi nyitány" ("Festival Overture"), Zoltán KODÁLY crafted the oratorio *Psalmus Hungaricus*, and Béla BARTÓK contributed the *Táncszvit* (*Dance Suite*).

The music continues BARTÓK's consistent approach of collecting and incorporating rural folk songs, but it doesn't directly quote existing tunes. Instead, it creates new themes infused with musical colors from regions beyond Hungary, including Romania, Slovakia, and even North Africa. This not only reflects the diverse culture and ethnicity in Eastern Europe but also reveals the composer's aspirations for coexistence and prosperity among ethnic groups, akin to brotherhood, in the aftermath of World War I.

The composition consists of six movements. In the first movement, the melody meanders through narrow intervals, a characteristic that the composer described as having an "Arabic flavor." The first theme is introduced by the bassoon, resembling the stride of a

man, while the second theme played by the cor anglais radiates feminine charm. These two themes eventually converge into a climactic moment before returning to section A. Before transitioning into the second movement, BARTÓK included a Hungarian tune as a ritornello, or interlude, evoking a tone that reflects the ups and downs of life, similar to a narrative of historical changes. This motif reappears several times to connect the subsequent movements.

The second movement exudes a rugged and forceful character, as the music intensifies through repeated intervals of thirds. Music critic Herbert GLASS has observed that the "roaring" trombone in this movement conjures the "Chase" scene of the protagonist embracing the girl from the pantomime *The Miraculous Mandarin*, which was also composed by BARTÓK during the same period.

The third movement is composed of joyful Hungarian dance music combined with lively Romanianstyle violin passages. The fourth movement, titled "Molto tranquillo," reintroduces the Arabic style, as the mesmerizing strings engaged in duet-like conversation with the rich and enigmatic winds section. The fifth movement delves into deeper and lower sonorities. The composer described this music as having no specific ties to any ethnic group ,but rather resembles the primitive character of farmers. In the sixth movement, the "Finale," previous elements are revisited in succession, with increasing imitation between each voice, thus showcasing the vitality and diversity of ethnic groups.

Peter EÖTVÖS: *Speaking Drums* for Percussion and Orchestra

- I. Dance Song
- II. Nonsense Songs
- III. Passacaglia

Written by Ann-yi BINGÖL

Talking whilst playing the drum is not something unique. We can find it in traditional Indian percussion, and in jazz when musicians accompany their play with Sprechgesang. This piece goes the opposite way: It begins with the percussionist speaking nonsensically, emphasizing the rhythm, which is then transferred to the instrument. Like the pure, childish joy of repeating the same word in a different tune, the soloist teaches his/her instrument to speak until the drums start to talk themselves. The work was inspired by a

poem by Sándor WEÖRES, where each sentence has a more complex form than the one before. Rhythms form words, words form sentences, and sentences create a narrative.

H. BERLIOZ: *Symphonie Fantastique*

- I. Rêveries - Passions
- II. Un bal
- III. Scène aux champs
- IV. La marche au supplice
- V. Songe d'une nuit de sabbat

Written by WU Yu-ting

BERLIOZ studied in medical school between eighteen and twenty-one years old. It is likely that his exposure to this environment influenced his 1830 composition of *Symphonie Fantastique*, as he borrowed the early-19th-century emerging psychological term "idée fixe" (French for "fixed idea"). In music, this term describes a recurring theme in a musical piece that undergoes transformations as the composition evolves.

After BERLIOZ watched the actress Harriet SMITHSON's portrayal of Ophelia in *Hamlet*, he became passionately infatuated with her but, regrettably, received no reciprocation of his feelings. BERLIOZ channeled this intense emotion into his music. *Symphonie Fantastique* was subtitled "Épisode de la vie d'un artiste... en cinq parties" (Episode in the Life of an Artist... in Five Sections). These movements narrate the story of a young artist who, in the grip of unrequited love, turns to opium. He then experiences hallucinations, including visions of harming his beloved and attending his own funeral.

The initial movement commences with an emotionally charged introduction. Woven with sentimentality and excitement, the music introduces the "idée fixe" of the heroine. This theme originates from the composer's cantata, *Herminie*, foreshadowing the love story's unfavorable outcome. Throughout the movement, there is a consistent utilization of the rhythmic theme with repeated notes and chromatic staccato to convey the protagonist's uncontrollable heartbeat.

The second movement, "Un bal" (A ball), gracefully waltzes with flowing scales, occasionally weaving in the theme of the heroine. As the music becomes more vibrant, its energy contrasts with how the protagonist feels about the distance separating him from

the unattainable target.

In the third movement, "Scène aux champs" (Scene in the country), the narrative shifts to the protagonist's yearning for solace in the countryside. The pastoral scene is introduced with the shepherd's horn, creating a distant and tranquil ambiance. In the middle section, the heroine's theme makes two appearances. The first evokes turmoil, while the second is more serene, though still carrying a subdued sense of apprehension.

The fourth movement, "Marche au supplice" (March to the scaffold), delves into the artist's hallucinatory experiences after consuming opium. In this vivid fantasy, he envisions himself taking the life of his beloved and ultimately facing the guillotine. However, just moments before the execution, he once again encounters the image of a woman, represented by a solo clarinet without any other instrumental accompaniment. This haunting encounter persists until the fatal blade of the guillotine severs his desires.

In the fifth movement, titled "Songe d'une nuit du sabbat" (Dream of a night of the sabbath), the heroine's theme undergoes a transformation from its original gentle and melodic lines into the chilling, sinister laughter of a monster or witch. This eerie change, coupled with the inclusion of the medieval chant "Dies irae" ("the Day of wrath"), symbolizes the inexorable fate of love's demise.

Conductor
Pascal ROPHÉ



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An innovative and passionate musician, Pascal ROPHÉ is one of France's most sought-after conductors. He is currently Music Director of the Croatian Radio and Television Symphony Orchestra, and was previously Music Director of the Orchestre National des Pays de la Loire until July 2022.

ROPHÉ works with major orchestras including the two orchestras of Radio France, Philharmonia, BBC Symphony Orchestra, BBC NOW, RTE National Symphony, Ensemble intercontemporain, Orchestre de la Suisse Romande, RAI Torino, Norwegian Radio Symphony Orchestra, Monte-Carlo Philharmonic Orchestra, SWR Sinfonieorchester etc. Highly regarded in Asia, he regularly conducts the NHK Symphony Orchestra, New Japan Philharmonic, Hyogo PAC Orchestra, and the Seoul Philharmonic Orchestra.

Recent highlights include the premieres of the Concerto for violin and cello by Pascal DUSAPIN with Viktoria MULLOVA and Matthew BARLEY, performances with the SWR Sinfonieorchester at that Donaueschingen Festival and with the Stavanger Symphony Orchestra and the Tapiola Sinfonietta, with which he recorded the Chants d'Auvergne with Carolyn Sampson.

During the 2024/25 season, ROPHÉ will return to the Wroclaw Philharmonic Orchestra, Orchestre national du Capitole de Toulouse, Orchestre Philharmonique de Radio France and to the Hiroshima Symphony Orchestra.

For his extensive discography of recordings, Pascal ROPHÉ has received numerous awards and praise from the press including the Diapason d'Or of the year and the Victoire de la musique (ESCAICH) and the Gramophone of the Year for contemporary music (DUSAPIN).

After studying at the Conservatoire National Supérieur de Musique de Paris and winning Marianna BEDNARSKA second prize at the 1988 Besançon International Competition, ROPHÉ collaborated closely with Pierre BOULEZ and the Ensemble intercontemporain. He was Music Director of the Liège Royal Philharmonic Orchestra until June 2009.

Percussionist
Marianna
BEDNARSKA



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Marianna BEDNARSKA is a young Polish percussionist. She runs an active artistic activity, not only as a soloist, but also as a chamber music performer, orchestra musician and percussion teacher. She is regularly invited to international music festivals and cooperates with recognized personalities of the musical world.

She is a Laureate of the 74th Geneva International Music Competition 2019, Winner of the Prix Credit Suisse Jeunes Solistes 2019 and a winner of 24 first prizes and special prizes at international percussion competitions, among others in Chicago (USA, 2016), Bamberg (Germany, 2016), Paris (France, 2009), Fermo (Italy, 2008) or Plovdiv (Bulgaria, 2007). She is also a Finalist of the Polish Eurovision Contest "Young Musician of the Year 2009."

She performed in Europe and USA making her solo debuts at international music festivals, such as the Lucerne Festival 2019, Davos Festival 2021 or Solsberg Festival 2023. As a soloist, she performed with orchestras such as Orchestre de la Suisse Romande, Komische Oper Orchestra, International Chamber Orchestra of Washington, Aalborg Symphony Orchestra, Sinfonia Varsovia Orchestra, Poznań Philharmonic Orchestra or Polish Radio Orchestra in Warsaw.

She is the winner of artistic scholarships in Poland, Switzerland and Germany. In 2013, she received the Polish-Danish Friendship Award for her unique artistic activity connecting both countries, and in 2017, a nomination for the award "Koryfeusz Muzyki Polskiej 2017" in the Debut of the Year category.

In 2014, at the invitation of the renowned Danish composer, Anders KOPPEL, she was the first percussionist in a history to record the complete set of all his marimba concertos (Dacapo Records 2014) on her debut album *Marimba Concertos*, which received extremely positive reviews, both in Poland and abroad such as *The New York Times*, *Gramophone* and *Deutschlandfunk*. As a soloist, she also took part in recordings for Bayerische Rundfunk, the Institute of Music and Dance in Poland and the PWM Edition in the artistic project *100 for 100. Musical Decades of Freedom*, which was honored with the "Fryderyk Award" of the Polish Phonographic Academy in two categories.

National Taiwan Symphony Orchestra



Founded in 1945, the National Taiwan Symphony Orchestra (NTSO) is the oldest symphony orchestra in Taiwan. Since its establishment, it has been successively affiliated with the Taiwan Garrison Command, Taiwan Art Construction Association, Taiwan Provincial Department of Education, Department of Culture, Council for Cultural Affairs, and the Executive Yuan. In May of 2012, it came under the auspices of the Ministry of Culture. The orchestra is located in Wufeng, Taichung. It is a full-fledged music group with a full complement of software and hardware.

Over 70 years of history, under the Directors of the past and the efforts of the current Director LIU Suan-yung, the NTSO has accumulated extensive performing experience. Countless international teams and musicians have been invited to perform with the NTSO.

Since 2019, the internationally renowned conductor maestro Lan SHUI has taken on the position of the NTSO Principal Guest Conductor, cooperating with the NTSO Director LIU to enrich artistic skills, innovate on tradition, deepen education, and promote aesthetics, thus enhancing the public's musical life, making music ever-present like air, water and sunshine.

Members of Kaohsiung Symphony Orchestra

Director

LIU Suan-yung

Principal Guest Conductor

SHUI Lan

Deputy Director

LIN Li-ju

Secretary

☆ CHANG Hung-yi

Chief of Performance Division

LIN Chia-hui

Chief of Planning and Marketing Division

CHANG Hung-yi

Chief of Research and Promotion Division

KAU Jay-lan

Chief of Music Data Division

WU Pei-hua

Chief of General Affairs Office

LIN Cheng-yi

Chief of Personnel Office

YANG Kuei-mei

Chief of Accounting Office

TSAI Mei-chu

Assistant Conductor

WU Hung-i

Officer of Performance Division

CHEN Li-chun

□ FAN Chen-shen

☆ TSAI Jin-han

CHANG Chia-fang

CHENG Hwa-hann

LU Shao-ping

Officer of Planning and Marketing Division

JIANG Ting-yi

MAO Sheng-wen

CHEN Kuan-ting

Officer of Research and Promotion Division

CHANG Ti-yao

CHEN Xuan-ling

YANG Ya-lan

Officer of Music Data Division

HUANG Fu-ming

HSU Lee-liang

WANG Li-jin

YANG Jhih-syuan

Concertmaster

HSIEH Pei-yin

CHANG Ray-chou

Associate Concertmaster

TSAI Cheng-han

First Violin

YU Li-hsuan

HO Ting-han

TSUI Yen-pin

CHUANG Ya-ju

CHEN Pei-ju

CHEN Li-ju

TSENG Tai-yan

HUANG Shih-wei

YEH Yu-tsung

LIU Fang-yu

HSIEH Tsung-han

YEH Szu-fan

Second Violin

● CHUNG Ching-yu

○ WANG Yu-yin

CHIANG Hui-chun

HO Chia-hung

WU Chao-liang

LEE Hsiang-ying

LIN Wei-han

CHANG I-hsien

CHEN Yi-ting

CHEN Hui-shan

TSAI Li-gan

HSIAO Chien-yu

Viola

● HSIAO Hui-chu

○ HO Chen-erh

WANG Tsai-feng

CHI Pei-jie

CHEN Mei-shiu

TSENG Ching-lin

YANG Ching-fei

CHIU Tsung-yu

TSAI Yi-lun

HSIEH Min-yu

Cello

● PAN Yi-tzu

○ HUANG Chia-wen

LI Yan-huei

LEE Pei-jung

LIN I-fen

CHANG Wei-li

CHEN Ting-wei

LIU Meng-jhen

CHUNG Jen-yu

Double Bass

● LU Meng-chun

○ LIU Ya-wei

WU Sheng-yao

LEE Ching-fang

CHEN Der-shiuan

WEN Sheng-kai

Flute

● Tanya CHEN

CHEN Shih-chun(* Piccolo)

CHEN Yen-ting

Oboe

● HSUEH Chiu-wen

○ NIEH Yu-hsuan

SUN Shih-han (* English Horn)

Clarinet

● TIEN Yung-nyen

CHUANG Kai-wei

HSIOU Yeh-chin

Bassoon

● LEE Chin-i

LIN Chuan-ju (* Contra Bassoon)

HUANG Hsin-yi

Horn

● WANG Chi-zong

● LOU Ching-ting

○ LU I-ting

CHIU I-ping

TSAI Pei-chin

Trumpet

◎ Skye CHANG

LIU En-ting

Trombone

● LEE Chi-hung

Bass Trombone

SU Wei-shang

Tuba

LIANG Guo-ling

Timpani

● David BURNS

Percussion

LIN Yu-shan

TSAI Che-ming

Harp

LIAO Chu-heng

● Principal

◎ Acting Principal

○ Co-Principal

☆ Acting Orchestra Member

□ On Leave without Pay

※ Guest Orchestra Member

The strings, except the principals and the co-principals, are arranged by Mandarin alphabetical order.

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衛武營節目線上問卷
Weiwuying Online Questionnaire

