

NSO
2022-23
SEASON

Music Director JUN MÄRKL
音樂總監 準·馬寇爾

 孟德爾頌
F. Mendelssohn

歲末音樂會

New Year's
Eve Concert

歲末音樂會一

《林昭亮、胡乃元與NSO室內樂音樂會》

歲末音樂會二

《林昭亮、胡乃元與NSO雙小提琴之夜》

歲末音樂會一

《林昭亮、胡乃元與NSO室內樂音樂會》

New Year's Eve Concert 1 - Chamber Music with Cho-Liang Lin and Nai-Yuan Hu

演出時間 2022年12月30日 (星期五) 7:30 p.m.

演出地點 國家音樂廳 National Concert Hall, Taipei

演出者 獨奏家 | 林昭亮、胡乃元

Cho-Liang Lin & Nai-Yuan Hu, violin soloist

鋼琴 | 王佩瑤 Pei-Yao Wang, piano

小提琴 | 鄧皓敦、曾智弘、林品任

Hao-Tun Teng, Chih-Hong Tseng & Richard Lin, violin

中提琴 | 黃瑞儀、陳猶白 Grace Huang & Jubel Chen, viola

大提琴 | 連亦先、黃日昇 Yi-Shien Lien & Jih-Sheng Huang, cello

單簧管 | 朱玫玲 May-Lin Ju, clarinet

主辦單位



年度指定贈禮



CHIMEI

名琴由奇美文化基金會提供

感謝奇美文化基金會提供演出者使用名琴

曾智弘 Violin by Balerstrieri, T 1780

黃瑞儀 Viola by Landolfi, C.F 1760

黃日昇 Cello by Poggi, A. 1927



電子問卷 (QR code)

歲末音樂會一《林昭亮、胡乃元與NSO 室內樂音樂會》

曲目

上半場約45分鐘
中場休息20分鐘
下半場約45分鐘

羅薩·米克羅斯 (1907-1995)：雙小提琴奏鳴曲，作品15

- I. 果決的快板
- II. 甚緩板
- III. 活潑而滑稽的

演出者 | 小提琴：林昭亮、胡乃元

德米特里·蕭斯塔科維契 (1906-1975)：三首雙小提琴與鋼琴小品

- I. 前奏曲
- II. 嘉禾舞曲
- III. 圓舞曲

演出者 | 小提琴：林昭亮、胡乃元 / 鋼琴：王佩瑤

莫里茨·莫什科夫斯基 (1854-1925)：G小調雙小提琴與鋼琴組曲，作品71

- I. 強力的快板
- II. 節制的快板
- III. 最緩板
- IV. 非常活潑地

演出者 | 小提琴：林昭亮、胡乃元 / 鋼琴：王佩瑤

～中場休息～

張琰 (1989-)：《捻土》(以樂會客計畫，2020日本世界首演)

*以樂會客計畫由客家委員會、國家交響樂團共同合作

演出者 | 小提琴：鄧皓敦、林品任 / 中提琴：陳猶白 / 大提琴：連亦先 / 單簧管：朱玟玲

菲利克斯·孟德爾頌 (1809-1847)：降E大調絃樂八重奏，作品20

- I. 中庸的快板，如火如荼的
- II. 行板
- III. 詼諧曲：非常輕鬆的快板
- IV. 急板

演出者 | 小提琴：林昭亮、胡乃元、鄧皓敦、曾智弘 / 中提琴：黃瑞儀、陳猶白 / 大提琴：連亦先、黃日昇

New Year's Eve Concert 1 – Chamber Music with Cho-Liang Lin and Nai-Yuan Hu
Program

Miklós Rózsa (1907-1995) : Sonata for two violins, Op. 15

I. Allegro risoluto

II. Lento assai

III. Vivo e giocoso

Performer | Cho-Liang Lin, Nai-Yuan Hu, violin

Dmitri Shostakovich (1906-1975) : Three Pieces for two violins and piano

I. Prelude

II. Gavotte

III. Waltz

Performer | Cho-Liang Lin, Nai-Yuan Hu, violin / Pei-Yao Wang, piano

Moritz Moszkowski (1854-1925) : Suite for two violins and piano in G minor, Op. 71

I. Allegro energico

II. Allegro moderato

III. Lento assai

IV. Molto vivace

Performer | Cho-Liang Lin, Nai-Yuan Hu, violin / Pei-Yao Wang, piano

~Intermission~

Shiuan Chang (1989-) : *Niǎn Tǔ* (Commissioned by Hakka Affairs Council and NSO, 2020 world premiere in Japan)

Performer | Hao-Tun Teng, Richard Lin, violin / Jubel Chen, viola / Yi-Shien Lien, cello / May-Lin Ju, clarinet

Felix Mendelssohn (1809-1847) : String Octet in E-flat major, Op. 20

I. Allegro moderato, ma con fuoco

II. Andante

III. Scherzo: Allegro leggierissimo

IV. Presto

Performer | Cho-Liang Lin, Nai-Yuan Hu, Hao-Tun Teng, Chih-Hong Tseng, violin /

Grace Huang & Jubel Chen, viola / Yi-Shien Lien & Jih-Sheng Huang, cello

羅薩：雙小提琴奏鳴曲，作品15

撰文 | 余濟倫（音樂學者）

米克羅斯·羅薩 (Miklós Rózsa, 1907-1995) 是匈牙利裔美國作曲家，出生於布達佩斯，父母都具有猶太血統，由鋼琴家母親音樂啟蒙，父親雖為企業家，卻熱愛匈牙利民間音樂，對於他音樂發展有著深遠的影響。畢業於德國萊比錫音樂院後，先後在法國、英國與美國發展音樂事業，可說是一位具有國際觀的二十世紀作曲家。他一生共為近1000齣的電影創作配樂，這些配樂讓他獲得17次奧斯卡金像獎的提名，並且以三部電影配樂獲得奧斯卡小金人。其中包括由希區考克執導、英格麗·褒曼與葛雷葛萊·畢克主演的《意亂情迷》(Spellbound, 1945)以及卻爾登·希斯頓主演的《賓漢》(Ben-Hur, 1959)。除了電影配樂之外，羅薩在學院派的創作也相當的豐碩，包括管絃樂曲、小提琴協奏曲、大提琴協奏曲、小提琴與大提琴的雙協奏曲、雙鋼琴協奏曲與兩首絃樂四重奏等室內樂作品，並且有許多改編自電影配樂的作品。特別的是他還為當時新發明的電子合成器 (Ondes Martenot)，以及特雷門 (Theremin) 作曲。

羅薩為小提琴二重奏所寫的雙小提琴奏鳴曲完成於1933年，是他年輕時期的作品，樂曲除了展現他早熟的創作才華，也顯示出他對於匈牙利民間音樂的深度關注。第一樂章果決的快板，由強音的不諧和和弦開始，長-長-短-短的節奏是樂章核心的動機，樂章中完全四度與完全五度雙音的音響，以及民謠風的音階，融合了匈牙利傳統音樂與現代音樂的技法。第二樂章甚緩板流露出濃濃的匈牙利民俗樂風，兩支小提琴中一支擔任類似手搖琴 (Hurdy-Gurdy) 的持續雙音 (Drone) 伴奏，另一隻則奏出略帶悲愁的民謠風旋律。活潑而滑稽的第三樂章，是一首色彩豐富民俗舞曲風樂章，源自匈牙利與羅馬尼亞民俗舞曲的樂風，融入了現代小提琴的演奏技法，無論是快速的跳弓、或是連續的泛音奏法以及撥絃的伴奏，都展現出強烈的民俗音樂精神。

蕭斯塔科維契：三首雙小提琴與鋼琴小品

撰文 | 余濟倫（音樂學者）

德米特里·蕭斯塔科維契於1906年9月25日出生於俄羅斯的聖彼得堡，1975年8月9日因肺癌逝世於莫斯科。扮演著作作曲家、鋼琴家與指揮家的多重角色，在鋼琴的演奏上擁有超絕

的功力，在創作上也是相當多樣化。

蕭斯塔科維契的《三首雙小提琴與鋼琴之小品》改編自他為蘇聯電影《牛虻》(The Gadfly, 1955)。蕭斯塔科維契身在共產極權統治之下的蘇聯，除了藝術音樂的領域之外，也創作許多的電影與戲劇配樂，這些管弦樂的配樂作品，在風格上與他強烈自我表達的交響曲完全不同，是帶著美好聲響的庶民的美學，《牛虻》的配樂就是典型的例子。這部帶有強烈革命精神象徵的電影，配樂也廣受喜愛，之後他的助理與好友阿托夫密安(Lev Atovmyan) 經過他授權將它們改編成組曲op. 97a，此外也有鋼琴與小提琴獨奏的不同編曲版本，而op.97d的三首小品則是改編給雙小提琴與鋼琴。三首樂曲分別是前奏、嘉禾舞曲與華爾滋。帶著淡淡哀愁的前奏曲中雙小提琴如歌的重奏、輕巧而古風的嘉禾舞曲以及快速活潑的圓舞曲，充滿著一種懷舊的大眾化風情。

莫什科夫斯基：G小調雙小提琴與鋼琴組曲，作品71

撰文 | 余濟倫 (音樂學者)

莫什科夫斯基(Moritz Moszkowski, 1854-1925)是波蘭猶太裔的德國作曲家與鋼琴，出生於一個富裕的猶太裔波蘭家庭，從小在家中接受良好的教育以及音樂的啟蒙，11進入德勒斯登音樂院，4年後到柏林學習作曲。他首先以鋼琴家的身分活躍於樂壇，並巡迴各地演奏，並且發表自己的鋼琴協奏曲以及鋼琴獨奏曲。1875年他進柏林音樂院任教，他的學生包括西班牙作曲家杜利納(Joaquín Turina, 1882-1949)。他在世時以演奏家與作曲身分廣受推崇，在去世時更被譽為蕭邦(Frédéric François Chopin, 1810-1849)、安東·魯賓斯坦(Anton Rubinstein, 1829-1894)與李斯特(Liszt Ferenc, 1811-1886)的繼任者。

莫什科夫斯基的G小調雙小提琴與鋼琴組曲完成於1903年，是他最知名的作品之一。兩支小提琴與鋼琴在曲中分庭抗禮，各自展現出豐富的旋律感與強烈的戲劇性，兩支小提琴豐富的雙音技巧讓曲子顯露出類似絃樂四重奏與鋼琴的豐富四部織體效果，這效果在第一樂章強力的快板開頭主題就清楚地呈現，鋼琴豐富的技巧語彙與兩支小提琴間的對話與競奏至為精彩。第二樂章節制的快板是一首抒情而優雅的華爾茲。第三樂章最緩板則是一首情感豐盈的無言歌，樂章中激昂的樂段更是充滿著情感的張力。非常活潑地第四樂章是動態而愉悅的舞曲樂章，樂章由這開頭熱烈的開頭樂段與歌謠般抒情的中間樂段構成，在開頭樂段再現後。以加快速度的尾段結束全曲。

張珙：《捻土》

撰文 | 張珙

此曲為單一樂章，總共分為開頭 - 第一段 - 第二段。開頭聽起來幾乎就是客家八音，由絃樂器及單簧管的現代技法模擬客家八音裡的鑼鼓；第一段運用開頭所有客家八音音樂元素，以立體派的聽覺想像去解構重建，節奏是快的，狂野的，有點瘋狂。漸漸進入第二段，這些塊狀的立體派聽覺想像會漸漸成為蕭如松『樹』裡頭塊狀的天空，塊狀的山丘，塊狀的樹，與塊狀的湖泊。本曲為客家委員會及國家交響樂團共同合作之「以樂會客」計畫委創作品，於2020年1月21日日本東京世界首演。

孟德爾頌：降E大調絃樂八重奏，作品20

撰文 | Robert Markow 中譯 | 張葳

孟德爾頌的八重奏作品不僅是同類作品中最優秀的曲子，也是開創此類作品的第一首曲子，更是此類曲目中最重要的一首絃樂八重奏作品。路易·史博 (Louis Spohr, 1784-1859) 也寫了幾首同樣強大的作品，但他的作品是為了兩個彼此相對的合奏而寫的；而孟德爾頌在此曲中則將各部分當作八個獨立的組成部分，神似交響樂曲。這位作曲家訂下了規定：「曲子裡的所有樂器必須以交響管絃樂的方式演奏，表情強弱必須嚴格遵守，並比這類性質的作品通常的演奏法更深刻地強調表情」。此外，第一小提琴幾乎等同於扮演著獨奏的角色。

不過，讓這首八重奏樂曲最為特出的地方其實是它在孟德爾頌作品中的特殊地位：他在十六歲時便寫出了這首作品！考慮到這首曲子的傑出品質，這很可能是一位十六歲作曲家所能寫出最好的作品了。1825年10月25日，孟德爾頌將這首絃樂八重奏獻給他當時的老師愛德華·李茲 (Eduard Rietz, 1802-1832)，作為生日禮物。李茲親自抄寫了這首曲子，並在不久後參加孟德爾頌家舉辦的音樂晚會時首次演出。孟德爾頌本人可能也在這場音樂晚會中親自演奏了其中一部的中提琴。此樂曲的各個部分於1832年出版，但完整的樂譜一直到1847年——也就是孟德爾頌去世的那一年——才出版。

詠諧曲是這首絃樂八重奏中最著名的樂章。作為絃樂團的演奏曲目，此樂章已有了自己獨立的生命。這首充滿幻想的傑作中所出現的斷奏及弱音樂句，都令人不禁聯想到這位名作曲家在一年後所創作的《仲夏夜之夢》序曲。

Miklós Rózsa : Sonata for two violins, Op. 15

by Robert Markow

Like John Williams (1932-) in our own time, Miklós Rózsa a couple of generations ago was wildly popular as a composer of film scores: *The Jungle Book*, *The Thief of Bagdad*, *Spellbound*, *Quo Vadis*, *El Cid*, *Ben-Hur*, *The Lost Weekend*, and many more, to a total of more than eighty. Also like Williams, Rózsa turned out a good number (about forty) of strictly classical compositions as well. Some of these were based on Hungarian themes. The whole fascinating story of Rózsa's dual career – his Hungarian childhood, study in Leipzig, establishment as a serious composer in Paris, move to London, life in Hollywood and eventual Americanization (he became a citizen in 1946) – can be read in his entertaining autobiography *Double Life* (1982).

The Sonata for Two Violins dates from 1933, and was revised in 1973 as Op.15a. In *Double Life*, Rózsa notes that “musicologists tell me that the origins of my music in folk song ... account for the success of my works for unaccompanied instruments.” If this is so, then the Sonata for Two Violins certainly fills the bill. It was first performed at a meeting of the Crescendo Club in Los Angeles, at which Rózsa was seated next to Arnold Schoenberg, the fervent champion of twelve-tone music. Rózsa relates: “Every time there was a tonal melody, or a movement ended with a consonant chord, his face became contorted, in the way people react when listening to the most excruciating dissonances.” Obviously this music was too conservative for Schoenberg!

Dmitri Shostakovich : Three Pieces for two violins and piano

by Robert Markow

The name Levon Tadevosovich Atovmian (or Atovmyan, 1901-1973) probably doesn't mean much to most concertgoers, but this minor Soviet composer and administrator, whose name is usually abbreviated to Lev, played an important role in popularizing Shostakovich's music. He was the man who assembled and arranged many of the great composer's film scores and stage music into suites. These includes the suite from the film *The Gadfly* as well as incidental music from many other films. Each of the little pieces for two violins and piano we hear this evening is a charmer. The first (Prelude) comes from *The Gadfly* (1955). The Gavotte comes from the incidental music for *The Human Comedy* (1934). It was later incorporated into the Ballet Suite No. 2. Finally we hear a sassy little Waltz of uncertain provenance.

Moritz Moszkowski : Suite for two violins and piano in G minor, Op. 71

by Robert Markow

Moritz Moszkowski was born in Poland but lived very little of his life there. Most of his active career was spent in Germany (mainly in Berlin, where he settled and taught for many years) and in France, where he retired in 1897. He also toured extensively as a piano virtuoso and conductor, and became rich and famous – at least for a while. He passed his last years sick, alone, nearly destitute and forgotten.

The Suite in G minor dates from the turn of the century, and was first published about 1903. Both violin parts are of equal importance. Being a pianist, Moszkowski ensured that his instrument was also given a substantial part to play.

The monothematic first movement opens with an impassioned subject for the violins in four-part harmony. This subject recurs numerous times both in original and altered forms, separated by short episodes. The gentle flow of intertwining lines in the second movement brings the two violins into the closest musical relationship. The wistful third movement has the character of a lullaby, where the violins play in canon (one instrument follows the other with the same melody) at the interval of the seventh and with a time lag of two beats between first and second violin. The finale is a brisk tarantella (a Neapolitan dance in 6/8 meter whose frenetic, swirling motion was thought to relieve the painful bite of the tarantula spider) with a central episode of warm, chorale-like writing in a Brahmsian cast. After the return of the tarantella music Moszkowski then cleverly combines both subjects, after which a zesty coda brings the Suite to an exuberant close.

Shiuan Chang : *Niǎn Tǔ*

by Shiuan Chang

Niǎn Tǔ is inspired by Hakka Bayin music and culture, and the painting “Mianpenliao” of Xiao Ru-Song.

Hakka Bayin Music (eight sounds) is a traditional music genre often performed at many different traditional rituals in Taiwan. The eight sounds are 金、石、土、革、絲、木、匏、竹 (eight categories of musical instrument in ancient orchestra — metal, stone, string, bamboo, gourd, clay, leather, wood). In *Niǎn Tǔ*, these eight elements, together with the traditional Hakka music, are translated into the instrumentation of clarinet quintet and are being deconstructed into cubism-sounding materials continually throughout the piece. This

process of the transformation is a series of frantic but sincere rituals disguised with smokes, ashes, clouds of dust and dreams, mimicking the image of the sanity/insanity of the rituals. In the end, everything gradually becomes the cubic sky, cubic mountains, cubic trees, and cubic lakes in the painting “Mianpenliao” of Xiao Ru-Song. *Niǎn Tǔ* is commissioned by Hakka Affairs Council and Taiwan Philharmonic (National Symphony Orchestra), premiered on January 21, 2020 in Tokyo, Japan.

Felix Mendelssohn : String Octet in E-flat major, Op. 20

by Robert Markow

Mendelssohn’s Octet is not only the finest work of its kind; it was the first as well, and remains the sole important string octet in the repertory. Louis Spohr also wrote several works involving the same forces, but whereas Spohr’s works are written for two opposing ensembles, Mendelssohn’s treats the parts as eight individual components, much in a symphonic manner. In addition, the first violin takes on the role almost of a virtuoso.

But the most remarkable fact of all surrounding this Octet is its place in Mendelssohn’s output: he wrote it at the age of sixteen! Considering its extraordinarily high quality, it may well be the finest work ever written by a sixteen-year-old composer. Not even Mozart was writing music of this caliber at sixteen. Mendelssohn dedicated the Octet to his violin teacher at the time, Eduard Rietz, presenting it to him as a birthday present on October 25, 1825.

The opening plunges us immediately into a quasi-orchestral world with its richly textured, whirring background against which the principal violin presents an exuberantly soaring theme. When the more lyrical second subject arrives, it is first heard by the fourth(!) violin and first viola.

The elegiac second movement too offers extraordinary scoring and patterns of tone color (note the opposition of the four lower instruments with the four upper ones in the opening bars) as well as harmonic subtleties and richly ornamented lines.

The Scherzo is the best-known movement, and has taken on an independent life of its own as a virtuoso number for string orchestra. This masterpiece of gossamer fantasy, played staccato and pianissimo throughout, brings to mind the world of the same composer’s Overture to *A Midsummer Night’s Dream*, written just a year later.

The finale too is remarkable. A furious fugal subject for the cello, impossible to play gracefully or clearly (an intentional joke, perhaps?), is taken up in turn by the other instruments, then developed with unflagging energy as the music hurtles on to a brilliant conclusion.

歲末音樂會二

《林昭亮、胡乃元與NSO 雙小提琴之夜》

New Year's Eve Concert 2 - Double Violin Cho-Liang Lin and Nai-Yuan Hu

演出時間 2022年12月31日 (星期六) 7:30 p.m.

演出地點 國家音樂廳 National Concert Hall, Taipei

演出者 指揮 | 吳曜宇 Yao-Yu Wu, conductor
小提琴 | 林昭亮、胡乃元 Cho-Liang Lin & Nai-Yuan Hu, violin
國家交響樂團 National Symphony Orchestra (NSO)

主辦單位



年度指定贈禮



電子問卷 (QR code)

歲末音樂會二 《林昭亮、胡乃元與NSO 雙小提琴之夜》

曲目

上半場約55分鐘
中場休息20分鐘
下半場約55分鐘

小約翰·史特勞斯 (1825-1899) : 《吉普賽男爵》序曲

安東尼奧·韋瓦第 (1678-1741) : A小調雙小提琴協奏曲, 作品3

I. 快板

II. 慢板

III. 急板

沃夫岡·阿瑪迪斯·莫札特 (1756-1791) : C大調雙小提琴協奏曲, 作品190

I. 精神煥發的快板

II. 優雅的小行版

III. 小步舞曲速度: 活潑的

帕布羅·德·薩拉沙特 (1844-1908) : 《納瓦拉》, 作品33

～中場休息～

小約翰·史特勞斯 (1825-1899) : 《匈牙利萬歲!》波卡舞曲, 作品332

約瑟夫·史特勞斯 (1827-1870) : 《騎手》波卡舞曲, 作品278

小約翰·史特勞斯 (1825-1899) : 《農夫》波卡舞曲, 作品276

小約翰·史特勞斯 (1825-1899) : 《閒聊》波卡舞曲, 作品214

小約翰·史特勞斯 (1825-1899) : 《蝙蝠》序曲

理察·史特勞斯 (1864-1949) : 《玫瑰騎士組曲》, 作品59

New Year's Eve Concert 2 – Double Violin Cho–Liang Lin and Nai–Yuan Hu
Program

Johann Strauss II (1825-1899) : *Der Ziegeunerbaron* Ouverture

Antonio Vivaldi (1678-1741) : Concerto for two violins in A minor, Op. 3 No. 8, RV 522

I. Allegro

II. Larghetto e spiritoso

III. Allegro

Wolfgang Amadeus Mozart (1756-1791) : Concertone for two violins, K. 190

I. Allegro spiritoso

II. Andantino grazioso

III. Tempo minuetto. Vivace

Pablo de Sarasate (1844-1908) : *Navarra*, Op. 33

~Intermission~

Johann Strauss II (1825-1899) : *Eljen a Magyar* Polka, Op. 332

Josef Strauss (1827-1870) : *Jokey*-Polka, Op. 278

Johann Strauss II (1825-1899) : *Bauern* Polka, Op. 276

Johann Strauss II (1825-1899) : *Tritsch-Tratsch* Polka, Op. 214

Johann Strauss II (1825-1899) : *Die Fledermaus* Ouverture

Richard Strauss (1864-1949) : *Der Rosenkavalier Suite*, Op. 59

2022歲末音樂會有兩大吸引人之處，其一是由林昭亮、胡乃元兩位大師攜手合作的雙小提琴作品，其二則是以兩位史特勞斯：奧地利史特勞斯家族與德國的理查·史特勞斯音樂為主，以熱烈歡騰的樂音陪伴大家共度2022最後一場音樂饗宴。

小約翰·史特勞斯：《吉普賽男爵》序曲

小約翰·史特勞斯：《蝙蝠》序曲

撰文 | 施孟玟 (美國新英格蘭音樂院作曲碩士)

奧地利輕音樂作曲家小約翰·史特勞斯 (Johann Strauss II, 1825-1899) 擅長輕歌劇與舞蹈音樂，也把這樣的娛樂音樂提升至精緻藝術的層次、並且雅俗共賞。他的輕歌劇『吉普賽男爵』與『蝙蝠』、可以說是最受歡迎的兩部作品。『吉普賽男爵』故事內容描述遭到放逐的匈牙利王儲，回到久違的故鄉繼承王位，並且和美麗的吉普賽女郎喜結良緣。因此序曲音樂融合了維也納華爾滋、捷克波卡、匈牙利民間舞曲（查爾達斯）還有吉普賽的異國風情。而『蝙蝠』的故事，就是典型的喜劇、笑鬧詼諧，而『蝙蝠』序曲，則是許多音樂會中常被獨立演奏的曲目，序曲由劇中幾段最經典的唱段旋律串連而成，由宏偉的管絃樂開啟：有好聽的華爾滋旋律、哀傷的小調舞曲、輕快的波卡舞曲等，再現了整部歌劇的精華。

韋瓦第：A小調雙小提琴協奏曲，作品3

撰文 | 施孟玟 (美國新英格蘭音樂院作曲碩士)

源自韋瓦第 (Antonio Vivaldi, 1678-1741)、第一部出版的12首協奏曲集。作品3第八首為一首大協奏曲的編制，巴哈 (Johann Sebastian Bach, 1685-1750) 對整套作品都非常感興趣，曾將作品3第八首改編成管風琴的音樂 (BWV593)

第一樂章：快板，此樂章建構在多段落的Ritornello結構：由樂團齊奏主題與協奏樂器發展樂段交替而成。充滿韋瓦第的標誌神韻～奔放流暢，並且在雙小提琴獨奏炫技部分、與樂團協奏部分，都達到恰到好處的平衡。

第二樂章：慢板。管絃樂團從頭到尾不斷的演奏持續的簡短低音線條，變成一個重複的循環，而雙小提琴在這循環之上演奏自由的變奏。

第三樂章：急板。Ritornello結構。韋瓦第給予這個樂章滿溢的情緒，有別於前面兩樂

章，雙小提琴不僅有熱烈的合奏樂段、與樂團也有精彩的對抗，音樂緊湊而高昂。

莫札特：C大調雙小提琴協奏曲，作品190

撰文 | 施孟玟（美國新英格蘭音樂院作曲碩士）

莫札特 (Wolfgang Amadeus Mozart, 1756-1791) 18歲創作的協奏曲，這首作品融合了大協奏曲Concerto Grosso與獨奏協奏曲Solo Concerto在不同樂器數量上的織度使用，不僅在雙小提琴有豐富的對話，莫札特更分別在雙簧管、大提琴上、都給予吃重且漂亮的獨奏旋律。

作為莫札特最早的協奏曲之一，三個樂章主要以巴洛克大協奏曲之大樂團vs.小協奏群對抗為主。大樂團除了絃樂還包括管樂器（雙簧管、法國號、小號），而小協奏群如同室內樂般的風格，有時兩兩成對（兩把小提琴一組，雙簧管、大提琴一組）有時像四重奏般的和諧，更值得一提的是，莫札特還刻意提升樂器獨奏的部分，常常出現兩支小提琴輪流單獨高唱、雙簧管、大提琴都各自與樂團協奏，展現演奏家們的精湛技巧，呈現清晰的獨奏樂器線條。莫札特呈現『多』與『少』的對比之美，讓舊時代的大協奏曲與前古典優雅風格融合，得到新的展現方式。

薩拉沙特：《納瓦拉》，作品33

撰文 | 施孟玟（美國新英格蘭音樂院作曲碩士）

西班牙小提琴家、作曲家薩拉沙特 (Pablo de Sarasate, 1844-1908)，以高超精湛的小提琴演奏著名，被譽為是帕格尼尼的接班人。1860年，從巴黎音樂學院畢業後，就開始展開他的巡迴演奏人生。薩氏出生於納瓦拉的潘普洛納 (Pamplona)，因此1889年創作這首曲子《納瓦拉》向他的家鄉致敬，並採用當地流行一種名為jota的雙人舞蹈為音樂元素：jota是華爾滋的變體，也是三拍子的舞蹈音樂。作品分ABA三段：A段為雙小提琴相互競逐的快板：時而齊奏、時而競爭，非常精彩。B段為如歌優美的中段，雙小提琴從中音域出發，刻意製造與A段的音域對比，溫暖而迷人。

小約翰·史特勞斯：《匈牙利萬歲！》波卡舞曲，作品332

約瑟夫·史特勞斯：《騎手》波卡舞曲，作品278

小約翰·史特勞斯：《農夫》波卡舞曲，作品276

小約翰·史特勞斯：《閒聊》波卡舞曲，作品214

撰文 | 施孟玟 (美國新英格蘭音樂院作曲碩士)

華爾滋、波卡舞曲都是奧地利史特勞斯家族擅長寫作的音樂形式。華爾滋Waltz的前身是起源於農村的三拍子蘭德勒舞曲，音樂輕盈、活潑，跳舞時需要兩人成對旋轉打圈。

然而流行於18世紀的維也納宮廷舞曲、音樂通常都是四平八穩、優雅高貴，卻也稍嫌刻意做作（因為要配合女性貴族身上稍嫌笨重的華服）。因此當節奏明快的三拍子華爾滋舞曲傳入維也納宮廷，瞬時成了時髦的社交舞蹈，因為熱情洋溢的曲風，帶給城市社交舞曲前所未有的新風貌！到了19世紀中期、華爾滋已經普及在歐洲各國了。甚至在浪漫派時期的嚴肅音樂家作品中，都可見到華爾滋的身影，例如：白遼士幻想交響曲的第二樂章、柴可夫斯基第五號交響曲的第三樂章。

波卡Polka則是源自於捷克的民間舞曲，是一種活潑、快節奏和跳躍的雙人舞蹈類型，音樂特色是兩拍子、於1830年流行於布拉格，很快的就風靡在巴黎、維也納的上流社會。波卡舞曲在史特勞斯家族手中，成了維也納新年音樂會的固定曲目，樂曲雖短小，但也有著ABA的對比音樂結構。這次歲末音樂會的下半場則會帶來小約翰·史特勞斯 (Johann Strauss II, 1825-1899) 的：《匈牙利萬歲！》波卡舞曲、《農夫》波卡舞曲、《閒聊》波卡舞曲，以及他的弟弟約瑟夫·史特勞斯 (Josef Strauss, 1827-1870) 的《騎手》波卡舞曲。這些標題都與音樂氛圍息息相關，例如《農夫》波卡，音樂曲風來自農民質樸歡樂的舞蹈音樂，因此在歐洲音樂會，每當上演這首曲目，舞台上的樂手會在特定段落跟著哼唱旋律，營造自然農家的親切感。又例如《閒聊》波卡，活靈活現的描寫舞會上婦女嘖嘖喳喳愉快聊天的景象。

理查·史特勞斯：《玫瑰騎士組曲》，作品59

撰文 | 施孟玟 (美國新英格蘭音樂院作曲碩士)

劇本是由奧地利作家、詩人霍夫曼施塔爾 (Hugo von Hofmannsthal, 1874-1929) 創作，於1911年1月26日在德勒斯登首演，有別於理查·史特勞斯 (Richard Strauss, 1864-1949) 之前歌劇『莎樂美』中的刺激與不和諧聲響，玫瑰騎士音樂充滿著動人旋律、浪漫情懷、華爾滋舞曲，以及理查·史特勞斯擅長的官能聲響、華麗的管絃配器，因此這齣歌劇一直深受觀眾喜愛。

歌劇劇情發生在18世紀中葉的維也納、泰瑞莎女皇的時代，故事敘述一位年輕的單身伯爵：奧克塔文與已婚的元帥夫人發生不倫戀，為了避免被發現這段醜聞，劇中他還男扮女裝成了夫人的女僕。但年輕的單身伯爵又陰錯陽差地擔任了夫人的表親：歐克斯的「玫瑰騎士」（「玫瑰騎士」是維也納貴族向女方提婚約時、派遣的一個使者，將訂情的銀製玫瑰信物，送至女方手中的一個角色）所以當年輕伯爵做為歐克斯的「玫瑰騎士」向富家女：蘇菲提親時，兩人竟一見鐘情，進而發展出一段錯綜複雜的愛情喜劇故事。

《玫瑰騎士》組曲可以分為五個段落：

1. 序曲：一開場、法國號意氣風發的帶出年輕迷人的單身伯爵奧克塔文的熱情形象，以及元帥夫人的溫柔高雅。
2. 取自第二幕 銀玫瑰的介紹：雙簧管帶出銀玫瑰作為愛情婚約的信物，而短笛、鋼片琴、豎琴、一起演奏的半音下行音群，像極了魔法般、瞬間點燃了兩位年輕人的愛苗。
3. 取自第二幕 歐克斯男爵的華爾滋：歐克斯男爵喝醉酒跳著圓舞曲旋律，快樂地唱著自以為是的曲調，但管絃樂配器刻意營造詼諧逗趣的效果，強調歐克斯男爵的粗俗、討人厭。
4. 取自第三幕 結局：這是一個夢：音樂選自終幕有名的三重唱，伯爵、夫人、蘇菲各自唱出複雜心情，奧克塔文伯爵周旋在兩個女人之間，不知道該選哪位。最終、夫人鼓勵伯爵順從自己的心意，而她也成全小倆口、優雅卻帶著感傷離開。
5. 終曲 快板華爾滋：取自第二幕歐克斯男爵的華爾滋，也是此齣劇中有名的『玫瑰騎士圓舞曲』，愉快歡樂的舞曲也象徵著『有情人終成眷屬』的美好結局！

Program Note

by Robert Markow

Tonight's program, the last of the year 2022, zooms in on Vienna and its magical musical domain. The name associated with Vienna more than any other is Strauss. Not just one, mind you, but a whole dynasty of them: Johann Sr. and his three sons: Johann Jr., Josef, and Eduard. Richard Strauss, composer of that most Viennese of operas, *Der Rosenkavalier*, was German, but inevitably spent much time in Vienna. Mozart and Vivaldi spent their last years in Vienna, and the Spanish violin virtuoso Pablo de Sarasate performed many times in that city on his whirlwind tours throughout Europe.

Dazzling ballrooms, glittering chandeliers, a froth of champagne bubbles, dance music, infectious gaiety, romantic strolls through the Prater and splendid buildings are the nostalgic images conjured up by Vienna of the nineteenth century. Social dancing in the city seems to have occupied a greater percentage of most people's time than anywhere else in the western world. In 1830, one writer called dancing a "Viennese obsession." In the year 1832, for instance, there were 772 balls held, attended by two hundred thousand people – half the population of the city.

JOHANN STRAUSS JR. (1825-1899) left hundreds of dance pieces, with waltzes holding pride of place in terms of sheer number (about 165). But next in order of quantity are the polkas (about 130), of which we hear three by Johann and one by his brother Josef. The polka was a lively folk dance in 2/4 meter that originated in Bohemia around 1830. Many polkas take their names from programmatic or extra-musical associations. *Éljen a Magyar* was dedicated to the Hungarian nation. Its coda includes passing reference to Berlioz' famous *Rákóczi March*. The *Bauern-Polka* (Peasants Polka) received its first performance in Pavlovsk, Russia; one assumes from its title that it was written as a tribute to the honorable Russian peasant. So popular was this polka that even Tsar Alexander II turned up to hear it. The title of *Tritsch-Tratsch* (Chit-Chat) Polka has several possible derivations, the most likely one being the name of a Viennese publication specializing in comics and gossip. The *Jokey-Polka* by **JOSEF STRAUSS** (1827-1870) reflects the composer's enjoyment of horseracing. Special effects include simulated cracks of the whip.

Johann Strauss figures also in two overtures on this concert. *Die Fledermaus* (The Bat) holds pride of place as the most famous Viennese operetta ever written. Its plot is a totally improbable concoction of mistaken identities, amorous intrigues, mischief and mirth – all reflected in the joyous, bubbly overture. Second in popularity among Strauss's operettas is *Die Zigeunerbaron* (The Gypsy Baron), a tale of gypsies, buried treasure, zesty Hungarian flavor, and of course Viennese schmaltz and romance. The sparkling and melodious overture opens tonight's concert.

The Concerto for Two Violins in A minor by **ANTONIO VIVALDI** (1678-1741) forms part of the collection of twelve violin concertos published in Amsterdam in 1712, and known as *L'Estro armonico*. The fanciful but virtually untranslatable title has been rendered in English as The Musical Fancy, The Harmonic Whim or Harmonic Afflatus, but none does it true justice. This was Vivaldi's first set of published concertos, and it carried his name all across Europe. Some of his finest works are to be found in this set. J. S. Bach saw fit to transcribe no fewer than six of them, including No. 8 (a solo organ concerto, BWV593), for other instruments. The magnificent sweep of No. 8's opening ritornello contrasts sharply with the more gentle solo entry. The slow movement is built over a freely modulating ground bass (constant repetition of the same melodic idea in the bass voice) while the soloists weave delicate tracery above. A spirit of friendly competition between the soloists returns in the energetic finale.

WOLFGANG AMADÈ MOZART (1756-1791) composed the Concertone in 1775 when he was just eighteen. This strange, seldom-used title (unique for Mozart) could also have been Concerto grosso or Sinfonia concertante, as the work involves multiple soloists. In this case two violins have the lead roles, with an oboe also prominent and, to a lesser extent, a cello.

The Concertone exudes characteristic mid-eighteenth-century galant style, and, being Mozart, there are any number of special features. Divided violas are common. The written-out cadenzas include oboe in the first movement and both oboe and cello in the second, the four instruments now constituting a quartet of constantly changing color patterns ((just momentarily do they all play at the same time). In the first movement, Mozart unexpectedly adds in the development section a new theme of yearning beauty for the first and only time. The central movement (F major) is not really a "slow" one, but it is highly expressive. Not least of its features is the preponderance of rapid shifts between *forte and piano* in the orchestral writing. The last movement is a minuet comprising 151 measures – nearly three times longer than any of those found in the symphonies, where the maximum is sixty measures.

The Spanish violinist and composer **PABLO DE SARASATE** (1844-1908) followed in the direct line of nineteenth-century virtuosos that began with Nicolò Paganini. All of his compositions were, not surprisingly, designed to show off his own incredible skill. Best known of these is the *Zigeunerweisen*. In addition to touring the world on five continents, Sarasate made, in the last year of his life, what are thought to be the first important commercial recordings by a violinist of international repute. *Navarra* (1889), one of Sarasate's few works

for two violins, is characteristic of the composer's efforts to popularize the Spanish idiom in his works, best known of which are the *Carmen Fantasy* and *Jota Aragonesa*. Both parts in Navarra are of equal and, at times, fiendish difficulty.

In the opera *Der Rosenkavalier* **RICHARD STRAUSS** (1864-1949) created his greatest popular success. At the premiere, given in Dresden on January 26, 1911 with Ernst von Schuch conducting, the audience was treated to the charm and nostalgia of Old Vienna in Hugo von Hofmannsthal's exquisitely crafted libretto set to Strauss's irresistibly captivating music.

At the opera's outset, an impetuous seventeen-year-old youth, Octavian, believes himself eternally in love with a woman twice his age, the Marschallin. In the course of events, Octavian is asked to present a silver rose (the symbol of betrothal) to Sophie, a sweet young girl engaged, very much against her will, to a gauche, blustering lecher named Baron Ochs. Octavian and Sophie fall immediately in love. Ochs is eventually disgraced and forced to let Sophie go her way, while the Marschallin graciously renounces her love for Octavian. The most familiar Suite from *Der Rosenkavalier* incorporates the exuberant opening moments, the magical Presentation of the Rose scene, the clangorous bedlam that occurs later in the act, theme from the heavenly Final Trio, and of course several of the opera's memorable waltz tunes.

No matter that the dashing Octavian is sung by a woman (mezzo-soprano), or that the custom of presenting a silver rose was fiction, or that waltzes were an anachronism in eighteenth-century Vienna; Strauss's gorgeous melodies, sumptuous orchestration, and lilting waltzes sweep listeners into their magical orbit and send them radiantly happy into an idealized, romanticized Vienna that never really existed.



小提琴 Violin

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林昭亮

Cho-Liang Lin

出生於台灣，林昭亮五歲開始習琴，十二歲移居雪梨，師從Jeno Hubay的學生Robert Pikler，次年參加帕爾曼大師班後決定拜帕爾曼的老師桃樂絲·迪蕾為師，十五歲隻身前往紐約就讀茱莉亞音樂院，並接受迪蕾長達六年的教導。1980年林昭亮首次與紐約愛樂及祖賓·梅塔合作，自此展開其職業演奏生涯，並以獨奏家身份與世界各大知名交響樂團合作演出，包括紐約愛樂、底特律交響樂團、慕尼黑愛樂、多倫多交響樂團等等，至今仍活躍於世界各大重要舞台。

林昭亮在三十一歲時即受母校茱莉亞音樂院之邀擔任教職、2006年被萊斯大學聘為終身教授、2018年榮獲傑出教授。林昭亮曾擔任拉荷亞夏季音樂節音樂總監長達十八年之久，2012年起擔任香港國際室內音樂節音樂總監迄今。他創立了台北大師星秀音樂節，希望把一流的師資及教育方式帶給有才華的年輕音樂家。他演奏的小提琴為1715年史特拉第瓦里名琴「提香」，以及當今製琴大師山姆·茲格曼多維茨於2000年為其特別製作的小提琴。林昭亮的演奏專輯收錄於索尼、迪卡等唱片公司，他的錄音曾獲《留聲機》雜誌年度最佳專輯、多次葛萊美獎提名。

Recipient of the prestigious 2015 Avery Fisher Career Grant and the 2017 Lincoln Center Award Violinist Cho-Liang Lin is lauded the world over for the eloquence of his playing and for superb musicianship. In a concert career spanning the globe for more than 30 years, he is equally at home with orchestra, in recital, playing chamber music, and in the teaching studio.

Performing on several continents, he has appeared with the orchestras of New York, Detroit, Toronto, Dallas, Houston, Nashville, San Diego, and the Los Angeles Chamber Orchestra; in Europe with the orchestras of Bergen, Stockholm, Munich, and the English Chamber Orchestra; and in Asia with the orchestras of Shanghai, Hong Kong, Singapore, Malaysia, Bangkok, and the National Symphony Orchestra of Taiwan. Also an avid chamber musician, he has made recurring appearances at the Chamber Music Society of Lincoln Center, the Aspen Music Festival, and the Santa Fe Chamber Music Festival.

As music director of La Jolla Music Society's SummerFest from 2001 to 2018, Lin helped develop the festival from one that focused on chamber music into a multidisciplinary festival featuring dance, jazz, and a new music program. He also serves as artistic director of the Hong Kong International Chamber Music Festival. In 2000 Musical America named him its Instrumentalist of the Year. He is currently a professor at Rice University's Shepherd School of Music. He plays the 1715 "Titian" Stradivarius.



小提琴 Violin



胡乃元

Nai-Yuan Hu

小提琴家胡乃元，自贏得1985年比利時伊莉莎白女王國際音樂大賽首獎後，就經常在世界級的音樂廳演出。BBC音樂雜誌對他演奏的出神入化，曾描述“來自台灣的小提琴家胡乃元，是一位全方位的演奏者，他怡然自得的演奏技巧，對音樂富有才智的詮釋，毫不猶疑的神韻與活力，使他能與今日絃樂界的大師們並列。”

胡乃元曾受邀和許多知名樂團一起演出，如倫敦皇家愛樂、多倫多交響樂團、西雅圖交響樂團、荷蘭羅特丹愛樂、法國Lille國家交響樂團、奧匈海頓室內樂團、東京愛樂、東京大都會交響樂團、臺灣國家交響樂團、中國愛樂和香港愛樂等。胡乃元的演奏遍及世界各重要的音樂廳，其中包括紐約林肯中心David Geffen Hall和Alice Tully Hall、阿姆斯特丹音樂廳、巴黎的Cité de la Musique、東京的Suntory Hall等。

除了演出之外，胡乃元也多次受邀國際大賽評審，其中包括比利時伊莉莎白國際音樂大賽和韓國首爾國際小提琴比賽。

Since winning the First Prize of the prestigious Queen Elisabeth Competition in 1985, violinist Nai-Yuan Hu has appeared on many of the world's stages, including the Concertgebouw in Amsterdam, David Geffen Hall in New York, Cité de la Musique in Paris, Suntory Hall in Tokyo and other major venues in Europe, North and South Americas and Asia. He has appeared as soloist with such orchestras as the Royal Philharmonic Orchestra of London, Toronto Symphony, Seattle Symphony, Netherland and Rotterdam Philharmonic orchestras, Belgian National Orchestra, Orchestre National de Lille in France, Austro-Hungarian Haydn Chamber Orchestra, Tokyo Philharmonic and Tokyo Metropolitan Symphony and others.

Mr. Hu's recording of Goldmark's Concerto and Bruch's Second Concerto with Gerard Schwarz and the Seattle Symphony (Delos label) garnered "Critics' Choice" from Gramophone as well as praises from many publications including BBC Music Magazine, The Times of London, and The Washington Post. In praise of his playing, BBC Music Magazine wrote, "Taiwanese violinist Nai-Yuan Hu is an awesomely capable performer whose technical facility, musical intelligence and unfaltering verve place him among the higher echelons of today's string virtuosi."

Mr. Hu has served on the jury of international competitions such as the Queen Elisabeth Competition in Brussels and Seoul Violin Competition.



鋼琴 Piano
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王佩瑤
Pei-Yao Wang

王佩瑤出生於台北，小學畢業後以資賦優異兒童身份及全額獎學金至美國寇提斯音樂院和耶魯大學研究所深造。於耶魯大學雙修音樂和建築科系。曾受聘為紐約林肯中心長駐室內樂鋼琴家。並於2006年起於紐約大都會歌劇院擔任聲樂指導，期間所參與製作並發行DVD之歌劇《原子彈之父》(Doctor Atomic) 榮獲美國葛萊美最佳歌劇錄音獎。近年參與國內外舞蹈、攝影、當代藝術等二十幾場跨領域演出，並受邀於國際現代音樂節擔任演出與委創人。2021年受國家兩廳院邀請擔任TIFA台灣國際藝術節《浮光流影》節目策劃與演出，並於2022年至衛武營巡演。現為國立臺灣藝術大學音樂系客座教授。

Pianist Pei-Yao Wang is widely in demand as a soloist, chamber musician, vocal coach as well as producer. As a chamber musician, she has performed with numerous world renown string quartets as well as instrumentalist. As a graduate of the Metropolitan Opera Lindemann Young Artist Program, Ms. Wang has worked with various noted conductors, as well as over 30 opera productions in the US and Taiwan. Her involvement in the production of “Doctor Atomic” by John Adams received the Grammy Award in 2011. In 2022, she performed and produced “Luminous Shadow” as part of Weiwuying Taiwan International Festival of Art to great acclaim. Currently Pei-Yao Wang is the guest lecturer at Taiwan National University of Arts.



小提琴 Violin
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鄧皓敦
Hao-Tun Teng

出生於臺北市，自幼即顯露優越的音樂才能。三歲半由馬孝駿博士啟蒙，就讀師大附中時期師事蘇正途教授，考入國立藝術學院之後，受教於著名小提琴家林克昌。十七歲時獲得第七屆臺北市交協奏曲比賽小提琴組優勝；入選參加國際太平洋音樂節，赴日研習及演出。曾任長榮交響樂團首席小提琴及助理指揮。2004年起擔任新成立的台北愛樂青年管絃樂團之駐團音樂家，隨即指揮該團參與臺北國際合唱音樂節的演出。2005、2006年夏季應玄音藝術邀請，擔任玄音國際音樂節小提琴教授，2010年赴維也納歐洲國際音樂節任教。近年除了教學與獨奏會，亦積極參與室內樂的演出，其中以每年春季的「誠品室內樂節」最為受到矚目。現職國家交響樂團22/23樂季代理樂團首席。

Prior to his being admitted to the National Institute of the Arts, Teng was awarded with prize of the violin at the 7th Concerto Competition, 1992, sponsored by the Taipei City Symphony. The summer followed, he was heard in the Pacific Music Festival, Sapporo, Japan. He was the leader of the Taipei Orchestra during his college days. Teng was appointed the concertmaster and assistant conductor to the Evergreen Symphony Orchestra in 2002. Since 2004, he was the artist-in-residence to Taipei Philharmonic Youth Orchestra. He was invited as faculty in the Shuan-Yin International Music Festival, Taipei, in 2005 and 2006. Teng is now Acting Concertmaster to National Symphony Orchestra.



小提琴 Violin
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曾智弘
Chih-Hong Tseng

出生於桃園，16歲考上法國國立巴黎高等音樂院，並於同年以第一獎畢業於法國市立音樂院，20歲以第一獎優異成績畢業於國立巴黎高等音樂院。22歲前往維也納繼續學習，並獲選至維也納古典音樂電臺播放演出實況，以及擔任新創歌劇與巡迴演出的小提琴首席。2012年返臺至今擔任多場NSO演奏廳系列音樂會及年度沙龍音樂會之小提琴獨奏，並受邀至香港擔任國際青年音樂匯演之交響樂團比賽評審。現職於國家交響樂團首席試用期，同時任教於東吳大學音樂系等學校。

Tseng was born in Taoyuan. In 2008 and 2010, Tseng graduated from Conservatoire National Supérieur de Musique de Paris, with outstanding achievements of violin performance and chamber music. Between 2004 and 2010, he was selected three times as a member of “The Treasury of Young Musicians Project”, held by Council for Cultural Affairs, and gave violin solo recitals in National Recital Hall in Taipei and many other cities in Taiwan.



小提琴 Violin
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林品任
Richard Lin

(目前以替代役身分於樂團服勤)

英國《史特拉提琴雜誌》*The Strad*讚譽「天生的演奏家」，小提琴家林品任曾獲美國印第安納波利斯國際小提琴大賽和日本仙台國際小提琴大賽金牌以及多項特別獎；多次與國際知名指揮和交響樂團合作，屢屢受邀在世界各大音樂廳演出，日本Fontec唱片公司曾為他錄製並發行兩張個人專輯。

除了獨奏生涯，他更積極拓展室內樂領域，並於2020年加入紐約林肯中心室內樂協會；在教育方面曾多次受邀指導國內外大師班，更在2021年受聘為國立臺北教育大學音樂系專任教授。先後畢業於寇提斯音樂學院及茱莉亞音樂學院，師事小提琴大師亞倫·羅桑與路易斯·卡普蘭。

Taiwanese-American violinist Richard Lin continues to gain international prominence since his Gold Medal prize at the 2018 International Violin Competition of Indianapolis. Following his June 2022 Carnegie Hall Stern Auditorium recital debut, New York Concert Review asserted, “Richard Lin. Remember the name. For he has everything required to take the world by storm.” He has collaborated with numerous orchestras and performed at celebrated concert venues throughout Asia, Europe, and the United States. He is a laureate of the Sendai, Joseph Joachim, Singapore, and Michael Hill International Violin competitions and has just joined the faculty of the National Taipei University of Education. He will appear in recitals in Indianapolis, Washington, DC, and Baton Rouge. Passionate about chamber music, he continues to perform with the Chamber Music Society of Lincoln Center, at many music festivals, and on tours of Asia. Born in Phoenix, Arizona, and raised in Taiwan, Lin graduated from the Curtis Institute of Music and The Juilliard School, where he studied with Aaron Rosand and Lewis Kaplan, respectively.



中提琴 Viola
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黃瑞儀
Grace Huang

出生臺灣，1994年考入紐約茱莉亞學院，且獲全額獎學金，同年11月參加茱莉亞協奏曲比賽獲第二名。留美期間師事於南加大中提琴教授Donald McInnes、茱莉亞學院中提琴教授Karen Tuttle，以及紐約愛樂首席Cynthia Phelps。於1993年獲青年音樂家獎學金。1995年獲德州Corpus Christi Young Artist Competition最佳中提琴演奏獎。曾於紐約、洛杉磯、溫哥華、東京、札幌、京都，參加多次獨奏及室內樂演出。1999-2001年應邀參加日本札幌太平洋音樂節擔任首席。2000年五月茱莉亞學院碩士班畢業即返臺擔任國家交響樂團中提琴首席。除了樂團工作外，更致力於獨奏及室內樂演出。2003年11月與NSO演出沃頓協奏曲，以扎實的技巧及穩健臺風，驚豔樂壇。

Native of Taiwan, NSO Principal Violist Grace Huang won a scholarship from the Young Musician Foundation in 1993, the 2nd prize winner at the Juilliard concerto competition, the Best Viola Viola Performance Award in the 1995 Texas Corpus Christi Young Artist Competition. She has performed as a soloist and chamber musician in Carnegie Hall, Alice Tully Hall, Banff Center for the Arts, Santa Barbara Music Academy of the West, New York String Seminar and Sarasota Music Festival. During 1999-2001, she was invited to be Principal Viola in the Pacific Music Festival in Hokkaido, Japan. In February 2001, at the age of 25, she became the Principal Viola of the National Symphony Orchestra of Taiwan.

Ms. Huang began her piano lesson at age 6 and viola lesson at age 9. In 1990, she was accepted at the Idyllwild Arts Academy and studying with Donald McInnes. In 1994, she received a full scholarship to attend the Juilliard School to study with Karen Tuttle and Cynthia Phelps.



中提琴 Viola
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陳猶白
Jubel Chen

生於台北市，曾就讀光仁音樂班，師事林佳蓉與林安誠。1990年赴美且以優異成績畢業於印地安納大學以及密西根大學；在美期間除了接受Alan de Veritch、Yitzhak Schotten、Jodi Levitz等教育名家指導外，同時也隨Rostislav Dubinsky與Mark Sokol學習室內樂。碩士畢業後旋即加入New World Symphony，2005年返台並成為國家交響樂團的成員。

Violist Jubel Chen graduated from Indiana University and the University of Michigan. His principal instructors were Ben Lin, Alan de Veritch, Yitzhak Schotten, and Jodi Levitz. He also studied chamber music under the tutelage of Rostislav Dubinsky and Mark Sokol. A passionate and avid chamber musician, Jubel has collaborated with luminaries such as Radek Barborák, Stefan Dohr, Kun-woo Paik, Günter Pichler, Jörgen van Rijn, Radovan Vlatković. Jubel Chen has been a member of the National Symphony Orchestra since 2005.



大提琴 Cello
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連亦先
Yi-Shien Lien

自2001年擔任國家交響樂團大提琴副首席，並於2003年獲得馬里蘭大學音樂系大提琴演奏博士。1999年贏得Homer Ulrich Honor Award獨奏比賽首獎，於林肯中心與甘迺迪中心演出，並參加Janos Starker、Norman Fisher、Orlando Cole大師班。2000年擔任太平洋音樂節樂團(Pacific Music Festival Symphony Orchestra)大提琴首席。返台後除樂團演出外，也積極參與室內樂、電影配樂等各種音樂活動，並與知名演奏家合作，包括由尤里·巴什梅特(Yuri Bashmet)率領的莫斯科獨奏家室內樂團，及俄羅斯鋼琴名家米亥爾·魯迪(Mikhail Rudy)，2008年與台灣管樂團演出固爾達大提琴協奏曲，2009年與NSO管樂團員演出Ibert大提琴協奏曲，並於2010年3月與譚盾及國家交響樂團和台灣國家國樂團世界首演譚盾的《臥虎藏龍》協奏曲。

Yi-Shien Lien was born in Taiwan where she began cello studies at age ten and won the first prize of the National Cello Competition at age 17. She completed her Bachelor's and Master's degree at the Peabody Conservatory of Music of John's Hopkins University where she studied cello with Stephen Kates. In 2003, she completed her Doctoral Degree of Musical Arts at the University of Maryland as a Graduate Assistant, under the tuition of Evelyn Elsing, David Hardy, and the Guarneri Quartet. She has played in master classes of Janos Starker, Orlando Cole and Wen-Sinn Yang. In 1999 she was the winner of the Homer Ulrich Honors Award in Solo Performance in. Since 2001 she has been the associate cello principal in the National Symphony Orchestra of Taiwan.



大提琴 Cello
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黃日昇
Jih-Sheng Huang

高中期間參加期間參加「面對馬友友」接受大師指導，馬友友在會後稱其『音色豐富而優美』『富有極佳的音樂性』『潛力十足』。以全國第一名的成績進入國立臺灣師範大學音樂系就讀，曾與知名小提琴家夏漢、林昭亮等人合作演出。2005年以絃樂組最高分考進國立臺北藝術大學研究所。並多次參與臺北市立交響樂團、臺北縣立交響樂團、臺北世紀交響樂團及台北愛樂管弦樂團演出。甫畢業隨即獲國家交響樂團受聘為大提琴演奏員。

Kaohsiung born cellist Jih-Sheng Huang started playing the cello at age 11. From the very beginning, he had been a frequent competition prize winner at every level in Taiwan. During a master class with Yo-Yo Ma, Mr. Huang was praised for his "beautiful tones", "excellent sense of music" and "infinite potentials."

In 1999, Mr. Huang entered the National Taiwan Normal University with the highest score. In addition to numerous appearances with the Asian Youth Orchestra and many professional ensembles in metropolitan Taipei, Mr. Huang had been an active recitalist. Upon concluding his undergraduate studies at NTNU, Mr. Huang entered Taipei National University of Arts under the tutelage of professor Cheng Yi-chin. At TNUA, Mr. Huang became a highly acclaimed chamber musician while solidifying his reputation as next generation's first-class concert soloist. Immediately upon graduating from TNUA in 2007, Mr. Huang becomes one of the youngest members of the National Symphony Orchestra.



單簧管 Clarinet
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朱玫玲
May-Lin Ju

單簧管師承Henri DRUART、Guy DEPLUS、薛耀武及賴勇等教授，獲法國國立瑪爾美松音樂院 (Conservatoire National de RUEIL-MALMAISON) 卓越演奏獎及金牌演奏獎。

1987年考取教育部公費留法獎學金赴法進修，在極短時間內連續晉級畢業。1989年返國進入國家交響樂團擔任首席迄今，並經常受邀參與各型態之音樂會，及國人作品首演。1991年受邀赴日參加「太平洋音樂節」(Pacific Music Festival)，2004年再度受邀參加，擔任單簧管首席。

自法返國至今，曾與國家交響樂團合作演出德布西第一號狂想曲、莫札特A大調協奏曲、韋伯第二號協奏曲，並於2000年赴澳門演出羅西尼變奏曲。

Ju May-lin, currently the Principal Clarinet Player of the National Symphony Orchestra, graduated number 1 of her class from the Taipei National University of the Arts in 1985. In 1985, she won the first prize of the Taiwan National Clarinet Competition. In 1987, she won the scholarship offered by the Ministry of Education and went to Conservatoire National de Rueil-Malmaison in France for her Masters Degree. There, she also won the Gold Medal and Best Performer from school competitions. Upon her return to Taiwan in 1989, Ms. Ju joined the National Symphony Orchestra, and was often invited to perform in chamber music concerts and music composition premiere.



指揮 Conductor



吳曜宇

Yao-Yu Wu

『吳曜宇在演奏斯特拉文斯基的芭蕾舞音樂《火鳥》時表現極為出色，他優雅而精緻的手勢激發了樂團的熱情。』

——費加洛報

吳曜宇在2013年時以僅有兩年指揮學習經驗的黑馬之姿贏得了最富盛名的第53屆貝桑頌國際指揮大賽，並罕見地一舉囊括所有重要獎項：Grand Prix de Direction（首獎）、Coeur de Coeur L'Orchestre（樂團獎）、以及Coup de Coeur du Public（觀眾獎），自此聲名鵲起並廣受重要樂團邀請客席，耀眼表現也讓他在當年被選為表演藝術雜誌音樂類代表人物及國家十大傑出青年候選人之一。

除了與聖彼得堡交響樂團、波蘭國家廣播樂團、洛林國家交響樂團、盧瓦爾河國家交響樂團、波爾多國家交響樂團等知名樂團在各國標誌性音樂廳客席演出外，作為新生代指揮代表之一也使台灣樂團經常性邀請吳曜宇合作並邀請擔任重要職位，如國家交響樂團首屆協同指揮 (Associate Conductor) 以及台北愛樂青年交響樂團音樂總監。

“Yao-Yu Wu has a extremely outstanding performance... when he conducts Stravinsky’s ballet music “Firebird”, his elegant, exquisite gestures inspire orchestra with enthusiasm.”

——Le Figaro

Wu Yao-Yu came to international attention when he took all three top prizes at the prestigious 53rd Besançon International Conductor Competition with only two years of conducting studying: Grand Prix de Direction (first prize), Coeur de Coeur L'Orchestre (Orchestra Award), and Coup de Coeur du Public (Audience Award).

In addition to collaborating with famous orchestras like St. Petersburg Symphony Orchestra, Polish National Radio Orchestra, Orchestre National de Lorraine, Orchestre National de Bordeaux, and National des Pays de la Loire, he has also performed in various most important venues among the world like Grand hall of St. Petersburg Philharmonia, and the Arsenal concert hall in France. As one of the representative conductors in Taiwan, orchestras in Taiwan regularly invite him to cooperate even to hold main positions. Recent years he has been named as the one of the first Associate Conductor of National Symphony Orchestra by the inviting of music director Jun Maerkl, and also has been named as music director of Taipei Philharmonic Youth Orchestra.

自信而精銳

國家交響樂團

「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，這個樂團在音樂舞臺絕對佔有一席之地。」—奧地利《信使報》2017

國家交響樂團（NSO）的前身「聯合實驗管絃樂團」成立於 1986 年，集合優秀新生代音樂家，以打造頂尖交響樂團為目標；2005 年成為國立中正文化中心附設團隊，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，自信、精銳，有文化意識地展現「來自臺灣的聲音」。

NSO 的歷任音樂總監張大勝、林望傑、簡文彬、呂紹嘉；常任指揮艾科卡（Gerard Akoka）與史耐德（Urs Schneider），藝術顧問暨首席客座指揮根特·赫比希（Günther Herbig）共同悉心呵護樂團成長。近十餘年來，NSO 銳意求變，大步朝專業、開放、勇於創新的職業樂團發展，成為亞洲地區最具指標性的樂團；德國指揮家準·馬寇爾（Jun Märkl），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；馬寇爾於 2022 年 1 月起擔任國家交響樂團音樂總監。

樂團現有 99 名團員，每年樂季演出約 80 場次；但 NSO 不僅在音樂廳與劇院服務樂友，也貼近臺灣社會脈動，每年透過百場推廣活動，觸及超過萬人。NSO 號召各界投注資源，把音樂帶進臺灣的山林鄉里、照護機構、弱勢社區；同時也走入各級校園，除了音樂的專業培訓，更擴大藝術參與、傳承文化領導力，透過藝術激發創新動能、培養年輕觀眾，致力成為全民的交響樂團。

NSO 定期推出跨國歌劇製作或國內跨界合作的歌劇作品，累積近三十齣，除了在 2006 年至 2019 年十餘年內兩次演出全本的華格納歌劇《尼貝龍根的指環》，獲得國際樂壇之注目，亦演出莫札特、貝多芬、威爾第、普契尼、理查·史特勞斯、巴爾托克等作曲家的經典歌劇作品，並參與跨界製作《很久沒有敬我了你》、《快雪時晴》、《驚園》等節目，也曾與英國皇家芭蕾舞團、烏克蘭基輔國家芭蕾舞團、俄羅斯莫斯科波修瓦芭蕾舞團、雲門舞集等國際一流舞團合作。

樂團團員積極演出室內樂作品，與駐團音樂家，包括鋼琴家白建宇、作曲家暨單簧管演奏

家魏德曼、作曲家暨中提琴演奏家布萊特·狄恩、小提琴家黃俊文，以及其他團體與音樂家，包括美國林肯中心室內樂協會、大提琴家楊文信、小提琴家陳銳、林品任、法國號演奏家弗拉柯維克等合作，推出系列室內樂音樂會，深受樂友喜愛。

同時，NSO長期透過委託創作與錄音，推廣臺灣作曲家的音樂與歌劇作品。自2011年起，NSO也積極展開海外巡演，足跡遍及柏林、維也納、巴黎、里昂、布魯塞爾、米蘭、烏迪內、日內瓦、華沙、林茲、聖地牙哥、西雅圖、舊金山、溫哥華、東京、大阪、金澤、北京、上海、香港、大邱，獲得國際樂評讚譽。

三十年多來，與 NSO 合作過的客席指揮家有馬捷爾、巴夏、馬利納爵士、史拉特金、羅許德茲特溫斯基、霍格伍德、凡斯卡、余隆、阿雷席夫、辛奈斯基、聖克萊爾等，聲樂家有芙蕾妮、柯楚芭絲、帕瓦洛帝、多明哥、特菲爾、韓普森、葛里戈里恩等；鋼琴家傅聰、拉羅嘉、波哥雷里奇、薇莎拉絲、提鮑德、寇瓦謝維契、齊柏絲坦、洛堤、白建宇、鄧泰山、史蒂芬·賀夫、薩洛、王羽佳、巴佛傑等；大提琴家馬友友、顧德曼、羅斯托波維奇、麥斯基、卡普頌、楊文信、王健、伊瑟利斯、穆勒-修特、嘉碧妲、阿爾班·蓋哈特等；小提琴家卡瓦科斯基、夏漢、列賓、宓多里、希拉蕊·韓、布拉赫、胡乃元、林以信、陳銳、黃俊文、林品任等；吉他演奏家耶佩斯，單簧管家莎賓·梅耶，豎琴家薩菲耶·德梅斯特，法國號家史帝芬·多爾、巴伯羅柯、弗拉柯維克，雙簧管家阿爾伯特·麥耶，作曲家潘德列茨基、約格·魏德曼、陳其鋼、布萊特·狄恩等千餘位國際知名音樂家。



Taiwan Philharmonic, the National Symphony Orchestra

“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 brauchte kein gut gemeintes westliches Wohlwollen: Das Orchester hat seinen Platz im Konzerthaus wohl verdient.” — *Kurier*, 2017

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. With some of the finest musical talent from at home and abroad, trained at top schools and international orchestras, the NSO enjoys a unique voice rich in diversity and tradition. Under the leadership of Jun Märkl as the music director since January 2022, the NSO aspires to resonate throughout the world as the cultural ambassador of Taiwan. Music by Taiwanese composers is extensively commissioned, performed, and recorded by the NSO.

As the orchestra affiliated with the National Performing Arts Center, the NSO presents a 40-week season of approximately 80 events - concerts, chamber recitals, operas, and crossover productions. Performing not only for audiences throughout Taiwan, the NSO also tours regularly overseas, having performed in such musical centers as Paris, Vienna, Berlin, Milan, Tokyo, Beijing, Shanghai, Singapore, Los Angeles, and many other cities.

The NSO has worked with internationally acclaimed conductors such as Lorin Maazel, Rudolf Barshai, Sir Neville Marriner, Gennady Rozhdestvensky, Christopher Hogwood, Leonard Slatkin, and Osmo Vänskä; with singers Mirella Freni, Ileana Cotrubaș, Luciano Pavarotti, Plácido Domingo, Bryn Terfel, and Thomas Hampson; with instrumental soloists Ivo Pogorelić, Daniil Trifonov, and Mstislav Rostropovich;

and with composers Krzysztof Penderecki, Jörg Widmann, Qigang Chen, and Brett Dean.

In addition to producing Wagner's complete cycle *Der Ring des Nibelungen* in both 2006 and 2016, the NSO's operatic endeavors have extended to nearly 30 productions including Mozart's *Don Giovanni*, *Le nozze di Figaro*, and *Così fan tutte*; Wagner's *Parsifal*, Verdi's *Otello* and *Falstaff*, Puccini's *Tosca*, *La bohème*, *Madama Butterfly*, and *Il trittico*, Strauss's *Salome* and *Der Rosenkavalier*, and Bartók's *Bluebeard's Castle*. Crossover productions loved by audiences and praised by critics include the musical *On the Road* and Qian Yi's installation opera *Paradise Interrupted*.

Members of the NSO present extensive programs of chamber music, often joining with prominent musicians in residence with the orchestra such as pianist Kun-Woo Paik; clarinetist, composer, and conductor Jörg Widmann; composer, violist, and conductor Brett Dean; and violinist Paul Huang, as well as with visiting groups and instrumentalists like the Chamber Music Society of Lincoln Center, cellist Wen-Sinn Yang, violinists Ray Chen and Richard Lin, and horn player Radovan Vlatković. The NSO has also worked with dance companies such as the Royal Ballet, the Kiev National Ballet, and the Bolshoi Ballet.

In addition to its performances in concert halls and opera houses, members of the NSO also offer musical events at nursing homes, mountain villages, and underprivileged communities all over Taiwan. Mobilizing resources from private sectors, the NSO organizes over 100 outreach activities annually for more than 10,000 participants of all ages and all kinds of groups in Taiwan. Their work at schools goes beyond just professional training to include artistic participation and cultural leadership, earning them a young audience and demonstrating a social responsibility exceptional for a classical orchestra.

團員名錄

音樂總監	準·馬寇爾							
榮譽指揮	呂紹嘉							
桂冠指揮	根特·赫比希							
協同指揮	吳曜宇 楊書涵							
指揮助理	陳元媛 葉政德 蔡明叡 鮑恆毅							
第一小提琴	★鄧皓敦	☆曾智弘☺	★林品任♥	○陳逸群	郭昱麟	林基弘	梁坤豪	陳逸農
	卓曉青	方俊人	黃佳頌	李庭芳	賴佳奇	林孟穎	李家豪	蔡竺君
	*郭彥宏	*陳姿廷						
第二小提琴	●陳怡茹	◎孫正玫	○陳玟佐	吳怡慧	李京熹	黃衍繹	顧慈美	康信榮
	李梅箋	鍾仁甫	蔡孟峰	洪章文	陳偉泓	王致翔		
中提琴	●黃瑞儀	◎鄧啟全	○呂昭瑩	黃雅琪	李靖宜	謝君玲	呂孟珊	李思琪
	陳猶白	吳彥廷	黃亞漢	劉詩珊				
大提琴	◎連亦先	○韋智盈	周幼雯	陳怡婷	林宜嫻	黃日昇	蘇品維	唐鶯綺
	*林昕樺	*萬兆九	李少華					
低音提琴	●傅永和	◎蘇億容	○周春祥	王淑瑜	黃筱清	王淑宜	連珮致	蔡歆婕
	*王暄焱							
長笛	●安德石	◎宮崎千佳	李 浚	*江雅芸	*孫暉捷			
短笛	▲林子斐							
雙簧管	●王怡靜	◎阮黃松	楊舒婷					
英國管	李明怡							
單簧管	●朱玫玲	◎賴俊諺	朱偉誼	孫正茸	*陳美禎			
低音管	●簡凱玉	◎陳奕秀	高靈風	*吳欣儒				
倍低音管	簡恩義							
法國號	●劉宜欣	◎劉品均■	○黃任賢	黃哲筠	王婉如	楊景惠	▲張翔鈞	*陳馨晴
小號	●宇新樂	◎陳長伯	張景民	鄒儒吉	*侯丞勇			
長號	●李昆穎	◎邵恒發	陳志承☺					
低音長號	彭曉昀							
低音號	●藤田敬介	*劉奕廷						
定音鼓	●艾庭安	◎陳廷銓						
打擊樂	●陳哲輝	陳振馨	楊璧慈	許家頌				
豎琴	●解 瑄	張悅臨						
風琴／鋼片琴	許毓婷							

*本場大鍵琴演奏由協同指揮吳曜宇協助。

行政團隊

執行長	郭玟岑
公關推廣經理	王承禹
行政管理經理	張念慈
音樂總監執行秘書	石玲玲
行銷暨數位發展經理	林瑩姿

企劃演出

企劃專員	奚慧如	徐珞玟	林晴暉
	廖翊潔		
專案執行專員	張啟哲		
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國家青年交響樂團組長	楊宇晴
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資深行銷專員	李心如		
行銷專員	陳沁意	吳奕慧	班瑋妮

愛樂實驗室

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	林竺叡	林芝年	

法律顧問	林信和
平面視覺顧問	兩個八月

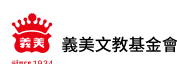
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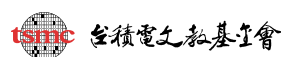
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台積電文教基金會



北藝大暨國家交響樂團 (NSO)

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*TNUA 樂團職銜學程學員 劃底線者為協演人員

Musicians

Music Director	Jun Märkl			
Conductor Emeritus	Shao-Chia Lü			
Conductor Laureate	Günther Herbig			
Associate Conductor	Yao-Yu Wu	Su-Han Yang		
Conductor Assistant	Yuan-Yuan Chen	Cheng-Te Yeh	Ming-Jui Tsai	Heng-Yi Pao
First Violin	★ Hao-Tun Teng	☆ Chih-Hong Tseng ☉	★ 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 Kuo	* 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		
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	<u>Shih-San, Liu</u>
Cello	◎ 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	<u>Shao-Hua Lee</u>	
Double Bass	● Yung-Ho Fu	◎ Yi-Juan Su	○ Chun-Shiang Chou	Su-Yu Wang
	Hsiao-Ching Huang	Shu-Yi Wang	Pei-Chih Lien	Hsin-Chieh Tsai
	* Hsuan Miao Wang			
Flute	● Anders Norell	◎ Chika Miyazaki	Chuin Lee	* Ya-Yun Chiang
	* Wei Chieh Sun			
Piccolo	▲ Yu-Fei Lin			
Oboe	● I-Ching Wang	◎ Tung Nguyen Hoang	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
Contrabassoon	En-Yi Chien			
Horn	● Yi-Hsin Cindy Liu	◎ Pin-Chun Liu ■	○ Jen-Hsien Huang	Jer-Yun Huang
	Wan-Ju Wang	Ching-Hui Yang	▲ Hsiang-Chun Chang	* Hsing-Ching Chen
Trumpet	● Nicolas Rusillon	◎ Chang-Po Chen	Ching-Min Chang	Loo-Kit Chong
	* Cheng Yong Hou			
Trombone	● Kun-Ying Lee	◎ Hang-Fat Shiu	Chih-Chen Chen ☉	
Bass Trombone	Hsiao-Yun Peng			
Tuba	● Fujita Keisuke	* Yi-Ting Liu		
Timpani	● Sebastian Efler	◎ Ting-Chuan Chen		
Percussion	● Jer-Huei Chen	Chen-Hsing Chen	Pi-Tzu Yang	<u>Chia-Chi Hsu</u>
Harp	● Shuen Chieh	<u>Yue-Lin Jhang</u>		
Keyboard	<u>Yu-Ting Hsu</u>			

*Special thanks to NSO associate conductor Yao-Yu Wu for performing Cembalo in this concert.

Staffs

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Manager, Administration	Gail Chang
Secretary of Music Director	Ling-Lin Shih
Manager, Marketing and Digital Development	Sophie Lin

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Marketing Coordinator	Shing-Yii Chen I-Hui Wu Wei-Ni Pan

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Public Relations Coordinator	Wan-Lin Chen
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Administration

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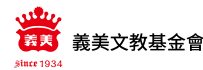
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 ☺trial period ♥Substitute Service ▲Season Contracted Musicians *TNUA&NSO Internship Auxiliary

辜公亮文教基金會

節目製作

劇場管理

國際交流

文化觀光

財團法人辜公亮文教基金會為前海基會董事長辜振甫（公亮）於1988年所發起。設立宗旨為透過國際（含兩岸）交流活動，推展臺灣工商企業之經營管理、醫學研究、藝文及相關活動。現任董事長為曾志朗先生，執行長為辜懷群女士。

1991年成立京劇推廣組，在執行長辜懷群的推動下，邀請名京劇表演藝術家李寶春與京劇界精英，多次推出精緻的經典好戲，並組團至歐、美、日等各國演出，於國際間宣揚傳統中華文化；連年多次赴各地偏遠學校巡演，培養戲劇人口並從事紮根工作。期間多次接受相關單位之委託，承辦多項綜合性大型表演藝術活動。

1997年成立台北新劇團，集合海內外專業青年同好，定期公演【新老戲】，並巡迴大陸，以戲會友。多次參加上海國際藝術節、中國京劇節、北京音樂節等大陸重要表演藝術節慶，以身力行實踐兩岸文化交流，至獲好評。台北新劇團在中國的巡演伙伴是中國保利文化集團及所屬院線，互助合作共創海峽兩岸的文化交流榮景。

自1999年起經營【臺北戲棚】，針對觀光族群推廣文化旅遊，每年於臺北市台泥大樓士敏廳推出近兩百場之「定目演出」，揉合臺灣在地「原汁原味」的雜技（漢唐百戲）、掌中戲、傀儡戲、醒獅、原住民歌舞、京劇等多樣貌的民族藝術，屢獲觀光局與旅遊界之推薦與讚揚。

2014年八月，納編擁有十八年表演藝術內容製作與場地管理的原「新舞台」團隊，組織酷集劇場，從事表演藝術與活動製作、管理、顧問。酷集團隊曾經連年獲得文化部「文馨獎」特別獎、金獎，並屢次榮膺網路票選臺北市最佳劇場服務。2011年榮獲臺北市文化局「譽揚專案」表揚，將所在地巷弄命名為「新舞台巷」。該團隊並致力劇場人才之培訓與劇場管理經驗之分享。其每年舉辦的前台點工招募與後台技術人員培訓，學員遍及國內各表演廳，可謂開枝散葉，十年樹人。

新冠疫情爆發後，為服務廣大的戲迷們，於2020年六月在YouTube催生出臺灣唯一的戲曲線上頻道【酷雲劇場】，內容包括【台北新劇團】的演出實況直播，每月推出一檔；以及辜公亮文教基金會30年來精選京劇製作，每週更新劇目，鑑賞期皆為一週。直播、錄影都備有中、英文字幕，除了陪伴老朋友，也以此頻道結交了許多海內外的新朋友！開播迄今，累積播出共百餘齣戲，觀賞人次超過百萬。





C. F. Koo Foundation

— an NGO in Taiwan —

Production House Theater Management Theater Consulting

C. F. Koo Foundation was founded in 1988 by Dr. Chen-Fu Koo, founder and previous chairman of the Straits Exchange Foundation, and currently under the leadership of Chairman of the Board, Dr. Ovid Tzeng, and Chief Executive, Vivien Ku. The mission of the C.F. Koo Foundation is to help develop corporate business management, medical research, and activities of performing arts through international cultural exchanges, including that with China.

C. F. Koo Foundation's most recognized Peking Opera Promotion Project was started by Vivien Ku in 1990 with Maestro Bao-chun Li and many other celebrated Peking Opera artists, to produce refined classical productions that tour in Europe, America and Asia. Performances have been given to remote schools, and many works have been created to help new and upcoming Peking Opera artists grow.

In 1997, C. F. Koo Foundation turned the Peking Opera Promotion Project into Taipei Li-yuan Peking Opera Theater, with Vivien Ku as CEO and Maestro Bao-chun Li in the lead. This Peking Opera Theater has since produced twice yearly its well-known 【Peking Opera Neo-Classics】 and toured in China often. It has performed in China Shanghai International Arts Festival, China Peking Opera Festival, Beijing Music Festival, and many other key performing arts festivals in China. It's major touring partner in China is the Poly Cultural Group; together they help promote China-Taiwan cultural exchanges and have received numerous favorable reviews.

C. F. Koo Foundation proceeded to found a cultural tourism theatre, TaipeiEye, in 1999, to promote cultural tourism in Taiwan. It gives over 200 performances each year, featuring acrobat performance, finger puppets show, paper puppets show, Taiwanese aboriginal songs and dances, Peking Opera, and sundry other forms of traditional performing arts and visual arts. TaipeiEye has been awarded by the Taiwan Tourism Bureau and is highly recommended by international tourism organizations and hotels for those who visit Taiwan.

C. F. Koo Foundation recently founded The Koo Company in August of 2014 with the original administrative and technical team from Novel Hall (1996-2014); the team has 18 years of experiences in performing arts and venue management. The Koo Company provides services in production, management and consulting in performing arts. The Novel Hall team before its merging into the C. F. Koo Foundation, served under the leadership of Vivien Ku and was a multiple-awards receiver from the Taiwan Ministry of Culture, including twice the most prominent Awards for Special Achievements and dozens of Golden Awards, Silver Awards, Bronze Awards, sometimes several in the same year, and was voted many times online the best theatre service in Taipei City. In 2011, the Taipei City Government acknowledged the contribution of Novel Hall by changing the name of the street next to Novel Hall into "Novel Hall Lane." The Company now continues to train professionals in theatre management and dedicate itself to knowledge and experience exchanges. Each year, the company hosts front of house trainee and back stage technical specialists' trainings, and many of the trainees go on to serve in different performance venues throughout Taiwan.

NSO

2022-23

SEASON

Music Director JUN MÄRKL

音樂總監 準·馬寇爾



深琴號角

NSO & Radovan Vlatković
& Juho Pohjonen

2023

01 / 12
Thu. 19:30

國家音樂廳
National Concert Hall

OPENTIX 兩廳院文化生活
NSO 之友 & 兩廳院會員 9 折
愛樂知青 & 廳院青 75 折、套票
\$ 500·800·1200·1600·2000

指揮 | 斯特凡·艾斯伯瑞 Stefan Asbury, conductor
法國號 | 瑞德凡·弗拉柯維克 Radovan Vlatković, horn
鋼琴 | 尤霍·波赫約寧 Juho Pohjonen, piano

潘汶恩：《蟬、雷鳴、西北雨》
(樂無界計畫之「一分鐘交響曲作曲」，世界首演)
*樂無界計畫為台積電文教基金會、國家交響樂團、臺北藝術大學共同合作

Wen-En Pan: *Cicada, Thunder, Convictional Rain*
(One-minute Symphony Project, world premiere)
*This project is cooperated by TSMC, NSO and TNUA.

夏布里耶：小廣板
Emmanuel Chabrier: *Larghetto for Horn and Orchestra*



狄卡：田園之歌
Paul Dukas: *Villanelle for Horn and Orchestra*

拉赫瑪尼諾夫：第一號鋼琴協奏曲
Sergei Rachmaninoff: *Piano Concerto No.1*

拉赫瑪尼諾夫：《死之島》
Sergei Rachmaninoff: *The Isle of the Dead, Op.29*

斯梅塔納：《莫爾道河》
Bedřich Smetana: *Vltava*

主辦 NSO 國家交響樂團
NATIONAL SYMPHONY ORCHESTRA

年度指定贈禮 舊振南
JIU ZHEN NAN

指定住宿 SHERATON GRAND
SINGAPORE

NSO reserves the right to make changes to the program.
「本團保留演出異動權」

NSO
2022-23
SEASON
Music Director JUN MÄRKL
音樂總監 準·馬寇爾

拉赫瑪尼諾夫
S. Rachmaninoff

法國音樂
French Music

準·馬寇爾
×
小曾根真
×
NSO

2023
TIFA

Jun Märkl,
Makoto Ozone
& NSO

2023
02
Sat. 18
19:30

國家音樂廳
National Concert Hall

OPENTIX 兩廳院文化生活
NSO 之友 & 兩廳院之友 9折
愛樂知青 & 廳院青 7.5折
\$500•900•1500•2000•2600•3000

指揮 | 準·馬寇爾 Jun Märkl, conductor
鋼琴 | 小曾根真 Makoto Ozone, piano

格林卡：《盧斯蘭與魯蜜拉》序曲
Mikhail Glinka: Overture to *Ruslan and Ludmilla*
拉赫瑪尼諾夫：《帕格尼尼主題狂想曲》，作品43
Sergei Rachmaninoff: *Rhapsody on a Theme of Paganini*, Op.43
德布西：《映像》第一集 Claude Debussy: *Images*, 1ere série
德布西：《映像》第三集 Claude Debussy: *Images*, 3ere série
德布西：《映像》第二集 Claude Debussy: *Images*, 2ere série



攝影 | 鄭建斌



主辦 NSO 國家交響樂團
NATIONAL SYMPHONY ORCHESTRA

年度
指定贈禮

舊振南
IU ZHEN NAN

指定
住宿

Regent
HOTELS

本團保留演出異動權。
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2023 Summer Application 暑期甄選報名

報名日期 Application

即日起至2023年1月13日（五）17:00止
Due by 17:00 on Friday, January 13, 2023

甄選日期 On-site audition

現場甄選暫定2月7日-2月10日於台北及高雄舉辦，詳細資訊待公告。
無法現場甄選者，可選擇另提供影片甄選。

Live auditions will be held from February 7 to 10 2023 in Taipei and Kaohsiung. Details will follow. Those who cannot attend an on-site audition may submit a video recording for their audition.

活動日期 Dates

2023年7月14日至7月26日，含排練及巡演音樂會
July 14 to July 26, 2023;
includes rehearsals and concert tour

巡演地點 Concert Tour Venues

苗北藝文中心演藝廳、南投縣政府文化局演藝廳、
台東演藝廳、衛武營國家藝術文化中心、國家音樂廳
Miaobei Art Center, Nantou Cultural Center,
Taitung Art and Culture Center Auditorium,
National Kaohsiung Center for the Arts (Weiwuying),

指揮 | 準·馬寇爾 Jun Märkl

小提琴獨奏家 | 卡洛琳·魏德曼 Carolin Widmann

巡演曲目

細川俊夫：《織夢》

Toshio Hosokawa: *Woven Dreams*

康戈爾德：小提琴協奏曲

Erich Wolfgang Korngold: Violin Concerto in D major, Op.35

斯特拉溫斯基：《火鳥》組曲（1919年）

Igor Stravinsky: *The Firebird* suite (1919 Version)

雷史畢基：《羅馬之松》

Ottorino Respighi: *Pini di Roma*



報名表及甄選附件



主辦

NSO

國家交響樂團
NATIONAL SYMPHONY ORCHESTRA



辜公亮文教基金會

年度
指定贈禮

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JIU ZHEN NAN

CHIMEI

名琴由奇美文化基金會提供

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