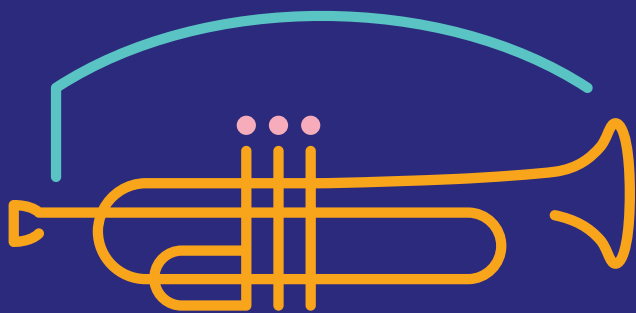


NSO
2019 20
SEASON
Music Director
SHAO-CHIA LÜ
音樂總監 呂紹嘉

駐團音樂家系列 Artist in Residence

璀璨音畫

LÜ & David Guerrier



NSO

駐團音樂家系列 Artist in Residence

璀璨音畫 LÜ & David Guerrier

演出時間 | 2019年11月8日(星期五) 7:30 p.m.

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

演出者

指揮 | 呂紹嘉 Shao-Chia Lü, conductor

小號 | 大衛·格里爾 David Guerrier, trumpet

國家交響樂團 National Symphony Orchestra (NSO)



主辦
單位



國家交響樂團
National Symphony Orchestra
國家表演藝術中心 National Performing Arts Center

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莫里斯·拉威爾 (1875-1937) 《鵝媽媽》組曲

- 〈睡美人的孔雀舞曲〉
- 〈小拇指〉
- 〈塔之女王，蕾德隆奈〉
- 〈美女與野獸的對話〉
- 〈神仙花園〉

陳其鋼 (b. 1951) 小號協奏曲 《萬年歡》

—— 中場休息 ——

奧托里諾·雷史畢基 (1879-1936)

《羅馬之泉》

- I. 〈黎明的朱利亞山谷噴泉〉
- II. 〈早晨的特里同噴泉〉
- III. 〈正午的特雷維噴泉〉
- IV. 〈黃昏的梅迪奇別墅噴泉〉

《羅馬之松》

- I. 〈鮑格賽別墅之松〉
- II. 〈地下墓地旁的松樹〉
- III. 〈嘉尼科勒的松樹〉
- IV. 〈亞壁古道的松樹〉

上半場 約 35 分鐘

下半場 約 40 分鐘

Maurice Ravel (1875-1937): *Ma mère l'Oye*

Sleeping Beauty

Hop-o'-My-Thumb

Little Ugly Girl, Empress of the Pagodas

Conversation of Beauty and the Beast

The Fairy Garden

Qigang Chen (b.1951): *Joie Eternelle*

—— Intermission ——

Ottorino Respighi (1879-1936) :

Fontane di Roma

- I. *The Fountain of Valle Giulia*
- II. *The Triton Fountain in the Morning*
- III. *The Trevi Fountain at Noon*
- IV. *The Villa Medici Fountain at Sunset*

Pini di Roma

- I. *The Pines of the Villa Borghese*
- II. *The Pines Near a Catacomb*
- III. *The Pines of the Janiculum*
- IV. *The Pines of the Appian Way*

莫里斯·拉威爾：《鵝媽媽》組曲

撰文 | 賴彥陵（國立台北藝術大學音樂學碩士）

這是一首於 1908 年完成的鋼琴四手聯彈曲，拉威爾爲了好友戈迪夫斯基（Cipa Godebski）的兩個小孩所創作。在鋼琴版本於巴黎首演之後，1912 年擔任劇場經理的魯斯（Jacques Rouché）委託拉威爾將本曲改編爲管絃樂，以用於芭蕾舞劇，同年 1 月《鵝媽媽》組曲的管絃樂版本首演大獲成功，也引起拉威爾將作品進行改編的興趣。根據《鵝媽媽》童話所創作的 5 個小品，包含：

〈睡美人的孔雀舞曲〉

運用調式音階而成，主要由長笛帶出共 20 小節旋律，敘述王子親吻睡美人，解除了魔咒，在結婚典禮的舞會上與衆人跳著孔雀舞。

〈小拇指〉

述說小拇指得知將被父親帶到樹林中遺棄，便沿途撒麵包屑作記號；但不幸的，鳥兒吃光麵包屑了，他迷路在樹林中。拉威爾使用雙簧管帶出略微哀傷的旋律；小提琴拉出連續的三度音，描繪「撒麵包屑」。

〈塔之女王，蕾德隆奈〉

蕾德隆奈因魔咒而變醜，在東方塔之女王的國度，她在胡桃殼做成的琵琶與杏仁核做成的提琴等音樂聲中爲了恢復美貌而沐浴。拉威爾運用短笛帶出具東方色彩的一段輕快旋律，對比另一段中低音域的厚重旋律。

〈美女與野獸的對話〉

描述美女與一位受詛咒而變成野獸的王子之間的對話，最後感受到野獸那顆善良的心，而接受求婚的美女，解除了詛咒，恢復了王子的面容。拉威爾用低沈的低音管代表野獸；單簧管代表美女，最後，鑼聲代表美女接受了求婚，解除詛咒，小提琴輕亮的音色象徵恢復原貌的王子。

〈神仙花園〉

呼應第一首〈睡美人的孔雀舞曲〉的故事，睡美人被王子吻後甦醒了，此時各個童話故事的人物和仙子們一起出現來祝賀他們。圓舞曲描繪出神秘的童話國度，小提琴與鋼琴旋律代表王子，帶出睡美人的鋼片琴與豎琴的泛音，全曲在莊重又幸福的氛圍結束。

陳其鋼：小號協奏曲《萬年歡》

撰文 | 陳其鋼

獻給 YL

《萬年歡》(*Joie eternelle*) 是中國最古老的戲劇劇種之一——崑曲中的曲牌名字，曲調委婉流暢又具有鮮明的性格。

作者年幼時，是在湯顯祖著名的崑曲作品《牡丹亭》中第一次聽到這個曲牌，之後每每再聽到它都會想到自己的童年。作者之所以借用原曲牌名，還因為這個名字給他類似宗教一般的聯想。借這次英國逍遙音樂節 (BBC Proms)

樂曲解說

委託創作的機會，作者將這個難以忘懷的優美曲調用在了西方樂器小號上。

與此同時，通過這個曲調，作者希望發掘小號幽雅與粗曠兼有的豐富表現力，在展示優美旋律的同時，也充分體現出扭曲與狂放不羈。也因此，這首樂曲對演奏者在音樂表現力、演奏技巧、音域、氣息控制和體力等方面都有很高的要求。此曲作品首演則由艾莉森·鮑爾 (Alison Balsom) 擔任演出。作品寫作於中國浙江遂昌的躬耕書院，那裏正是 400 多年前湯顯祖創作《牡丹亭》的地方。

奧托里諾·雷史畢基：《羅馬之泉》、《羅馬之松》

撰文 | 蔡永凱 (東海大學音樂系專案助理教授)

廿世紀初義大利作曲家雷史畢基，自幼學習小提琴，曾在聖彼得堡與德國以小提琴家的身份參與樂團演出，或許因為這層旅外的經驗，讓他更瞭解國際樂團的脈動，導致他之後開始全心作曲時，不若其他義大利作曲家只侷限於歌劇創作。先後於 1916 與 1924 年創作的《羅馬之泉》和《羅馬之松》，堪稱十九世紀後義大利最具有代表性的器樂作品，這兩者與 1928 年的《羅馬節慶》 (*Feste Romane*) 組成了「羅馬三部曲」。

兩作皆由四個樂章組成，各樂章均有標題，但因樂章間不停頓，篇幅亦都不大，因此也可視為四段「音樂寫景」。

《羅馬之泉》即藉音樂描繪，在白日的不同時段裡，四座

羅馬地區的噴泉呈現的不同景致，與觀者的觸動。〈黎明的朱利亞山谷噴泉〉呈現出曙光中的羊群與牧者來回逡巡的身影，被清晨的霧氣遮掩。代表田園風味的雙簧管吹奏出主旋律，續由其他木管模仿；在此景末端，該旋律再由長笛回顧；第二景為〈早晨的特里同噴泉〉。響亮的法國號與顫抖的樂團，代表海神的威力。長笛和豎笛演奏的輕快音型，則描述輕佻的水妖們競逐玩樂，直至群舞；〈正午的特雷維噴泉〉亦與海神與海神之子特里同有關，以雄壯穩健的步伐，描繪神聖的隊伍通過，中間則穿插壯麗的水花嬉戲；最後一景〈黃昏的梅迪奇別墅噴泉〉音樂結構與第一景類似。由長笛與英國管演奏的旋律帶有感傷氣氛，在一陣樹葉與群鳥的聲響後，長笛以同一旋律結束全曲，夜幕降臨。

《羅馬之松》亦採類似角度，音樂結構也相似。第一景〈鮑格賽別墅之松〉描繪孩童玩耍，加上軍隊進行曲與戰役之喧鬧；〈地下墓地旁的松樹〉則由法國號與長號，以不同旋律暗喻聖徒之死的神聖與痛苦；〈嘉尼科勒的松樹〉裡，樂團先勾勒出黃昏的光影與微風，作曲家在景中還指定加入真實鳥鳴之錄音；最後，〈亞壁古道的松樹〉的進行曲裡，雷史畢基加入管風琴與在觀眾席的翼號，在迴繞的聲響中遙想帝國榮景，也反映出一次大戰後義大利面對國際局勢動盪與國家前途間的焦慮與失落。

Maurice Ravel: *Ma Mère l'Oye* Suite

Ma mère l'oye was originally written as a suite of Mother Goose nursery tales for piano duet to entertain the children of Ravel's friend Cipa Godebski. It was orchestrated and extended as a ballet score in 1911, the year after its composition. The suite opens with 'Sleeping Beauty', followed by 'Hop-o'-my-thumb', with his trail of breadcrumbs leading through the forest. 'Laideronette' is Empress of tiny oriental insect-musicians. Thereafter 'Conversation of Beauty and the Beast', and the work ends in a 'The fairy garden'.

Qigang Chen : *Joie Eternelle* (*Eternal Joy*)

Written by Qigang Chen, translated by Sharon Zhu

'*Eternal Joy*' is the title of an important Qu Pai (leading tunes) from the repertoire of Kun opera, one of the Chinese operatic forms with a long tradition. The original tune is delicate and graceful, yet also has an unyielding, instantly identifiable character.

I heard the tune for the first time as a small child, in the famous Kun opera *Peony Pavilion* by Tang Xian Zu. Subsequent encounters with the tune as an adult have thus always evoked childhood memories. I have decided to use the original title of the Qu Pai, because it also seems to me to have a religious-like connotation. When commissioned by the BBC Proms and other organisations to write this work, I thought it was the perfect opportunity to reincarnate this unforgettable tune with the sound of the trumpet, a very Western instrument. By doing so, I hope to fully explore the expressive range of the instrument, from the exquisite to the muscular. I imagine the soloist to convey a wild inner character of the music while playing an elegant, beautiful melody. In writing the piece, I have deliberately set up a lot of challenges for the player not only with musical expressiveness and techniques, but

also with sheer physicality. This work was premiered by Alison Balsom.

Eternal Joy was written during a residency at the Gong Geng College, in Sui Chang, Zhe Jiang Province (Eastern China). It was exactly there that Tang Xianzu wrote *Peony Pavilion* over four hundred years ago.

Ottorino Respighi: *Fontane di Roma*

Respighi's international reputation, which still exceeds that of any other Italian composer of his generation, depends very largely on the symphonic poems that offer evocative and pictorial representations of Rome. *Fontane di Roma*, four vivid pictures of the fountains of the city, was completed in 1916. *Pini di Roma*, an evocation of Roman scenes associated with the pines of the city and its surrounding countryside, followed in 1924, and this was succeeded in 1929 by *Feste Romane*, a work coloured by a certain contemporary political optimism.

The Fountains of Rome, a work that met a hostile reception at its first performance, owed its later success to a performance under Toscanini in Milan in 1918. The four movements offer pictures of the famous

fountains of the Eternal City at different periods of the day and night. The first shows the Valle Giulia fountain at daybreak, a pastoral landscape, in which herds of cattle pass and disappear into the morning mist. In the second Naiads and Tritons dance in the morning light, figures of the great Bernini fountain commissioned by Cardinal Borghese, the sea-gods making use of their characteristic instrument, the conch-shell, here represented by the French horns in textures that owe much to Rimsky-Korsakov. At noon the ornate Trevi fountain is displayed, a solemn theme followed by the trumpets that announce the triumph of the sea-god Neptune, in his chariot drawn by sea-horses. As the sun sets, the music depicts the fountain of the Villa Medici, a scene of nostalgic melancholy: bells toll and birds sing, while the leaves rustle and all sounds dwindle into the tranquility of night.

Ottorino Respighi: *Pini di Roma*

The first movement of *Pini di Roma*, 'the Pines of the Villa Borghese', shows children playing by the pine-trees at the great Villa Borghese, monument to the patronage of the Borghese family, who dominated the city in the early seventeenth century. It is a sunny morning and the children sing nursery rhymes and play soldiers. 'The Pines near a Catacomb' conjures up the picture of a solitary chapel in the deserted Roman Campagna, open land, with a few pine-trees silhouetted against the sky.

A hymn is heard, the sound rising and sinking again into some sort of catacomb, the subterranean cavern in which the dead are immured. The 'Pines of the Janiculum' is a night-piece. The full moon shines on the pines that grow on the hill of the Temple of Janus, the double-faced god of doors and gates, and of the New Year.

A nightingale is heard, the composer demanding a recording of the real bird, where this is possible, rather than the artificial birdsong of Vivaldi or of Beethoven. The 'Pines of the Appian Way' is a representation of dawn on the great military road

leading into Rome. Respighi recalls the past glories of the Roman Republic. The legions approach to the sound of trumpets, where possible in the form of ancient Roman buccine, instruments best imitated by the modern flügelhorn, and the Consul, elected leader of the Republic, advances, as the sun rises, mounting in triumph to the Capitol.

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演出者簡介



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。旅居德國期間先後擔任柏林喜歌劇院首席駐團指揮（1995-1998）、德國柯布倫茲市立歌劇院音樂總監（1998-2001）、德國國家萊茵愛樂交響樂團音樂總監（1998-2004）、德國漢諾威國家歌劇院音樂總監（2001-2006），並於2004年5月獲文化部長頒贈象徵該省文化最高榮譽的 Peter Cornelius 獎章。

在歌劇的領域中，曾於英國國家歌劇院、雪梨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，與香港管弦樂團、NHK、首爾愛樂，及北京、上海等地的代表性樂團合作演出。

自2010年8月起接任NSO國家交響樂團音樂總監。並於2014-2017兼任南丹麥愛樂交響樂團的首席指揮。

Taiwan-born conductor Shao-Chia 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).

Shao-Chia Lü accepted positions as General Music Director of the Koblenz Theatre (1998-2001), the Staatsorchester Rheinische Philharmonie Koblenz (1998-2004), and the Staatsoper Hannover (2001-2006). He has also been Chief Conductor of the South Denmark Philharmonic from 2014 to 2017.

Shao-Chia Lü appears regularly as guest conductor at several world-renowned opera houses, including the Opera Australia in Sydney, Den Norske Opera in Oslo 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 Oslo Philharmonic, Royal Liverpool Philharmonic and more. In Asia, Lü has worked with the Hong Kong Philharmonic, NHK, Seoul Philharmonic and more. Shao-Chia Lü has been Music Director of the Taiwan Philharmonic (the National Symphony Orchestra) since August 2010.

演出者簡介



小號 Trumpet

大衛 · 格里爾
David Guerrier

曾於法國里昂高級音樂院師事皮耶·杜托。2000 年 6 月，以特別優秀全體通過一等獎畢業。後來也於該校學習法國號。曾獲得 Markneukirchen 國際器樂大賽首獎 (1998)、巴黎摩里斯·安德烈國際大賽首獎 (2000)、慕尼黑 ARD 大賽首獎 (2003) 等大獎，距上次獲 ARD 大賽的小號家摩里斯·安德烈已相隔四十年。並於 2004 年及 2007 年，在法國勝利大獎中獲得了最佳器樂獨奏家勝利大獎。曾擔任法國國家管絃樂團和盧森堡愛樂樂團法國號首席。現任教於法國里昂國立音樂學院。

David Guerrier entered the Lyon Conservatoire Supérieur de Musique to study with Pierre Dutoit. In June 2000, he received an unanimous first prize with a special mention for excellence. He began later on to study horn in the same Conservatoire. David Guerrier was awarded many times: first prize at the Markneukirchen International Competition (1998). In October 2000, he received the first prize at the Maurice André International Competition in Paris, and in 2003 he got the first prize at the ARD Competition in Munich. The last trumpeter who received this prize was Maurice André 40 years ago. In 2004 and 2007, he received the “Victoire du Soliste Instrumental” at the French “Victoires de la Musique”. He has been horn solo for the Orchestre National de France and for the Orchestre Philharmonique de Luxembourg. He teaches at the Conservatoire National de Musique in Lyon.

演出者簡介



自信而精銳—國家交響樂團

「豐潤的音色。」—《舊金山古典之聲》2018

「他們的蕭斯塔科維契第五號交響曲十分扣人心弦：隨著樂團飛舞的弓弦與宏偉的雄心，他們的演出令人徹底信服。不需西方世界的背書，這個樂團在音樂舞台絕對佔有一席之地。」

—奧地利《信使報》2017

「在美國加州的首次登台是其北美小規模巡演的一站…。呂紹嘉與臺灣愛樂卻以驚人、突出、充滿豐富音色變化的柴科夫斯基第五號交響曲獲得一次非凡的勝利。」

—《音樂美國》雜誌 2016

交響樂團在每個國家有不同的形成背景，在沒有西方管絃樂傳統的臺灣，過去樂團都以文化教育體系營運。經過三十年耕耘，國家交響樂團（NSO），從交響樂、室內樂到歌劇，是自信、精銳，有文化意識的「臺灣之音」。國家交響樂團的前身「聯合實驗管絃樂團」，由教育部於 1986 年集合優秀新生代音樂家，以打造頂尖交響樂團為目標而成立。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。歷任常任指揮為艾科卡 (Gerad Akoka)、史耐德 (Urs Schneider) 及音樂總監包括張大勝、林望傑、簡文彬等人。近十年來，NSO 銳意求變，大步朝專業、開放、勇於創新的職業樂團發展。自 2010 年 8 月，旅德知名指揮呂紹嘉接任 NSO 音樂總監，以多元化主題貫穿樂季，整合與對比並存的廣博曲目，本著「精緻、深刻、悸動」的信念，琢磨出樂團多變細膩的音色與深刻撼人的音樂表現，將樂團打造為亞洲地區最具指標性樂團。

樂團現有 99 名團員，每年樂季演出約 75 場次。包含定期跨國抑或國內跨界合作的歌劇作品，如：《艾蕾克特拉》(2011)、《蝴蝶夫人》(2012)、《女武神》(2013)、《莎樂美》(2014)、《費黛里歐》(2015)、《奧泰羅》(2016) 及《外套》、《修女安潔莉卡》、《強尼·史基基》(2017)、《帕西法爾》(2018)、《托斯卡》(2019)、《藍鬍子公爵的城堡》(2019)，每每展現令國際樂評驚豔。呂紹嘉不僅積極拓展樂團演奏近代管絃樂作品的的能力，更致力於精鍊厚實經典名作，也持續國人管絃樂創作之演出、錄音。2011 年起，呂紹嘉帶領樂團積極展開海外巡演，包含廣州亞運音樂節 (2011)、東北亞巡演 (2012)、日本巡演 (2019)、歐洲巡演 (2013、2017)、兩岸

演出者簡介

三地巡演 (2015)、北美西岸巡演 (2016、2018) 及韓國巡演 (2013、2018) 等均獲得國際樂評高度讚譽。

近三十年來與 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、柯米希奧納、羅許德茲特溫斯基、霍格伍德、凡斯卡、葛拉夫、余隆等；及聲樂家芙蕾妮、柯楚芭絲、帕瓦洛帝、多明哥、特菲爾、韓普森；吉他大師耶佩斯、鋼琴家傅聰、拉羅嘉、提博德、寇瓦謝維契、齊柏絲坦、洛堤、歐森、白建宇、鄧泰山、史蒂芬·賀夫、薩洛、王羽佳等；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、嘉碧姐；小提琴家卡瓦科斯、胡乃元、夏漢、明茲、列賓、希拉蕊·韓、宓多里、林以信、陳銳、黃俊文、林品任；擊樂家葛魯賓格及其他器樂家莎賓·梅耶、巴伯羅柯、弗黎崔希、約格·魏德曼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 brauchtes kein gut gemeintes westliches Wohlwollen: Das Orchester hat seinen Platz im Konzerthaus wohl verdient.” — *Kurier*, 2017

“ as part of its first mini-tour of North America... Shao-Chia Lü and the underrated Taiwan Philharmonic scored a triumph with a stunning, fervently played, meticulously nuanced performance of Tchaikovsky’s Symphony No. 5.” — *Musical America*, 2016

Founded in 1986, the Taiwan Philharmonic, also known as the National Symphony Orchestra (NSO) at home, is hailed as one of the best orchestras in Asia and became the resident orchestra of the National Chiang Kai-Shek Cultural Center in 2005. Starting April 2014, the NSO has become an affiliate orchestra to the National Performing

演出者簡介

Arts Center. Led since 2010 by renowned conductor Shao-Chia Lü its 5th music director, the NSO has cultural and music educational strength throughout Taiwan. The 99-member NSO presents a 40-week musical season of approximately 75 concerts, chamber recitals and opera productions each year. It also has launched numerous educational programs and outreach projects, which it continually develops. The symphony tours regularly throughout Taiwan and overseas, including Vienna, Paris, Berlin, Geneva, Milan, Seattle, San Francisco, Singapore, Kuala Lumpur, Tokyo, Osaka, Yokohama, Seoul, Hong Kong, Beijing and Shanghai.

The NSO has worked with internationally acclaimed conductors, such as Lorin Maazel, Sir Neville Marriner, Rudolf Barshai, Leonard Slatkin, Christopher Hogwood, Oleg Caetani, Gennady Rozhdestvensky, Michael Sanderling, Vassily Sinaisky, Osmo Vänskä, Hans Graf, Long Yu and many famous soloists, including Mirella Freni, Ileana Cotrubas, Luciano Pavarotti, Placido Domingo, Bryn Terfel, Thomas Hampson, Narciso Yepes, Fou Ts'ong, Alicia de Larrocha, Jacques Thibaud, Stephen Kovacevich, Lilya Zilberstein, Louis Lortie, Garrick Ohlsson, Kun Woo Paik, Dang Thai Son, Alexandre Tharaud, Yuja Wang, Yo-Yo Ma, Natalia Gutman, Lily Maisky, Gautier Capuçon, Jian Wang, Steven Isserlis, Daniel Müller-Schott, Sol Gabetta, Leonidas Kavakos, Nai-

Yuan Hu, Gil Shaham, Shlomo Mintz, Vadim Viktorovich Repin, Hilary Hahn, Midori, Joseph Lin, Ray Chen, Paul Huang, Richard Lin, Martin Grubinger, Sabine Meyer, Radek Baborák, Jörg Widmann, and Reinhold Friedrich. The NSO artistic reach extends to theater and opera. Its productions include collaborations with Lin Hwai-min, the world-renowned choreographer and founder of Cloud Gate Dance Theatre of Taiwan, Austrian digital artist Klaus Obermaier, and opera stage directors Tobias Richter, Moffatt Oxenbould, Hans-Peter Lehmann, Andreas Homoki and James Robinson. In addition to its own semi-staged opera productions such as *Der Ring des Nibelungen*, and *Elektra* (2011), *Parsifal* (2018) and *Tosca* (2019), the NSO has collaborated with worldclass opera houses for its multinational productions, such as *Der Rosenkavalier* with Deutsche Oper am Rhein in 2007, *Carmen* with Royal Opera House Covent Garden, Norwegian National Opera and Opera Australia in 2009, *Madama Butterfly* with Opera Australia in 2012, *Fidelio* with Opernhaus Zurich in 2015, as well as in-house production *Die Walküre* (2013), *Salome* (2014) *Othello* (2016) and *Il Trittico* (2017).

國家交響樂團

音樂總監 呂紹嘉
 桂冠指揮 根特·赫比希
 駐團指揮 張尹芳

第一小提琴	★吳庭毓 梁坤豪 李庭芳 蔡竺君	☆鄧皓敦 陳逸農 賴佳奇 葉奕宏	○陳逸群 卓曉青 林孟穎 白浩胤	郭昱麟 方俊人 李家豪 張子萱	林基弘 黃佳頤 曾智弘 嚴宇光
第二小提琴	●陳怡茹 黃衍繹 蔡孟峰	◎孫正玫 顧慈美 洪章文	◆陳政佐 康信榮 陳偉泓	*吳怡慧 李梅箋 王致翔	*李京熹 鍾仁甫 田汐青
中提琴	●黃瑞儀 謝君玲 吳彥廷	◇鄧啓全 呂孟珊 黃亞漢	◆呂昭瑩 李思琪 ▲劉詩珊	黃雅琪 陳猶白	李靖宜 蔡秉璋
大提琴	●熊士蘭 林宜嫻 *張心維	◎連亦先 黃日昇	○韋智盈 蘇品維	周幼雯 唐鶯綺	陳怡婷 王郁文
低音提琴	●傅永和 王淑宜 *游季慈	◎蘇億容 連珮致	○周春祥 蔡歆婕	王淑瑜 周芳如	黃筱清 *朱蘋臻
長笛	●安德石	◎宮崎千佳	李 浚		
短笛	鐘美川				
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	* 陳意林
低音管	●簡凱玉	◎陳奕秀	高靈風		
倍低音管	簡恩義				
法國號	●劉宜欣 曹予勉	◎劉品均 *張顥嚴	○黃任賢	黃哲筠	王婉如
小號	●宇新樂 李 珊	◎陳長伯	張景民	鄒儒吉	<u>Yannick Barman</u>
低音小號	<u>伊東明彥</u>				
長號	●李昆穎	◎邵恆發	陳中昇	<u>中里孝智子</u>	
低音長號	彭曉昀				
低音號	●藤田敬介				
定音鼓	●艾庭安	◎陳廷銓			
打擊樂	●陳哲輝	陳振馨	楊璧慈	<u>王瓊燁</u>	
豎琴	●解 瑄	陳淑杏			
鍵盤	▲許毓婷	<u>翁重華</u>			
管風琴	<u>陳相瑜</u>				

National Symphony Orchestra

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傅獻靖		
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		音樂諮詢
		焦元溥

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◆代理副首席 ○助理首席 ■留職停薪 ▲樂季合約人員
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國家交響樂團

Music Director Shiao-Chia Lü
Conductor Laureate Günther Herbig
Resident Conductor Yin-Fang Chang

First Violin	★ Ting-Yu Wu Yu-Lin Kuo Yee-Nong Chen Jiachi Huang Meng-Ying Lin Chu-Chun Tsai	☆ Hao-Tun Teng Ji-Hung Lin Hsiao-Ching Cho Ting-Fang Lee Chia-Hao Lee <u>I-Hung Yeh</u>	○ Yi-Chun Chen Kun-Hao Liang Cecilia Fang ■ Chia-Chi Lai Chih-Hong Tseng <u>Hao-Yin Pai</u>
Second Violin	* Tzu-Hsuan Chang ● Yi-Ju Chen I-Hui Wu Tsu-Mei Ku Jen-Fu Chung Wei-Hong Chen	* Yu-Kuang Yen ◎ Cheng-Mei Sun ■ Ching-Hsi Lee Hsin-Jung Kang Meng-Fong Tsai Chih-Hsiang Wang	◆ Wen-Tso Chen Yen-Yi Huang Mei-Jain Li Chang-Wen Hung <u>Hsi-Ching Tien</u>
Viola	● Grace Huang ■ Yea-Chyi Hwang Meng-San Lu Ping-Chang Tsai ▲ Shih-San Liu	◇ Chi-Chuan Teng Jing-Yi Lee Szu-Chi Li Yen-Ting Wu	◆ Chao-Ying Lu Juin-Ling Shieh Jubel Chen Ya-Han Huang
Cello	● Lana Hsiung You-Wen Chou Jih-Sheng Huang Yu-Wen Wang	◎ Yi-Shien Lien I-Ting Chen Pinwei Su * Hsin-Wei Chang	○ Chih-Yin Wei Yi-Hsien Lin Ying-Chi Tang
Double Bass	● Yung-Ho Fu Su-Yu Wang Pei-Chih Lien * Yu-Chen Chu	◎ Yi-Jung Su ■ Hsiao-Ching Huang Hsin-Chieh Tsai * Ji-Ci You	○ Chun-Shiang Chou Shu-Yi Wang <u>Fang-Ju Chou</u>
Flute	● Anders Norell Mei-Chuan Chung	◎ Chika Miyazaki	Chuin Lee
Piccolo	● I-Ching Wang	◎ Tung Nguyen Hoang	Shu-Ting Yang
Oboe	● Ming-I Lee	◎ Chun-Yen Lai	Wei-I Chu
English Horn	● May-Lin Ju Cheng-Jung Sun	* Yi-Lin Chen	Ling-Feng Kao
Clarinet	● Kai-Yu Jian En-Yi Chien	◎ I-Hsiu Chen	
Bassoon	● Yi-Hsin Cindy Liu Jer-Yun Huang	◎ Pin-Chun Liu Wan-Ju Wang	○ Jen-Hsien Huang Yu-Mien Tsao
Contrabassoon	* Hao-Yan Chang	◎ Chang-Po Chen <u>Yannick Barman</u>	Ching-Min Chang <u>Shan Lee</u>
Horn	● Nicolas Rusillon Loo-Kit Chong <u>Ito Akihiko</u>	◎ Hang-Fat Shiu	Chung-Sheng Chen
Trumpet	● Kun-Ying Lee <u>Nakazato Sachiko</u> Hsiao-Yun Peng	◎ Ting-Chuan Chen Chen-Hsing Chen	Pi-Tzu Yang
Bass Trumpet	● Fujita Keisuke		
Trombone	● Sebastian Efler		
Bass Trombone	● Jer-Huei Chen <u>Chiung-Yeh Wang</u>		
Tuba	● Shuen Chieh	<u>Shu-Hsin Chen</u>	
Timpani	▲ Yu-Ting Hsu	<u>Chung-Hua Weng</u>	
Percussion	● Hsiang-Yu Chen		
Harp			
Keyboard			
Organ			

National Symphony Orchestra

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Manager, Planning & Production / Secretary to Music Director	Yu-Fen Huang
Manager, Administration	Gail Chang
Manager, Production & Marketing	Chiung-Ying Wang

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Assistant Stage Manager		Hsin-Ho Lin
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Osmo Vänskä, conductor

尼爾森：第四號交響曲《不朽》 Carl Nielsen: Symphony No.4, Op.29, *The Inextinguishable*
貝多芬：第五號交響曲《命運》 Ludwig van Beethoven: Symphony No.5 in C minor, Op.67, *Fate*

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