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NSO 《詩琴畫語》

CHEN Mei-Ann, Zlata CHOCHIEVA & NSO

2022.06.19 Sun. 19:30

衛武營音樂廳
Weiwuying Concert Hall

演出全長約 120 分鐘，含中場休息 20 分鐘
Duration is 120 minutes with a 20-minutes intermission.



National Kaohsiung
CENTER for the ARTS

WEI WU YING

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

曲目 Program

李元貞：《美濃之道》（客家委員會委託創作）

LI Yuan-chen: *Tao of Meinong* (commissioned by Hakka Affairs Council)

- I. 八丘 *Eight Hills*
- II. 遊子原是客人 *The Wandering Hakkains*
- III. 回歸永續 *The Song of Life*

柴可夫斯基：c 小調第二號交響曲，作品 17

P. I. TCHAIKOVSKY: *Symphony No. 2 in c minor, Op. 17*

- I. 持續的行板 – 活潑的快板 *Andante sostenuto–Allegro vivo*
- II. 勇武的小行板，近乎中板 *Andantino marziale, quasi moderato*
- III. 詼諧曲：相當活潑的快板 *Scherzo: Allegro molto vivace*
- IV. 終曲：甚快的中板 *Finale: Moderato assai*

中場休息 Intermission

蕭邦：e 小調第一號鋼琴協奏曲，作品 11

F. CHOPIN: *Piano Concerto No. 1 in e minor, Op. 11*

- I. 莊重的快板 *Allegro maestoso*
- II. 浪漫曲 – 稍緩板 *Romanze–Larghetto*
- III. 輪旋曲 – 活潑地 *Rondo–Vivace*

曲目解說 Program Notes

李元貞：《美濃之道》（客家委員會委託創作）

因應「以樂會客」計畫邀請，作曲家李元貞以國家交響樂團的規格，設計一首約 13 分鐘的管絃樂作品。《美濃之道》是作曲家以客家聚落美濃的風土人情為主題，和人物訪談及音樂採集等感想，使用客家話之語素及傳統音樂，並融合現代潮流以及原創手法。本曲分為三樂章：第一樂章〈八丘〉以美濃四大調之一的《搖兒曲》旋律為主導材料，描繪巒巒疊出的月光山脈，勾勒世代綿延不絕和客家聚落之特殊性，以上下四或五度的搖擺音型彰顯客家山歌元素，由樂團各聲部的獨奏者為主奏。

第二樂章〈遊子原是客人〉，透露美濃子弟的族群認識，在於環境的改變或遷徙之後產生的情愫。創作材料採用客語唸唱的聲響、客家八音的打擊樂節奏、山歌和採茶歌等音樂元素，並與代表都市和工業化的現代管絃樂法對話，進而肯定客家文化為主體的生命觀。終樂章〈回歸永續〉，是作曲家受美濃人對於生態與安全的注重所受到感召而寫的樂章，以漸進、發展、循環的手法，採用客家歌謠《娘親渡子歌》的音樂元素，在首度聆聽經驗強化觀眾對客家音樂的辨識，並讓海內外的客家族群與朋友們，都能藉著音樂的力量，認識客家，延續對土地、文化、與人的愛。（撰文：李元貞）

LI Yuan-chen: *Tao of Meinong* (commissioned by Hakka Affairs Council)

Commissioned by Hakka Affairs Council, LI Yuan-chen's new work *Tao of Meinong* is inspired by the customs and people of the Hakka village named Meinong. Incorporating sonic characteristics of Hakka dialect, songs with contemporary technique and LI's original orchestration, *Tao of Meinong* has three movements. The first movement "Eight Hills," depicting the beautiful Yueguang Shan (i.e. Mt. Moonlight) with the melody of lullaby *Yáó-Ér Qǔ*, symbolizing the geographical preference and heritable trait of Hakka as ways of life, while featuring soloists as well as emphasizing prominent elements of Hakka music. The second movement, "The Wandering Hakkains," transforms the yodeling from songs of mountains and tea harvesting to the fast-paced industrialization into a contrasting dialogue, as the current generation of Meinong Hakkains understands their identity through the confrontation of land reform and modernization. The last movement "The Song of Life" adapts the temporal progression of the Hakka folk song *Thǔ Tzǐ Kò* (*Song of the Mother Rearing Her Child*) and its cyclical structure, paying its tribute to Hakka people for their thriving community and their love of the land and culture. (Written by LI Yuan-chen)

柴可夫斯基：c 小調第二號交響曲，作品 17

柴可夫斯基早期交響曲與其晚年交響樂有著大大的「聲音」。晚年與命運抗衡的心境，讓樂音帶有悲壯氣勢感，而第二號交響曲卻具足歡快精神樣貌，讓我們深感作曲家創作同時，也用樂音反映生命的歷程。1872 年，柴可夫斯基在烏克蘭卡明卡創作此曲。當時他熱衷蒐集當地民謠旋律，並大量使用於樂章中。我們可聽見柴可夫斯基將民謠作為核心，乘載民族主義美學，讓他亦師亦友的卡希金（Nikolay Kashkin）給予此曲「小俄羅斯」一稱——是為曾經歷沙皇時期的烏克蘭別稱。

此曲首演於 1873 年。第一樂章由法國號奏出悠遠的〈順流著伏爾加母親河而下〉（Down by the Mother Volga）民謠，第一主題旋律持恆前進，伴隨快速音群與顫音，相對的第二主題節奏性較豐富。第二樂章中段使用了烏克蘭民謠〈旋轉吧，我的紡車〉（Spin, My Spinning Girl；亦見 Spin, O My Spinner 一譯）。第三樂章作曲家展現豐富的配器技法，句子隨著不同的樂器出現緊密接應，中後段節奏材料也頗令人玩味。終章則引用另一首民謠〈鶴〉（The Crane）。初版首演後，柴可夫斯基又將其改版，並於 1881 年再次演出，成為現在通用的版本。（撰文：馮天彥，國立臺灣大學音樂學碩士）

P. I. TCHAIKOVSKY: Symphony No. 2 in c minor, Op. 17

The early symphonies of Pyotr Ilyich TCHAIKOVSKY have a very different "voice" than his later symphonies. While the later works contain a solemn and grand feeling of struggle with fate at old age, the second symphony is cheerful and bright. When we listen to symphonies, we can detect the composer's life journey. In the summer of 1872, TCHAIKOVSKY was working on Symphony No. 2 at Kamyanka (Кам'янка) in Ukraine while he would collect local folk melodies and apply them to his own music, including the main theme of this symphony. Because of the symbolic nationalism in this piece, it was nicknamed "Little Russian" by his friend and teacher Nikolay KASHKIN, a reference to Ukraine during the Russian Empire period.

Debuted in 1873, when TCHAIKOVSKY played the final movement of Symphony No. 2 at RIMSKY-KORSAKOV's house, it was very well received. The horn starts by playing the folk tune "Down by the Mother Volga" in the first movement. The melody continues, adding in fast phrases and trill, making the second theme more rhythmic. The second movement quotes another Ukrainian folk song "Spin, My Spinning Girl." In the third movement, TCHAIKOVSKY demonstrates his great orchestration techniques by composing phrases that are closely linked and echoed by different instruments, and the rhythmic texture in the second half is also mesmerizing. The final movement cites another folk tune, "The Crane." TCHAIKOVSKY majorly revised the score between 1879–80 and the new version was performed in 1881, which will also be presented here today. (Written by FENG Tian-yan, M.A., Musicology, NTU)

蕭邦：e 小調第一號鋼琴協奏曲，作品 11

蕭邦是以鋼琴為創作核心的浪漫時期波蘭作曲家。二十歲時創作此曲，卻成為告別家鄉之作

(1830) ，同年在華沙國家歌劇院首演。事實上，此曲應是蕭邦的第二首鋼琴協奏曲，今日第二號 f 小調的寫作時間更早，後來因此曲先在巴黎出版，順序才對調。這首作品重心都在鋼琴上，樂團以簡單的和弦為主陪襯鋼琴。作曲家舒曼曾在 1836 年蕭邦演奏此曲時在《新音樂雜誌》評道：「蕭邦將貝多芬的精神引薦到音樂廳。」意指鋼琴演奏大師時代重現。

第一樂章：奏鳴曲式。呈示部有三個主題，調性從傷感的 e 小調轉到平行調的 E 大調，也轉為甜美氛圍。一開始樂團奏出傷感壯闊的第一主題，弦樂緊接著奏出抒情的第二主題，第三主題轉到 E 大調，甜美柔情。第二樂章：浪漫曲，E 大調。靜謐傷感，表現作曲家內心深處的情懷，亦表現當時與女友分離的不捨，他在寫給友人的信中表示「這是浪漫、寧靜、稍微憂鬱的音樂。抑或是在春天的夜晚，沐浴在月光下沉思，細嚼著許多幸福的回憶」。第三樂章：輪旋曲，E 大調。蕭邦運用波蘭民間流行的二拍子 Krakowiak 舞曲的節奏，加上絢爛技巧，呈現華麗情調。（撰文：賴家鑫，國立臺北藝術大學音樂學碩士）

F. CHOPIN: Piano Concerto No. 1 in e minor, Op. 11

Frédéric CHOPIN, the Polish Romantic composer who created his works based on piano, composed this Piano Concerto No. 1 at the age of 20. It was his last work before leaving his homeland Poland. This was actually CHOPIN's second piano concerto. His No. 2 in F minor was written earlier, but the numbering follows publication order. The piano is the center of this piece, with an orchestral accompaniment of simple chords and harmonies. In 1836, in a review for the *Neue Zeitschrift für Musik* of CHOPIN's performance of No. 1, Robert SCHUMANN wrote, "CHOPIN introduces the spirit of BEETHOVEN into the concert hall," meaning that CHOPIN was reviving the era of piano masters.

The first movement is in Sonata form with three themes in the exposition. The tonality shifts from somber E minor to the parallel key of sweet E major. The orchestra starts with a sentimental first theme, followed by a lyrical second played by the strings. The third pivots to E major, making the atmosphere lovely and tender. The second movement is a Romanze in E major. This movement is serene and melancholy, reflecting CHOPIN's deepest emotions of separation from his girlfriend. In a letter to a friend, he wrote, "It is rather a romantic, calm and melancholy music, giving the impression of someone looking gently towards a spot that calls to mind a thousand happy memories. It is a reverie in the moonlight on a beautiful spring evening." The third movement, a Rondo in E major, utilizes the duple meter rhythm of the popular Polish Krakowiak dance, adding virtuosic techniques to present a stunning atmosphere. (Written by LAI Jia-xin, M.A., Musicology, TNUA)

指揮 | 陳美安



創新，想像力，熱情與活力是臺裔美國指揮家陳美安的標誌。陳指揮自 2011 年起擔任獲得「麥克阿瑟天才獎」的芝加哥小交響樂團音樂總監，2021 年起，擔任奧地利施第利亞格拉茲交響樂團首席指揮（2019-2021 年連續兩年擔任首位首席客座指揮）。陳指揮以其高水平音樂創作能力而廣受讚譽。

近期及未來客席演出的亮點，包括與紐約愛樂的合作、與 Tonkünstler 在維也納金色大廳首演，以及多場在著名卡內基音樂廳的演出。榮譽獎項包括獲選 2015 年《音樂人》美國 30 位最具影響者之一，以及著名的馬爾科指揮大賽 2005 年首獎（也是該大賽自 1965 年以來唯一的女性首獎得主）。並擔任 2021 年馬爾科指揮大賽評審。

Conductor | CHEN Mei-Ann

Innovation, imagination, passion and dynamism are the hallmarks of Taiwanese-American conductor CHEN Mei-Ann. Music Director of the MacArthur Award-winning Chicago Sinfonietta since 2011, Ms. CHEN has been named the new Chief Conductor of Austria's Recreation Grosses Orchester Graz at Styriarte starting 2021 after two seasons as the first-ever Principal Guest Conductor. A sought-after guest conductor acclaimed for infusing orchestras with enthusiasm and high-level music-making, Ms. CHEN's reputation as a compelling communicator has resulted in growing popularity with orchestras worldwide – over 120 orchestras to date. She has appeared with distinguished orchestras throughout the Americas and Europe. Upcoming and recent highlights include debuts with the New York Philharmonic, Austria's Tonkünstler Orchester at Vienna's Musikverein, multiple appearances at Carnegie Hall, and debuts in France and Spain. Honors and awards include being named one of Musical America's 2015 Top 30 Influencers, First Prize Winner of the prestigious Malko Competition in 2005 (the only woman who has been awarded the Frist Prize in the Competition's long history since 1965) and serving on the jury for the 2021 Malko Competition.

鋼琴 | 茲拉塔 · 喬基耶娃

茲拉塔 · 喬基耶娃演奏的蕭邦、拉赫曼尼諾夫作品錄音廣受好評，因而開始受到國際矚目。她展現出與這些作曲家的深度契合，加上真誠的自我剖析和豐富的想像力，由此建立起獨具辨識度的音色。英國《留聲機》雜誌盛讚她：「擁有全方位的技巧，讓音樂的每一小節都由內而外散發出光采。」



喬基耶娃八歲時在莫斯科柴可夫斯基音樂學院大禮堂亮相，首次與交響樂團合作演出。此後她經常現身於極具聲望的音樂廳、音樂節，與各大交響樂團及知名指揮家合作，演出足跡遍及世界各地，包括柏林音樂廳、倫敦威格摩爾音樂廳、巴黎愛樂廳、威尼斯鳳凰劇院、維也納音樂廳、琉森音樂節、邁阿密國際鋼琴音樂節，及新加坡維多利亞音樂廳等。

喬基耶娃的錄音專輯獲獎無數，近期她與巴黎 Naïve 唱片簽約，即將於 2022 年夏天發行與 Naïve 合作的第一張專輯。她在拉赫曼尼諾夫故居伊凡諾夫卡莊園創立了國際音樂節，並自 2018 年起擔任藝術總監。

Piano | Zlata CHOCHIEVA

Zlata CHOCHIEVA first came to international attention with her highly praised recordings of works by CHOPIN and RACHMANINOV. Displaying a deep affinity with these composers, combined with probing honesty and imagination, CHOCHIEVA has established herself as a distinctive voice amongst pianists, and is hailed by Gramophone as "the possessor of a comprehensive technique who brings an inner glow to every bar".

Since giving her orchestral debut at eight at the Grand Hall of Moscow State Conservatory, she has since appeared at many prestigious concert halls, festivals and with major orchestras and conductors across Europe and beyond, including Konzerthaus Berlin, London's Wigmore Hall, the Philharmonie in Paris, Teatro La Fenice, Vienna Konzerthaus, the Lucerne Festival, Miami International Piano Festival, and Victoria Hall in Singapore.

Having recently signed with Naïve Records in Paris, she releases her first disc with them in summer 2022, adding to her award-winning discography. She established the International Festival at RACHMANINOV's estate in Ivanovka where she has been Director since 2018.

作曲家 | 李元貞

李元貞，生於臺灣臺南。於 2008 年取得耶魯大學藝術家文憑，2015 年度以大提琴協奏曲《漂點》獲得芝加哥大學音樂哲學博士。2003 年管絃樂作品《春日醉起言志》在亞洲作曲論壇由日本東京愛樂首演，並獲許常惠紀念獎。代表作品《間奏曲：商》收錄於金曲獎最佳藝術音樂專輯《樂典 09》、古箏協奏曲《飛天》受邀至以色列首演。李元貞在 2010 年獲邀於巴黎國際藝術村駐村，於 2016 年旅居美國奧利岡州波特蘭市，客座任教於里德學院（Reed College, 2016-2017）。



Composer | LI Yuan-chen

Born and raised in Taiwan, LI Yuan-chen studied music composition at Taipei National University of the Arts, including Guqin, Noh Theater, and Historical Chinese Phonology. Recommended by Polish Composer Zygmunt KRAUZE, LI went to Yale for graduate study with Composer Martin BRESNICK, and later earned her Ph.D. from the University of Chicago for her cello concerto Wandering Viewpoint.

Her works have been performed by the Tokyo Philharmonic Orchestra, Buffalo Philharmonic Orchestra, Forum Music, and the Taiwan Philharmonic, among others. LI's original expression and orchestration, reflecting strength in synthesis and cross-cultural practices, have earned numerous honors and awards.

國家交響樂團 (NSO)

Taiwan Philharmonic, the National Symphony Orchestra



攝影／鄭達敬

「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

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

“Lush Playing.” — *San Francisco Classical Voice*, 2018

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

國家交響樂團名錄

Members of Taiwan Philharmonic, the National Symphony Orchestra

音樂總監 Music Director 準·馬寇爾 Jun MÄRKEL

榮譽指揮 Conductor Emeritus 呂紹嘉 LU Shao-chia

桂冠指揮 Conductor Laureate 根特·赫比希 Günther HERBIG

駐團指揮 Resident Conductor 張尹芳 CHANG Yin-fang

協同指揮 Associate Conductor 吳耀宇 WU Yao-yu 楊書涵 YANG Su-han

第一小提琴 First Violin

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

第二小提琴 Second Violin

陳怡茹 CHEN Yi-ju ●
孫正玫 SUN Cheng-mei ○
陳玖佐 CHEN Wen-tso ○
吳怡慧 WU I-hui
李京熹 LEE Ching-hsi
黃衍鏢 HUANG Yen-yi
顧慈美 KU Tsu-mei
康信榮 KANG Hsin-jung
李梅瑛 LI Mei-jain
鍾仁甫 CHUNG Jen-fu
蔡孟峰 TSAI Meng-fong
洪章文 HUNG Chang-wen
陳偉泓 CHEN Wei-hong
王致翔 WANG Chih-hsiang

中提琴 Viola

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

大提琴 Cello

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

低音提琴 Double Bass

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

長笛 Flute

安德石 NORELL Anders ●
宮崎千佳 Chika MIYAZAKI ○
李凌 LEE Chun

短笛 Piccolo

鐘美川 CHUNG Mei-chuan

雙簧管 Oboe

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

英國管 English Horn

李明怡 LEE Ming-i

單簧管 Clarinet

朱玟玲 JU May-lin ●
賴俊諤 LAI Chun-yen ○
朱偉鐘 CHU Wei-i
孫芷葦 SUN Cheng-jung
黃郁雯 HUANG Yu-wen *

低音管 Bassoon

簡凱玉 JIAN Kai-yu ●
陳奕秀 CHEN I-hsiu ○
高靈鳳 KAO Ling-feng
李家霖 LI Chia-lin *

倍低音管 Contrabassoon

簡思義 CHEN En-yi

法國號 Horn

劉宣欣 LIU Yi-hsin Cindy ●
劉品均 LIU Pin-chun ○
黃仁賢 HUANG Jen-hsien ○
黃哲筠 HUANG Jer-yun
王婉如 WANG Wan-yu
楊景惠 YANG Ching-hui

小號 Trumpet

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

長號 Trombone

李昆穎 LEE Kun-ying ●
邵恆發 SHIU Hang-fat ○
陳志承 CHEN Chih-cheng *

低音長號 Bass Trombone

彭曉昀 PENG Hsiao-yun
中里孝智 Y Sachiko NAKAZATO

低音號 Tuba

藤田敬介 Keisuke FUJITA ●

定音鼓 Timpani

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

打擊樂 Percussion

陳哲輝 CHEN Jer-huei ●
陳振聲 CHEN Chen-hsing
楊慧慈 YANG Pi-tzu

豎琴 Harp

解瑋 CHIEH Shuen ●

鍵盤 Keyboard

許毓婷 HSU Yu-ting ▲

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王承禹 PAUL WANG

行政管理經理 Manager, Administration

張念慈 GAIL CHANG

節目行銷經理 Manager, Marketing

林欣儀 EILEEN LIN

音樂總監執行祕書 Secretary of Music Director

石玲玲 SHIH Ling-lin

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企劃專員 Programme Coordinator

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溫家琪 Peggy WEN
許品萱 Zoe HSU
李亭儀 LEE Ting-yi
奚慧如 HSI Hui-yu
徐珞玟 HSU Lo-hsuan

譜務專員 Librarian

高婉瑜 Brittney KAO ■
陳筱淇 CHEN Hsiao-chi

舞台監督 Stage Manager

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整銷專案經理 Project Manager, Marketing

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李心如 LEE Hsin-yu
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劉亭婷 LIU Ting-yu
陳琬琳 CHEN Wan-lin

愛樂實驗室 Music Lab

研究員 Specialist

陳奇蕙 CHEN Ci-huei
簡佑丞 Arthur CHIEN

專案執行專員 Project Coordinator

紀琪 CHI Chi

駐團攝影 Resident Photographer

鄭達敬 KENG Tey-tat

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人事組長 Assistant Manager, Personnel
林碧珠 Cheryl LIN Pi-chu

人事專員 Personnel

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資深法務專員 Senior Legal Affairs

蔡木鎮 TSAI Mu-tzen

法務專員 Legal Affairs

劉善謙 Cary LIU

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呂欣庭 LYU Hsin-ting

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* 特別感謝國立臺北藝術大學音樂學系專任副教授李宜錦女士擔任本場客席樂團首席。

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

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

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

劃底線者為本場協演人員 Auxiliary

衛武營節目線上問卷
Weiwuying Online Questionnaire

