



NSO 國家交響樂團

精彩對決

NSO *Duel of Destiny*

2023.10.27 Fri. 19:30

衛武營音樂廳

Weiwuying Concert Hall

演出全長約 110 分鐘，含中場休息 20 分鐘

Duration is 110 minutes with a 20-minute intermission.

合辦單位 Co-presenters

NSO 國家交響樂團
NATIONAL SYMPHONY ORCHESTRA


National Kaohsiung
CENTER for ARTS
WEI WUYING
衛武營 國家藝術文化中心
國家表演藝術中心 National Performing Arts Center

演出曲目 Program

肯吉·邦奇：《橫跨大陸》（小提琴與擊樂四重奏）（亞洲首演，委託創作）

Kenji BUNCH: *Transcontinental* (Violin and Percussion Quartet) (Asia Premiere, Commissioned Work)

- | | |
|------------|----------------------------|
| I. 靜謐的黎明 | I. Early Calm |
| II. 喧囂的營地 | II. Morning at Camp |
| III. 勞動到日暮 | III. Working Until Sundown |

陳可嘉：《古木幽情》（小提琴與擊樂四重奏）（亞洲首演，委託創作）

CHEN Ke-chia: *Witness Tree* (Violin and Percussion Quartet) (Asia Premiere, Commissioned Work)

陳銀淑：《右執法恆星一心跳儀式》（亞洲首演）

Unsu CHIN: *Alaraph 'Ritus des Herzschlags'* (Asia Premiere)

中場休息 Intermission

史特拉汶斯基：《夜鶯之歌》，K026

I. STRAVINSKY: *The Song of the Nightingale*, K026

柴可夫斯基：《天鵝湖》組曲，作品 20a

P. TCHAIKOVSKY: *Swan Lake Suite*, Op. 20a

- | | |
|---------------|------------------------------|
| I. 場景 | I. Scene |
| II. 華爾滋 | II. Waltz |
| III. 天鵝之舞 | III. Dance of the Swans |
| IV. 場景 | IV. Scene |
| V. 匈牙利舞曲—查爾達斯 | V. Hungarian Dance - Csárdás |
| VI. 西班牙舞曲 | VI. Spanish Dance |
| VII. 那布列斯舞曲 | VII. Neapolitan Dance |
| VIII. 馬祖卡舞曲 | VIII. Mazurka |

樂曲介紹 Program Notes

肯吉·邦奇：《橫跨大陸》（小提琴與擊樂四重奏）（亞洲首演，委託創作）

* 本首受到華盛頓表演藝術協會及國家交響樂團委託創作 *

撰文 | 肯吉·邦奇（翻譯：劉泗翰）

《橫跨大陸》是頌揚在 1869 年替美國中央太平洋和聯合太平洋鐵路公司工作的華人移工，他們協助興建了第一條橫貫美洲大陸的鐵道，卻沒有受到肯定，始終是無名英雄。這個作品與美國文化中歌頌美國西部卻貶抑亞洲男性的傳統大異其趣，描寫華籍鐵路工人一天的生活，從日出黎明到營地早餐的熙熙攘攘，再到一整天辛勞又危險的工作，然而華工的工資卻往往不到白人同儕的一半。為了美國商業利益與併吞原住民土地打造這條重要的動脈，是一項艱鉅的任務，金屬碰撞的鏗鏘聲與文化衝擊的聲響，跟來自內華達山脈的自然之音交織成美麗的音符。

Kenji BUNCH: *Transcontinental* (Violin and Percussion Quartet) (Asia Premiere, Commissioned Work)

The commissioned by Washington performing Arts and Taiwan Philharmonic(NSO)

Written by Kenji BUNCH

Transcontinental celebrates the often uncredited role of Chinese workers in the connection of the Central Pacific and Union Pacific railway lines in 1869 to create the first American transcontinental railroad. Offered as counterpoint to the traditional glorification of the American West as well as the emasculation of Asian men in American culture, this work imagines a day in the life of a Chinese railroad worker, from daybreak to the bustling energy of a camp breakfast, to a day of backbreaking and treacherous work, for which the Chinese workers were often paid less than half of their white co-workers. The sounds of nature in the beautiful Sierra Nevadas weave together with sounds of colliding cultures and the clang of the grueling task of forging this crucial artery for American commerce and the annexation of Native lands.

陳可嘉：《古木幽情》（小提琴與擊樂四重奏）（亞洲首演，委託創作）

* 本首受到華盛頓表演藝術協會及國家交響樂團委託創作 *

撰文 | 陳可嘉

我和俊文談論此委創時，不約而同聊到對故鄉臺灣的記憶和現下觀察。同是旅居海外的音樂工作者，我們與世界各地音樂家合作，在藝術領域裡激盪出火花。我期待以多元的創作與更多人互動，

拓展文化框架，同時與先民致敬，回應當代，展望未來。《古木幽情》主題焦點在古老的神木。臺灣有許多神木，最古老的已有三千多年。這些古木多年來見證本島嶼的世代變遷，歷經風雨仍屹立不搖，是島嶼的守護者。這塊土地的歷史和文化就像樹根般盤根錯節，錯綜複雜，而每個世代的精髓也隨之傳承下來。臺灣山脈古木眾多，每棵樹彷彿有道不完的傳說，講不完的心事。它們忠實記錄發生過的事，見證每個事件，不偏不倚的守護這塊土地。古木是每片土地和居民的歷史軌跡見證者，我期待以《古木幽情》與這些古木一同回應這土地的悠遠之美。

CHEN Ke-chia: *Witness Tree* (Violin and Percussion Quartet) (Asia Premiere, Commissioned Work)

The commissioned by Washington performing Arts and Taiwan Philharmonic(NSO)

Written by CHEN Ke-chia

One of the most memorable calls I had in some time was with Paul during the early stages of the commission. What especially touched me during our conversation was sharing the deep connection with our native land and Paul's profound observation of what Taiwan is about. A few intriguing questions came to my mind after our conversation. Having collaborated with musicians worldwide, how do we, as performers and composers, expand the current cultural norms via music? How do we utilize our talent to pay tribute to the past, respond to the present, while looking forward to the future? *Witness Tree* addresses this subject matter.

One unique aspect of Taiwan is its forest coverage rate of approximately 60%. The island has many giant, ancient trees. Like Taiwan, they have a complex history observed above in the intertwining of its branches and below in its underground roots. Ever faithful guardians, these trees witnessed and survived the many changes in Taiwan. Each tree has endless legends and stories to tell, faithfully documented with an impartial gaze. Ancient trees witness the historical trajectory of our planet. I look forward to sharing *Witness Tree* with you, celebrating the majestic beauty and cultural histories of all lands and all people.

陳銀淑：《右執法恆星－心跳儀式》（亞洲首演）

撰文 | 陳銀淑（翻譯：劉泗翰）

2023年2月11日，《右執法恆星－心跳儀式》在法國廣播電台大音廳舉行世界首演。曲名《右執法恆星》出自宇宙學，而副標題《心跳儀式》則跟音樂的節奏產生了連結。作曲家解釋這兩個意象

為什麼這麼重要：「首先，我一直對所謂的『心跳星』及其規律的脈動很感興趣，作品名稱『右執法』就是一顆『心跳星』。那是一種在偏心軌道上運行的變異雙星系統，會因潮汐的作用產生振動，從而出現脈動的現象。心跳星一詞的由來是指：當恆星的亮度隨時間變化時，其光變曲線類似於心電圖上的心跳。第二個關鍵意象則與韓國傳統音樂有關，包括『靜態』的宮廷儀式音樂與活潑的民俗音樂。我並未直接引用，而是以一種壓縮且高度抽象的手法，在作品中引喻這些音樂。打擊樂是作品的核心。我這次完全揚棄旋律打擊樂器，如顫音琴或鐘琴，反而將節奏打擊樂器的特性發揮到極致，因此，整部作品展現出相當大的能量，也很耗費體力。」

UnsuK CHIN: *Alaraph* 'Ritus des Herzschlags' (Asia Premiere)

Written by UnsuK CHIN

The world premiere of *Alaraph* unveiled on 11 February at the Maison de la Radio. The title "Alaraph" is drawn from cosmology, while CHIN's subtitle 'Ritus des Herzschlags' (Ritual of the Heartbeats) forges links with musical rhythm. The composer describes how two images were especially important when composing the score: "Firstly, I was drawn to the concept of the so-called 'heartbeat stars' with their regular pulsation. This is also something the title refers to: 'Alaraph' is one of the so-called 'heartbeat stars'. These are pulsating variable binary star systems in eccentric orbits with vibrations caused by tidal forces. The term refers to the following phenomenon: the star's light curve is similar to what a heartbeat looks like through an electrocardiogram when its brightness is mapped over time. The second crucial image depicted certain aspects of Korean traditional music, both the 'static' courtly ritual music and the lively folk music. I didn't use these in the form of quotations but alluded to them distantly in the work's gestures and structure in a compressed and highly stylized manner. The percussion section plays a central role. In contrast to my other orchestral works, I dispense entirely with all melodic percussion, such as the vibraphone or glockenspiel. Instead, the properties of rhythmic percussion instruments are being used to the utmost. Consequently, the work displays considerable energy and physicality."

史特拉汶斯基：《夜鶯之歌》，K026

撰文 | 車焱江（國立臺北藝術大學音樂學研究所專任助理教授）

1908年初，史特拉汶斯基以安徒生童話《夜鶯》（1843）為題材譜寫同名歌劇。1909年完成第一幕，卻因俄羅斯芭蕾舞團狄亞吉列夫接連委託芭蕾舞劇（火鳥、彼得羅希卡、春之祭）導致

中斷，《夜鶯》第二、三幕直到 1914 年才續寫完成，同年 5 月 26 日巴黎舉行首演。史特拉汶斯基將此劇較和諧悅耳的第二、三幕音樂選段改寫成交響詩（1917），1919 年 12 月 1 日在日內瓦維多利亞廳舉行首演。史特拉汶斯基將《夜鶯之歌》大致分成三個場景，包括「中國皇帝的宮殿」、「兩隻夜鶯」、「中國皇帝罹病與康復」，交響詩集結歡宴盛況、中國進行曲伴隨皇帝登場、真夜鶯的美聲與機械夜鶯的不和諧噪音等諸多選段，引領聽眾進入安徒生童話的奇想世界。

I. STRAVINSKY: *The Song of the Nightingale*, K026

Written by Robert MARKOW

STRAVINSKY composed his first opera, *Le Rossignol (The Nightingale)*, in 1908, based on Hans Christian ANDERSEN's fairy tale. He completed Act I but then received a commission in 1909 from the impresario-genius of the Ballets Russes, Sergei DIAGHILEV, to write the ballet *The Firebird*, which brought STRAVINSKY international fame. He returned to *The Nightingale* in 1913, now with a significantly new style for Acts II and III. The completed work was premiered on May 26, 1914 at the Paris Opéra, conducted by Pierre MONTEUX.

Three years later, DIAGHILEV suggested revising *The Nightingale* into a ballet, but STRAVINSKY suggested instead creating a symphonic poem from the music of the second and third acts. This resulted in the twenty-minute work entitled *Le Chant du Rossignol (The Song of the Nightingale)*, premiered in Geneva on December 6, 1919 with Ernest ANSERMET conducting the Orchestre de la Suisse Romande. The story revolves around the contrast between a mechanical bird and a real one, emphasizing the power of music to conquer Death. The narrative describes the opulent palace awaiting the world-famous nightingale's arrival, the court's emotional response to its beautiful song, and the dramatic introduction of a mechanical nightingale gifted by the Emperor of Japan. After a series of events, including the Emperor's illness and recovery thanks to the real nightingale's song, the story concludes with a message of renewal and joy.

柴可夫斯基：《天鵝湖》組曲，作品 20a

撰文 | 車炎江（國立臺北藝術大學音樂學研究所專任助理教授）

《天鵝湖》（作品 20）曾歷經多次修改，是柴可夫斯基首度嘗試的芭蕾舞劇，也是他著名的三大舞劇之一。1877 年於莫斯科首演後，1882 年他有意將舞劇音樂精華選段改寫成一套管絃組曲，於是向出版商尤爾根遜（Pyotr JURGENSON, 1836-1904）索取樂譜準備動筆。但其實在柴可夫斯基

生前，並未真正確定要在這套組曲裡放入哪些曲目。1900年，尤爾根遜自行決定出版《天鵝湖》組曲（作品20a）。其中最具代表性的選段〈場景〉，是一段極度淒美動人的b小調雙簧管主奏旋律，用於起始與終結全曲。由於沒有決定版，所以實際演出《天鵝湖》組曲時，還會在原本的查爾達斯舞曲之後加入原劇第三幕其他舞曲（西班牙舞曲、那布列斯舞曲、馬祖卡舞曲等），這讓全套組曲的音樂會實際演奏長度從20-40分鐘左右不等，但樂音依舊令世人喜愛。

P. TCHAIKOVSKY: *Swan Lake Suite*, Op. 20a

Written by Robert MARKOW

TCHAIKOVSKY's ballet scores, starting with *Swan Lake* in 1877 and followed by *Sleeping Beauty* (1890) and *The Nutcracker* (1892), significantly elevated the genre. They introduced deep musical characterization, symphonic scale, leitmotivic construction, and some of the finest music in both ballet and symphonic repertoires. All three full-length ballets are now considered classics, with *Swan Lake* at the pinnacle of the world's favorite ballets.

Interestingly, *Swan Lake* was not an immediate success. Its first production in Moscow's Bolshoi Theater was deemed a failure, primarily due to incompetent choreography, inconsistent scenery and costumes, and disruptions to the score. *Swan Lake* endured in altered forms until 1883 when it was removed from the repertory. Fortunately, in the 1890s, choreographer Marius PETIPA, along with his assistant Lev IVANOV, and the director of St. Petersburg's Imperial Theaters, Ivan VSEVOLOJSKY, revitalized *Swan Lake*. They presented the full production in January 1895 with PETIPA's choreography, improved production values, and TCHAIKOVSKY's score as originally envisioned.

The Suite begins with music from Act II, set in a moonlit forest where swans glide on a lake. The haunting swan motif is heard in various orchestra instruments. The Suite also includes a waltz from Act I, a lively dance of the swans, a romantic scene featuring a solo violin and cello. Act III takes place in a grand ballroom with guests from various lands present their national dances, including those of Hungary (the Csárdás), Spain, Italy (the Neapolitan Dance) and Poland (the Mazurka).



音樂總監 Music Director | 準·馬寇爾 Jun MÄRKL

長久以來，馬寇爾被讚譽為德奧樂派作品的權威，近年來他在法國印象派樂曲的獨到而精緻的詮釋，亦獲得熱烈迴響。在 2012 年間，法國文化部特地頒授法蘭西藝術與文學騎士勳章，以表彰他對法國樂壇的貢獻。馬寇爾目前擔任國家交響樂團音樂總監，以及荷蘭海牙愛樂管絃樂團首席客座指揮；近期還受邀擔任美國印第安納波利斯交響樂團的藝術顧問，以及美國奧勒岡交響樂團首席客座指揮。

Jun MÄRKL is a highly respected interpreter of the core German repertory, and has become known for his refined and idiomatic explorations of the French Impressionists. He currently serves as Music Director of the Taiwan Philharmonic (the National Symphony Orchestra), and Principal Guest Conductor of the Residentie Orkest of The Hague. He has also recently been appointed Artistic Advisor of the Indianapolis Symphony Orchestra and Principal Guest Conductor of the Oregon Symphony in the United States. In recognition of his achievements in France, he was honored in 2012 with the Chevalier de l'Ordre des Arts et des Lettres.

小提琴 Violin | 黃俊文 Paul HUANG

2015 年艾佛瑞·費雪事業獎以及 2017 年林肯中心新銳藝術家獎得主的臺灣小提琴家黃俊文，在近期樂季裡，於美國維爾音樂節為小提琴家安－蘇菲·慕特代打演出。合作的樂團包含馬林斯基管絃樂團、鹿特丹愛樂管絃樂團、達拉斯交響樂團、舊金山交響樂團、BBC 交響樂團等。2023 年正式簽約法國唱片大廠 Naïve 專屬藝人，其首張唱片於 10 月全球發行。黃俊文目前使用的琴為 1742 年「維尼奧夫斯基」耶穌·瓜奈里，由芝加哥史特拉底瓦里協會所慷慨長期提供。黃俊文定居紐約並任教於國立臺北藝術大學。

Recipient of a 2015 Avery Fisher Career Grant and a 2017 Lincoln Center Award for Emerging Artists, violinist Paul HUANG's recent appearances included Detroit, Houston, Baltimore, Mariinsky Orchestras, and Rotterdam Philharmonic. Forthcoming engagements include appearances with Hiroshima, Dallas, San Francisco, BBC, NHK, and Vancouver Symphonies. He recently stepped in for Anne-Sophie MUTTER at Bravo! Vail Music Festival. An exclusive recording artist for France's Naïve Records, HUANG's debut album for the label will be released worldwide in October 2023. HUANG plays on the legendary 1742 ex-Wieniawski Guarneri del Gesù on loan through the Stradivari Society of Chicago. He resides in New York and is on the faculty of Taipei National University of the Arts.

朱宗慶打擊樂團 Ju Percussion Group

朱宗慶打擊樂團成立於 1986 年，是臺灣第一支專業打擊樂團，結合演奏、教學、研究、推廣工作，推動現代打擊樂發展。多年來，樂團持續分享感動的節奏，以融合傳統與現代的展演風格，成為引領世界潮流的指標團隊。

The Ju Percussion Group (JPG) was founded by percussionist JU, Tzong-ching in 1986. The growth of JPG is a reflection of how contemporary percussion develops on the island, and it has greatly expanded Taiwan's presence on the international percussion map.

國家交響樂團 National Symphony Orchestra

自信而精銳

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 30 多年耕耘，NSO 參與交響樂、室內樂、歌劇、舞蹈、跨界製作。樂團在歷任音樂總監張大勝、林望傑、簡文彬、呂紹嘉共同悉心呵護下成長，以專業、開放、勇於創新的職業樂團為發展核心，現已成為亞洲地區最具指標性的樂團。2021 年 8 月，德國指揮家準·馬寇爾 (Jun MÄRKEL) 接任 NSO 藝術顧問，2022 年 1 月起擔任音樂總監，期望以樂團獨特的聲音擔任臺灣的文化大使，向全世界表達特有的身分和情感。

Founded in 1986, the Taiwan Philharmonic, also known as the National Symphony Orchestra (NSO) at home, has been hailed as one of the best orchestras in Asia. 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 music director Jun MÄRKEL 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.

演出暨製作團隊 Artistic and Production Team

國家交響樂團 National Symphony Orchestra

音樂總監 Music Director | 華·馬寇爾 Jun MÄRKL

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

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

指揮助理 Conductor Assistant | 蔡明毅 TSAI Ming-yi、吳思潔 WU CJ

第一小提琴 First Violin

鄧皓敦 TENG Hao-tun ★
林品任 Richard LIN ★ ♥
陳逸群 CHEN Yi-chun ○
郭聖麟 KUO Yu-lin
林基弘 LIN Ji-hung
梁坤豪 LIANG Kun-hao
陳逸震 CHEN Yee-nong
卓曉青 CHO Hsiao-ching
方俊人 Cecilia FANG
黃佳順 Jiachi HUANG
李庭芳 LEE Ting-fang
賴佳奇 LAI Chia-chi
林孟穎 LIN Meng-yi
李家豪 LEE Chia-hao
曾智弘 TSENG Chih-hong
蔡芝君 TSAI Chu-chun
李庭鈞 LI Ting-yun *
周 琪 CHOU Chi *
曾麗星 TSENG Chen-hsing *

第二小提琴 Second Violin

陳怡筠 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
黃衍輝 HUANG Yen-yi
顧慈美 KU Tsu-mei
康信榮 KANG Hsin-jung
李梅菱 LI Mei-jain
鍾仁甫 CHUNG Jen-fu
蔡孟峰 TSAI Meng-fong
洪春文 HUNG Chang-wen
陳偉泓 CHEN Wei-hong
王致翔 WANG Chih-hsiang

中提琴 Viola

黃瑞儀 Grace HUANG ●
鄧政全 TENG Chi-chuan ○
呂昭璧 LU Chao-ying ○
黃雅琪 HWANG Yea-chyi
李靖宜 LEE Jing-yi
謝玲碧 SHIEH Juin-ting
呂孟珊 LU Meng-san
李思琪 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
許權安 HSU Cho-an *

大提琴 Cello

上地彩門 Simon THOMPSON ● ●
連亦先 LIEN Yi-shien ○
韋智盈 WEI Chih-yi ○
周幼雯 CHOU Yu-wen
陳怡婷 CHEN I-ting
林宜嫻 LIN Yi-hsien
黃日昇 HUANG Jih-sheng
蘇品維 SU Pin-wei
唐黛綉 TANG Ying-chi
李若潔 LI Ro-wei *
謝佳蕙 HSIEH Chia-chue *
萬光九 WAN Chao-chiu ○

低音提琴 Double Bass

傅永和 FU Yung-ho ●
蘇偉容 SU Yi-juan ○
周春祥 CHOU Chun-shiang ○
王淑瑜 WANG Su-yu
黃筱清 HUANG Hsiao-ching
王淑宜 WANG Shu-yi
連凱致 LIEN Pei-chih
蔡欣婕 TSAI Hsin-chieh
段君妮 TUAN Chun-ni *

長笛 Flute

安德石 Anders NORELL ●
宮崎千佳 Chika MIYAZAKI ○
李 浚 LEE Chuin
李尚樺 LEE Shang-hua *

短笛 Piccolo

林子斐 LIN Yu-fei ▲

雙簧管 Oboe

王怡靜 WANG I-ching ●
阮黃松 Hoang Tung NGUYEN ○
楊舒婷 YANG Shu-ting
王詠惠 WANG Yung-hui *

英國管 English Horn

李明怡 LEE Ming-yi

單簧管 Clarinet

朱玟琦 JU May-lin ●
賴俊達 LAI Chun-yen ○
朱偉謹 CHU Wei-i
孫正董 SUN Cheng-jung

低音管 Bassoon

簡凱王 JIAN Kai-yu ●
陳奕秀 CHEN I-hsiu ○
高靈風 KAO Ling-feng
楊鈞壽 YANG Yun-jhen *

倍低音管 Contrabassoon

簡恩義 CHEN En-yi

法國號 Horn

劉宜欣 Yi-hsin CINDY LIU ●
劉品均 LIU Pin-chun ○
黃任賢 HUANG Jen-hsien ○
黃哲筠 HUANG Jer-yun
王婉如 WANG Wan-ju
楊景惠 YANG Ching-hui

小號 Trumpet

宇新樂 NICOLAS RUSILLON ●
陳長伯 CHEN Chang-po ○
張景民 CHANG Ching-min
鄧吉甫 HONG Loo-kit
侯丞勇 HOU Cheng-yung

長號 Trombone

李昆穎 LEE Kun-ying ●
邵恒發 SHIU Hang-fat ○
簡延翔 CHIEN Cheng-hsiang

低音長號 Bass Trombone

彭曉鈞 PENG Hsiao-yun

低音號 Tuba

藤田敬介 Keisuke FUJITA ●
林一帆 LIN Yi-fan

定音鼓 Timpani

艾廷聲 Sebastian EFLER ●
陳廷鈺 CHEN Ting-chuan ○

打擊樂 Percussion

陳哲輝 CHEN Jer-huei ●
陳振馨 CHEN Chen-hsing
楊壁慈 YANG Pi-tzu
王麗輝 WANG Chiung-ueh

豎琴 Harp

解 瓊 CHIEH Shuen ●
陳淑杏 CHEN Shu-hsin

鍵盤 Keyboard

許毓婷 HSU Yu-ting
翁重華 WENG Chung-hua

手風琴 Accordion

潘默士 Parovel PRIMOZ

執行長 Executive Director

郭玫岑 Lydia Wen-chen KUO

行政管理經理 Manager, Administration

張念慈 Gail CHANG

音樂總監執行秘書 Secretary of Music Director

石玲玲 SHIH Ling-lin

企劃演出經理 Manager, Planning & Production

陳昭儀 Barbie Chao-yi CHEN

公關推廣經理 Manager, Public Relations

劉亭婷 LIU Ting-yu

企劃演出 Planning & Production

企劃專員 Programme Coordinator

吳慧如 HSI Hui-ju
徐珺珺 HSU Lo-hsuan
廖瑋潔 LIAO Yu-chieh
吳清揚 WU Ching-yang
孫嘉熾 SUN Chia-Chieh

職務專員 Librarian

高婉瑜 Brittney KAO ■
陳筱淇 CHEN Hsiao-chi

舞台監督 Stage Manager

李麗玲 LI Yen-lin
紀 琪 CHI Chi
吳易鈞 WU Yi-chi

國家青年交響樂團 National Symphony Youth Orchestra

國家青年交響樂團組長

Supervisor, National Symphony Youth Orchestra

楊宇晴 YANG Yu-ching

專案執行專員 Project Coordinator

沈孟壹 SHEN Meng-hsuan

行銷數位發展 Marketing & Digital Development

營銷專案經理 Project Manager, Marketing

羅文君 Gloria LO

資深行銷專員 Senior Marketing Coordinator

李心如 LEE Hsin-ju

行銷專員 Marketing Coordinator

班瑋妮 PAN Wei-ni
楊里琪 YANG Li-chi

公關推廣 Public Relations and Promotion

公關專員 Public Relations Coordinator

吳 翰 WU Han
林曦彤 LIN Hsi-rung

會員專員 Membership Coordinator

許惠萍 HSU Hui-ping

行政專員 Administrator

張筠如 Yuny CHANG

研究員 Specialist

簡佑丞 Arthur CHEN

音樂實驗室 Music Lab

陳琺琳 Rina CHEN

駐團攝影 Resident Photographer

鄭達敬 Tey Tat KENG

行政管理 Administration

考選中心主任 Chief Audition Officer

林碧珠 Pi-chu LIN

資深人事專員 Senior Personnel

陳宛瑜 CHEN Wan-yu

人事專員 Personnel Coordinator

莊詠竹 ZHUANG Yong-chu

資深法務專員 Senior Legal Affairs

蔡木鎮 TSAI Mu-tzen

劉善謙 Cary LIU

行政專員 Administrator

陳靜怡 Sharon CHEN

詹懿玲 ZHAN Yi-ling

呂欣庭 LYU Hsin-ting

邱子謙 CHIU Tzu-hien

執行長秘書 Secretary of Executive Director

曾棲惠 TSENG Leng-hui

法律顧問 Legal Consultant

林信和 LIN Hsin-ho

平面視覺顧問 Graphic Design Consultant

兩個八月 Biaugust

錄音製作 Recording Partnership

Muse

NSO 教育計畫夥伴

NSO Education Partnership

勇源基金會

NSO Live 講座計畫贊助

NSO-on-Campus Lecture Series Sponsored by

勇源基金會

NSO 樂無界教育計畫贊助

TSMC X NSO Education Program for Youth Sponsored by

蔡其文紀念基金會

IMEI 藝術傳承計畫贊助

I-Mei NSO Conducting Fellowship Program Sponsored by

蔡其文紀念基金會

樂無界教育計畫贊助

TSMC X NSO Education Program for Youth Sponsored by

蔡其文紀念基金會

樂無界教育計畫贊助

IMEI 藝術傳承計畫贊助

I-Mei NSO Conducting Fellowship Program Sponsored by

蔡其文紀念基金會

樂無界教育計畫贊助

TSMC X NSO Education Program for Youth Sponsored by

蔡其文紀念基金會

樂無界教育計畫贊助

IMEI 藝術傳承計畫贊助

I-Mei NSO Conducting Fellowship Program Sponsored by

蔡其文紀念基金會

樂無界教育計畫贊助

TSMC X NSO Education Program for Youth Sponsored by

蔡其文紀念基金會

樂無界教育計畫贊助

IMEI 藝術傳承計畫贊助

I-Mei NSO Conducting Fellowship Program Sponsored by

蔡其文紀念基金會

樂無界教育計畫贊助

TSMC X NSO Education Program for Youth Sponsored by

蔡其文紀念基金會

樂無界教育計畫贊助

IMEI 藝術傳承計畫贊助

I-Mei NSO Conducting Fellowship Program Sponsored by

蔡其文紀念基金會

樂無界教育計畫贊助

TSMC X NSO Education Program for Youth Sponsored by

蔡其文紀念基金會

樂無界教育計畫贊助

IMEI 藝術傳承計畫贊助

I-Mei NSO Conducting Fellowship Program Sponsored by

蔡其文紀念基金會

樂無界教育計畫贊助

TSMC X NSO Education Program for Youth Sponsored by

蔡其文紀念基金會

樂無界教育計畫贊助

IMEI 藝術傳承計畫贊助

I-Mei NSO Conducting Fellowship Program Sponsored by

蔡其文紀念基金會

樂無界教育計畫贊助

TSMC X NSO Education Program for Youth Sponsored by

蔡其文紀念基金會