



2023 衛武營國際音樂節

2023 Weiwuying International Music Festival

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

閉幕音樂會 《孔雀傳說》

Closing Concert *Peacock Tales*

2023.4.23 Sun. 14:30

衛武營音樂廳

Weiwuying Concert Hall

演出全長約 95 分鐘，中場休息 20 分鐘。

Duration is 95 minutes with a 20-minute intermission.



National Kaohsiung
CENTER for the ARTS

WEI WUYING

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

演出曲目

拉威爾：《庫普蘭之墓》

I. 前奏曲 II. 佛拉納舞曲 III. 小步舞曲 IV. 觸技曲

希爾博格：《孔雀傳說》單簧管協奏曲（千禧年版，臺灣首演）

中場休息

西貝流士：d 小調小提琴協奏曲，作品 47

I. 中庸的快板 II. 很慢的慢板 III. 不太快的快板

指揮：簡文彬

單簧管：馬格努斯·霍爾曼德

小提琴：魏靖儀

高雄市交響樂團



藝術家介紹

樂曲解說

拉威爾：《庫普蘭之墓》

撰文 | 吳毓庭

1870 普法戰爭結束後，戰敗的法國充滿復仇氣氛，藝術界出現許多描繪屈辱的畫作，音樂界則在聖桑斯的號召下，成立「國家音樂協會」，培育法國作曲家，發揚「高盧藝術」。薩提、德布西率先使用西方傳統和聲外的體系，擺脫華格納影響，作曲家們也把眼光拉回十八世紀前的法國音樂榮光，試圖從傑赫菲茲、庫普蘭和拉摩身上汲取靈感，寫作舞曲或組曲形式的樂曲。

拉威爾在 1914 年改編了庫普蘭的佛拉納舞曲，之後便打算寫作一部以巴洛克組曲為形式的法國組曲，可惜一戰爆發打亂計劃，拉威爾隨即加入軍隊擔任救護車駕駛與護理員。不過不到半年，他就因痢疾與心理狀況，被迫退伍回巴黎，隨後陸續遭遇母親過世與友人戰死，於是他把原本的組曲改為「輓歌」，表達內心的哀悼。

標題「tombeau」原意為墓碑，最初也用來指稱文藝復興時期紀念逝者的詩文，後來在十七世紀被音樂家借用，像是庫普蘭的伯父路易·庫普蘭就曾寫過一首《布隆克許輓歌》，緬懷當時最富盛名的魯特琴師。不過出乎意料地，整體音樂情感並不外露、非常節制，充滿精雕細琢的莊重感，也許拉威爾認為這種樂風才是法國精神。

鋼琴曲原本有六首，分別題獻給六位朋友，1919年作曲家自行挑選出其中四首改編成管絃樂曲，並重新調整順序。第一首〈前奏曲〉獻給夏洛中尉（他也是音樂家），樂曲由阿拉貝斯克式（Arabesque）的旋律交織而成；阿拉貝斯克式是伊斯蘭文化中，由幾何圖形反覆排列出的圖騰，表現世界蘊含的秩序與生命力。

第二首〈佛拉納舞曲〉獻給德呂克中尉（原本為畫家），這個樂章是新作，而非他在信中提到的改編（庫普蘭第四號《皇家組曲》Concerts Royaux 最末首）。佛拉納舞曲流行於義大利北方，特色為兩大拍韻律並帶著附點節奏，拉威爾利用它創造出滑稽、逗趣的性格。

第三首〈小步舞曲〉獻給摯友杜利佛斯，為ABA三段。A段維持典型小步舞曲的優雅，但樂句時而四小節、時而兩小節，帶來感受上的不平衡。B段為風笛舞，樂團合奏出悠緩、相同節奏的旋律，製造出如風笛般的音響。

第四首〈黎格東舞曲〉獻給高丹兄弟，樂曲以源自法國南方的鄉村舞曲為素材，韻律為活潑的兩拍。拉威爾利用持續的斷奏音符，表現黎格東舞步需要不斷離地跳起的姿態。

安德斯·希爾博格：《孔雀傳說》單簧管協奏曲（千禧年版，臺灣首演） 撰文 | 安德斯·希爾博格

單簧管在我心中一直有個重要的位置。

在我1982年寫給單簧管及弦樂的作品《傷感》中，獨奏者須在情感及張力上有極強的轉換。

我在許多作品中，都著重讓單簧管體現怪誕、甚至是惡魔的形象，例如像我的交響作品《熔岩》及探戈演出歌曲《黃色彎曲香蕉》，特別是在《波利尼西亞遊行》這個作品中，我讓十一支單簧管在極高音域吹奏，形成一種不可思議的聲響…

《孔雀傳說》是在1998年三個月中緊鑼密鼓的完成，並在同年由單簧管家弗洛斯特及由賽格斯坦指揮的瑞典廣播交響樂團首演。而我之前也為弗洛斯特寫了許多單簧管的小型作品，例如《特寫》

(1990) 給單簧管（或其他即興的樂器）、《原生坦佩雷》(1991) 給單簧管及鋼琴、《搖籃曲》(1996) 及《孔雀時刻》(1997) 給單簧管及鋼琴／錄音。

《孔雀傳說》的原版長約 35 分鐘，為單簧管獨奏和大型交響樂團的編制。而千禧年版本則約為 12 分鐘，為單簧管及錄音的編制。

最早是由弗洛斯特建議，應該讓這個啞劇式的舞蹈成為音樂重要的一環，所以我在作曲時的重要方向，是利用這個特別的表演形式，使其有所發揮。

樂曲一開始的單簧管演奏相當安靜，隨著弦樂逐漸加入，單簧管進入爆發狀態，吹奏著尖銳的高音及狂野的滑音。

從這裡開始，在獨奏者蓋上及揭開面具之間，音樂也如同旅程般經歷一站又一站不同的情緒。

《孔雀傳說》有著不同的版本；原始版本長約 35 分鐘，千禧年版本約 12 分鐘，給單簧管、鋼琴及弦樂的室內樂版本約 20 分鐘，及給單簧管及錄音的兩種不同版本。

西貝流士：d 小調小提琴協奏曲，作品 47

撰文 | 吳毓庭

莫札特在鋼琴協奏曲中，不斷翻新獨奏者「開始」的樣貌，貝多芬顯然也受到他啟發，在寫作小提琴協奏曲時，也打破慣例，讓獨奏者以裝飾奏加入，而不循往例演奏主題。後來越來越多作曲家都在協奏曲中加入獨特巧思，比如孟德爾頌直接捨棄了樂團前奏，提供小提琴在第二小節亮麗登場，使整體緊湊，西貝流士似乎也延續了這個「傳統」，在他生涯唯一一首協奏曲中，留下突出創見。

這首協奏曲完成於 1904 年，時間緊接在著名的第二號交響曲之後。兩首樂曲不僅直接反映出作曲家早期受到俄羅斯音樂的影響，旋律帶著綿延、憂傷的特色，西貝流士也特別留意主題間的關聯，預告他後來在交響曲中，獨樹一格的「有機」發展手法（整部交響曲僅由一個小動機自由發展而成）。

樂曲共有三樂章，第一樂章「中庸的快板」從兩部小提琴的顫動背景開始，細碎音色透出北國的冷冽。小提琴獨奏隨後以高潔姿態加入，慢慢地起伏會越來越劇烈，彷彿冰封融化，最後在裝飾奏後接進樂團過門。這段過門很特別，它預告著第二主題即將出現；這個「預告」手法將貫穿全曲，形成「主題從前面的元素慢慢生長」的獨特效果。

第二主題從低音管開始，獨奏承接後變得更濃烈；不過小提琴在演奏第二主題前，它的旋律（也就是第二主題的對旋律）又巧妙預告了呈示部結束段落的主題，以致接續的樂團總奏聽起來似曾相識，整體連結緊密。發展部同樣非常特殊，作曲家把篇幅完全留給了小提琴獨奏，自由奔放的裝飾奏表現出遺世獨立的氣概，這段炫技也讓人想起，西貝流士一度想成為小提琴家的渴望。

第二樂章「很慢的慢板」為 ABA 三段，木管前奏由第一樂章的主題變化而來（原本是下行，現在為上行），小提琴獨奏旋律，也包含了前樂章的音程特徵（比如三全音），整體充滿敘事氛圍。B 段作曲家透過複雜的交錯節奏，將音響融合成濃稠得化不開的效果，最後才回到 A 段逐漸單純，從頭至尾宛如歷經一次漫長的回想。

第三樂章「不太快的快板」融合了軍樂與舞曲風格。A 段由定音鼓聲揭開序幕，隱約出現的效果擴大了畫面空間感。之後音樂進入分割成兩大拍的舞曲段落，管絃樂先奏出基本旋律，接著小提琴加入並開始變奏，帶來更燦爛的聲景。這些主題輪流再現後，樂曲便進入尾奏，由快速滾動的音群俐落作結。

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衛武營節目線上問卷

Program

M. RAVEL : *Le Tombeau de Couperin*

I. Prélude II. Forlane III. Menuet IV. Toccata

Anders HILLBORG: *Peacock Tales* for Clarinet and Orchestra (Millennium version, Taiwan premiere)

Intermission

J. SIBELIUS: Violin Concerto in d minor, Op. 47

I. Allegro moderato II. Adagio di molto III. Allegro, ma non tantot

Conductor: CHIEN Wen-pin

Clarinet: Magnus HOLMANDER

Violin: William WEI

Kaohsiung Symphony Orchestra



Artists
Introduction

Program Notes

M. RAVEL: *Le Tombeau de Couperin*

Written by WU Yu-ting

In 1914, RAVEL he then went on to compose the *French Suite* in the style of Baroque models. Unfortunately, this plan was disrupted by the outbreak of World War I. RAVEL joined the army as an ambulance driver and paramedic but was forced to leave the army and return to Paris due to dysentery and psychological conditions. Before the end of the war, he encountered the death of his mother and his friends dying on the battlefield one after another, he then changed the original suite into a series of "elegies" expressing condolences. The title "tombeau" originally meant tombstone and was originally used to refer to poems commemorating the dead during the Renaissance. It was later borrowed by musicians in the 17th century, for instance, COUPERIN's uncle Louis COUPERIN once wrote *Tombeau de Mr de Blancrocher*, in memory of the most famous lute player at that time. Unexpectedly, however, the overall musical emotion is restrained rather than exposed, and full of meticulous solemnity. Perhaps the composer's style of music can truly be called the French spirit.

There were originally six piano pieces, each dedicated to six friends. In 1919, the composer selected four of them and adapted them for orchestra, and also switched their order. The first piece is Prelude, dedicated to Lieutenant Charlot JACQUES, who was also a musician. The music is characterized by its interweaving of Arabesque-style melodies. Arabesque is characterized by the use of repetitive geometric shapes and patterns in Islamic culture, through which it expresses the order and vitality that is present in the world.

The second piece, Forlane, is dedicated to Lieutenant Gabriel DELUC, who was originally a painter. This movement was a new composition, not the arrangement that was mentioned in his letter (Courperin No. 4 Concerts Royaux last song). The Forlane, which is popular in northern Italy, is characterized by its duple time with a dotted rhythm, which RAVEL uses to create a light-hearted and amusing character. The third piece, Minuet, is dedicated to Jean DREYFUS. It is divided into three sections, ABA. Section A preserves the elegance of a typical minuet, but the phrases are sometimes four bars and sometimes two bars, which creates a sense of imbalance. Section B is a Musette. In this section, the orchestra plays a slow melody with a consistent rhythm, creating a sound reminiscent of a bagpipe. The fourth song Rigaudon is dedicated to two brothers Pierre and Pascal GAUDIN. The music is inspired by country dance styles from southern France and features a lively two-beat rhythm. RAVEL uses staccato notes to convey the energetic, upward-moving gestures of the Rigaudon dance.

**Anders HILLBORG: *Peacock Tales* for Clarinet and Orchestra
(Millennium version, Taiwan premiere)**

Written by Anders HILLBORG

The clarinet has always had an important role in my music;

In *Lamento* (1982) for clarinet and strings, the soloist is faced with extreme shifts regarding emotional content and expression.

In a number of pieces I've focused on the clarinet's ability to embody a grotesque and sometimes demonic character, for instance in the orchestral piece *Liquid Marble*, the tango/varieté-song *En gul böjd banan*, and especially in *Paulinesian Procession*, where 11 clarinets in an extremely high register produce a quite incredible sound...

Peacock Tales - written during 3 intense months in 1998, and premiered in October the same year by Martin FRÖST with Leif SEGERSTAM conducting the Swedish Radio Orchestra - is preceded by a number of smaller pieces, all written for Martin FRÖST, such as: *Close Up* (1990) for clarinet (or other instrument ad lib.), *Tampere Raw* (1991) for clarinet and piano, *Nursery Rhymes* (1996), and *The Peacock Moment* (1997) for clarinet and piano/tape.

The original version of *Peacock Tales* is ca 35 minutes, scored for solo clarinet and large orchestra. The Millennium version for clarinet and tape is ca 12 minutes.

That mime/dance should be an integral part of the work was suggested by FRÖST from the outset, hence an important aspect of the composition was to make use of his unique combination of instrumentalist and mimer/dancer.

After the introductory very soft solo clarinet music, the strings gradually come in and the clarinet explodes in shrieks and wild glissandos.

Here starts a journey through many different musical and emotional "stations", where the soloist sometimes appears masked, sometimes unmasked.

Peacock Tales exists in different versions: the Original version (ca 35'), Millennium version (ca 12'), Chamber

version for clarinet, piano and strings (ca 20'), and 2 versions for clarinet and prerecorded track.

J. SIBELIUS: Violin Concerto in d minor, Op. 47

Written by Vito ŽURAJ

SIBELIUS's violin concerto was finished in 1904, immediately following the renowned Symphony No. 2. These two compositions directly reflect the impact of Russian music on the composer's early phase, which features prolonged and melancholic melodies. SIBELIUS also gave special attention to the relationship between themes, foreshadowing his distinctive "organic" development, in which the entire symphony unfolds freely from a single small motif.

The composition is divided into three movements. The first movement, Allegro moderato, begins with the background vibrations of two violin sections, creating a delicate muted timbre that evokes the coldness of the Northland. The violin solo then enters in a noble manner, gradually increasing in intensity as if the ice is melting, ultimately culminating in a cadenza and blending with the orchestra. This passage is particularly noteworthy as it serves as a "foreshadowing" to the introduction of the second theme, a recurring technique throughout the piece that creates a unique effect of "themes gradually emerging from previous elements."

The second theme of the composition is introduced by the bassoon and builds in intensity when the solo enters. However, before the violin plays the second theme, its melody, which serves as a counter theme of the second theme, subtly anticipates the theme of the closing section of the exposition. This creates a feeling of familiarity throughout the orchestra's performance and strengthens the overall cohesion of the piece. The development section is also noteworthy. The composer leaves ample space for the violin solo, allowing for expressive and free-spirited ornamentation that conveys a sense of freedom and individuality.

The second movement, Adagio di molto, is structured in three sections: ABA. The woodwind prelude has been altered from the first movement's theme. The violin solo melody incorporates interval characteristics from the previous movement, adding to the overall narrative atmosphere. In Section B, the composer employs intricately intertwined rhythms to create a dense and inseparable sound. The movement concludes with a return to a simpler Section A, evoking a sense of a prolonged recollection throughout. The third movement, Allegro, ma non tanto, combines military and dance music styles. The beginning of Section A is marked by the sound of the timpani, which establishes a sense of expansiveness in the music. The movement then shifts to a duple meter dance section where the orchestra plays the main melody, followed by the violin which adds variations, creating a more striking and vibrant soundscape. As these themes are repeated, the music leads into the coda, ending with a fast-rolling cluster.



指揮 | 簡文彬 Conductor | CHIEN Wen-pin

衛武營國家藝術文化中心藝術總監。1967 年生，國立藝專（今國立臺灣藝術大學）鍵盤組畢業，維也納音樂暨表演藝術大學指揮碩士學位。



1996 年起擔任德國萊茵歌劇院 (Deutsche Oper am Rhein) 駐院指揮長達 22 年；1998-2004 年為日本太平洋音樂節 (Pacific Music Festival) 駐節指揮；2001-2007 年為國家交響樂團 (NSO) 音樂總監，在其任內推動「定期音樂會系列」、國人作品委託創作及錄製、「歌劇系列」等創舉，並在 2006 年樂團 20 週年時推出華語地區首次自製之華格納《尼貝龍指環》四部曲；2014-2016 擔任國立臺灣交響樂團藝術顧問，並於 2014 年 9 月獲頒第 18 屆國家文藝獎。

CHIEN Wen-pin, General and Artistic Director of the National Kaohsiung Center for the Arts (Weiwuying), was born in 1967, graduated from the National Taiwan Academy of Arts and awarded a Master's degree at the National University for Music and Performing Arts Vienna. CHIEN joined the Deutsche Oper am Rhein (Düsseldorf/Duisburg, Germany) in 1996 and served as "Kapellmeister" for 22 years. 1998-2004 he was Resident Conductor of the Pacific Music Festival (Sapporo, Japan).

2001-2007 he was Music Director of National Symphony Orchestra (Taiwan Philharmonic); during his tenure the orchestra has achieved several milestones such as creating Subscription series, commissioning Taiwanese composers, introducing an opera series which coroneted with the first production of the complete *Der Ring des Nibelungen* by Richard WAGNER in Chinese speaking areas, upon orchestra's 20th anniversary in 2006. 2014-2016 CHIEN was Artistic Advisor of the National Taiwan Symphony Orchestra. In addition, CHIEN was the winner of the National Award for Arts in 2014.

單簧管 | 馬格努斯·霍爾曼德 Clarinet | Magnus HOLMANDER



霍爾曼德是一位能讓譜架在舞台上飄浮起來，讓單簧管從你眼前消失的音樂家；霍爾曼德透過他融合音樂演奏與魔術技法獨特呈現，讓他在國際的古典音樂圈中建立根基。2013年，他受瑞典單簧管演奏巨星馬丁·佛洛斯特斯的邀請，以單簧管演奏家、舞者和魔術師的多重身份，參與佛洛斯特在北歐巡演的製作《娃娃屋》演出而展開他的職業演奏生涯。

由於霍爾曼德橫跨音樂家、藝術家與魔術師的多重身份，也促使多位瑞典作曲家與他合作，包含了安德莉雅·塔羅第、雅各布·穆赫爾拉德以及安德拉斯·希爾博格等；而他的演奏足跡已遍及包含阿姆斯特丹音樂廳、維也納金色大廳、倫敦皇家節慶音樂廳、德國漢堡易北愛樂廳、巴黎愛樂廳……等多個歐洲重要音樂廳，並曾與多個國際知名樂團攜手演出。他曾獲選2019年歐洲音樂廳聯盟「明日之星」，也被Opus雜誌評選為瑞典20位最具影響力的音樂家之一。

霍爾曼德於斯德哥爾摩皇家音樂學院取得碩士學位，師從斯德哥爾摩皇家愛樂管絃樂團單簧管首席赫爾曼·史蒂芬生與單簧管名家埃米爾·喬納森。

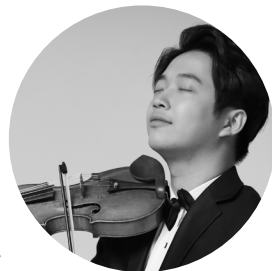
He is the musician who can make a music stand levitate and a clarinet to literally vanish right in front of your eyes. HOLMANDER has, through his unique combination of music and magic, created his very own niche in the world of classical music. His career took off when Swedish superstar Martin FRÖST, 2013, invited HOLMANDER to participate as a clarinetist, dancer and magician in the show Dollhouse, which was performed at a number of concert halls around the Nordic region.

HOLMANDER's experimental curiosity, both as a musician, artist and magician, has inspired many Swedish composers to write music dedicated to him, including Andrea TARRODI, Jacob MÜLHRAD, Benjamin STAERN, Molly KIEN, Klara STIRNER and Ylva FRED. HOLMANDER has also collaborated with many composers such as Rolf MARTINSSON and Anders HILLBORG.

HOLMANDER has already performed in several of the largest concert halls in Europe such as Het Concertgebouw, Musikverein, Elbphilharmonie, Royal Festival Hall, Cité de la Musique, Kölner Philharmonie, Palau de la Musica, Festspielhaus Baden-Baden, BOZAR Brussels, and Müpa Budapest to name but a few. In 2019 he was honoured with a Rising Star 2019-2020 Award by the European Concert Hall Organisation and he was mentioned in the magazine Opus as one of the 20 most influential musicians in Sweden of 2019. Magnus did his master studies at the Royal College of Music in Stockholm studying for Hermann STEFÁNSSON and Emil JONASON.

小提琴家 | 魏靖儀 Violinist | William WEI

魏靖儀 1994 年生於臺灣臺南，先後師事鍾佳妙、許恕藍、吳孟平與陳鈺雯；亦曾於大師班接受胡乃元大師指導。十六歲的魏靖儀遠赴茱莉亞音樂院就讀，爾後獲得學校 Jerome L. Greene 基金會獎學金以及奇美基金會藝術獎學金，師事 Hyo KANG 及 I-hao LEE 教授。目前於德國柏林 Hanns Eisler 藝術學院，師從前柏林愛樂首席 Kolja BLACHER 門下。2021 四月底，臺北市立交響樂團合作的音樂會，因緊急狀況，當下短短兩日內緊急代打演出柴可夫斯基小提琴協奏曲，成功完美的演出之後深獲樂界好評。也受到指揮 Eliahu INBAL 青睞，在同年 11 月三度合作貝多芬小提琴協奏曲。作為炙手可熱的小提琴家，亦受邀在多個音樂節與音樂廳演出，甫於 2018 年獲得 Salon de Virtuosi 藝術事業獎，魏靖儀在音樂上的成就更受到著名的《紐約時報》以及 Robert SHERMAN 讚賞，後者邀請魏靖儀在美國電臺 WQXR 節目上演出。目前使用由奇美基金會贊助提供的 1761 年 BALESTRIERI 名琴。



Born in Taiwan, WEI began his violin studies at the age of five. He is a proud recipient of the Jerome L. Greene Foundation Scholarship at the Juilliard School, where he earned his Bachelor's degree under Hyo KANG. He is currently pursuing his Master's degree at the Hochschule für Musik Hanns EISLER in Berlin under Kolja BLACHER, former concertmaster of the Berlin Philharmonic. WEI's recent highlights have included concert series, stepping in for violinist Shlomo MINTZ in TCHAIKOVSKY Violin Concerto in D Major with Eliahu INBAL. NSO with HU Nai-yuan and Ray CHEN, and Baden-Baden Philharmonic with Pavel BALEFF. WEI plays on a 1761 Tomasso BALESTRIERI loaned from the Chimei Foundation in Taiwan.

高雄市交響樂團 Kaohsiung Symphony Orchestra



樂在，你也在。

——年輕的樂團 堅定向前行

1981年成立。2009年與高雄市國樂團整併為「財團法人高雄市愛樂文化藝術基金會」，時任高雄市文化局史哲局長出任董事長。2010年，朱宏昌先生出任執行長。2011年，楊智欽先生出任駐團指揮。現任董事長為高雄市文化局長王文翠。樂團以高雄代表自許，曾與卡列拉斯、海莉、布赫賓德、列賓、明茲、麥斯基、諏訪內晶子等大師合作，厚植樂團演奏實力及建立品牌。除堅守古典演奏形式，也積極走出廳堂，結合不同場域、型態的表演藝術擁抱大眾；尤以參與高雄春天藝術節系列草地音樂會、名家音樂會、寶寶音樂會及全本歌劇製作演出要角。2018年更獲邀參與臺灣最大表演藝術中心——衛武營國家藝術文化中心啟用及開幕系列多場節目，精湛演出受國內樂壇及樂迷一致肯定。先後獲邀至美國、澳門、南京、上海、青島、蘇州、新加坡、北京、日本及香港演出，跨越城市與國界，逐步以國際性樂團為目標，堅定向前。

Wherever there is music, there is you.

A young orchestra which marches on steadily

Founded in 1981, officially renamed the "Kaohsiung Symphony Orchestra" (KSO) by 2000. In April 2009, the Kaohsiung Symphony Orchestra and the Kaohsiung Chinese Orchestra were integrated into the "Kaohsiung City Philharmonic Culture and Arts Foundation" as the first foundation in Taiwan which operates orchestras on its own. Taking pride as the music ambassador of Kaohsiung City, the KSO has collaborated with a variety of prestigious conductors and renowned artists. The KSO strives to incorporate classical and cross-border performances into their repertoire, permeated with their unique passion. The KSO creates high quality themes for the fans of music. Recently, the orchestra has played a pivotal role in the Kaohsiung Spring Arts Festival and successfully established the reputation of the "Grassland Concert" and the full-scale opera productions. The KSO is also frequently invited to participate in programs of National Kaohsiung Center for the Arts (Weiwuying). On the international stage, the KSO continuously receives international invitations to perform in many cities, gradually reaching beyond the borders and proudly taking the name of an international-level orchestra. The KSO moves firmly onwards with talent and strength while striving for growth.

高雄市交響樂團名錄

執行長 Chief Executive Officer 朱宏昌 CHU Hung-chang

駐團指揮 Resident Conductor 楊智欽 YANG Chih-chin

第一小提琴 FIRST VIOLIN

◎葉翹任 YEH Chiau-ren

李純欣 LEE Chun-hsin

郭洹佐 KUO Huan-tso

范翔硯 FAN Hsiang-yen

蔡宗言 TSAI Tsung-yen

陳冠甫 CHEN Guan-fu

黃郁盛 HUANG Yu-sheng

黃俊翰 Daniel TOMAS KARL

▲郭承姍 KUO Cheng-shan

▲李冠毅 LI Kuan-yi

▲黃大唐 HUANG Ta-tang

▲吳維菁 WU Wei-ching

▲官孟萱 KUAN Meng-hsuan

▲歐佩怡 OU Pei-i

第二小提琴 SECOND VIOLIN

熊書宜 HSIUNG Shu-i

蕭曼林 HSIAO Man-lin

張瓊紋 CHANG Chiung-wen

葉家銘 YEH Chia-ming

陳麗薰 CHEN Li-hsun

陳人瑋 CHEN Jen-wei

▲蔡依芸 TSAI I-yun

▲侯啟琳 HOU Qi-lin

▲陳慧耘 CHEN Hui-yun

▲張子萱 CHNG Tzu-hsuan

▲劉寧昀 LIU Ning-yun

▲姚亮妤 YAO Liang-yu

中提琴 VIOLA

○蕭寶羚 HSIAO Pao-ling

陳曉芸 CHEN Hsiao-yun

王弈萱 WANG Yi-hsuan

尤媛 YU Yuan

林楷訓 LIN Kai-shun

陶泓憬 TAO Hung-ching

▲徐浩原 HSU, Hao-yuan

▲陳 陳 CHEN Chen

▲黃文翔 HUANG Wen-hsiang

▲張靜予 CHANG Ching-yu

大提琴 CELLO

○林采霽 LIN Tsae-pey

劉彥廷 LIU Yen-ting

陳怡靜 CHEN I-chin

林威廷 LIN Wei-ting

莊名媛 CHUANG Ming-yuan

▲陳品均 CHEN Pin-chun

▲俞慧蓮 YU Hui-lien

▲鄭宇彤 CHENG Yu-tong

低音提琴 DOUBLE BASS

○阮晉志 JUAN Chin-chih

趙紋孜 CHAO Wen-tzu

曾兆瑒 TSENG Chao-yang

汪育萱 WANG Yu-shuan

▲周云捷 CHOU Yun-chieh

▲徐子昀 HSU Tzu-yun

長笛 FLUTE

○林文苑 LIN Wen-yuan

葉瓊婷 YEH Chiung-ting

吳建慧 WU Chien-hui

雙簧管 OBOE

○王慧雯 WANG Hui-wen

鄭化欣 CHENG Hua-hsin

單簧管 CLARINET

○莊維霖 CHUANG Wei-lin

韓健峰 HAN Chien-feng

▲陳雅馨 CHEN Ya-hsin

低音管 BASSOON

○劉君儀 LIU Chun-yi

施孟昕 SHIH Meng-hsin

高雄市交響樂團名錄

法國號 HORN

- 陳冠豪 CHEN Kuan-hao
- 薛程元 HSUEH Cheng-yuan
- 黃姿菁 HUANG Tzu-ching
- 賴衍學 LAI Yen-hsueh
- ▲顏士傑 YEN Shih-chieh

小號 TRUMPET

- 唐大衛 David Melchior ARGENTA
- 陳鏡元 CHEN Ching-yuan
- 蘇勤硯 SU Ching-yen

長號 TROMBONE

- 田智升 TIEN Chih-sheng
- 鄭詔駿 CHENG Chao-chun

低音長號 BASS TROMBONE

- 林禹慈 LIN Yu-tzu

低音號 TUBA

- ▲廖偉強 LIAO Wei-chiang

定音鼓 TIMPANI

- 陳又誠 CHEN Yu-cheng

打擊 PERCUSSION

- 洪瑞辰 HUNG Jui-chen

豎琴 HARP

- 管伊文 KUANG Yi-wen

鋼琴 PIANO

- ▲曹銘倉 TSAO Ming-tsang

副執行長暨表藝製作中心主任

Deputy Chief Executive/
Director of Programming Department
柏碧玲 PO Pi-ling

演出事務部 Orchestra Operations Department

組長 Chief of Orchestra Operations Department

黃惠鈴 HUANG Huei-ling
王文妮 WANG Wen-ni

戴羽伸 TAI Yu-shen
孫思齊 SUN Szu-chi
李兆鈞 LEE Jau-jiun
吳柏儒 Timothy WU
王詩捷 Christine WANG
熊玉梅 HSIUNG Yu-mei
彭啟容 PENG Chii-rong
陳羽妙 CHEN Yu-miao

表藝製作中心 Programming Department

蔡詠蓁 TSAI Yung-chen
李耘樞 LI Yun-chin
劉為烽 LIU Wei-feng
余祐璋 YU You-wei
洪靖雅 HUNG Ching-ya

行政管理部 Administration Department

主任 Director of Administration Department

尹紫瀾 YIN Zih-jing

黃兆慶 HUANG Jhao-cing
黃麗紅 HUANG Li-hung
許芳瑩 HSU Fang-ying

本場代理首席 Acting Concertmaster

- ◎ 樂團副首席 Associate Concertmaster
- 樂團助理首席 Assistant Concertmaster
- 聲部首席 Principal
- ▲ 協演人員 Guest Orchestra Member