

NSO
2025-26
SEASON
Music Director JUN MÄRKL
音樂總監 準·馬寇爾

時間
Time



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法國巴黎銀行財富管理音樂巡禮

呂紹嘉與馮思瓦·勒樂
與NSO《記憶雙城》

Shao-Chia Lü, François Leleux & NSO

主辦

NSO
國家交響樂團
NATIONAL SYMPHONY ORCHESTRA

冠名
贊助



BNP PARIBAS
法國巴黎銀行財富管理

年度
指定贈禮

舊振南
JIU ZHEN NAN

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

法國巴黎銀行財富管理音樂巡禮一 呂紹嘉與馮思瓦·勒樂與 NSO 《記憶雙城》 Shao-Chia Lü, François Leleux & NSO

演出時間 2026 年 4 月 26 日 (星期日) 14:30

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
雙簧管 | 馮思瓦·勒樂 François Leleux, oboe
國家交響樂團 National Symphony Orchestra (NSO)

主辦單位



冠名贊助



年度指定贈禮



本場節目演前導聆由



提供



電子問卷



夜鶯基金會導聆問卷

上半場約40分鐘

中場休息20分鐘

下半場約70分鐘

郭恩甫 (b. 2004) : 《時興》

(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、國立臺北藝術大學共同合作

詹姆士·麥克米倫 (b. 1959) : 雙簧管協奏曲

第一樂章：強調且富節奏的

第二樂章：廣板

第三樂章：快板

～ 中場休息 ～

德米特里·蕭斯塔科維契 (1906-1975) :

第七號交響曲《列寧格勒》，作品60

第一樂章：稍快板

第二樂章：中速，稍快板

第三樂章：慢板

第四樂章：不太過分的快板

En-Fu Kuo (b. 2004): *Shixing*

(One-minute Symphony Project, world premiere)

*This project is cooperated by TSMC, NSO, and TNUA

James MacMillan (b. 1959): **Oboe Concerto**

I. Marcato e ritmico

II. Largo

III. Allegro

~ Intermission ~

Dmitri Shostakovich (1906-1975):
Symphony No. 7 in C major, Op. 60, *Leningrad*

I. Allegretto

II. Moderato poco allegretto

III. Adagio

IV. Allegro non troppo

郭恩甫：《時興》

（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、國立臺北藝術大學共同合作

撰文 | 郭恩甫（國立臺北藝術大學音樂學系學生）

《時興》（Shíxìng，意為「瞬間的衝動」）是一首在描繪即興時刻中蘊含著興奮與喜悅的音樂作品。全曲採用爵士語彙創作——這是即興音樂中最具代表性的風格之一，並體現了當下直覺與創造自由的精神。透過這段短暫而精緻的音樂體驗，作品希望將爵士音樂的愉悅與活力傳遞給聽眾，讓人得以一窺其豐富多彩的表現世界。

詹姆士·麥克米倫：雙簧管協奏曲

撰文 | 張皓閔（夜鶯基金會講師，國立臺灣師範大學音樂學碩士）

蘇格蘭作曲家與指揮家麥克米倫 1959 年生於北艾爾郡（North Ayrshire）城鎮基爾溫寧（Kilwinning），成長於東艾爾郡（East Ayrshire）小鎮卡姆諾克（Cumnock）。他的音樂語言受到來自蘇格蘭傳統、天主教信仰、社會良知及凱爾特（Celtic）民間音樂的影響，且以強烈的節奏感和濃厚的情感表達為特色。2014 年，他在家鄉創立了一年一度的卡姆諾克幽會（Cumnock Tryst）音樂節。該音樂節先後於 2024 和 2025 年榮獲天空藝術獎（Sky Arts Award）和皇家愛樂協會獎的系列與活動獎。麥克米倫 2004 年獲頒大英帝國司令勳章（CBE），2015 年獲爵士頭銜，2024 年獲選為艾弗斯學院（Ivors Academy）院士。

麥克米倫的重要作品包括已在世界各地演出近五百次的擊樂協奏曲《厄瑪奴耳懇求降臨》（*Veni, Veni, Emmanuel*），為大提琴巨擘羅斯特羅波維契（Mstislav Rostropovich）譜寫的大提琴協奏曲，以及五部交響曲。雙簧管協奏曲創作於 2009 至 2010 年，樂團編制包括兩把長笛、英國管、兩把單簧管、低音管、倍低音管、兩把法國號、兩把小號、定音鼓和絃樂。作曲家為作品提供了如下解說：

此作品是寫給布瑞頓交響樂團（Britten Sinfonia）和尼可拉斯·丹尼爾（Nicholas Daniel），並題獻給他。作品共分三個樂章。第一樂章起始於中提琴、低音管和小號逐步疊加的節奏層次，隨後獨奏者加入。突然，音樂因節拍的轉換而向前推進，變得相當快速、輕浮且炫耀。樂章後半，音樂倒著進行，最後是莊重的尾聲。

第二樂章改編自較早的雙簧管獨奏作品《在危難中……》（*in angustis...*）。獨奏素材富表情而哀傷，且持續和其他木管樂器進行豐富對話。此樂章的沉思性格不時會被簡短的雙人互動、各種撥奏爆發、某些詼諧素材及激動的快速片段所打斷，但其主要情緒仍是內省而如歌的。最後樂章始於輕率魯莽，且具小丑性格。整體感覺是外向而戲劇性的，雙簧管在此賣弄其快速技法。某些第一樂章的樂思在此以不同樣貌重新出現，最後是興高采烈的結尾。

雙簧管協奏曲 2010 年 10 月 15 日於伯明罕市政廳，由丹尼爾擔綱獨奏、麥克米倫親自指揮布瑞頓交響樂團世界首演。

蕭斯塔科維契第七交響曲：戰爭史詩的背後

撰文 | 呂紹嘉（國家交響樂團榮譽指揮）

蕭斯塔科維契的第七號交響曲《列寧格勒》（1942 年）是音樂史上少見的歷史實境見證，它創作及首演於正值蘇俄列寧格勒遭受長達 872 天納粹德軍圍城的慘烈期間。當時不僅激勵了成千上萬同仇敵愾的俄國軍民，也儼然成為凝聚了自由世界對抗邪惡納粹的二次大戰「馬賽曲」。在最短時間內，總譜以顯微膠卷方式傳到西方，由托斯卡尼尼指揮 NBC 樂團在美國首演，單單 1942～43 年間，《列寧格勒》在北美就被演奏了 62 次！

作為蘇聯當代最具影響力的作曲家，蕭斯塔科維契在國家存亡之際，為家鄉譜下這闕交響鉅作，其凝聚人心、捍衛國土的精神意義固然偉大且不容置疑。然而，正因其與史實的連結過於緊密，作品的藝術價值往往易被簡化，甚至落入誤讀的窠臼。若僅將此曲視為戰爭紀實、對納粹的控訴或單純的愛國宣洩，無疑是可惜且不足的，因為，在那激昂的戰爭與勝利表象下，實則暗藏著深邃的隱喻、憂鬱的哲思與濃重的悲劇底色。是這些值得挖掘的弦外之音，使其藝術成就超越了特定的時代框架。

傑出的藝術品從不只訴說一件事，即便背後有再強大的創作原由，其縱深也必然寬廣。正如一首莫札特僅三分鐘的奏鳴曲行板，亦能交織出光影並存的小宇宙；更何況是結構如此壯闊的交響曲，而且還是出自這位終其一生在極權統治下、永遠只能拐著彎說話的老蕭？

在 1941 年納粹德國入侵前，蘇聯正深陷於腥風血雨的恐怖統治。史達林為剷除異己，在短短十年間，導致數百萬無辜性命身陷囹圄或慘遭殺害。1936 年，蕭斯塔科維契因歌劇創作觸犯意識形態禁區，一夕之間淪為整肅對象，自此活在隨時可能「被消失」的陰影下。他曾感嘆，當時最令人窒息的，

是那種「不知恐懼為何而來」的未知。整座社會在噤聲中戰慄，無人敢言。然而，當1941年戰爭爆發，集體的恐懼竟在同仇敵愾中找到了出口。蕭斯塔科維契曾言：「世人常說我自《第五號交響曲》重生，其實不然，《第七號》才是起點。因為在那一刻，我終於敢開口與人交談，終於能透過藝術宣洩胸中塊壘。雖然生活依舊艱辛，但我至少找回了呼吸的自由。這也是為何在大戰的烽火困厄中，藝術創作反而迎來了最豐沛的時刻。」

顯然，《蕭七》這部鉅作的控訴對象遠不止於希特勒的納粹德軍，其核心精神也早已超越了單純的國土保衛。在那個浩瀚的音符宇宙裡，隱藏著許多言語無法捕捉、甚至不能說出的情感，但它們卻能穿透時代，讓現代的我們與當年的列寧格勒軍民產生同樣的震撼。

縱使文字難以窮盡天馬行空的音樂思想，蕭斯塔科維契也從不給予詳細解釋，但這首曲子那種撲面而來的畫面感與情感隱喻，促使我破例試著用「看圖說故事」的方式來引路。這不是解題，也不是樂理分析，而是為大家播下一顆種子，提供一個感受的方向，讓每個人能在音樂中，醞釀出屬於自己的體悟與思考。

侵略與恐懼

第一樂章展現了極致的「具象」敘事：絃樂宏偉堅毅地拉開壯麗序幕，長短笛隨後帶出抒情易感的懷舊眷戀，兩者剛柔並濟的描繪出一幅堅忍民族與承平大地的和樂景象。好景不常，在歲月靜好的餘韻中，遠處隱約響起軍鼓，伴隨一首簡易俚俗的進行曲，先是那麼微弱而漫不經心，而後威脅漸增，不斷重複，愈來愈近、愈來愈強、愈來愈恐怖，終至演變成槍林彈雨、鐵蹄蹂躪的殺戮戰場。災難後的死寂，一隻低音管在暗黑中吟誦哀歌，婦女們在屍橫遍野的斷垣殘壁裏緊張恐懼地翻尋自己所愛。法國號奏起安息號，絃樂緬懷過去的美好與鄉愁，遠處的軍鼓與小號卻再次喚起那簡易而恐怖的進行曲片段……戰爭還未結束！

黑色魔幻舞曲

殘酷殺戮之後，第二樂章是神秘迷人又帶著黑色詭異的間奏曲，我們彷彿踏入一間戰前的民間小酒館，在昏黃燈光下飲酒共享最後一舞。滿室瀰漫著早年（史達林執政前）蕭氏年少輕狂自由創作的氛圍，有1920年代美國爵士、狐步舞、俄國民風、默片伴奏的浮光掠影。絃樂木管搖曳交錯，輕柔俏皮，雙簧管與英國管的獨奏憂鬱而慵懶。中段突然插入的一段比馬勒更為尖銳譏諷與光怪陸離的骷髏之舞，宛如邪魔惡靈如影隨形、無所不在。尾段奇特的樂器結合——長笛與小提琴交錯的魅惑躍動、低音單簧管的低沉暗啞，中音長笛的溫婉包容，豎琴的晶瑩色澤——交織出一抹超現實而頹廢的魔幻夢境。本樂章展現出人性即使身處亂世，依舊在苦難縫隙間自在流露的一份怡然與生之趣。

神與人的辯證

第三樂章是最形而上，寓意最繁複，卻也最深刻的樂章。對我而言，它像是「天」與「人」對話、辯證、內化的過程。開頭如管風琴般聲響的管樂與豎琴強奏，塊狀堅實，稜角分明，有著高遠嚴峻，令人敬畏的聖詠「神性」。隨即與之抗衡的絃樂齊奏，溫暖厚實有血有肉，是昂首天問的悲憫「人性」，強烈的二元對立旋即轉為內省緊湊的互動對話，時而低聲輕語，時而激烈衝突，時而交纏和解，時而祈求告白，甚或角色互換。一段新出現的天真而孤寂的長笛獨奏，像是在困厄中徒勞尋求慰藉的人心，接續的絃樂將人性帶到最脆弱無助的絕境，在小提琴單薄的「天問」氣若游絲瀕臨絕望之際，一場殘暴的天人交戰席捲而來，在激烈高潮中，天上的號角高聲吹響原屬絃樂的「人性」主題，二元內容自此如迴旋梯般的交融纏繞漸次而下，之前孤單無助的長笛旋律，此時由整組中提琴溫暖呵護的擁抱回應。結尾，絃樂最後一次高聲齊奏已然內化於心的「天」「人」主題，之後與管樂相互低聲呢喃如禱告沉思，二元不再嚴峻對立，在三聲鑼響與定音鼓輕聲滾奏中，樂曲不間歇的進入第四樂章。

決戰與凱旋

彷彿夜襲前的蓄勢待發，遠處號角揭開終樂章的決戰序幕，蕭斯塔科維契驅使令人戰慄的管絃魔法，再次將聽眾拋入血腥殘酷的修羅場。正義的代價是慘痛的，在凱旋的曙光現身前，音樂墜入黑暗深淵，薩拉邦德舞曲（Sarabande, 來自西班牙的慢速三拍舞曲）如同一場刻骨銘心的苦行，帶著我們一步一腳印地在殘敗中負重前行。當樂章終於衝破重重障礙，傲然攀登 C 大調的勝利之巔，那份從深淵底層迸發出的狂喜，是直擊靈魂的終極撼動。

對我而言，綜觀全曲，除了第一樂章那段長達十餘分鐘的「侵略」主題，以及第四樂章前半部或可視為戰爭實境的描繪外，其餘篇幅盡是充滿隱喻的絕對音樂；即便結尾那壯闊的凱旋，亦可解讀為精神層面的終極救贖。我縱然深信蕭斯塔科維契保家衛國的初衷是崇高且真誠的，但他在《列寧格勒》中所構築的內心世界，顯然已跨越了單純的愛國情操。這也正應合了他晚年的自述：第七與第八號交響曲，實則是他為自己創作的兩部心靈安魂曲。

對蕭斯塔科維契而言，《列寧格勒》交響曲是抵抗哪一個強權，控訴哪一位獨裁者，或許並非核心所在。如同他那深厚眼鏡後面的莫測眼神，他訴說的是更高更遠、亙古恆變卻也恆常的強權迫害、人類苦難、人性光輝——以及那份不顯沉重、卻同樣珍貴的生之意趣與睿智。只要世界繼續存在，就會有不同名字的獨裁者出現，而只要人類追求良善光明的火種不熄滅，同情共感的心靈不消失，他的音樂就會繼續穿越時空，被世人所珍愛流傳。

外在的血淚史實與同仇敵愾的時勢，成就了第七號交響曲在戰亂歲月裡的當世榮光；但真正使其跨越時代、獲得不朽價值的，卻是那份深藏於音符間的人道悲憫與高貴靈魂。

En-Fu Kuo: *Shixing*

(One-minute Symphony Project, world premiere)

*This project is cooperated by TSMC, NSO, and TNUA

By En-Fu Kuo

"Shíxìng" (Ephemeral Impulse) is a musical work that seeks to portray the exhilaration and joy found in moments of spontaneity. Written in the jazz idiom—arguably the most emblematic genre of improvisational music—the piece embraces the spirit of immediacy and creative freedom. Through this fleeting musical experience, it aspires to convey the delight and playful energy of jazz, offering listeners a brief yet vivid glimpse into its expressive world.

James MacMillan: Oboe Concerto

By Robert Markow

James MacMillan sprang to international attention in 1990 with the premiere of his tone poem *The Confession of Isobel Gowdie*, which became one of his most frequently played works. Since then he has composed three piano concertos plus concerted works for nearly every instrument in the orchestra, including two for percussion (missing are those for double bass, flute and tuba); five symphonies (the Fifth was premiered in 2019); three operas and three additional stage works; and numerous compositions with liturgical, religious or spiritual implications. These include *Veni, Veni Emmanuel* (another of his most frequently played works, with hundreds of performances worldwide), *Mass*, *St. Anne's Mass*, *Galloway Mass*, *Magnificat*, *St. John Passion*, *Seven Last Words from the Cross*, *O Bone Jesu*, *The Sacrifice*, and *A Christmas Oratorio*. "I think music is the most naturally spiritual artistic medium," he proclaimed. "You have to use sacramental analogies to explain music's power."

In addition to aspects of the composer's devout Catholicism (he is a Dominican), MacMillan's music is distinguished by references to Scottish folklore and by rhythmic and textural elements drawn from non-European cultures. It is also often infused with an overtly sensual quality. All these elements contribute to his knack for communicating with large audiences, which have embraced his music enthusiastically. Macmillan was appointed a Commander of the Order of the British Empire (CBE) in 2004, and a Knight Bachelor in 2015. In 2024, he became a Fellow of The Ivors Academy, and the following year he was nominated for two Ivor Novello Awards. In 2022, MacMillan was chosen to compose the anthem for the state funeral of Elizabeth II.

MacMillan composed his Oboe Concerto for oboist Nicholas Daniel and the Britten Sinfonia, which gave the world premiere on October 15, 2010 in Birmingham's Town Hall with the composer conducting. MacMillan describes the 23-minute concerto as follows:

“The first movement opens with a gradual building up of rhythmic layers on violas, bassoon and trumpet before the soloist joins in. Suddenly the music is thrown forward by a metrical modulation and becomes very fast, flighty and virtuosic. Structurally, the music eventually goes into reverse before a solemn coda.

The second movement is based on an earlier work for solo oboe, in *angustiis...II*. The solo material is expressive and sad, and enters into much dialogue with other wind instruments throughout. The reflective character of the movement is interrupted by little dyadic patterns, various pizzicato outbursts, some scherzo-like material and agitated faster passages, but the principal mood is introverted and cantabile.

The last movement begins brashly and has a clownish character. The overall feeling is extrovert and dramatic, showing off the oboe in fast display. Some of the original ideas from the opening movement are re-introduced in new guises, before an exultant and joyous ending.”

David Honigmann of the *Financial Times* wrote that the concerto “turns the soloist into a nimble-footed musical athlete, a star opera singer, a dazzling Highland dancer, all in the space of three varied movements.”

Dmitri Shostakovich: Symphony No. 7 in C major, Op. 60, *Leningrad*

By Robert Markow

On June 22, 1941, Hitler's army crossed the Russian border and headed for Leningrad, determined to bring the city to its knees. Evacuation was carried out on a massive scale, while those who remained were put to work fortifying the city. Dmitri Shostakovich, at the age of thirty-four and already among Russia's most famous composers, was one of those who chose to stay. Having been turned down for requests to be sent to the front and to work in the civilian guard, he finally landed a position in the firefighting regiment. The Germans reached Leningrad on August 29. Bombs and shells fell on civilians and military targets alike, and the city settled in for a nine hundred-day siege. Throughout the month of September, in between fighting fires and dodging bombs, Shostakovich wrote the first three movements of his Seventh Symphony. By October, conditions were so bad that he had no choice but to leave. He retreated to Kuibyshev (today Samara, a large manufacturing city about 600 miles/950 km southeast of Moscow), where the Seventh Symphony was completed in December.

Against such a dramatic, traumatic background, the music Shostakovich wrote at this time was inevitably closely linked to live events. He dedicated the symphony to his native city, but the music spoke to Russians everywhere, indeed, to the entire Allied world, in its struggle against and defiance of the German onslaught. The composer had wanted the world premiere to go to the Leningrad Philharmonic, but war conditions ruled out that possibility unequivocally. The premiere went instead to the Bolshoi Theater Orchestra of Moscow, which was in Kuibyshev (today Samara, a city about 600 miles/950 km southeast of Moscow) at the time, on March 5, 1942.

Rarely in the history of music has a classical composition, especially a large-scale symphony, been used as an instrument of propaganda to the extent Shostakovich's Seventh has. With wartime emotions at feverish pitch, the symphony became an instantaneous symbol of courage, defiance, heroism and projected victory. People rallied to the symphony much in the manner they rallied around their flags. At the first Moscow performance the audience even ignored an air raid siren while it cheered the music to the rafters in a twenty-minute ovation.

Today, 84 years after its premiere, the symphony has lost most of its appeal as a propaganda tool, particularly its potential to stir the spirits of men at war. But in a larger context, Shostakovich was dealing with humanitarian values and feelings beyond those of a single wartime struggle. "I did not intend to describe war in a naturalistic manner," he wrote. "I was trying to present the spirit and essence of those harsh events. ... I was guided by a great love for the man in the street ... love for people who have become the bulwark of culture, civilization and life. I have written my symphony about them and others like them because I love them from the bottom of my heart."

The symphony opens with a grand, broadly-spaced theme in C major, expressing tremendous confidence and a great sense of purpose. The second theme is a lyrical, relaxed, rather nostalgic idea sung by violins against an undulating background of strings. Shostakovich then introduces a new, march-like tune which will be played twelve times in succession over a rhythmic accompaniment in the snare drum. It all begins innocently enough, with the tune assuming a jaunty, happy-go-lucky air in its first few presentations, but growing slowly, inexorably, to its ultimate, terrifying expression of a monster out of control, consuming all in its path. Though Shostakovich denied that this passage had any specific programmatic reference, it is sorely tempting to see in this musical juggernaut the image of German hordes advancing on Leningrad, growing from an ill-defined speck in the distance to a gigantic, malevolent force towering over the besieged city.

At the height of the relentless musical onslaught, the symphony's grand opening theme, now in C minor, bursts into the pandemonium in a heroic gesture of defiance, signaling structurally the beginning of the recapitulation and symbolically the rout of the enemy. But the movement is far from over. One by one, the

movement's disparate elements struggle feebly to reassert themselves, A solo flute winds around a path in seemingly aimless desolation, eventually working its way to the lowest range of the instrument. The movement's lyrical second theme, not heard for nearly a quarter of an hour, returns in varied forms played by the bassoon. The last word goes to the march tune, now a mere shadow of what it was earlier.

Following the emotional trauma of the twenty-five-minute opening movement, relief comes in the form of a relatively relaxed and gentle second movement. The opening theme has a dancelike quality, the second a soulful, folksy character. The latter is heard initially in the oboe, later in the English horn, and towards the end of the movement in one of the longest solos ever written for bass clarinet. The central, scherzo-like section is more assertive, perhaps as a reminder of the reality of wartime conditions.

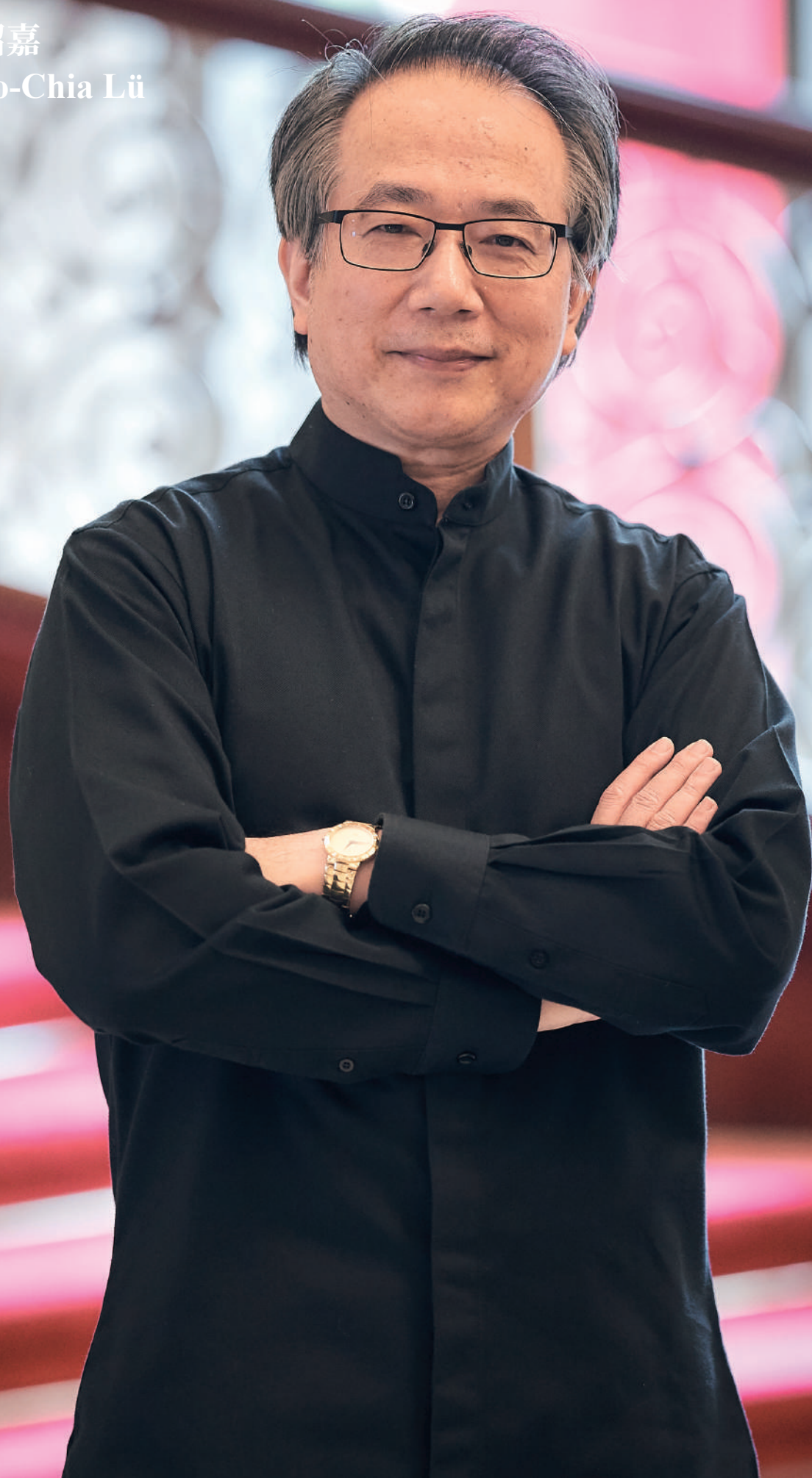
The third movement moves through a wide range of emotions, beginning with an unsettling progression of dissonant chords for winds in alternation with a declamatory statement from the unison violins. The solo flute, joined eventually by a second in duet, weaves a lonely course in a varied version of the violin statement. The heavy brass and drums join in for the dramatic, turbulent central passage full of syncopated rhythms and jagged melodic lines. The symphony's most beautiful moment occurs near the end of this movement in a song of consoling tenderness sung by the violas.

The finale returns to the restless agitation of a wartime mentality, but eventually resolves into a proclamation of heroic strength and ultimate victory.

指揮 Conductor

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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、柏林德意志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，與香港管絃樂團、NHK、首爾愛樂，及北京、上海等地的代表性樂團合作演出。2010年至2020年間，呂紹嘉擔任 NSO 國家交響樂團音樂總監，並於2021-22樂季起，被授予該團榮譽指揮頭銜。自2020年9月起，受聘擔任臺北藝術大學音樂系「特聘講座教授」，並於2022年十月獲頒該校「名譽博士」頭銜。呂紹嘉是2022年第十一屆行政院文化獎得主。

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 Deutsche Oper Berlin, English National Opera, Opera Australia 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 Concertgebouw Orchestra Amsterdam, Münchner Philharmoniker, the Oslo Philharmonic and more. In Asia, Lü has worked with the Hong Kong Philharmonic, NHK, Seoul Philharmonic and more. Shao-Chia Lü was Music Director of the Taiwan Philharmonic (the National Symphony Orchestra) from 2010 to 2020, and has been honored with the title Conductor Emeritus in 2021. He has held the Distinguished Chair Professor at Taipei National University of the Arts since September 2020, and also received the "Honorary Doctorate" title in October 2022.

雙簧管 Oboe



馮思瓦·勒樂

François Leleux



馮思瓦·勒樂身兼指揮家和雙簧管演奏家，以充沛的精力、熱情洋溢的演奏和清晰的音樂表達聞名。他自 2025/26 樂季起，擔任波茨坦室內管絃樂團的藝術總監，並兼任匈牙利國家愛樂樂團的首席客座藝術家。在他卓越的職業生涯中，曾經擔任薩爾斯堡室內樂團的藝術夥伴、巴黎室內樂團的合作藝術家，以及法蘭克福廣播交響樂團、史特拉斯堡愛樂樂團、伯爾尼交響樂團、挪威室內交響樂團和特內里費交響樂團等知名樂團的駐團藝術家。

勒樂也曾以雙簧管演奏家的身份與許多頂尖樂團合作演出，包括紐約愛樂樂團、斯德哥爾摩皇家愛樂樂團、布達佩斯節慶管絃樂團和 NHK 交響樂團；並曾與小提琴家麗莎·芭蒂雅許薇莉，鋼琴家艾里克·雷薩吉與伊曼紐爾·斯特羅斯，以及「法國風」木管五重奏合作演出室內樂。

他的錄音作品包括《歡迎來到法國》（華納古典唱片公司）、比才的《卡門》和古諾的第一號交響曲（林恩唱片公司），以及獲得獎項肯定的胡梅爾與海頓作品專輯。勒樂同時在慕尼黑音樂與戲劇學院擔任教授。

Conductor and oboist, François Leleux is celebrated for his irrepressible energy, exuberance, and musical clarity. From the 2025/26 season he will serve as Artistic Director of the Kammerakademie Potsdam, and principal guest artist with the Hungarian National Philharmonic Orchestra. Building on a distinguished career, this has included roles such as Artistic Partner Camerata Salzburg and Orchestre de chambre de Paris. Upcoming season highlights include conducting the Japan Philharmonic, the Orchestre Philharmonique de Paris, the Deutsche Symphonie-Orchester Berlin, and more.

As an oboist, Leleux has appeared with leading orchestras including the New York Philharmonic, Royal Stockholm Philharmonic, Budapest Festival Orchestra, and NHK Symphony Orchestra, and performs chamber music with Lisa Batiashvili, Eric Le Sage, Emmanuel Strosser, and Les Vents Français.

His recordings span *Bienvenue en France* (Warner Classics); Bizet's *Carmen* and Gounod's First Symphony (Linn); and the award-winning Hummel and Haydn albums. Leleux is Professor at the Hochschule für Musik und Theater München.

自信而精銳 國家交響樂團

「由臺灣音樂家組成的臺灣愛樂展現了獨特聲音風格」 — 《Bachtrack》2024

「具國際高水準，適合任何世界級的音樂廳。」 — 《Musical America》2023

「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

「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，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、舞蹈空間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，足跡遍及瑞士、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、首爾、芝加哥、兵庫、福山，2023 年更登上紐約林肯表演藝術中心大衛·格芬廳、華盛頓特區甘迺迪表演藝術中心，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、繆勒-修特、嘉碧妲、阿爾班·蓋哈特等；小提琴家卡瓦科斯、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

"...the Taiwan Philharmonic...almost entirely with Taiwanese players had a distinctive aural profile." — *Bachtrack*, 2024

"...the Taiwan Philharmonic is accomplished and international, fit for any world-class concert hall." — *Musical America*, 2023

"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. 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, Washington D.C., New York City, 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							
指揮助理	鄒佳宏	吳昱德	黃柏瑄					
第一小提琴	★鄧皓敦 方俊人 *陳碇發	☆曾智弘 黃佳頌 *蕭睿柏	○陳逸群 李庭芳	郭昱麟 賴佳奇	林基弘 林孟穎	梁坤豪 李家豪	陳逸農 蔡竺君	卓曉青 *邱天馨
第二小提琴	●陳怡茹 蔡孟峰	◎孫正攻 洪章文	○陳玟佐 陳偉泓	李京熹 王致翔	黃衍繹 曾婕安	顧慈美 林芷卉◎	康信榮	李梅箋
中提琴	●黃瑞儀 吳彥廷	◎鄧啟全 黃亞漢	○呂昭瑩 魏郡廷◎	黃雅琪 *林釗輝	謝君玲	呂孟珊	李思琪	陳猶白
大提琴	◎連亦先 劉純妤	○韋智盈 謝佳蓁	周幼雯	陳怡婷	林宜嫻	黃日昇	蘇品維	唐鶯綺
低音提琴	●傅永和	◎蘇億容	王淑瑜	黃筱清	王淑宜	連珮致	蔡歆婕	謝孟哲
長笛	●安德石	◎宮崎千佳	郭容安◎					
短笛	林于斐							
雙簧管	●王怡靜	◎阮黃松	楊舒婷					
英國管	李明怡							
單簧管	●賴俊諺◎	朱偉誼	孫正茸	余采蕙				
低音管	●簡凱玉	◎陳奕秀						
倍低音管	簡恩義							
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* 特別感謝朱玟玲女士擔任客席單簧管首席

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Musicians

Music Director	Jun Märkl			
Conductor Emeritus	Shao-Chia Lü			
Conductor Laureate	Günther Herbig			
Conductor Assistant	Jiahung Zou	Yu-Te Wu	Po-Hsuan Huang	
First Violin	★ Hao-Tun Teng Ji-Hung Lin Cecilia Fang Meng-Ying Lin ✱ Ting-Fa Chen	☆ Chih-Hong Tseng Kun-Hao Liang Jia-Chi Huang Chia-Hao Lee ✱ Jui-Po Hsiao	○ Yi-Chun Chen Yee-Nong Che Ting-Fang Lee Chu-Chun Tsai	Yu-Lin Kuo Hsiao-Ching Cho Chia-Chi Lai ✱ Tien-Xin Chiu
Second Violin	● Yi-Ju Chen Yen-Yi Huang Meng-Fong Tsai Chieh-An Tseng	◎ Cheng-Mei Sun Tsu-Mei Ku Chang-Wen Hung Zhi-Hui Lin ◎	○ Wen-Tso Chen Hsin-Jung Kang Wei-Hong Chen	Ching-Hsi Lee Mei-Jain Li Chih-Hsiang Wang
Viola	● Grace Huang Juin-Ling Shieh Yen-Ting Wu	◎ Chi-Chuan Teng Meng-San Lu Ya-Han Huang	○ Chao-Ying Lu Szu-Chi Li Jun-Ting Wei ◎	Yea-Chyi Hwang Jubel Chen ✱ Chao-Hui Lin
Cello	◎ Yi-Shien Lien Yi-Hsien Lin <u>Chun-Yu Liu</u>	○ Chih-Yin Wei Jih-Sheng Huang <u>Chia-Chen Hsieh</u>	You-Wen Chou Pin-Wei Su	I-Ting Chen Ying-Chi Tang
Double Bass	● Yung-Ho Fu Shu-Yi Wang	◎ Yi-Jung Su Pei-Chih Lien	Su-Yu Wang Hsin-Chieh Tsai	Hsiao-Ching Huang <u>Meng-Che Hsieh</u>
Flute	● Anders Norell	◎ Chika Miyazaki	Ann Kuo ◎	
Piccolo	Yu-Fei Lin			
Oboe	● I-Ching Wang	◎ Hoang-Tung Nguyen	Shu-Ting Yang	
English Horn	Ming-I Lee			
Clarinet	● Chun-Yen Lai ◎	Wei-I Chu	Cheng-Jung Sun	<u>Tsai-Yi Yu</u>
Bassoon	● Kai-Yu Jian	◎ I-Hsiu Chen		
Contrabassoon	En-Yi Chien			
Horn	● Yi-Hsin Cindy Liu Wan-Ju Wang <u>Sheng-Mu Wang</u>	◎ Pin-Chun Liu Ching-Hui Yang	○ Jen-Hsien Huang <u>Ding-Yang Lin</u>	Jer-Yun Huang <u>Cheng-You Wang</u>
Trumpet	● Nicolas Rusillon <u>Cheng-Yong Hou</u>	◎ Chang-Po Chen <u>Wei-Chiuan Lu</u>	Ching-Min Chang	Loo-Kit Chong
Trombone	● Kun-Ying Lee <u>Chiu-Yu Teng</u>	◎ Hang-Fat Shiu	Chih-Chen Chen	✱ Chi-Jui Chien
Bass Trombone	Hsiao-Yun Peng			
Tuba	● Fujita Keisuke	✱ Shang-Bin Liu		
Timpani	● Sebastian Efler	◎ Ting-Chuan Chen		
Percussion	◎ Ting-Chuan Chen <u>Felix Ko</u>	Chen-Hsing Chen <u>Chiung-Yeh Wang</u>	Pi-Tzu Yang <u>Sheng-Hao Hsieh</u>	✱ Yu-Che Chen
Harp	● Shuen Chieh	<u>Meng-Lu Chiu</u>		
Keyboard	<u>Yu-Ting Hsu</u>			

*Special thanks to this concert's Guest Clarinet Principal, Ms. May-Lin Ju.

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音樂總監 準·馬寇爾

舒曼
R. Schumann

時間
Time



NSO

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國家交響樂團 National Symphony Orchestra

邵卉榛：《餘光裡的時間碎片》（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、國立臺北藝術大學共同合作

Hui-Chen Shao: *Glimpses of Time in the Periphery* (One-minute Symphony Project, world premiere)

*This project is cooperated by TSMC, NSO, and TNUA

舒曼：《曼弗雷德》序曲，作品115

Robert Schumann: *Manfred Overture*, Op. 115

艾爾加：E小調大提琴協奏曲，作品85

Edward Elgar: *Cello Concerto in E minor*, Op. 85

舒曼：D小調第四號交響曲，作品120

Robert Schumann: *Symphony No. 4 in D minor*, Op. 120

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主辦 NSO 國家交響樂團
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