

夢 響 音 · 飛 揚

2026 國家青年交響樂團
寒期巡迴音樂會

Dreams Soaring
National Symphony Youth Orchestra
2026 Winter Tour Concerts



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《夢響·飛揚》

2026 NSYO 國家青年交響樂團寒期巡演音樂會

Dreams Soaring -

National Symphony Youth Orchestra 2026 Winter Concerts

演出時間 及地點

2026年2月6日(星期五) 19:30

苗北藝文中心演藝廳 Miaobei Art Center Performance Hall, Miaoli

2026年2月7日(星期六) 14:30

國立新港藝術高中演藝廳 National Singang Senior High School of Arts, Chiayi

2026年2月8日(星期日) 14:30

臺南文化中心演藝廳 Tainan Cultural Center Performance Hall, Tainan

2026年2月10日(星期二) 19:30

臺北表演藝術中心大劇院 Taipei Performing Arts Center Grand Theatre, Taipei

演出者

指揮 | 呂紹嘉 Shao-Chia Lü, conductor

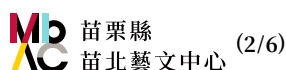
鋼琴 | 亞歷山大·寇伯林 Alexander Kobrin, piano

國家青年交響樂團 National Symphony Youth Orchestra (NSYO)

主辦單位



共同主辦



電子問卷

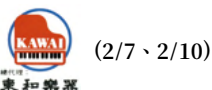
協辦單位



指導單位



鋼琴贊助



特別感謝



2/6 場



2/7 場



2/8 場



2/10 場

上半場約60分鐘

中場休息20分鐘

下半場約40分鐘

李元貞 (b.1946)：《上游》(客家委員會以樂會客 2.0 委託創作，世界首演)

〈山下的客家人〉

I. 山的凝視

II. 一個故事的故事

〈山中的客家人〉

III. 與不同的人乘公車

IV. 三木味

V. 在溫泉裡的人們

VI. 那失落的教堂

VII. 要贏就要拼

VIII. 這裡和那裡都有械鬥

IX. 李棟山路牌之前

X. 在雜貨店裡的托嬰

路得維希·凡·貝多芬 (1770-1827)：C小調第三號鋼琴協奏曲，作品37

第一樂章 活潑的快板

第二樂章 廣板

第三樂章 輪旋曲—快板

～中場休息～

安東寧·德沃札克 (1841-1904)：E小調第九號交響曲《新世界》，作品95

第一樂章 慢板—極快的快板

第二樂章 最緩板

第三樂章 極為活潑的

第四樂章 熱情如火的快板

Yuan-Chen Li (b.1946): *Upstream*
(commissioned by Hakka Affairs Council, world premiere)

‘Hakkas at the Foot of Mountains’

I. A Gaze of the Mountain

II. A Story within Stories

‘Hakkas in the Mountains’

III. A Bus with Different People

IV. Three Fragrant Timbers

V. People at the Hot Spring

VI. The Lost Church

VII. It Has to Strive to Be Outstanding

VIII. Fight Here and There

IX. At the Signpost to Siro Tapung

X. Babysat at That Grocery Store

Ludwig van Beethoven (1770-1827): Piano Concerto No. 3 in C minor, Op. 37

I. Allegro con brio

II. Largo

III. Rondo: Allegro

~ Intermission ~

Antonín Dvořák (1841-1904): Symphony No. 9 in E minor, Op. 95, *From the New World*

I. Adagio-Allegro molto

II. Largo

III. Scherzo: Molto vivace

IV. Allegro con fuoco

李元貞：《上游》

(客家委員會以樂會客 2.0 委託創作，世界首演)

撰文 | 夏夏

(本文以作曲家李元貞田調記錄及作品為參考，所延伸創作之虛構小說。)

「上游」田調日記，虛構中……

臨時決定要出發尋找他說的「上游」。

他講起那裡時，大多是在傍晚雍塞的車陣中，以至於我們都忽略許多細節。例如是否該穿防水鞋，好為意外涉入淺溪預作準備。又例如那裡的氣溫是否跟我們待過的山城一樣，和當時我的一樣，捉摸不定？

明天就要啟程了，出發前還是到車站前轉一圈，看看能買上什麼。

5月6日

突然想到那隻貓。

把牠抱進籠子裡時，牠的眼神像是在對我說：沒關係，我們可以做到的。

抱起貓的質感、溫度、重量，我隨時都可以想起。即便是現在，走在這片陌生的林地。

跟著同行者氣喘吁吁來到高處，我很想將眼前層層疊嶂的山景聯想成貓蹲踞在窗邊的身形，但是我沒辦法，缺少了什麼我也說不上來。

有可能是同行者的關係，路上我們發生幾次紛爭。其中一人認為自己懂得比較多，有權利引導如何走進這座山，決定得去看什麼，即便我們多次向他抗議，他卻無視我們的意願把我帶往別處。後來我已經放棄爭吵，甚至開始思索，那隻貓是否也曾有過這般身不由己的委屈呢？

5月7日

在異國時，常經過教堂，它們就像社區的郵局、衛生所一樣存在。但是在這裡不同。這裡土地廟香火依舊鼎盛，大概是因為這樣，教堂已經廢棄。鎖上大門後，猶如固執且森嚴的堡壘，讓人想起幾百年前殉道的信徒面對刑罰時的決心。

不過我是不信這些的。

所以當同行者決定翻牆進去一探究竟，我只是不耐地旁觀這些荒唐的舉動，心中埋怨何時能走訪祭拜伯公的廟宇？才兩天，我已經習慣默默承受，當想說的話沒辦法被聽見時，乾脆閉口不言。這是否就是我當初會離開，以及現在會回來的原因呢？

(5月8日的日記中僅留下潦草的路線圖)

5月9日

來到老街的客家古厝。一路上，許多扇門都是緊閉的，我不禁懷疑是因為我的緣故。每當我開始鑽牛角尖的時候，他總是會阻止我，但是現在他不在這裡……

(日記後半段字跡模糊，無法辨識)

5月10日

老人指著那片山坡地，叼在嘴邊的香菸燃起的煙也飄往那兒。他還提到雜貨店老闆是一對客家夫婦，他們會從市區帶來玩具、糖果。當雙親到山上工作時，便把他寄放在雜貨店裡，吃糖果、玩玩具。他不記得自己吃了多少，但是老闆記得，就寫在店裡的帳本中。

把他寄放在店裡也要收錢，這是他後來才知道的，否則他寧可自己待在家裡，乖乖等大人回來。他的個子小小的，佔不了多少空間，可是最後帳本寫滿後，雙親得付上整片山坡地才能抵債。

老人的眼睛很小，比煙頭的星火還微小，後來我只是盯著煙頭聽他說，好像那才是他的眼睛。說完話，老人用力將煙頭摀熄，便閉上雙眼繼續打瞌睡。

5月11日

我得回去了，離開這群夥伴。連日跋涉讓腳傷發作，更重要的是我必須回到那間我親手挑選、布置的房子裡，讓自己安靜下來。急著返程的焦慮部份源自於那些抽屜，雖然傢具設計師興致勃勃分享每層抽屜都用了不同的木頭，散發不同香氣，但我卻只聽見抽屜拉出來和推回去的聲音。其他人為什麼沒注意到呢？

那些聲音讓我想起房間的矮桌上，我所供奉的那尊小小的佛。除了膜拜，我更喜歡將祂放置在掌心，用手輕輕摩擦，讓我滲透進祂木頭的紋理。每當靜下心撫摸時，細小的摩擦聲像沙子慢慢流下，我總將它想做是隱形沙漏之中的時間正在無欲無求地流向永恆。

(無日期)

下山的車途中我睡著了，夢見許多人同車，有些是準備上山伐木的工人，有些是穿著部落服飾的人。從司機和他們交談的話語中，得知他們是泰雅族人。

車子引擎隆隆響著，爬上蜿蜒的山路。

我一定是不小心坐錯車了，驚覺這件事時，我趕緊大喊，但是車上沒有人聽得懂我說的話。突然間，我是我所說的語言唯一的使用者，這世上再無人能聽懂我的話語，這份恐懼瞬間攫住我……同行者把我搖醒，說到站了。我還沒完全從夢中的驚愕回神，便拿起背包快速下車。

直到現在，我還沒回去過那裡，但是那裡的一切卻跟著我回來了。

作曲家簡介：

李元貞為臺灣作曲家與教育者，創作涵蓋國樂、管絃樂、室內樂與跨域計畫，作品曾受國立臺灣國樂團與國家交響樂團委託，《美濃之道》收錄於金曲獎得獎專輯《來自福爾摩沙》，現任教於國立臺南藝術大學與臺南應用科技大學。

貝多芬：C 小調第三號鋼琴協奏曲，作品 37

撰文 | 顏華容（俄羅斯莫斯科柴科夫斯基音樂學院鋼琴演奏博士、實踐大學音樂學系副教授）

「我本想結束自己的生命，但藝術阻止了我，啊，在我把我內心的所有東西都發揮出來之前，離開這個世界似乎是不可能的。」——「聖城遺書」

雖然第三號協奏曲早在貝多芬忙於以前兩首協奏曲巡演拓展事業、為交響曲與神劇等大計畫拼搏的 1797 年即起草，直到甚至 1803 年四月整場演出包括神劇《橄欖山上的基督》、第一、第二號交響曲的音樂會首演前才底定；當天幫貝多芬翻譜的指揮席格飛回憶：「我看到的根本只有空白，或僅寫了像埃及象形文字、只有他自己才看得懂的符號……在每頁那看不見的最後幾小節，他會給我使眼色要我翻譜。我緊張得簡直要露餡了，但貝多芬卻樂不可支，演出後用餐時他還拿來當笑話講」。

在此前半年貝多芬才寫下「聖城遺書」，且去信友人言「我將踏上新道路」，第三號鋼琴協奏曲的確帶著走過內心死亡蔭谷的「作曲家貝多芬」的創新雄圖與「鋼琴家貝多芬」指下的鋼鐵壯志。第一樂章的樂團與獨奏角色皆更獨立，在獨奏開始前樂團呈示樂段就有 111 小節，音樂詳細程度簡直是交響曲第一樂章呈示部，也因此鋼琴獨奏展現的是真對主題素材的另類看法：第一主題在樂團伊始時神秘暗示，鋼琴獨奏以快速音階破題登場後展現勇往直前英雄性格。由於樂團以更複雜配器鋪陳發展主題，鋼琴獨奏便能選取重點以大膽技巧渲染精細性格，貝多芬將獨奏者在第一與第二主題的技巧音型巧妙統合，且於較以往更龐大的裝飾奏中發揮得淋漓盡致。在裝飾奏後，鋼琴獨奏與樂團繼續在後奏有問有答、一起演奏到樂章終了，這或許是調性之外，莫札特 C 小調鋼琴協奏曲對此曲最明顯的啟發。

不過，貝多芬當然是要走自己的路，第二樂章就是貝多芬結合新舊的絕佳例證。在血脈賁張的第一樂章後，貝多芬以鋼琴的獨白直接走進廣板（Largo），在有關卻遙遠的 E 大調上的長音和聲中，彷彿世界瞬間靜下，而寧靜形諸此莊嚴聖詠主題，在寧靜莊重間，鋼琴獨具的清脆音色在廣大音域間以指尖功力盡情揮灑——如果第一樂章是古典精神的王者之劍，那麼此樂章則是浪漫情懷的細緻華麗，鋼琴音樂的未來之聲躍然於寬廣音域間。

就在第二樂章似乎將止於靜謐時，樂團突以強音和弦結束，長笛演奏的最高音域升 G 音格外明顯，餘音猶在第二樂章「升種」調性和煦溫暖驟然回到「降種」的冷冽剛強，恰與鋼琴獨奏單刀直入的終樂章形成鮮明對比。貝多芬靈活運用輪旋曲形式，將層次有序的三次裝飾奏理想安放，彷彿估算最佳時機綻放最燦爛的煙火；而炫技並非只有快速音群，貝多芬安排鋼琴與樂團都有機會演

奏「素材能進行激烈而理性對話」的賦格體；甚至為了凸顯樂團以第一主題發揮的小賦格段落，先將調性轉到降 A 大調、再以鋼琴的重複音以鏗鏘之聲將這個音「調」為升 G，在末次回返第一主題後，由鋼琴獨奏以最後一次的裝飾奏將樂團帶進長達 46 小節的 C 大調 6/8 拍急板尾奏段，彷彿個人屢敗屢戰的樂觀進取終將迎來蛻變後的朝氣蓬勃。

德沃札克：E 小調第九號交響曲《新世界》，作品 95

撰文 | 余濟倫（國立臺灣藝術大學講師）

波希米亞作曲家安東寧·德沃札克，有個從事旅館與屠宰業卻熱愛音樂的老爸，因此童年到少年時期的他，雖然在殺豬宰羊的環境中成長，父母卻積極地栽培這個有音樂天分的兒子，從最初隨著村裡的樂師學習音樂，到陸續轉往大城市學習，因著家庭的支持、他的才華與對音樂的熱愛，使得他能突破一切困難，終於成為一位世界知名的作曲家。德沃札克之後的名氣從歐洲大陸紅到了大不列顛，他多次受邀訪問英格蘭，並且獲劍橋大學頒贈榮譽博士學位，之後北美新大陸也開始向他招手。在 1892 年 9 月 17 日他離開捷克的布拉格抵達美國紐約，展開了他在新大陸的另一段音樂生涯，在 1892 至 1895 年間，他被特聘為紐約國立音樂院的院長，在那裡，他完成了這首《新世界》，在這首交響曲中所表現出作曲家對初到新大陸時一切見聞的新鮮感，與離鄉背井的思鄉愁緒，其中除了根植在德沃札克心靈中的「波希米亞」（現在的捷克共和國境內）民族風格外，他還加入了許多抵達美國後接觸到的新素材，包括了黑人靈歌等。

第一樂章的序奏是由大提琴聲部奏出，其中交雜著法國號對蒸氣火車頭（這是德沃札克的最愛）氣笛聲的模擬，樂團的強音和弦像是工業化的美國所代給作曲家心靈的衝擊；樂章的呈示部第一主題是由法國號奏出，絃樂器的附點音符動機帶給我們機械運轉時的單調印象，第二主題由長笛與雙簧管在持續長音的伴奏下，吹奏出帶有民俗舞曲的純樸旋律，在經過絃樂演繹後，由長笛吹奏出第三主題旋律。這旋律靈感來自黑人靈歌《低沉搖擺的甜美馬車》（*Swing Low, Sweet Chariot*），輕盈的節奏讓人聯想到鄉間小路上的快意悠遊，接下來的發展部前段是由第三主題加以變化與擴張，樂曲由低迴沉思的樂器輪奏樂段，鋪陳到後段加入第一主題的高昂樂團強音合奏，當法國號吹奏出第一主題時，進入樂章的再現部，呈示部所出現的音樂素材一一重現，並以強音和弦為本樂章劃下句點。

第二樂章的主題就是後來被改編成歌曲《念故鄉》的動人旋律，因著這旋律深切感人的力量，使這個樂章成為大眾喜愛的名曲之一。在管絃樂靜謐而低沉的和弦前奏後，主題旋律由「英國管」緩緩奏出，這種樂器闇啞而富磁性的音色，與深刻而感人的曲調，緊緊的扣住了聽者的心；在主題旋律之後，銅管再奏出開頭聖詠般的連續和弦，接著絃樂器輕柔的將主題簡單的發展，並緩緩將樂曲引入一段帶有民俗舞曲風的激烈強音段落。之後，一切恢復沉寂，英國管的主題再次出現，並由絃樂四重奏的獨特編制承接這個主題，尾奏充分表現作曲家在強弱音細膩層次中的探索與品味，樂曲在低音提琴平靜的和弦中結束。

第三樂章是「詼諧曲」分成三段，第三段是第一段的重現，第一段是節奏短促的動機構成的旋律與強烈音量對比的樂段，中間段（第二段）則是輕快如歌謠般的樂段，在輕盈快意中帶著優雅與諧謔。

第四樂章由絃樂逐漸緊湊的序奏拉開序幕，小號雄壯而光輝的主題旋律令人聽了為之振奮，絃樂快速的音型伴隨著法國號交錯的短音符，讓人聯想奔馳於鐵軌上的蒸汽火車頭。接著是與之前對比的單簧管抒情旋律，帶有沉思的神祕氣息，之後樂曲進入一個新的高潮，小提琴華麗的高音旋律在樂團的強奏襯托之下，更是令人印象深刻；發展部是先將單簧管獨奏的旋律與絃樂的動機加以發展，接著開頭的小號主題之片段也出現，而在再現部之後有一段沉靜的冥思般的弱音樂段，最後再以無比的氣勢為整個樂章作終結，但特別的是在最後終止的長音和弦，德沃札克要求樂團要漸弱到聲音逐漸消失，這與浪漫時期交響曲中習慣性以澎湃結尾完全相逆，也是德沃札克對於音樂中細膩強弱力度表現的獨到之處。

Yuan-Chen Li: *Upstream*

(commissioned by Hakka Affairs Council, world premiere)

By XiaXia

Translated by Hsu Paofang

(This article is a fictional novel created based on the field records and works of composer Yuan-Chen Li.)

On a whim, I decide to look for the upstream he talked about. When he talked about it, it was usually in the traffic jam in the evening, thus making us neglect many details. For example, shall we put on waterproof shoes so that we can get ready for suddenly wading into the shallow stream or is the temperature over there similar to the mountain town where we stayed, which was as treacherous as what I was back then?

Tomorrow we will set off so we need to look around at the station before the journey begins, to see what we can buy for the journey.

May 6

Suddenly, the cat pops up in mind. When I put it in the cage, its eyes seem to say to me: we can make it; don't worry.

I can always think of the real feel, temperature and weight when I picked up the cat even now while I am walking in this unfamiliar woodland. I come to a high point with my companions, panting. I try hard to associate the view of the mountain full of so many layers of green with the cat squatting on the window sill, but I can't make it. I can't say what is lacking.

Maybe that's because of the companions as we quarrel several times on the way. One of them thinks he knows better, thus entitled to lead us into the mountain and determine what to see. Even though we protest many times to him, he still neglects our will, trying to lead me elsewhere. Later on I finally give up arguing with him and I even start to think: does the cat also feel wronged this way, just like me, because it can't decide where to go?

May 7

In a foreign country, we often come across churches, which are like post offices or the sanitation offices in the community. However, here everything is different. The local Earth God temple is still often visited, with incense burning profusely, and perhaps because of that, the church has been deserted. When the main gate is locked, it looks like a stubborn and heavily-guarded fortress, reminding people of the martyrs facing punishment with determination, hundreds of years ago.

But I don't believe in this.

So when the companion decides to turn over the wall to investigate the inside, I just impatiently look on the absurd movement, complaining to myself in my mind: When can I visit and worship in the Baak Gung temple? It takes just two days and I'm used to keeping silent. When I cannot be heard, I just choose to shut up my mouth. Is this the reason why I left years ago and also the reason why I come back now?

(The journal of May 8 only shows a scribbled map of routes.)

May 9

We come to an ancient residence on an old street. On the way, many doors are shut close, making me wonder if it's because of me. Whenever I get into a blind alley in my mind, he always stops me, but now he is not here....(The latter part of the journal has become unintelligible because the handwriting is blurred.)

May 10

The old man points to the hill and the cigarette in his mouth also burns smoke that points likewise. He also mentions that the grocery store owners are a Hakka couple, who brought back toys and sweets from the downtown area. When his parents worked up in the mountain, he would be entrusted to the drugstore, eating sweets and playing with the toys. He didn't remember how much he ate, but the grocery store owner remembered and he kept everything down in his book. He didn't know that putting him in the grocery store had to be charged until much later; otherwise, he would rather stay at his home waiting for his parents to come home like a good boy. He was a small boy who didn't occupy much space, but when the book was full, his parents had to pay the debt with the whole slope of the hill.

The eyes of the old men are very small, even smaller than the cigarette light. Later, I try to stare at the cigarette light as if it were his eyes. After talking, the old man put out the cigarette with his hand and he closes his eyes, continuing to doze off.

May 11

I have to go back and leave these companions. Struggling on the way for several days has made my leg hurt again. Much more important, I have to go back to the house that I picked for myself and I've furnished for myself so that I can calm down and quiet down. The anxiety of hurrying to go back partly comes from these drawers. Though the furniture designer was very keen to reveal each drawer uses a different kind of wood so that they send off different fragrance, however, I just heard the sound of the drawers being pulled out and pushed back. Why didn't other people notice that?

Those sounds reminded me of the tiny Buddha I worshiped, which was put on a small table in the room. In addition to worshipping it, I like to put the Buddha in my palm much more, rubbing it with my hand so that I can feel that my whole being is penetrating into the texture of the wood. When I calm down and caress it, the small rubbing sounds flow down like tiny sands, and I always imagine it being the invisible hourglass in which time flows down to eternity, without any desire, without asking for anything.

Undated

On the way when I leave the mountain, I fall asleep. I dream of many people taking the ride with me. Some of them are lumberjacks getting ready to fell woods in the mountain. Some of them wear tribal costumes. Judging from their dialogue with the driver, I know they are Atayal people. The engine of the bus rumbles on, climbing onto the meandering road. I must have taken the wrong bus and when I realize it, I shout it out. But nobody in the car understand what I am saying. Suddenly I'm the only one using my language and nobody else in the world can understand what I'm talking about. This kind of fear suddenly grips me.... The companions wake me up, telling me that we've reached the destination. I haven't quite got over the fear and astonishment in my dream but I pick up my backpack and get off the bus quickly.

So far, I haven't gone back to that place, but everything over there has come back with me.

Composer:

Yuan-Chen Li is a Taiwanese composer and educator. Her music spans traditional Chinese ensemble, orchestra, chamber music, and interdisciplinary projects, and has been commissioned by the National Chinese Orchestra Taiwan, the National Symphony Orchestra (NSO), and international ensembles. Her orchestral work *Tao of Meinong* toured Asia, Europe, and the Americas, and was included in the Golden Melody Award-winning album "From Formosa".

Recent works include *Upstream*, *Downstream*, and *Compassion in Motion*, a harp trio written for the 2026 International Viola Congress in Paris. She currently teaches at Tainan National University of the Arts and Tainan University of Technology. Li holds degrees from Taipei National University of the Arts, Yale University, and the University of Chicago.

Ludwig van Beethoven: Piano Concerto No. 3 in C minor, Op. 37

By Robert Markow

Beethoven considered this work the best of his first three piano concertos, a judgment still maintained today by most listeners. Yet its premiere in Vienna on April 5, 1803, was hardly auspicious. It marked Beethoven's first public failure as performer and composer. The music was not appreciated and his playing of the solo part was criticized, perhaps understandably in light of the situation described by Beethoven's friend Ignaz von Seyfried, who turned pages: "I saw almost nothing but empty leaves; at the most on one page or the other a few Egyptian hieroglyphs wholly unintelligible to me, scribbled down to serve as clues to him. He gave me a secret glance whenever he was at the end of one of the invisible passages, and my scarcely concealable anxiety not to miss the decisive moment amused him greatly."

In any event, though, Beethoven was certainly in august company. Three different noblemen attended in one capacity or another: Prince Lichnowsky, who fed the orchestra at the final rehearsal, which began at eight in the morning on the day of the premiere and lasted most of the day amidst a mood of utmost panic and short tempers; Prince Louis Ferdinand of Prussia, to whom Beethoven dedicated the concerto; and the aforementioned Ritter (knight) von Seyfried. Also on the program of this enormous concert were two more Beethoven premieres the Second Symphony and the oratorio *Christ on the Mount of Olives* as well as the First Symphony.

Although laid out in the traditional three-movement format of fast-slow-fast, this concerto departs somewhat from previous concerto style, particularly in its emotional depth and drama (qualities always associated with the key of C minor for Beethoven), and in the intricacy of interaction between soloist and orchestra. The opening orchestral passage is the longest of any Beethoven concerto, and is outstanding for its urgency and sense of reserved power. A second theme in E-flat major, lyrical and flowing, provides contrast of mood as well as of tonality. Both piano and orchestra develop these themes with considerable complexity.

The second movement, in the remote key of E major, is characteristically slow, reflective and deeply moving. Sir Donald Francis Tovey calls it "the climax of Beethoven's powers of solemn expression in his first period," and to musicologist Richard Rodda it is "one of the most Romantic pieces that Beethoven ever composed." Soloist and orchestra are more often heard individually than together. In fact, aside from the central episode, where the piano serves purely as accompaniment to the dialogue between solo flute and bassoon, piano and orchestra join in fewer than twenty bars. The soloist announces the sublimely beautiful, hymn-like subject in a twelve-bar solo, which is then repeated by

the orchestra in its richest sonorities. The piano initiates the second paragraph, and only afterwards do piano and orchestra begin to mingle.

In the finale, Beethoven combines elements of both rondo and sonata form: rondo in the alternation of the initial theme with other material, sonata in the contrast of two tonal areas, C minor and E-flat major, the latter presented as a descending scale to a merrily “skipping” rhythm. Startling harmonic sidesteps, a short fugal development, a brief cadenza and a presto coda all contribute to the sustained interest in this movement, one imbued throughout with verve, vigor and rhythmic energy.

Antonín Dvořák: Symphony No. 9 in E minor, Op. 95, *From the New World*

By Robert Markow

Dvořák’s Symphony No. 9, the “New World Symphony” to most listeners, received its world premiere in New York’s Carnegie Hall on December 16, 1893 with Anton Seidl conducting the New York Philharmonic. (There had been a “public rehearsal” the day before.) One critic (Henry Finck) called it “the greatest symphonic work ever composed in this country.” It was just one of many works this composer wrote during his sojourn in America (1892-95): the *American Quartet* Op. 96, the String Quintet Op. 97, and a cantata *The American Flag* were also created at this time.

Although Dvořák’s “New World” Symphony was written in the New World, it is not specifically about the New World. True, there are themes that could be construed as being “authentic” songs of the American Indians or African-Americans, but in fact, as in Dvořák’s Slavonic works, he did not actually quote directly from folksong but rather composed his own based on study of the source material. One “New World” aspect of this symphony is the role played by Longfellow’s epic poem *The Song of Hiawatha*, which Dvořák had read in Czech translation some thirty years earlier. He re-read the poem in America and claimed that the scene of Minnehaha’s funeral in the forest inspired the *Largo* movement of his symphony, while the Indians’ Dance was responsible for the Scherzo. Dvořák actually visited Hiawatha’s land (Iowa and southern Minnesota), but the symphony was essentially complete by this time, so whatever influence Hiawatha had on him was purely literary, not geographical. Finally, it is worth noting that America was celebrating in 1892 (the year Dvořák arrived in America) the four hundredth anniversary of Columbus’ discovery of the New World.

From the New World alone of Dvořák’s nine symphonies opens with a slow introduction. Within the space of just 23 measures, the composer incorporates moods of melancholic dreaming and tense

foreboding, startling eruptions and a surging melodic line. The main *Allegro* section is launched by horns in an arpeggiated fanfare motif in E minor, a motif that will reappear in all remaining movements as well. Several additional themes follow.

The *Largo* contains one of the most famous themes in all classical music. Many listeners know it as the song “Goin’ home,” but Dvořák did not borrow the theme from a spiritual; it is his own, and the words were superimposed by one of his students, William Arms Fisher, after the symphony was written. This theme, presented by the English horn, is in the key of D-flat major, which is harmonically distant from the key of the first movement, E minor. Dvořák arrives at the new key through a sequence of just seven somber chords played by low woodwinds and brass, beginning in E minor and ending in D-flat major. The effect is effortless, even magical, “like the drawing back of a curtain revealing the scene to the spectators’ gaze,” to quote biographer Otakar Šourek. Although Dvořák himself claimed the movement was inspired by a passage from Longfellow’s poem, Šourek (himself a Czech), believes the listener is equally entitled to imagine instead Dvořák longing for his homeland: “the melancholy, the wide expanses of the South Bohemian countryside, his garden at Vysoka, the deep solemn sighing of the pine forests, and the broad, fragrant fields.”

The Scherzo is one of the most energetic and exhilarating movements Dvořák ever wrote, and borders on the virtuosic as well for the dazzling orchestral display it entails. Contributing to the bright colors and brilliant effects is the triangle, which is employed in this movement alone. The contrasting Trio section is a charming rustic dance introduced by the woodwind choir and set to the lilting long-short-long rhythm of which Schubert was so fond.

The finale too contains its share of melodic fecundity and inventiveness. There are also several surprises. The development section develops not only material from this movement but from the three previous ones as well, especially the main theme of the *Largo*, which is fragmented and tossed about with almost reckless abandon. The grand climax of the long coda (which begins after the horn solo that amazingly covers three full octaves – a greater range even than the famous call in Strauss’s *Till Eulenspiegel!*) brings back the chordal sequence that opened the *Largo*, but now painted in broad, majestic strokes in the full brass and woodwind sections. The fury subsides, the orchestra dies away to a whisper, horns softly intone the finale’s main theme like an echo from a far-away world. Violins proudly proclaim the theme one last time, and the symphony seems destined to end in E minor, the key in which it began. But with a sudden shift of the harmonic gears, Dvořák brings the symphony to a close in joyous E major. The final chord too is a surprise – not a predictably stentorian chord played *fortissimo* by the full orchestra, but a lovely, warm sonority of winds alone.



指揮 Conductor

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呂紹嘉

Shao-Chia Lü

出身臺灣，旅居德國的呂紹嘉，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。

呂紹嘉在歐洲先後擔任柏林喜歌劇院首席駐團指揮（1995-1998）、柯布倫茲市立歌劇院音樂總監（1998-2001）、萊茵愛樂交響樂團音樂總監（1998-2004）、漢諾威國家歌劇院音樂總監（2001-2006），及南丹麥愛樂（South Denmark Philharmonic）首席指揮（2014-2017），於2004年5月因其傑出藝術貢獻獲德國萊茵-法爾州（Rheinland-Pfalz）文化部長頒贈象徵該州文化最高榮譽的 Peter Cornelius 獎章。

在歌劇的領域中，呂紹嘉曾於英國國家歌劇院、澳洲雪梨歌劇院、柏林德意志歌劇院、漢堡、法蘭克福、斯圖加特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。合作過的主要交響樂團有：慕尼黑愛樂、柏林廣播、巴伐利亞廣播、法國國家交響樂團、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、廣州、深圳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，受聘擔任國立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, Staatsoper Hamburg, 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, Orchester Nationale de France and more. In Asia, Lü has worked with the Hong Kong Philharmonic, NHK, Seoul Philharmonic, China Philharmonic, Shanghai Symphony 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 been serving as Distinguished Chair Professor at Taipei National University of Arts since year 2020, and also received the “Honorary Doctorate” title in October 2022.



鋼琴 Piano

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亞歷山大·寇伯林

Alexander Kobrin

被 BBC 譽為「當代范·克萊本」，鋼琴家亞歷山大·寇伯林以卓越技巧、深厚音樂性與情感共鳴廣受讚譽。他曾獲范·克萊本、布梭尼、濱松等國際鋼琴大賽獎項，並與紐約愛樂、BBC 交響樂團等國際頂尖樂團合作，演出足跡遍及卡內基、柏林愛樂、羅浮宮等重要音樂廳。他曾任教於格內辛學院、紐約大學，現為伊士曼音樂學院教授。除演奏外，他亦熱心教學與評審工作，擔任多項國際鋼琴大賽評審，並在歐亞多地舉辦大師班。其錄音作品獲《Fanfare》、《Gramophone》等權威雜誌高度評價。寇伯林 1980 年生於莫斯科，畢業於柴科夫斯基音樂學院，2010 年移居美國並於 2015 年成為公民，現為 Kawai 鋼琴藝術家。

Praised by the BBC as “the Van Cliburn of today,” pianist Alexander Kobrin is known for his brilliant technique, musicality, and emotional depth. He won the 2005 Van Cliburn Gold Medal and top prizes at the Busoni, Hamamatsu, and Scottish International Piano Competitions. He has performed with major orchestras including the New York Philharmonic and BBC Symphony, and in renowned venues such as Carnegie Hall, Wigmore Hall, and the Moscow Conservatory. A dedicated educator, he has taught at the Gnessin Academy, NYU, and now at the Eastman School of Music. He serves on juries for competitions like the Cliburn and Busoni. His recordings on Harmonia Mundi, Quartz, and Centaur have earned critical acclaim. Born in Moscow in 1980, he studied at the Gnessin School and Moscow Conservatory, moved to the U.S. in 2010, and became a citizen in 2015.

國家青年交響樂團

國家交響樂團音樂總監準·馬寇爾 (Jun Märkl) ，自 2022 年 1 月上任後，即結合其在國際參與青年音樂活動的寶貴經驗，將各國樂團培訓青年音樂家之制度融入臺灣，創建出符合臺灣之「國家青年交響樂團」(National Symphony Youth Orchestra, 以下稱 NSYO)。

NSYO 每年於寒暑假期間，招募國內外優秀青年音樂家進行密集排練與課程，同時也邀請國際知名音樂家同台巡演。NSYO 要以臺灣文化大使的角色，不僅關注臺灣更放眼國際，在厚實臺灣古典音樂跨國網路的同時，也為臺灣學習音樂的青年打開邁入國際音樂的大門。

2023 年七月 NSYO 成軍首屆，由音樂總監準·馬寇爾 (Jun Märkl) 指揮，帶領逾百名音樂學子於苗北藝文中心進行排練，並於國內各大指標性場館演出展現成果。本團於 2024 年七月完成首次國際巡演，於新加坡及泰國成功演出。2025 年寒假則由榮譽指揮呂紹嘉帶領第四屆團員排練與巡演，同年七月再由準·馬寇爾指揮赴日本完成第二次國際巡演。

National Symphony Youth Orchestra, NSYO

National Symphony Youth Orchestra (NSYO) was established in 2023 under the leadership of National Symphony Orchestra (NSO) Music Director Jun Märkl. Drawing from Maestro Märkl's extensive experience with international youth music initiatives, and incorporating the merits of young musicians training systems from various countries and orchestras, the NSYO is tailored to the characteristics of Taiwan.

During winter and summer vacations each year, the NSYO recruits exceptional young musicians from Taiwan and abroad to participate in intensive training courses and rehearsals. The orchestra also invites internationally renowned musicians to join the NSYO on tour and in concert. The NSYO held its inaugural session in July 2023, with Music Director Jun Märkl as conductor. Märkl guided more than one hundred young musicians through rehearsals at the Miaobei Art Center before they showcase their accomplishments in performances at various major venues across Taiwan. In the summer of 2024, NSYO completed its first international tour with successful performances in Singapore and Thailand. The second international tour just took place in the summer of 2025, with performances in Japan.

As a cultural ambassador for Taiwan, NSYO focuses on Taiwan while embracing the world. It is our aim to solidify Taiwan's place in the international classical music network, and to create future possibilities for young musicians in Taiwan to connect and explore the global music scene.

國家青年交響樂團 團員名錄

小提琴	李翊瑄	李睿謙	沈群育	林喬暄	侯廷臻	施宥安	莊釉棋	許文禕
	許舫綿	許湘宜	陳彥竹	陳暄穎	黃于真	黃忻	黃楷宸	楊鈞甯
	劉大奇	劉柏余	蔡云希	鄧景倫	賴依琳	薛心瑜	謝彤	譚真
	蘇子敬	蘇宸禎						
中提琴	田曜雲	周曉武	林釗輝	林楷鈞	孫立芯	張健瑀	黃郁雯	黃凱煜
	黃睿矜	蔣宥晰						
大提琴	李家瑜	林以珞	洪曼芹	張芯毓	莊姁珂	陳亮瑜	陳語婧	曾慶禕
低音提琴	邱柏凱	張瀚立	梁瑜芯	連朕慶	陳尚喆	游杰熹		
長笛&短笛	柯琦安	郭佩廷	楊彩翎					
雙簧管&英國管	吳孟睿	吳宥甫	張維希					
單簧管&降E單簧管	王家佐	周天翕	高敏芯	陳祈佑				
低音管	張宥騏	蔡宗錄	鄧瑾鴻					
法國號	洪品幼	秦郁雯	黃咨翰	詹雅俗				
小號	陳鼎丰	鄭如耘	蕭凱馨	邊常慶				
長號	林芩儀	楊鈞皓	戴好捷					
低音號	陳盈安							
定音鼓&打擊	吳伯陽	亞泰德	姚威綺	洪歆甯				
鋼琴	鄭勝豪							

指導老師名單

指揮	呂紹嘉	雙簧管／英國管	王怡靜
指揮助理	鄒佳宏	單簧管	賴俊諺
合奏	鄧皓敦	低音管	簡凱玉
	朱玫玲	法國號	劉宜欣
小提琴	鄧皓敦	小號	宇新樂
	陳怡茹	長號	李昆穎
中提琴	黃瑞儀	低音號	藤田敬介
大提琴	連亦先	定音鼓	艾庭安
低音提琴	傅永和	打擊	楊璧慈
長笛／短笛	安德石		

行政團隊

執行長	郭玟岑
行政管理經理	張念慈
音樂總監執行秘書	石玲玲
公關推廣經理	劉亭妤
節目行銷經理	林欣儀

國家青年交響樂團

經理	楊宇晴			
專員	楊惠宇			
譜務專員	陳筱淇			
舞台監督	鄭學豐	覃善兒		
舞台助理	李艷玲	謝 研	陳弈夫	羅鈺翔
行銷專員	黃靖涵			
考選中心主任	林碧珠			
輔導員	簡佑丞	楊蕙瑄	陳雅馨	
駐團攝影	羅文傑			

Musicians

Violin	Yi-Hsuan Lee Ting-Jen Hou Fang-Mien Hsu Yu-Jhen Huang Da-Qi Liu Yi-Lin Lai Tzu-Ching Su	Ruei-Cian Li You-An Shih Hsiang-I Hsu Hsin Huang Bo-Yu Liu Hsin-Yu Hsueh Chen-Yu Su	Chun-Yu Shen Yuki Chuang Yan-Zu Chen Kai-Chen Huang Yun-Shi Tsai Tung Hsieh	Chiao-Hsuan Lin Wen-Yi Hsu Xuan-Ying Chen Chun-Ning Yang Roger Teng Chen Tam
Viola	Yao-Yun Tian Li-Hsin Sun Ruei-Jin Huang	Xiao-Wu Zhou Chieh-Yu Chang Yu-Hsi Chiang	Chao-Hui Lin Yu-Wen Huang	Kai-Chun Lin Kai-Yu Huang
Cello	Chia-Yu Li Corinne Chuang	Yi-Lo Lin Liang-Yu Chen	Man-Chin Hung Yu-Ching Chen	Hsin-Yu Chang Ching-Yi Tseng
Double bass	Bo-Kai Ciou Shang-Che Chen	Han-Li Chang Chieh-Hsi Yu	Yu-Sin Liang	Chen-Ching Line
Flute & Piccolo	Jeanna Cooke	Pei-Ting Kuo	Cai-Ling Yang	
Oboe & English-horn	Meng-Jui Wu	Alex Wu	Wei-Xi Chang	
Clarinet	Chia-Zuo Wang	Tian-Xi Chou	Min-Sin Kao	Chi-Yu Chen
Bassoon	You-Chi Chang	Tsung-Lu Tsai	Chin-Hung Teng	
Horn	Pin-Yu Hung	Yu-Wen Chin	Tz-Han Huang	Ya-Jung Chan
Trumpet	Joshua Tan	Ru-Yun Cheng	Kai-Xin Xiao	Chang-Ching Bian
Trombone	Chin-Yi Lin	Jun-Hao Yang	Yu-Chieh Tai	
Tuba	Ying-An Chen			
Percussion & Timpani	Bo-Yang Wu	Ted Jacobs	Wei-Chi Yao	Shin-Ning Hung
Piano	Sheng-Hao Cheng			

Lecturer

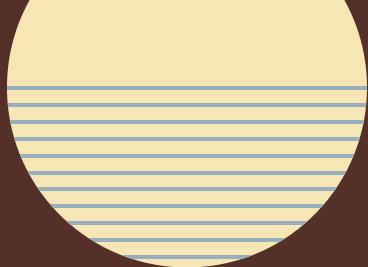
Conductor	Shao-Chia Lü	Oboe / English-horn	I-Ching Wang
Conductor Assistant	Jia-Hung Zou	Clarinet	Chun-Yen Lai
Ensemble	Hao-Tun Teng	Bassoon	Kai-Yu Jian
	May-Lin Ju	Horn	Yi-Hsin Liu
Violin	Hao-Tun Teng	Trumpet	Nicolas Rusillon
	Yi-Ju Chen	Trombone	Kun-Ying Lee
Viola	Grace Huang	Tuba	Keisuke Fujita
Cello	Yi-Shien Lien	Timpani	Sebastian Efler
Double Bass	Yung-Ho Fu	Percussion	Pi-Tzu Yang
Flute / Piccolo	Anders Norell		

Staff

Executive Director	Lydia Wen-Chen Kuo
Manager, Administration	Gail Chang
Secretary of Music Director	Ling-Lin Shih
Manager, Public Relations	Ting-Yu Liu
Manager, Marketing	Eileen Lin

National Symphony Youth Orchestra

Manager	Yu-Ching Yang			
Coordinator	Hui-Yu Yang			
Librarian	Hsiao-Chi Chen			
Stage Manager	Hsueh-Li Cheng	Sin-Yee Chum		
Stage Crew	Yen-Lin Li	Yan Hsieh	Yi-fu Chen	Yu-Siang Lo
Marketing Coordinator	Ching-Han Huang			
Chief Audition Officer	Pi-Chu Lin			
Counselor	Yu-Cheng Chien	Hui-Hsuan Yang	Ya-Hsin Chen	
Resident Photographer	Wun-Jie Lou			



《極境琴語》丹茲麥爾、反田恭平與NSO

David Danzmayr, Kyohei Sorita & NSO

03.15 (Sun.) 14:30
國家音樂廳 National Concert Hall

票價：500, 700, 1000, 1600, 2000, 2500, 3000, 3600

NSO之友&兩廳院會員9折、愛樂知青&廳院青75折

指揮／大衛·丹茲麥爾

鋼琴／反田恭平

國家交響樂團

林智文：《來自第五》（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

布拉姆斯：D小調第一號鋼琴協奏曲，作品15

西貝流士：E小調第一號交響曲，作品39

David Danzmayr, conductor

Kyohei Sorita, piano

National Symphony Orchestra

Tabiliah Baliax: *From N.5* (One-minute Symphony Project, world premiere)

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

Johannes Brahms: Piano Concerto No. 1 in D minor, Op. 15

Jean Sibelius: Symphony No. 1 in E minor, Op. 39



NSO《反田恭平鋼琴獨奏會》

NSO Kyohei Sorita Piano Recital

03.18 (Wed.) 19:30
國家音樂廳 National Concert Hall

票價：500, 800, 1200, 1600, 2000, 2500, 3000, 3600

NSO之友&兩廳院會員9折、愛樂知青&廳院青75折

鋼琴／反田恭平

Kyohei Sorita, piano

布拉姆斯：十一首聖詠前奏曲，作品122：

第八首《一朵玫瑰花的綻放》（布索尼改編）

布拉姆斯：F小調第三號鋼琴奏鳴曲，作品5

蕭邦：四首詠諧曲

B小調第一號，作品20

降B小調第二號，作品31

升C小調第三號，作品39

E大調第四號，作品54

Johannes Brahms: 11 Chorale Preludes, Op. 122:

No. 8. *Es ist ein Ros' entsprungen* (arr. Busoni)

Johannes Brahms: Piano Sonata No. 3 in F minor, Op. 5

Frédéric Chopin: Four Scherzos

No. 1 in B minor, Op. 20

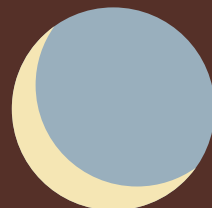
No. 2 in B-flat minor, Op. 31

No. 3 in C-sharp minor, Op. 39

No. 4 in E major, Op. 54



@Yuji Ueno





NSO × 舞蹈空間 《彼得與狼的奇幻冒險》

NSO × Dance Forum Taipei - Adventures of Peter and the Wolf

03.21 (Sat.) 11:00 臺北表演藝術中心大劇院
Taipei Performing Arts Center – Grand Theater
03.21 (Sat.) 15:00
03.22 (Sun.) 15:00

票價：400, 600, 900, 1200
NSO之友&兩廳院會員9折、愛樂知青&廳院青75折、
臺北表演藝術中心成癮／團隊玩家85折、新手玩家9折

指揮／吳曜宇
編舞／董怡芬
導演／陳彥斌
舞蹈空間舞團
國家交響樂團

Yao-Yu Wu, conductor
I-Fen Tung, choreographer
Fangas Nayaw, director
Dance Forum Taipei
National Symphony Orchestra

普羅科菲夫：D大調第一號交響曲 Sergey Prokofiev: Symphony No. 1 in D Major
普羅科菲夫：《彼得與狼》 Sergey Prokofiev: *Peter and the Wolf*



共同主辦 | 舞蹈空間 加享會員 | 合辦單位 | 臺北表演藝術中心 | 企業夥伴 | 國美

力晶2026藝文饗宴－

呂紹嘉 × 男高音黃亞中 × NSO 《貝多芬第九號交響曲》

Powerchip 2026 Classic Series -

Shao-Chia Lü × Ya-Chung Huang × NSO Beethoven: Symphony No. 9

03.29 (Sun.) 19:30
國家音樂廳 National Concert Hall

票價：500, 700, 1000, 1600, 2000, 2500, 3000, 3600
NSO之友&兩廳院會員9折、愛樂知青&廳院青75折

指揮／呂紹嘉
男高音／黃亞中
女高音／蕭涵
次女高音／藤井麻美
男中音／陳翰威
NSO節慶合唱團
國家交響樂團

Shao-Chia Lü, conductor
Ya-Chung Huang, tenor
Han Hsiao, soprano
Asami Fujii, mezzo-soprano
Han-Wei Chen, baritone
NSO Festival Chorus
National Symphony Orchestra

董尼才悌：〈一滴美妙的情淚〉，選自歌劇《愛情靈藥》
聖桑斯：〈妳的聲音打開我的心扉〉，選自歌劇《參孫和達莉拉》
浦契尼：〈妳那冰冷的小手〉，〈是的，我的名字叫咪咪〉，
第一幕終曲，選自歌劇《波希米亞人》
貝多芬：第九號交響曲《合唱》

Gaetano Donizetti: 'Una furtiva lagrima' from *L'elisir d'amore*
Camille Saint-Saëns: 'Mon coeur s'ouvre à ta voix' from *Samson et Dalila*
Giacomo Puccini: 'Che gelida manina', 'Sì, mi chiamano Mimì',
Finale from the Act I, from *La Bohème*
Ludwig van Beethoven: Symphony No. 9 in D minor, Op. 125

獨家贊助 | 力晶文化基金會






NSYO 國家青年交響樂團
NATIONAL SYMPHONY YOUTH ORCHESTRA

主辦 |  國家交響樂團 共同主辦
NATIONAL SYMPHONY ORCHESTRA

 臺南市政府文化局

2/6
共同主辦

 苗栗縣
苗栗藝文中心

2/7
共同主辦

 嘉義縣文化觀光局 新港文教基金會
Culture & Tourism Bureau of Chiayi County Hsin Kang Foundation of Culture & Education

2/7
協辦單位 | 國立新港藝術高級中學
National Singang Senior High School of Arts

2/7
指導單位

 嘉義縣政府
Chiayi County Government

2/7-2/10
鋼琴贊助

 東和樂器

特別感謝

UJIN

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