

NSO  
2024-25  
SEASON  
Music Director JUN MÄRKL  
音樂總監 準·馬寇爾

# 力晶 2025 藝文饗宴

## NSO黃俊文與好朋友們

Powerchip 2025 Classic Series - NSO Paul Huang & Friends



### 《巴洛克奇想》

Opening night-  
Concerto Grosso

2025  
**01.09**

Thu. 19:30

國家音樂廳

National Concert Hall

### 《致·親愛的》

Dedication

2025  
**01.11**

Sat. 19:30

國家音樂廳

National Concert Hall

### 《浪漫薄暮》

Romantic Twilight

2025  
**01.12**

Sun. 15:00

國家音樂廳

National Concert Hall

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# 力晶 2025 藝文饗宴－ NSO 《黃俊文與好朋友們》 Powerchip 2025 Classic Series - NSO Paul Huang & Friends

1 月 9 日 ( 星期四 ) 7:30 p.m.      《巴洛克奇想》  
Opening night - Concerto Grosso

1 月 11 日 ( 星期六 ) 7:30 p.m.      《致・親愛的》  
Dedication

1 月 12 日 ( 星期日 ) 3:00 p.m.      《浪漫薄暮》  
Romantic Twilight

主辦單位



獨家贊助



指定住宿



年度指定贈禮



# 力晶2025藝文饗宴

力爭上游、精益求精，是力晶集團在臺灣高科技業界不斷耕耘的座右銘。在全力提昇半導體製程技術、發展晶圓代工的同時，我們也時刻懷抱著對人文、藝術的嚮往與熱愛，因此力晶集團成立力晶文化基金會，透過贊助多樣化藝文活動，激發全民參與，增進民眾藝術欣賞能力，為臺灣邁向國際化舞臺，更生助力，期待能為在臺灣推廣世界級精緻文化略盡棉薄。



2025新年伊始，力晶文化基金會很榮幸能繼2023、2024年後三度支持NSO第三屆室內樂音樂節《NSO黃俊文與好朋友們》。由國際級的臺灣優秀小提琴家黃俊文，聯袂眾位世界級音樂名家：美國印第安納波利斯交響樂團首席——小提琴家林冠羽、紐約愛樂中提琴首席——辛西婭·菲爾普斯、國際頂尖大提琴家——馬克西米里安·霍農、「小號界的帕格尼尼」——嘉柏·柏多斯基、及Bravo! Vail Music Festival音樂節藝術總監暨鋼琴家——安一瑪莉·麥克德萊特，攜手呈獻三場曲目豐富、薈萃音樂家藝術哲思的精湛演出。室內樂為古典樂重要的演出形式之一，在臺灣室內樂演出偏少且亟需推廣的情況下，本會期望透過延續支持此音樂節，能創造國內古典樂更豐富多元的音樂生態。本次演出特別規劃五場「力晶美學藝堂」系列教育活動：大提琴大師班、彩排觀摩、演前導聆等，秉持本會長期推動藝文教育的衷念，以企業之力扶植臺灣優秀音樂人才，成為國內古典樂教育持續與世界接軌的堅實力量。

力晶一路走來一直堅信，尖端科技與精緻人文的完美契合是值得追求的。精緻深刻的表演藝術，相信能為我們的社會帶來更恢弘、寬容的文化洗禮，也讓我們放射生命的熱情與生活的喜樂。我們期盼透過本會的支持參與，除得以提增現場聆賞優質樂音的機會，亦盼延續及累積古典音樂於精緻文化生活中所不可或缺的價值與美感。最後，我們感謝所有參與此次音樂會的音樂家及主、協辦單位，一同為臺灣觀眾呈現豐富飽滿的音樂饗宴。

力晶文化基金會  
董事長





# POWERCHIP 2025 CLASSIC SERIES

Pursuing advanced technology and outstanding performance has always been the motto of the Powerchip Group. Having been dedicated to the development of Taiwan's high-tech industry for decades, Powerchip spares no efforts in advancing the technology of semiconductor manufacturing and wafer foundry. With the same intensity and passion, Powerchip continues to devote itself to the development of the arts and humanities within the country. By establishing the Cultural Foundation, the Powerchip Group seeks to promote public participation in and the appreciation of the arts through sponsorship of diverse artistic programs and cultural activities. It is our intent to significantly increase Taiwan's visibility on the international stage through this humble gesture while introduce refined, world-class culture to the society in Taiwan at the same time.

Upon the advent of 2025, the Powerchip Cultural Foundation is honored to continue supporting the Powerchip 2025 Classic Series - NSO Paul Huang & Friends - Chamber Music Carnival in the Third NSO Chamber Music Festival for the third time following the previous success in 2023 and 2024. Paul Huang, the internationally-renowned Taiwanese outstanding violinist, will collaborate with world-class musicians -- including violinist Kevin Lin, Concertmaster of the Indianapolis Symphony Orchestra; Cynthia Phelps, Principal Violist of the New York Philharmonic; Maximilian Hornung, one of the leading cellists in the world; Gábor Boldoczki, acclaimed as “Paganini of the trumpet” ; and pianist Anne-Marie McDermott, artistic director of Bravo! Vail Music Festival. Together, they will present three concerts with rich and diverse repertoires, reflecting the musicians' artistic philosophies. Given the relatively fewer chamber music concerts in Taiwan and the need to promote it, the Foundation hopes to create more prosperous and diversified music ecology in the domestic classic music community by continuing its support to the festival. In addition, five events are particularly organized in the series of educational activities in the Powerchip Arts Forum, including the cello master's class, the observation of dress rehearsal, and the introductory sessions prior to the concerts, to put into practice the Foundation's original aspiration of promoting art and culture education, aiming to cultivate Taiwanese excellent music talents with the strength of enterprises and to become the solid support to continuously gearing the classical music education in Taiwan to the world's standards.

Over the years, the Powerchip Group has always believed that the vision of integrating technology and humanity is a path worth pursuing. We are convinced that encouraging great artistic creation and performances is the key to promoting a social value that is more sophisticated, inclusive, and enlightened, making it possible for people to genuinely enjoy beauty and joy in life. It is our sincere hope that the support and participation of the Powerchip Cultural Foundation will not only offer the general public wonderful opportunities for high-quality live performances but also extend and preserve the best aesthetic legacy of classical music in the society, which is the indispensable essence of any fine cultural life. Last but not least, we would like to express our heartfelt gratitude to all the participating performing artists, leading sponsors, and co-sponsors taking part in this concert for their joint efforts in making this event possible, presenting Taiwan's audiences with such a tremendously rich music feast.



Frank Huang, Chairman  
The Powerchip Cultural Foundation

# 力臻完美 晶益求精



經典樂音放射生命光熱  
力晶集團勾勒文化台灣

# 《巴洛克奇想》

## Opening night - Concerto Grosso

2025 年 1 月 9 日 ( 星期四 ) 7:30 p.m.

演 出 者    小提琴 | 黃俊文、鄧皓敦、曾智弘、李庭芳、蔡竺君、陳怡茹、洪章文  
Paul Huang, Hao-Tun Teng, Chih-Hong Tseng, Ting-Fang Lee, Chu-Chun Tsai,  
Yi-Ju Chen, Chang-Wen Hung, violin

中提琴 | 辛西婭·菲爾普斯、黃瑞儀、陳猶白、黃亞漢  
Cynthia Phelps, Grace Huang, Jubel Chen, Ya-Han Huang, viola

大提琴 | 馬克西米里安·霍儂、上地彩門、黃日昇、唐鶯綺  
Maximilian Hornung, Simon Thompson, Jih-Sheng Huang, Ying-Chi Tang, cello

低音提琴 | 蘇億容  
Yi-Jung Su, double bass

雙簧管 | 王怡靜、阮黃松  
I-Ching Wang, Tung Nguyen Hoang, oboe

小號 | 嘉柏·柏多斯基  
Gábor Boldoczki, trumpet

大鍵琴 | 蔡佳璇  
Chia-Hsuan Tsai, harpsichord



\* 嘉柏·柏多斯基使用 B&S 小號

Gábor Boldoczki plays on B&S trumpets

電子問卷 QR code

上半場約50分鐘

中場休息20分鐘

下半場約30分鐘

**喬治·飛利浦·泰勒曼 (1681-1767)：**  
**D大調協奏曲，寫給小號、兩支雙簧管、絃樂及數字低音，TWV 53:D2**  
**(由米歇爾·隆多改編)**

- I. 快板
- II. 慢板
- III. 詠唱調
- IV. 快板

演出者 | 小提琴 I：曾智弘、洪章文、李庭芳 / 小提琴 II：陳怡茹、蔡竺君 / 中提琴：黃瑞儀、陳猶白 /  
大提琴：黃日昇、唐鶯綺 / 低音提琴：蘇億容 / 雙簧管：王怡靜、阮黃松 /  
小號：嘉柏·柏多斯基 / 大鍵琴：蔡佳璇

**安東尼奧·韋瓦第 (1678-1741)：G小調雙大提琴協奏曲，RV 531**

- I. 快板
- II. 緩板
- III. 快板

演出者 | 小提琴 I：曾智弘、洪章文、李庭芳 / 小提琴 II：陳怡茹、蔡竺君 / 中提琴：黃瑞儀、陳猶白 /  
大提琴：馬克西米里安·霍儂、上地彩門、黃日昇、唐鶯綺 / 低音提琴：蘇億容 / 大鍵琴：蔡佳璇

**喬治·飛利浦·泰勒曼 (1681-1767)：D大調音樂會奏鳴曲，**  
**寫給小號、絃樂及數字低音 (由嘉柏·柏多斯基改編)**

- I. 快板
- II. 緩板
- III. 甚快板

演出者 | 小提琴 I：曾智弘、洪章文、李庭芳 / 小提琴 II：陳怡茹、蔡竺君 / 中提琴：黃瑞儀、陳猶白 /  
大提琴：黃日昇、唐鶯綺 / 低音提琴：蘇億容 / 小號：嘉柏·柏多斯基 / 大鍵琴：蔡佳璇



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**約翰·瑟巴斯提安·巴赫 (1685-1750)：**  
**降B大調第六號布蘭登堡協奏曲，BWV 1051**

- I. 快板  
II. 不過份的慢板  
III. 快板

演出者 | 中提琴：辛西婭·菲爾普斯、陳猶白／古提琴：黃日昇、唐鶯綺／  
大提琴：上地彩門／低音提琴：蘇億容／大鍵琴：蔡佳璇

～中場休息～

**米歇爾·布拉維 (1700-1768)：A小調協奏曲**  
**(由Soma Dinyés改編給富魯格號與樂團)**

- I. 快板  
II. 嘉禾舞曲 I - II  
III. 快板

演出者 | 小提琴 I：曾智弘、洪章文、李庭芳／小提琴 II：陳怡茹、蔡竺君／中提琴：黃瑞儀、陳猶白／  
大提琴：黃日昇、唐鶯綺／低音提琴：蘇億容／小號：嘉柏·柏多斯基／大鍵琴：蔡佳璇

**愛德華·艾爾加 (1857-1934)：序奏與快板，作品47**

演出者 | 絃樂四重奏：黃俊文、鄧皓敦、黃瑞儀、馬克西米里安·霍儂／小提琴 I：曾智弘、洪章文、李庭芳／  
小提琴 II：陳怡茹、蔡竺君／中提琴：陳猶白、黃亞漢／大提琴：黃日昇、唐鶯綺／低音提琴：蘇億容



**Georg Philipp Telemann (1681-1767):  
Concerto in D major for Trumpet, two Oboes, Strings and Continuo,  
TWV 53:D2 (arr. by Michel Rondeau)**

I. Allegro  
II. Adagio  
III. Aria  
IV. Allegro

performers: Chih-Hong Tseng, Chang-Wen Hung, Ting-Fang Lee, violin I/ Yi-Ju Chen, Chu-Chun Tsai, violin II/  
Grace Huang, Jubel Chen, viola/ Jih-Sheng Huang, Ying-Chi Tang, cello/ Yi-Jung Su, double bass/  
I-Ching Wang, Tung Nguyen Hoang, oboe/ Gábor Boldoczki, trumpet/ Chia-Hsuan Tsai, harpsichord

**Antonio Vivaldi (1678-1741): Concerto for two Cellos in G minor, RV 531**

I. Allegro  
II. Largo  
III. Allegro

performers: Chih-Hong Tseng, Chang-Wen Hung, Ting-Fang Lee, violin I/ Yi-Ju Chen, Chu-Chun Tsai, violin II/  
Grace Huang, Jubel Chen, viola/ Maximilian Hornung, Simon Thompson, Jih-Sheng Huang, Ying-Chi Tang, cello/  
Yi-Jung Su, double bass/ Chia-Hsuan Tsai, harpsichord

**Georg Philipp Telemann (1681-1767): Sonata concert in D major for Trumpet  
in D, Strings and Basso continuo (arr. by Gábor Boldoczki)**

I. Allegro  
II. Largo  
III. Vivace

performers: Chih-Hong Tseng, Chang-Wen Hung, Ting-Fang Lee, violin I/ Yi-Ju Chen, Chu-Chun Tsai, violin II/  
Grace Huang, Jubel Chen, viola/ Jih-Sheng Huang, Ying-Chi Tang, cello/ Yi-Jung Su, double bass/  
Gábor Boldoczki, trumpet/ Chia-Hsuan Tsai, harpsichord

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**Johann Sebastian Bach (1685-1750):  
Brandenburg Concerto No. 6 in B-flat major, BWV 1051**

**I. Allegro  
II. Adagio ma non tanto  
III. Allegro**

performers: Cynthia Phelps, Jubel Chen, viola/ Jih-Sheng Huang, Ying-Chi Tang, viola da gamba/  
Simon Thompson, cello/ Yi-Jung Su, double bass/ Chia-Hsuan Tsai, harpsichord

～Intermission～

**Michel Blavet (1700-1768): Concerto in A minor  
(arr. for flügelhorn and orchestra by Soma Dinyés)**

**I. Allegro  
II. Gavotte I - II  
III. Allegro**

performers: Chih-Hong Tseng, Chang-Wen Hung, Ting-Fang Lee, violin I/ Yi-Ju Chen, Chu-Chun Tsai, violin II/  
Grace Huang, Jubel Chen, viola/Jih-Sheng Huang, Ying-Chi Tang, cello/Yi-Jung Su, double bass/  
Gábor Boldoczki, trumpet/ Chia-Hsuan Tsai, harpsichord

**Edward Elgar (1857-1934): Introduction and Allegro, Op.47**

performers: Paul Huang, Hao-Tun Teng, Grace Huang, Maximilian Hornung, string quartet/  
Chih-Hong Tseng, Chang-Wen Hung, Ting-Fang Lee, violin I/ Yi-Ju Chen, Chu-Chun Tsai, violin II/  
Jubel Chen, Ya-Han Huang, viola/ Jih-Sheng Huang, Ying-Chi Tang, cello/ Yi-Jung Su, double bass

## 泰勒曼：D 大調協奏曲，寫給小號、兩支雙簧管、絃樂及數字低音，TWV 53:D2（由米歇爾·隆多改編）

撰文 | 馮天彥（德國國立漢堡音樂暨戲劇學院音樂學博士班）

泰勒曼（Georg Philipp Telemann, 1681-1767）的傳記作家卡爾·格雷貝（Karl Grebe）曾稱他是「音樂創作的多面天才」。此話不假，泰勒曼融合巴洛克和維也納古典精神，接納各種音樂風格——諸如波蘭、法國和意大利等，這些風格甚至包括不同樂種（歌劇、清唱劇、受難曲等），光是給管絃樂組曲、或廣義來說的器樂曲，就超過一千餘首。不過若聚焦在百首的協奏曲中，「小號協奏曲」相較於木管來說，確實數量顯得極為少數。小號在當時雖受皇室喜愛，但少有作曲家關注，以泰勒曼的創作數量而言，我們不得不承認他在這方面是低調的推動者。

本次帶來的 D 大調協奏曲，是為小號、兩把雙簧管、絃樂和數字低音（basso continuo）而作，展現了巴洛克小號的輝煌技巧和品質。此曲採用大協奏曲的風格，首樂章與終章採用 6/8 拍，與中間的詠嘆調樂章形成優美對比。音樂進行至詠嘆調樂章，兩把獨奏雙簧管在數字低音上演奏出優美的抒情旋律。音樂學者時常形容終曲的快板樂章融合了古老風格與新時代的期待，預示著新音樂時代的來臨。



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## 韋瓦第：G 小調雙大提琴協奏曲，RV 531

撰文 | 馮天彥（德國國立漢堡音樂暨戲劇學院音樂學博士班）

韋瓦第（Antonio Vivaldi, 1678-1741）以獨奏協奏曲聞名於世，然其在複協奏曲（double concerto）的成就與藝術價值，確實與前者不相上下。綜觀韋瓦第複協奏曲的類型，我們可發現少數是給兩種不同樂器，其餘多為相同樂器所作，例如兩把小提琴、大提琴、曼陀林、長笛及雙簧管等。他在譜寫協奏曲時，時常顧慮獨奏樂器的單獨表現、也須思量其餘獨奏角色如何搭配、應和，甚至進行改編，像是靈活的樂器替換、保持音樂本身同時還需適應不同樂器，這些作曲過程讓韋瓦第的音樂展現一定實驗性質。

諸多複協奏曲中，本場的 G 小調雙大提琴協奏曲 RV 531 尤其出眾，因為韋瓦第進行大量譜曲時，正好反映當時北意大利對樂器的流行偏好。與其說是大提琴，更具體推論可能是「臂上提琴」（viola da braccio）。根據奧地利音樂學家科爾內德（Kolneder）的說法，這首創作日期不確定，但幾乎不早於 1720 年代；韋瓦第創作這曲同時，與威尼斯慈善醫院的演奏樂團有著密切關聯，因為這些樂曲正是為她們所作。

全曲架構為快、慢、快三樂章。一、三樂章帶來相當活力感，兩把樂器間彼此有對唱，同時也展現「獨奏」與「樂團」之間的輪替演奏。慢板樂章樂團部分則由大鍵琴（cembalo）和低音旋律樂器取代樂團，這種類似回歸室內樂的編制在他的作品還算常見。總體而言，韋瓦第對協奏曲的思維，傳承了文藝復興時威尼斯樂派的襲產，同時影響巴赫等人，讓世人知見他在此樂種耕耘的重要地位。

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## 泰勒曼：D 大調音樂會奏鳴曲，寫給小號、絃樂及數字低音 (由嘉柏·柏多斯基改編)

撰文 | 馮天彥 (德國國立漢堡音樂暨戲劇學院音樂學博士班)

本場帶來泰勒曼另一首迷人的小號作品 TWV44:1。這首樂曲最初的手抄本被保存在達姆施塔特宮廷教堂 (Darmstadt court chapel)，但以歷史資料來說目前未能考據作曲家是在哪個宮廷所創作，因為泰勒曼曾在不同地方擔任宮廷樂長一職，諸如埃森納赫 (Eisenach)、索勞 (Sorau)、漢堡等。這首標題事實上存有不同名字之趣事。第一版的付梓樂譜中，我們會發現曲譜寫道是一首「音樂會奏鳴曲」(Sonata de Concerto，或譯作協奏奏鳴曲)，原標題實為「Sinfonia」，此時的「Sinfonia」宜理解成十七世紀中期所指「奏鳴曲」等同之意，而非我們現在認知的交響曲或是古序曲。

當然也有學者認為這是傳統協奏曲，只是並非典型「齊奏與獨奏對比」模式，而更接近「齊奏／總奏協奏曲」(ripieno concertos)。首版編輯者溫舍曼 (Helmut Winschermann) 就提及這部作品更像是一首附加小號的絃樂與補強和聲之數字低音之作，因為演奏者可在一、三樂章中選擇性 (*se piace*) 加入小號。

全曲三樂章，首尾樂章的風格與中間慢板樂章形成對照。第一樂章各個樂器的和聲步調頗為一致，由三拍子舞曲感從容起步。整體氛圍帶有「優雅風格」(galant style) 之樣，小號與高音絃樂的旋律謳歌出相當有精神的音樂感 (*spiritoso*)。中間樂章依據不同演奏家決定，有些人會選擇將小號加入，吹奏部分小提琴的旋律，簡單點綴。慢板樂章有時往往成為全曲情感重點，因為小調帶來的對比讓音樂情緒獨顯濃厚。終章甚快板，音樂再歡快起舞，小號旋律與其他樂器彼此輪替輪替對唱，一路至曲終。

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## 巴赫：降 B 大調第六號布蘭登堡協奏曲，BWV 1051

撰文 | 馮天彥（德國國立漢堡音樂暨戲劇學院音樂學博士班）

論及宮廷樂團的音樂創作、甚至將這類樂種推向極限方面，巴赫（Johann Sebastian Bach, 1685-1750）的成就幾乎無人能及。本次演出的《布蘭登堡協奏曲》原始法文名稱事實上意指「為數種樂器而作的六首協奏曲」（Six Concerts Avec plusieurs instruments），而「布蘭登堡協奏曲」一詞來自成就經典的巴赫傳記作家史匹塔（Philipp Spitta）。有關創作目的與背景，直至今日都還未有清晰的答案。目前推測有可能是為科登（Köthen）的宮廷樂團，也極有可能是為德勒斯登、慕尼黑、達姆施塔特（Darmstadt）或魏森費爾斯（Weißenfels）等宮廷樂團所作——不過可確信的是，布蘭登堡協奏曲本身不是一系列之作，是巴赫陸續在八年內完成，題獻給布蘭登堡的克里斯提安·路德維希侯爵（Margrave Christian Ludwig）。

這些布蘭登堡協奏曲幾乎代表了義大利大協奏曲發展的最高峰。不少十八世紀的大協奏曲遵循柯雷里（Arcangelo Corelli）的模式，也就是小型器樂組（獨奏群）與較大的樂團（總奏）形成「對比」效果。當然巴赫的這套作品無論是管樂、絃樂／獨奏、總奏的配器、組合多樣性，或許都比泰勒曼、韓德爾等人來得更為精妙。本場所選的第六號編制為臂上提琴（viola da braccio，現由中提琴代替）、古提琴（viola da gamba，仍由大提琴替代），大提琴和數字低音，整體色彩相比其他首來得較暗。在第一樂章，主導旋律的樂器透過卡農式（canonic）的技法讓彼此緊密接續，音型上則是以琶音、分解和弦為主，數字低音作為襯底。中間樂章有中提琴悠悠地歌唱，速度徐緩。最後樂章是歡快的吉格舞曲，音樂時常步伐一致、或主旋律有精彩快速音群，整體樂段緊密銜接至曲末。



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## 布拉維：A 小調協奏曲（由 Soma Dinyés 改編給富魯格號與樂團）

撰文 | 馮天彥（德國國立漢堡音樂暨戲劇學院音樂學博士班）

十八世紀可調管樂器發展極為繁榮的時期之一。當時許多演奏名家不僅窮盡發展「樂器本身的技巧」，同時他們也深諳演奏技法——這群名家有我們熟知的況茲（Johann Joachim Quantz）、塔梯尼（Giuseppe Tartini），還有本場帶來的布拉維（Michel Blavet, 1700-1768）。布拉維本身是法國著名的長笛演奏家，同時也精通低音管，他在二十來歲就已成為歌劇院長笛首席，可見其能力頂尖。布拉維演奏時的魅力連腓特烈大帝都相當著迷，甚至打算給他終身職，不過最後他還是選擇回到卡里南親王（Prince of Carignan）與克勒蒙伯爵（Comte de Clermont）的身邊擔任樂長直至逝世。

1725 年，巴黎杜伊勒里宮（Tuileries Palace）成立的靈性音樂會（concert spirituel），為當時音樂家創作的協奏曲提供公開演出場所。事實上布拉維的作品演出不下百次，當時存留的文字紀錄皆大力讚賞他的音樂、技巧及演奏風格「令人興奮、精確且輝煌」，可惜的是，到今日只有 A 小調協奏曲較被大家熟識。本次演出帶來 Soma Dinyés 將原曲改編給富魯格號（Flügelhorn，亦有翼號、柔音號一譯）之版本。第一、第三樂章吸收義大利協奏曲的精華，例如常見的「回復曲式」（ritornello form），模仿進行、各式音樂元素對比等特色一覽無遺，中間樂章則是兩首法國嘉禾舞曲，帶點多愁善感之樣——整體而言大大展現「融合風格」（les goûts réunis）之精神。這也是歷史將布拉維定調為最早將義大利元素引入法國音樂的作曲家之一，且無論在風格上、技巧上，他都大大將長笛地位展現不同樣貌。

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## 艾爾加：序奏與快板，作品 47

撰文 | 馮天彥（德國國立漢堡音樂暨戲劇學院音樂學博士班）

艾爾加（Edward Elgar, 1857-1934）這首《序奏與快板》有著與大自然主題濃厚的關係與影響。起初，這首樂曲的靈感來自馬爾文丘陵和威爾斯邊境地區（Malvern Hills/Welsh borderland，也就是艾爾加安家的處所）；隨後，他在卡迪根灣（Cardigan Bay）度假時，自然萬物給他更多啟發，艾爾加在首演的節目冊提及「懸崖上，在湛藍海洋與藍色蒼穹之間，當我思索著我的主題時，歌聲傳來……這一切都有一個共同點……（音樂）下降了一個三度音程」。不僅如此，幾次的威爾斯旅行中，無論是威河谷（Wye valley）或是蘭格拉諾格（Llangrannog），當時的艾爾加在筆記本中寫下一些「威爾斯曲調」（Welsh tune）並融入《序奏與快板》，本人回憶著「這是因為我在威河谷深處聽到了一首歌，它與在伊尼斯·洛赫丁島（Ynys Lochdyn）所聽到的那些動聽的歌曲如此相像」。

樂曲最初受到艾爾加的出版商諾維洛（Novello）的邀請，希望他能譜出一首「燦爛歡快的絃樂詠諧曲」，而艾爾加的回應或許的確朝著相同的方向，書信紀錄中他回覆正在完成一部帶有詠諧、對位的序奏與快板。這首樂曲的編制是給「絃樂四重奏」以及「絃樂團」，全曲穿插不同的主題，音樂主題也反映多樣的情緒，有快速的音階、抒情的旋律，及獨奏與絃樂團的對話。不僅如此，動機發展、對位技法等等，讓音樂具備豐富的聲景。研究艾爾加的分析專家不約而同反思作曲家頗有回顧巴洛克大協奏曲的精神，不但呼應本場音樂會主題，也預示著艾爾加帶領著英國作曲家開闢用絃樂之音，申抒大自然之聲的絕妙技巧。

## **Georg Philipp Telemann: Concerto in D major for Trumpet, two Oboes, Strings and Continuo, TWV 53:D2 (arr. by Michel Rondeau)**

By Robert Markow

Telemann was the most successful German composer of his time. Even J. S. Bach took second place to Telemann. When the position at the Thomaskirche became available in 1722, Telemann was the Leipzig city council's first choice, but his employer in Hamburg would not release him. Leipzig had to be satisfied with its second choice, Bach. Telemann, incidentally, earned three times Bach's salary. Telemann was so successful because he was able to fuse technical mastery with popular taste in a wide range of national styles, depending on where and when he was working.

The concerto on this program is but one of many Telemann composed for multiple instruments. However, it is the only one for this particular combination (2 oboes, 1 trumpet). The trumpet sets things in motion, but oboes soon make their appearance, after which the three soloists each asserts its independence. The somber second movement for strings alone consists of just eight measures and serves more of an introduction to the third than as a movement in itself. The Aria movement is a gentle duet for oboes with continuo (harpsichord and a supporting bass instrument, usually bassoon or cello). The trumpet returns for the lively final movement.



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## **Antonio Vivaldi: Concerto for two Cellos in G minor, RV 531**

By Robert Markow

Vivaldi's staggeringly large catalogue includes well over two hundred concertos for solo violin. After the violin, it is the bassoon that gets the most solo concertos from this composer (about forty), followed by the cello (26). There is just one concerto for two cellos, but double concertos for like pairs of instruments also exist for violin (nearly thirty), oboe, horn, trumpet, and mandolin. Vivaldi's concerto for two cellos remains the only one in the repertory by a well-known composer.

Other qualities serve to highlight the uniqueness of this work, composed around 1720 in Venice. It opens not with the expected orchestral *ritornello*, but rather with the two soloists in imitation a measure apart. The music's breathless pace continues relentlessly for the duration of the movement, with the soloists playing continuously either as a pair, in imitation, or along with the few moments when the full string ensemble is engaged. This is truly a showpiece for the soloists. The slow movement consists essentially of a long, melancholic duet for the soloists, with discreet accompaniment provided by the *continuo* (harpsichord and extra cello doubling the bass line). Vivaldi scholar Michael Talbot writes of the finale that its “frenetic” character and “see-sawing rhythm and tonality” keep us on the edge of our seats. There is an air of dark tragedy to this music, enhanced by restricting the soloists to the lower range of their instruments.

## **Georg Philipp Telemann: Sonata concert in D major for Trumpet in D, Strings and Basso continuo (arr. by Gábor Boldoczki)**

By Robert Markow

The distinction between a concerto, sinfonia, suite and sonata was often blurred during the eighteenth century. Hence, the work entitled “Sonata” on this program does not conform to the use of the word in most classical and romantic repertory. It is more of a short suite for strings with trumpet *obbligato* (prominent addition). Most of the trumpet writing follows the first violin line. To assert its prominence, the trumpet player may open the work with a solo fanfare. In the first movement, strings engage in a vigorous unfolding of the melodic material. The central slow movement in the minor mode for strings alone (essentially a violin duet with support from the harpsichord and a bass instrument like cello or bassoon) provides a moment of relaxation before the trumpet returns for a brilliant finale.

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# **Johann Sebastian Bach: Brandenburg Concerto No. 6 in B-flat major, BWV 1051**

By Robert Markow

Sometime during 1718 Bach met Christian Ludwig, the Margrave of Brandenburg, who resided in the Royal Palace in Berlin. The music-loving Margrave requested from Bach some works for his court orchestra. In March of 1721 (nearly three years later!) Bach presented him with six *Concerts avec plusieurs Instruments* (the title and dedication were in French).

The basic concept embodied in the *Brandenburg* Concertos is that of alternation, combination and contrast of soloists and *tutti*. This Bach inherited via the *concerto grosso* form from Corelli, Vivaldi and others, but in Bach's hands, the freedom, variety and multifarious workings out are new; there is no precedent for virtually any of the instrumental combinations found in these six works, nor for their manner of employment.

The Sixth Concerto is perhaps the most unusual of the set. Requiring only strings but no violins, one would expect its tone to be dark, rich, heavy and somber. Dark and rich, yes; heavy and somber, no, for the music breathes uncommon exuberance and vigor. The opening gesture, which returns three times in changing keys, provides a fine example of the technique called canon - the two violas (or viola sections) chase each other, one starting a bit later than the other (in this case, just a fraction of a beat), and following with the identical melodic line. Edward Downes writes that “the pursuit continues through a full fifteen measures of exuberant, driving melody, which climbs and tumbles over half a dozen musical hills and dales before pausing for breath.” The central slow movement radiates a mellow glow in its soulful duet for violas, accompanied only by the harpsichord. The concluding *Allegro* suggests the sturdy character of a Gigue (jig) and provides even more virtuosic play for the violas than did the first movement.

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## **Michel Blavet: Concerto in A minor (arr. for flügelhorn and orchestra by Soma Dinyés)**

By Robert Markow

Michel Blavet was the foremost flutist of his day, praised for purity of intonation, for the range of his expressiveness, and for his ability to unite virtuosity with elegance. By the age of forty he had been principal flute in the *Musique du Roi* (Louis XV's personal musical ensemble) and the Paris Opera Orchestra. He held the flute to the left of his body (to the right is how nearly all others play the instrument), probably as a result of being self-taught. Blavet reputedly learned nearly every instrument of the orchestra, with special facility on the bassoon in addition to the flute. Another notable observation about Blavet is that he did much to promote the transverse flute, which eventually replaced the recorder in the history of flute playing. His surviving catalogue, not surprisingly, consists almost exclusively of flute music: three books of sonatas, and, surprisingly, a single concerto, which we hear at this concert transcribed for flügelhorn. It dates from c.1745 and was rediscovered in 1954.

The flügelhorn is a brass instrument of the trumpet family. It has a wider, more conical bore, a wider bell, and a warmer, mellower sound compared to the more brilliant trumpet. It was developed in Germany in the early nineteenth century. The flügelhorn is used mostly by jazz players (Miles Davis, Chet Baker, and Chuck Mangione among them) and in band music, but it occasionally turns up in classical repertory as well, as in Stravinsky's *Threni*, Vaughan Williams' Ninth Symphony, and Tippett's Third Symphony.

The outer movements of Blavet's concerto are brisk and lively, written in the Italian style, while the central movement consists of a pair of elegant gavottes, a French dance form.



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## Edward Elgar: Introduction and Allegro, Op.47

By Robert Markow

Elgar's *Introduction and Allegro* is fashioned out of the same constructive principle as the Baroque *concerto grosso* - a small solo group (in Elgar's case, a string quartet) contrasted with the full ensemble. The first performance took place at an all-Elgar concert in London on March 8, 1905 under the composer's direction.

Massed unison strings present a bold opening gesture in majestic, downward-striding figures. Immediately afterwards a brief fragment of one of the principal melodic ideas is offered, rising gently in the solo string quartet and falling back in the full string section. In the manuscript score, Elgar wrote over this line a quotation from Shakespeare's *Cymbeline*: "Smiling with a sigh." Next comes a pseudo-Welsh tune in the solo viola, incorporating many times the interval of the falling third. Elgar develops these three ideas, bringing us eventually to an *Allegro* section, which begins with a faster version of the gently rising motif. A further idea is introduced as solo and *tutti* groups pass back and forth a light, scurrying figure in rapidly repeated sixteenth-notes.

The work's title implies that the listener will find a single slow introduction and a single fast principal section, but such is not the case. There are no fewer than fifty changes of tempo and performance directions in a score of three hundred bars - an average of one every six bars. This includes *two Allegros*. The second contains, in Elgar's words, "a devil of a fugue." After the lively fugue has run its course, Elgar brings back all the melodic and motivic ideas heard earlier, continuing in his masterful way to alternate and blend various techniques in wonderfully expressive sonorities. Virtually all string techniques then in use are found: open strings, double and triple stops (simultaneous playing of two or three notes on a single instrument), grace notes, pizzicato, *ponticello* (playing on the bridge of the instrument), tremolo, use of mutes, and divided parts (the string body is divided into thirteen separate parts at some points).

# 《致・親愛的》 Dedication

2025 年 1 月 11 日 ( 星期六 ) 7:30 p.m.

演 出 者    小提琴 | 黃俊文、林冠羽  
Paul Huang, Kevin Lin, violin

中提琴 | 辛西婭・菲爾普斯  
Cynthia Phelps, viola

大提琴 | 馬克西米里安・霍儂、黃日昇、唐鶯綺  
Maximilian Hornung, Jih-Sheng Huang, Ying-Chi Tang, cello

鋼 琴 | 安-瑪莉・麥克德萊特  
Anne-Marie McDermott, piano

打擊樂 | 楊璧慈  
Pi-Tzu Yang, percussion



電子問卷 QR code

上半場約40分鐘

中場休息20分鐘

下半場約30分鐘

**奧斯瓦爾多・葛里霍夫 (b.1960-)：《馬利爾》**

演出者 | 大提琴：唐鶯綺／打擊樂：楊璧慈

**貝多伊齊・史麥塔納 (1824-1884)：G小調鋼琴三重奏，作品15**

- I. 適中的中板
- II. 不太激烈的快板
- III. 終曲，急板

演出者 | 小提琴：林冠羽／大提琴：馬克西米里安・霍儂／鋼琴：安-瑪莉・麥克德萊特

～中場休息～

**羅伯特・舒曼 (1810-1856)：降E大調鋼琴五重奏，作品44**

- I. 燦爛的快板
- II. 進行曲風，稍寬廣之速
- III. 詼諧曲：極活潑的
- IV. 不過份的快板

演出者 | 小提琴：黃俊文、林冠羽／中提琴：辛西婭・菲爾普斯／  
大提琴：黃日昇／鋼琴：安-瑪莉・麥克德萊特

**Osvaldo Golijov (b.1960-): *Mariel***

performers: Ying-Chi Tang, cello/ Pi-Tzu Yang, percussion

**Bedřich Smetana (1824-1884): Piano Trio in G minor, Op.15**

- I. Moderato assai
- II. Allegro, ma non agitato
- III. Finale: Presto

performers: Kevin Lin, violin/ Maximilian Hornung, cello/ Anne-Marie McDermott, piano

~Intermission~

**Robert Schumann (1810-1856): Piano Quintet in E-flat major, Op.44**

- I. Allegro brillante
- II. In modo d'una marcia: Un poco largamente
- III. Scherzo: Molto vivace
- IV. Allegro ma non troppo

performers: Paul Huang, Kevin Lin, violin/ Cynthia Phelps, viola/  
Jih-Sheng Huang, cello/ Anne-Marie McDermott, piano

## 葛里霍夫：《馬利爾》

撰文 | 馮天彥（德國國立漢堡音樂暨戲劇學院音樂學博士班）

葛里霍夫（Osvaldo Golijov, 1960-）是出生於阿根廷的作曲家。他目前被大家廣為人知的作品有《以撒盲人的夢想與祈禱》（*The Dreams and Prayers of Isaac the Blind*）、《馬可受難曲》（*La Pasión según San Marcos*），以及歌劇《艾娜達瑪爾》（*Ainadamar*）等，這些音樂是葛里霍夫將阿根廷音樂、傳統猶太語言及現代音樂所融合成的獨特風格——種種音樂養分應和他曾所言「我的創作靈感很簡單，就源自於從小在家中耳濡目染的各種音樂：古典音樂、俄羅斯音樂、探戈舞曲，還有猶太傳統音樂」。事實上，葛里霍夫的委託作品中有許多是大提琴作品，包含為馬友友創作的大提琴協奏曲，還有本次演出的《馬利爾》（*Mariel*）。

有關《馬利爾》的創作背景，作曲家提供了完整說明：「我寫這首曲子是為了紀念我的朋友馬利爾·斯特布林（Mariel Stubrin）。我試圖捕捉悲傷來臨前的短暫瞬間，那時有人得知一個充滿活力的朋友突然離世：這一刻永遠凝固在記憶中，並在作品中迴盪，伴隨著馬利爾生前摯愛的巴西音樂之浪潮與回響。這部作品是為馬雅·貝澤（Maya Beiser）和史蒂夫·希克（Steve Schick）所作，並由他們於1999年首演。」全曲由馬林巴琴的特定節奏、簡短音型以及固定旋律音程持續反覆揭開序幕。大提琴隨後加入，以莊嚴肅穆、帶有輓歌的哀悼氛圍謳歌。兩個樂器輪替演奏主旋律，大提琴與馬林巴琴對旋律與節奏的詮釋相當迥異，但呈現西班牙或巴西的旋律的韻味卻具有相同共鳴感，音樂最終消失在寂靜中，留下一種最終失去朋友、回到現實的惆悵之感。



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## 史麥塔納：G 小調鋼琴三重奏，作品 15

撰文 | 張雅迪（國立臺北藝術大學管絃與擊樂研究所）

審訂 | 盧文雅（國立臺北藝術大學音樂學研究所專任教授）

這首是史麥塔納為了紀念富有音樂天賦，但不到五歲就不幸夭折的大女兒蓓瑞斯塔（Bedřiska）所寫的作品，一開始的作品編號為第九。完成於 1855 年，並於同年底在布拉格首演，由史麥塔納本人親自彈奏鋼琴。首演過後，史麥塔納修訂此曲，特別是將第一與第三樂章的篇幅縮短，在 1857 年於瑞典舉行新版本的首演，但卻遲至晚年 1880 年才以作品編號 15 出版，成為現今使用的作品編號。

這首 G 小調鋼琴三重奏是以較為隨興和狂放的風格發展出全曲。除此之外，第一樂章動機主題以不同形式出現在三個樂章中，全曲從頭至尾無處不展現史麥塔納濃烈的思女之情。

第一樂章 G 小調，3/4 拍，奏鳴曲式，適中的中板。以小提琴深沉似喃喃自語般獨奏第一主題開場，也預示了整個樂章的風格，緊接著大提琴加入與之二重奏，兩個聲部彼此交錯，之後不斷出現此動機。第二主題由大提琴奏出甜美的旋律，接著作曲家以更生動（Piu animato）的手法將樂段不斷擴張進入發展部。發展部運用第一主題做各種變化，回到再現部後，結尾在加速中激昂地結束。

第二樂章 G 小調，2/4 拍，不太激烈的快板。接續發展第一樂章的動機與結尾的速度感，像是 19 世紀盛行於捷克民間的波卡舞曲。在曲式結構中則出現明顯的分段，也就是出現了兩個「樂段」（Alternativo I & Alternativo II），這兩段都以綿長的旋律線條呈現，尤其在「樂段 II」，史麥塔納使用了莊嚴的葬禮進行曲中常見的節奏來紀念女兒。最後樂曲回到快板結束。

第三樂章 G 小調，6/8 拍，終曲急板。這個樂章採用輪旋曲架構，以速度作為 AB 段最主要的對比。A 段以史麥塔納在 1846 年完成的 G 小調鋼琴奏鳴曲第四樂章（Piano Sonata in G minor, Finale）作為基底來發展，是具有民族色彩的樂句，穿插著三對一（Hemiole）節奏特徵所組成；B 段則是富有感情的線條性旋律。第二次出現的 B 段（Grave, quasi Marcia）特別再次使用沉重的送葬進行曲節奏，最後尾奏以快板的 B 段素材做結束。本樂章的音樂在激烈的動與靜謐兩種截然不同風格中交織。

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## 舒曼：降 E 大調鋼琴五重奏，作品 44

撰文 | 馮天彥（德國國立漢堡音樂暨戲劇學院音樂學博士班）

已有許多音樂理論家指出舒曼的作品 44 之所以精彩，是因為此曲的「結構」。舒曼本人多次表明：「豐富的創意和複雜的音樂細節關係，必須由清晰的整體、結構，以及形式發展整合，這樣聽眾才能感受到其中的意義」，如何運用？他透過兩種常見的技巧。首先，舒曼會透過主題動機進行形式的多樣遞變，創造出不太依賴傳統的模式；又或者他遵循傳統寫作，為聽者提供清晰的方向。而這首五重奏即是舒曼將上述兩者整合的絕妙之作，這首種種的成功，連李斯特當時寫給舒曼的信件都提及他可預視舒曼室內樂將大舉受歡迎。

1842 年秋天，舒曼在卡爾斯巴德（Karlsbad）和瑪麗恩巴德（Marienbad）度假之後，開始了他大量創作室內樂的階段，鋼琴五重奏作品 44 便在此刻誕生，並題獻給克拉拉。整體而言，舒曼運用創新的循環原則、樂章間通過引用、相連，以及終曲結合了首尾兩個樂章的主題等做法，讓全曲各樂章的大局、抑或樂章內細節彼此環環緊扣。第一樂章活潑朝氣的第一主題和柔美浪漫的第二主題形成對照。慢樂章的葬禮進行曲不免讓人想起舒伯特三重奏的氛圍。詼諧曲建立在不同線條的音階，每條線緊密交織。而終曲則是一個宏偉的結構，以其主題與全曲開端主題相結合的精妙手法作結。這些精彩段落除了展現舒曼本人的傑出作曲能力，也發揮另一位關鍵作曲家孟德爾頌的重要，無論是慢板樂章或是各樂章諸多細節，他在首次私人演出時給予了不少建議。當然，最後的公開演出也得到好評，正如克拉拉給此曲的經典評價「光彩奪目，充滿活力與新鮮感」。

## Osvaldo Golijov: *Mariel*

By Robert Markow

Osvaldo Golijov is the son of Eastern European Jewish immigrants. He studied on three continents: in his native La Plata (near Buenos Aires), in Israel with Mark Kopyman, and at the University of Pennsylvania, where he received his Ph.D., working there with George Crumb. Golijov can rightly claim to be a musical citizen of the world, having absorbed influences from such disparate sources as Latin American dance forms (especially the tango via his country's greatest exponent of the form, Astor Piazzolla), the Eastern European tradition of Jewish music both sacred (liturgical) and secular (klezmer), and the European classical tradition. From these, Golijov has forged his own unique style and approach. “Spontaneity, earthiness, rough corners, raw emotion” are the qualities critic Alex Ross particularly notes in Golijov's music. “Classical music is in dire need of composers like him,” Ross continues. “The music of the world has splintered into innumerable subcultures; popular music has spawned dozens of art genres of its own. What we need now are connecting minds to make sense of the teeming possibilities – composers who can strike up, in their own distinctive voices, conversations with the multitude.” One of the twenty-first century's most successful new operas is by Golijov, the flamenco-infused *Ainadamar*, premiered in 2002 and since seen around the world in numerous cities, including New York at the Metropolitan Opera this past fall. Golijov is Loyola Professor of Music at College of the Holy Cross in Worcester, Massachusetts, where he has taught since 1991.

Composers from Beethoven to John Adams have endured creative dry spells, a phenomenon not uncommon in the world of the arts. Golijov was famously silent during most of the second decade of this century. The hiatus was broken when he began working on the eighty-minute song cycle *Falling Out of Time* in 2018. Other recent works include *The Given Note* (a violin concerto), *Laika* (countertenor and chamber ensemble), *Ever Yours* (string octet), *Un Dia Bom* (string quartet), and the Suite from *Megalopolis*, premiered by the Chicago Symphony just last November. This Suite was derived from Francis Ford Coppola's blockbuster sci-fi film of the same name, first shown at the Cannes Film Festival in May, 2024.

Golijov has written that “one of the great powers of music is the possibility of capturing an instant and expanding it.” *Mariel* vividly exemplifies this belief. In 1999, one of the composer's friends,

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Mariel Stubrin, died in a car crash in Chile. In his haunting elegy for cello and marimba, Golijov, in his own words, “attempted to capture that short instant before grief, in which one learns of the sudden death of a friend who was full of life: a single moment frozen forever in one's memory, and which reverberates through the piece, among the waves and echoes of the Brazilian music that Mariel loved. The work was written for and premiered by Maya Beiser and Steve Schick.” The instant of shock occurs with the opening gesture from the marimba, after which come ten minutes of lyrical, mournful expansion of the instant. In 2007 Golijov prepared an expanded version of *Mariel* for solo cello and orchestra.

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## Bedřich Smetana: Piano Trio in G minor, Op.15

By Robert Markow

Has any great composer been forced to endure such a burden of personal tragedy as Smetana? In June of 1854, when he was thirty, his second daughter Gabriela died. Fifteen months later he lost another daughter, Bedřiska, to scarlet fever. Within a year after that he lost a third. In the midst of all this his wife was diagnosed with tuberculosis. She died in 1859. Smetana remarried, but happiness with Betty did not last long, and they soon became estranged, then completely separated. As if all this weren't enough to fell any ordinary man, Smetana began to experience the same malady that had afflicted Beethoven - loss of hearing - and at about the same age (still in his thirties). By 1874 he was stone deaf. Over and above all this, Smetana, like Mozart, suffered almost countless disappointments in his search for good, salaried positions. Factor in financial hardships, political tensions (his best friend died in prison, where he had been thrown for "treasonable" activities) and the failure of many of his best works to find an appreciative audience in his lifetime, it is small wonder that towards the end of his life Smetana began to hallucinate, imagining he was pursued by demons. He died in a state of dementia and partial paralysis.

Yet, incredibly - some would say miraculously - Smetana composed steadily throughout all this grief and misery, producing some of the finest operas (*The Bartered Bride*), symphonic poems (*The Moldau*) and chamber music (String Quartet No. 1, *From My Life* and the Piano Trio in G minor) in the entire repertory. The Piano Trio dates from late 1855, immediately following the death of his favorite daughter, the musically-talented Bedřiska. "Nothing can replace Fritz [as he called her], the angel whom death has stolen from us," Smetana wrote in his diary. The Trio was directly inspired by this tragedy, so Smetana tells us himself, and it must have been heartbreaking for him to participate (as pianist) in the first public performance, which took place in Prague on December 30, 1855. Its success was "nil," he reported. "The critics condemned it of one accord." Smetana's biographer Brian Large, on the other hand, assesses the Trio as the composer's "first mature artistic achievement."

With the death of a favorite, four-year-old child as the generating force behind the Trio, it is hardly surprising that Smetana's music is driven by powerful impulses, great emotive force and raging temper. As one measure of the intensity of focus in this Trio, all three movements are in the same key, G minor.

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Yet, like any masterpiece, the Trio stands alone as pure music, without biographical associations. In fact, there is no narrative, not even depiction of any specific event, aside from a brief funeral march in the final movement.

The violin begins alone with the first subject, a theme so laden with grief that it contains no fewer than eight intervals of the descending minor second, the onomatopoeic musical depiction of a sigh, moan or ache. A brief respite from the heartache and rage comes with the second theme, lovingly sung by the cello in B-flat major. The development section - indeed, much of the entire Trio - is richly textured, employing the entire range of the piano and at times calling on the violin and cello to play triple and quadruple stops (three and four notes simultaneously).

The principal theme of the second movement incorporates aspects of the opening theme of the first movement, but at a much faster pace. There is a sense of breathless urgency, enhanced by numerous syncopations, other rhythmic displacements and rapid-fire alternation of strings and piano, loud and soft dynamics, bowed and pizzicato playing. There are two contrasting episodes - a tender *Andante* and a solemn, portentous *Maestoso*.

The finale's main theme derives from Smetana's Piano Sonata in G minor, composed nearly a decade earlier. The furious pace is twice interrupted by a deeply soulful theme sung by the strings. The second of these develops into a semblance of a funeral march, but not for long. In what would seem to be a superhuman effort to transcend the grief that engendered the work, the whirlwind coda races along exuberantly in G major. Moments before the end there is one final reminiscence of the main theme in raging G minor - then silence - then a final flourish in G major, a last attempt to put misery and grief to rest.

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## Robert Schumann: Piano Quintet in E-flat major, Op.44

By Robert Markow

Schumann devoted the first ten years of his career as a composer almost exclusively to music for solo piano. Beginning in 1840, he proceeded to concentrate first on songs, then orchestral music, and finally chamber music. Pride of place among the latter goes unquestionably to the Piano Quintet, one of the glories of the entire chamber music repertory. Moreover, it is the first great work of its kind, uniting piano with the standard string quartet; only Boccherini had attempted a similar work before Schumann, but it was the latter who provided the model for others to follow: Brahms, Dvořák, Franck, Fauré, Elgar, Reger, Shostakovich, Bloch and many others. The Piano Quintet did more to spread its composer's reputation than any other single composition during his lifetime.

As the piano was Schumann's instrument, it is perhaps not surprising to learn that the keyboard is favored, to the extent that it assumes nearly equal importance alongside the other four instruments combined, essentially resulting in a “duet” for piano and a collective of four strings. For those who like statistics, it can be noted that the piano plays almost continuously for the entire duration of the thirty-minute quintet; it is silent only for the final measure of the second movement and for six measures in the finale.

A boldly striding theme for all five instruments in unison launches the quintet. The second subject is one of Schumann's most inspired flights of lyricism, initiated by the piano, then continued in a grandly soaring dialogue between cello and viola. The slow movement is marked to be played “in the manner of a march” - a funeral march, it would seem. In any case, it is certainly somber, in C minor and with two contrasting episodes, just like the analogous movement in Beethoven's *Eroica* Symphony. The third movement has been called “the glorification of the scale,” for obvious reasons, as “going up or down, loud or soft, in even notes or trochees, the subject is always scales” (Melvin Berger). There are two contrasting Trios. Many consider the quintet's final movement to be its finest. It includes an opening subject that can't seem to decide whether it is in C minor, G minor or D minor (none of these is the quintet's home key of E-flat major), a host of contrapuntal and fugal devices not commonly found in chamber music, and a spaciousness of design appropriate to the finale of a grand symphony. The coda is perhaps the most remarkable passage of all: a double fugue built from overlapping entries of the principal themes of the first and last movements. The quintet rushes headlong to a glorious and joyful conclusion.



# 《浪漫薄暮》 Romantic Twilight

2025 年 1 月 12 日 ( 星期日 ) 3:00 p.m.

演出者 小提琴 | 黃俊文、林冠羽、鄧皓敦、曾智弘  
Paul Huang, Kevin Lin, Hao-Tun Teng, Chih-Hong Tseng, violin

中提琴 | 辛西婭·菲爾普斯、黃瑞儀、陳猶白  
Cynthia Phelps, Grace Huang, Jubel Chen, viola

大提琴 | 馬克西米里安·霍儂、上地彩門、黃日昇  
Maximilian Hornung, Simon Thompson, Jih-Sheng Huang, cello

低音提琴 | 蘇億容  
Yi-Jung Su, double bass

雙簧管 | 王怡靜  
I-Ching Wang, oboe

小號 | 嘉柏·柏多斯基  
Gábor Boldoczki, trumpet

鋼琴 | 安·瑪莉·麥克德萊特  
Anne-Marie McDermott, piano



\* 嘉柏·柏多斯基使用 B&S 小號

Gábor Boldoczki plays on B&S trumpets

電子問卷 QR code

上半場約40分鐘

中場休息20分鐘

下半場約30分鐘

**查爾斯·馬丁·勒弗列 (1861-1935)：兩首狂想曲，給雙簧管、中提琴與鋼琴**

I. 《池塘》

II. 《風笛》

演出者 | 中提琴：辛西婭·菲爾普斯／雙簧管：王怡靜／鋼琴：安-瑪莉·麥克德萊特

**卡米爾·聖桑斯 (1835-1921)：降E大調七重奏，作品65**

I. 前奏曲

II. 小步舞曲

III. 間奏曲

IV. 嘉禾舞曲

演出者 | 小提琴：林冠羽、鄧皓敦／中提琴：陳猶白／大提琴：上地彩門／  
低音提琴：蘇億容／小號：嘉柏·柏多斯基／鋼琴：安-瑪莉·麥克德萊特

～中場休息～

**彼得·伊里亞·柴科夫斯基 (1840-1893)：**  
**D小調絃樂六重奏，作品70，《佛羅倫斯的回憶》**

I. 有精神的快板

II. 流暢如歌般的慢板

III. 中庸的稍快板

IV. 活潑的快板

演出者 | 小提琴：黃俊文、曾智弘／中提琴：辛西婭·菲爾普斯、黃瑞儀／  
大提琴：馬克西米里安·霍儂、黃日昇

**Charles Martin Loeffler (1861-1935): Two Rhapsodies for oboe, viola and piano**

- I. L'Étang*
- II. La Cornemuse*

performers: Cynthia Phelps, viola/ I-Ching Wang, oboe/ Anne-Marie McDermott, piano

**Camille Saint-Saëns (1835-1921): Septet in E-flat major, Op.65**

- I. Prélude**
- II. Menuet**
- III. Intermède**
- IV. Gavotte et Final**

performers: Kevin Lin, Hao-Tun Teng, violin/ Jubel Chen, viola/ Simon Thompson, cello/  
Yi-Jung Su, double bass/ Gábor Boldoczki, trumpet/ Anne-Marie McDermott, piano

～Intermission～

**Pyotr Ilyich Tchaikovsky (1840-1893):  
String Sextet in D minor, Op.70, *Souvenir de Florence***

- I. Allegro con spirito**
- II. Adagio cantabile e con moto**
- III. Allegretto moderato**
- IV. Allegro vivace**

performers: Paul Huang, Chih-Hong Tseng, violin/ Cynthia Phelps, Grace Huang, viola/  
Maximilian Hornung, Jih-Sheng Huang, cello

## 勒弗列：兩首狂想曲，給雙簧管、中提琴與鋼琴

撰文 | 馮天彥（德國國立漢堡音樂暨戲劇學院音樂學博士班）

勒弗列（Charles Martin Loeffler, 1861-1935）是位創作風格多元的德裔美籍作曲家。他多樣的音樂涵養與他整體學習背景有密切關聯。起初勒弗列在瑞士居住期間，就不斷鑽研小提琴技法，1873 年回到柏林後，便開始向姚阿幸（Joseph Joachim）、巴基爾（Woldemar Bargiel）學習。隨後，他轉往巴黎音樂院求師於馬薩爾（Massart）和吉羅（Guiraud，德布西的老師）等人，甚至於 1882 年加入波士頓交響樂團，長年與首席弗朗茨·克奈瑟爾（Franz Kneisel）共同合作，種種經歷都成為他創作音樂的養分。有些養分甚至來自於伊撒意、佛瑞、布梭尼和蓋西文等人的影響，這讓樂評常道勒弗列的風格強烈展現法式風采，精緻的配器手法，讓他被認定是「擅長配器的大師」——這些特徵多多少少都反映在這兩首狂想曲中。

兩首狂想曲的原始雛形是勒弗列為人聲、單簧管、中提琴和鋼琴寫的三首樂曲（1898 年），並根據莫里斯·羅利納（Maurice Rollinat）的詩作得到靈感來源。1901 年後，他重新使用原始材料，才定稿《池塘》（*L'étang*）與《風笛》（*La cornemuse*）這兩闕狂想曲。《池塘》的原詩展現詭異的氣氛「充滿古老的盲眼魚，池塘在轟隆的雷聲下，在百年蘆葦間展現其陰森恐怖的景象。遠處，小精靈照亮不止一處黑暗、陰森、難以忍受的沼澤……」；《風笛》也帶有詭譎的氛圍「他的風笛在林中呻吟如同悲號的風；從未有雄鹿、柳樹或槳聲如此哭泣。長笛與雙簧管的聲音如同女子臨終的喘息……」。

勒弗列把兩首詩的意象反映在速度和節拍的頻繁變化上，不僅如此，旋律的複雜遞嬗也適當展現狂想曲的特徵。奇幻氛圍能在炫技的鋼琴部分呈現，而雙簧管和中提琴則持續擔綱旋律謳歌的角色，音樂的線條複雜交織。不得不說，同時代的卡恩（Robert Kahn）和克魯格海德（August Klughardt）也都譜寫了相同編制的室內樂，但往往勒弗列的此曲更時常被演出，可見作曲家在音樂意境描繪上的技臻藝熟更加凸顯這種編制的絕妙聲響。

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## 聖桑斯：降 E 大調七重奏，作品 65

撰文 | 林惟萱（國立臺灣師範大學音樂學碩士）

1881 年，聖桑斯創作了給小號、鋼琴、絃樂四重奏與低音提琴的七重奏，是一首編制特殊的曲目。當時，聖桑斯正投入在他的歌劇創作中，收到巴黎一個名叫「小號」（La Trompette）的音樂協會委託，這個協會的成員大多為小號演奏者。因此，協會的領導者希望聖桑斯創作一首包含小號編制的作品，以充實演出曲目。起先，聖桑斯並不願意創作，甚至還說寧可創作一首「25 把吉他的協奏曲」，然而，聖桑斯還是將「創作一首以小號為主的室內樂」這個想法放在心底。

這樣的編制絕對會令人好奇聲部聲響的平衡，聖桑斯並沒有削去小號的鋒芒，並盡可能平衡整個室內樂的聲場，讓單一樂器不致過於突兀，一切彷彿自然而然融為一整體。

熟習拉摩時代古樂的聖桑斯，採用巴洛克組曲的形式創作此曲。第一樂章源自法國傳統帶有即興色彩的前奏曲，一開場為果敢自信的鋼琴與絃樂聲部齊奏，像赭紅色的大面絨布序幕捲起，小號隨後以長符值、延續的長音進入，在鋼琴像豎琴般翻滾著似裝飾奏的連續和弦時，小號轉為進行曲式的短有力音型。氣氛轉瞬即變，聲部間展開對位密接的段落，直到突轉弱的柔緩旋律在絃樂聲部響起，樂章最後是小號帶領著巴洛克式慶典儀式般的氣氛，讓鋼琴浪漫炫技地奏著。

第二樂章小步舞曲以小號精神昂揚的旋律引領，絃樂聲部生氣勃勃的短音伴奏，並帶出抒情第二主題，這樣的氛圍，在中段化為更柔情似水的抒情段落。小號與絃樂融合為一輕聲歌唱的聲部，與裝飾性的鋼琴聲部，共舞多愁善感的華爾滋。

第三樂章間奏曲，以大提琴沈思般的旋律展開，緊接著中提琴與小提琴，直到小號也接著唱和。在此樂章中，小號多壓低聲響亮度，柔和秘密地融入絃樂聲部，樂章轉暗的色彩，有著神秘幽微的聲響氛圍。

終樂章嘉禾舞曲有著快速的律動，絃樂撥奏襯著鋼琴的快速音群旋律，小號時而有如軍隊號角般出現。最後在一段緊湊以首樂章片段為主題的賦格段落後，小號再次進入，引領重奏聲響進入燦爛的尾聲。

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## 柴科夫斯基：D 小調絃樂六重奏，作品 70，《佛羅倫斯的回憶》

撰文 | 李韋翰（大同大學藝文中心教師暨藝術顧問）

音樂史上有絃樂六重奏的編制作並不多，除了布拉姆斯（Johannes Brahms, 1833-1897）的兩首最為著名外，大概就屬柴科夫斯基（Pyotrilyich Tchaikovsky, 1840-1893）的作品。

事實上，柴科夫斯基的室內樂作品其實並不多，除了三首絃樂四重奏曲及一首 A 小調鋼琴三重奏曲外，就是 D 小調絃樂六重奏。由於這首作品的創作意圖並未有明確的指示，所以也無法說明與先前布拉姆斯絃樂六重奏的關連性，大概僅能從作品中對位賦格手法察覺有可能受到影響。

1886 年時柴科夫斯基獲得聖彼得堡室內樂協會授予榮譽會員，他即承諾將創作一首樂曲以示回報，雖然 1887 年即展開創作此曲的工作，然而卻直到 1890 年，當他在義大利佛羅倫斯譜寫完歌劇《黑桃皇后》（*The Queen of Spades*）後，才又繼續完成了 D 小調絃樂六重奏。這部絃樂六重奏最後完成於 1890 年 11 月，並命名《佛羅倫斯的回憶》，之所以設計成六重奏（2 把小提琴，2 把中提琴，2 把大提琴）是為了加強作品的抒情性和表現力度。《佛羅倫斯的回憶》讓人會以為有義大利的素材，但實際上卻還是俄羅斯風格，這可說是柴科夫斯基寫作歌劇《黑桃皇后》的珍貴回憶，用來記錄他幾次在這座城市居住過的情景。特別是第二與第三樂章中的抒情段落，仿佛是以音符唱出了對歲月的無盡懷念。全曲共有四個樂章：

第一樂章為有精神的快板（*Allegro con spirito*）：樂曲從一開始即充滿著活力，樂器間的合奏顯得十分熱鬧；第二主題則富有流動性，並且以不同層次創造出豐富的變化。發展部將第一主題的動機進行自由變形，各樂器以對位方式交纏進行。再現部按照常規進行，最後以華麗的尾奏結束。

第二樂章為流暢如歌般的慢板（*Adagio cantabile e con moto*），由第一部小提琴及第一部大提琴應和著奏出的旋律，訴說著此曲標題中的回憶感受。其他聲部如吉他般三連音撥奏音型，由第一小提琴先歌詠出優美如歌的第一主題，這以小夜曲的風格處理，可說是全曲中最接近義大利性格的部份。主題之後轉移至第一大提琴，並由此衍生出表情豐富的第二主題。

第三樂章為中庸的稍快板（*Allegretto moderato*），這具有俄國舞蹈風味的詼諧曲樂章。主題是從小調轉移到關係大調，俄羅斯民謠曲調以輕快節奏一邊變形，一邊則加入如同農民快樂聚會的熱鬧場面。在速度未曾改變的情況下，轉向疾奔的中段，增強了樂曲的生動性。

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第四樂章為活潑的快板（Allegro vivace），依舊是展現民族色彩鮮明的旋律，第一主題為純樸的俄羅斯舞曲曲調，伴奏著義大利拿坡里舞蹈的節奏。第二主題是由第一小提琴與第一大提琴的八度音歌詠而出，其它樂器持續刻畫第一主題的節奏。呈示部中以賦格樂段結束的第一主題後半，轉變成節拍嚴謹的龐大賦格曲，各樂器彼此展開精采的對位形式。最後尾奏加快速度，以充滿震撼性的合奏效果結束全曲。



## Charles Martin Loeffler: Two Rhapsodies for oboe, viola and piano

By Robert Markow

Where Charles Martin Loeffler was born is open to question. He claimed to be Alsatian, but records from the conservatory in Berlin indicate that he was born near Berlin. Further confusing the issue was his hatred of all things German as a result of his father's imprisonment for political reasons. Could Loeffler have deliberately falsified his birthplace as a result? On the other hand, there is no question about the high regard in which his music was held in his day, and connoisseurs today regard his relative obscurity as bordering on the scandalous.

Loeffler studied in both Berlin and Paris (including violin with the renowned Joseph Joachim and composition with Debussy's teacher, Ernest Guiraud). He came to the U.S. in 1881, playing first in Walter Damrosch's orchestra, then joining the Boston Symphony as associate concertmaster the following year in the Orchestra's second season. Here he remained for 21 years, often appearing as soloist with the Orchestra as well as hearing his own compositions played by this august ensemble. After leaving the Orchestra he settled on a farm in Medfield, southwest of Boston, but remained a central figure on Boston's lively musical scene. Among other activities, he studied Gregorian chant and led a boys' choir in this repertory.

But composition was always Loeffler's chief pursuit, and he produced a considerable catalogue of works. Ellen Knight, the leading Loeffler scholar, writes that “aesthetically, Loeffler was one of the fin-de-siècle devotees of the cult of beauty. He was a tone poet. Usually inspired by a literary source, he mirrored in music the moods and feelings impressed upon him by his reading. His inspirations were of such an unusual nature and his musical reflections so exquisitely crafted that he was often called a mystic and visionary.” When the twenty-first century gets around to rediscovering one of America's finest early composers, it will likely turn first to works like the sumptuously orchestrated *Pagan Poem* or *La Mort de Tintagiles*, or perhaps his String Sextet or some of the songs, which number about forty.

Loeffler was a man of cosmopolitan outlook and broad education. His literary taste favored French authors, of which the Symbolist poet Paul Verlaine was his obvious favorite. The Two Rhapsodies,

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written in 1901 for the unusual but highly effective combination of oboe, viola, and piano, are purely instrumental reworkings of settings Loeffler had composed three years earlier for voice, clarinet, viola, and piano, based on short poems of another Symbolist poet, Maurice Rollinat. (These earlier works were abandoned and not published until 1988.) Each is a substantial work of about ten minutes' duration.

The texts exude dark mystery, murky nocturnal visions, somber moods, and supernatural experiences. *L'Étang* (The Pond) speaks of goblins that glow in the dark, the frightful croaking of consumptive frogs, and a spectral moon reflected in the “dull mirror” of the water. In *La Cornemuse*, the groaning sound of bagpipes in the woods reminds the poet of sinister events, like “the death-rattle of a woman.” Loeffler lets his musical imagination roam freely, and the Rhapsodies emit a definite romantic aura, though perhaps not as dismally colored as the texts imply. Oboe and viola often work as a pair, while the piano provides a richly textured, at times even virtuosic commentary. The rhapsodic quality is seen in the frequent changers of mood and tempo, and in the frequent, meter-less flourishes.

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## Camille Saint-Saëns: Septet in E-flat major, Op.65

By Robert Markow

The nineteenth century pretty much ignored the trumpet as a solo instrument, both in chamber music and in concertos. Hence, when Saint-Saëns was asked in 1880 by a Parisian chamber music society called La Trompette (which did indeed foster the promotion of trumpet playing) for a piece of music with this instrument, he supposedly replied: “I shall write for you a concerto for 25 guitars, and to play it you will have to depopulate Castille and Andalusia, but a piece with trumpet? Impossible!” Nevertheless, Saint-Saëns accepted the challenge and worked on the Septet periodically throughout the year, participating as pianist in the first performance on December 28. Much to the composer's astonishment, it quickly became a popular item on concert programs.

The Septet blends musical elements of three centuries. From the eighteenth, it takes its form as a suite, along with other formal considerations; from the nineteenth, it clearly exhibits a warmly melodic character and tonal orientation in addition to containing cross-references between movements; and from the twentieth, it is cast for an unusual, possibly unique combination of instruments.

The seven instruments are separated into three timbral units: strings, piano, and trumpet. As W. W. Cobbett sees the scenario in his classic *Cyclopedic Survey of Chamber Music*, “the trumpet pierces the ensemble without being vulgarly strident; it introduces its phrases majestically, sustains the tone, adds luster to the melody, or rounds off a sentence with a sparkling trill.”

One writer (Pierette Mari) hears in the Prémale a parody of Handel in his “royal occasional” music. The piano attempts to evoke a concerto, there is a fugato in the style of Bach, followed by a sweet evocation of a Schubert quartet, and then ... back to Handel - all stuffed into a movement lasting barely four minutes! The mock-serious Minuet contains a central Trio section that combines in unison the tone color of the trumpet in its lower range with that of the strings. The Intermède is truly serious, a miniature funeral march with its rhythmic tattoo marked by the piano over which strings and trumpet unfurl melodic lines of great pathos. Merriment and rambunctious good humor return in the final Gavotte, a lively dance in duple meter originally from a region in southeastern France whose inhabitants were known as Gavots. Each phrase of this peasant dance always starts with a two-note upbeat on the second half of the measure.

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## Pyotr Ilyich Tchaikovsky: String Sextet in D minor, Op.70, *Souvenir de Florence*

By Robert Markow

Throughout music history, string sextets scored for pairs of violins, violas and cellos have not been plentiful. Two examples by Brahms and one each from Dvořák and Schoenberg (*Verklärte Nacht*) may come readily to mind, but few others. Tchaikovsky's *Souvenir de Florence* belongs to this select list. It was his last piece of chamber music, composed in 1890, three years before his death. Although it is not in any way programmatic, as was his orchestral *Capriccio italien*, and evokes no images of Florence or any other Italian venue (indeed, much of the music is quite Russian in character), it is an eloquent tribute to the city where Tchaikovsky had twice visited (in 1878 and early 1890) and had passed many happy days. To biographer John Warrack, “it has the atmosphere of a recreation rather than a serious creative engagement.” The first public performance of the revised score was given in St. Petersburg on November 24, 1892. Playing first violin was the famed Leopold Auer, future teacher of Heifetz, Elman, and Zimbalist.

The sextet opens with a theme of surging energy for the first violin, accompanied by the five other voices all engaged in equally robust activity. The second theme, also heard initially in the first violin, surely reflects Tchaikovsky's memories of eminently Italian vocal lyricism (its span is less than an octave). Here he also finally relaxes the rhythmic tension and reduces both the volume (until now mostly *f* and *ff*) and dense textures. Throughout the development section, all six voices are equally involved in contrapuntal elaboration of the main theme. The point of recapitulation is impossible to miss, as Tchaikovsky writes for the first time the dynamic level of *fff*, sends the theme an octave higher than before, and strengthens the inner voices with double stops, resulting in a magnificent, fully orchestral sound.

The second movement alternates richly textured chordal writing (the introduction, for example), and sweetly Italianate lyricism (the long theme which unfolds leisurely and rapturously over a pizzicato accompaniment). The central episode constitutes what Colin Mason calls “an essay in sheer sound-effect.” Playing at the tips of their bows, the six instrumentalists move together throughout in fast triplets, passing constantly through a multitude of changes in dynamics. In the first eight measures

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alone there are no fewer than 25 such changes, some abrupt, some gradual. There is no theme; only an incessant concern with dynamics.

The third movement begins with a wistful but strongly rhythmic tune in the first viola that could easily pass for a Slavic folksong. Again, the central episode is remarkable for its texture and articulations. Here we find the pervasive use of *saltando* (an often brilliant effect obtained by dropping the bow on the string so that it bounces, resulting in several notes), sometimes in conjunction with pizzicato. The delicacy and deftness of the writing recalls the scherzo of Mendelssohn's Octet for strings.

Again in the sonata-form finale, we hear the call of Russian folk music in the opening theme, but the elegantly gliding second theme might almost have come from *Swan Lake*. The writing becomes ever more athletic and exuberant, culminating in the final passage where Tchaikovsky allows himself the indulgence of writing *ffff* (probably a unique case in nineteenth-century chamber music) for what by now sounds like a full string orchestra in the throes of an uproarious carnival caper.



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## 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，已迅速在國際樂壇獲得高度肯定。華盛頓郵報讚賞他「充滿說服力的音樂內涵，淬煉的技巧 ... 吸引力的琴音與渾然天成的舞臺魅力。」黃俊文於 2014 年替小提琴家宓多里 (Midori) 代打與著名指揮家史特拉金 (Leonard Slatkin) 率領的底特律交響樂團合作「西貝流士小提琴協奏曲」，轟動樂壇，也為他開啟了多采多姿的演奏生涯。近期樂季裡，除了於瑞士琉森音樂節及美國亞斯本音樂節的獨奏會首演，也於美國維爾音樂節 (Bravo! Vail Music Festival) 為小提琴家安・蘇菲・穆特代打。合作的樂團包含：馬林斯基管絃樂團、鹿特丹愛樂管絃樂團、BBC 交響樂團、倫敦愛樂、達拉斯交響樂團、舊金山交響樂團、底特律交響樂團、日本廣島交響樂團、NHK 交響樂團、巴爾蒂摩交響樂團、休士頓交響樂團、溫哥華交響樂團、臺北市立交響樂團，以及臺灣國家交響樂團。2021 年，成為美國首位古典小提琴家受邀站上 NFL 美式足球大聯盟賽開幕演奏美國國歌。2023 年，黃俊文正式簽約法國唱片大廠 Naïve 成為旗下專屬藝人，其第一張唱片於 2023 年十月全球發行。第二張專輯亦將於 2025 年 1 月發行。他目前所使用的琴為 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提供。黃俊文定居紐約並任教於國立臺北藝術大學。

Recipient of 2015 Avery Fisher Career Grant and 2017 Lincoln Center Award for Emerging Artists, violinist Paul HUANG is one of the most distinctive artists of his generation. After his debut recital at the Kennedy Center, The Washington Post remarked that HUANG "possesses a big, luscious tone, spot-on intonation and a technique that ... feels as natural as breathing." His recent appearances included Detroit Symphony, Baltimore Symphony, Mariinsky Orchestra, Rotterdam Philharmonic, BBC Symphony, London Philharmonic, and Houston Symphony. Forthcoming engagements include appearances with Hiroshima Symphony, San Francisco Symphony, Dallas Symphony, NHK Symphony, Vancouver Symphony, Residentie Orkest Den Haag, and his return to the National Symphony Orchestra of Taiwan. A frequent guest artist at music festivals worldwide, he recently stepped in for Anne-Sophie MUTTER at Bravo! Vail Music Festival and made recital debuts at the Lucerne Festival, Ravinia Festival, and Aspen Music Festival. In 2021, Mr. Huang became the first classical violinist to perform his own arrangement of the US National Anthem for the opening game of the NFL at the Bank of America Stadium. An exclusive recording artist for France's Naïve Records, his debut album for the label was released worldwide in October 2023. His 2nd album is scheduled for release in January 2025. Mr. Huang performs on the legendary 1742 "ex-Wieniawski" Guarneri del Gesù on extended loan through the Stradivari Society of Chicago and is on the faculty of Taipei National University of the Arts. He resides in New York.





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## 小提琴 Violin

### ／ 林冠羽 Kevin Lin

來自大紐約地區的小提琴家林冠羽，目前擔任美國印第安納波利斯交響樂團首席，此前也曾任倫敦愛樂樂團的聯合首席，並在各大知名樂團擔任客座首席，包括匹茲堡、辛辛那提、密爾瓦基、休士頓、倫敦皇家愛樂、新加坡與臺灣等地的交響樂團。除了樂團首席之外，他也以獨奏家的身份，在全球各地與主要交響樂團和知名指揮合作，包括弗拉基米爾·尤洛夫斯基、安震恆、馬西亞斯·平徹爾、喬安·法萊塔、邁克爾·法蘭西斯等人。在室內樂方面，與他合作過的音樂家包括馬丁·比弗、克萊夫·葛林史密斯、林昭亮、馬修·赫佐格、艾德加·梅耶、奧里安·魏斯、劉孟捷、安德魯·貝恩、羅伯托·迪亞茲等人。林冠羽早年就讀於曼哈頓音樂學院，師從帕廷卡·科佩克，後來又進入柯爾本音樂學院和柯蒂斯音樂學院，分別追隨羅伯特·利普塞特與亞倫·羅桑。他目前是巴特勒大學喬登音樂學院的駐校藝術家，每年夏天都會參加聖地牙哥的莫札特音樂節與科羅拉多音樂節。

Originally from the greater New York area, violinist Kevin Lin has received international recognition for his musicianship and “soulful” playing (The Arts Desk). Lin currently serves as Concertmaster of the Indianapolis Symphony Orchestra. Lin is a highly sought after Concertmaster, previously holding the position of Co-Leader in the London Philharmonic Orchestra. His Guest Concertmaster appearances have included the Pittsburgh Symphony Orchestra, Cincinnati Symphony Orchestra, Milwaukee Symphony Orchestra, Houston Symphony, the Royal Philharmonic Orchestra in London, Singapore Symphony Orchestra, and the Taiwan Philharmonic. In addition to his Concertmaster duties, Lin has appeared as soloist with major orchestras throughout the United States, Asia and United Kingdom, having worked with renowned conductors such as Vladimir Jurowski, Peter Oundjian, Matthias Pintscher, JoAnn Falletta, and Michael Francis. An equally active chamber Musician, Lin has collaborated with Martin Beaver, Clive Greensmith, Cho Liang Lin, Mathieu Herzog, Edgar Meyer, Orion Weiss, Meng-Chieh Liu, Andrew Bain, and Roberto Diaz. Lin spent his early years studying with Patinka Kopeck at the Manhattan School of Music. He went on to study with Robert Lipsett at the Colburn School and Aaron Rosand at the Curtis Institute of Music. Lin is currently Artist-in-Residence at Butler University, Jordan College of the Arts and spends his summers at the Mainly Mozart Festival in San Diego and the Colorado Music Festival. Kevin performs on the 1683 Ex-Gingold Stradivari on loan to him from the International Violin Competition of Indianapolis.





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## 中提琴 Viola

### ／ 辛西婭·菲爾普斯 Cynthia Phelps

中提琴家辛西婭·菲爾普斯曾任紐約愛樂的首席中提琴手，並曾與諸多知名樂團合作演出，包括明尼蘇達、上海、聖地牙哥、佛蒙特和聖塔芭芭拉等地的交響樂團，還有東方音樂節、畢爾包管絃樂團、羅徹斯特愛樂、香港愛樂等。除了是紐約愛樂絃樂四重奏和 Les Amies 三重奏的創始成員之外，她還定期與林肯中心室內樂協會合作，並曾與布倫塔諾、獵戶座、聖勞倫斯和布拉格等四重奏同臺演出。與她合作過的國際知名音樂家包括伊扎克·帕爾曼、平夏斯·祖克曼、馬友友、伊曼紐爾·艾克斯、丹尼爾·特里福諾夫、葉芬·布朗夫曼等人，同時也在全球的主要音樂之都舉辦過獨奏會。她曾經獲得樂府國際音樂大獎、里昂內·特爾提斯中提琴大賽和華盛頓國際絃樂大賽首獎等獎項肯定，目前在茱莉亞音樂學院、上海音樂學院和西方音樂學院任教，而她替德勒克唱片公司灌錄的唱片也曾獲得葛萊美獎提名。

A much-admired figure at the world's foremost concert venues, violist CYNTHIA PHELPS's vibrant career includes appearances as soloist, chamber musician, and Principal Violist of the New York Philharmonic, with which she has appeared as soloist on major stages across the globe in a wide range of repertoire, including the premiere of a works written for her by Sofia Gubaidulina and Julia Adolphe. She has appeared as soloist with the Minnesota Orchestra, Shanghai, San Diego, Vermont and Santa Barbara Symphonies, Eastern Music Festival, Orquesta Sinfonica de Bilbao, and Rochester and Hong Kong Philharmonics. She has premiered numerous works, including one commissioned for her with the American String Quartet by Stephen Paulus. She is a founding member of both the New York Philharmonic String Quartet and Les Amies trio, and regularly performs with the Chamber Music Society of Lincoln Center. She has appeared with the Brentano, Orion, St. Lawrence and Prague Quartets, and at the Mostly Mozart, Marlboro, Ravinia, La Jolla, Bravo! Colorado, Santa Fe, Moab, and Seattle Chamber Music Festivals, Chamber Music Northwest, and the Naples, Cremona, and Schleswig-Holstein Festivals in Europe. She has been featured in several nationwide "Live from Lincoln Center" telecasts, and on NPR, Radio France, CBS Sunday Morning, PBS Newshour, and Italy's RAI. She has collaborated internationally with artists including Itzhak Perlman, Pinchas Zukerman, Yo-Yo Ma, Emanuel Ax, Daniil Trifonov. And Yefim Bronfman, and has given recitals in the major music capitals across the globe. Her numerous honors include the Pro Musicis International Award and first prize at the Lionel Tertis and Washington International String Competitions. She is on the faculty of The Juilliard School, Shanghai Academy, and the Music Academy of the West. Her discography includes a Grammy nominated album on Telarc (with Les Amies), Cala Records, Marlboro Recording Society, Virgin Classics, Arabesque, and New York Philharmonic labels.



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## 大提琴 Cello

### 馬克西米里安·霍儂 Maximilian Hornung

馬克西米里安·霍儂在這幾年已經成為一名頂尖的大提琴家。他在 2024/25 年樂季的亮點，包括了與挪威卑爾根愛樂和芬蘭坦佩雷愛樂的首次合作，以及再次與西德廣播交響樂團合作，同時擔任慕尼黑交響樂團的駐團藝術家，並持續與慕尼黑室內樂團和胡帕泰交響樂團合作，同時跟薇爾德·弗朗和丹尼斯·庫茲克欣攜手在倫敦威格摩爾音樂廳的演出。他灌錄的第一張專輯（2011 年，索尼發行）就獲得古典回聲獎的肯定，並因此獲選為年度青年藝術家；次年，他與塞巴斯蒂安·特文克爾指揮的班貝格交響樂團合作，錄製了德弗札克的大提琴協奏曲，再度奪得古典回聲獎。他在 23 歲那年成為巴伐利亞廣播交響樂團的第一首席大提琴手，直到 2013 年。自 2022 年起，他擔任德國特羅恩斯坦納夏日音樂會的藝術總監。

Maximilian Hornung has established himself as one of the leading cellists in recent years. His playing is characterised by great naturalness, paired with technical mastery and an enormously versatile, powerful and unique tone, which he always puts at the service of the music. In addition to the much-performed core repertoire such as Dvorak, Elgar and Schumann, he also regularly devotes himself with great curiosity to the lesser-known cello masterpieces. Highlights of the 2024/25 season include debuts with the Bergen and Tampere Philharmonic. He will once again appear with the WDR Symphony Orchestra and will be artist-in-residence of the Munich Symphony Orchestra as a soloist, chamber musician and conductor in and around Munich. He continues to perform in play-conduct projects with the Munich Chamber Orchestra and the Wuppertal Symphony Orchestra. His chamber music appearances include the Rheingau Music Festival, as well as with Vilde Frang and Denis Kozukhin at London's Wigmore Hall. His versatile discography is impressive and includes solo concerts as well as recordings with prominent chamber musicians. He received the ECHO Klassik Prize for his first album (Sony 2011) – for which he was designated as Young Artist of the Year – as well as for his recording of Dvořák's Cello Concerto with the Bamberg Symphony under the direction of Sebastian Tewinkel the following year (Sony 2012). In 2018, myrios classics released his recording of Dmitri Shostakovich's Cello Concerto No. 2 and Sulkhan Tsintsadze's Cello Concerto No. 2 with the Deutsches Symphonie-Orchester Berlin under Andris Poga. Maximilian Hornung began taking cello lessons at the age of eight. The teachers with whom he has studied most intensely are Eldar Issakadze, Thomas Grossenbacher, and David Geringas. At the age of only 23, he became first principal cellist of the Bavarian Radio Symphony Orchestra and held this position until 2013. Since 2022, he has been Artistic Director of the Traunsteiner Sommerkonzerte.



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## 小號 Trumpet

### 嘉柏·柏多斯基 Gábor Boldoczki

來自匈牙利的嘉柏·柏多斯基以其出色的演奏成為他這一代的傑出小號手。國際媒體也盛讚他是絕佳的小號演奏家。這位傑出的青年小號手在 14 歲時就贏得匈牙利國家小號比賽的第一名，先後畢業於李奧·韋納音樂學院以及布達佩斯的李斯特音樂學院，並成為萊因霍德·菲德利希教授的大師班學生。在國際樂壇展露頭角後，又贏得國際知名的慕尼黑「ARD 國際音樂大賽」以及第三屆巴黎莫里斯·安德烈國際大賽中的「巴黎市大獎」，成為他音樂生涯的重大突破。他在歐洲巡迴期間，與巴伐利亞廣播交響樂團、馬林斯基劇院交響樂團、柏林音樂廳管絃樂團、維也納交響樂團和其他國際知名室內樂團合作演出；灌錄的專輯《東方小號協奏曲》還榮獲國際古典音樂獎的最佳當代唱片獎和古典回聲獎的「年度樂器演奏家」。嘉柏·柏多斯基擁有李斯特音樂學院授予的文學博士學位，並在該校擔任小號教授。

The Hungarian Gábor Boldoczki with his brilliant play is the exceptional trumpeter of his generation. The international press also calls him a magnificent trumpet virtuoso. At the age of 14 this young exceptional trumpeter won the first prize at the National Trumpet Competition, Hungary. Following his studies at the Leo-Weiner-Conservatory, the young musician continued at the Franz Liszt Conservatory in Budapest and as a master class student under Professor Reinhold Friedrich before starting his international solo career. By winning the internationally renowned music competition of the ARD in Munich and by receiving the “Grand Prix de la Ville de Paris” at the Third International Maurice André Competition in Paris, Gábor Boldoczki celebrated his breakthrough. During his European tours he performs with well-known orchestras like the Bavarian Radio Symphony Orchestra, Mariinsky Theatre Symphony Orchestra, Konzerthausorchester Berlin, Vienna Symphony Orchestra and other internationally renowned chamber orchestras. Besides his current album “Versailles” he recorded exclusively for the label Sony Classical amongst others the albums: “Bohemian Rhapsody”, “Tromba Veneziana”, “Bach”, “Italian Concerts”. For his album “Oriental Trumpet Concertos” he was honoured with the ICM Award for the best contemporary recording and with the ECHO Klassik Award as „Instrumentalist of the Year“. Gábor Boldoczki was awarded the title “Doctor Liberalium Artium” by the famous Franz-Liszt Music Academy where he has a professorship, teaching the trumpet. His versatile repertoire ranges from Bach to Penderecki, from Vivaldi to Shostakovich to Hindemith, Takemitsu, Ligeti and Arvo Pärt. Gábor Boldoczki performs on B&S instruments.





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## 鋼琴 Piano

### ／ 安－瑪莉·麥克德萊特 Anne-Marie McDermott

安－瑪莉·麥克德萊特曾經與數十個主要樂團合作演出，包括紐約愛樂、費城交響樂團、澳大利亞室內樂團、香港管絃樂團、莫斯科名家樂團、臺灣國家交響樂團、溫哥華交響樂團等；與她合作過的頂尖指揮包括：詹姆士·加菲根、亞倫·吉爾伯特、梵志登和已故的布蘭威爾·托維等人。麥克德萊特女士熱衷於室內樂，並定期與林肯中心室內樂協會合作演出（自 1995 年起即成為該會會員），同時擔任兩個室內樂音樂節的藝術總監：一個在奧克拉荷馬州的麥克奈特表演藝術中心，另一個在佛羅里達州的海洋珊瑚礁文化中心。她委託並首演了數十首由當代作曲家創作的作品，包括去年一月由斯蒂芬·普魯斯曼創作的原創電影配樂，以及去年夏天由克里斯·羅傑森創作的全新協奏曲，這是 Bravo! Vail 藝術節專為慶祝她就任藝術總監十週年委託創作的新曲。今年夏天，她將與鋼琴家安娜·葛努仙涅和伊雅·修穆克勒合作演奏普羅高菲夫的全部九首鋼琴奏鳴曲；這兩位鋼琴家都是她在范克萊本國際鋼琴比賽中挖掘的新秀。她灌錄的唱片包括巴哈的英國組曲和變奏曲（獲得《留聲機雜誌》的編輯推薦）和蓋希文的鋼琴和管絃樂全集（與達拉斯交響樂團合作）等。她目前正在錄製莫札特協奏曲全集和海頓鋼琴奏鳴曲全集。未來的錄製計劃還包括與指揮家卡洛斯·米格爾·普列托合作演奏貝多芬鋼琴協奏曲全集。

Anne-Marie McDermott has performed with dozens of major orchestras, including the New York Philharmonic, the Philadelphia Orchestra, the Australian Chamber Orchestra, Hong Kong Philharmonic, Moscow Virtuosi, and the Taipei and Vancouver Symphonies. She has collaborated with leading conductors such as James Gaffigan, Alan Gilbert, Jaap van Zweden, and the late Bramwell Tovey. Ms. McDermott is devoted to chamber music and performs regularly with the Chamber Music Society of Lincoln Center (a member since 1995) and is the Artistic Director of two chamber music festivals: one at the McKnight Performing Arts Center in Oklahoma; the other in Ocean Reef. Ms. McDermott enjoys nurturing and promoting young artists and new works. She has commissioned and premiered dozens of works by living composers, including last January's original film score by Stephen Prutsman and last summer's new concerto by Chris Rogerson, commissioned for her by Bravo! Vail in honor of her 10th anniversary as that festival's Artistic Director. She participates both as a juror and performer in festivals such as Piano Jacobins in Toulouse, where she will make a return visit in fall 2023. This summer she will present all nine of Prokofiev's Piano Sonatas together with pianists Anna Geniushene and Ilya Shmukler, whom she discovered while serving as a jurist for the Van Cliburn International Piano Competition. Her discography includes Bach's English Suites and Partitas (named Gramophone Magazine's Editor's Choice) and Gershwin's Complete Works for Piano and Orchestra (Dallas Symphony) among others. She is currently recording the complete Mozart Concertos and all of Haydn's Piano Sonatas. Future recording plans include all of Beethoven's Piano Concertos with conductor Carlos Miguel Prieto.





## 小提琴 Violin／ 鄧皓敦 Hao-Tun Teng

出生於臺北市，自幼即顯露優越的音樂才能。三歲半由馬孝駿博士啟蒙，就讀師大附中時期師事蘇正途教授，考入國立藝術學院之後，受教於著名小提琴家林克昌。十七歲時獲得第七屆臺北市交協奏曲比賽小提琴組優勝；入選參加國際太平洋音樂節，赴日研習及演出。曾任長榮交響樂團首席小提琴及助理指揮。

2004 年起擔任新成立的臺北愛樂青年管絃樂團之駐團音樂家，隨即指揮該團參與臺北國際合唱音樂節的演出。2005、2006 夏季應玄音藝術邀請擔任玄音國際音樂節小提琴教授，2010 赴維也納歐洲國際音樂節任教。近年除了教學與獨奏會之外，亦積極參與室內樂的演出，其中以每年春季的「誠品室內樂節」最為受到矚目。現職國家交響樂團副首席。本 (2024/25) 樂季為代理樂團首席。

Prior to his being admitted to the National Institute of the Arts, Teng was awarded with prize of the violin at the 7th Concerto Competition, 1992, sponsored by the Taipei City Symphony. The summer followed, he was heard in the Pacific Music Festival, Sapporo, Japan. He was the leader of the Taipei Orchestra during his college days. Teng was appointed the concertmaster and assistant conductor to the Evergreen Symphony Orchestra in 2002. Since 2004, he is the artist-in-residence to Taipei Philharmonic Youth Orchestra. In the last two years, he was invited as faculty in the Shuan-Yin International Music Festival, Taipei. Teng is now Associate Concertmaster to National Symphony Orchestra.



## 小提琴 Violin／ 曾智弘 Chih-Hong Tseng

出生於桃園，16 歲考上法國國立巴黎高等音樂院，20 歲以第一獎優異成績畢業於國立巴黎高等音樂院。之後前往維也納繼續學習，期間以室內樂獲選至維也納古典音樂電臺播放演出實況，以及擔任新創歌劇與巡迴演出的小提琴首席，留學期間三度入選「文建會音樂人才庫」培訓計劃。2012 年返臺至今擔任多場 NSO 演奏廳系列音樂會及年度沙龍音樂會之小提琴獨奏、室內樂演出，並受邀至香港擔任國際青年音樂匯演之交響樂團比賽評審，期間多次獲邀與國際知名音樂家黃俊文、吳菡、David Finckel、林肯室內樂協會等演出室內樂。2022 年考上樂團首席，並於該樂季擔任客席。2024 年考上樂團副首席，目前於試用期階段，同時任教於國立臺北教育大學、東吳大學音樂系等學校。

Chih-Hong graduated from the National Conservatory of Music Paris in 2010. In the meanwhile, he participated in several music festivals such as Nice Music Festival and International Summer Academy in Wien. In 2011, his chamber group was selected to be live broadcasted on the classical music channel of Wien. In 2004、2007 and 2010, he was selected as the treasury of young artist held by Taiwan council for cultural affairs. In recent years, Chih-Hong has been invited to perform chamber music with renowned musicians such as Paul Huang, David Finkel, and Wu Han, The Chamber Music Society of Lincoln Center etc. Chih-Hong is currently on trial for the associate concertmaster position of Taiwan Philharmonic, and he is also the violin professor of National Taipei University of Education and Soochow University.



## 小提琴 Violin／ 李庭芳 Ting-Fang Lee

美國新英格蘭音樂院小提琴演奏碩士。2002 年歸國後隨即任職於國家交響樂團 NSO 至今。師承 Ivan Galamian 嫡傳弟子 Prof. James Buswell IV；室內樂及樂團演奏受教於 Nicholas Kitchen，Barromeo String Quartet 及 Marylou Speaker Churchill。在美期間，多次舉辦個人獨奏會及室內樂音樂會，廣受好評；同時

參與 Hingham Symphony Orchestra 及 New Hampshire Symphony Orchestra 於麻薩諸塞州各地音樂會演出；並跨界和 NEC Big Band 首度發表 Jazz Violin Concerto 於 Jordon Hall 擔任獨奏演出。返臺後除樂團演出外，也積極參與室內樂等各種音樂活動。

A member of the National Symphony Orchestra, violinist Ting-Fang Lee received her master's degree from the New England Conservatory of Music, studying with James Buswell IV. She studied chamber music under Nicholas Kitchen, and with the Barromeo String Quartet and Marylou Speaker Churchill. Ms. Lee has won the Outstanding Artist Award presented by the National Tsing Hua University in 2002, and several competitions in Taiwan. As a soloist, chamber and orchestra musician, Ms. Lee has performed worldwide in Europe, United States, Japan, South Korea, Singapore and Taiwan. She has been a member of Hingham Symphony Orchestra and New Hampshire Symphony Orchestra, and has been heard in recital both in New England and New York. In 2004, with the NSO colleagues, she appeared as soloist in Vivaldi's Four Seasons. Lee is also committed to educating young musical talents in Taiwan.



## 小提琴 Violin／ 蔡竺君 Chu-Chun Tsai

出生於臺北市，2008 年進入德國科隆音樂暨舞蹈學院專攻獨奏暨室內樂碩士學位，師事 Prof. Mihaela Martin，2012 年以特優成績畢業。在學階段曾多次參加大師班，接受 Marianne Piketty、Boris Kuschner、Miriam Fried 及前柏林愛樂首席 Thomas Brandis 等教授之指導，並獲好評。2006 年曾受邀參加仙台灣

際小提琴大賽，2011 年 9 月成為艾森福克旺室內樂團第一小提琴演奏員，2012 年至 2014 年擔任柏林德意志歌劇院 Akademie 團員。近年來致力於室內樂的演出，曾與 Brett Dean、黃俊文等國內外優秀音樂家合作。現為國家交響樂團第一小提琴演奏員及東吳大學音樂系兼任講師。

Taiwanese violinist Chu-Chun Tsai was born in Taipei. In 2008, she continued her Master Degree for Violin Solo and Chamber Music in Hochschule für Musik und Tanz Köln in Germany with Prof. Mihaela Martin. In 2012 she graduated with outstanding achievements. Tsai earned many top prizes in Taipei, Taiwan and was also invited to the Sendai International Music Competition in Japan in 2006. Furthermore, in 2007 she was also selected to be a substitute member of National Symphony Orchestra (NSO). In 2011 she was the 1st violin tutti member of the Folkwang Chamber Orchestra in Essen, Germany and from 2012 to 2014 she was the violin tutti member in the Academy of Deutsche Oper Berlin. In recent years, she is an active chamber musician. She has worked with great musicians such as Brett Dean, Paul Huang etc. Currently she is the 1st violin tutti member of NSO and the lecturer of music department of Soochow University.



## 小提琴 Violin／ 陳怡茹 Yi-Ju Chen

現為國家交響樂團第二部小提琴首席。國立臺灣師範大學學士，私立東吳大學音樂研究所演奏組碩士。曾與樂團合作演出聖桑斯《哈瓦奈斯》小提琴協奏曲。2001 年受邀與 YWCA 女青年會青少年管絃樂團合作演出孟德爾頌 E 小調小提琴協奏曲，2004 年擔任四季小提琴協奏曲《冬》獨奏，與國家交響樂團

小型絃樂室內樂巡迴臺灣演出，頗獲好評。2005 年受財團法人行天宮文教基金會邀請演出巴赫雙小提琴協奏曲。2017 年與同事合組絃樂四重奏，在臺灣各地各場館推廣室內樂，並於 2020 年與林肯中心室內樂團 (CMS) 合作演出。在教育上也不遺餘力，目前任教於新店高中、福星國小音樂班，及多所國中、國小絃樂團。

Yi-Ju Chen, second Violin Principal, graduated from National Tai-wan Normal University and received her Master degree in Violin Performance from SooChow University, department of music. In 2004, she performed, as the soloist, of Vivaldi's Four Seasons-Winter with NSO String Chamber Ensemble and toured throughout Taiwan. In 2005, she was invited by Shin-Tien Gon Culture & Education Foundation to perform Bach Double Violin Concert. In 2010, she founded Star-Ensemble and receive favourable comments while trying to combine lights, multimedia, and actors in music performance. In 2017, to promote chamber music, she co-founded the String quartet with colleagues, and got the chance to perform with CMS in 2020. Ms. Chen is also a teacher of Music Program in FuXing Elementary school, and the teacher of many student-string-orchestra as well.



## 小提琴 Violin／ 洪章文 Chang-Wen Hung

9 歲時以小提琴最高分考入永福國小音樂班，就學期間曾多次於音樂比賽中獲獎。退伍後以榜首成績進入輔仁大學音樂系研究所，獲得全額獎學金，在校期間擔任樂團首席，並和樂團合作演出協奏曲。2003 年與樂興之時管絃樂團協奏，擔任皮耶佐拉四季之小提琴獨奏。2005 年進入國家交響樂團，擔任小提琴演奏團員。

2007 年 8 月與樂興之時管絃樂團於義大利巡迴演出，擔任協奏曲小提琴獨奏。2008 年獲邀與湖南交響樂團於鳳凰古城演出，擔任梁祝小提琴協奏曲之獨奏，廣獲好評，並受到大陸中央台及公共電視的報導。2014 年受法國市長 Patrick Moon 的邀請參與法國 Chaon 音樂節演出，擔任獨奏及室內樂演出，獲得高度讚賞。

Chang-Wen Hung received his Master Degree from Fu-Jen Catholic University. While in school, he was the concertmaster of the Fu-Jen Catholic University Symphony Orchestra; the concertmaster of The Ministry of National Defense Symphony Orchestra Republic of China while serving army, and he was also the second violin principal of Moment Musical Orchestra. In 2003, Mr. Hung performed, as soloist, of Piazzolla's Four Season-Winter with Moment Musical Orchestra in Novel Hall. Formally, a first violin section player of the Evergreen Symphony Orchestra, Mr. Hung is now a member of the National Symphony Orchestra.



## 中提琴 Viola／ 黃瑞儀 Grace Huang

青年中提琴家黃瑞儀，現任國家交響樂團中提琴首席。曾獲青年音樂家基金會獎學金、科珀斯克里斯蒂青年藝術家比賽最佳中提琴演奏獎。畢業於茱莉亞學院，曾師事 Donald McInnes, Karen Tuttle。她的室內樂合作包括 Nobuko Imai, Philippe Bernold, Radovan Vlatkovic, Brett Dean, Kun-Woo Paik 和 Jorg

Widmann。現於國立臺北藝術大學、東吳大學任教。除了樂團演出外，Grace 投入大量時間參與社區活動，足跡遍及臺灣各個角落。

Native of Taiwan, NSO Principal Violist Grace Huang has won a Scholarship from Young Musician Foundation Award, Best Viola Performance Award at the Corpus Christi Young Artist Competition. She has work with Conductors such as Lorin Maazel, Michael Tilson Thomas, Christoph Eschenbach, Charles Dutoit, Leonard Slatkin. Her chamber music collaborators have included Nobuko Imai, Philippe Bernold, Radovan Vlatkovic, Brett Dean, Kun-Woo Paik and Jorg Widmann. She was admitted to the Idyllwild Arts Academy in Los Angeles. She studied with Donald McInnes at the age of 15. She holds both Bachelor and Master degree of from the Juilliard School studying under the tutelage of Karen Tuttle. Grace is currently teaching at Taipei National University of the Arts, Soochow University. Grace's music exposure doesn't stop from performing and teaching, she also committed to bring music to every walks of life in Taiwan. Grace has devoted her time in community engagements in every corner of Taiwan such as hospitals, campuses, nursing homes.



## 中提琴 Viola／ 陳猶白 Jubel Chen

生於臺北市，曾就讀光仁音樂班，師事林佳蓉與林安誠。1990 年赴美且以優異成績畢業於印地安納大學以及密西根大學；在美期間除了接受 Alan de Veritch、Yitzhak Schotten、Jodi Levitz 等教育名家指導外，同時也隨 Rostislav Dubinsky 與 Mark Sokol 學習室內樂。碩士畢業後旋即加入 New World

Symphony，2005 年返臺並成為國家交響樂團的成員。

Violist Jubel Chen graduated from Indiana University and the University of Michigan. His principal instructors were Ben Lin, Alan de Veritch, Yitzhak Schotten, and Jodi Levitz. He also studied chamber music under the tutelages of Rostislav Dubinsky and Mark Sokol. A passionate and avid chamber musician, Jubel has collaborated with luminaries such as Radek Barborák, Stefan Dohr, Kun-woo Paik, Günter Pichler, Jörgen van Rijn, Radovan Vlatković. Jubel Chen has been a member of the National Symphony Orchestra since 2005.





## 中提琴 Viola／ 黃亞漢 Ya-Han Huang

2015-2017 年獲獎學金於美國新英格蘭音樂院攻讀中提琴演奏碩士。師事 Cathy Basrak 以及 Mai Motobuchi。室內樂師事 Lluís Claret 以及 Mai Motobuchi。旅美期間除多次參與波士頓愛樂之演出，也參與 Karen Tuttle viola workshop 大師班，並受 Karen Ritcher, Michelle LaCourse, Jeffrey Irvin, Kim Kashkashian

指導。自美返國後積極的參與各類型演出，以及流行音樂錄音。曾入選 2018 年王道銀行堤頂之星獨奏組。現擔任國家交響樂團中提琴演奏員、臺北愛樂青年團中提琴首席，並任教於桃園市立武陵高中、中壢高中音樂班。A native of Taiwan, Ya Han (Hank) Huang graduated in 2017 from the New England Conservatory where he studied with Cathy Basrak and Mai Motobuchi; Lluís Claret and Mai Motobuchi for chamber music. He was a member of Boston Philharmonic Orchestra. He also participated in Karen Tuttle viola workshop where he had instruction from Karen Ritcher, Michelle LaCourse, Jeffrey Irvin, Kim Kashkashian. He was also a student of Grace Huang, the viola principal of Taiwan Philharmonic. In 2010, he went to Bowdoin Music Festival. He was also selected to participate in the Asian Youth Orchestra in 2013, performing in several countries in Asia. In 2013 he also performed in Israel with TNUA's orchestra as a viola principal. He was also a substitute of NSO (Taiwan Philharmonic) from 2013-2016 Seasons. Over the years, he has received instructions from Carol Rodland, Hsin-Yun Huang and Paul Silverthorne. Ya Han joins the National Symphony Orchestra in November 2017.



## 大提琴 Cello／ 上地彩門 Simon Thompson

出生於日本沖繩的上地彩門，在瑞士巴塞爾音樂學院師從 Ivan Monighetti 及其助理 Sol Gabetta，以及在倫敦皇家音樂學院師從 Alexander Boyarsky，並以一級榮譽畢業。他還通過 Natalia Gutman、Jens-Peter Mainz、Clemens Hagen、Troels Svane 和 David Watkin 主持的大師班進一步提升了音樂知識。除了在克

羅地亞 Antonio Janigro 國際大提琴比賽和倫敦的 Guilhermina Suggia Gift 獲獎外，上地彩門還在多個國內和國際比賽中獲獎。上地彩門曾在倫敦克拉倫斯宮為威爾士親王演奏室內音樂會，並在琉森音樂節和石荷州音樂節等音樂節上演出，與來自歐洲和美國許多知名樂團的音樂家合作。自 2023 年起，上地彩門擔任國家交響樂團的首席大提琴家，並在國立臺灣教育大學任教。

Simon Thompson pursued his musical education under the guidance of Ivan Monighetti and his assistant Sol Gabetta at the Hochschule für Musik in Basel, Switzerland, and Alexander Boyarsky in London at the Royal College of Music, graduating with First Class Honours. He further developed his musical knowledge through masterclasses led by Natalia Gutman, Jens-Peter Mainz, Clemens Hagen, Troels Svane and David Watkin. In addition to winning prizes at the Antonio Janigro International Cello Competition in Croatia and Guilhermina Suggia Gift in London, Simon has also been awarded prizes at various other national and international competitions. Since 2023 Simon serves as a principal cellist of the Taiwan Philharmonic / National Symphony Orchestra, and teaches at the National Taiwan University of Education.



大提琴 Cello／

## 黃日昇 Jih-Sheng Huang

高中期間參加「面對馬友友」接受大師指導，馬友友在會後稱其「音色豐富而優美」、「富有極佳的音樂性」、「潛力十足」。以全國第一名的成績進入國立臺灣師範大學音樂系就讀，曾與知名小提琴家夏漢、林昭亮等人合作演出。

2005 年以絃樂組最高分考進國立臺北藝術大學研究所。並多次參與臺北市立

交響樂團、臺北縣立交響樂團、臺北世紀交響樂團及臺北愛樂管絃樂團演出。甫畢業即獲國家交響樂團受聘為大提琴演奏員。

Jih-Sheng Huang, born on January, 26th, 1981. During high school, he participated in “Facing Yo-Yo Ma” to receive guidance from the master. After the meeting, Yo-Yo Ma said that his “tone is rich and beautiful”, “full of excellent musicality” and “full of potential”. He entered the Music Department of National Taiwan Normal University with the first place in the country and has performed with famous violinists Xia Han, Lin Zhaoliang, and others. In 2005, he was admitted to the graduate school of the National Taipei University of the Arts with the highest score in the group. He has participated in many performances with the Taipei Municipal Symphony Orchestra, Taipei County Symphony Orchestra, Taipei Century Symphony Orchestra, and Taipei Philharmonic Orchestra. Immediately after graduation, he was hired as a cellist by the National Symphony Orchestra.



大提琴 Cello／

## 唐鶯綺 Ying-Chi Tang

獲獎學金赴美國印第安那大學音樂學院 (IU-Bloomington) 攻讀碩士，拜師 Tsuyoshi Tsutsumi、Csaba Onczay，取得音樂碩士學位後，同年 9 月以全額獎學金資格進入耶魯大學音樂學院 (Yale School of Music) 就讀，拜師名大提琴家及教育家 Aldo Parisot，並取得藝術家文憑 (Artist Diploma)。2010 年 2

月 ~2012 年 8 月，擔任長榮交響樂團大提琴首席一職，期間與指揮 Gernot Schumalfuss 及莊文貞，合作演出艾爾加 E 小調以及海頓 C 大調協奏曲。現任職 NSO 國家交響樂團大提琴團員，頻繁參與團方主辦之室內樂系列音樂會及錄音計劃，其中合作的音樂家包括：Paul Huang, Richard Lin, Nobuko Imai, Brett Dean, Hsin-Yun Huang, Scott Lee, Stella Chen, Timothy Ridout, Radovan Vlatković, Keith Robinson, 秦立巍, Dmitri Atapine, Juho Pohjonen, 及 Jörgen van Rijen 等。

A native-Taiwanese cellist, Ying-Chi Tang appears as a soloist, chamber musician throughout Taiwan, and is currently the cellist in National Symphony Orchestra (NSO, Taiwan Philharmonia). Before this, Ms. Tang was the principal cellist in Evergreen Symphony Orchestra from 2010 to 2012, where she had collaborated with ESO playing cello concerto by Elgar and Haydn in National Concert Hall in Taipei, under the batons of Gernot Schumalfuss and Wen-Chen Chuang. Working now in NSO, Ying-Chi Tang collaborates with NSO on different chamber projects and gives concerts frequently in National Recital Hall in Taipei. Ying-Chi Tang gave her solo recital debut in National Recital Hall in 2013 which was sponsored by Taiwan Classical Music Society.





## 低音提琴 Double Bass／ 蘇億容 Yi-Jung Su

蘇億容目前於國家交響樂團擔任低音提琴副首席外，也任教於國立臺灣師範大學音樂系和清華大學音樂系。2005 年和 2009 年以全額獎學金進入新英格蘭音樂院和波士頓大學就讀，師事波士頓交響樂團低音提琴首席 Edwin Barker 和 Todd Seeber。曾於多項國際低音提琴賽中贏得獎項，包括世界低音提琴協會成人組獨奏比賽首獎、第二屆歐盟國際低音提琴比賽第二名、美國 MTNA 藝術家比賽絃樂組第一名等。億容也曾受邀至許多知名音樂節參與大小演出，如 Verbier 音樂節、Schleswig Holstein 音樂節、Tanglewood 音樂節等。

Bassist Yi-Jung Su is a solo bassist whose musicality and technical perfection have earned her numerous awards. Distinguished as the first woman in the 47 years of history to win International Society of Bassists Solo Competition and the first bassist to win Music Teachers National Association Young Artist String Competition in the 50 years of its history. A few months prior, she also became the 2nd prize winner of 2010 Berlin International Double Bass Solo Competition in Germany. In July, 2012 and 2013, Ms. Su was invited to the Verbier Music Festival; she also spent two seasons with the Schleswig-Holstein Musik Festival in 2007 and 2008. Ms. Su was born native of Taiwan, Yi-Jung Su is currently the associate principal bass of Taiwan Philharmonic.



## 雙簧管 Oboe／ 王怡靜 I-Ching Wang

畢業於國立藝術學院（現國立臺北藝術大學）音樂系，師事劉榮義教授；德國國立岱特摩音樂院藝術家演奏碩士文憑、室內樂演奏文憑，師事 Gernot Schmalfluss。在德留學期間曾多次擔任學校樂團雙簧管首席並與岱特摩室內樂團於德國各地巡迴；並組成簫片三重奏參與各項演出極受好評，活躍於各式室內樂的演出活動。曾與臺北市立中正高中音樂班、北藝大現代樂團、臺北聯合管樂團、新北高中音樂班、臺北青年管樂團、北藝大室內樂團及國家交響樂團於中山堂、北藝大音樂廳及國家音樂廳等地演出 Cimarosa《雙簧管協奏曲》、林姆斯基-高沙可夫《葛令卡的主題與變奏》、莫札特《降E大調交響協奏曲》、Ferrer Ferran《魔法森林》、藍美米《大地女神》、Óscar Navarro《遺產》等雙簧管協奏曲。現任國家交響樂團雙簧管首席。

Graduated with a Bachelor's degree of Music in Oboe Performance at Taipei National University of the Arts under Professor Rong-Yi Liu, I-Ching then went on her Master's Degree in Oboe Performance at Hochschule für Musik Detmold under Professor Gernot Schmalfluss. She also obtained a Diploma in Chamber Music under Professor Gernot Schmalfluss, Hans-Dietrich Klaus, Helman Jung and Hans-Jörg Wegner. As a soloist, I-Ching performed Cimarosa's Oboe Concerto and Rimsky-Korsakov's Variations on a Theme by Glinka, Mozart's Sinfonia Concertante in Eb, K 297b, Ferrer Ferran's Oboe Concerto El Bosque Mágico, the World Premiere of Mei-Mi Lan's "DEA" Concerto for Oboe and Wind Ensemble, Óscar Navarro's Oboe Concerto Legacy at Zhongshan Hall, National Concert Hall and Taipei National University of the Arts. I-Ching Wang held this position of principal oboist of the National Symphony Orchestra since 2007.



## 雙簧管 Oboe／

# 阮黃松 Tung Nguyen Hoang

阮黃松於 2014 年開始於臺灣國家交響樂團擔任雙簧管副首席，同時也是 Opus 5.0 室內樂集的成員。2009 年畢業於越南國立音樂學院，2013 年於德國德勒斯登音樂院取得碩士學位。在學期間，阮黃松是歌德學院和德勒斯登音樂院獎學金得主。師事 Guido Titze、Céline Moinet、Sibylle Schreiber 教授。阮黃松具

備完整的樂團資歷，他曾是德國德勒斯登國立歌劇院的協演團員，也受邀擔任東南亞青年管絃樂研習營之雙簧管首席，並多次隨亞洲青年管絃樂團赴日、中、臺、港、韓等亞洲國家巡演。阮黃松老師目前任職國家交響樂團，亦任教於新店高中及武陵高中。

Nguyen Hoang Tung joined the Taiwan National Symphony Orchestra as Associate Principal Oboe in 2015. Member of the woodwinds quintet the Ensemble Opus 5.0. Nguyen has won the 1st prize with Hanoi Wind Quintet at Asian Symphonic Band Competition (Bangkok, Thailand) in 2005. He is also the 1st prize winner and awarded the Best Performer of the Autumn Competition in Vietnam in 2009. He was invited as the Principal Oboe of Southeast Asian Youth Orchestra (SAYOWE) in Bangkok, Thailand, he was also a member of Asian Youth Orchestra (AYO) and toured frequently with the orchestra throughout Asia. As a soloist, Nguyen has appeared with the Tübingen Chamber Orchestra and tour in Asia under the baton of Gudni Emilsson, as well as with the Vietnam Connection Music Festival 2018. He was a recipient of the Goethe institute and Hochschule für Musik Dresden's Scholarship.



## 打擊 Percussion／

# 楊璧慈 Pi-Tzu Yang

曾經就讀荷蘭國立史涅勒音樂院，德國國立岱特蒙音樂院，跟隨打擊樂教育家 Peter Prommel 學習。2007 年以滿分極優異成績完成演奏博士文憑後進入臺灣各大專院所任教。留學期間獲得德國 DAAD 獎學金，明斯特國際現代音樂比賽首獎，曾於西北德萊茵交響樂團及法蘭克福現代樂集任職，並定期舉辦個人獨奏會，報章媒體曾形容為：「如火之熱情，如水之婉約，令人深深著迷！」、「其音樂宛若肌膚下所生，自然流轉，渾然天成！」目前專職於國家交響樂團，並於臺灣輔仁大學、東吳大學、文化大學及東海大學兼任助理教授。

Graduated from the Detmold College of Music in Germany, studying under percussion professor Peter Prommel. After completing a performance doctoral degree with top honors in 2007, she taught at various higher education institutions in Taiwan. Received a scholarship from the German Academic Exchange Service (DAAD) during studies, won the Münster International Modern Music Competition, and held positions with the NWD Philharmonic and the Frankfurt Ensemble Modern. Currently dedicated to the National Symphony Orchestra and serves as an assistant professor at Fu Jen Catholic University, Soochow University and Chinese Culture University in Taiwan.



## 大鍵琴 harpsichord／ 蔡佳璇 Chia-Hsuan Tsai

臺灣臺北市人，先後於德國柏林藝術大學以及萊比錫音樂暨戲劇學院獲得長笛最高演奏家文憑、大鍵琴雙最高演奏家文憑學位。目前擔任國立臺灣師範大學、國立臺北藝術大學、國立臺灣藝術大學、國立陽明交通大學、輔仁大學兼任助理教授。以長笛與大鍵琴家身分，獲得許多國際音樂比賽肯定，個人大鍵

琴獨奏專輯曾多次獲得金曲獎入圍與多個獎項的肯定。繁忙的演奏與教學外，亦致力於在臺灣推廣歐洲早期音樂演奏詮釋與賞析教育，2014年成立曉韻古樂團，定期舉辦講座與音樂會。多年來，受邀眾多音樂演出、講座與廣播節目，並策畫多場音樂會及各類講座，期許能深耕臺灣對於歐洲早期音樂教育與推廣多盡一份力。

Taiwan renown harpsichordist Chia-Hsuan Tsai, whose solo harpsichord album “Through the Ages” (2017, ArchiMusic) received the best classical/contemporary music album award by the 29th The Golden Melody Awards for Traditional Arts and Music. Ms. Tsai studied harpsichord with Prof. Mitzi Meyerson at University of Art Berlin and Prof. Tobias Schade at University of Music and Theatre „Felix Mendelssohn Bartholdy “ Leipzig. Tsai is the winner of 16 Grand Prize Competition of Konzertgesellschaft München in 2003. Her concert recordings were played on Radio Kultur Berlin and Bayerischer Rundfunk. She is now the Artistic Director of Barock Ensemble Taipei. Over the years, she has been invited to perform numerous concerts, lectures and radio programs, and has also organized concerts as well as education programme for historical performance practice in baroque era in Taiwan.



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