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2023 衛武營國際音樂節

2023 Weiwuying International Music Festival

衛武營國際音樂節藝術總監 | 陳銀淑 Artistic Director of Weiwuying International Music Festival | Unsuk CHIN

藝術顧問 | 馬里斯 · 戈托尼 Artistic Advisor | Maris GOTHONI

開幕音樂會 《原子博士》

Opening Concert - *Doctor Atomic*

2023.4.14 Fri. 19:30

衛武營音樂廳

Weiwuying Concert Hall

演出全長約 100 分鐘，含中場休息 20 分鐘。

Duration is 100 minutes with a 20-minute intermission.



National Kaohsiung
CENTER for the ARTS

WEI WU YING

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

演出曲目

安德斯·希爾博格：《熔岩》（亞洲首演）

莫札特：d 小調第二十號鋼琴協奏曲，K. 466

I. 快板 II. 浪漫曲 III. 輪旋曲：非常快的快板

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西貝流士：〈圖奈拉之天鵝〉，選自《雷敏凱寧組曲》

約翰·亞當斯：《原子博士》交響曲（臺灣首演）

I. 實驗室 II. 恐慌 III. 三位一體

指揮：大衛·羅伯森 / 鋼琴：盧卡斯·范特捷 /

國立臺灣交響樂團

藝術家介紹



樂曲解說

安德斯·希爾博格：《熔岩》（亞洲首演）

《熔岩》為瑞典國家音樂節於 1995 年委託創作，指定由芬蘭指揮沙隆年創辦的北歐交響樂團演奏，1995 年 8 月首演於坦佩雷，由馬爾桑指揮。

我想給我的音樂取一個傳神的名稱，讓人一聽就能對音樂有所聯想，也讓這個名字完美地成為音樂的一部分。這個標題中的二字剛好是相反的。我的另一個管絃樂作品《冷熱》也是如此，那是我題獻給大衛·辛曼的作品，也是由他指揮柏林愛樂樂團，於 2011 年 1 月首演該作。《熔岩》中的音樂既描繪了液態流動的聲音，也勾勒出巨大的固態聲響，創造出色彩和光線的火山噴涌。同樣在作品《冷熱》中，炙熱熔岩與冰冷漂浮的音樂紋理並存著，創造出冷熱矛盾的音樂風景。

在和聲方面，這首作品透過彎曲的泛音，呈現出巨大的畫面感，而液態流動的聲音效果則是由弦樂和木管的快速音階來表達。

莫札特：d 小調第二十號鋼琴協奏曲，K. 466

給鍵盤樂器的協奏曲始自巴洛克時代，但獨奏特質還不是非常突出，特寫獨奏地位的現代鋼琴協奏曲，要至十八世紀中期才出現在倫敦，當時英國的鋼琴製造獨步群倫，帶動了當地作曲家包括 J.C. 巴赫（老巴赫的小兒子）、阿貝爾等人創作。

莫札特最初的協奏曲，改編自 J.C. 巴赫的鋼琴奏鳴曲，他不僅從 11 歲起就開始探索這種新編制，同時也大量練習了十八世紀最流行、強調樂曲主題發展的奏鳴曲式。他的鋼琴寫作相較於前輩更具想像力，像是樂曲主題可以不循傳統給樂團演奏，而是由鋼琴帶出，以及和聲上的拓展與歌劇風格。d 小調協奏曲創作於 1785 年，之前他才剛完成了六首，如此多產和他定居維也納相關，他曾對父親形容這座城市是「鋼琴之鄉」。

第一樂章快板由樂團躁動的切分節奏破題，在如此不安的氣氛下，鋼琴加入時唱起優美但感傷的

旋律；這是出乎意料的新主題，彰顯獨奏特殊的地位。第二主題出現時，木管與鋼琴會緊密對話，這也是莫札特特別強調的手法，樂團不會只是單純的伴奏。第二主題後段又會出現一個新主題，它源於「火焰」的顛倒，帶出相反的沉靜個性。發展部則會將鋼琴的第一個新主題盡情變化，並停在明亮的降 E 大調上醞釀希望，不過最後整個樂章還是回到原始調性，並在微弱的音響中作結。

第二樂章浪漫曲為輪旋曲式，A 段為柔美、和諧的樂段，雖然抒情，但莫札特仍讓樂團織度變換於厚、薄之間，維持聽覺的動態。中間到 C 段時，作曲家無預警轉至 g 小調，快速的情緒變化反映出源於北德的真情風格（Empfindsamen Stil）。第三樂章輪旋曲由直接的火箭主題開始，整體樂思並不複雜，但莫札特運用了大量半音牽動心情，讓樂曲維持了娛樂與藝術性。

西貝流士：〈圖奈拉之天鵝〉，選自《雷敏凱寧組曲》

二十世紀以前，芬蘭曾先後被瑞典與俄羅斯統治，導致芬蘭語文學始終無法順利發展。直到十九世紀初民族主義催化，加上俄羅斯大力鼓吹去瑞典化，情況才有所突破。1830 年代，醫生隆諾特在芬蘭東南部卡瑞利亞地區工作時，開始收集農村裡的口傳歌謠，往後十五年的歲月中，他採集了十一次，最後將所有內容編纂為史詩《卡勒瓦拉》，成為民心的依憑。

《卡勒瓦拉》的意思是「卡勒瓦英雄們的家園」，整部作品從鴨蛋被打破、開天闢地起始，接著講述第一個人類萬奈摩寧如何善用音樂、英雄庫勒沃為何亂倫、北方女王婁希復仇等故事。其中雷敏凱寧是想娶婁希之女的英雄，婁希要他去冥河射殺神聖的天鵝才願意應允，沒想到在途中，雷敏凱寧被北方人民用毒箭射死，雷敏凱寧的母親只好到冥界把兒子帶回，並拼湊他的身軀復活。

西貝流士以雷敏凱寧的故事，寫下了四首樂曲，分別對應一開始他如何誘惑少女、來到冥河獵殺與復活等情節，各樂章動機彼此相關，預告西貝流士往後在寫作交響曲時的手法。整部作品以第二首〈圖奈拉之天鵝〉最為著名，這首樂曲原本是打算用來作為歌劇《造船》的序曲——故事在描寫萬奈摩寧去找冥后索取能夠拼組船隻的唱詞，可惜該劇本始終缺乏戲劇性，作曲家最後並未完成。

西貝流士在樂譜開頭，引用了一小段史詩：「圖奈拉，死亡之境，芬蘭史詩中的地獄，被黑水與

急流包圍，天鵝莊重地在其上游動、唱歌。」並以通作式手法（像故事情節一直發展下去）鋪陳場景。樂曲共分三大段，第一段非常安靜，分成十三個聲部的弦樂拉奏長音，合成水光粼粼般的音效。英國管隨後唱出哀而不傷的曲調，象徵天鵝出現，其樂句都結尾在穩定的長音上，呼應芬蘭詩歌的特色。

第二段弦樂改以撥奏伴奏，加上豎琴琶音效果，氣氛更加熱絡，彷彿天鵝的形象越來越清晰。第三段從弦樂齊奏的旋律開始，濃烈中帶著哀悼感，預告下一樂章的死亡。

約翰·亞當斯：《原子博士》交響曲（臺灣首演）

1960 年代美國樂壇受印度「拉格」音樂「有限制」的即興，與印尼甘美朗不斷重複、冥想式的樂風啟發，發展出追求簡單與純粹的「低限音樂」，以擺脫歐洲複雜的「序列主義」（註一）。早期創作者包括拉蒙特·楊、葛拉斯等，他們透過持續的頑固音型與漸變結構，創造出簡約又富生命力的作品。

小了前人約十歲的亞當斯，在1980年也以低限手法與新浪漫主義，寫下人聲暨樂團作品《簞風琴》，確立創作方向。即將邁入四十歲時，他接到導演塞拉斯邀請，完成首部歌劇《尼克森在中國》。在這次嘗試中，亞當斯用音樂挖掘角色內在，盡力去除意識形態評斷兩人功過，成功寫下現代歌劇里程碑，2005年的《原子博士》同樣秉持這個路線。

《原子博士》共有兩幕，第一幕主要在敘述原子彈之父奧本海默，從一開始報告總統下令要以原子彈轟炸日本，到幕終看著吊掛的原子彈感到無比掙扎。第二幕則是來到試射場地，眾人隨著倒數計時越來越焦慮，最後整個舞台在遠方鐘聲裡逐漸靜默，只剩格格不入的日語響起，核彈時代於焉到來。

2007年亞當斯從歌劇中挑選了序曲與數個片段，改寫成交響曲，並在隔年定稿，也就是這次衛武營演出的版本。樂曲共分為三個樂章，但中間接連不中斷，第一樂章〈實驗室〉出自歌劇序曲，樂曲從強烈的鼓聲中展開，各聲部長音交疊出肅殺氣氛（巧妙呼應〈圖奈拉的天鵝〉），銅管英雄式的旋律在木管紛亂音群中進行，充滿諷刺意味。進入下一樂章前，音樂停在原本合唱團唱出的：「能量既不能被創造，也不能被摧毀。」

第二樂章〈恐慌〉出自第二幕中，確定試射的第三景音樂。機械運作般的快速音符，和低限音樂中特殊的「相位」手法（讓相同音型在不同時間點出現），具象了人心的焦慮。快速音符停下後，則對應著歌劇裡，每個人擔心爆發後的結果與「愛」的消逝。

第三樂章〈三位一體〉是當時測試的名稱，靈感來自奧本海默閱讀英國文藝復興詩人多恩的十四行詩〈擊打我心〉。音樂出自第一幕的最終段落，樂團忽強忽弱的同音反覆表達出主角的煎熬，而原本由男中音演唱的旋律改由小號演奏，又多了一份淒涼。

註一：本段解說出自 D. GROUT 所著《西洋音樂史》。

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衛武營節目線上問卷



Program

Anders HILLBORG: *Liquid Marble* (Asia Premiere)

W. A. MOZART: Piano Concerto No. 20 in d minor, K. 466

I. Allegro II. Romanze III. Rondo (Allegro Assai)

Intermission

J. SIBELIUS: "The Swan of Tuonela" from *Lemminkäinen Suite*

John ADAMS: *Doctor Atomic* Symphony (Taiwan Premiere)

I. The Laboratory II. Panic III. Trinity

Conductor: David ROBERTSON / Piano: Lukáš VONDRÁČEK /

National Taiwan Symphony Orchestra



Anders HILLBORG: *Liquid Marble* (Asia Premiere)

Liquid Marble was commissioned by Svenska Rikskonsserter for the student orchestra Orkester Norden in 1995 at the initiative of Esa-Pekka SALONEN and received its first performance in Tampere in August 1995 with Guido Ajmone- MARSAN conducting.

I try to give my pieces evocative titles, that somehow add associations to the character of the music, and thus - optimally - become part of the piece. The title is of course an oxymoron - another example is the orchestra piece *Cold Heat*, premiered by and dedicated to David ZINMAN, who gave the premiere of the work with the Berlin Philharmonic in January 2011. In *Liquid Marble* the music depicts both a liquid, flowing mass of sound, as well as massive blocks of sound material, creating a volcanic outpouring of color and light. Similarly, in *Cold Heat*, images of hot, molten lava, share the soundscape together with icy, floating textures of sound, creating a paradoxical image of cold and heat.

Harmonically, *Liquid Marble* is largely built on curved overtone spectra, contributing to the image of something massive, whereas the liquid, floating textures are conveyed by rapid scales in strings and woodwind.

W. A. MOZART: Piano Concerto No. 20 in d minor, K. 466

The keyboard concerto originated in the Baroque period, but the solo parts were not particularly distinctive. It was not until the 18th century that the modern piano concerto, which prominently featured the soloist, emerged in London. At that time, the English possessed exceptional piano manufacturing skills, which influenced local musicians like Johann Christian BACH (the youngest son of Johann Sebastian BACH) and Carl Friedrich ABEL.

MOZART drew inspiration for his concertos from J. C. BACH's piano sonatas. He began experimenting with this new form at the age of eleven and extensively practiced the sonata form, which was widely popular in the 18th century and emphasized the development of musical themes. It is apparent in his 27 piano concertos that his imagination was more vast than his predecessors'. For example, in his concertos, the musical theme was not solely played by the orchestra, as per tradition, but by the piano. Also, he expanded the use of harmony and incorporated elements of opera. The Piano Concerto No. 20 in d minor, composed in 1785, was one of seven pieces created by the composer after he settled in Vienna, which he referred to as "clavierland".

The first movement Allegro begins with a restless syncopated rhythm from the orchestra. In this uneasy atmosphere, the piano enters with a beautiful but sentimental melody, adding a new unexpected theme that highlights the soloist's role. As the second theme is introduced, the woodwinds and piano engage in close dialogue, a technique that MOZART particularly emphasized where the orchestra is not just a mere accompaniment. A new theme, derived from the inversion of the "fiery" theme is introduced later in the second theme, highlighting a contrasting, peaceful character. The development section features variations of the piano's first new theme and builds to a hopeful climax in E-flat Major, but ultimately returns to the original key and ends on a weak note.

The second movement, Romanze, is structured in a five-part rondo form (ABACA). Section A is a soft and harmonious section, with a lyrical melody. However, MOZART also uses changes in orchestral texture to create dynamic variations in the sound. In the middle of the movement, at the C section, the composer unexpectedly shifts to g minor, reflecting the sudden emotional changes of the Empfindsamen Stil (Sensitive style), a style originating in North Germany. The third movement, Rondo, starts with a "Mannheim Rocket" theme, in which the piano ripples upward in the home key. The overall musical idea is relatively simple, but MOZART employs many chromatic changes to keep the music engaging and artistic.

J. SIBELIUS: "The Swan of Tuonela" from *Lemminkäinen Suite*

Before the 20th century, Finland's language and literature were hindered by successive Swedish and Russian rule. Only in the early 19th century, when nationalist sentiment emerged and Russia promoted de-Swedenization, was progress made. In the 1830s, Doctor Elias LÖNNROT began collecting folk songs from the Karelian region, southeastern Finland, eventually making eleven collection trips over fifteen years. These songs were later compiled into the epic poem *Kalevala*, which became a symbol of Finnish national identity.

Kalevala is named after the land of Kalevi. The epic tells the story of the creation of the world from shards of egg, and follows the adventures of the first human, Väinämöinen, who uses music to shape the world. It also tells tales of heroes like Kullervo, driven to incest, and Lemminkäinen, who seeks the hand of Louhi's daughter, the Queen of the North. Louhi tasks Lemminkäinen with shooting a sacred swan from the river Styx, but while on his journey he is killed by the northern people. Lemminkäinen's mother then goes to the underworld to bring her son back to life.

SIBELIUS composed four musical pieces based on Lemminkäinen's story, depicting the hero's seduction of a girl, his journey to hunt the swan, his resurrection. Each piece is interconnected and foreshadows SIBELIUS' later approach to composing symphonies. The second, "The Swan of Tuonela," is particularly famous. It was originally intended as a prelude to the opera *The Building of the Boat*, telling of Väinämöinen's search for the incantation that can assemble the ship from the underworld of Tuonela. However, the play's script was never finished for lack of dramatic elements, and the composer never completed the music either.

The score opens with a poem passage, "Tuonela, the land of death, surrounded by a black river with a swift current, where the swan of Tuonela glides and sings majestically." The music uses a through-composed technique, creating a sense of a developed storyline. It is divided into three sections. The first is quiet, featuring thirteen-voice strings playing long tones, creating a sound like sparkling water. The cor anglais then plays melodies desolate yet not sorrowful, symbolizing the appearance of the swan, and its phrases all end on a long stable tone, echoing the characteristics of Finnish poetry. The second section uses pizzicato accompaniment, and the effect of harp arpeggio adds liveliness, as the image of the swan grows ever clearer. The third section begins with the strings played in unison, with a strong sense of mourning, heralding the death that happens in the next piece.

John ADAMS: *Doctor Atomic* Symphony (Taiwan Premiere)

In the 1960s, American composers were influenced by the melodies, intonation, and rhythms of Asian music, leading to the emergence of *"minimalism" - a simpler and purer style that rejected the complexity of European "serial music." La Monte YOUNG, Steve REICH, and Philip GLASS were early minimalist composers, known for their use of repetitive patterns. John ADAMS, a decade younger than his predecessors, struggled to find his own creative voice until his work *Harmonium* combined minimalist techniques with Neoromanticism. ADAMS was invited to compose his first opera, *Nixon in China*, at the age of 40, wherein he used music to explore the inner character of roles. This was a milestone in contemporary opera, leading ADAMS to create further works *The Death of Klinghoffer* and *Doctor Atomic*, which dealt with contemporary topics.

Doctor Atomic has two acts. The first focuses on J. Robert OPPENHEIMER's unease with the atomic bomb. The second act builds tension as characters arrive at the test site, and the stage falls silent at the sound of distant bells. ADAMS later rewrote the opera's prelude and fragments into a symphony, with three movements. The first, "The Laboratory," features a chilling atmosphere with overlapping voices and chaotic woodwinds. The second movement begins after a pause at the original chorus, "Energy can be neither created nor destroyed."

The Panic movement, from the third scene of the opera's Act 2, uses fast, mechanical notes and the minimalist "phasing" technique, in which the same figure is repeated at different timings, to convey anxiety. The sudden stop in the fast notes symbolizes the tension and uncertainty felt by the characters as they await the outcome of the explosion and the loss of "love."

The third movement, Trinity, named after the first nuclear weapon test, was inspired by OPPENHEIMER reading John DONNE's sonnet *Batter my heart*. The music is from Act 1's last section. The repeated alternation between strong and weak unison from the orchestra reflects the protagonist's suffering, and the melody originally sung by the baritone is played by the trumpet, adding to the sense of desolation.

*This information is sourced from the book *A History of Western Music* by Donald Jay GROUT



藝術家介紹 Artists Introduction

指揮 | 大衛·羅伯森 Conductor | David ROBERTSON

大衛·羅伯森，不僅是一位指揮家、藝術家、思想家和美國音樂夢想家，更備受歌劇界、管絃樂界和新音樂界愛戴，是一名享譽全球的當代作曲家，更是一位具開拓性的音樂策展人。羅伯森曾領導過眾多藝術組織，包括擔任雪梨交響樂團的首席指揮和藝術總監，擔任聖路易斯交響樂團音樂總監長達 13 年，並曾任職里昂國家管絃樂團及 BBC 交響樂團，更於法國現代樂集擔任名指揮家布列茲的門生。他與世界一流的管絃樂團及音樂節密切合作，包括紐約愛樂樂團、洛杉磯愛樂樂團、皇家音樂廳管絃樂團、維也納愛樂樂團。自 1996 年於大都會歌劇院首次登台，羅伯森陸續在該院指揮眾多節目，包括 2019 年的開季首演《乞丐與蕩婦》，並以此獲得 2021 年葛萊美獎的最佳歌劇錄音。2022 年，他指揮了大都會歌劇院的經典作品重製，此外還首次亮相羅馬歌劇院，指揮楊納傑克的《卡塔·卡芭娜娃》。羅伯森曾獲無數藝術獎項，並曾被法國政府授予藝術與文學騎士勳章。他目前在天津茱莉亞學院顧問委員會任職，並在紐約茱莉亞學院擔任傑出訪問教授暨指揮系所主任。

David ROBERTSON – conductor, artist, composer, thinker, American musical visionary – occupies the most prominent podiums in opera, orchestral, and new music. He is a champion of contemporary composers, and an ingenious and adventurous programmer. ROBERTSON has served in numerous artistic leadership positions, such as Chief Conductor and Artistic Director of the Sydney Symphony Orchestra, a transformative 13-year tenure as Music Director of the St. Louis Symphony Orchestra, with the Orchestre National de Lyon, BBC Symphony Orchestra, and, as protégé of Pierre Boulez, the Ensemble InterContemporain. He appears with the world's great orchestras, including the New York Philharmonic, Los Angeles Philharmonic, Royal Concertgebouw Orchestra, Vienna Philharmonic, and many major ensembles and festivals on five continents. Since his 1996 Metropolitan Opera debut, ROBERTSON has conducted a breathtaking range of Met projects, including the 2019-20 season opening premiere production of *Porgy and Bess*, for which he shared a Grammy Award, Best Opera Recording, in March 2021. In 2022, he conducted the Met Opera revival of the production, in addition to making his Rome Opera debut conducting JANÁČEK's *Káťa Kabanová*. ROBERTSON is a Chevalier de l'Ordre des Arts et des Lettres of France, and is the recipient of numerous artistic awards. He serves on the Tianjin Juilliard Advisory Council, complementing his role as Director of Conducting Studies, Distinguished Visiting Faculty of The Juilliard School, New York.

鋼琴 | 盧卡斯·范特捷 Piano | Lukáš VONDRÁČEK

鋼琴家盧卡斯·范特捷在四歲時便登上舞台演奏，2002 年，年僅 15 歲的他便與捷克愛樂和指揮阿胥肯納吉合作，並在隔年展開重要的美國巡演。作為一名才華洋溢的音樂家，范特捷對音樂有著天生的直覺及精湛的技巧，並受到國際肯定，曾榮獲 2016 年布魯塞爾伊莉莎白女皇國際音樂大賽的大獎，希爾頓海德國際鋼琴大賽、聖馬利諾國際鋼琴大賽以及南非普勒托利亞 UNISA 國際鋼琴大賽的首獎。

范特捷近年曾與洛杉磯愛樂樂團、芝加哥交響樂團、匹茲堡交響樂團、波士頓交響樂團和倫敦交響樂團等知名樂團合作。2022/23 樂季中，他與皇家愛樂樂團、里爾國立管絃樂團、西澳大利亞交響樂團、紐西蘭交響樂團和德勒斯登愛樂樂團同台，並和長期合作夥伴薩爾布魯根國立交響樂團、楊納傑克愛樂樂團、安特衛普交響樂團和列日皇家愛樂管絃樂團再度攜手演出。獨奏會演出則包括法蘭德斯音樂節、布魯塞爾弗拉蓋的「鋼琴日音樂節」和琉森文化和會議中心的「交響鋼琴音樂節」。他更將在樂季尾聲與盧克斯及其帶領的「1704 樂集」合作，於波蘭華沙的「蕭邦與其時代的歐洲音樂節」和德國波恩「貝多芬音樂節」上合作表演。

At the age of four Lukáš VONDRÁČEK made his first public appearance. As a fifteen-year-old in 2002 he made his debut with the Czech Philharmonic Orchestra and Vladimir ASHKENAZY which was followed by a major US tour in 2003. His natural and assured musicality and remarkable technique have long marked him out as a gifted and mature musician. He has achieved worldwide recognition by receiving many international awards, foremost the Grand Prix at the 2016 Concours Reine Elisabeth in Brussels alongside first prizes at the Hilton Head and San Marino International Piano Competitions and Unisa International Piano Competition in Pretoria, South Africa.

Following recent highlights such as collaborations with the Los Angeles Philharmonic, Chicago Symphony, Pittsburgh Symphony, Boston Symphony and London Symphony orchestras, the 2022/23 season sees Lukáš VONDRÁČEK work with renowned orchestras such as the Royal Philharmonic Orchestra, Orchestre National de Lille, West Australian Symphony Orchestra, New Zealand Symphony Orchestra and Dresden Philharmonic Orchestra amongst many others. He will also return to long term partners such as Saarbrücken State Orchestra, Janáček Philharmonic, Antwerp Symphony Orchestra and the Orchestre Philharmonique Royal de Liège. Recital engagements lead him to the Flanders Festival, Flagey in Brussels for their Piano Days Festival and to Luzern's KKL as part of the "Le Piano Symphonique" Festival before the season ends with performances together with the Ensemble 1704 under Vaclav LUKS at the "Chopin and his Europe" Festival in Warsaw and the Beethovenfest Bonn.

作曲家 | 安德斯·希爾博格 Composer | Anders HILLBORG

希爾博格的音樂啟蒙是來自合唱團，以及參與各種形式的即興音樂。從 1976 年至 1982 年間，他在斯德哥爾摩皇家音樂學院學習對位法、作曲和電子音樂，師承布克特、羅賽爾、梅爾納斯及林格倫。而多次擔任客座講師的芬尼豪赫也對希爾博格的創作有著重要的影響。希爾博格自 1982 年成為一名全職作曲家，並跨足廣泛的音樂領域，包括管絃樂、合唱、室內樂，以及電影音樂和流行音樂。

希爾博格的交響作品曾被許多指揮演奏，包括沙隆年、吉爾伯特、歐拉莫、杜達美、辛曼、波雷柯、聶澤 - 賽金、吉倫、賽格斯坦、薩拉斯特、馬爾契、林圖、史托加德、哈丁…等。許多交響樂團都曾演出他的音樂，包括洛杉磯愛樂樂團、柏林愛樂樂團、芝加哥交響樂團、紐約愛樂樂團、舊金山交響樂團、蘇黎世音樂廳管絃樂團、巴伐利亞廣播樂團、皇家斯德哥爾摩愛樂樂團、BBC 交響樂團等。他也收到許多樂團的委託創作邀請，包括洛杉磯愛樂樂團、芝加哥交響樂團、柏林愛樂樂團、蘇黎世音樂廳、紐約愛樂樂團、卡內基音樂廳等。

Anders HILLBORG gained his first musical experience singing in choirs and he was also involved in various forms of improvised music. From 1976 to 1982 he studied counterpoint, composition and electronic music at the Royal College of Music in Stockholm, where his teachers included Gunnar BUCHT, Lars-Erik ROSELL, Arne MELLNÄS and Pär LINDGREN. Brian FERNEYHOUGH, who was a guest lecturer on several occasions, was also an important source of inspiration. HILLBORG has been a full-time freelance composer since 1982. His sphere of activity is extensive, covering orchestral, choral and chamber music as well as music for films and pop music.

Anders HILLBORG's orchestral music has been performed by conductors including Esa-Pekka SALONEN, Alan GILBERT, Sakari ORAMO, Gustavo DUDAMEL, David ZINMAN, Andrey BOREYKO, Yannick NÉZET-SEGUIN, Michael GIELEN, Leif SEGERSTAM, Jukka-Pekka SARASTE, Susanna MÄLKKI, Hannu LINTU, John STORGÅRDS, Daniel HARDING and many others. Orchestras that have performed his music include Los Angeles Philharmonic, Berlin Philharmonic, Chicago Symphony, New York Philharmonic, San Francisco Symphony, Tonhalle Orchester Zürich, Bayerische Rundfunk Orchester, Royal Stockholm Philharmonic, BBC Symphony Orchestra, etc. He has received commissions from performing organisations such as Los Angeles Philharmonic, Chicago Symphony, Berlin Philharmonic, Tonhalle Zürich, New York Philharmonic, Carnegie Hall, etc.

國立臺灣交響樂團 National Taiwan Symphony Orchestra

國立臺灣交響樂團創立於民國 34 年，為臺灣歷史最悠久的交響樂團。成立之初，先後隸屬於臺灣省警備司令部、臺灣省藝術建設協會、臺灣省政府教育廳、文化處及行政院文化建設委員會等單位，101 年 5 月改隸文化部。團址座落於臺中霧峰，是擁有完整軟硬體的全方位音樂團體。

七十多年來，在歷任團長的奠基，與現任團長劉玄詠的推展下，國立臺灣交響樂團累積豐富的演奏經驗，受邀與本團合作演出的國際團隊及音樂家不計其數。

108 年起，國際知名音樂家水藍先生再度受邀擔任本團首席客席指揮，與劉團長共同合作，推動國立臺灣交響樂團「精進技藝、傳統創新、教育扎根、美學推廣」的任務，提昇全民音樂生活，讓音樂就如同空氣、水、陽光一般的在你我身邊。

Founded in 1945, the National Taiwan Symphony Orchestra (NTSO) is the oldest symphony orchestra in Taiwan. Since its establishment, it has been successively affiliated with the Taiwan Garrison Command, Taiwan Art Construction Association, Taiwan Provincial Department of Education, Department of Culture, Council for Cultural Affairs, and the Executive Yuan. In May of 2012, it came under the auspices of the Ministry of Culture. The orchestra is located in Wufeng, Taichung. It is a full-fledged music group with a full complement of software and hardware.

Over 70 years of history, under the directors of the past and the efforts of the current director LIU Suan-Yung, the NTSO has accumulated extensive performing experience. Countless international teams and musicians have been invited to perform with the NTSO.

Since 2019, the internationally renowned conductor maestro Lan SHUI has taken on the position of the NTSO Principal Guest Conductor, cooperating with the NTSO Director LIU to enrich artistic skills, innovate on tradition, deepen education, and promote aesthetics, thus enhancing the public's musical life, making music ever-present like air, water and sunshine.

國立臺灣交響樂團名錄 Members of NTSO

團長 Director

劉玄詠 LIU, Suan-yung

首席客席指揮 Principal Guest Conductor

水藍 Lan SHUI

副團長 Deputy Director

林麗如 LIN, Li-ju

秘書 Secretary

錢降珠 CHING, Chiang-chui

演出活動組組長

Chief of Performance Division

張宏毅 CHANG, Hung-yi

企劃行銷組組長 Chief of Planning and Marketing Division

黃駿茗 HUANG, Fu-ming

研究推廣組組長 Chief of Research and Promotion Division

高芝蘭 KAU, Jay-lan

資料組組長 Chief of Music Data Division

吳鼎華 WU, Pei-hua

行政室主任 Chief of General Affairs Office

林政億 LIN, Cheng-yi

人事室主任 Chief of Personnel Office

楊貴美 YANG, Kuei-mei

主計室主任 Chief of Accounting Office

蔡美珠 TSAI, Mei-chu

演出活動組組員 Officer of Performance Division

陳俐君 CHEN, Li-chun
林佳慧 LIN, Chia-hui
范振聲 FAN, Chen-shen
張嘉芳 CHANG, Chia-fang
鄭華漢 CHENG, Hwa-han

企劃行銷組組員 Officer of Planning and Marketing Division

蔣婷宜 JIANG, Ting-yi
毛聖文 MAO, Sheng-wen
林詩祐 LIN, Shih-yu

研究推廣組組員 Officer of Research and Promotion Division

張迪堯 CHANG, Ti-yao
陳鐘鈴 CHEN, Xuan-ling
楊雅嵐 YANG, Ya-lan

資料組組員 Officer of Music Data Division

許麗涼 HSU, Lee-liang
盧怡任 LU, I-jen
王麗靜 WANG, Li-jin
楊芷瑄 YANG, Jhih-syuan

樂團首席 Concertmaster

謝佩殷 HSIEH, Pei-yin
張睿洲 CHANG, Ray-chou

樂團副首席 Associate Concertmaster

蔡承翰 TSAI, Cheng-han

第一小提琴 First Violin

尤麗璇 YU, Li-hsuan
何婷涵 HO, Ting-han
崔延平 TSUI, Yen-pin
莊雅如 CHUANG, Ya-ju
陳婉汝 CHEN, Pei-ju
陳俐如 CHEN, Li-ju
曾臺衍 TSENG, Tai-yan
黃士瑋 HUANG, Shih-wei
葉育宗 YEH, Yu-tsung
劉芳佑 LIU, Fang-yu
謝宗翰 HSIEH, Tsung-han
林威翰 LIN, Wei-han

第二小提琴 Second Violin

※鍾璟綺 CHUNG, Ching-yu
▲王昱尹 WANG, Yu-yin
江惠君 CHIANG, Hui-chun
何嘉泓 HO, Chia-hung
吳昭良 WU, Chao-liang
李香瑩 LEE, Hsiang-ying
張藝獻 CHANG, I-hsien
陳怡廷 CHEN, Yi-ting
陳慧珊 CHEN, Hui-shan
蔡麗甘 TSAI, Li-gan
蕭偉瑜 HSIAO, Chien-yu

中提琴 Viola

※蕭惠珠 HSIAO, Hui-chu
▲何真蘭 HO, Chen-erh
王彩鳳 WANG, Tsai-feng
紀霽婕 CHI, Pei-jie
陳美秀 CHEN, Mei-shiu
曾慶琳 TSENG, Ching-lin
楊青霏 YANG, Ching-fei
裴宗餘 CHIU, Tsung-yu
蔡依倫 TSAI, Yi-lun
謝敏玉 HSIEH, Min-yu

大提琴 Cello

※李百佳 LEE, Pai-chia
▲黃佳文 HUANG, Chia-wen
李妍慧 LI, Yan-huei
李佩蓉 LEE, Pei-jung
林怡芬 LIN, I-fen
張偉儂 CHANG, Wei-li
陳廷璋 CHEN, Ting-wei
劉孟葵 LIU, Meng-jhen
鍾鎮宇 CHUNG, Jen-yu

低音提琴 Double Bass

※呂孟君 LU, Meng-chun
▲劉雅薇 LIU, Ya-wei
吳昇耀 WU, Sheng-yao
李青芳 LEE, Ching-fang
陳德軒 CHEN, Der-shiuan
溫勝凱 WEN, Sheng-kai

長笛 Flute

※陳棠亞 CHEN, Tanya
*陳師君 CHEN, Shih-chun
(* 兼短笛 Piccolo)
陳彥婷 CHEN, Yen-ting
☆陳映辰 CHEN, Ying-chen

雙簧管 Oboe

※薛秋雯 HSUEH, Chiu-wen
▲蕭羽萱 NIEH, Yu-hsuan
*孫詩涵 SUN, Shih-han
(* 兼英國管 English Horn)

單簧管 Clarinet

※田永年 TIEN, Yung-nyen
莊凱園 CHUANG, Kai-wei
蕭也琴 HSIOU, Yeh-chin

低音管 Bassoon

※李勤一 LEE, Chin-i
*林釗如 LIN, Chuan-ju
(* 兼倍低音管 Contra bassoon)
黃心怡 HUANG, Hsin-yi

法國號 Horn

※王姿蓉 WANG, Chi-zong
※樓靜庭 LOU, Ching-ting
▲盧怡婷 LU, I-ting
邱怡屏 CHIU, I-ping
蔡佩津 TSAI, Pei-chin

小號 Trumpet

△張中茗 CHANG, Skye
劉恩廷 LIU, En-ting
◎蘇勤硯 SU, Chin-yen
◎陳亭安 CHEN, Ting-an

長號 Trombone

※李季鴻 LEE, Chi-hung
◎賴岳彰 LAI, Yueh-chang

低音長號 Bass Trombone

蘇偉勝 SU, Wei-shang

低音號 Tuba

梁國霖 LIANG, Guo-ling

定音鼓 Timpani

※大衛·伯恩斯 David BURNS

打擊樂 Percussion

林育珊 LIN, Yu-shan
蔡哲明 TSAI, Che-ming
◎陳玟玳 CHEN, Wen-ting
◎陳愛欣 CHEN, Wen-hsin

豎琴 Harp

◎管伊文 KUAN, Yi-wen

鋼琴 Celesta

◎林冠廷 LIN, Kuan-ting

※ 聲部首席 Principal

△ 代理首席 Acting Principal

▲ 聲部副首席 Co-Principal

☆ 職務代理人 Acting Orchestra Member

□ 留職停薪 On Leave without pay

◎ 協演人員 Guest Orchestra Membe

* 弦樂除首席、副首席外，均依中文姓氏筆劃排列

The strings, except the principals and the co-principals, are arranged by Chinese alphabetical order