



克利斯蒂安·舒密特 & 簡文彬 & 高雄市交響樂團

## 《查拉圖斯特拉如是說》

Christian SCHMITT & CHIEN Wen-pin &  
Kaohsiung Symphony Orchestra

### *Also sprach Zarathustra*

2023.10.7 Sat. 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 WUYING

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

## 演出曲目 Program

櫻井弘二：

《非望行》

(世界首演，衛武營委託創作)

Koji SAKURAI:

***Craving Beauty***

(World Premiere, Commissioned by Weiwuying)

李斯特，迪普雷改編：

幻想曲與賦格，《贖靈作用之水》

F.LISZT/ Arr. by Marcel DUPRÉ:

**Fantasy and Fuge on the chorale *Ad nos, ad salutarem undam***

----- 中場休息 -----

----- Intermission -----

理查·史特勞斯：

《查拉圖斯特拉如是說》，作品 30

I. 序奏〈日出〉

II. 〈關於遁世者〉

III. 〈關於大憧憬〉

IV. 〈歡樂與激情〉

V. 〈墓之頌〉

VI. 〈科學與學習〉

VII. 〈康復〉

VIII. 〈舞曲〉

IX. 〈流浪者夜晚之歌〉

R. STRAUSS:

***Also Sprach Zarathustra, Op. 30***

I. Einleitung, oder Sonnenaufgang

II. Von den Hinterweltlern

III. Von der großen Sehnsucht

IV. Von den Freuden und Leidenschaften

V. Das Grablied

VI. Von der Wissenschaft

VII. Der Genesende

VIII. Das Tanzlied

IX. Nachtwandlerlied

櫻井弘二：《非望行》（世界首演，衛武營委託創作）

Koji SAKURAI: *Craving Beauty* (World Premiere, Commissioned by Weiwuying)

撰文／櫻井弘二

『美』的事物總令人嚮往，但若是你渴望的『美』，對於被世俗綑綁的自己來說是遙不可及的奢求，你又有多少勇氣掙脫枷鎖，讓慾望赤裸地攤在陽光下？『非望』——不應求、不可求、不敢求的願望，猶如蟄伏於意識深處的火苗，在壓抑與復燃之間擺盪，亦像是正負兩股力量，引著困惑的自己與自己拼命拉扯，時間繼續前進，而『我』，原來一直處在那跳脫不出的迴圈裡。

這首作品的靈感來自日本作家三島由紀夫的名作《假面的告白》，但樂曲本身並非在陳述這部小說的故事，而是將書中主人翁『我』因五感所引發的情緒與迸發的慾念轉化為音樂的表現，並圍繞著『我』對於『美』的執著與追求，有甜美的希冀，有驚豔的瞬息，有旖旎的遐想，有隱密的不堪，生命沒有標準答案，但因為自身難解的矛盾，總在一個回眸之間留下些許的傷感與遺憾。

《假面的告白》是三島由紀夫首部以單行本發行的小說，當時的責任編輯是坂本一龜，正是知名作曲家坂龍一的父親。在這首樂曲中，將以四度和弦向我音樂之路的啟發者坂本龍一致敬，『四度』是在我記憶中他的音樂最初的模式。

Written by Koji SAKURAI

"Beautiful" things are always desirable, but if the "beauty" you desire is an unattainable luxury for yourself, who is bound by the world, how much courage do you have to break free from the shackles and let your desires bare in the sunlight? "Undeserved wishes" - wishes that should not be sought, cannot be sought, and dare not be sought - are like embers lurking in the depths of consciousness, oscillating between suppression and rekindling, and are also like the positive and negative forces that lead the confused self to tug at itself, and time continues to move forward, and "I", in fact, have always been in the loop that I cannot break out of.

This piece is inspired by the Japanese writer Yukio MISHIMA's masterpiece *Confessions of a Mask*, but the music itself does not tell the story of the novel, but transforms the emotions and desires of the book's protagonist, "I", caused by the five senses, into a musical expression, and revolves around "I"'s perseverance in the pursuit of "beauty", with sweet hopes, astonishing fleeting moments, charming reveries, and secret unpleasantness, life does not have a standard answer, but because of its own insoluble contradictions, it always leaves behind a little sadness and regret in between one glance back.

*Confessions of a Mask* was Yukio MISHIMA's first novel to be released as a single book, and the editor-in-charge at the time was Kazuki SAKAMOTO, the father of the famous composer Ryuichi SAKAMOTO. In this piece, I will pay tribute to Ryuichi SAKAMOTO, who inspired my musical path, with a chord of fourths, which is what I remember his music to be in the beginning.

## 李斯特，迪普雷改編：幻想曲與賦格，《贖靈作用之水》

F.LISZT / Arr. by Marcel DUPRÉ:

### Fantasy and Fuge on the chorale *Ad nos, ad salutarem undam*

撰文／謝綾

李斯特所寫的《贖靈作用之水》幻想與賦格曲，取材於法國大歌劇始祖－賈科莫·梅耶貝爾的《先知》第一幕聖詠旋律。這一部描繪歷史宗教衝突的歌劇於 1849 年完成，因其華麗的舞台效果、驚心動魄的情節，並能展現歌手實力的曲目而吸引大批樂迷，首映時音樂家如蕭邦、威爾第及白遼士均是座上賓，可謂歷史上最受歡迎的歌劇。隔年，李斯特利用聖詠旋律重新譜寫長約 30 分鐘的大型管風琴獨奏曲，其中急促的琶音及快速音群、多變絢麗的演奏技法、情緒力度的收控，都在考驗著演奏者的功力。20 世紀初，法國作曲家暨管風琴家馬塞爾·迪普雷受委託，將其改編為管風琴與管絃樂團版本，並由他本人演出，不僅保留管風琴發揮炫技的樂段，也充分利用樂器聲部與管風琴的對話，烘托出亦靜亦動，既是浪漫抒情更有磅礴震撼的音響效果。

樂曲開頭為中版，由管風琴展開《先知》的戲劇性動機，木管及弦樂加入呼應著，有控制地將情緒推至高點後，管風琴進入一段安靜沈思的獨奏；隨後樂團帶回主題，鏗鏘有力的鋪陳至第二段高潮。作為發展部的慢板，在稍微平緩的大調三和弦帶來如希望的曙光後，進入再現部的賦格終章，以附點的動機貫穿，帶回《先知》主題後，管風琴與管絃樂團以最恢宏的姿態結束全曲。

Written by HSIEH Lin

Franz LISZT's Fantasy and Fugue on the chorale *Ad nos, ad salutarem undam* draws inspiration from the chorale in the opening act of Giacomo MEYERBEER's *Le prophète*, a groundbreaking work completed in 1849 that depicts historical religious conflicts. The production's opulent stage effects, gripping narrative, and showcases for vocal prowess attracted a substantial following. Eminent musicians like CHOPIN, VERDI, and BERLIOZ graced its premiere.

In 1850, LISZT transformed the chorale melody into a thirty-minute composition for organ solo. This incarnation showcases swift arpeggios and virtuosic technique, requiring meticulous emotional mastery, all of which present a formidable test for performers. In the early 20th century, the Wanamaker Foundation in Philadelphia commissioned French composer and organist Marcel DUPRÉ to arrange the work for organ plus orchestra. This version preserved the organ's grandeur while enhancing interactions between instrumental sections and the organ itself. The outcome is a symphony of serene and dynamic sonic expressions, blending romance and lyricism with powerful and startling acoustic impact.

The piece commences in Moderato, where the organ unveils the opera's dramatic motif, accompanied by woodwinds and strings, skillfully guiding the emotions toward a climax. Following this pinnacle, the piece transitions into a serene and introspective solo passage for the organ. Subsequently, the orchestra reintroduces the main theme, building up to a rich and potent arrangement that leads to a second climax.

The following section, Adagio, serves as the Development, adorned with major third triads that introduce a glimmer of hope akin to dawn. The final recapitulation segment, a fugue, is infused with syncopated motifs; the theme of *Le prophète* returns, and concludes as the organ and orchestra come together in a grand gesture, majestically bringing the piece to a close.

## 理查·史特勞斯：《查拉圖斯特拉如是說》，作品 30

### R. STRAUSS: *Also Sprach Zarathustra*, Op. 30

撰文／謝綾

1896 年，32 歲的史特勞斯，受到尼采曠世哲學名著《查拉圖斯特拉如是說》影響，譜出與原著齊名的音樂巨作，他屏棄傳統曲式，採用和弦豐富，饒富畫面的交響詩。交響詩共九段，其中以序奏〈日出〉最為知名；低音提琴、低音管及管風琴以低音 C 開啟了轟隆震響，嘹亮的小號奏出最耳熟能詳的動機，加上銅管勢如破竹的合奏及堅定雄厚的定音鼓，象徵著自然的力量。段落以 C 大調宏偉作結，象徵著太陽賦予主角的智慧，讓他決定出山，向世人傳授多年來悟出的智慧。

第二段〈關於遁世者〉轉為 b 小調，主角在出山後遇到隱居林中宗教遁世者，與其思辯則反應在此內省溫和的弦樂及木管對話。第三段〈關於大憧憬〉充滿著上行的動機，象徵世人的追求與慾望，引用了第一段的自然動機，卻參雜了身而為人的懷疑不安，在一段猛烈的上行中，緊接到第四段〈歡樂與激情〉；此段描繪尼采在超越自我的「超人」哲學中，對於慾望的接納抑或是否定，在各個聲部上升與墜落的拉扯中，極其生動的傳遞人類複雜的情緒。

第五段，哀傷內斂的〈墓之頌〉，透過小提琴感性的獨奏，聽到面對生命結束時的嘆息。第六段〈科學與學習〉，與尼采所處科學興盛的十九世紀息息相關，當時對物理及宇宙有突破性發展，使人們開始對宗教產生質疑，反應書中著名的「上帝已死」論，而此段以最理性科學的「賦格」呈現，氛圍上卻是躁動不安。在以科學角度省視宇宙與生命後，主角無法尋思一個合理的哲學思想，而陷入內心交戰，在第七段〈康復〉一段混亂後，聽到磅礴的大自然動機而陷入寂靜。音樂接著慢慢從遲疑的低音弦律，一路鋪陳到木管以歡快的震音宣告康復，並隨著喜慶的鐘琴及小號進入到下個段落〈舞曲〉。獨奏小提琴帶領著喜悅的華爾滋，無縫地接到下一段〈流浪者夜晚之歌〉，舞曲以十二聲鐘響作結，音樂接到如太空漫步的緩慢弦樂，象徵主角心境已提升到超人境界，遨遊宇宙。但曲終卻又以不安的的弦樂 b 小調與管樂 C 大調不停呼應著，寓意著迷茫的世人仍等待著提升的那一日。

In 1896, 32-year-old Richard STRAUSS found inspiration in NIETZSCHE's renowned philosophical masterpiece, *Thus Spoke Zarathustra*, and created an equally famous tone poem. This composition, rich with vivid imagery and harmonies, comprises nine distinct sections, with the renowned opening prelude titled "Sunrise." The deep resonance of the double bass, bassoon, and organ establishes a rumbling foundation with the notes of low C. The resonant trumpet introduces the famous motif, accompanied by commanding brass fanfare and the resolute timpani, symbolizing the might of nature. The paragraph concludes with the triumphant C major, embodying the enlightenment bestowed upon Zarathustra by the sun, compelling him to descend from the mountain and share his wisdom.

The second section, "Of the Backworldsmen," shifts to b minor. Upon leaving the mountains, Zarathustra meets a reclusive religious figure in the woods. The delicate interplay between strings and woodwinds conveys their speculative interaction. In the third part, "Of the Great Longing," ascending motifs symbolize earthly pursuits and aspirations, weaving in "nature" variations with human uncertainties. With a rapid ascending line, the composition jumps to the fourth part, "Of Joys and Passions," capturing NIETZSCHE's philosophy regarding desire within his "Übermensch" concept. The complex human emotions are conveyed deftly through each voice's undulating lines.

The fifth section, "The Song of the Grave," evokes melancholy and reflection through an expressive solo violin melody that conveys a sigh toward life's inevitable conclusion. The sixth section, "Of Science and Learning," expresses the 19th-century zeitgeist of significant advancements in physics and cosmology stirring deep religious uncertainties. These uncertainties led NIETZSCHE to formulate the theory of "God is dead" in his book. This section is presented in the most logical and "scientific" musical form: a fugue, with an underlying restlessness prevailing. After contemplating the universe and existence through the lens of science, Zarathustra finds himself unable to formulate a coherent philosophical stance, ultimately descending into an internal struggle.

Following a tumultuous phase in the seventh section, "The Convalescent," the music transitions into stillness after hearing nature's mighty theme. The music then evolves gradually, growing from hesitant bass strings to culminate in the spirited tremolo of woodwinds, signifying a sense of recovery. Following the lively accompaniment of the glockenspiel and trumpet, the music seamlessly leads into the ensuing section, "The Dance Song." Led by a solo violin, a jubilant waltz unfolds, eventually leading to the final section, "Song of the Night Wanderer." Here, the strings play in a slow and elegant manner, depicting Zarathustra's evolution into Superman as he traverses the dark cosmos. As the composition concludes, the unsettling tones of b minor in the strings and C major in the winds persist, echoing the suggestion that the world still awaits its impending elevation.

## 演出者簡介 About the Artists

指揮 Conductor

簡文彬 CHIEN Wen-pin



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

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

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

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

作曲家 Composer

櫻井弘二 Koji SAKURAI



自 1993 年定居臺灣。作品橫跨流行音樂與表演藝術領域，擅長結合跨界素材之創作。來臺初期主要為流行音樂專輯擔任編曲與製作，1997 年因緣際會踏入了表演藝術圈，自此開始與國內優秀音樂家及知名表演藝術團體合作，作曲與編曲作品涵蓋了各種音樂類型與表演形式，主題多元、風格多變。曾受邀擔任 2009 年《高雄世運 The World Game》與 2017 年《臺北世大運 FISU》開幕式音樂總監。

Koji has settled in Taiwan since 1993. His works span across the fields of pop music and performing arts, and he excels at combining cross-genre

materials in his creations. In the early stages of his career in Taiwan, he mainly served as an arranger and producer for pop music albums. In 1997, he stumbled upon the performing arts scene, and since then, has collaborated with outstanding domestic musicians and well-known performing arts groups. His compositions and arrangements are thematically diverse and stylized. He was also invited to serve as the music director for the opening ceremonies of the 2009 Kaohsiung World Games and the 2017 Taipei Summer Universiade (FISU).

管風琴 Organ  
**克利斯蒂安·舒密特**  
**Christian SCHMITT**



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在與賽門·拉圖指揮下的柏林愛樂樂團合作，及與瑪格達蓮娜·柯澤娜在薩爾茲堡音樂節攜手演出後，克利斯蒂安·舒密特成為全球最炙手可熱的管風琴家之一。舒密特曾獲選蘇黎世音樂廳管絃樂團「焦點音樂家」並與指揮家帕佛·賈維合作，啟用該音樂廳管風琴。

舒密特近期攜手洛杉磯愛樂於迪士尼音樂廳登台，在巴倫波因的指揮下與柏林國家歌劇院管絃樂團演出，並與艾森巴赫合作錄製亨德密特的第七號室內樂。2022/23 樂季，他與布爾諾愛樂樂團在卡內基音樂廳獻藝，並與達拉斯交響樂團於麥耶生交響樂中心演出。

舒密特曾在漢堡易北愛樂廳、柏林音樂廳、維也納金色大廳、萊比錫布商大廈以及蒙特婁交響樂廳舉辦獨奏會；更曾與赫爾維格、胡薩、亞諾夫斯基、巴倫波因、賈維與霍內克等國際頂尖指揮家合作。

舒密特目前任教於鹿特丹科達茨藝術大學。他曾在巴黎、波士頓及薩爾布魯根等地學習管風琴，也曾擔任多項比賽的評審。他也是班貝格交響樂團的首席管風琴家。

Since his debut with the Berlin Philharmonic under the baton of Sir Simon RATTLE and the Salzburg Festival with Magdalena KOŽENÁ, Christian SCHMITT has been one of the most sought-after organists internationally. In the 22/23 season he will make his debuts at Carnegie Hall New York under Dennis Russell DAVIES, with the Dallas Symphony and with the Gothenburg Symphony under Christoph ESCHENBACH. He was "Artist in Focus" of the Tonhalle Orchestra Zurich and inaugurated the new organ under the direction of Paavo JÄRVI. Since 2014 he has been Principal Organist of the Bamberg Symphony Orchestra. Recent highlights include his debut at Walt Disney Concert Hall presented by the Los Angeles Philharmonic, performances with the Staatskapelle Berlin conducted by Daniel BARENBOIM, and the release of his most recent recording of HINDEMITH's Kammermusik No. 7 with conductor Christoph ESCHENBACH. Christian SCHMITT has played the organs of the Elbphilharmonie Hamburg, the Konzerthaus Berlin, the Berlin Philharmonie, the Vienna Musikverein, the Gewandhaus Leipzig and the Maison Symphonique Montréal, and has collaborated with conductors and soloists such as Juliane BANSE, Sibylla RUBENS, Matthias GOERNE, Thomas HAMPSON, Philippe HERREWEGHE, Manfred HONECK, Matthias HÖFS, Jakub HRUŠA, Marek JANOWSKI, Cornelius MEISTER and



Michael VOLLE. Since the winter semester of 2021, he has been teaching at Codarts University Rotterdam as Professor of Organ and successor to Ben van OOSTENS. He is an expert consultant for organ renovations and new construction of organs in Berlin, Nuremberg, Zurich, Lucerne and Brno. Christian Schmitt has been a member of numerous international music competition juries and is involved in the music education project Rhapsody in School.

## 高雄市交響樂團 (KSO) Kaohsiung Symphony Orchestra



1981 年初創，2000 年正名為「高雄市交響樂團」，2009 年與高雄市國樂團整併為「財團法人高雄市愛樂文化藝術基金會」，成為國內首度以基金會營運樂團之先聲。成立迄今，樂團以高雄代表自許，不斷的與國際級指揮與名家大師們合作共鳴，勇於嘗試多元型態的演出，兼具古典與跨界是樂團發展的主軸，為樂迷創造更多優質的音樂饗宴，也培育無數表演與欣賞的種子，延展古典音樂創新的鴻翅。

Founded in 1981; officially renamed the "Kaohsiung Symphony Orchestra" (KSO) by 2000. In April 2009, the Kaohsiung Symphony Orchestra and the Kaohsiung Chinese Orchestra were integrated into the 'Kaohsiung City Philharmonic Culture and Arts Foundation' as the first foundation in Taiwan which operates orchestras on its own.

Taking pride as the music ambassador of Kaohsiung City, the KSO has collaborated with a variety of prestigious conductors and renowned artists. The KSO strives to incorporate classical and cross-border performances into their repertoire, permeated with their unique passion. The KSO creates high-quality themes for the fans of music.

# 演出暨製作團隊 Artistic and Production Team



## 演出者 Performer(s)

指揮 Conductor | 簡文彬 CHIEN Wen-pin  
管風琴 Organ | 克利斯蒂安·舒密特 Christian SCHMITT  
作曲家 Composer | 櫻井弘二 Koji SAKURAI  
高雄市交響樂團 Kaohsiung Symphony Orchestra

## 高雄市交響樂團演出名錄 Members of Kaohsiung Symphony Orchestra

執行長 CEO | 朱宏昌 CHU Hung-chang  
駐團指揮 Resident Conductor | 楊智欽 YANG Chih-chin

### 第一小提琴 FIRST VIOLIN

- ◎葉翹任 YEH Chiau-ren
- 張恆碩 CHANG Hen-shuo
- 李純欣 LEE Chun-hsin
- 郭浣佐 KUO Huan-tso
- 范翔硯 FAN Hsiang-yen
- 陳人璋 CHEN Jen-wei
- 蔡宗言 TSAI Tsung-yen
- ▲郭承姍 KUO Cheng-shan
- 陳冠甫 CHEN Guan-fu
- ▲蔡依芸 TSAI Yi-yun
- 黃郁盛 HUANG Yu-sheng
- ▲歐佩怡 OU Pei-yi
- ▲陳楷薇 CHEN Kai-wei
- ▲陳道欣 CHEN Tao-hsin

### 第二小提琴 SECOND VIOLIN

- 陳思圻 CHEN Szu-chi
- 熊書宜 HSIUNG Shu-i
- 蕭曼林 HSIAO Man-lin
- 張瓊紋 CHANG Chiung-wen
- 黃俊翰 TOMAS KARL Daniel
- 陳麗薰 CHEN Li-hsun
- 葉家銘 YEH Chia-ming
- ▲鄭淳云 CHENG Chun-yun
- ▲侯啟琳 HOU Qi-lin
- ▲劉寧昀 LIU Ning-yun
- ▲陳慧耘 CHEN Hui-yun
- ▲歐羿里 OU Yi-li

### 中提琴 VIOLA

- 蕭寶鈴 HSIAO Pao-ling
- 陳曉芸 CHEN Hsiao-yun
- 王弈萱 WANG Yi-hsuan
- ▲林宜蓓 LIN Yi-pei
- 尤 媛 YU Yuan
- ▲陳 陳 CHEN Chen
- 林楷訓 LIN Kai-shun
- ▲徐浩原 HSU Hao-yuan
- 陶泓憬 TAO Hung-ching
- ▲陳澤瑄 CHEN Tse-hsuan

### 大提琴 CELLO

- 林采霽 LIN Tsae-pey
- 劉彥廷 LIU Yen-ting
- 陳怡靜 CHEN I-chin
- 林威廷 LIN Wei-ting
- 莊名媛 CHUANG Ming-yuan
- ▲黃郁甯 HUANG Yu-ning
- ▲鄭宇彤 CHENG Yu-tung
- ▲鄭皓云 CHENG Hao-yun

### 低音提琴 DOUBLE BASS

- 阮晉志 JUAN Chin-chih
- 趙紋孜 CHAO Wen-tzu
- 曾兆瑤 TSENG Chao-yang
- 汪育萱 WANG Yu-hsuan
- ▲周云捷 CHOU Yun-chieh
- ▲徐子昀 HSU Tzu-yun

### 長笛 FLUTE

- 林文苑 LIN Wen-yuan
- 葉瓊婷 YEH Chiung-ting
- 吳建慧 WU Chien-hui
- ▲楊凱勛 YANG Kai-xun

### 雙簧管 OBOE

- 王慧雯 WANG Hui-wen
- 鄭化欣 CHENG Hua-hsin
- ▲鄭慧豐 JHENG Hwei-fong
- ▲李立品 LEE Li-pin

### 單簧管 CLARINET

- 莊維霖 CHUANG Wei-lin
- 韓健峰 HAN Chien-feng
- ▲林育謙 LIN Yu-chien
- ▲陳雅馨 CHEN Ya-hsing

### 低音管 BASSOON

- 劉君儀 LIU Chun-yi
- 施孟昕 SHIH Meng-hsin
- ▲郭嘉祺 KUO Chia-chi
- ▲曾昱承 TZENG Yu-cheng

### 法國號 HORN

- 陳冠豪 CHEN Kuan-hao
- 薛程元 HSUEH Cheng-yuan
- 黃姿菁 HUANG Tzu-ching
- 傅宗琦 FU Tzung-chi
- 賴衍學 LAI Yen-hsueh
- ▲李慧怡 LEE Hui-yi

### 小號 TRUMPET

- 唐大衛 David, Melchior

### ARGENTA

- 陳鏡元 CHEN Ching-yuan
- 蘇勤硯 SU Chin-yen
- ▲陳昱涵 CHEN Yu-han

### 長號 TROMBONE

- 田智升 TIEN Chih-sheng
- 鄭詔駿 CHENG Chao-chun
- ▲黃鈺棠 HUANG Yu-tang

### 低音號 TUBA

- 潘慈洞 PAN Tzu-tung
- ▲袁晨雲 YUAN Chen-yun

### 定音鼓 TIMPANI

- 陳又誠 CHEN Yu-cheng

### 打擊 PERCUSSION

- 洪瑞辰 HUNG Jui-chen
- ▲謝承育 HSIEH Cheng-yu
- ▲呂忻祐 LU Hsin-yu

### 豎琴 HARP

- 管伊文 KUANG Yi-wen
- ▲邱芸婕 CHIU Yun-chieh

### 本場代理首席 Acting Concertmaster

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

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