



Nurtured among Mountains and Sea - Memorial Concert of MA Shui-long

2025.12.7 Sun. 14:30

Weiwuying Concert Hall

Duration is 150 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

Program

Works of Shui-Long Ma

1. *Concerto for Bamboo Flute and Orchestra* (1981)
2. *The Peacocks Flies Southeast* for Orchestra (1977)

----- intermission -----

3. *Rhapsody in Kuan Du* for Piano and Orchestra (2001)
4. *The Invisible Temple* for Male Chorus and Orchestra (2005/2006)

The recitation content is translated from LEE Kuei-shien poem.

Program Introduction

Written by YEN Lu-fen
English Translated by HSIEH Lin

This year marks the tenth anniversary of the passing of composer MA Shui-long (July 17, 1939 – May 2, 2015). The Taiwan Music Institute of the National Center for Traditional Arts, in collaboration with music scholars, composers, MA's wife HSU Tze-jeng, and various musical ensembles, has organized a series of commemorative events. This concert tour in Taipei and Kaohsiung can be considered the grandest of them all.

MA's compositional career spanned more than half a century. His works are diverse, crossing literature, history, drama, dance, and painting, and encompass children's music, art songs, choral works, piano and solo instrumental pieces, chamber music, orchestral works, opera, and music for dance drama. He skillfully employed Western modern techniques while integrating local instruments and sounds from life into his compositions, creating a style that is distinctly his own.

The four works on tonight's program span MA's mid-to-late career. The first half features two masterpieces from his return to Taiwan after studying in Germany, both reflecting his ardent pursuit of nationalism: the "Concerto for Bamboo Flute and Orchestra" and "The Peacock Flies Southeast." The former, composed in the 1980s, resonated deeply with music lovers both in Taiwan and abroad, embodying the era's idealistic spirit; the latter, inspired by classical Chinese poetry, expresses a moral voice that speaks on behalf of the underprivileged.

The second half features two post-retirement works from the 21st century, when his creativity was rekindled. The piano concerto *Rhapsody in Kuan Du* evokes the vast imagination stirred by views of Guanyin Mountain from Kuan Du (Guandu, Beitou District, Taipei). *The Invisible Temple*, composed after the artist's ascent of Yushan, Taiwan's highest peak, reflects his humility and contemplation before the grandeur of nature. Through a hundred-voice male chorus, it resounds with the Tsou and Bunun peoples' solemn awe and reverence for heaven and the divine.

Biography of the Composer



Written by YEN Lu-fen
English Translated by HSIEH Lin

MA Shui-long (July 17, 1939 – May 2, 2015)

Born in Keelung in 1939, MA Shui-long graduated from the Department of Music at the National Taiwan Academy of Arts (now the National Taiwan University of Arts), majoring in Theory and Composition. In 1972, at the age of 33, he received a full scholarship to study in Germany, and in 1975 completed his studies at the Fachakademie für katholische Kirchenmusik und Musikerziehung Regensburg.

He served as a high school teacher, orchestra and choir conductor, founding Chair of the Department of Music at the National Institute of the Arts (now Taipei National University of the Arts), and later as its Academic Director and Dean. He also served as the director of the Asian Composers League, and as an unpaid National Policy Advisor to the president. Beyond being an outstanding composer, MA made significant contributions to arts education, cultural policy, and international exchange. Among his achievements, he successfully advocated for reforms in higher education, enabling artists and performers in fields such as music, dance, theater, and design to advance academically through their creative works and professional achievements rather than solely through dissertations. Outstanding non-academic artists were also granted recognition as professional specialists to teach at universities.

MA was the only composer of his time to serve as a university president, and the only government-appointed head of a national university during the late martial law and early post-martial law period (prior to the implementation of Taiwan's University Act) to hold no political affiliation. In this role, he nurtured and protected an atmosphere of creative freedom on campus.

He received numerous honors, including the Fulbright Fellowship by the U.S. Department of State, the Wu San-Lien Award, the National Award for Arts, the Executive Yuan Cultural Award, the Golden Melody Award for Traditional Music (Best Album and Best Composition), and the Order of Brilliant Star with Grand Cordon from the Office of the President. He was also the only musician to receive honorary doctorates from three national universities in Taiwan—Taipei National University of the Arts, National University of Tainan, and National Taiwan University.

Celebrated for resonating with both connoisseurs and general audiences, MA's works reflect a deep sense of connection to Taiwan. By fusing elements of his homeland, Western modernist techniques, and personal creativity, he forged a unique musical language. His prolific output spans vocal, solo, chamber, orchestral, and stage music. Representative works include *A Sketch of the Rainy Harbor*, *Concerto for Bamboo Flute and Orchestra*, *I Am...*, *Legend of Taiwan – Orchestral Suite of Chivalrous Liao Tian-ding*, *Rhapsody in Kuan Du*, *For Pipa and String Quartet*, and *The Invisible Temple*. His music has been performed internationally in Germany, the United States, Canada, Japan, Korea, Hong Kong, China, and Australia.

Even when composing music could not provide a livelihood, MA remained steadfast in pursuing his ideals. From an early age, he devoted himself to music education. At the height of his career, he continued to dedicate his energy to arts education and served nearly a decade as an arts administrator, setting a lasting example. With support from the Chew's Cultural and Educational Foundation, he founded "Spring Autumn Music," selflessly sharing with colleagues and younger generations by commissioning, producing, and presenting new works. His artistic achievements were unparalleled, marking milestones in Taiwan's musical history and bringing its art music onto the international stage. He also worked tirelessly to promote cultural diplomacy, allowing the world to recognize Taiwan, making him one of the most exemplary musicians of his generation.

After MA's passing in May 2015, his wife, pianist HSU Tze-jeng, donated his manuscripts and paintings to the National Central Library, which has since made the collection publicly accessible online.

Biography of the Poet



LEE Kuei-shien

(June 19, 1937 – January 15, 2025)

Born in Taipei in 1937 with ancestral roots in Tamsui, LEE Kuei-shien was a leading Taiwanese poet, cultural critic, and translator. He published his first poem, *Cherry Blossoms*, in 1953, and in 1964 joined the Li Poetry Society. While poetry remained his primary genre, he also wrote essays, criticism, translations, and short stories. Both his poetry and prose were distinguished by their critical depth. He was also devoted to translating German literature, particularly the works of Rainer Maria RILKE which left a profound mark on Taiwan's literary landscape.

LEE served as Vice President for Asia of the World Poets Movement (Movimiento Poetas del Mundo), President of the Taiwanese PEN, and chairman of the National Culture and Arts Foundation. Rooted in Taiwan yet actively engaged in the international poetry scene, he organized international poetry festivals on the island, bringing together poets from around the world and raising the global visibility of Taiwanese literature. His works have been translated and published in countries including Japan, South Korea, Canada, New Zealand, the Netherlands, Romania, India, Greece, the United States, Spain, Mongolia, and Russia.

LEE's works were widely recognized. In Taiwan, he was honored with the National Award for Arts, the Wu San-lien Prize for Poetry, the Executive Yuan Cultural Award, the Contribution Award for Taiwan New Literature, Taiwan's Lai Ho Literature Prize, the Wu Yong-fu Criticism Award, the Li Poetry Criticism Award, and the Wu Zhuo-liu Poetry Award, among others. Internationally, he was recognized with India's Poets International Prize in 2000, Korea's Distinguished Asian Poet award, and the Distinguished Poet Award from the International Society of Poets in England. In 2001, 2003, and 2006, he was nominated by the Indian International Society of Poets for the Nobel Prize in Literature — the first Taiwanese poet to receive such a nomination.

1. *Concerto for Bamboo Flute and Orchestra* (1981)

Concerto for Bamboo Flute and Orchestra is one of MA Shui-long's most celebrated orchestral works. Commissioned by the Broadcasting Corporation of China while MA was teaching at Soochow University, it was completed in 1981 and premiered that same year at the National Dr. Sun Yat-sen Memorial Hall, performed by the Taipei Century Symphony Orchestra under CHANG Ta-sheng, with CHEN Chung-shen as bamboo flute soloist. In 1983, Russian Maestro Mstislav ROSTROPOVICH conducted the U.S. National Symphony Orchestra in a performance at the same venue, which was broadcast live via satellite to American public television audiences. For many Taiwanese listeners, the concerto's prelude became especially memorable, as it was used throughout the 1980s and 1990s as the hourly time signal music of the Broadcasting Corporation of China. The work has been performed more than a hundred times worldwide, and was adapted for Chinese orchestras by CHEN Chung-shen and CHEN Hsuan-ho.

According to MA, the concerto is written in three continuous movements. The first movement opens with a solemn and majestic orchestral prelude, introducing the first theme, which symbolizes the fortitude of the Han Chinese people. This is followed by a lively and cheerful second theme played by the bamboo flute, expressing the rusticity of the vigorous, optimistic spirit. The relationship between the two themes is evident, as the second theme is derived as a condensed variation of the first, and it becomes the driving force of the movement.

The second movement is an elegant Adagio. The first theme from the opening movement reappears in the lower strings and unfolds into new musical ideas for the bamboo flute. Calm and serene, the music flows like a poem, gently depicting the depth and grandeur of Han culture.

The third movement serves as the finale and coda, in which the first and second themes of the opening movement return with subtle variation. Developed and interwoven, they gradually intensify and lead the work to its climax.

2. *The Peacock Flies Southeast* for Orchestra (1977)

MA Shui-long composed *The Peacock Flies Southeast* in 1977 at the commission of choreographer HUANG Li-shyung as music for a dance drama, and later presented and published it in the form of a symphonic poem. It was first performed in March of the same year at the "Han Sheng Dance Festival" organized by the Taiwan Provincial Symphony Orchestra (now the National Taiwan Symphony Orchestra), conducted by CHEN Chiu-sheng at the National Dr. Sun Yat-sen Memorial Hall in Taipei, with a subsequent performance at Zhongxing Hall in Taichung. The work received the 1977 Chung-shan Literary and Art Award for Musical Composition.

The piece is based on the Han dynasty poem *The Peacock Flies Southeast*, which recounts the tragic love story of JIAO Chung-ching and LIU Lan-zu. Because JIAO's mother could not tolerate her son's affection for his wife, she forced him to repudiate Lan-zu, sending her back to her family. Pressured by her brother to remarry, Lan-zu chose instead to end her life by drowning. Upon hearing of her death, Chung-ching hanged himself in grief. MA transformed this sorrowful and moving tale into music, structured in four parts: Overture, Part One, Part Two, and Finale.

The Overture (Adagio) begins with the cello and double bass presenting Chung-ching's theme, while the timpani respond antiphonally, growing from soft to loud. The French horn then introduces Lan-zu's theme, which is developed further by the oboe and clarinet.

Part One (Adagio) incorporates the xiao and harp, portraying the profound love between Chung-ching and Lan-zu, while also depicting the jealousy and domineering authority of JIAO's mother, who forces Lan-zu to return home in humiliation.

Part Two describes Lan-zu's tragic fate after being sent back to her family, where her brother compels her to remarry. The section opens with gongs and drums, foreshadowing the impending wedding. The themes of Chung-ching and Lan-zu appear in antiphonal dialogue, intertwining in ever more sorrowful expression of their doomed love. The tempo is highly varied, the orchestration richly colored, and the four percussionists make full use of a wide range of effects to heighten the drama.

In the Finale, after the lovers' suicides, a wordless female chorus (singing only the vowel "a") enters, carrying the music to another climax before the coda. The sound is like a quiet prayer, imbued with remembrance, grief, and longing.

Together with *Concerto for Bamboo Flute and Orchestra*, this work was recorded in 1984 by the Yomiuri Nippon Symphony Orchestra, under the baton of HSU Sung-jen, and released by Sunrise International Entertainment Corporation.

3. *Rhapsody in Kuan Du* for Piano and Orchestra (2001)

This concerto originated as a piece for solo piano titled *Kuan Du Fantasia* (later renamed *Kuan Du Sketches*), completed on February 28, 2000. MA soon expanded it into a version for piano and orchestra, completing the new manuscript – now marked *Kuan Du Fantasia* for Piano and Orchestra – in early 2001. The premiere took place on April 23, 2001, at the National Concert Hall in Taipei, performed by pianist WANG Mei-ling with the Symphony Orchestra of the National Taipei University of the Arts under HSU Sung-jen. In 2009, pianist Jenny LIN and conductor CHIEN Wen-pin recorded the work with the National Symphony Orchestra on the album titled *The Voices of Taiwan 01 – MA Shui-long*, still using the title *Kuan Du Fantasia*. Only with the publication of the full score in 2014 was it officially renamed *Rhapsody in Kuan Du*.

MA described the piece: "This is not a conventional piano concerto, though the piano plays a central role in the orchestration. Nor is it program music. Having lived in northern Kuan Du for years, facing the vast Kuan Du Plain, I was inspired by the first rays of morning sun, the evening glow, the misty dawns, and the brightly lit night scenes. These impressions, gathered bit by bit in moments of contemplation, gave rise to this attacca work. Originally titled *Kuan Du Fantasia*, it was later renamed *Rhapsody in Kuan Du*.

During his youth, MA Shui-long lived in financial hardship, and after returning from his studies in Germany he moved frequently from place to place. It was only in the nineteen nineties, after the National Institute of the Arts relocated to its Kuan Du campus, that MA purchased a home nearby and settled there permanently. Composed twenty years after his renowned *Concerto for Bamboo Flute and Orchestra*, and *Rhapsody in Kuan Du* reveals a strikingly different style. It breaks away from the traditional three-movement concerto and tonality, employing contrapuntal techniques while freely using clusters and dissonances. The music, propelled by the piano's virtuosity, unfolds with wild, unrestrained energy, resembling MA's late abstract paintings with their bold and vivid colors. This style-shifting was the reason why, when the score was eventually published, the title was changed from "Fantasia" to "Rhapsody."

4. *The Invisible Temple* for Male Chorus and Orchestra (2005/2006)

MA recalled that in November 2003 he had the chance to attend the "Yushan Studies" program led by Mr. LU Han-shiou at the General Association of Culture. This included an opportunity to visit Yushan, the most revered mountain, and experience its sublime grandeur. Quoting LU's words, "Whether you climb to the summit or not, once you enter the mountain, you are embraced by it," MA remarked: "Indeed, mountain climbing is not merely about admiring the scenery or marveling at its grandeur and precipitous cliffs; more importantly, within the ethereal stillness of the mountains lies a sense of zen that teaches us true humility." Standing at the summit, he felt a profound sense of bewilderment that left him speechless. Suddenly he recalled a line from poet LEE Kuei-shien's *The Summit of Jade Mountain*: "The Invisible Temple." With the poet's consent, MA adopted this phrase as the title of this composition, which he completed in 2006.

The Summit of Jade Mountain

by LEE Kuei-shien

I stand high
not caring to see far.
The distance is blurred,
nothing can be seen.

I persist in coldness,
silencing the world within my rock strata.
I stand alone
outside the clamor of mortal dust.

The restless people
come to me, the invisible temple.
Back to the world they go,
still restless,
having understood nothing.

Come, if you would be cold.
Sit with me for a thousand years,
Cold-eyed, brow furrowed,
I live with the turmoil in my ear.

In this work, MA drew on musical materials from the Tsou War Festival (Mayasvi), incorporating the ceremonial chants *Ehoyi*, *Akuyita*, and *Eyao*, as well as the victory-chanting syllables of the Warrior's Boast Feast (Malastapang). Interwoven into the textures of male chorus and orchestra, these elements create a brilliant soundscape. The composition unfolds in a single arc and can be divided into three sections:

(I) '**Night Talk at Paiyun Lodge**': At the opening, a faint fourth in the double bass evokes the stillness of night and drifting mist. A rapid descending figure on the harp (e3-e2-#d3-#d2) heightens the sense of mystery, while fragments of the Ehoyi chant emerge across the voices. A reciter intones the chant in Tsou, and the sound gradually expands toward the rising sun.

(II) '**The Sunrise**': Without pause, the music moves into a powerful orchestral tutti, followed by a majestic male chorus, as though the morning sunlight breaking through. The Ehoyi melody is especially prominent in this section.

(III) '**The Worship**': According to its performance style and structure, this section is divided into three parts. Part A emphasizes rhythm in the chorus with increasingly dense string textures; Part B grows more vigorous with added percussion and a tighter tempo; Part C recalls the opening, as narration reappears with verses recited in the Bunun language, leading the music into its conclusion.

Although narration was not notated in the score, it was added at the premiere at MA's instruction.

This work stands as one of MA's final major achievements. It not only integrates the modern poetry of LEE Kuei-shien with the indigenous reverence for the divine, but also employs a massive male chorus of more than one hundred voices to express awe before the towering mountains and the infinite universe.

With its rigorous structure, brilliant orchestration, and vibrant percussion colors, it is regarded as one of MA's most important masterpieces.

Biography of the Artists



Conductor | Amy CHANG

Amy CHANG won the Asia Division of the Tokyo International Music Competition for Conductors in 1997. In 2000, she became the only Asian finalist in the prestigious International Conducting Competition in Barcelona, where she was awarded Fourth Prize. Sir Neville MARRINER, chair of the jury, praised her conducting as "clear in beat, highly musical, and capable of maintaining smooth and excellent communication with the orchestra in a congenial atmosphere, demonstrating outstanding aural sensitivity."

Former Music Director of the National Symphony Orchestra, Maestro Jahja LING, also commended CHANG for her "keen ear and superb ability to communicate musical ideas clearly from the podium," recognizing her as a highly experienced and accomplished conductor. Internationally renowned flutist Peter-Lukas GRAF remarked, "It is a true pleasure to collaborate with Amy CHANG. She possesses an exceptional ability to understand and immediately respond to the soloist's interpretation, making her an ideal musical partner."

Amy CHANG previously served as Assistant Conductor of the National Symphony Orchestra in Taiwan and as Deputy Director of the Taipei Chinese Orchestra. She is frequently invited to guest conduct leading orchestras and currently serves as Music Director and Principal Conductor of the Ark Music Chamber Ensemble. She is also on the faculty of the Department of Music at the Taipei National University of the Arts, where she is dedicated to both conducting and music education.



Bangdi | LAI Yi-chun

LAI Yi-Chun is currently the first chair of dizi (bamboo flute) player of the Taipei Chinese Orchestra. She holds a Master's degree in Performance from the Graduate Institute of Ethnomusicology at Tainan National University of the Arts. She was named a "Star of TNNUA" and won first prize in the concerto competition held by the Little Giant Chinese Chamber Orchestra.

LAI is frequently invited to collaborate with renowned ensembles such as the Taipei Chinese Orchestra, Evergreen Symphony Orchestra, Little Giant Chinese Chamber Orchestra, Taoyuan Chinese Orchestra, Taichung Wenshao Xuan Chinese Chamber Ensemble, Hsinchu Youth Chinese Orchestra, Changhua City Chinese Orchestra, Taoyuan Chinese Classical Orchestra, Taipei Philharmonic Orchestra, One Song Orchestra, and the Macao Chinese Orchestra.

Her major concerto repertoire includes: *Melancholy Empty Mountain*, *Butterfly Dream*, *Bangdi Concerto*, *Four Chapters of Northern Shaanxi*, *Whirling Dance*, *The Dancing Girl*, *Blossoms on the Path*, *G*, *Kui's Love*, *Carmen Fantasy*, *Guizhi Decoction*, and *Taiwan 24*, among others.

She has been invited to perform at numerous prestigious events, including a concerto performance at the Center for Contemporary Art in Germany, the opening ceremonies of the Golden Melody Awards for Traditional Arts and the Golden Horse Awards, and the National Palace Museum exhibition at the Kunsthistorisches Museum in Vienna. She has also given concerto performances at the Hangzhou Grand Theatre, Beijing National Centre for the Performing Arts, Shanghai Symphony Hall, the Macao International Music Festival, and the Peabody Institute in the United States, and was featured in the closing concert with the Macao Chinese Orchestra.

Her album *Origin* was nominated for Best Instrumental Performance and won Best Traditional Music Album at the 35th Golden Melody Awards for Traditional Arts and Music.



Piano | Giselle Hsing-Chwen HSIN

Steinway Artist Giselle Hsing-Chwen HSIN is one of Asia's most esteemed pianists of her generation, while being a piano professor of the Institute of Music at the National Yang Ming Chiao Tung University in Taiwan. She holds a Doctorate degree in piano performance from Stony Brook University in New York, as well as the prestigious Chappell Gold Medal from the Royal College of Music, London. She has also taken major prizes at the Mozart Bicentenary Piano Competition of Asia, and New York's Chopin Piano Competition.

At an early age, she went from Taiwan to study at England's renowned Yehudi Menuhin School. At 17, she performed as a duo with Sir Yehudi Menuhin in the D Minor Violin Sonata by Brahms at the Uppottery Festival, England. In 1994 after returning to Taiwan, she was honored by the President to perform at the Presidential Hall Concert. As a concerto soloist, she has performed with major orchestras in Taiwan and orchestras of Hong Kong (HK Philharmonic), China (Guangzhou and Hunan), USA, England, and Switzerland; as a recitalist, she regularly performs in the National Concert Hall, Taipei, and has live recorded several recitals on Australia and Hong Kong's radio stations. Her recent recording of the complete solo works for piano by MA Shui-Long has won her a nomination for The Best Album, Golden Melody Award in 2023.



Host | YEN Lu-fen

Musicologist, music critic, and writer, Professor YEN received her doctorate from Freie Universität Berlin, specializing in historical musicology and ethnomusicology, with a minor in cultural anthropology. After twelve years of study in Germany, she returned to Taiwan to teach at the Department of Music and Graduate Institute of Musicology at Taipei National University of the Arts, where she also served as Chair, Director, Director of Academic Affairs, Director of the Center for Teacher Education, and board member of the National Culture and Arts Foundation.

Her honors include the Ministry of Education Outstanding Educator Award, the National Science and Technology Council Outstanding Research Award, and its short-term overseas research grant. Her long-term research interests include 20th-century Western music, the theories of Carl DAHLHAUS, music criticism, the ecology of traditional Taiwanese music, and the development of contemporary music. She has also published in-depth studies on the lives and musical styles of composers such as CHANG Hsuan-wen, KUO Chih-yuan, HSIAO Tyzen, LAI Deh-ho, and MA Shui-long. In recent years, she has curated the Ministry of Culture's "Reconstructing Music History in Contemporary Taiwan" symposium series and served as chief editor of its six-volume proceedings (2017–2023). She also served as

chief editor for the Ministry of Education's commissioned publications *Singing the Songs of Home* (2 volumes), *101 Keywords of Taiwanese Culture*, and *Encyclopedia of Taiwanese Traditional Music and Performing Arts*.

She currently serves as a committee member for the Ministry of Education's Arts Education and Local Education committee, as well as a review committee member for the Bureau of Cultural Heritage (Ministry of Culture), the Hakka Affairs Council, and the cultural affairs bureaus of Taipei City and New Taipei City.



Chorus Master | CHUANG Pi-Hua

Born in Taichung, this choral conductor holds a Doctor of Musical Arts in Choral Conducting from the University of Maryland, USA. With a strong commitment to choral performance and talent cultivation, the work extends deeply into research and innovation in the performing arts. As one of the few cross-disciplinary artists capable of integrating choral and orchestral conducting with choreography and stage direction, the artistic practice spans multiple fields.

Currently serving as Adjunct Assistant Professor in the Department of Music at National Taichung University of Education and as Artistic Director and of the Taichung Artists Chamber Choir, the conductor also leads the Taichung Artists Women's Choir, the Taichung Artists Civic Choir, and the Taichung City Medical Association Shao-Yin Choir. Additional coaching includes the choirs of Taichung First Senior High School, Taichung Girls' Senior High School, and Chung Shan Medical University, which have earned multiple First Prizes with Special Honors in the National Student Music Competition.

Under this direction, the Taichung Artists Chamber Choir has received a Gold Medal at the 2014 World Choir Games, dual championships at the 2018 Musica Eterna Roma International Choral Competition, and double gold awards at the 2023 Taipei International Choral Competition. The 2022 production *Theatre of Fate — Carmina Burana* was also directed and later nominated for the Taishin Arts Award. Additional experience includes serving as a council member of the National Taichung Theater, lecturing in teacher training programs across multiple cities and counties, and acting as a jury member for regional and national choral competitions throughout Taiwan.



Tsou language recitation | Avai Yakumangana

A native of the Tsou tribe in Alishan, tenor Avai Yakumangana studied under sopranos TSAO Yuan, Baitzx Niahosa, and Claude LIN. He attended Tainan University of Technology, Prayner Conservatory of Music in Vienna, and the Conservatory of Vienna. In 2023, he was selected as one of the singers for the 4th Weiwuying *Let's Opera!* for amateur vocalists. Avai Yakumangana is currently active on various vocal and operatic stages across Taiwan.



Bunun language recitation | JIANG Wei-ming

Chairperson of the Southern Cross-Island Highway Traditional Territory Cultural and Natural Resources Autonomy Association in Taugua District, Kaohsiung, JIANG also serves as a pastor at Wilderness Church and a culture teacher at Zan Shan Elementary School. In 2008, he won first prize in the Indigenous Languages Writing Competition organized by the Taichung County Government. In 2012, he coached students in the National Language Competition in Kaohsiung, where they received third place in the Elementary Indigenous Language Recitation (Bunun) category. He later led the Wilderness Church team to first prize in the Open category of the 2011 Kaohsiung City Indigenous Language Drama Competition. As an instructor in the 2018 Indigenous Language Drama Competition, he led his team to earn the Best Stage Presence Award in the Family category.



National Taiwan Symphony Orchestra

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. With an exclusive music hall and large and small rehearsal studios, it is a full-fledged music group with a full complement of software and hardware.

Over 80 years of history, under the directors of the past and efforts, the NTSO has accumulated extensive performing experience. Countless international teams and musicians have been invited to perform with the NTSO, such as Shui Lan, Christopher HOGWOOD, Leon FLEISHER, FU Ts'ong, CHEN Pi-hsien, Oxana YABLONSKAYA, DANG Thai-son, Jimmy LIN, Pinchas ZUKERMAN, Sarah CHANG, Gil SHAHAM, Ann-Sophie MUTTER, Gidon KREMER, Nobuko IMAI, Natalia GUTMAN, Mischa MAISKY, Lynn HARRELL, Emmanuel PAHUD, and groups such as Divertimento Berlin, Konzertvereinigung Wiener Staatsopernchor, Singapore Symphony Orchestra, etc.

Since 2019, the internationally renowned conductor maestro SHUI Lan has taken on the position of NTSO Principal Guest Conductor, cooperating with NTSO 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.



Taichung Artist Chamber Choir

Taichung Artist Chamber Choir (TACC), founded by Dr. CHUANG Pi-hua, is consists of armature choral lovers in the Great Taichung Area. Ever since our foundation, we have strived to integrate choral music and life, meanwhile, to become one of the leading chamber choirs in Taiwan.

In 2014 Riga, TACC won the Gold Medal in Contemporary Music Contest. In 2015, TACC summoned choral singers and orchestral musicians to perform Carmina Burana, and made a history-breaking event in the great Taichung area. Successively, in 2016 and 2017, we received invitations from the National Art Museum, with great excitement, to put together a cross-field performance with visual artists. Also in this year, TACC won the honor as an Excellent Team in Art and Music Performance in Taichung.



ManLody Male Singers

Established in August 2016, the ManLody Male Singers is a male voice choir based in Central Taiwan, holding regular weekly rehearsals. The choir is led by conductor CHIA Hsin-wu, with CHANG Yu-chia serving as piano accompanist. Since its inception, the choir has been dedicated to promoting diverse styles of men's choral music. Through the spirit of "making friends through music," it aims to cultivate new talents in men's choral singing.

Members of the ManLody Male Singers come from various professions. Their repertoire is diverse, including popular music, religious pieces, folk songs, contemporary works, art songs, and more. Through consistent weekly rehearsals and structured training, the choir continuously refines its choral proficiency.

From 2017 onwards, for seven consecutive years, the ManLody Male Singers has received Gold, Silver, and Bronze Awards in the National Choral Competition for Social Groups (Men's Division). In 2019 and 2025, they were invited by Proud Voices Asia to participate in the Asian Choral Festival in Tokyo, Japan, and Singapore, receiving unanimous acclaim. In the future, the choir plans to hold two public performances annually to promote choral music and art.

Members of National Taiwan Symphony Orchestra

Principal Guest Conductor

Lan SHUI

Assistant Conductor

WU Hung-i

Concertmaster

HSIEH Pei-yin

CHANG Ray-chou

Associate Concertmaster

TSAI Cheng-han

First Violin

※ YU Li-hsuan

▲ HO Ting-han

TSUI Yen-pin

CHEN Pei-ju

CHEN Li-ju

TSENG Tai-yan

HUANG Shih-wei

YEH Yu-tsung

YEH Szu-fan

LIU Fang-yu

HSIEH Tsung-han

HSIAO Chien-yu

Second Violin

※ CHUNG Ching-yu

▲ WANG Yu-yin

CHIANG Hui-chun

HO Chia-hung

WU Chao-liang

LEE Hsiang-ying

LIN Wei-han

CHANG I-hsien

CHEN Yi-ting

CHEN Hui-shan

CHUANG Ya-ju

TSAI Li-gan

Viola

※ HSIAO Hui-chu

▲ HO Chen-erh

WANG Tsai-feng

CHI Pei-jie

CHEN Mei-shiu

TSENG Ching-lin

YANG Ching-fei

CHIU Tsung-yu

TSAI Yi-lun

HSIEH Min-yu

Cello

※ HUNG Wei-an

LI Yan-huei

LEE Pei-jung

LIN I-fen

CHANG Wei-li

CHEN Ting-wei

LIU Meng-jhen

CHUNG Jen-yu

Double Bass

※ LU Meng-chun

▲ LIU Ya-wei

WU Sheng-yao

LEE Ching-fang

□ CHEN Der-shiuan

WEN Sheng-kai

☆ CHANG Yu-tzu

◎ TUAN Chun-ni

◎ CHEN Chi-jui

Flute

※ CHEN Tanya

CHEN Shih-chun (*Piccolo)

CHEN Yen-ting

Oboe

※ HSUEH Chiu-wen

▲ NIEH Yu-hsuan

SUN Shih-han (*English Horn)

☆ CHEN Pin-hui

Clarinet

※ TIEN Yung-nyen

CHUANG Kai-wei

HSIOU Yee-chin

Bassoon

※ LEE Chin-i

LIN Chuan-ju (*Contrabassoon)

HUANG Hsin-yi

Horn

※ WANG Chi-zong

※ LOU Chin-ting

▲ LU I-ting

□ CHIU I-ping

TSAI Pei-chin

☆ LIN Fang-yu

◎ YEN Shih-chieh

Trumpet

※ LIU En-ting

CHANG Skye

◎ LU Wei-chuan

Trombone

※ LEE Chi-hung

◎ Chen I-kai

◎ CHEN Kuan-ting

Bass Trombone

SU Wei-sheng

Tuba

LIANG Guo-ling

Timpani

LIN Yu-shan

Percussion

TSAI Che-ming

◎ CHEN Wen-hsin

◎ KUO Ting-fang

◎ HSIAO Yu-chen

◎ CHAO Yun-hsi

Harp

LIAO Chu-heng

Xiao

◎ HUANG Shih-yen

Piano

◎ WANG Yueh-cheng

※ Principal

△ Acting Principal

▲ Co-Principal

☆ Acting Orchestra Member

□ On Leave without Pay

◎ Guest Orchestra Member

Director

OUYANG Hui-kang

Deputy Director

LIN Li-ju

Secretary

CHANG Hung-yi

Chief of General Affairs Office

CHANG Hung-yi (Act)

Chief of Personnel Office

CHENG Hsiang-chun

Chief of Accounting Office

TSAI Mei-chu

Performance Division

LIN Chia-hui (Chief)

FAN Chen-shen

JIANG Ting-yi

LU Shao-ping

CHANG Chia-fang

YANG Ting-ting

Planning and Marketing Division

LIN Yu-cen (Chief)

LI Tien-guan

MAO Sheng-wen

CHEN Kuan-ting

YANG Jhih-syuan

Research and Promotion Division

KAU Jay-lan (Chief)

CHANG Ti-yao

TSENG Chia-en

LIU En-shao

Music Data Division

WU Pei-hua (Chief)

HUANG Fu-ming

HSU Lee-liang

Members of Taichung Artist Chamber Choir

Soprano

YU Tsai-ching
CHU Li-yu
YU Jui-hsin
WU Yi-syuan
LU Wen-chieh
WU Meng-shiuan
LI Tian-lan
LI Wei-tzu
LIN Chih-chun
LIN Jhih-yan
LIN Yu-chun
LIN Siao-chun-han
HONG Jhen-ai
KAO An-chi
AU Hao-yee
CHANG Wei-chiao
HUANG Shih-lin
HUANG Hui-yi
LIAO Yi-ting
CHAO Chih-ying
LIU Yu-chun
TSAI Chia-yin
LOO Siang-xin
KU Chia-chi

Alto

WANG Ssu-yu
WANG Chen
ZHU Pei-yu
WU Chih-ying
WU Meng-hua
LI Chia-shan
LI Hui-shiun
CHANG Chiao-wei
Chang Hsin-tzu
KUO Shuang-ping
CHEN Chia-wen
CHEN Yi-chen
CHAN Chui-yan
HUANG Hui-yun
HUANG Ai-wen
HUANG Shih-han
HUANG Chi-hsien
LIOW Pei-yee
LIAO Chao-chun
LIU Ting-yu
LAI Wei-ya
CHIEN Yu-hsiang
SU Chun-pei
SU Li-hong

Tenor

WANG Ting-yu
HO Chun-him
WU Po-kuan
LEE Bo-yang
LIN Yu-ze
LIN Jing-ting
SHIH Wang-chien
FAN Cheng-hsing
KAO Jiann-rong
CHANG Chu-lung
ZHANG Min-jie
CHANG Jian-jun
CHANG Chen-wei
CHUANG Yun-jui
HSU Zhan-ming
CHEN Tzu-chien
CHEN Hshiang-hshin
CHEN Chih-hsiang
CHEN Yen-chun
TAN Wei-han
CHEN Tang-rong
YU Cheng-hsien
HUANG Sun
YANG Chung-wei
LIAO Han-chia
KUAN Chien-wei
PAN Te-yu
CHENG Cheng-che
CHENG Kuang-yen
ZHENG Cheng-huan
LAI Yi-xiu
YEN Zi-yan

Bass

WANG Ming-chieh
LI Shou-cheng
JUAN Chun-te
LIN Wei-an
HONG Rui-ting
CHIN Tz-jie
CHANG Han-yang
SYU Jia-wei
TANG Qi-kuan
CHEN Chao-hung
CHEN Shao-tseng
CHEN Shu-yang
ZENG Hao-zhe
HUANG Hsin-fu
HUANG Hsin-kai
Huang Yu-cheng

HUANG Ming-chang
YE Dun-ren
LIAO Wei-chieh
LIU Ke-da
LIU Ru-xin
CHENG Hao-jan
LAI Bo-jung
LAI Ciou-cheng
HSIEH Chih-hung
LO Chiung-wen
SU Ching-hong
SU Bo-han
SU Yao

Conductor

CHUANG Pi-hua

Assistant Conductor

HUANG Hsin-kai

CHENG Cheng-che

Collaborative Pianist

TSENG Wan-jung

Director

CHANG Wei-chiao

Choir Manager

HUANG Hui-yun

Assistant Choir Manager

LEE Bo-yang

Finance Officer

HSIA Ying-yi

LU Shih-ching

Ticketing Operations

WANG Chen

Choir Librarian

HUANG Hui-yun

Equipment Manager

LIAO Han-chia

FAN Cheng-hsing

Marketing Executive

SU Chun-peí

Section Leaders

LIN Chih-chun

CHUANG I-Jou

HUANG Shih-han

LAI Yi-xiu

CHEN Shu-yang

Members of ManLody Male Singers

Tenor

Kawa Vaiyan
HO Ming-yuan
LI Huang-ming
CHOU Chun-yi
TSUNG Shih-chieh
CHIU Tzu-en
HONG Jyun-you
ZHANG Yi-wei
HSU Min-cheng
HUANG Hsiang
YANG Cheng-yi
TUNG Chung-han
LIAO Shang-kai
OU Guo-hao
TSAI Tsung-chieh
LAI Shao-guang
LAI Ci-hong

Bass

NIU Pin-xiang
WANG Kuo-lung
KAN Hui-zen
WU Kun-yu
LI Yi-tsung
LEE Hou-sheng
LEE Cheng-chung
LIN Tsung-bin
LIN Shih-hong
KUO Yu-hung
GUO Zheng-xian
CHEN Bo-hong
FUH Hao-wei
TSENG Chi-fang
HUANG Wen-tsai
HUANG Chung-yi
LIU Chih-yuan
CHENG Wei-wen

Conductor

WU Chia-hsin

Collaborative Pianist

CHANG Yu-chia

Director

LAI Shao-guang

Choir Librarian / Ticketing Operations

HONG Jyun-you

Finance Officer

LI Yi-tsung

Chief Information Officer

CHEN Bo-hong

Chief Personnel Officer

LI Huang-ming

Activities Officer

TSENG Chi-fang

Public Relations Officer

KUO Yu-hung

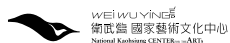
Section Leaders

LIAO Shang-kai
HUANG Chung-yi

Sponsor



Co-organized



Weiwuying Online Questionnaire

