

出國報告（出國類別：其他-演出）

國立臺灣交響樂團
樂見臺灣-2016 NTSO新加坡以樂會友
音樂會

服務機關：國立臺灣交響樂團

出國人員：團長劉玄詠及團員等94人

派赴國家：新加坡

出國期間：民國105年03月30日至民國105年04月05日

報告日期：民國105年06月02日

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壹、前言

國立臺灣交響樂團自民國 77 年赴韓國演出至今，28 年來雖多次受到國際間各音樂機構之邀請，但因受限經費及相關限制，均未能成行。

本年度(105 年)應新加坡交響樂團之邀請，以及行政院出國展演專案經費之核定編列，讓本團得以順利受邀前往新加坡維多利亞音樂廳進行兩場演出。音樂會由本團現任藝術顧問簡文彬擔任指揮，國內知名梆笛演奏家陳中申以及 2015 年獲得第 15 屆柴可夫斯基音樂大賽小提琴組最高獎項銀牌小提琴家曾宇謙分別擔任兩場演出獨奏，這三位是目前臺灣最具代表性的音樂家之一，藉由他們加入新加坡巡演，對提升臺灣音樂文化具有特別的意義。音樂會特別安排演出臺灣作曲家錢南章、馬水龍、鍾耀光及蕭泰然的作品，使新加坡的民眾能夠聆賞臺灣具代表性作曲家的作品；除此之外，兩場演出亦安排布拉姆斯及貝多芬的經典交響曲，以展現本團古典音樂演奏實力，期達到以軟實力建立推展藝文外交合作模式，以國際視野共尋未來發展之契機。

緣由與目的：

- (一) 以音樂為根基，建立與國外藝術文化交流之平臺：透過音樂會演出及參訪，促進本團與國際音樂文化藝術團體互動、觀摩，藉以相互提升整體音樂素養、藝術行政能力，並開創臺灣國際音樂文化之品牌。
- (二) 達成對內提升音樂活動規程，對外傳遞臺灣音樂文化特色的目的：希以此次音樂會擴展本團音樂文化視野，並同步將臺灣的藝術特色、文化的獨特性向外傳遞，將臺灣兼容並蓄及充滿生命力的音樂文化內涵，呈現給新加坡的民眾。
- (三) 開拓國際視野並與世界接軌：將透過本活動的舉辦，提升樂團新視野，讓海內外音樂學者及團體集結在藝術文化領域，讓新加坡的民眾接觸到不同多元文化音樂氛圍中，藉此將臺灣音樂文化的進步與發展向外傳遞遠播。
- (四) 擴大交流效益，提昇整體素質：新加坡交響樂團近年來於國際間之表現，成為亞洲具代表性交響樂團之一，本團榮幸受邀，經由兩團之間的團務交流，相互提升，對日後樂團營運成長，頗具效益。並經由此次新加坡演出之機會提升國立臺灣交響樂團之國際能見度，進而提供國內音樂團隊與新加坡音樂文化界交流之管道。

貳、行程安排及演出相關

一、行程表

日期	內容說明	備註
03/30 (三)	臺中→桃園國際機場，中華航空 CI 751	行前人員
	抵達新加坡樟宜機場	
03/31 (四)	於新加坡維多利亞廳場地佈置暨安排演出相關事宜	行前人員
04/01 (五)	臺中→桃園國際機場，中華航空 CI 751	所有演出 相關人員
	抵達新加坡樟宜機場	
	22:30 於維多利亞音樂廳場地佈置及樂器準備	
04/02 (六)	09:00 於維多利亞音樂廳裝台工作	
	14:30 彩排	
	19:30 第一場音樂會	
	22:00 進行第二場演出之裝台暨樂器調整工作	
04/03 (日)	上午於維多利亞音樂廳裝台準備工作	
	14:30 彩排	
	19:30 第二場音樂會	
	21:30 演出相關物品及樂器打包裝箱	
	22:00 交流餐會 (於維多利亞音樂廳)	
04/04 (一)	10:00 濱海藝術中心等藝文單位拜會參訪	
04/05 (二)	新加坡樟宜機場搭機回程，中華航空 CI 752	
	抵達桃園國際機場→臺中	

二、出國人員名單

編號	職稱/樂器別	中文姓名	備註
1	團長	劉玄詠	
2	藝術顧問/指揮	簡文彬	
3	獨奏家	陳中申	
4	獨奏家	曾宇謙	
5	演出活動組組長	林佳瑩	
6	研究推廣組組長	高芝蘭	
7	演出活動組組員	吳珮華	
8	演出活動組組員	陳俐君	
9	舞台監督	林詩訓	
10	譜務	張嘉芳	
11	研究推廣組組員	陳達章	
12	助理指揮	范楷西	
13	樂團首席	謝佩殷	
14	樂團首席	張睿洲	
15	第一小提琴	林祐丞	
16	第一小提琴	陳佩汝	
17	第一小提琴	張致遠	
18	第一小提琴	蕭倞瑜	
19	第一小提琴	尤儷璇	
20	第一小提琴	莊雅如	
21	第一小提琴	葉育宗	
22	第一小提琴	江惠君	
23	第一小提琴	劉芳佑	
24	第一小提琴	曾臺衍	
25	第一小提琴	崔延平	
26	第一小提琴*	張瓊尹	
27	第二小提琴	徐晨又	
28	第二小提琴	吳昭良	
29	第二小提琴	張藝獻	
30	第二小提琴	陳以先	
31	第二小提琴	蔡麗甘	
32	第二小提琴	何嘉泓	
33	第二小提琴	李香瑩	
34	第二小提琴	黃士璋	
35	第二小提琴	何婷涵	
36	第二小提琴	陳俐如	
37	第二小提琴	陳怡廷	
38	第二小提琴	鄧凱鴻	
39	中提琴	蕭惠珠	
40	中提琴	裘宗餘	

編號	職稱/樂器別	中文姓名	備註
41	中提琴	陳美秀	
42	中提琴	謝敏玉	
43	中提琴	紀霽婕	
44	中提琴	王彩鳳	
45	中提琴	曾慶琳	
46	中提琴	蔡依倫	
47	中提琴	楊青霏	
48	中提琴	邱瑞琦	
49	大提琴	李百佳	
50	大提琴	黃佳文	
51	大提琴	李佩蓉	
52	大提琴	鍾鎮宇	
53	大提琴	林怡芬	
54	大提琴	古昀申	
55	大提琴	張偉儷	
56	大提琴	劉孟臻	
57	大提琴	李妍慧	
58	低音提琴	呂孟君	
59	低音提琴	李青芳	
60	低音提琴	戴佩勳	
61	低音提琴	江秀如	
62	低音提琴	劉雅薇	
63	低音提琴	簡秀錦	
64	長笛	陳麗明	
65	長笛	陳彥婷	
66	長笛	陳師君	
67	雙簧管	薛秋雯	
68	雙簧管	張美慧	
69	英國管*	廖蓓翎	
70	單簧管	田永年	
71	單簧管	孫靜玉	
72	單簧管	蕭也琴	
73	低音管	李勤一	
74	低音管	黃心怡	
75	低音管	林釗如	
76	法國號	王姿蓉	
77	法國號	蔡佩津	
78	法國號	盧怡婷	
79	法國號	陳雪琪	
80	法國號	邱怡屏	
81	小號	侯傳安	

編號	職稱/樂器別	中文姓名	備註
82	小號	張中茗	
83	小號*	鄒佳宏	
84	長號	羅嘉琦	
85	低音長號	蘇偉勝	
86	低音號	梁國霖	
87	定音鼓*	黃堃儼	
88	打擊	蔡哲明	
89	打擊*	郭庭芳	
90	打擊*	謝宛錚	
91	打擊*	孫名箴	
92	打擊*	余若玫	
93	打擊*	邱廷熏	
94	豎琴	王郁文	

三、音樂會演出內容

(一)音樂會名稱：樂見臺灣—2016 NTSO 新加坡以樂會友音樂會

(二)指導單位：文化部

(三)主辦單位：國立臺灣交響樂團、新加坡交響樂團

(四)演出單位：國立臺灣交響樂團

(五)藝術顧問／指揮：簡文彬

(六)梆笛／陳中申 (4月2日演出)

(七)小提琴／曾宇謙 (4月3日演出)

(八)演出時間、地點：

2016年4月2日(六)19:30 新加坡維多利亞音樂廳 Victoria Concert Hall

2016年4月3日(日)19:30 新加坡維多利亞音樂廳 Victoria Concert Hall

(九)演出曲目：

4月2日

錢南章：龍舞

Nan-Chang Chien: Dragon Dance

馬水龍：梆笛協奏曲

Shui-Long Ma: Bamboo Flute Concerto

布拉姆斯：第一號交響曲

Brahms: Symphony No.1 in C minor Op. 68

4月3日

鍾耀光：《節慶》管弦樂曲

Yiu-kwong Chung: "Festive Celebration" for Orchestra

蕭泰然：小提琴協奏曲

Tyzen Hsiao: Violin Concerto in D Major, Op. 50

貝多芬：第七號交響曲

L. v. Beethoven: Symphony No.7 in A Major, Op. 92

(十)演出人員介紹

1、指揮／簡文彬

簡文彬生於臺北，國立藝專（現國立臺灣藝術大學）鍵盤組畢業，1990年負笈奧地利入國立維也納音樂院（現國立維也納音樂暨表演藝術大學）鑽研指揮，1994年取得碩士學位。在校期間，曾於義大利及法國等地國際指揮大賽中獲獎。1995年於以色列榮獲首屆伯恩斯坦指揮大賽特別獎。1996年起擔任德國萊茵歌劇院〈Deutsche Oper am Rhein〉駐院指揮迄今，並於1998至2004年擔任日本太平洋音樂節〈Pacific Music Festival〉常任指揮。1999至2001年簡文彬獲邀擔任國家交響樂團（NSO）首席客座指揮，並於2001至2007年擔任音樂總監。

擔任NSO音樂總監期間，簡文彬以創新思維規劃樂季節目，推出《發現系列》定期音樂會，有系統以西方經典作曲家為主題，搭配講座、專書、音樂會前及廣播空中導聆，讓音樂會從單純的聆賞拓展為獨特的體驗與學習經驗，成功培養交響樂欣賞人口。以跨界概念推出的《歌劇系列》、《永遠的童話》，廣邀劇場名家及團體合作，成功擴展新觀眾群，同時安排國外專家來台培訓，為國內年輕聲樂家打造綻放光彩之舞臺；簡文彬也積極委託國人作曲家創作，催生臺灣交響樂新作品。2006年帶領NSO挑戰華格納全本《指環》，創亞洲地區自製該劇首例，獲得國際專業媒體大篇幅報導與佳評。2007年受太平洋音樂節之邀，率領NSO成功征戰日本札幌，是至今唯一獲得該音樂節邀請之亞洲職業樂團。

簡文彬除以歌劇指揮身分，受邀於奧地利、荷蘭、德國及瑞士等地劇院指揮演出，也客席指揮包括奧地利、義大利、捷克、俄國、法國、日本、德國、香港及中國等地交響樂團。1998年他率領德國萊茵歌劇院於「維也納藝術節」〈Wiener Festwochen〉演出；2007年帶領德國萊茵歌劇院與NSO首度跨國合作，於臺北國家戲劇院演出全本理查·史特勞斯《玫瑰騎士》；同年率德國萊茵歌劇院於瑞士「九月音樂節」（Septembre musical）演出普羅科菲夫歌劇《三橘之戀》。2009年簡文彬與導演Christoph Nel合作推出荀白克歌劇《摩西與亞倫》新製作，被德國重要媒體及評論譽為該劇院近十年來最成功的製作。萊茵郵報讚道「在簡文彬的指揮下，《摩西與亞倫》綻現出美而優異的全新樣貌，甚至讓聽眾完全忘記這其實是一部複雜的『無調性音樂』作品。」2010年簡文彬帶領德國萊茵歌劇院於德國魯爾區「2010年歐洲文化首都」（European Capital of Culture）計畫中，演出德國作曲家亨策（Hans Werner Henze）歌劇《費朵拉》（Phaedra）。

在臺灣，簡文彬帶領NSO與國光劇團於2007年合作推出交響京劇《快雪時晴》；2008年推出金希文歌劇《黑鬚馬偕》世界首演；2009年與澳洲歌劇團於臺灣首次合作，演出比才歌劇《卡門》。

2012年簡文彬於德國萊茵歌劇院指揮史特拉汶斯基《夜鶯》及布禮頓《壁廬冤孽》之新製作演出，以及德國新銳作曲家Anno Schreier之歌劇《殺人犯Kaspar Brand》世界首演；此外亦受邀於英國倫敦與英國愛樂管絃樂團首度合作演出，並擔任奧地利「Klangspuren」現代音樂節開幕音樂會指揮，繼續為臺灣音樂家寫下新紀錄。

2007年10月簡文彬首度客席指揮國立臺灣交響樂團，演出艾爾嘉、

賴德和及德弗乍克作品，2009年8月於NTSO國際音樂節合作演出「米夏·麥斯基與國臺交」音樂會；並在2014年8月起擔任國立臺灣交響樂團藝術顧問迄今。

2、 梆笛獨奏／陳中申

- 學歷：11歲起自習竹笛。台中師專及東吳大學音樂系作曲組畢業。
- 師承：隨陳澄雄習西洋長笛，隨賴德和、馬水龍、盧炎習作曲。隨徐頌仁、黃曉同習指揮。
- 經歷：國小音樂老師；絲竹雅集召集人；台北絲竹室內樂團團長；歷任台北市立國樂團吹管組首席、研推組主任、副指揮、指揮；台南藝術大學副教授；2011自由音樂人；2013-2014擔任九歌民族管絃樂團駐團音樂家。2013起擔任雙溪樂集(以發表國人作品為主的演藝團體)藝術總監至今。1992年當選全國十大傑出青年。
- 1979獲台灣電視台五燈獎笛子五度五關及全國簫比賽第一名。
- 1979年起出版個人笛簫獨奏專輯十餘張。
- 1985以《笛篇》獲金鼎獎唱片「最佳演奏人」獎。首演笛簫曲五十餘首，以《梆笛協奏曲》最著名。
- 2003指揮北市國錄製「絲竹傳奇」CD，獲2005金曲獎「最佳演奏人」獎。
- 2010「抒懷-陳中申笛子作品專輯」入圍金曲獎「最佳民族音樂專輯」
- 2012笛子獨奏專輯「秀才騎馬弄弄來-台灣笛子作品專輯」獲得金曲獎「最佳民族音樂專輯」。
- 1976獲教育部文藝創作獎國樂類第一名(笛曲「搏浪」)，已創作笛簫曲「扮仙」、「草螟弄雞公」、「望鄉」、「抒懷」、「九陰真經」、「風的想念」、「桃花要過渡」等20餘首，及合奏、室內樂、歌曲百餘首。
- 作品《雞同鴨講》、《數蛤蟆》，被選入台灣及香港國小音樂課本欣賞樂曲。
- 製作及作曲的台語兒歌(20餘首)〈紅田嬰〉CD，獲1999金曲獎「最佳兒童音樂專輯」及「最佳演唱」兩個獎。
- 製作及作曲的兒童合唱曲(4首)「永遠的楊喚」CD，入圍2006金曲獎「最佳作曲」(作品：春天在哪兒呀)、「最佳演奏」、「最佳演唱」及「最佳兒童音樂專輯」四項。
- 製作及作曲的國語兒歌〈外婆橋〉CD獲2009金曲獎「最佳兒童音樂專輯」。
- 近年來致力於笛簫教學及研究，編輯教材、創作新曲，研發陳氏半音笛。已出版「聽見品仔聲」(抒懷、秀才騎馬弄弄來)及「品仔有意思」(呼風幻語-陳氏半音笛專輯)兩個系列的臺灣笛簫作品CD及樂譜，宣揚台灣笛簫音樂。
- 2015年製作「台灣絲竹聲(1)-臺灣絲竹室內樂精選專輯」及「台灣絲竹聲(2)-陳中申絲竹室內樂作品專輯出版發行」。

3、 小提琴獨奏／曾宇謙

1994年出生於台北，5歲開始學琴，6歲即受邀與台北市立交響樂團合作演出協奏曲。9歲榮獲三個全國性小提琴比賽第一名，11歲時首次參加國際性比賽，即以最小年紀榮獲曼紐因國際小提琴比賽青少年組第三名，並獲頒奇美獎學金特別獎。在台灣時受教於林柏山老師、沈英良老師、李宜錦老師、陳沁紅老師，2008年進入著名的美國寇蒂斯音樂院，師事Ida

Kavafian、Aaron Rosand。

宇謙在美期間，繼續藉由比賽來磨練自己，屢創佳績，在歷次比賽中皆以最年輕入選並獲得獎項，包含：2009 西班牙薩拉沙泰國際小提琴比賽第一名及最佳演奏獎；2011 韓國尹伊桑國際小提琴比賽第一名及最佳詮釋獎；2012 比利時伊莉莎白國際小提琴比賽第五名及觀眾票選第一名，隨即被比利時知名唱片公司 Fuga Libera 網羅，錄製首張個人專輯，並於 40 餘國家同時發行；2015 新加坡第一屆國際小提琴比賽第一名，並將與 Naxos 唱片公司合作錄製協奏曲專輯；同年於第 15 屆柴可夫斯基音樂比賽中榮獲小提琴組最高獎項銀牌。除了比賽之外也積極參加各種演出，曾合作過的樂團有：國家交響樂團、台北市立交響樂團、台灣弦樂團、美國費城管弦樂團、西班牙納瓦拉交響樂團、比利時國家交響樂團、比利時瓦隆尼亞皇家室內樂團、新加坡交響樂團、俄國國家交響樂團、馬林斯基劇院樂團等，並受邀多場獨奏會的演出。未來仍陸續在全世界有多場獨奏會和與樂團合作的演出，及新的專輯錄音計畫。

深深感謝師長們的教導與鼓勵以及企業的贊助與幫忙，並將繼續努力，期待再一次突破自己為台灣爭光。衷心感謝奇美文化基金會長期贊助名琴及創辦人許文龍先生、奇美博物館前館長郭玲玲女士、聚和文化藝術基金會及董事長郭聰田先生、三商行董事長陳翔立先生及夫人長期贊助支持，以及文建會音樂人才庫的培育。

4、樂團：國立臺灣交響樂團

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、臺灣省政府教育廳及文化處等單位。民國 88 年 7 月改隸行政院文化建設委員會，更名為「國立臺灣交響樂團」；民國 101 年 5 月改隸文化部。團址座落於臺中霧峰，有專屬音樂廳、大小排練室，是擁有完整軟硬體的全方位音樂團體。

在臺灣古典音樂的發展過程中，國立臺灣交響樂團一直扮演著極為重要的關鍵性角色。自創團以來，邀請國內外優秀音樂家參與演出，開啟國人欣賞古典音樂的風氣；在經濟起飛的年代，樂團致力扎根教育，全方位培育古典音樂教師種子，對於古典音樂的普及，居功厥偉。雖幾經更迭，樂團持續以國家級演奏團隊為其定位，以擴大國內古典音樂美學視野，提昇臺灣古典音樂演奏與欣賞水準為目標，並期許推動創新，深化並轉化，進而躍上國際舞台，建立樂團的品牌地位。

七十年來，國立臺灣交響樂團歷經蔡繼琨、王錫奇、戴粹倫、史惟亮、鄧漢錦、陳澄雄、蘇忠、柯基良、劉玄詠、林正儀、張書豹、黃素貞等團長的帶領，現又由劉玄詠團長回任續推展業務。樂團以其所累積的豐富演奏經驗，曾邀請許多的國際團隊及音樂家共同演出，如指揮克里斯托弗·霍格伍德(Christopher Hogwood)、里昂·弗萊雪(Leon Fleisher)、歐可·卡穆(Okko Kamu)、克勞斯·彼得·弗洛(Claus Peter Flor)、約翰·尼爾森(John Nelson)、安德魯·李頓(Andrew Litton)、陳美安(Mei-Ann Chen)、張大勝、陳秋盛、陳澄雄、亨利·梅哲(Henry Mazer)、羅徹特(Michel Rochat)、芬奈爾(Frederick Fennell)、瓦薩里(Tamás Vásáry)、水藍(Lan Shui)、簡文彬；

鋼琴傅聰、陳必先、陳毓襄、雅布隆絲卡雅(Oxana Yablonskaya)、波哥雷李奇(Ivo Pogorelich)、鄧泰山(Dang Thai Son)、小曾根真(Makoto Ozone)、白健宇(Kun Woo Paik)、貝瑞·道格拉斯(Barry Douglas)、讓·依夫斯·提鮑德(Jean-Yves Thibaudet)、布里斯·貝瑞佐夫斯基(Boris Berezovsky)、史蒂芬·賀夫(Stephen Hough)、安琪拉·赫維特(Angela Hewitt)；小提琴胡乃元、曾耿元、林昭亮、祖克曼(Pinchas Zukerman)、張莎拉(Sarah Chang)、夏漢(Gil Shaham)、安·蘇菲·慕特(Ann-Sophie Mutter)、朱利安·拉赫林(Julian Rachlin)、陳銳(Ray Chen)、基頓·克萊曼(Gidon Kremer)；中提琴今井信子(Nobuko Imai)、馬克西姆·瑞沙諾夫(Maxim Rysanov)；大提琴楊文信、依瑟利斯(Steven Isserlis)、顧德曼(Natalia Gutman)、麥斯基(Mischa Maisky)、鄭明和(Myung-Wha Chung)、王健(Jian Wang)、林恩·哈瑞爾(Lynn Harrell)；雙簧管麥爾(Albrecht Mayer)；長號林伯格(Christian Lindberg)；長笛阿朵里安(Andras Adorjan)、帕胡德(Emmanuel Pahud)法國號斯特芬·多爾(Stefan Dohr)；團隊柏林愛樂 Divertimento 重奏團、維也納國家歌劇院合唱團(Konzertvereinigung Wiener Staatsopernchor)、新加坡交響樂團等。

樂團在前任藝術顧問水藍先生帶領下，奠定良好基礎；民國 103 年 8 月起由簡文彬先生接任本團藝術顧問。長期以來，國立臺灣交響樂團以向舊傳統取經，與新時代接軌，期以「精進技藝、傳統創新、教育扎根、美學推廣」為己任，期待「精緻」與「和眾」並重，「經典」與「創意」均足，以提昇全民音樂生活，達到社會和諧美好的目標。

四、音樂會演出場地介紹

維多利亞音樂廳 (Victoria Theatre and Concert Hall)

維多利亞音樂廳 (Victoria Theatre and Concert Hall) 是新加坡的一組建築，兩座建築由一座高 54 米的鐘樓 (建於 1906 年) 連接。

1919 年 2 月 6 日，新加坡的建城一百周年時，一尊萊佛士雕像移到紀念館前，由新建的半圓形柱廊和池塘環繞。第二次世界大戰的新加坡戰役期間，紀念館曾被用作醫院，收容遭日軍轟炸的受害者。在日本占領期間，雖然柱廊被摧毀，但是建築物本身未受重大損害，萊佛士的塑像轉移到國家博物館。戰爭結束後，這座雕像於 1946 年回到原來的地點。此處也是日本戰爭罪行的審判場地。1954 年 11 月 21 日，人民行動黨在此成立。1979 年，紀念館改建為維多利亞音樂會堂，以容納新加坡交響樂團 (SSO)。

維多利亞劇院及音樂會堂在 1992 年 2 月 14 日公布為國家歷史文物。2014 年 7 月重新開放維多利亞劇院和維多利亞音樂廳，四年整修後恢復建築原有的 1905 年結構，創造新的商業和公共空間。維多利亞劇院和維多利亞音樂廳現已配備支持新加坡日益增長的藝術產業，它的場地和空間是由濱海藝術中心有限公司管理。

(參考文字資料：新加坡濱海藝術中心官方網站及維基百科維多利亞劇院及音樂會堂

<https://www.esplanade.com/venue-hire/victoria-theatre-and-victoria-concert-hall>

<https://zh.wikipedia.org/wiki/維多利亞劇院及音樂會堂>)

五、音樂會演出海報


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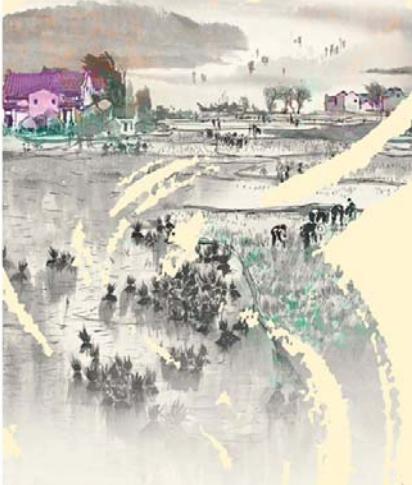
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PRESENTED BY
**SINGAPORE
 SYMPHONY
 ORCHESTRA**



Listening to Taiwan –
**National Taiwan
 Symphony Orchestra**

2 & 3 APR 16
 7.30pm
 Victoria Concert Hall



Artistic Advisor Wen-Pin Chien leads the National Taiwan Symphony Orchestra in its highly anticipated Singapore debut in a programme showcasing modern Taiwanese compositions alongside classical favourites over two evenings at the Victoria Concert Hall. Veteran bamboo flautist Chung-Shen Chen premiered Shui-Long Ma's *Concerto for Bamboo Flute* in 1982 to great acclaim, and he will revisit the work with the NTSO on April 2. The evening also sees the NTSO take on Nan-Chang Chien's *Dragon Dance* and Brahms' *First Symphony*. 2015 Tchaikovsky Violin Competition top prize winner Yu-Chien Tseng is the soloist for Tzyzen Hsiao's *Violin Concerto in D major* on April 3. The concert will also feature Yiu-Kwong Chung's jubilant *Festive Celebration* and Beethoven's *Seventh Symphony*.

PROGRAMME: 2 APR
 NAN-CHANG CHIEN *Dragon Dance*
 SHUI-LONG MA *Concerto for Bamboo Flute and Orchestra*
 J. BRAHMS *Symphony No. 1 in C minor, Op. 68*
 Wen-Pin Chien CONDUCTOR
 Chung-Shen Chen BAMBOO FLUTE



Chung-Shen Chen
 BAMBOO FLUTE



Yu-Chien Tseng
 VIOLIN

3 APR
 YIU-KWONG CHUNG "Festive Celebration" for Orchestra
 TYZEN HSIAO *Violin Concerto in D major, Op. 50*
 L. V. BEETHOVEN *Symphony No. 7 in A major, Op. 92*
 Wen-Pin Chien CONDUCTOR
 Yu-Chien Tseng VIOLIN



六、音樂會演出節目單

NTSO
國立臺灣交響樂團
National Taiwan Symphony Orchestra

乐见台湾

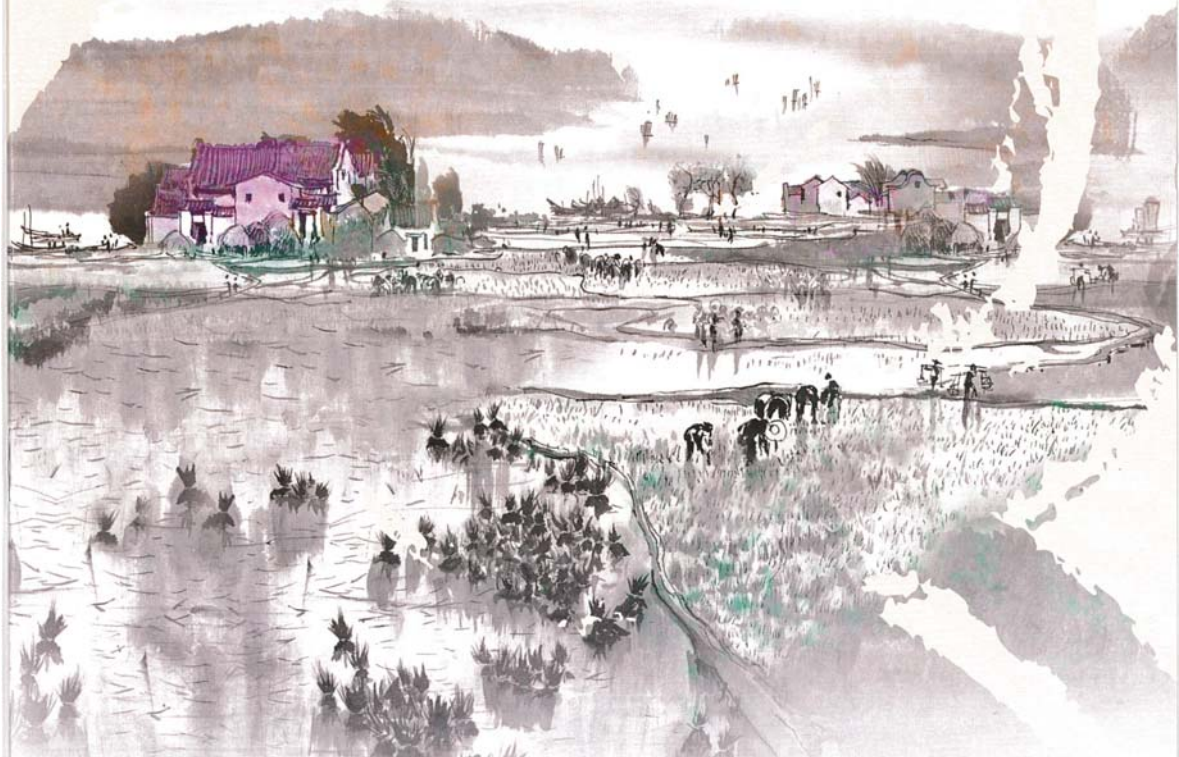
Listening to Taiwan –

National Taiwan
Symphony Orchestra

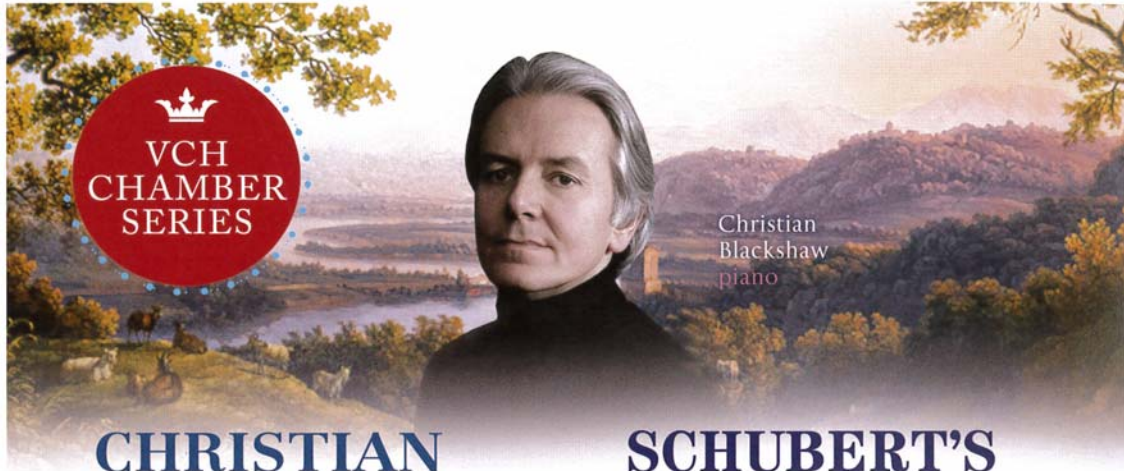
2 & 3 APR 16

Sat & Sun, 7.30pm

Victoria Concert Hall



SINGAPORE
SYMPHONY
ORCHESTRA



**CHRISTIAN
BLACKSHAW**
In Recital

SCHUBERT'S
*Trout
Quintet*

15 APR 16

Fri, 7.30pm | Victoria Concert Hall

17 APR 16

Sun, 4pm | Victoria Concert Hall

MOZART Sonata No. 14 in C minor,
K.457
SCHUMANN Fantasie in C major, Op. 17
SCHUBERT Sonata in B-flat major,
D.960

*"The luminous tone he draws from
the keys is a wonder in itself"*
Financial Times

Christian Blackshaw **piano**
Musicians from the
Singapore Symphony Orchestra

MOZART Quintet in E-flat major for
winds and piano, K.452
SCHUBERT Piano Quintet in A major,
D.667 'Trout'

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SSO 活動宣傳頁

2 & 3 APRIL 16 | Saturday & Sunday

乐见台湾

LISTENING TO TAIWAN –
NATIONAL TAIWAN SYMPHONY ORCHESTRA

WEN-PIN CHIEN *conductor* 简文彬 指挥
CHUNG-SHEN CHEN *bamboo flute** 陈中申 梆笛
YU-CHIEN TSENG *violin#* 曾宇谦 小提琴

2 APR 2016

NAN-CHANG CHIEN 钱南章
Dragon Dance 龙舞 ^{9'00}

SHUI-LONG MA 马水龙
Concerto for Bamboo Flute and Orchestra 梆笛协奏曲* ^{21'00}

Intermission ^{20'00}

JOHANNES BRAHMS
Symphony No. 1 in C minor, Op. 68 ^{45'00}

CONCERT DURATION: 1 HR 35 MINS
ALL TIMINGS INDICATED ARE APPROXIMATE.

3 APR 2016

YIU-KWONG CHUNG 钟耀光

"Festive Celebration" for Orchestra 《节庆》管弦乐曲 11'00

TYZEN HSIAO 萧泰然

Violin Concerto in D major, Op. 50 30'00

D大调小提琴协奏曲, 作品50#

Intermission 20'00

LUDWIG VAN BEETHOVEN

Symphony No. 7 in A major, Op. 92 38'00

CONCERT DURATION: 1 HR 40 MINS
ALL TIMINGS INDICATED ARE APPROXIMATE.

SINGAPORE
SYMPHONY
ORCHESTRA



22 & 23 APR 16

Fri & Sat, 7.30pm | Esplanade Concert Hall

Music Director Lan Shui directs the concert version of Bizet's famous opera depicting a controversial story of seduction and tragedy which broke new ground at its 1875 premiere in Paris. A grand masterpiece showcasing Bizet's brilliant orchestration and melodies, *Carmen* went on to become his greatest known work and remains one of the most frequently performed operas around the world today.



Lan Shui
conductor

Christine Rice *Carmen* (mezzo-soprano)
 Andrea Caré *Don José* (tenor)
 Shen Yang *Escamillo* (bass-baritone)
 Li Jing Jing *Micaëla* (soprano)
 Anna Gillingham *Frasquita* (soprano)
 Maren Favela *Mercédès* (mezzo-soprano)
 Emilio Pons *Remendado* (tenor)
 Thomas Weinhappel *Moralès / Dancaïre* (baritone)

Zoltan Nagy *Zuniga* (bass)
 Singapore Symphony Chorus
 The NAFA Chamber Choir
 Singapore Symphony Children's Choir
 Lim Yau choral director
 Wong Lai Foon choirmaster
 David Edwards stage and lighting director

TICKETS: \$22-\$98 from SISTIC
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 6.30pm - 7pm | library@esplanade
 OPEN REHEARSAL
 21 APR | Thu, 7.30pm, Esplanade Concert Hall



www.sso.org.sg



SSO 活動宣傳頁

NATIONAL TAIWAN SYMPHONY ORCHESTRA



Founded in 1945, the National Taiwan Symphony Orchestra is the oldest symphony orchestra in Taiwan. Since the beginning of its establishment, it had subsequently been subordinate to the Taiwan Garrison Command, the Taiwan Art Construction Association, the Taiwan Provincial Department of Education, and the Department of Culture, etc. In July 1999, it was subordinate to the Council for Cultural Affairs, Executive Yuan. The name was then changed to National Taiwan Symphony Orchestra. Since May 2012, it has fallen under the umbrella 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 comprehensive music group with well-organized software and hardware.

In the course of the development of classical music in Taiwan, the National Taiwan Symphony Orchestra has always played a key role. Since it was founded, it has been inviting outstanding musicians in Taiwan and abroad to participate in performances in order to encourage the appreciation of classical music in Taiwan. During times of economic expansion, the Orchestra devoted itself to education, cultivating teachers of classical music through comprehensive training. The popularity of classical music in Taiwan is attributable to the Orchestra. Undergoing one change after another to adapt to the ever-changing cultural milieu, the Orchestra remains positioned as a national-class performer that aims to expand the aesthetic vision of classical music in Taiwan and promote classical music performance and appreciation, and one that expects ever greater innovation of itself so that it can become a well-established international orchestra.

Over 70 years of history, under the accumulated establishment of former directors such as Tsai Ji-Kun, Wang Shin-Chi, Dai Cui-Lun, Shi Wei-Liang, Deng Han-Chin, Chen Tscheng-Hsiung, Su Zhong, Ko Ji-Liang, Liu Suan-Yung, Lin Zheng-Yi, Zhang Shu-Bao, Huang Su-Jen, and Mr. Liu Suan-Yung leading again currently, the Orchestra has accumulated rich performing experiences and has been invited to collaborate with international orchestras and musicians on countless occasions, such as conductors Christopher Hogwood, Leon Fleisher, Okko Kamu, Claus Peter Flor, John Nelson, Andrew Litton, Mei-Ann Chen, Da-Shen Chang, Felix Chiu-Sen Chen, Tscheng-Hsiung Chen, Henry Mazer, Michel Rochat, Frederick Fennell, Tamás Vásáry, Lan Shui and Wen-Pin Chien; musicians such as pianists Fou Ts'ong, Pi-hsien Chen, Gwhyneth Chen, Oxana Yablonskaya, Ivo Pogorelich, Thai Son Dang, Makoto Ozone, Kun Woo Paik, Barry Douglas, Jean-Yves Thibaudet, Boris Berezovsky, Stephen Hough, and Angela Hewitt; violinists Nai-Yuan Hu, Keng-Yuen Tseng, Cho-Liang Lin, Pinchas Zukerman, Sarah Chang, Gil Shaham, Anne-Sophie Mutter, Julian Rachlin, Ray Chen, and Gidon Kremer; violists Nobuko Imai and Maxim Rysanov; cellists Wen-Sinn Yang, Steven Isserlis, Natalia Gutman, Mischa Maisky, Myung-Wha Chung, Jian Wang, and Lynn Harrell; oboist Albrecht Mayer; trombonist Christian Lindberg; flautist Andras Adorjan, Emmanuel Pahud; French horn player Stefan Dohr, and groups such as Divertimento Berlin, Konzertvereinigung Wiener Staatsopernchor, and the Singapore Symphony Orchestra, etc.

Under the leadership of the former Artistic Advisor Lan Shui, the Orchestra laid a solid foundation. In August 2014, Wen-Pin Chien took the position of Artistic Advisor to the Orchestra. The National Taiwan Symphony Orchestra has learned from tradition and connected with the trends of the new age, dedicating itself to "advancing skills, creating new tradition, solidifying education, and promoting aesthetics", and it focuses on "exquisite", "popular", "classical", and "creative" performances to promote the musical life of the general public and achieve the goal of social harmony.



WEN-PIN CHIEN *conductor*

Wen-Pin Chien – Kapellmeister of the Deutsche Oper am Rhein (since 1996/97 season), Resident Conductor of the Pacific Music Festival in Japan (1998-2004), Music Director of the National Symphony Orchestra of Taiwan (2001-2007) and Artistic Advisor of the National Taiwan Symphony Orchestra (since 2014/15 season) – was born in Taipei in 1967. He graduated from the National Taiwan Academy of Arts *summa cum laude* (1988) with major in piano, and gained his Master's Degree in Conducting at the National University for Music and Performing Arts in Vienna (1994).

Chien won the First Prize at the International Conducting Competition “La Bottega”, Treviso (1992), the second prize at the International Competition for Young Musicians, Douai (1994), and the only Special Mention in the first Leonard Bernstein Jerusalem International Conducting Competition, Israel (1995).

During his tenure as the Music Director of the National Symphony Orchestra, Chien was the central artistic force behind its innovative annual Subscription Concerts and Opera series. Under his direction, the orchestra celebrated its 20th anniversary in 2006 with critically-acclaimed production of Wagner's complete *Ring* cycle, the first-ever production in the Chinese speaking regions. At the National Theater in Taipei, he conducted the Deutsche Oper am Rhein's tour production of *Der Rosenkavalier* (2007) and Opera Australia's *Carmen* (2009).

At the Deutsche Oper am Rhein, Chien conducted the world premiere of Franz Hummel's *Beuys* and Anno Schreier's *Mörder Kaspar Brand*, the German premiere of Peter Eötvös's *Drei Schwestern*, Giorgio Battistelli's *Richard III* and the world premiere of Eleni Karaindrou's ballet *Phädra*, as well as many revived productions. In 2009, Chien conducted a new production of Schoenberg's *Moses und Aron* and, in 2010, a new production of Henze's *Phaedra*. In the 2014/15 season, he conducts a new production of Prokofiev's *The Fiery Angel*, revival of Ludger Vollmer's *Gegen die Wand*, as well as *Die Zauberflöte*, *Aida*, *Der Ring an einem Abend*, *Hänsel und Gretel* and *Lohengrin*.

As a guest conductor, Chien has worked with orchestras in Italy, the Czech

Republic, Russia, France, Japan, Germany, England, Hong Kong, China and Taiwan. He also appeared as a guest conductor at the Wiener Kammeroper; The Nederlands Opera, Amsterdam; Hamburgische Staatsoper; Komische Oper Berlin; Opernhaus Graz and Theater Bonn. At the Grand Théâtre de Genève he has conducted Unsuk Chin's *Alice in Wonderland* (2010) and Birtwistle's *Punch and Judy* (2011).



CHUNG-SHEN CHEN *bamboo flute*

Chung-Shen Chen graduated from Taichung Normal College and Soochow University School of Music. He was mentored by Chen Cheng-Hsiung in the flute, by Lai Te-Ho, Ma Shui-Long and Lu Yan in composing, by Xu Song-Ren and Huang Xiao-Tong in conducting. Between 1992 and 2004, he served as conductor for Taipei Chinese Orchestra. He then moved on to teach in Tainan National University of the Arts for the period of 2004 – 2011. After 2011, he worked as freelance musician.

In 1979, Chung-Shen Chen won the Five Lights Award organized by Taiwan Television Enterprise. In 1985, Chen's "New Chinese Bamboo Flute Music" (笛篇) was awarded the Best Performance Award in the Golden Tripod Award. In 2005, Chen conducted for Taipei Chinese Orchestra "Legend of Sizhu" (絲竹傳奇) and won Best Instrumental Performance Award in the Golden Melody Awards. In 2012, "Scholar Riding on Horse" (秀才騎馬弄弄來) was awarded Best Folk Music in the Golden Melody Awards.

Many of Chen's works, such as "Chicken and Duck Talking" (雞同鴨講) and "Counting Toads" (數蛤蟆) are selected and included in the music textbooks in Taiwan and Hong Kong elementary schools. His Taiwanese children song "Red Field Children" (紅田嬰) won the Best Children Music Album and Best Singing Performance in the 1999 Golden Melody Awards. Chorus performance song "Where is Spring?" was nominated for Best Composer Award in 2006 Golden Melody Awards. Chinese children song "Grandmother's Bridge" won the Best Children Music Album of 2009 Golden Melody Awards.

In 1992, Chen was awarded the Taiwan Top 10 Outstanding Youth Award.

Chen now devotes his energy to teaching and creating flute music, researching Chen's Recorder and raising funds for the publishing of Taiwan flute and *xiao* pieces, Sizhu music CDs and musical notation.



YU-CHIEN TSENG *violin*

The exceptional violinist Yu-Chien Tseng has already set more than his share of records in his young life, triumphing in international competitions as the youngest participant over and over again. After winning Third Prize in the junior division of the Menuhin Competition at the age of just eleven, he went on to win First Prize in the Sarasate Competition and took the special prize for the best performances of Sarasate's works as the youngest competitor at age fifteen in 2009. In 2011 he won the First Prize in the ISANGYUN International Violin Competition in Korea, taking the prize for the best interpretation prize of works by Isang Yun. In 2012 Mr. Tseng was the Fifth Laureate and won the Audience Prize at the Queen Elisabeth Competition in Belgium. In 2015 he took the First Prize in the inaugural Singapore International Violin Competition. Most recently, he won the top prize (Silver medal) in the 15th International Tchaikovsky Competition in Russia.

Born in Taipei, Taiwan, Mr. Tseng began to play the violin at age five. By the age of six, he had already performed with the Taipei Symphony Orchestra. In his native Taiwan, he studied with Po-Shan Lin, Ying-Liang Shen, I-Ching Li and Professor C. Nanette Chen. At the age of thirteen, he gained admittance to the renowned Curtis Institute, where he studied with Professor Ida Kavafian and now with Professor Aaron Rosand.

Yu-Chien is already developing a promising career as a soloist. He has played with orchestras including the Philadelphia Orchestra, Mariinsky Theatre Symphony Orchestra, Moscow Philharmonic Orchestra, the National Symphony Orchestra of Belgium, the National Symphony Orchestra of Taiwan, the Orquesta Sinfónica de Navarra, and the Orchestre Royal de Chambre de Wallonie, and among others. He has also performed in recital extensively in the US, Europe and Asia, to consistently high acclaim. In the future, he will perform with Shanghai Symphony Orchestra, London Philharmonic Orchestra, Czech Philharmonic Orchestra, Singapore Symphony Orchestra, Hong Kong Sinfonietta, Osaka Symphony Orchestra etc. His first recording, a disc of all French music, was released internationally. The second recording was all Sarasate pieces and the third recording will be recorded in 2016.

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江惠君 CHIANG, Hui-Chun

崔延平 TSUI, Yen-Pin

莊雅如 CHUANG, Ya-Ju

陳穎汝 CHEN, Pei-Ju

曾臺衍 TSENG, Tai-Yan

葉育宗 YEH, Yu-Tsung

張致遠 CHANG, Chih-Yuan

劉芳佑 LIU, Fang-Yu

謝宗翰 HSIEH, Tsung-Han

蕭偉瑜 HSIAO, Chien-Yu

◎張瓊尹 CHANG, Chung-Yin

第二小提琴 SECOND VIOLIN

※徐晨又 HSU, Chen-Yu

李香瑩 LEE, Hsiang-Ying

何嘉潔 HO, Chia-Hung

何婷涵 HO, Ting-Han

吳昭良 WU, Chao-Liang

陳以先 CHEN, I-Hsien

陳怡廷 CHEN, Yi-Ting

陳俐如 CHEN, Li-Ju

□陳慧珊 CHEN, Hui-Shan

黃士瑋 HUANG, Shih-Wei

張藝獻 CHANG, I-Hsien

蔡麗甘 TSAI, Li-Gan

☆鄧凱鴻 TENG, Kai-Hung

中提琴 VIOLA

※蕭惠珠 HSIAO, Hui-Chu

王彩鳳 WANG, Tsai-Feng

紀霽婕 CHI, Pei-Jie

□陳宜君 CHEN, Yi-Chun

陳美秀 CHEN, Mei-Shiu

曾慶琳 TSENG, Ching-Lin

裘宗餘 CHIU, Tsung-Yu

楊青霏 YANG, Ching-Fei

蔡依倫 TSAI, Yi-Lun

謝敏玉 HSIEH, Min-Yu

☆邱瑞琦 CHIU, Jui-Chi

大提琴 CELLO

※李百佳 LEE, Pai-Chia

▲黃佳文 HUANG, Chia-Wen

古昀申 KU, Yun-Shen

李妍慧 LI, Yan-Huei

李佩蓉 LEE, Pei-Jung

林怡芬 LIN, I-Fen

張偉儂 CHANG, Wei-Li

劉凱文 LIU, Kai-Wen

鍾鎮宇 CHUNG, Jen-Yu

低音提琴 DOUBLE BASS

△呂孟君 LU, Meng-Chun

江秀如 CHIANG, Show-Ju

李青芳 LEE, Ching-Fang

劉雅薇 LIU, Ya-Wei

戴佩勳 DAI, Pey-Shiun

簡秀錦 CHIEN, Hsiu-Chin

長笛 FLUTE

※陳麗明 CHEN, Li-Ming

陳彥婷 CHEN, Yen-Ting

陳師君* CHEN, Shih-Chun*

(*兼短笛Piccolo)

雙簧管 OBOE

△薛秋雯 HSUEH, Chiu-Wen

張美慧 CHANG, Mei-Hui

◎廖蓓翎 LIAO, Pei-Ling

單簧管 CLARINET

※田永年 TIEN, Yung-Nyen

孫靜玉 SUN, Ching-Yu

蕭也琴 HSIOU, Yee-Chin

低音管 BASSOON

※李勤一 LEE, Chin-I

黃心怡 HUANG, Hsin-Yi

林釗如* LIN, Chuan-Ju*

(*兼倍低音管Contra bassoon)

法國號 FRENCH HORN

※王姿蓉 WANG, Chi-Zong

蔡佩津 TSAI, Pei-Chin

盧怡婷 LU, I-Ting

陳雪琪 CHEN, Hsueh-Chi

邱怡屏 CHIU, I-Ping

小號 TRUMPET

- ※侯傳安 HOU, Chuan-An
- 張中茗 CHANG, Skye
- ◎鄒佳宏 ZOU, Jia-Hung

長號 TROMBONE

- ※黃仲浩 HUANG, Chung-Hao
- 羅嘉琦 LO, Chia-Chi
- 艾倫.米克 Allen Meek

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

- ◎黃堃儼 HWANG, Keun-Yean

打擊 PERCUSSION

- △林育珊 LIN, Yu-Shan
- 蔡哲明 TSAI, Che-Ming
- ◎郭庭芳 KUO, Ting-Fang
- ◎謝宛錚 HSIEH, Wan-Cheng
- ◎孫名箴 SUEN, Ming-Jen
- ◎余若玫 YU, Rho-Mei
- ◎邱廷薰 CHIU, Ting-Hsun

豎琴 HARP

- 王郁文 WANG, Yuh-Wen

助理指揮 ASSISTANT

CONDUCTOR

- 范楷西 FAN, Kai-Hsi

- ※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 Member
- 客席演出 Guest Musician

* 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.

NAN-CHANG CHIEN 钱南章 (B. 1948)

Dragon Dance 龙舞 ^{9'00}

"Dragon Dance" is composed in the hope of express the colorfulfulness of music through fast and changing tempos and constant variations of musical instruments and timbres. Because in the end of the composition, the folk music in Sichuan "Dance of the Golden Dragon" (or "Dance of the Golden Snake") is included, it is named "Dragon Dance."

Composed in 1985, the work made its debut at Munich Music Hochschule. In the end of the same year, it was played by Munich Radio Orchestra, with the conductor W. Killmayer and recorded to be played in Germany and around Europe.

Programme note by Nan-Chang Chien

About the composer

Nan-Chang Chien graduated from the Chinese Cultural University and the Munich Conservatory, Germany. He studied composition under professors De-Yi Liu and W. Killmayer.

He has a long list of awards: Huang Zi Composition Award by the Ministry of Education (1976) for his chorus *Little Stars*; Dr. Sun Yat-sen Art and Literature Prize (1978) for his *Five Chinese Songs for Soprano and Orchestra*; Best Composer, the 8th Golden Melody Awards (1997) for his *Beat the Drum*; Best Composer, the 9th Golden Melody Awards (1998) for his *The Maiden of Malan*; Best Composer, the 13th Golden Melody Awards (2002) for his *Buddhist Requiem*; Best Composer, the 16th Golden Melody Awards (2005) for his *Symphony No.1, When the Bugle Starts*; the 9th National Award for Arts (2005).

Chien's writing covers a variety of genres including opera, musical, symphony, concerto, requiem, solo and chamber music, lieder, chorus and percussion music. He resorts to a rich source of materials which encompasses *The Book of Songs*, modern poetry, ballads and folk stories.

His music can be roughly divided into five categories:

Folk songs: *The Maiden of Malan – A suite of Taiwan’s Aboriginal Folk Songs*; *Taiwan Folk Songs*; *Symphony No. 1* (Hebei Province folk song, *Chinese Cabbage*); String Quartet (*Flowing Stream*), *Little Island* (The Land Boat Tune), *Dragon Dance* (Golden Dragon Dancing in Rage), *The 12 Animal Signs of Chinese Zodiac*, *Lion Drum*, *Taipei sketches*: for 14 soloists; and *Beat the Drum*.

Ancient poetry: *The Orphan*; *The East Door*; and *Five Chinese Songs for Soprano and Orchestra* (Strong Weed, Katydid, Magpie’s Nest, Lumbering, Morning Star).

Modern poetry: Sonnets (Yang Mu); Four Choruses (Chou-Yu Cheng); Six Children’s Choruses (Wu-Hsien Lin et al); Four Lieder (Lo Fu); *A Blossoming Tree* (Muren Hsi); and *I am Flying* (Chia-Ming Chien).

Opera: *A Night of Thunderstorm* (Joseph Chu).

Religion: *Buddhist Requiem* (*The Buddha Speaks of Amitabha Sutra*).

Since he returned to Taiwan in 1978 after having completed his study in Germany, he started to compose and teach. As a low-profile personality with yet a striking musical style, he is a rare kind of composer in Taiwan’s music circles. Since 1988 he taught at the Taipei National University of the Arts, and retired at August 2013. Now he is a free composer.

SHUI-LONG MA 马水龙 (1939-2015)

Concerto for Bamboo Flute and Orchestra 梆笛协奏曲 21'00

Completed in 1981, *Concerto for Bamboo Flute and Orchestra* consists of two continuous movements. The first movement begins with a solemn prelude for wind and string instruments, introducing the first theme which expresses the fortitude of the Han Chinese spirit. The second theme, mainly performed by the *bangdi* (the bamboo flute), is lively and cheerful, expressing the naïveté and rusticity of the vigorous, optimistic folk people. As a condensed variation of the first theme, the second theme not only relates to the first in an evident way, but also becomes the core of the first movement.

The second movement is an elegant *Adagio*. The first theme from the first movement appears in the low strings and leads to a new musical idea for the *bangdi*. Like an epic it unhurriedly narrates in an easy, peaceful way the magnificence of the age-old Han Chinese history and culture.

The coda recapitulates the first and second themes of the first movement, but with slight variations, which are further developed and woven together to gradually build up the final climax of the whole piece.

Concerto for Bamboo Flute and Orchestra was commissioned by the Broadcasting Corporation of China in 1981, and was premiered the same year by the Taipei Century Symphony Orchestra, conducted by Nien-Fu David Liao at the Taiwan National Dr. Sun Yat-sen Memorial Hall.

Programme note from score of Shui-Long Ma: Concerto for Bamboo Flute and Orchestra

About the composer

Shui-Long Ma (1939.7.17-2015.5.2), born in Keelung, was borne by father A-zhi Xu, a traditional Chinese herbal pharmacist and mother Cha-mo Ma, an only daughter of her family. Shui-Long Ma inherited his mother's surname. At the age of 5, the family retreated to *Chiufeng* for more than two years to avoid the air raids. When Ma had to drop from high school in the second year because his father passed away of diseases and worked at Taiwan Fertilizer Co.

Plant I. In 1959, he was admitted to Department of Music, National School of Arts (now National Taiwan University of Arts), majoring in composition under the tutelage of Prof. Er-hua Xiao and minoring in piano and cello. Graduating in 1964, Ma then taught at Keelung Municipal No.4 Middle School and Tainan Junior College, etc.

In 1967, Shui-Long Ma organized Sunflower Music Society with Mao-liang Chen, Chang-fa You, De-he Lai, Jing-tang Shen, Long-xin Wen, and other young composers to release new works together. In 1972, winning full scholarship from Kirchenmusikschule Regensburg, Ma studied in Germany for three years under the tutelage of Dr. Oskar Sigmund. During the period of time, Shui-Long Ma learned how to make composition, play the cello, play the piano, and be a conductor of the chorus. In 1975 after he returned to Taiwan, Ma was hired by Department of Music, Soochow University. At his spare time, he composed many masterpieces with endless creativity. Since 1981, Shui-Long Ma has been devoted to music education, serving as Director of Department of Music, National School of Arts, Chair of Department of Music, Dean of Academic Affairs, and Dean, National College of Arts successively.

In 1986, Ma went to the US with Full Bright Award and held four individual displays of his compositions at Lincoln Center, New York, and other areas. In 1994, he went to the US again with the grant awarded by Council for Cultural Affairs and delivered lectures at Northern Illinois University, Yale University, Harvard University, and other schools.

Shui-Long Ma's *Collection of Folk Songs* is widely popular among the choruses around the world (including overseas Taiwanese and Chinese societies). His *Collection of Piano Works* has become required works for student pianists. His *Bamboo Flute Concerto* was performed by National Symphony Orchestra conducted by Mstislav Rostropovich in 1983 at National Dr. Sun Yat-sen Memorial Hall, Taipei, a performance broadcast live to PBS and positively reviewed by audience around the world. Under the support of Chew's Culture Foundation, "Spring Autumn Music" planned by Ma served as an important platform for Taiwan's modern music composition at the turn of the century.

Shui-Long Ma has won Golden Tripod Award, Special Recognition Award of Golden Melody Award, Sun Yat-sen Award for Arts and Literature, Wu San-lien Award for Arts and Literature, National Award of Arts, National Cultural Award of R.O.C. and Second Order of Brilliant Star, etc. In his late years, he

subsequently won three honorary doctorate degrees of national universities (National University of Tainan, Taipei National University of the Arts, and National Taiwan University). His works include orchestral, chamber music, piano, acoustic music and choral music and hundreds of compositions released in more than 20 countries in Taiwan, Europe, US, Russia, South Africa, and Southeast Asia. His famous works contain *Taiwan Ensemble*, *A Sketch of the Rainy Harbor*, *Bamboo Flute Concerto*, *The Liao Tian-ding Orchestral Suite*, *I am...*, *Pipa and String Quartet*, *The Invisible Temple*, and many others.

Programme note by Lu-fen Yen in June 2015

JOHANNES BRAHMS (1833-1897)

Symphony No. 1 in C minor, Op. 68 ^{45'00}

- I. Un poco sostenuto - Allegro
- II. Andante sostenuto
- III. Un poco allegretto e grazioso
- IV. Adagio – Più andante – Allegro non troppo ma con brio

“After Haydn, writing a symphony is no longer a joke, but a matter of life and death.” Johannes Brahms was revealing much of the apprehension he felt when he wrote those words, shortly before his *First Symphony* was given its premiere performance in the German city of Karlsruhe on 4th November 1876.

Symphonies had changed beyond all imagination since Haydn had refined the genre to the extent that he was dubbed “The Father of the Symphony”. For a start, while composers during the 18th century seemed to produce symphonies with the ease and rapidity of a teenager texting a message on a smartphone – one conservative estimate suggests over 10,000 symphonies were composed during that century (Johann Melchior Molter topping the scales with an astonishing tally of 170 symphonies composed in the space of just 20 years) – in the 19th century that number dropped to somewhere nearer 1,000. Most composers contributed a mere handful to the century’s symphonic tally, and few dared go above the number nine; which was the number of symphonies Beethoven had completed.

It was the legacy of Beethoven which not only haunted composers of symphonies in the 19th century, but put many of them off the task altogether. It was widely circulated by the critics and academics of the time that with Beethoven the symphony had reached its ultimate form and had nowhere else to go. For 40 years Brahms believed that to be the case, and while we know he started several symphonies, these mostly ended up as other types of work – a piano concerto, an orchestral serenade, and even parts of *A German Requiem*. It was only in 1855 that the seeds of the symphony we hear this evening were sown, and while he completed the first three movements over the course of the next 10 years, he was still working on the fourth movement days before the premiere.

It should be said that the first performance, conducted by Otto Dessoff, was a resounding success, and the *Symphony* was heard shortly afterwards in cities as far afield as Vienna, Breslau, Cambridge and London. The great critic, Eduard Hanslick wrote that “Brahms’ artistic kinship with Beethoven must be plain to every observer”, and the conductor Hans von Bülow paid Brahms the ultimate compliment by labelling the symphony “Beethoven’s Tenth”; a compliment which might seem to imply a certain lack of originality on Brahms’ behalf but spoke volumes as to the respect the new work received in the conservative musical attitudes which existed in mid-19th century Germany. Only when it arrived in the USA did it meet with sustained critical resistance, the American critics describing it after the work’s performance in Boston, as “confusing and unattractive example of dry pedantry”.

To a certain extent both viewpoints have an element of truth as revealed in this comment from Peter Korfmacher, annotator for the Leipzig Gewandhaus Orchestra: “Brahms’ *First Symphony* proclaims a new symphonic style with astonishing self-assurance. Everything about it proceeds from something in the past and generates something in the future”.

The *Symphony*’s opening is certainly serious – almost grim with its pounding drum – and has provided plenty of fodder for those who considered Brahms something of a dinosaur, harking back to an age and a genre the progressives regarded as extinct. Wagner, attending a performance of the work, later described his impatience with this substantial movement (almost 20 minutes in length) while he waited for “an idea, a melody that irresistibly fills the universe with grandeur and emotion”. But as the *Symphony* progresses the mood becomes lighter and the ideas begin to seem more in keeping with the love of colour and expression which informed much of the age. After the seriousness of the first movement, the second turns more expressive while the third is almost impertinent in its brevity and levity. After a blazing horn theme, piercing through the music like a ray of sunshine, the last movement ends the *Symphony* with something which seems almost to anticipate the great Hollywood scores of our own time.

Programme note by Marc Rochester

YIU-KWONG CHUNG 钟耀光 (B. 1956)

"Festive Celebration" for Orchestra 《节庆》管弦乐曲 11'00

Based on the main theme of *The Wild Dance of Golden Snakes* written by Nie Er, *Festive Celebration* was originally written for nine percussionists. It was revised and orchestrated for wind orchestra in 1992 and for symphony orchestra in 1993. This piece consists of four distinctive continuous sections. The first is a solemn introduction followed by a majestic fanfare. The second is a ritual canon with accumulation of layers and instruments; its tempo is slow and harmonic vocabulary is pentatonic. The third is a vigorous ceremonial dance and is followed by the fourth section, a cadenza for the percussion section based upon traditional Chinese drumming patterns. *Festive Celebration* (wind orchestra version) was included in the 1995 and 1997 WASBE concert CD sets.

World Premiere: December 8, 1993 at the National Concert Hall, Taipei. Taipei Symphony Orchestra conducted by Lien-chang Kuo.

Programme note by Yiu-Kwong Chung

About the composer

Yiu-Kwong Chung is Taiwan's best known and most often performed composer and was the General Director of the Taipei Chinese Orchestra (TCO) from 2007 to 2015. During his tenure with TCO, he has written concerti for numerous top-class soloists including percussionist Evelyn Glennie, trombonist Christian Lindberg, saxophonist Claude Delangle, cellists Mischa Maisky and Anssi Karttunen, flutists Pierre-Yves Artaud and Sharon Bezaly, in addition to renowned Kronos Quartet; all were world-premiered by the TCO. In June 2012, he conducted the orchestra's European Tour (with soloist Evelyn Glennie) and staged performances in Bridgewater Hall in Manchester and Le Théâtre du Châtelet in Paris that brought immediate international fame to the Orchestra. From 2009 to 2015, he has produced six CD's released worldwide by Swedish BIS Records.

He wrote music for the 4D movie displayed in the Taiwan Pavilion at 2010 World Expo. In March 2000, *The Eternal City for Chinese Orchestra* captured the 1st prize of the 21st Century International Composition Competition held by the Hong Kong Chinese Orchestra. His two bold and energetic pieces *Dance of the Earth* and *Taiwanese Children Song*, performed by cellist Yo-Yo Ma, are recorded on SONY-Taiwan's *Super Charme Yo-Yo Ma* Album.

"It has a gorgeous sound, and conductor Yiu-Kwong Chung drew a wide range of dynamic contrasts and emotions from the group." – Jon Ross, ArtsCriticATL.com

"A master storyteller, Chung writes with a bold expressiveness that could come across as phony- yet it does not.....This is a name to watch for." – Ruth Wilson, wasbe.org

"Yiu-Kwong Chung is a real composer, in the classical sense, and his contributions are the most striking and memorable.... It's hard to imagine a sensitive listener not getting worked up over this Concerto" – Raymond Tuttle, FANFARE

TYZEN HSIAO 蕭泰然 (1938-2015)

Violin Concerto in D major, Op. 50 ^{30'00}

D大调小提琴协奏曲, 作品50

The first movement depicts the fresh morning in Taiwan countryside with quiet and peaceful atmosphere, in which the soft and graceful tweedle narrates genial and soft humanity. Later on, lively rhythm expresses people's happiness during festival, in which the violin alternates among different forms of orchestral music and dances with abandon. Next, with the guidance of meditation of "starry sky in silent night", it skillfully presents abundant variations and brings people into a picturesque dream. The slow harmonious melody awakens people in dreams and slowly enters the climax of the theme, just like the awakening of Taiwan people, full of strong national colors.

The second movement is themed "plough tune", a type of Taiwanese ballad, transferring the original D major into C minor and 4/4 beat into 3/4 beat. The author skillfully transfers "plough tune" well-known in Taiwan into a poem full of grief and beauty by making it shuttle back and forth with romantic and beautiful combination tones. Before the movement ends, the strong musical form expresses perseverance of Taiwan people, who stand firm in much helplessness, and reflect special feature of Taiwanese nation.

The third movement starts the prelude with brief and clear rhythm, making people longing excitedly. With the recurrence of the theme of the former two movements in different forms, it also evokes people's memory, between hesitation of helpless past and outlook of the future, after seeking balance of spirit, it shows people's hopeful longing.

Programme note by Ken Chuang

About the composer

Tyzen Hsiao (1938.1.1-2015.2.24) was born in Kaohsiung, and had been brought up to contact church and classic music. Learnt the piano since five and began to play in public since seven, he was admitted in NTNU Department of Music and latter in Musashino Art University. Tyzen Hsiao then returned

to Kaohsiung in 1967 for teaching, performance and musical creation, and immigrated to the United States in 1977 due to financial troubles for engaging in arts business. After a period of dark days, Tyzen Hsiao entered California State University Institute of Music in 1986 for advanced study on music composition. About at this moment, Professor Hsiao maintained close contacts with foreign dissidents, and his creations were not only in Taiwanese style, but with western techniques and romantic spirits, which were also highly praised and supported by such group. Professor Hsiao had therefore assumed “Chairman of Taiwanese Literature Association” and “Principal of Taiwanese Music Club”.

Tyzen Hsiao was a self-styled “Taiwan folk music” displayer while in the United States, and composed several transcriptions based on this together with new music songs about Taiwan, such as *People Outside, Don't Abandon Taiwan* and *Take You Home*. However, Tyzen Hsiao was included in the dissidents by the Kuomintang government in 1980 due to his creation *Breakthrough Day March*. From 1988 to 1990, he had successively accomplished his three major concertos, namely *Violin Concerto in D major Op.50* (premiered by Cho-Liang Lin and San Diego Symphony), *Cello Concerto in C major Op.52* (premiered by Yi-Jing Ou and Taipei Symphony Orchestra), *Piano Concerto in C minor Op.53* (premiered by Chong-Sheng Tang and Vancouver Symphony Orchestra), which become his master works in days to come. Since 1993, Tyzen Hsiao started to create the large-scale orchestral *1947 Overture* for commemorating 228 Event, and exactly during this period, he was rushed to the hospital for operation due to heart and main artery aneurysm rupture, once threatening his life and finally was cured.

As the political tension eased off slowly in 1995, and under the expectations from all parties, Tyzen Hsiao returned to Taiwan and settled down and was active in every large concert. Accompanied with various kinds of praises and honors, such as human science prize from Taiwanese American Foundation in 1989, Taipei Cultural Medal in 1998, the 10th Music Awards “Best Song” winner in 1999, the 15th “Best Song” Best Composer in 2002, the 8th Chinese Literature Prize in 2004, the 28th Cultural Award from Executive Yuan in 2009, and the 22nd Golden Melody Awards Traditional and Art Music Special Contribution Award in 2011.

Excerpts from Memorial Articles wrote by Chung-Heng Yang in NTSO – Tyzen Hsiao Memorial Concert Program List – on 5 April 2015

LUDWIG VAN BEETHOVEN (1770-1827)

Symphony No. 7 in A major, Op. 92 ^{38'00}

- I. Poco sostenuto - Vivace
- II. Allegretto
- III. Presto
- IV. Allegro con brio

Up until his *Fifth* and *Sixth Symphonies*, premiered together in 1808, Beethoven had composed one symphony about every two years. There then followed a gap of more than three years before he even started work on the *Seventh*, but although he had completed it by May 1812, it had to wait over 18 months for its premiere, which took place in the hall of Vienna University on 8th December 1813. It was probably a mistake for Beethoven to have decided to conduct the performance himself; his hearing had been steadily deteriorating over the previous decade and, as Louis Spohr, a violinist in the orchestra later recalled, "It was obvious that Beethoven could not hear the soft passages in his own music. He started beating time before the orchestra had begun and was therefore ahead of the orchestra by as much as 10 or 12 bars when it began a long crescendo. He had crouched down under the music stand and as he thought the music was getting louder became visible once more, making himself taller before leaping high into the air at the moment he thought the loud climax should have been reached. When it did not materialise he looked about in terror and stared, astonished, at the orchestra who were still playing softly, and found his place again only when the so-long-awaited forte began and became audible to him."

We can easily imagine the distress Beethoven felt at the loss of his hearing, but there is little evidence of this in the *Seventh Symphony*. Indeed, it is so full of exuberant, dance-like ideas that early audiences were confused by the work's sheer high spirits. At a subsequent performance in Leipzig many in the audience accused Beethoven of having been drunk when he wrote the outer movements, while the composer Weber on hearing the third movement, suggested that Beethoven was "only fit for the madhouse". Other critics were equally damning: "this absurd, untamed music", wrote one, while another described the second movement as "delirium, in which there is no trace of melody or harmony, no single sound to fall gratefully upon the ear". It was left to the composer, Richard

Wagner, to come up with the phrase which seems to sum up the true spirit of Beethoven's *Seventh Symphony*; he called it "the apotheosis of the dance".

The *Symphony* opens with an explosive chord involving the entire orchestra, followed by a long broad crescendo which eventually breaks into an exultant dancing theme which, as the first movement progresses, becomes more and more exuberant until the whole orchestra seems to be involved in some sort of dance frenzy. This is followed by a movement which seems a lot more sombre but is, in essence, yet another dance – albeit a somewhat more sedate one. Built over a rhythm which is repeated over and over again with occasional interruptions, this is a set of variations which so appealed to the first-night Viennese audience that they demanded an immediate encore. It also prompted one writer to describe it enthusiastically as "victory over the tyranny of rhythm". What seems to have irked Weber so much was the way in which Beethoven so rudely shattered the mood of the second movement by bursting in so abruptly with the rumbustious third. The central trio section is based, according to Abbé Stadler (1748-1833), on an ancient pilgrims' hymn, its hymn-like character reinforced by orchestration which imitates the sound of an organ.

If we thought that both the first and third movements contained music of frenzied, not to say manic activity, that is nothing to the wholesale pandemonium which forms the bulk of the *Symphony's* finale. There is a story that Wagner so liked this movement that he asked his father-in-law, Liszt, to play it on the piano while he himself danced frantically about. Certainly it is an outrageously exuberant and energetic movement, which ends, unusually for Beethoven, with just three abrupt chords.

Programme note by Marc Rochester

七、音樂會及行程相關照片



4月1日：國立臺灣交響樂團所有演出相關人員於新加坡樟宜機場合影



4月1日：本團工作人員至新加坡維多利亞廳進行演出佈台前置作業



此次演出之新加坡維多利亞廳外觀



此次演出之新加坡維多利亞廳進出口處



4月2日: 指揮簡文彬與本團於新加坡維多利亞音樂廳排練



4月2日: 指揮簡文彬與本團於新加坡維多利亞音樂廳排練



4月2日：指揮簡文彬、陳中申與本團於新加坡維多利亞音樂廳排練



4月2日：新加坡維多利亞音樂廳前臺觀眾進場狀況



4月2日：於新加坡維多利亞音樂廳前臺觀眾進場狀況



4月2日：於新加坡維多利亞音樂廳觀眾就座狀況



4月2日：於新加坡維多利亞音樂廳即將舉行演出



4月2日：指揮簡文彬、陳中申與本團於新加坡維多利亞音樂廳演出



4月2日：指揮簡文彬、陳中申老師與本團於新加坡維多利亞音樂廳演出



4月2日：指揮簡文彬、陳中申老師與本團於新加坡維多利亞音樂廳演出



4月2日：演出結束駐新加坡代表張大同夫婦、文化部許秋煌次長、田又安參事、劉美芝科長至後台與指揮簡文彬恭賀



4月2日：演出結束新加坡交響樂團音樂總監水藍與指揮簡文彬相見歡



4月3日：指揮簡文彬與新加坡維多利亞音樂廳排練



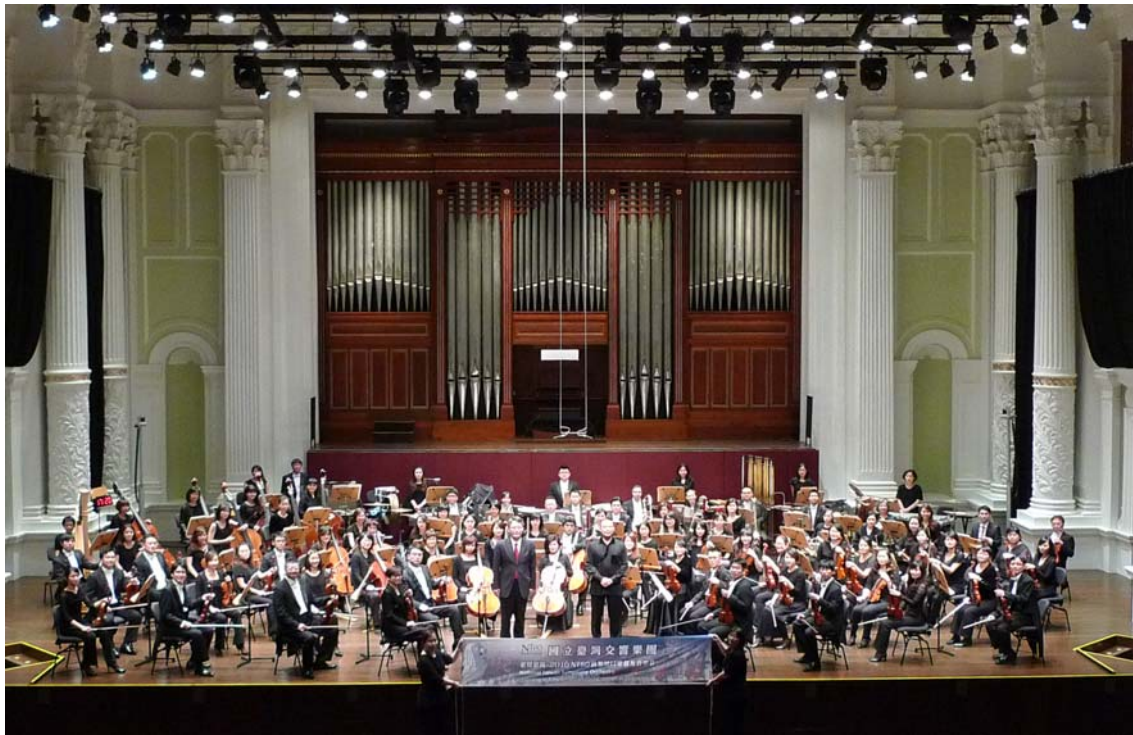
4月3日：指揮簡文彬與本團於新加坡維多利亞音樂廳排練



4月3日：指揮簡文彬及小提琴曾宇謙於新加坡維多利亞音樂廳排練



4月3日：指揮簡文彬及小提琴曾宇謙與本團於新加坡維多利亞音樂廳排練



4月3日：團長劉玄詠、指揮簡文彬與本團於新加坡維多利亞音樂廳合影留念



4月3日：新加坡維多利亞音樂廳演出前觀眾詢問票券資訊



4月3日：新加坡維多利亞音樂廳演出前觀眾進場



4月3日：新加坡維多利亞音樂廳演出前觀眾進場就座狀況



4月3日：指揮簡文彬及小提琴曾宇謙與本團新加坡維多利亞音樂廳演出



4月3日：指揮簡文彬及小提琴曾宇謙與本團新加坡維多利亞音樂廳演出



4月3日：指揮簡文彬與本團新加坡維多利亞音樂廳演出



4月3日：演出結束陳中申老師恭賀小提琴曾宇謙先生演出成功



4月3日：演出結束新加坡交響樂團舉辦歡迎茶會，樂團總裁莊學鵬致詞



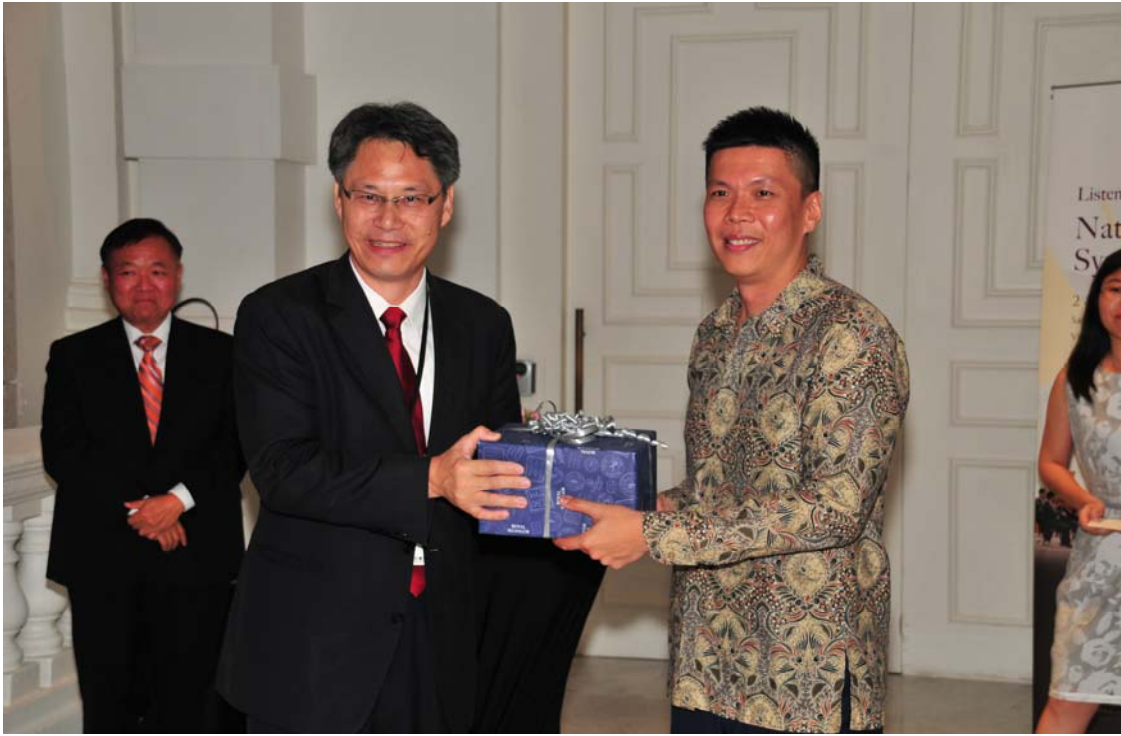
4月3日：演出結束新加坡交響樂團舉辦歡迎茶會，文化部次長許秋煌致詞



4月3日：演出結束新加坡交響樂團舉辦歡迎茶會，駐新加坡代表張大同致詞



4月3日：演出結束新加坡交響樂團舉辦歡迎茶會，本團團長劉玄詠致詞



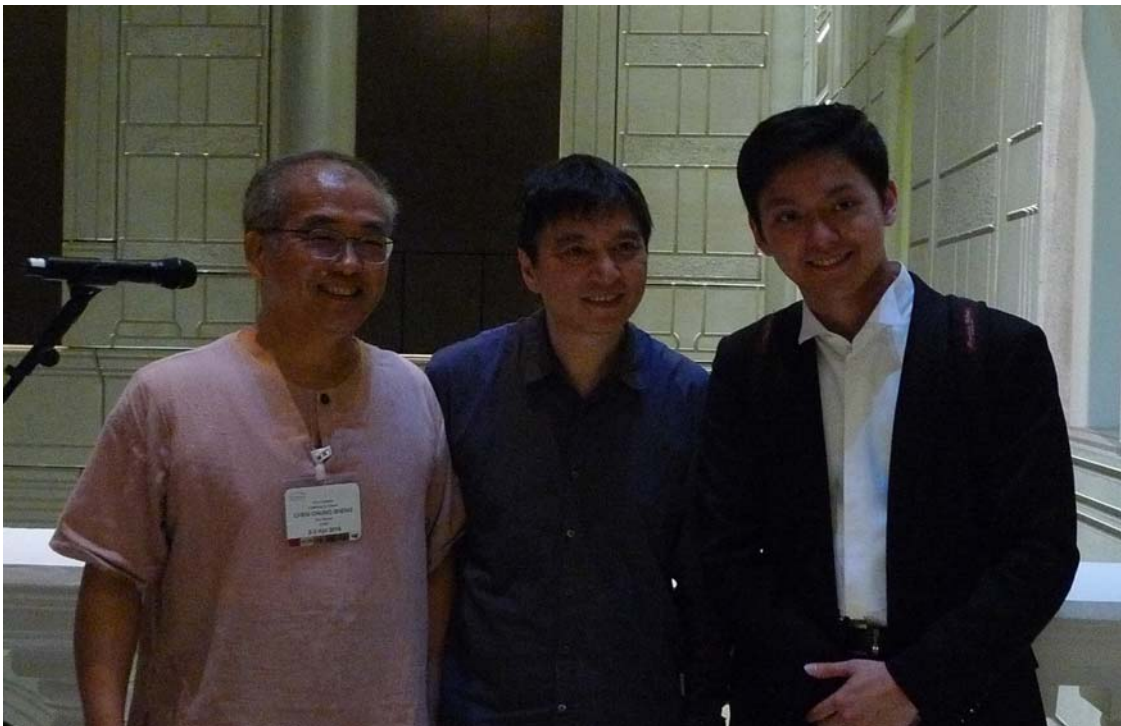
4月3日：演出結束新加坡交響樂團舉辦歡迎茶會，樂團總裁莊學鵬與團長劉玄詠互換禮物



4月3日：演出結束新加坡交響樂團舉辦歡迎茶會，樂團總裁莊學鵬與團長劉玄詠互換禮物



4月3日：演出結束新加坡樂團舉辦歡迎茶會，(由左)團長劉玄詠、新加坡交響樂團總裁莊學鵬、駐新加坡代表張大同與文化部次長許秋煌共同合影



4月3日：演出結束新加坡樂團舉辦歡迎茶會，(由左)梆笛演奏家陳中申、新加坡交響樂團音樂總監水藍、小提琴家曾宇謙同合影



4月3日：演出結束後(由左)本團團長劉玄詠、新加坡交響樂團總裁莊學鵬、小提琴家曾宇謙、椰笛家陳中申、駐新加坡代表張大同夫婦、文化部次長許秋煌、指揮簡文彬、新加坡交響樂團音樂總監水藍茶會合影



4月3日：演出結束新加坡樂團舉辦歡迎茶會本團團員及新加坡當地樂迷同歡

八、音樂會巡演相關報導

(一)報紙報導

新加坡當地	
	3月22日《聯合早報》《臺灣交響樂團首度訪新-呈獻臺灣本土交響樂饗宴》
臺灣新聞報導	
(1).	3月14日《中時電子報》《「樂見台灣」音樂會 2/3 曲目原汁原味 國台交與曾宇謙將赴星巡演》
(2).	3月30日《NOWnews 今日新聞》《國台交將赴新加坡 演出多首台灣作曲家作品》
(3).	3月30日《新網新聞網》《國臺交赴新加坡 陳中申曾宇謙演繹馬水龍蕭泰然作品》
(4).	4月1日《中央社》《樂揚新加坡 國立臺灣交響樂團跨海獻藝》
(5).	4月2日《自由時報》《國台交首度赴星國演出 樂聞台灣古典好實力》
(6).	4月2日《中時電子報》《國台交新加坡演出 陳中申驚豔全場》
(7).	4月2日《中時電子報》《讓世界聽到台灣之音 國台交首赴新加坡演出》
(8).	4月3日《中時電子報》《梆笛打頭陣 國台交驚豔星國》
(9).	4月3日《中時電子報》《曾宇謙挑戰蕭泰然《小提琴協奏曲》飄揚新加坡》
(10).	4月4日《on.cc 東網專訊》《國台交攜手台灣之光曾宇謙撼動新加坡》
(11).	4月4日《自由時報》《國台交新加坡演出 陳中申驚豔全場》
(12).	4月4日《中央社》《新加坡首演 強化臺星邦誼 樂見臺灣-2016 國立臺灣交響樂團新加坡以樂會友音樂會》
(13).	4月5日《東森新聞》《國台交新加坡演出 小提琴新秀曾宇謙同台撼動樂迷心》

(二)樂評

新加坡當地	
(1).	4月5日《THE STRAITS TIMES》《Listening To Taiwan reviews - Dazzling musical treat...》
(2).	4月5日《THE STRAITS TIMES》《Listening To Taiwan reviews - ...with joyous finale》
臺灣新聞報導	
	5月19日《太平洋時報》《簡文彬與 NTSO 讓台灣的聲音響徹新加坡》