

經典一瞬 與北市交相遇的 5×10 個方式

Memory Cloister — 5×10 ways to meet TSO



TSO

臺北市立交響樂團
Taipei Symphony Orchestra

目錄

序

- 04 臺北市市長
柯文哲
- 06 臺北市政府文化局局長
蔡宗雄
- 08 臺北市立交響樂團團長
何康國

Prologue

- 04 Taipei City Government, Mayor
Wen-Je Ko
- 06 Department of Cultural
Affairs, Taipei City Government,
Commissioner
Tsung-Hsiung Tsai
- 08 Taipei Symphony Orchestra,
General Director
Kang-Kuo Ho

50 週年特展

- 12 第一景 歷史迴廊
- 20 第二景 排練室
- 28 第三景 後臺
- 36 第四景 歌劇
- 44 第五景 舞臺

TSO 50th Anniversary Exhibition

- 12 Scene One
The Corridor of History
- 20 Scene Two
The Rehearsal Room
- 28 Scene Three
Backstage
- 36 Scene Four
Opera
- 44 Scene Five
Stage

北市交 50 年

- 52 北市交的風雲十年 2009~2019
- 62 北市交大數據 Fun Fact
- 68 《臺北交響曲》—
北市交 50 週年團慶音樂會
- 72 亞洲交響樂團高峰會

TSO 50 years

- 52 **Ten Significant Years for TSO**
2009~2019
- 62 **Big Data of TSO**
Fun Fact
- 68 “Taipei Symphony”—
TSO 50th Anniversary
Celebration Concert
- 72 **The Asian Orchestra Summit**

成員名錄

- 76 現任團員
- 78 行政團隊

Members of TSO

- 76 **Performance Section**
- 78 **Administration**

Contents



2017 年 8 月 19 日，世界大學運動會首次在臺北舉行，我們整合了臺北市所有的文化人才與表藝團體，在臺北田徑場上進行一場充滿活力與創意的開幕典禮。當中最令人難以忘懷的一幕，就是聖火依序由江宏傑、戴資穎、譚雅婷、許淑淨等運動好手們輪流傳遞，最終交棒給陳金鋒點燃。能讓這幕如此激勵人心的，除了運動員原本就具有的高人氣外，林強的《向前行》旋律，在壯闊的管弦樂編曲下，更襯托出勝利在望的輝煌氣勢。演奏出此進場樂段的臺北市立交響樂團，再一次於世界舞臺上，揮出漂亮的全壘打。

這不是臺北市立交響樂團首次在國際嶄露頭角，早在 1985 年，臺北市立交響樂團就已巡演新加坡，之後更前往馬尼拉、香港、上海、廣州、東京，乃至於巴黎、馬德里、盧森堡、聖地牙哥等地，透過無國界限制的音樂，與世界各大城市交流與對話。「Taipei Symphony Orchestra」已成為一張國際通用的名片，讓「Taipei City」響徹世界各大音樂廳，也成功傳遞出臺北市深厚累積的文化底蘊。

這些優異表現，是無法一蹴可幾的。50 多年前，一群熱愛音樂的教師，在福星國小組成管弦樂團，致力於帶給臺北市民音樂的感動，此熱情之舉，也深深打動了當時的臺北市政府，1969 年正式成立臺北市立交響樂團，並在 1979 年的「臺北市音樂季」開始，為臺北的精緻音樂演出，扎下深遠的根基。北市交也沒有忘記他們肩負的教育與推廣責任，從「育藝深遠」、「文化就在巷子裡」等校園推廣，到廣受民衆喜愛的「大安森林公園音樂會」，一直以來，北市交其實就在你我周遭，與市民一同呼吸與生活。

做為臺灣唯一以「城市」為名的公立管弦樂團，臺北市立交響樂團是臺北市不可或缺的文化力量，更是讓臺北市走入世界的驕傲成果展現。恭喜北市交走過了相當精采的 50 個年頭，更期望未來北市交持續成長、茁壯，與臺北市一同在世界舞臺上奏出嶄新篇章！

臺北市市長

柯文哲

The Cultural Legacy that Makes a Great City

Mayor

Taipei City Government

On August 19, 2017, the Summer Universiade took its Taipei debut. Talented artists gathered at the Taipei Stadium and presented a vibrant and creative performance. The ceremony climaxed when legendary Taiwanese MLB veteran Chin-Feng Chen lit the cauldron. What fired up the stadium was not just Chen's fame, the rhythm of songwriter Giong Lim's hit "Marching Forward" accented the victorious vibe. Taipei Symphony Orchestra, the ensemble that performed this anthem, hit a home run in front of the world.

It was not the first time TSO amazed the world. In 1985, the orchestra has gone on a tour in Singapore, Manila, Hong Kong, Shanghai, Guangzhou, Tokyo and Western cities such as Paris, Madrid, Luxenberg, and San Diego, uttering to the world with borderless music. "Taipei Symphony Orchestra" has become a world-renown name of Taipei City, presenting the city's profound culture legacy.

The legacy started over 50 years ago when a group of passionate teachers organized an ensemble, dedicating to introducing classical music to the citizen. Deeply touched, the City

Government founded Taipei Symphony Orchestra in 1969. Started from 1979, TSO initiated "Taipei Music Festival", an event deeply influenced the city's exquisite musical performance. TSO also plays as the educator, initiating outreach program in local schools, as well as holding the beloved Forest Concert, an open-air event in Da'an Forest Park. TSO is all around us. It is living and breathing with the citizen.

As the only public urban orchestra, TSO is the not only the city's essential culture legacy, but also the proud result of the internationalization of Taipei. Cheers to such amazing five decades, and hope TSO continue thriving with Taipei City and play a whole new episode in front of the world!

Wen-Je Ko

Wen-Je Ko
Mayor
Taipei City Government



繞樑半世紀的文化典範

臺北市政府文化局局長序

臺北市立交響樂團 50 歲了，50 年的累積與成就，北市交不但是臺灣歷史最爲悠久的音樂團體之一，更是臺北文化力量的薈萃展現。

上任之時，我以「價值、前瞻、品牌、共榮」四大方向，擘劃臺北市的文化願景，這不是天馬行空的想像，若檢視北市交 50 年來的成就，可謂是此大方向的最佳實踐與典範。

50 多年前，一群教師對於西方古典音樂的熱情，點燃了這個樂團的火炬，在市民尚未熟悉管弦樂的 60 年代，他們堅定於小衆精緻藝術的推廣，正是多元「價值」的展現；在 1969 年，臺北市政府看見樂團對於城市的意義，傾力協助臺北市立交響樂團成立，更是有賴於當時執政者的「前瞻」高度；50 年來，北市交在地生根、對外茁壯，已是臺北市文化風景中最重要「品牌」之一；不論是早在 40 年前開始、廣邀國外知名藝術團體參與的臺北市音樂季，抑或是幾十年來北市交巡演的數十座國際重要城市，更因爲樂團具備著「臺北市」之名，帶領著臺北打開世界之窗，共盛「共榮」。

50 年，北市交帶給我們的不只是舞臺上的一瞬樂音，更是繞樑不絕的文化典範。期待北市交在這半世紀的堅實基礎上，繼續帶給市民與世人更多精采！

臺北市政府文化局局長

蔣宗雄

A Half-century Cultural Exemplar

Commissioner

Department of Cultural Affairs, Taipei City Government

It is the 50th anniversary of the Taipei Symphony Orchestra, making TSO one of the most historical orchestras in Taiwan as well as an essential window to the city's culture.

I envision the future of city's culture with "Value, Vision, Branding, and Prosperity" —four directions TSO has manifest all in its five decades of success.

Over 50 years ago, in a time only few citizens know the beauty of Orchestra, a group of passionate and devoted teacher lighted the musical torch. Their devotion in promoting delicate artistic performance is the very presentation of this city's "Value". In 1969, by the "Vision" of the then governor, the city saw the significance of an urban orchestra and establish the TSO. In five decades, TSO has developed a strong global connection, becoming one of

Taipei City's essential cultural "Brands". By decades of collaborating with foreign artists and touring in all the major cities while bearing the name of "Taipei", TSO introduces the city to the world, sharing "Prosperity" with its friends.

In half a century, TSO has brought us not only melodies, but a legacy. I hope TSO will continue bringing brilliant performances to the citizen.

Tsung-Hsiung Tsai

Tsung-Hsiung Tsai
Commissioner
Department of Cultural Affairs
Taipei City Government



樂林磐石，經典揚帆

臺北市立交響樂團團長序

走過半世紀，臺北市立交響樂團對於許多音樂專業、大眾愛樂者都有深遠的影響；以我個人為例，從中學時期單簧管啟蒙老師傅建華先生即為北市交的團員，大學第一次與職業樂團演出擔任協演人員也是北市交，之後進入北市交青少年管弦樂團繼續累積專業經驗。自國外學成歸國後也曾經在北市交擔任副團長，我可以說是北市交「音樂農場」的產品，而自 2018 年接任團長，再次有機會在樂團工作，北市交與我有終生的緣分，而此時迎接北市交五十週年的團慶，心中的感動是長達半世紀的情緣。

如同我親身與北市交的經歷其實俯拾皆是。不論是曾參與過臺前幕後的演奏家或行政團隊，或是一直以來在臺下欣賞音樂會的觀眾，北市交都在大家心底留下難以抹滅的生命記憶，50 年來創造出無數經典的難忘時光。

經典，除了時間的淬鍊，更需要眾人的意志成城，北市交從創團時不到 30 人的編制，到今日躋身於國際舞臺的完整樂團，在此特別感念歷任團長的掌舵與付出：從鄧昌國先生、陳墩初先生、陳秋盛先生在開創期的筆路藍縷，到徐家駒先生、黃維明先生、陳樹熙先生於中壯期的多元開拓，北市交在 50 年來得以茁壯、揚聲於國際，已然成為臺灣的樂林磐石，是音樂產業的奠基者。

期待下一個 50 年，臺北市立交響樂團能將現代轉化為經典、精緻驅動為流行，以多元並陳的交響臺北，揚帆於經典如林的世界舞臺。

臺北市立交響樂團團長

何康國

Becoming Classic: the 50-year Milestone of TSO

General Director

Taipei Symphony Orchestra

Taipei Symphony Orchestra deeply influenced music professional as well as music lovers in the past five decades. I am no exception. The teacher that enlightened my musical career, clarinetist professor Fu Jian-Hua, was a member of TSO. It was where I first working as an extra with a professional orchestra. Later I joined the TSO Youth Orchestra for more professional experience. After I finished my academic degree abroad, I also worked as the deputy director of TSO. You can say I am “Made in TSO.” The orchestra finally built a life-time bonding with me when I head as its director since 2018. As I prepare for its 50th anniversary, my heart filled with love that last for half a century.

Actually, there are numerous people sharing the same memory. Including the staffs, the musicians, and the audience who attended the TSO concerts in the past 50 years. The orchestra brought us not only treasured memories, but classic moments.

To be classic, it takes not only time, but also people’s persistency. Started from an ensemble with less than 30 members, TSO has become

a full-scale symphony orchestra that take part in the international music sphere. I would like to bid my acknowledge to the pioneer of the orchestra, Mr. Teng Chang-Kuo, who overcame the difficulties when the orchestra was founded. And my gratitude to his successor Chen Tun-Chu and Felix Chin-Sen Chen, Hsü Chia-chü, Huang Wei-Ming and Chen Shu-Si. They expended the orchestra’s artistic world. They nourished TSO and bring it to the world, making the orchestra a firm foundation of Taiwan’s music industry.

For the next 50 years, I hope TSO can become an orchestra that transform contemporary works into masterpieces and make classic into popular. It will sail in the world with music and present the cultural diversity of Taipei City.

Kang-Kuo Ho

Kang-Kuo Ho
General Director
Taipei Symphony Orchestra

時間、空間與人— 五十年的交響旅程

交響樂團的運作，可說是人類文明史上最複雜的活動之一，演出時的風采常讓人充份感受時間、空間與人的交互關係，然而這場音樂會燈亮起的兩個鐘頭，卻只是一連串複雜過程的冰山一角。

若想感受那幕啓之前的努力與一路走來的軌跡，適逢臺北市立交響樂團成立 50 週年，在這個離我們最近的交響樂團身上，恰可獲得最直接的體現。因此，整個展場的設計分為時間與空間兩大主軸，試圖為參觀者從不同面向介紹這龐大機器背後的運作機制。

觀眾對一個音樂會產生印象的時間往往早於演出，在展場裡空間的走廊，以類劇場的方式重現各個場景，從前臺開始，藉各時代的海報、文宣，乃至售票點的重現開始，一路經過北市交歌劇名演《蝴蝶夫人》的場景、舞臺上樂手的座位，再循線往後臺走，經過候演區了解音樂家上臺前需準備的步驟與各項必備物件；穿過後臺，來到今昔的排練室，那裡會是所有音樂開始組合的地方，也是北市交一切開始的地方。

半個世紀以前，北市交於焉成立，在其踏出了令人期待第一步的同一年，於 38 萬公里遠的世界，阿姆斯壯正巧也在月球上踏出了他為全人類踏出的一步。五十年不但足以使

一個交響樂團躋身一線樂林，同時間在世界、臺灣、樂壇上也發生許多事件。在時間的迴廊，北市交的大事紀與世界時事將會同時延展，繼續向前；樂團從不是孤高地在一角自行榮枯，而是作為時間的一部份，與這個世界的群眾一齊成長。

除了時間與空間之外，人也是不可或缺的一個要素，而這個要素自然包括了舞臺上所有音樂家，但這個要素卻遠不止如此。許多音樂家都深感體會的是，在臺下的觀眾對演出有著深刻的影響，哪怕是背對觀眾的指揮，都能感受到空氣的振動，諸如逐漸完售的票房、入場隊列的人龍、謝幕的喝采與掌聲、討論與批評，都是參與的形式，也是演出的一部份。是以，這次的展覽也提供希望來訪民眾最大的參與度，有別於一般展覽禁止攝影的規定，歡迎觀眾融入大部份的場景，實際坐在樂手坐過的

椅子上、站在歌劇的場景中、近距離觀察各種樂器部件，甚至，試著跟著樂團成為演奏的一部份。

何其有幸，在我們居住、成長的場域有著屬於自己的交響樂團，伴隨著時代，參與了城市的聲音，站在北市交成立滿 50 年的里程碑，本展覽作為一個回顧，也是開端，是對大家的邀請函，也表達對一路支持的音樂家與觀眾的謝意，期待下一個 50 年的路上，依然有著各位的相伴。

Time, Space and People A Journey of a Symphony Spanning over Fifty Years

The operation of a symphony orchestra can be considered as one of the most complicated activities in the history of human civilization. The glamour of a performance often allows the spectators to fully feel the interactions between time, space and people. However, the two hours when the concert spotlight is on are but the tip of an iceberg of a series of complex processes.

If you would like to get a sense of the efforts and the path building up to the moment when the curtain is raised, you are welcome to experience directly for yourself with Taipei Symphony Orchestra, the orchestra that is closest to us, as Taipei Symphony Orchestra celebrates its 50th anniversary. The exhibition hall is designed to divide into two main themes: “time” and “space”, in an attempt to introduce to the visitors the mechanism of the operation behind this giant machine.

The audience’s impression of a concert is often generated before the actual performance. In the “Corridor of Space”, various scenes are reconstructed in a quasi-theater manner. The path starts from the front desk, where posters and publications from various eras are reproduced authentically alongside the box office; from there, it then pass through a scene of Taipei Symphony Orchestra’s famed performance of “Madama Butterfly”, which continued towards the musicians’ seating on the stage, and then keeps going forward to the preparation area in the backstage, so as to get a glimpse of the preparation procedures and necessary items before the musicians go on the stage. The path then goes through the backstage and arrives at the rehearsal rooms now and then, where all of the music began comes together, and where it all began for Taipei Symphony Orchestra.

Taipei Symphony Orchestra was established half a century ago. In the same year as when Taipei

Symphony Orchestra took its much-anticipated first step, in a world 38,000 kilometers away, Armstrong also took the first step for mankind on the moon. Fifty years are enough time for an orchestra to rise to the top level in the music world, and during this time, many events took place in the world, in Taiwan and in the music world. In the “Corridor of Time”, Taipei Symphony Orchestra’s chronicle of major events unfolds, simultaneously alongside the major events in the world, and continues forward. An orchestra is never an isolated entity in the corner, but rather a part of time, and grows together with the people around the world.

In addition to time and space, people are also an indispensable element. And this element naturally includes all of the musicians on the stage, and yet, the element means so much more. Many musicians can deeply understand that the spectators in the audience seating have profound influences on a performance. Even the conductor, with his back to the audience, can feel the vibrations in the air. Tickets gradually selling out, the line of people waiting to enter the venue, the cheering and applause at curtain call, discussions and criticisms are all ways of participation, and also part of

the performance. Therefore, the exhibition also allows maximum participation by the people who wish to visit. Different from other exhibitions where photography is normally prohibited, the Taipei Symphony Orchestra 50th Anniversary Exhibition encourages the visitors to immerse themselves in most of the scenes, to actually sit in the chairs in which the musicians sat, to stand in an opera scene, to take a close look at the parts of various instruments, and even to try to become part of a performance with the orchestra.

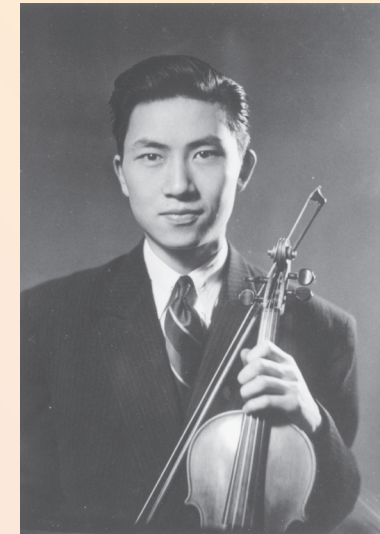
It is a blessing that we have an orchestra of our own where we live and grow. The orchestra has moved forward with the times, and has played a part in the music scene of the city. Now we stand at the milestone of Taipei Symphony Orchestra’s 50th anniversary, the exhibition not only serves as a retrospect, but is also a beginning, an invitation letter to the public, as well as an appreciation to the musicians and spectators who have supported us all along. We hope that you will still be with us on our way to the next 50 years.

Scene One The Corridor of History

在歷史迴廊裡，我們看到這 50 年來，於北市交發生的重要大事，以及他們與同時間的世界脈動有著怎麼樣的呼應。延著這個脈絡，我們一路追尋北市交歷任團長的腳步，細看他們如何帶領北市交，進入經典之林。

In the past 50 years, we have seen major events that Taipei Symphony Orchestra experienced, as well as how they echo the world's trends of the same era. Following this context, we trace the steps of the directors of Taipei Symphony Orchestra, taking a close look at how they led Taipei Symphony Orchestra to become a classic in the world of music.

1961，前北市交時代，弄「假」成「真」



1961, Pre-Taipei Symphony Orchestra Era, Make-believe Became Real

It was in 1961 when a group of elementary and high school teachers alongside music faculty students with a passion in music formed the Taipei Municipal Teachers Orchestra, inspired by the words of Zhi-Chuan Lee, the then school inspector of Taipei City Government's Department of Education, "It doesn't matter if we start by 'pretending' and start from zero." The orchestra was conducted first by Wen-Yuan Yang, and then by Shu-Xing Lin, while they practiced in the backstage of a Children's Theater, where there was neither water nor electricity supply. The orchestra changed various locations, but all the while managed to organize and co-organize more than ten concerts with the assistance of educators such as Zhi-Chuan Lee, Ding-Ke Yen and Lian-Fa Lin, and successfully attracted the attention of the Taipei City Government and the public. In mid-1965, the orchestra commissioned Chang-Kuo Teng, director of the National Taiwan Arts Education Center and principal of the National Taiwan Academy of Arts at the time, to serve as the conductor, and changed its name to Taipei Symphony Orchestra by the end of the same year, with mayor Yu-Shu Kao as its general director.

1961 年，緣於教育局督學李志傳的鼓舞：「其實我們可以從『假的』開始，從零開始……」，喜好音樂的中小學教師與音樂系學生組成「臺北市教師交響樂團」，由首任指揮楊文淵、次任指揮林樹興帶領，從無電無水的兒童戲院後臺練起，幾經飄泊，在李志傳、顏丁科、林連發等教育界人士協力運籌之下，自辦或與其它單位聯辦十餘場音樂會，頗受市政府與社會大眾矚目。1965 年中，該團聘請國立臺灣藝術館館長、國立藝專校長鄧昌國為指揮，並於年末更名為「臺北市立交響樂團」，由市長高玉樹兼任團長。

1969，北市交正式成立



1969 年，經鄧昌國數年積極爭取，及時任教育局長高銘輝及多位教育界人士力促，北市交正式納入臺北市政府教育局轄下，成為全臺第二個公立交響樂團。

樂團幾經輾轉，此時暫借福星國小為團址。首任團長兼指揮鄧昌國讓團員們就地取材，拿剪開的麻布袋貼滿音樂教室牆面、權充簡陋的隔音設備，被前來視察的上級稱為「披麻帶孝」——除嘆物資之簡陋，也暗顯時人仍不免將管弦樂團與婚喪喜慶樂團相擬的聯想。

除了硬體方面的匱乏，人力資源方面也是捉襟見肘。當時北市交編制上只有 20 名專任團員、10 名行政人員，除了團員須兼任行政，因

人數不足，尚須聘請數 10 位兼任團員，正式演出時更得請來協演人員，方能登臺。

1969, Official Establishment of Taipei Symphony Orchestra

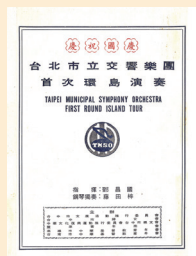
In 1969, after years of petitioning by Chang-Kuo Teng, and urging by Ming-Hui Gao, the then commissioner of the Department of Education of Taipei City Government along with other educators, Taipei Symphony Orchestra was officially incorporated as a subsidiary institution of the Department of Education of Taipei City Government, and became the second public symphony orchestra of Taiwan.

The orchestra continued changing locations, and at the time, was temporarily located in Fuxing Elementary School. The first director and conductor Chang-Kuo Teng asked the members to improvise and set up crude sound isolation by cutting

open burlap bags and pasting them to the walls of the music classroom. The supervisors who came to inspect described the situation as “gloomy as if in mourning”, referring to both the shabby condition regarding resources, and the common contemporary association between an orchestra and a music band for funerals and other special occasions.

In addition to the lack in hardware, manpower was also in shortage. At the time, Taipei Symphony Orchestra’s configuration only included 20 full-time members and 10 administrative staff. The full-time orchestra members occasionally had to cover administrative work as well, and it was also necessary to hire a few dozens of part-time members, so as to meet the configuration requirements. For formal performances, the orchestra had to hire additional assisting artists in order to deliver the performance.

1973，團長交棒，北市交長大



鄧昌國任團長之初，即延請原省交（今國立臺灣交響樂團）演奏部主任陳噉初任副團長，除了邀請指揮郭美貞、大提琴家馬友友等專業音樂家與樂團合作，且於 1970 年率團進行國慶環島巡演，同年末為紀念貝多芬誕辰 200 週年，首次全

本演出貝多芬第九號交響曲，為北市交打下堅實基礎。

1973 年，鄧昌國卸任，陳噉初繼為第二任團長，5 年後，北市交奉准擴編至 111 人，解除早年兼任團員過多的窘境，並藉此建立固定團練與正式考選制度，乃具現代管弦

樂團規模，不過北市交也因此面臨團部不敷使用的新問題，復有遷團之議。

1973, New Director and Taipei Symphony Orchestra Growth

Upon assuming his post as director, Chang-Kuo Teng commissioned Tun-Chu Chen, chief of Performance Division of the Taiwan Provincial Symphony Orchestra (later renamed the National Taiwan Symphony Orchestra), as deputy director. Teng not only invited professional artists

such as conductor Helen Quach and cellist Yo-Yo Ma to work with the orchestra, but also organized a round-island tour in celebration of the National Day in 1970. At the end of the same year, the orchestra performed Beethoven’s Symphony no. 9 in full for the first time in commemoration of the 200th birthday of the composer, which established a solid foundation for Taipei Symphony Orchestra.

In 1973, Teng resigned and Tun-Chu Chen succeeded him as the second general director. Five years later, Taipei Symphony Orchestra

obtained approval to expand the configuration to 111 members, thus the situation of having excessive part-time members in the earlier years was relieved. This also enabled the orchestra to establish a practice routine and a formal selection system, so that the orchestra could reach the scale of a modern orchestra. However, for the same reason, the current location could no longer meet the needs of Taipei Symphony Orchestra; therefore, the suggestion to relocate was brought forth.

1979，臺北市音樂季開幕



1979 年，時任臺北市長李登輝指示北市交籌辦「臺北市音樂季」，首開國內大型音樂系列活動先河。是年 8 月 23 日，第一屆音樂季開幕，一個月內在國父紀念館與新公園（今 228 和平公園）進行交響樂、歌劇、芭蕾舞劇演出達 26 場，完全由國人擔綱，吸引上萬人次觀賞，難得一見的大型節目如歌劇《戲中戲》（Pagliacci，又名《丑角》）翻譯中文演唱、芭蕾舞劇《天鵝湖》與樂團現場合作演出等，皆為國內創舉。

次年該活動加入更多舞蹈的元素，更名為「臺北市音樂舞蹈季」；1981 年的第三屆又添上戲劇，節目規模也增至 70 場，並正式定名為「臺北市藝術季」。

1979, The First Taipei Music Festival

In 1979, Teng-Hui Lee, former mayor of Taipei City, instructed Taipei Symphony Orchestra to organize the first Taipei Music Festival, the pioneer for large-scale music events in Taiwan. On August 23 of the same year, the first Taipei Music Festival premiered. Within a month, 26 performances, including symphony, opera and ballet were held in Sun Yat-Sen Memorial Hall and 228 Peace Memorial Park. All of the performances were presented

by Taiwanese artists and attracted tens of thousands of spectators. Large-scale performances never seen before in Taiwan included “Pagliacci” (also known as “Clowns”), which was translated and sung in Mandarin, and “Swan Lake”, which involved live performance by the Taipei Symphony Orchestra, among others.

In the following year, the festival expanded to include more dance elements and was renamed Taipei Music & Dance Festival. In 1981, the third Festival incorporated theater and the total number of performances reached 70. The event was then officially named Taipei Arts Festival.

1985，北市交首度出國表演



1985 年 6 月，應新加坡腎臟協會邀請，陳噉初率團員百餘人前往新加坡訪問，在新加坡維多利亞音樂廳及水上音樂臺演出三場，陳秋盛擔任指揮、陳必先鋼琴獨奏、朱苔麗女高音獨唱，獲當地觀眾熱情迴響，亦首開北市交出國表演之例。

此後北市交陸續於 1990 年赴菲律賓、新加坡、香港；1991 年應美國鳳凰城市政府之邀，為國際藝術節開幕演出；1992 年至琉球舉行「中

琉文化交流慈善演奏會」；1993 年應外交部之邀赴俄羅斯巡迴演出，同年首次在大陸登臺，於北京、上海巡演；1995 年踏上歐陸，應邀赴法國於巴黎香榭麗舍劇院及安古勒姆市演出；2000 年與 2001 年足跡更至西班牙與奧地利，足稱臺北市文化外交的城市名片。

1985, Taipei Symphony Orchestra's First Performance Abroad

In June, 1985, Taipei Symphony Orchestra was invited by the National Kidney Foundation of Singapore to perform overseas. Led by Tun-Chu Chen, more than 100 members of the Taipei Symphony Orchestra visited Singapore and gave 3 performances in Victoria Concert Hall and the water stage in Singapore Park. The conductor, piano soloist and soprano were Felix Chen, Pi-Hsien Chen and Tai-Li Chu, respectively. The performances were well received by the public and opened the door for Taipei Symphony Orchestra's oversea performances.

Since then, Taipei Symphony Orchestra performed in the Philippines, Singapore and Hong Kong in 1990. In 1991, Taipei Symphony Orchestra was invited by the City of Phoenix City Government to perform for the opening of their International Arts Festival. In 1992, Taipei Symphony Orchestra performed in the "Chinese and Ryukyu cultural exchange charity concert" in Ryukyu. In 1993, Taipei Symphony Orchestra was invited by the Ministry of Foreign Affairs to go on a tour in Russia. In the same year, Taipei Symphony Orchestra gave its first performance in Mainland China, touring in Beijing and Shanghai. In 1995, Taipei Symphony Orchestra was invited to perform in Europe and gave performances in Theatre des Champs-Élysées in Paris and Angoulême in France. In 2000 and 2001, Taipei Symphony Orchestra's footprints further reached Spain and Austria, literally becoming the face of Taipei City for international culture exchange.

1986，陳秋盛上任，老舵手創新局

1978 年應聘為北市交指揮、次年領導首屆臺北市音樂季的陳秋盛，1986 年以副團長身分，接替陳噉初，成為北市交第三任團長。在

他長達 17 年的任期裡，北市交除了將臺北市藝術季打造為國際聞名的音樂盛會、奠定每年演出歌劇及廣邀外國團體交流的傳統、積極扮

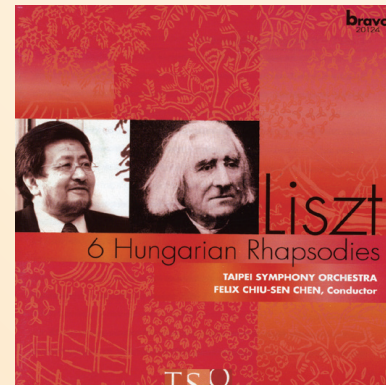
演臺北市文化使節的角色，更在音樂境界上不斷精進：如 1984 年首演《春之祭》、1988 年的《以利亞》、1999 年分別與楊文信和慕

特合作《唐·吉訶德》、貝多芬小提琴協奏曲等；2001 年獲《留聲機》雜誌推薦的兩張專輯：李斯特六首《匈牙利狂想曲》，以及阿爾堅托／洛赫貝爾格（D. Argento/G. Rochberg）《單簧管協奏曲》，不啻為樂團實力的最佳證明。

1986, Felix Chen Takes the Helm and Opens Up New Horizons

Taipei Symphony Orchestra was for Deputy director Felix Chen, who was commissioned as conductor of Taipei Symphony Orchestra in 1978 and led the first Taipei Music Festival in the following year, succeeded Tun-Chu Chen as the third general director

of Taipei Symphony Orchestra in 1986. During his 17 years in office, Taipei Symphony Orchestra not only established Taipei City Art Festival as an internationally renowned music event, solidifying the tradition of annual opera performances and invitation of foreign groups for cultural exchange, and actively playing the role of cultural ambassador for Taipei City, but also continued improving the achievement in music. For example, the premiere of "The Rite of Spring" in 1984, "Elijah" in 1988, "Don Quixote" and Beethoven: Violin Concerto with the cooperation of Wen-Sinn Yang and Ann-Sophie Mutter, respectively in 1999, and the two albums recommended by



Gramophone in 2001, namely Liszt: "6 Hungarian Rhapsodies" and D. Argento/G. Rochberg: Clarinet Concertos, are all clear evidence of Taipei Symphony Orchestra's achievement.

1999，改隸文化局

1999 年 11 月，全國第一個地方級的文化事務專責機關：臺北市政府文化局成立，北市交也由教育局改隸文化局，作為全臺唯一的市立交響樂團，與臺北市立國樂團、臺北市立美術館、臺北市藝文推廣處、臺北市中山堂管理所、臺北市立文獻館並列文化局轄下。

1999, Subsidiary Institution of Department of Cultural Affairs, Taipei City Government

In November, 1999, the first cultural affairs authority at the regional level in Taiwan, namely the

Department of Cultural Affairs, Taipei City Government was established. Taipei Symphony Orchestra then became a subsidiary institution of the Department of Cultural Affairs, and no longer belonged to the Department of Education. As the only municipal symphony orchestra in Taiwan, Taipei Symphony Orchestra was listed under the Department of Cultural Affairs along with Taipei Chinese Orchestra, Taipei Fine Arts Museum, Taipei City Arts Promotion Office, Taipei Zhongshan Hall Management Office, and Taipei City Archives.



2004，陳秋盛之後



2003年9月，北市交史上服務最久的團長陳秋盛卸任。次年2月，文化局從師大借調低音管演奏家徐家駒擔任第四任團長。徐家駒為北市交第一代團員，幾度進出之間，遍歷擴團、遷址等要事。他將團長定位為「行政總監」，明確訂立遴選「音樂總監」的目標、與之雙軌分責，並加強樂團的社教功能，且開始為北市交爭取專屬的音樂廳。

2009年末，小提琴家黃維明接任團長，任內搬演大型歌劇《阿依達》、自製歌劇《丑角》、《鄉村騎士》。2012年末，黃維明任期結束，由文化局副局長林慧芬、主任秘書劉得堅陸續兼代，至2016年3月，才由曾任副團長的陳樹熙出任團長，他加強始於2004年的「育藝深遠」與2012年起定期舉辦的

「大安森林公園露天音樂會」，從校園與公園雙管齊下，擴大樂團的演出範圍，增加與市民的接觸。

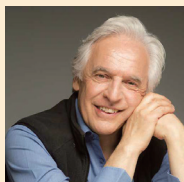
2004, After Felix Chen

In September, 2003, Felix Chen, the longest-serving director resigned from his post. In February of the following year, the Department of Cultural Affairs borrowed bassoonist Chia-Chu Hsu from National Taiwan Normal University, to serve as the fourth director of Taipei Symphony Orchestra. Chia-Chu Hsu was the first-generation Taipei Symphony Orchestra member, and during his time with the Taipei Symphony Orchestra, he witnessed major events such as the expansion and relocation of the orchestra. He positioned the title of director as a CEO, and clearly defined the goal of selecting an artistic director, in order to clearly divide the responsibilities. He also strengthened the social education function of the orchestra, and strived for a concert hall exclusively for Taipei

Symphony Orchestra.

By the end of 2009, violinist Wei-Ming Hwang became the next director. During his office, he organized the co-production of the large-scale opera “Aida”, and produced the operas “Pagliacci” and “Cavalleria Rusticana”. At the end of 2012, Wei-Ming Hwang ended his term. Hui-Fen Lin, deputy commissioner of the Department of Cultural Affairs, and De-Jian Liu, chief secretary of the Department acted in his position consecutively. It was not until March of 2016 that Shu-Si Chen, former deputy director, succeeded Hwang as the next director. He strengthened the “as music as life” (育藝深遠) arts education program, which started in 2004, and the Da'an Forest Park open-air concert, which has been held regularly since 2012. The concept was to expand the performance horizon of the orchestra, and increase exposure to the general public via the two gateways: campus and park.

2013，瓦格來了



徐家駒為北市交訂立行政與藝術分立的路線，並很快於2005年聘請匈牙利指揮家李格梯（András Ligeti）為音樂總監，2008年又任德國指揮家費雪—

迪斯科考（Martin Fischer-Dieskau）為準音樂總監。但徐家駒卸任後，音樂總監職位一直懸缺，直到2013年，匈牙利指揮家瓦格（Gilbert Varga）就任首席指揮，才回到正軌。在6年任期中，瓦格一方面念念不忘地盡心催生北市交的專屬音

樂廳，一方面致力維持及提升樂團的演出能力，並請來長號大師林伯格、單簧管女王莎賓·梅耶、小提琴天王凡格羅夫等國際一流音樂家合作，讓北市交在質（音樂、口碑）與量（票房）上都有了長足的進步。在北市交成立50年之際，樂團也宣

布，將於2019年8月請來殷巴爾（Eliahu Inbal），出任新的首席指揮。

2013, Arrival of Gilbert Varga

Chia-Chu Hsu established the division between administration and art for Taipei Symphony Orchestra, and soon commissioned Hungarian conductor András Ligeti as music director in 2005. Then, in 2008, he invited German conductor Martin Fischer-Dieskau to serve as the designate music director. However, after Hsu left, the music director

position has not been filled. In 2013, the system finally got back on track, when Hungarian conductor Gilbert Varga took up the position of the principal conductor. During his 6-year term, Varga continued to strive for the establishment of a Taipei Symphony Orchestra-exclusive concert hall, and was dedicated to maintaining and improving the performing ability of the orchestra. He also invited internationally famed musicians such as trombonist Christian Lindberg, clarinetist Sabine Meyer and violinist

Maxim Vengerov to work with Taipei Symphony Orchestra, so that the orchestra could achieve substantial progress both in quality (music reputation) and quantity (box office).

While Taipei Symphony Orchestra celebrates its 50th anniversary, it has been announced that in August, 2019, Taipei Symphony Orchestra will welcome Eliahu Inbal as the new principal conductor.

2018，何康國上任揭新頁



響樂團為媒介，著力於臺灣作曲家的作品，積累在地化的樂曲與情感，藉此進一步將北市交推向國際。

2018, Turning over a New Page with Kang-Kuo Ho

In February, 2018, Kang-Kuo Ho took over as general director of Taipei Symphony Orchestra. Ho also once served as deputy director. He was inspired by a Taipei Symphony Orchestra member Jian-Hua Fu, to begin learning the clarinet, and later became the principle clarinetist of the TSO Youth Orchestra. It was also with Taipei Symphony Orchestra that he performed with a professional orchestra for the first time. It could be said that Ho has a long history with Taipei Symphony Orchestra.

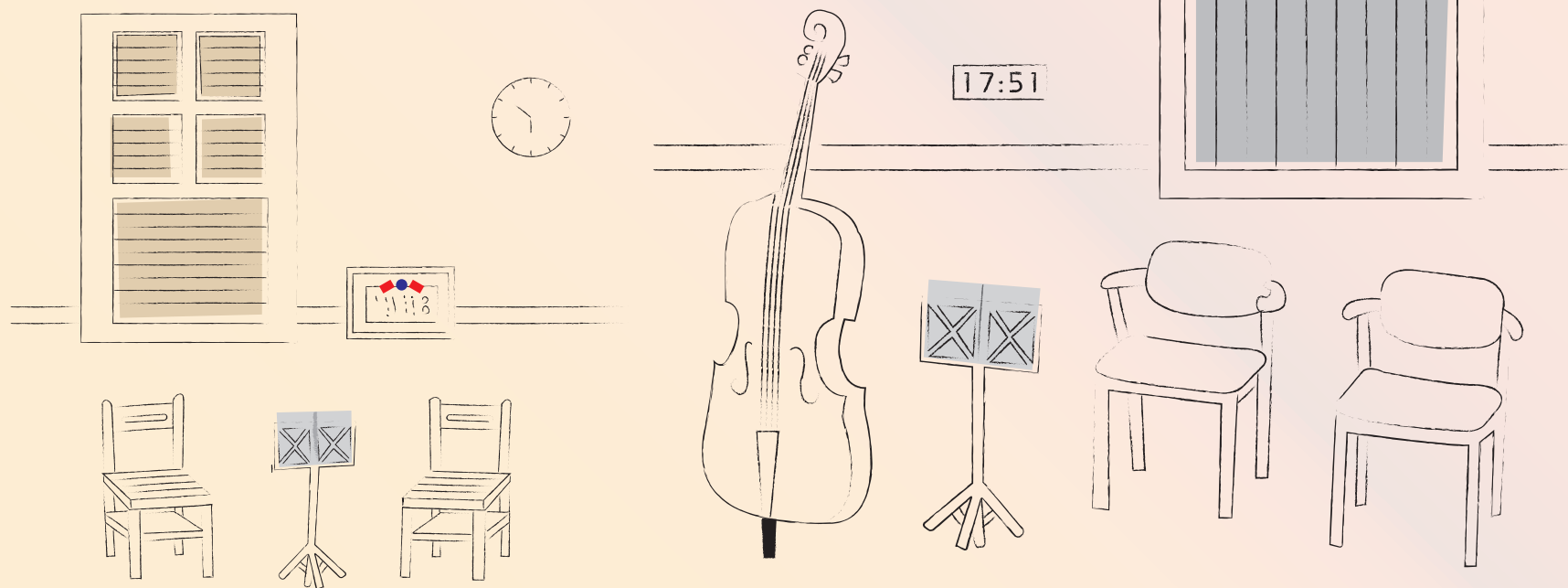
Kang-Kuo Ho's goal is to deepen

the roots locally while creating a voice internationally, and to improve the “Gross Culture Product” of Taipei through bringing the citizens of Taipei together, and this is how the Taipei Music Festival tradition was re-established. The first event of the Festival was the Asia premiere of Heiner Goebbels: Surrogate Cities. He expanded the project of “music into Campus”, while a “music talent reserve” project was launched from the perspective of the music industry. Ho also aims to utilize Taipei Symphony Orchestra as a medium to focus on the work of Taiwanese composers, and to accumulate localized music and affection, in order to push Taipei Symphony Orchestra further onto the international stage.

Scene Two The Rehearsal Room

從創團維艱的福星國小教室內練習，到現位於臺北市藝文推廣處辦公大樓內的排練廳，北市交一直以來都沒有一個真正屬於樂團的「音樂廳」。這 50 年來，北市交也見證了臺北市各場館的興起與變化，您是否也曾在這些地方，與北市交一同領悟音樂的感動瞬間呢？

From the difficult early days of practicing in the classrooms of Fuxing Elementary School, to the current rehearsal room in Taipei City Arts Promotion Office, Taipei Symphony Orchestra has never had a real “concert hall” to itself. In the past 50 years, Taipei Symphony Orchestra has witnessed the rise and changes of various venues in Taipei City. Have you ever been moved by music alongside Taipei Symphony Orchestra in any of these venues?



1965、1969，中山堂



北市交前身爲 1961 年成立的「臺北市教師交響樂團」。1965 年，該團更名為「臺北市立交響樂團」，以及 1969 年正式納編北市府時，都選擇中山堂舉行首次音樂會，實有其時空背景。

國定古蹟中山堂原爲日據時代供都市集會活動使用的臺北公會堂，1936 年落成啓用，規模位列全日本第四，也是全臺第一幢會展建築。它不僅是國民政府接受日本投降、光復臺灣，乃至遷臺後舉行國民大會、招待來訪外國元首之地；更在很長一段時間裡作爲臺北市最具規模、唯一可容納兩千餘位觀眾的表演場所，發揮原有之「集會」功能，紀錄著這座城市文化藝術的進程，即於今日，仍是北市交與許多表藝團體不可或缺的舞臺。

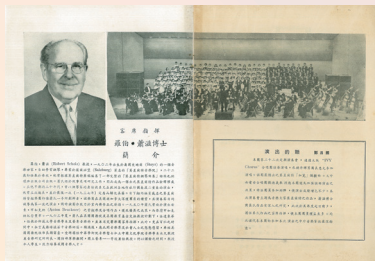
1965 & 1969, Zhongshan Hall

Taipei Symphony Orchestra was formerly the Taipei Municipal Teachers Orchestra, established in 1961. When the orchestra was renamed Taipei Symphony Orchestra in 1965, and when the Taipei Symphony Orchestra

was officially incorporated as a subsidiary institution of the Taipei City Government, Zhongshan Hall was selected as the venue of the first concert for both occasions, and for a good reason.

Zhongshan Hall is a national historic site, originally the Taipei Civic Auditorium in the Japanese Occupation Era, designed for urban gatherings. The building was inaugurated in 1936 and ranked 4th in scale in all of Japan. It was also the first meeting venue in Taiwan. It is not only the site where the government accepted Japan's surrender and regained autonomy, but also a venue for the National Assembly meetings and for hosting foreign presidents. For a long time, it also served as the biggest and only venue with a capacity of more than 2,000 spectators in Taipei City, serving its original function as a social gathering venue. The Hall witnessed the progress of culture and art of the city. Even today, it is still an indispensable stage for Taipei Symphony Orchestra and many other performing art groups.

1969，國際學舍



1924 年於紐約成立的國際學舍，顧名思義，是幫助留美外籍學生適應美國生活環境的機構，後陸續在全球 50 多個國家設立分會，提供國內外學生住宿服務，以增進世界文化交流為宗旨。

臺北的國際學舍原位於今日大安森林公園之西北部，1957 年落成啟用，1992 年拆除遷往新店現址。對於彼時多數民衆而言，學舍未必得住，其附設餐廳卻是設宴請客的熱門地點；轄下體育場除作運動之用，很快也成為舉行大型活動的重要場

所，其中最著名者，莫過於一年兩次的全國圖書展，許多表演節目也在此進行，1969 年末的北市交第 15 次定期音樂會，亦是納編北市府後的第一次定期演出，即登臺於斯。

1969, International House

The International House, established in New York in 1924, is an institution aimed at assisting foreign students in the United States to adapt to the living environment abroad. Later it established branches in more than 50 countries globally, providing local and foreign students with accommodation, while aiming to enhance cultural exchange in the world. The International House in Taipei was originally located at the northwest of the current Da'an Forest Park. It

was inaugurated in 1957 and was torn down and moved to the current location in Xindian in 1992. For most people back then, the International House was not necessarily a place for accommodation. However, its restaurant was a hotspot for banquets, and the stadium not only served athletic purposes, but soon became an important venue for large-scale activities, among which the most famous event was the semiannual national book exhibition. Many performances were also held here. At the end of 1969, the 15th regular concert of Taipei Symphony Orchestra, which was also the first regular concert after being incorporated under Taipei City Government, was held here.

1971，建立首座專用團部

1971 年，北市交奉准增加 10 位專任團員，小幅擴編至 40 人；向福星國小商借、位於開封街二段五號的日遺建築也整修完畢，樂團得以從校內移至可容 60 人練習另加辦公空間的專用新址。此時因顧及兼任團員的需要，團練固定每週兩次，都於晚間進行。

福星國小地近北門，位處當時臺北較早開發的萬華，最初為 1898 年設立、專供日人就讀的臺北小學

校，也是第一所專為在臺日人準備的高等小學校，光復後於 1946 年改為現名，紀念在苗栗事件中捨命抗日的羅福星。此外，該校也是臺北市最早設立音樂班的國小（1973 年）。

1971, Establishment of the First Exclusive Location

In 1971, Taipei Symphony Orchestra obtained approval to add

10 more full-time members and the configuration was slightly expanded to include 40 members in total. Meanwhile, the building that Taipei Symphony Orchestra borrowed from Fuxing Elementary School, a building from the Japanese Occupation Era located at No. 5, Sec. 2, Kaifeng St. has completed the renovation. The orchestra was able to relocate from within the School to an exclusive



location where 60 members could practice together, and there was office space on the side. At the time, the two weekly routine group practices were

held in the evenings to accommodate the part-time members' needs.

Fuxing Elementary School is located near the North Gate, in the Wanhua District of Taipei, which was developed relatively early back then. It was originally the Taipei City First Grade School, established in 1898 exclusively for Japanese students. It was also the first high-level elementary school established exclusively for

Japanese students in Taiwan. After the retrocession of Taiwan, in 1946, the school was renamed Fuxing Elementary School in commemoration of Fuxing Luo, who sacrificed himself in the resistance against the Japanese in Miaoli. In addition, Fuxing Elementary School is also the first elementary school in Taipei City to set up a music class for talented students (in 1973).

1972，國父紀念館落成

國父紀念館室內設有座位約 2500 席的大會堂，規模超越中山堂，為國家兩廳院落成之前全臺最大的室內集會場地；室外則有占地逾 11 萬平方公尺的中山公園，兩處皆為國內外表演團體重要的活動場域，1979 年後的歷屆金鐘獎、金馬獎都以此處為會場，首屆金曲獎也於 1990 年在此登場。

1972, Inauguration of Sun Yat-Sen Memorial Hall

On May 20, 1972, in order to celebrate the inauguration of Chiang Chung-Cheng as President and Chia-kan Yen as Vice President, a joint banquet and the Sun Yat-Sen Memorial Hall inaugural concert were held in the Sun Yat-Sen Memorial Hall, newly inaugurated on May 16. Chang-Kuo Teng conducted Taipei Symphony Orchestra in the performances of Beethoven: Piano

Concerto No. 5 and Sicong Ma: Violin Concerto. The concert was the beginning for the artistic and cultural events to be held in the Hall in the following decades.

The Sun Yat-Sen Memorial Hall has an interior auditorium with a capacity of approximately 2,500 seats, which was larger than the Zhongshan Hall. It was the largest indoor meeting venue in Taiwan until the inauguration of the National Theater and Concert Hall. Just outside the hall is the Chung Shan Park Plaza, which covers an area of more than 110,000 square meters. Both the indoor and outdoor areas are important activity venues for domestic and foreign performing art groups. All of the Golden Bell Awards and Golden Horse Awards after 1979 were held here. The first Golden Melody Awards was also held here in 1990.



1972 年 5 月 20 日，為慶祝蔣中正、嚴家淦就職正副總統，在 5 月 16 日甫啓用的國父紀念館舉行聯合晚會及「國父紀念館開館」音樂會，由鄧昌國指揮北市交，演出貝多芬第五號鋼琴協奏曲、馬思聰小提琴協奏曲，為該館往後數十年的藝文活動史首開先聲。

1970 年代，國軍文藝活動中心與實踐堂



翻開北市交 1970 年代的演出紀錄，除了當時最熱門的國父紀念館，樂團最常落腳的室內場地，當屬實踐堂與國軍文藝活動中心，這兩處位置相近、規模相仿的場館今日皆存，只是功能未必仍與往日相同。

實踐堂 1964 年基於中油與國民黨訂立的「預付典價興建大樓」合約興建，後者實際使用 40 年，其演藝廳約可容納 800 人，1973 年史惟亮的「中國現代樂府」、1974 年「中國現代管弦樂展」，都在此初試啼聲；北市交也曾在此大量進行從獨奏、室內樂到交響曲等各種編制的演出。2005 年，該堂收歸國有，現為國圖藝術及視聽資料中心。

國軍文藝活動中心主要設備為同樣可容納約 800 名觀眾的戲劇廳，以傳統戲劇節目馳名，北市交因臺北市藝術季節目與劇團合作時，即常擇此地演出。

1970s, Armed Forces Cultural Center and Shih Chien Hall

Taipei Symphony Orchestra's performance records in the 1970s show that the indoor venues where the orchestra performed most frequently were Shih Chien Hall and Armed Forces Cultural Center, in addition to the most popular Sun Yat-Sen Memorial Hall. The two venues are similar both in their location and scale, and both are still functional today, albeit not necessarily with the same functions as the past.

Shih Chien Hall was built in 1964 based on the contract that CPC Corporation, Taiwan signed with the Nationalist Party (also called Kuomintang or KMT), which allowed

KMT usage rights of the venue for 40 years. The concert hall has a capacity of approximately 800. Shih Weiliang: "Chinese Modern Yüeh Fu" in 1973 and the "Chinese Contemporary Orchestra Exhibition" in 1974 were both premiered here. Taipei Symphony Orchestra also gave a large number of performances with various configurations here, including solo, chamber music, and symphony. In 2005, the Hall became property of the government, and is currently an art and audiovisual data center of the national library.

The main facility of the Armed Forces Cultural Center is also an auditorium with the capacity of approximately 800 spectators, and is famed for traditional theater. When Taipei Symphony Orchestra works with the theater troupe for the Taipei City Art Festival, this is often the venue of choice.

1978，臺北市立社教館加建



1978 年，北市交幾經爭取，終得擴編至 110 人，開封街舊團址隨之不敷使用，教育局應樂團所請，於 1976 年定案興建、原訂 5 層的臺北市立社會教育館大樓上再加 4 層，作為北市國與北市交的新家。

1983 年，臺北市立社教館完工，北市交隨之遷入，6 樓是北市國，7 樓是北市交辦公室，兩層樓間挑

高的北市國的小演奏廳，可供北市國練習之用；挑高的 8、9 樓大廳，是容納百餘人的北市交樂團及合唱團、歌劇、舞蹈演練的場地，附有五十多個座位的觀眾席，當年堪稱聲光完美、音響極佳的現代化場地，與以往借居福星國小一隅的景況不可同日而語；從辦公室俯瞰臺北田徑場、遙聽小巨蛋演唱會的特權，

也成為北市交獨有的絕景。

1978, Expansion of the Taipei Municipal Social Education Center

In 1978, after years of efforts, Taipei Symphony Orchestra finally obtained approval to expand the configuration to include 110 members. The former location on Kaifeng St. could no longer meet the needs of Taipei Symphony Orchestra. The Department of Education answered Taipei Symphony Orchestra's petition and added 4 stories to the Taipei Municipal Social

Education Hall, which was approved for construction of 5 stories in 1976, to serve as the new location for Taipei Symphony Orchestra.

In 1983, the Hall was inaugurated, and Taipei Symphony Orchestra moved in. The 6th floor is Taipei Chinese Orchestra and 7th floor is Taipei Symphony Orchestra's offices. The TCO's small concert hall between the two floors has a raised ceiling, and was used for TCO practices. The elevated lobby on the 8th and 9th floor has a capacity of more than 100 persons, and is a venue for practices

for orchestra, choir, opera and dance performances. The lobby also has audience seating with a capacity of more than 50 persons. At the time, it could be considered a modernized venue with ideal visual and stereo configuration. The location was a substantial improvement from the space borrowed from Fuxing Elementary School in the early years. The sight of Taipei Stadium from the office window and the sound of concerts coming from Taipei Arena were also unique and exclusive to Taipei Symphony Orchestra.

1979，臺北市音樂季的戶外世界



「二二八和平紀念公園」。該園在日據時代即闢建露天音樂臺，形似涼亭，觀眾席呈圓形向外排列；光復後多次擴大改建，才變為今日半圓頂舞臺的樣貌。

1979, Outdoor World of the Taipei Music Festival

Having seen these indoor venues, and now taking a closer look at the Taipei Symphony Orchestra performance history in the 1970s and 1980s, it is not hard to realize that since the first Taipei Music Festival in 1979, quite a few outdoor performances have appeared on the list. The venues for these performances are mostly marked "New Park Music Stage" in addition to the wide open exterior space of Sun Yat-Sen Memorial Hall.

The New Park is a modern urban park designed during the early years of the Japanese Occupation Era. In 1908, the first construction was completed. In 1915, the park reached its current scale. It is named "New Park" because the inauguration was later than the Yuanshan Park, which was inaugurated in 1897. In 1996, it was renamed 228 Peace Memorial Park. The park was designed with an open-air music stage since the Japanese Occupation Era. The stage is shaped like a pavilion and the audience seating is round in shape and extends outwards. After the retrocession, the park was expanded and remodeled for a number of times before it took the current half dome shape.

1983，臺北市立社教館今昔



北市交所在的社教館大樓，本身也經歷多次變革，其歷史始自1961年省政府在臺北市教育局成立的「臺北市立社會教育館籌備委員會」，6年後臺北市升格直轄市，並於1976年決定在現址建造社教館總館，1983年10月正式啓用。2003年大幅整修，其文化活動中心改為更專業、具現代感的綜合型劇場「城市舞臺」；2015年因應文化局組織修正，陪伴市民30多年的

社教館功成身退，易名為「臺北市藝文推廣處」，總館大樓也隨之改稱「藝文大樓」。

1983, Then and Now of the Taipei Municipal Social Education Center

The Taipei Municipal Social Education Center where Taipei Symphony Orchestra is located has gone through various changes as well. The history started in 1961, with the Taipei Municipal Social Education Hall organization committee set up under the Department of Education of Taipei City Government by the provincial government. Six years later, Taipei City gained the municipality status, and in 1976, a decision was made to build the

main building of the Taipei Municipal Social Education Hall at the current site. In October 1983, the building was officially inaugurated. In 2003, the Hall went through a major remodeling. The activity center of Taipei Cultural Center was remodeled into the more professional and modernized theater, the “Metropolitan Hall”. In 2015, in response to the reorganization of the Department of Cultural Affairs, the Taipei Municipal Social Education Hall stepped into history after serving the citizens for more than 30 years. It was then renamed the Taipei City Arts Promotion Office, and the main building was also renamed the “Arts Building”.

1987，兩廳院拔地而起



中正紀念堂規劃興建之始，兩廳院即在計劃之中，其管理組織雖幾經波折、迭有更易，但從演出角

度來看，國家戲劇院與國家音樂廳於1987年10月啓用之始，即無可置疑地成為藝文團體亮相的第一現場，北市交也在同月由陳秋盛指揮，與臺灣省政府教育廳交響樂團首度在此登臺，合演「俄羅斯的浪漫激情」。

兩廳院室內皆設有大（戲劇院、音樂廳）、小（實驗劇場、演奏廳）型場地各一，外觀仿北京故宮樣貌、極具中國北方宮殿特色；室外廣場分為4區，供藝術節、戶外演出與

轉播使用，不但是近30多年藝文史上當之無愧的主角，也是臺北市民重要的日常休閒場所。

1987, Construction of the National Theater and Concert Hall

The two halls were included in the planning since the very beginning of the design process of Chiang Kai-shek Memorial Hall. Although the management went through various

obstacles and changes, from the perspective of performances, the National Theater and National Concert Hall have undoubtedly become the top choice for artistic and cultural groups since its inauguration in October, 1987. In the same month, with the collaboration of the Department of Education of Taiwan Provincial Government Symphony Orchestra, Taipei Symphony Orchestra made its first appearance here with the performance, “Romance

and Passion of Russia”, conducted by Felix Chen.

The two halls both include a big-scale (National Theater, National Concert Hall) and a small-scale (Experimental Theater, Recital Hall) venue interiorly. The exterior of the two halls is similar to that of the Forbidden City in Beijing, with characteristics unique to the northern palaces of China. The outdoor plaza is divided into 4 areas for art festivals, outdoor performances and broadcasts. It is



not only a main player in the art and culture history of the past 30 years, but also an important venue for daily leisure activities for the citizens of Taipei.

2017，北市交樂音處處

2017, Taipei Symphony Orchestra Spreads its Music

北市交雖以臺北市為本，但在全臺各處新一代的國家級場館節目表上，也沒有缺席。2016年9月，臺中國家歌劇院正式投入營運，北市交於次年1月的開年演出，即以貝多芬第九號交響曲在此開疆拓土，又將樂團招牌的「瓦格獻禮」帶到臺中，並把其中每年必演的海頓交響曲，規劃為該場限定曲目。2019年3月，再應開幕近半年的衛武營國家藝術文化中心之邀，由該中心藝術總監、與北市交關係深厚的簡文彬指揮，和德國萊茵芭蕾舞團合作亞洲首演《馬勒第七號》。值此50週年團慶之際，北市交更在上半年推出一系列以「亞洲本色」為題的節目，實踐全球在地化經營理念，更展樂團立足臺灣、放眼國際的雄心。

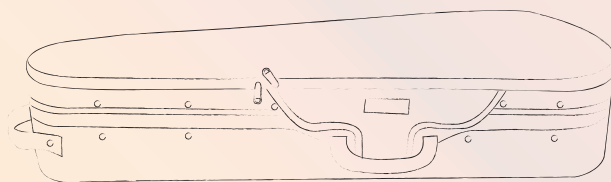
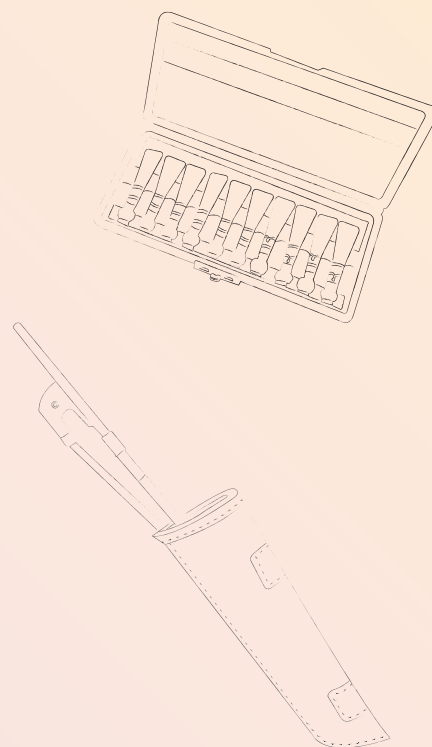
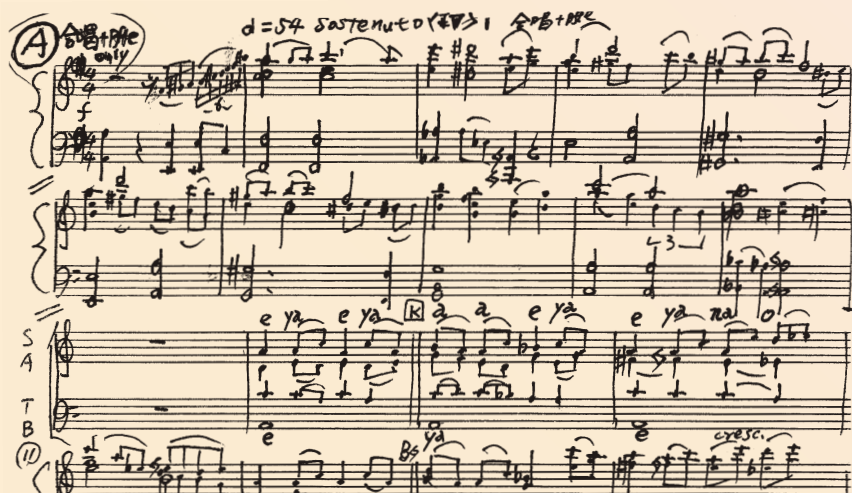
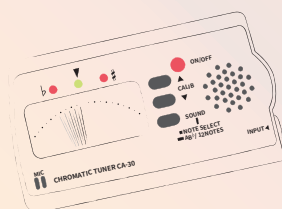
Although Taipei Symphony Orchestra is based in Taipei, it has not been absent from the programs of other new-generation national venues around Taiwan. In September, 2016, National Taichung Theater officially began its operation. Taipei Symphony Orchestra performed there in January of the following year. The beginning-of-the-year concert raised its curtain to Beethoven: Symphony no. 9. The orchestra also brought the signature “Taipei Symphony Orchestra Varga Exclusive” to Taichung and designated the Haydn Symphony, a regular in the program each year, as an exclusive for this particular event. In March of 2019, Taipei Symphony Orchestra was invited by the National Kaohsiung

Center for the Arts (Weiwuying), which has been in operation for nearly half a year, to perform the Asia premiere of Gustav Mahler: Symphony No.7 in collaboration with Ballett am Rhein Düsseldorf Duisburg. The performance was conducted by Wen-Pin Chien, artistic director of the Center and a long-time friend of Taipei Symphony Orchestra. As celebration for its 50th anniversary, Taipei Symphony Orchestra launches a series of Asian-themed programs in the first half of the year, with the ideal of realizing a localized operation globally, as well as aiming to take root in Taiwan while expanding an international perspective.

Scene Three Backstage

音樂廳的後臺，或許沒有像戲劇、舞蹈來的華美艷麗，但一個個樂器零件與周邊物品，都是音樂家們每日不可缺少的重要工具。北市交也在這 50 年間，造育了無數音樂界人才，不論是團內的直接傳承，或是針對專業教育的諸多計畫，皆產生深遠且不可想像的影響力。

The backstage of a concert hall may not be as magnificent or luxurious as that of a theater or a dance performance. However, each and every part of the instruments and accessories are indispensable tools for the musicians on a daily basis. Taipei Symphony Orchestra has also cultivated countless music talents during these 50 years. Whether it was a direct passing of torch within the orchestra, or the various projects aimed at professional education, they have all had profound and unimaginable influences.



1969，開闢室內樂的疆土



1969 年，臺北市立交響樂團正式成立，當時樂團成員多為藝專學生，其中有許多都是如今的知名音樂家：薛耀武、李泰祥、溫隆信等人。

當時的單簧管首席薛耀武致力於室內樂推廣，時常與樂團成員，如團長鄧昌國、藤田梓、張寬容等人籌組室內樂團，並與其他樂團組成木管五重奏，而他們也是 1979 年成立的「臺北木管五重奏團」的前身，在爾後大大開拓了室內樂在臺灣的能見度。

1969, Expanding the Horizon for Chamber Music

In 1969, Taipei Symphony Orchestra was officially established. At the time, most of the members were students of the National Taiwan Academy of Arts, among whom many

have become renowned musicians now, such as Yao-Wu Hsueh, Tai-Hsiang Li and Lung-Hsin Wen.

Back then, first clarinetist Yao-Wu Hsueh was dedicated to promoting chamber music. He often organized chamber music orchestras with other members of the orchestra, such as director Chang-Kuo Teng, Anna Azusa Fujita and Kung-Ron Chang. He also formed a woodwind quintet with other orchestras, which later became the Taipei Woodwind Quintet, established in 1979. In the years to come, they have greatly improved the visibility of chamber music in Taiwan.

1973，音樂班前身「兒童音樂實驗班」



當時臺灣幼兒的音樂教育資源相當缺乏，時任團長陳噉初意識到了這個問題，呼籲政府建立「幼兒音樂班」。在陳噉初不斷地爭取之下，1973 年臺北市政府委託北市交籌辦「兒童音樂實驗班」，除了一般小學基本課程外，還加上了視唱、聽寫、樂理等音樂專業課程，往後數年獲得優異的成績，政府挹注更多資源，全國各地的音樂班紛紛開立，並按照陳噉初所建立的教育架構實

行，此舉間接造就了許多臺灣的音樂人才。

1973, “Experimental Children’s Music Class”, which Became the Music Class for Talented Students

At the time, there was very little resource for the music education for young children in Taiwan. Tun-Chu Chen, director of Taipei Symphony Orchestra at the time, became aware of the issue, and petitioned the government to establish a “music class for young children”. With Chen’s persistent efforts, in 1973, Taipei City Government commissioned Taipei Symphony Orchestra to organize

an “experimental children’s music class”, which offered not only the basic subjects of a regular elementary school, but also professional subjects such as sight reading, transcribing and music theory. In the following years, the class obtained great success, and the government decided to provide more resources. As a result, many music classes were established around the country, and were implemented according to the educational structure established by Tun-Chu Chen. This indirectly assisted in the cultivation of many music talents in Taiwan.

1984，傳承教育火炬



1984 年，北市交青少年管弦樂團成立，由法國號演奏家及指揮家侯宇彪領軍，在後續數年間培養了許多傑出音樂家：如北市交現任團長何康國等。

陳噉初團長退休，接下指揮棒的陳秋盛為繼任團長，徐家駒接任副團長，為傳承音樂教育的火炬，兩人肩負起推廣的重任，於 1986 年四月舉辦第一屆全國青少年鋼琴、小提琴、大提琴協奏曲比賽、1988 年舉辦第一屆國際小提琴大賽。

1984, Passing the Torch of Education

In 1984, Taipei Symphony Orchestra Affiliated Youth Orchestra was established, led by the french horn player and conductor Yui-Biau Hou. In the following years, the affiliated youth orchestra cultivated many outstanding musicians, such as Kang-Kuo Ho, the current director of Taipei Symphony Orchestra.

When director Tun-Chu Chen retired, Felix Chen succeeded him as the next director, and Chia-Chu

Hsu took up the position of deputy director. In order to maintain the legacy of music education, the two of them shouldered the responsibility

of promotion. In April, 1986, the first “National Youth Piano, Violin and Cello Concerto Competition” was held. In 1988, the first “International

Violin Competition” was organized.

創團至今，培育世代人才



北市交深耕臺灣音樂教育的土壤，亦發掘出許多知名世代人才，國際知名指揮家呂紹嘉以及衛武營國家藝術文化中心藝術總監、指揮家簡文彬，兩位皆由慧眼獨具的陳秋盛親手栽培。而後也陸續出現了表現優異的音樂家，如小提琴家黃俊文與曾宇謙、中提琴家黃心芸、鋼琴家劉孟捷以及指揮家鄭立彬等。

Cultivation of New Generation Talent since the Establishment

Taipei Symphony Orchestra not only cultivated the music education environment of Taiwan, but also discovered many new-generation talents. The renowned conductor Shao-Chia Lü and artistic director of National Kaohsiung Center for the Arts (Weiwuying) and conductor Wen-Pin

Chien were both personally trained by Felix Chen, who had discerning eyes for greatness. Later, other outstanding musicians were also discovered, such as violinists Chun-Wen Huang and Yu-Chien Tseng, violist Hsin-Yun Huang, pianist Meng-Chieh Liu and conductor Li-Pin Cheng.

1993，開枝散葉，附設團成立



北市交逐步在國際建立名聲，開始設立附設樂團。

為能擴展樂團演奏曲目以及推廣管樂文化，北市交先後於 1993 年、2002 年成立合唱團以及管樂團，並且定期在露天社區、校園等演出。而後更在 2012 年成立的青年室內樂團，團員組成皆為國內外大專院校、研究所畢業生，憑藉著室內樂小巧精緻的演奏特質，帶給民衆們和過去截然不同的音樂體驗，深獲好評。除此之外，附設團還組成小編制重奏團隊，結合導聆深入臺北

巷弄，讓音樂更靠近社會大眾，落實推廣音樂之責。

1993, Spreading Influence, Establishment of Affiliated Orchestras

As Taipei Symphony Orchestra gained reputation internationally, it began to set up affiliated orchestras.

Aiming to expand the repertoire of the orchestra and promote wind music, Taipei Symphony Orchestra successively set up an affiliated

choir in 1993, and an affiliated wind configuration in 2002. The orchestras regularly delivered performance in outdoor communities and campuses. Furthermore, in 2012, the youth chamber music orchestra was established, composed of graduates from domestic and foreign universities and graduate schools. Chamber music is characterized by small-scale and refined performances, which brought to the public a completely different music experience, and was highly acclaimed. In addition, the members also formed smaller configurations, in order to explore the smaller communities of Taipei. Combined with guided listening, the groups aimed to bring music closer to the general public, and to fulfill the responsibility of promoting music.

2005，發掘臺灣的明日之星

2005 年起舉辦的「明日之星」，每年以不同樂器舉行甄選，貫徹音樂教育及人才推廣，成為臺灣青年藝術家們強而有力的跳板。

在歷屆得獎者中，不乏在日後出國深造的音樂學子以及現正活躍於

樂壇的音樂家，如第一屆得獎者黃俊文在 15 歲獲得明日之星優勝後，前往美國茱莉亞音樂院深造，並且在 2017 年獲美國林肯中心新銳藝術家獎，於同年與北市交在美國巡迴演出。

2005, Discovering Emerging Taiwanese Talents

The “Young Talent Audition” started in 2005, organizes competitions of different instruments each year, with the purpose of realizing music



education and discovering talents. The competitions have become a powerful springboard for the young Taiwanese artists.

Among the winners, quite a few went on to study abroad, and some have become active musicians now. For example, Chun-Wen Huang, the first-place winner of the first

competition at age 15, went on to study in the Juilliard School in the United States. He then won the Lincoln Center Awards for Emerging Artists in 2017, and started a tour with Taipei Symphony Orchestra in the United States in the same year.

2007，首屆青少年夏令營



為培養青少年演奏能力及合作默契，北市交於 2007 年開始於暑假期間舉行夏令營，吸引了海內外上百名的學子報名，除了有樂團合奏訓練課程外，還有室內樂、分部課程、專題演講、文化參訪、舞臺表演訓練等，旨在建立青少年音樂交流切磋的平臺，累積經驗與實力，扶植音樂種子，讓他們得以在音樂世界開花結果。

2007, The First Youth Summer Camp

In order to develop youngsters' performing abilities and mutual understanding in team work, Taipei Symphony Orchestra began organizing summer camps during summer vacation in 2007. The camp attracted more than a hundred students to participate. The camp not only offered orchestra training classes,

but also organized chamber music, classes on parts, keynote speeches, cultural visits, stage performance training and so on. The aim is to create a platform where youngsters can exchange and compare their music, and accumulate experience and strength. The camp also aims to cultivate the music seeds so that they can flourish in the music world.

2018，陳秋盛紀念音樂會



在北市交擔任團長長達 17 年的陳秋盛於 2018 年溘然長逝，北市交舉辦紀念音樂會獻給陳秋盛，感謝他用將近四分之一的人生與北市交同舟共濟，更感懷他對臺灣樂壇的深遠貢獻。這場音樂會由陳秋盛的得意門生呂紹嘉、簡文彬、鄭立彬輪番指揮，演出馬勒第四號交響曲第三樂章，華格納《崔斯坦與伊

索德》序曲及終曲〈愛之死〉以及舒伯特《未完成》第二樂章。音樂會席間也不乏一流音樂家，眾星燦燦，一同緬懷這位音樂的巨人。

2018, Concert in Memory of Felix Chen

Felix Chen, who served as director of Taipei Symphony Orchestra for 17

years, passed away in 2018. Taipei Symphony Orchestra dedicated to hold commemorative concert to Felix Chen in appreciation that he dedicated nearly one-fourth of his life to Taipei Symphony Orchestra, and also as a token of respect for the profound contribution he made to the music world in Taiwan. The concert was conducted by Chen's outstanding students: Shao-Chia Lü, Wen-Pin Chien and Li-Pin Cheng. The program included Gustav Mahler: Symphony no. 4 - act 3, Wagner: Tristan und Isolde - prelude and finale "Liebestod" (or "love death"), and Schubert: Unfinished Symphony - act 2. The audience of the concert was also star-stricken with first-class musicians, who came in honor of the memory of the music giant.

2018，臺灣交響音樂史與音樂人才庫

2018 年，懸缺已久的團長一職由國立臺灣師範大學表演藝術研究所專任教授何康國接任，音樂行政經驗豐富的他，一上任便推動「重建臺灣交響音樂史」及「音樂人才庫」兩大計畫。

「重建臺灣交響音樂史」將過去臺灣作曲家所創之交響樂譜蒐集整理、依序分門別類，並實際演奏錄

音、錄影，保留歷史的樂音。此外，也廣邀臺灣作曲家持續創作，用聲音記錄這個時代的臺灣。

「音樂人才庫計畫」則是每年公開徵求作曲、演奏、指揮等，經過甄選提供音樂人才站上舞臺的機會。

2018, History Of Symphony Music In Taiwan and Music

Talent Reserve

In 2018, the long-vacant director position was finally taken up by Kang-Kuo Ho, full-time professor of the Graduate Institute of Performing Arts of the National Taiwan Normal University. Ho is experienced in music administration. Upon taking up office, he launched two major

projects: "reestablishing the history of symphony music in Taiwan" and "music talent reserve".

The project former collects, organizes and categorizes the symphony music scores composed by Taiwanese composers in the past, as well as records and films the actual

performances of such scores, in order to preserve the historical music. In addition, the project also calls upon Taiwanese composers to keep composing, so as to record the current times of Taiwan with sound.

The project later publicly calls for submissions of compositions,

performances, conducting, and so on every year. The project provides the candidates with an opportunity to go on the stage through a selection process.

2017 至今，委託創作，奏出臺灣的聲音



近年北市交委創了多首傑出作品，如 2017 年北市交美巡世界首演曲目，臺灣作曲家趙菁文的《來自遠方的島嶼記憶》，2018 年謝宗仁的《霞霧》、林梅芳《愛情的顏色》、張玹《1931》與音樂劇場《前進！理想國》（黃連煜、王倩婷）。

如今，爲了祝福走過半世紀的北市交，創辦初期的團員溫隆信花了將近一年的時間，創作了《臺北交響曲》，以貝多芬的第九號交響曲爲藍本，結合《遙想故鄉》與噶瑪蘭民歌《搖籃曲》，用最貼近臺灣土地的聲音，爲北市交的下一個 50 年挹注更多希望。

2017 to date, Important Commissioned Pieces, Creating the Voice of Taiwan

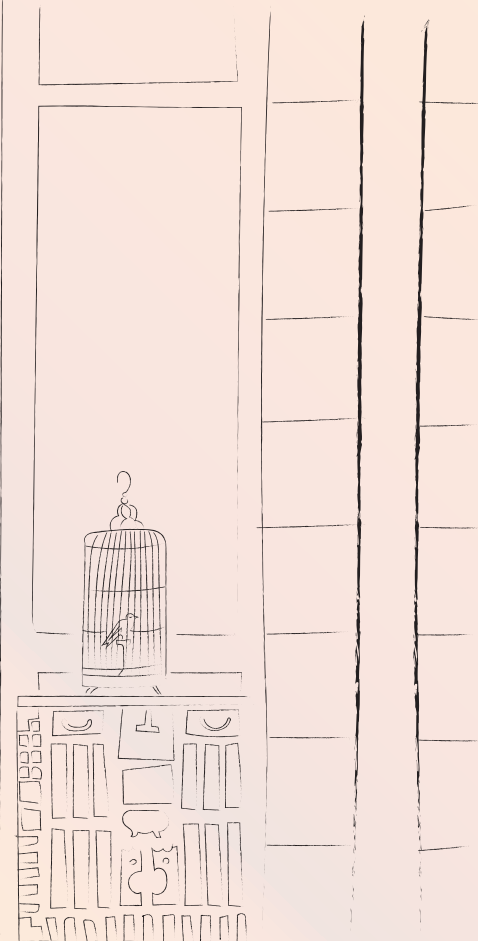
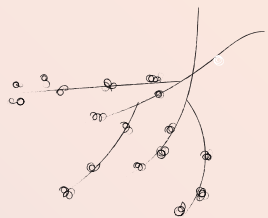
In recent years, Taipei Symphony Orchestra commissioned various outstanding pieces, such as the world premiere piece during Taipei Symphony Orchestra's tour in the United States in 2017, "Reminiscences from Faraway Islands" by Ching-Wen Chao, and in 2018, "Mist" by Tsung-Jen Hsieh, "Les Couleurs de l'Amour" by Mei-Fang Lin, "1931" by Chang Shiuan and the Music Theater "Advance! Utopia!" (Ayugo Huang, Tina Wang).

Now, to wish Taipei Symphony Orchestra all the best upon its 50th anniversary, Lung-Hsin Wen, former member of the early years, spent nearly a year in the creation of "Taipei Symphony", which uses Beethoven: Symphony no. 9 as its blueprint and combines the songs with a close connection with the land of Taiwan, "Reminiscence of Home" and Kavalan folk song "Lullaby", to inspire more hope for the next 50 years of Taipei Symphony Orchestra.

Scene Four Opera

1979 年開始的臺北市音樂季，最為人津津樂道的，便是北市交製作歌劇的傳統。臺灣諸多聲樂家，乃至舞臺、燈光、服化妝、佈景等工作人員，皆在北市交的歌劇演出下，學習並實踐他們的所學理想，觀眾也得以親眼親耳聆賞音樂史上的著名劇碼。除了展間的《蝴蝶夫人》外，此處更精選了 10 齣經典製作，您曾參與過哪些演出現場呢？

Established in 1979, Taipei Music Festival's most relished aspect is that it initiated Taipei Symphony Orchestra's tradition of opera production. The various vocalists and professionals in stage, lighting, costumes, makeup and stage sets & props learned and implemented their skills and ideals in Taipei Symphony Orchestra's opera performances. The audience on the other hand, was able to see and hear in person the famous works in the history of music. In addition to *Madama Butterfly* in the exhibition room, here we have chosen 10 more classic productions. Which one have you personally paid visit to?



1979，奠定自製歌劇傳統

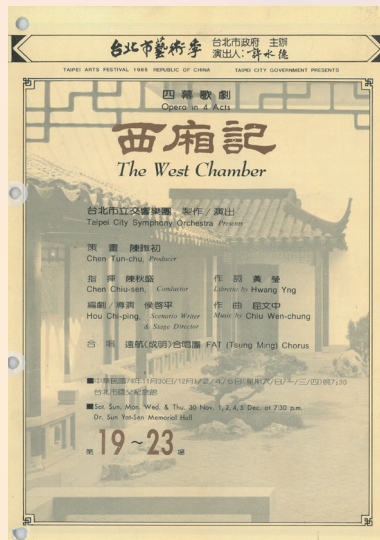


北市交主辦的臺北市音樂季（後改為臺北市藝術季），除了廣邀國內外知名表演藝術團體，開拓民眾視野外，更重要的是還建立了北市交的「自製歌劇」傳統。第一屆的劇碼為雷翁卡伐洛的《戲中戲》（*Pagliacci*，又譯《丑角》），由徐頌仁擔任指揮，吳文修、邱玉蘭、曾道雄、陳榮貴、陳榮光等聲樂家主演，於國父紀念館進行演出。此劇雖僅是獨幕歌劇，但從聲樂家到製作，皆是國內首次的「全國人團隊」，也讓臺灣表演藝術界整體「動起來」。有趣的是，當年為了推廣歌劇，《戲中戲》是以中文歌詞演唱，也見得時任團長陳嗽初用心之深。

1979, Solidifying the Tradition of Producing Operas

The Taipei Music Festival organized by Taipei Symphony Orchestra (later renamed Taipei City Art Festival) not only invited renowned domestic and international performing arts groups to broaden the general public's horizon, but more importantly, established Taipei Symphony Orchestra's tradition of "independent production of opera". The piece chosen for the first Festival was "Pagliacci" (also known as "Clowns") by Ruggero Leoncavallo. The opera was conducted by Sung-Jen Hsu, portrayed by vocalists Wen-Xiu Wu, Yu-Lan Chiu, Dau-Hsiong Tseng, Rong-Kwei Chen and Rong-Guan Chen, and was presented in Sun Yat-Sen Memorial Hall. Although the opera is composed of only one act, it is an "all Taiwanese" piece for the first time in terms of the vocalists and the production team, which involved the entire performing arts world of Taiwan. The interesting part is that "Pagliacci" was sung in Mandarin back then, in order to promote the opera. This demonstrates the thoughtfulness of then director Tun-Chu Chen.

1985，中文歌劇《西廂記》首演



除了積極搬演經典歐洲歌劇外，陳噉初也開創新猷，委託創作當代中文歌劇。1985 年上演的《西廂記》，由侯啓平編劇、黃瑩作詞、屈文中作曲，是自 1979 年許常惠《白蛇傳》以來再度有中文歌劇創作問世，也引發不少討論。1984 年底在《西廂記》製作拍板定案時，

便有針對作曲家並非國人的質疑，然而陳噉初頂住輿論壓力，給予本製作大力支持。一路以來的討論，也讓 1985 年的《西廂記》首演得到極大關注，演出後評論好惡懸殊，討論熱烈。而後《西廂記》也在香港、上海進行演出，以音樂突破了當時的政治環境限制。

1985, Premiere of the Chinese Opera, The West Chamber

In addition to actively co-producing classic European operas, Tun-Chu Chen also broke new ground in commissioning compositions of contemporary Chinese operas. “The West Chamber”, premiered in 1985, was written by Qi-Ping Hou, with the lyrics written by Ying Huang and the scores composed by Man-Chung Wut. This is the second Chinese opera composition after “Madame

White Snake” by Tsang-Houei Hsu in 1979, and it caused quite a bit of controversy. At the end of 1984, when the production of “The West Chamber” was decided, there were doubts regarding the composer not being a Taiwanese. However, Tun-Chu Chen withstood the pressure of the public opinion, and strongly supported the production. The discussion along the way has raised considerable attention for the premiere of “The West Chamber” in 1985. After the performance, the critical reviews were divided to two extremes, and there were heated discussions. Subsequently “The West Chamber” was also performed in Hong Kong and Shanghai, breaking the political barrier back then through music.

1987，承辦文建會歌劇研習營

在藝術季年年的累積下，當時的文建會也看到北市交於歌劇製作與演出上蓄積的能量，首次舉辦的「歌劇研習營」，便由北市交承辦，將多年的經驗回饋給音樂界。除了針對聲樂家的幕前演出外，也有幕後的專業訓練，像是指揮家簡文彬就曾經參加過「歌劇伴奏」的課程，

也是他對於歌劇演出的啟蒙，他當年的「同學」陳秀嫻，日後也進入北市交服務。

1987, Commissioned by the Council for Cultural Affairs to Organize the Opera Camp

Taipei Symphony Orchestra’s

energy in the production and performance of opera accumulated in the art festivals through the years was noticed by the Council for Cultural Affairs, and Taipei Symphony Orchestra was commissioned to organize the first “Opera Camp”, giving back to the music world with



years of experience. In addition to on-stage performance training catered to the vocalists, there was also backstage professional training. For example, conductor Wen-Pin Chien once took a class of “opera accompaniment”, which enlightened him on opera performance. Cecilia Chen, his

“classmate” back then, also served in Taipei Symphony Orchestra later on.

1990，《遊唱詩人》展現大型歌劇製作能力



在 1979 年的首次臺北市音樂季時，在樂團水準與觀眾接受度考量下，團長陳噉初將方向定為「寫實歌劇」，而後接棒的陳秋盛，也認為由「義大利知名歌劇」著手，比較能吸引觀眾。但經過十年的演出，不論是北市交或是觀眾，已無法再滿足於「經典」路線。1990 年演出的《遊唱詩人》，從音樂結構與劇

情廣度來看，皆比過往的演出高上一個規模，也代表北市交歌劇製作已逐步邁向下一個階段。

1990, Demonstration of Capabilities in Large-scale Opera through “Il trovatore”

In the first Taipei City Music Festival in 1979, director Tun-Chu

Chen positioned the program as “realist opera”, taking into account the level of the orchestra and the acceptance by the audience. The next director Felix Chen also believed that it would be better to start with “renowned Italian opera”, in order to attract audience. However, ten years later, neither Taipei Symphony Orchestra nor the audience could stay satisfied with the original “classic” idea. The performance of “Il trovatore” in 1990 was a level higher than the past performances both in the music structure and in the breadth of the plot. This also signified that Taipei Symphony Orchestra’s opera production had gradually entered the next stage.

1997，挑戰演出華格納樂劇



北市交展開定期歌劇演出後，除了《西廂記》、《文天祥》等中文歌劇，皆以義大利歌劇為主，如《弄臣》、《茶花女》、《杜蘭朵公主》、《波希米亞人》等，另還有兩齣法語歌劇《卡門》與《浮士德》。1997年，自首屆音樂季以來的第19個年頭，北市交演出《飄泊的荷蘭人》，打開華格納樂劇的

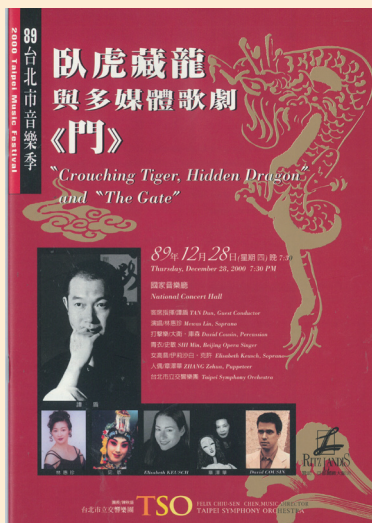
厚實大門，充分表現出北市交深具自信的歌劇演出實力。另外，能滿足華格納樂劇的壯闊舞臺需求，也是臺灣劇場製作能力隨著北市交自製歌劇提昇的一大展現。

1997, Challenging Wagner Music Drama

After Taipei Symphony Orchestra began regularly performing operas, other than the Chinese operas such as “The West Chamber” and “Wen Tianxiang”, the program mainly focused on Italian operas, such as “Rigoletto”, “La Traviata”, “Turandot” and “La Boheme”, and two French

operas: “Carmen” and “Faust”. Year 1997 is the 19th year since the first Taipei Music Festival, and Taipei Symphony Orchestra performed “The Flying Dutchman” and knocked open the door to Wagner’s Musikdrama. Taipei Symphony Orchestra’s self-confident opera performance abilities were fully showcased. In addition, the ability to set up a stage-sufficient epic for Wagner’s Musikdrama also demonstrated that the theater production capabilities in Taiwan have improved along with Taipei Symphony Orchestra’s capabilities to independently produce operas.

2000，多媒體歌劇的初嘗試



累積二十幾年的經驗，北市交歌劇製作邁向多元化，2000年臺灣首演作曲家譚盾的《門》，又是另一大突破。《門》是一小時左右的獨幕音樂劇場，除了融合中國京劇、日本偶戲與西方歌劇的多方領域外，還須搭配多媒體的投影手法，在當時對於演出者與觀眾而言都是全新嘗試。值得一提的是，當年7月譚盾才因《臥虎藏龍》上映而於國際上走紅，北市交卻能夠走在世人之前，早一步簽訂年底合作，皆展現出北市交早已跟上世界樂壇的脈動與趨勢。

2000, First Attempt at Multimedia Opera

Having accumulated more than twenty years of experience, Taipei Symphony Orchestra’s opera production gradually became diversified. In 2000, the Taiwan premiere of composer Tan Dun’s “The Gate” was another breakthrough. “The Gate” is a one-act orchestral theater with duration of approximately one hour. It not only incorporates elements of Peking Opera of China, puppet theater of Japan and western opera, but also utilizes multimedia

projection. At the time, it was a completely new experience for both the actors and the audience. What is worth mentioning is that in July of the same year, Tan Dun gained

considerable popularity among the world with the premiere of “Crouching Tiger, Hidden Dragon”, but by that time, Taipei Symphony Orchestra had already signed an agreement

with him for collaboration at the end of the year. This is a sign that Taipei Symphony Orchestra has long been in sync with the pulse and trends of the global music world.

2001，「蝴蝶」飛出劇院外



2001年於國家戲劇院演出的《蝴蝶夫人》，典雅的舞臺與華美的服裝設計，再加上堅強的聲樂家陣容，演出後叫好叫座，隔年先在臺北中山堂戶外廣場演出露天場次，之後更移師雲林斗六運動環保公園，也是北市交歌劇的首次外縣市演出。此齣歌劇的一景，也忠實呈現在北市交50週年特展裡，大家不妨仔細瞧瞧展覽間裡手工訂製的「秋秋桑」戲服，這可是北市交珍藏18年的「鎮團寶物」之一呢！

2001, “Butterfly” Flies Out of the Theater

In 2001, “Madama Butterfly” was performed in the National Theater. The elegant stage, exquisite costume design and a powerful cast of vocalists gained positive comments and ticket sales. In the following year, the piece was first performed in the open-air outdoor plaza of Zhongshan Hall, and then in Douliu Environmental Sports Park in Yunlin. This was the

first time that a Taipei Symphony Orchestra opera was performed outside of Taipei City. A scene of this opera would be faithfully displayed in the Taipei Symphony Orchestra 50th Anniversary Exhibition. Visitors are welcomed to take a closer look at the hand-made costume for Cio-Cio-san in the display room, as it has been an important treasure for Taipei Symphony Orchestra for the past 18 years!

2011，去小巨蛋聽歌劇！



雖然一直沒有專屬自己的演出場地，北市交卻往往能夠突破傳統窠臼，找到新的契機！2011年，搭配建國百年的歡慶時刻，北市交年度歌劇《阿依達在臺北》進軍小巨蛋，這也是小巨蛋首次有全本歌劇演出。本次演出移植2008年羅馬卡拉卡拉露天浴場的製作，壯觀華麗的埃及古代佈景，以及精緻奪目的服裝道具，是國內少見的大型

「景觀歌劇」。縱使演前傳來原本敲定的男高音里契特拉意外離世的消息，北市交依然排除萬難，成功將《阿依達》推上小巨蛋，也為臺灣表演藝術史寫下新頁。

2011, Opera in Taipei Arena!

Although Taipei Symphony Orchestra has never had an exclusive performance venue, it has been

able to think outside the box and discover new opportunities. In 2011, in celebration of the 100th anniversary of the founding of the country, Taipei Symphony Orchestra's annual opera "Aida in Taipei" marched into Taipei Arena. This was the first time that an opera was to be performed in full in Taipei Arena. The performance utilized the 2008 production of the Terme di Caracalla of Rome; also, the epic and magnificent ancient Egypt set and exquisite costumes and props made it one of the large-scale "scenic operas" rarely seen in Taiwan. Although the contracted tenor Salvatore Licitra unfortunately passed away in an accident before the performance, Taipei Symphony Orchestra still managed to perform "Aida" in Taipei Arena, and wrote a new page in the history of performing arts in Taiwan.

2016，首推親子歌劇闔家歡

經歷過各種大小、室內戶外的場地，以及從葛路克到譚盾等各個時代的作曲家，北市交30幾年來的歌劇傳統，再度端出新意！2016年在團長陳樹熙的主打推廣教育政策下，北市交首次以「親子歌劇」做為主題，邀請知名演員趙自強擔任

導演，進行卡爾·奧福《聰明的女人》的臺灣首演。此作原本就是改編自格林童話，由歌唱搭配戲劇呈現的兒童劇，本次特別採用了「說白中文、演唱原文」的方式，讓兒童也能輕鬆自在地欣賞。而特別邀請國外知名插畫家新繪而成的節目

冊，更變身成繪本一樣的收藏品，讓觀眾愛不釋手！

2016, Opera for the Family for the First Time

After performing in indoor and outdoor venues of varying sizes, and

interpreting composers of various epochs from Christoph Willibald Gluck to Tan Dun, Taipei Symphony Orchestra yet again came up with a new idea in the opera tradition of more than 30 years. In 2016, in compliance with director Shu-Si Chen's core policy of promoting education, for the first time, Taipei Symphony Orchestra adopted "family opera" as its theme, and invited the famed actor Tzu-Chiang Chao to be the director for the Taiwan premiere of "Die Kluge" by Carl Orff. The piece

is a children's theater adapted from the Grimms' Fairy Tales, combining theater presentation with singing. For this particular event, the performance presented dialogues in Mandarin and sang in the original language, so that even children can easily understand. The programme booklet was also an original creation painted by a renowned foreign illustrator, transforming it into a collectible picture book well loved by the audience.



2018，「中文藝術歌劇」計畫啟動



2018年下半年，北市交宣告「臺北市音樂季」的重啟計畫，以「文藝復興」做為主軸，要重新繼承近40年前臺北市音樂季的精神，繼往開來，再次帶給臺北觀眾全新的世

界藝文脈動。樂季節目一出，有些老觀眾可能會略感意外，固定的「年度歌劇」已不復見，但這並不是要停止歌劇演出，而是北市交推出嶄新的「中文藝術歌劇」計畫，邀請劇界創作者，重新從「中文藝術歌曲」出發創作中文歌劇。如此匠心獨具的安排，出自團長何康國的構想，期望在不久的將來，就能看到源源不絕的「中文藝術歌劇」演出！

2018, Launch of the Project "Chinese Lieder Opera"

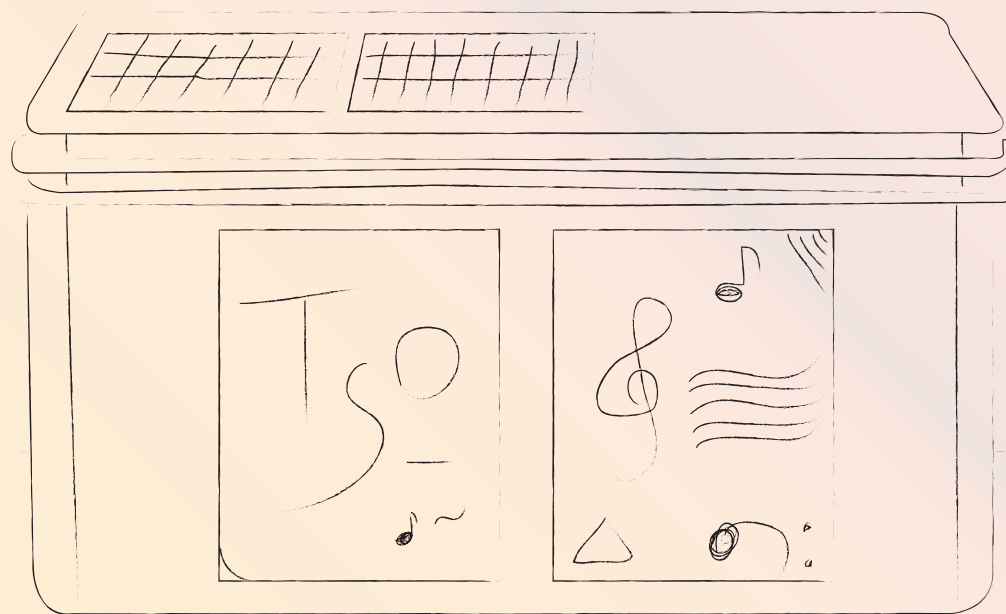
In the latter half of 2018, Taipei Symphony Orchestra announced the plan to re-establish the Taipei Music Festival. This time around, the theme is "Renaissance", and the aim is to inherit the spirit of the Taipei Music Festival 40 years ago, in order to bring

new artistic trends in the world to the audience in Taipei again. Some loyal audience might have been surprised upon seeing the program as the "annual opera" is gone. However, this does not mean that the opera performances are discontinued, but rather, Taipei Symphony Orchestra would be launching a brand-new call for submissions of "Chinese Lieder Opera", inviting the drama writers to select "Chinese Lieder" to create opera in Chinese. This brilliant arrangement is director Kang-Kuo Ho's idea, in hopes that the Chinese Lieder Opera would be continued performed in the near future.

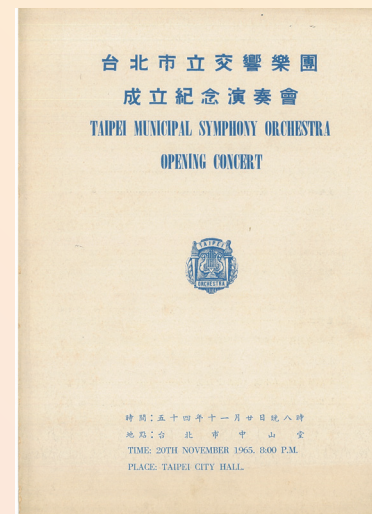
Scene Five Stage

與觀眾最切身相關的，當然就是每場演出的火花與感動，50 週年來的數千場演出，北市交不但在音樂廳裡展現最純正的古典音樂，更走入村里、公園、校園，以各種形態，散播對於音樂的熱情！

What matter the most for the audience, naturally, are the sparks and emotional moments in each performance. In the thousands of performances in the past 50 years, Taipei Symphony Orchestra not only interpreted the purest classical music in the concert halls, but also went into villages, parks and campuses to spread their passion for music in every possible way.



1961，第一套曲目與第一個舞臺



在北市交尚為「臺北市教師交響樂團」的年代，在有限的人力、物資與時間當中，樂團憑著團員對音樂的熱情而逐步成型；然而，若是沒有表現的舞臺，這份熱情隨時可能熄滅。樂團的第一個舞臺便是臺北市政府動員月會，而最初也是唯一的曲目，就是舒伯特《軍隊進行曲》。1965 年正式更名「臺北市立交響樂團」後的第一場音樂會曲目則包括羅西尼《塞爾維亞理髮師》序曲、海頓《驚愕》交響曲與葛利格鋼琴協奏曲，可見當年樂團專業程度。

1961, First Repertoire and First Stage

Back when Taipei Symphony Orchestra was still the Taipei Municipal Teachers Orchestra,

the orchestra lacked manpower, resources and time, yet it gradually took shape with the members' passion for music. However, without a stage to express the passion, it could've gotten extinguished at any time. The first stage for the orchestra was the monthly meeting of Taipei City Government. The first and only repertoire that the orchestra performed was Schubert: "Military March". In 1965, the orchestra was officially renamed Taipei Symphony Orchestra. The repertoire of the first concert after the renaming included Rossini: The Barber of Seville – prelude, Haydn: "Surprise Symphony" and Grieg: "Piano Concerto", demonstrating the professional level of the orchestra back then.

1996，與雲門舞集「雙演《春之祭》」



1996 年臺北市藝術季上，北市交與雲門舞集首度合作斯特拉溫斯基《春之祭》，臺灣兩大代表性藝術團體聯手演出 20 世紀現代音樂經典，從各個角度看來，無疑都是當年臺北文藝界盛事，也說明北市交於 1984 年首次演出《春之祭》獲

得好評之後，樂團視野與民衆品味至當時還在不斷拓寬提昇，也為北市交日後大型跨界合作奠定基礎。2008 年推出的「展覽會之水墨畫」系列音樂會則將觸角伸及國畫領域，邀請歐豪年、江明賢、曾肅良三位名家現場隨樂揮墨，更是難得一見的跨界表演事件。

1996, The Rite of Spring in Collaboration with Cloud Gate Dance Theatre

During the Taipei City Art Festival in 1996, for the first time, Taipei Symphony Orchestra worked with Cloud Gate Dance Theatre to perform Stravinsky: "The Rite of Spring". The two iconic artistic groups of Taiwan working together to perform a classic piece of the 20th-century modern music was undoubtedly a major event in the cultural and artistic world

of Taipei back then, no matter from what perspective. It also signified that after receiving critical acclaim for the premiere of "The Rite of Spring" in 1984, Taipei Symphony Orchestra's horizon and the general public's taste kept broadening and improving ever since. This also established a solid foundation for Taipei Symphony Orchestra for the large crossover collaboration in the years to come. The "Chinese Pictures at an Exhibition" concert series launched in 2008, on the other hand, extended the reach into the Chinese painting field and invited three famed painters, Ho-Nien Au, Ming-Xian Jiang and Su-Liang Tseng to paint along with the music. It was a crossover performance rarely seen.

1999，921 賑災音樂會，以音樂撫慰臺灣

「921」大地震無疑是臺灣近 20 年來最重大的天災之一，肩負公立樂團社會責任的北市交為表慎重悼念，於兩週後 10 月 8 日的臺北市藝術季開幕音樂會上安排貝多芬第三號《英雄》與第五號《命運》交響曲，並加演莫札特《安魂曲》選段，以期安慰大眾心靈。而早前敲定即將二度參與臺北市藝術

季的泰密卡諾夫與聖彼得堡愛樂交響樂團，在得知震災之後便傳來急切關心，在數度研商之下，兩團於 10 月 20 日加演柴科夫斯基《悲愴》交響曲，演出收益全數捐贈受災兒童。此次演出不僅是一次國際藝術交流，也是一次人類同胞之愛的體現。

1999, 921 Earthquake Benefit Concert, Consoling Taiwan with Music

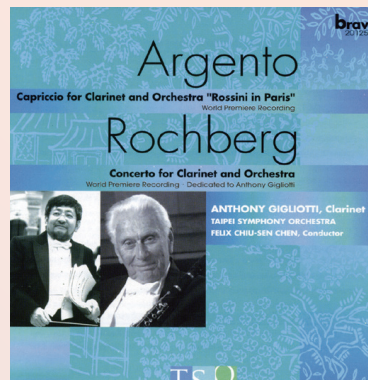
The 921 Earthquake was undoubtedly one of the most severe disasters in Taiwan in the past 20 years. As a public orchestra shouldering social responsibility, in



order to express condolence, Taipei Symphony Orchestra included Beethoven: "Symphony No. 3 (Eroica)" and "Symphony No. 5 (Fate)" as well as added a part of Mozart: "Requiem" in the opening concert for the Taipei City Art Festival on October 8, two weeks after the disaster, in hopes of soothing the general public's pain. Yuri Temirkanov and Saint Petersburg Philharmonic Orchestra, who were previously invited to participate in the Taipei City Art Festival for the

second time, immediately sent their condolence upon hearing the bad news. After several discussions, the two orchestras decided to add a performance of Tchaikovsky: "Pathétique" on October 20, and to donate all of the revenue to the children victims of the disaster. The performance was not only an international art exchange, but also an expression of love for fellow human beings.

2001，首發唱片獲《留聲機》讚賞



在英國《留聲機》雜誌上獲得極高評價，向國際展示臺灣「首都樂團」的器度。往後與國際名家合作的「莫札特／韋伯低音管協奏曲」、「貝多芬：第四、第五號鋼琴協奏曲」、「炫技大提琴」等，也皆為樂迷必藏唱片。

2001, First Album Won High Regard in Gramophone

Conducted by director Felix Chen, Taipei Symphony Orchestra recorded two albums in Zhongshan Hall while it was fully remodeled but not yet open to the public. The albums were Liszt: "6 Hungarian Rhapsodies" and D. Argento/G. Rochberg: "Concerto for Clarinet and Orchestra", respectively. The soloist position for the concerto was taken up by Anthony Gigliotti,

principal clarinet of the Philadelphia Orchestra, also whom the piece was commissioned for. The two albums received very high acclaim in Gramophone of England in October of the same year, demonstrating to the world the degree of professionalism of Taiwan's "capital orchestra". Later on, albums recorded in collaboration with internationally renowned musicians, such as Mozart/Carl Maria von Weber: "Concerto for Bassoon and Orchestra", Beethoven: "Piano Concerto No. 4 and No. 5", "Cello Classics New & Old" have all become must-haves for music lovers.

2001，走入生活的北市交



由臺北市社教館、美術館、北市國與北市交聯手承辦的「文化就在巷子裡」計畫，自 2001 年起積極將精緻藝術帶往庶民生活空間。北市交以小編制重奏團，讓古典與爵士樂聲飄揚於臺北市各社區公園、廣場、集會所、各單位開放空間乃至於人行道……幾乎可說，凡有人跡之處便聞北市交樂聲。「文化就在巷子裡」系列音樂會每年 36 場的演出密度、最輕鬆的欣賞表演模式，是臺北市民最輕鬆自在的古典音樂經驗。



2001, Taipei Symphony Orchestra in Daily Life

The “Culture in the Street” project, co-organized by Taipei Municipal Social Education Hall, Taipei Fine Arts Museum, Taipei Chinese Orchestra and Taipei Symphony Orchestra, has actively brought fine arts to daily living spaces since 2001. Taipei Symphony Orchestra brought classical and jazz music to the community parks, plazas, activity centers, open spaces in institutions, and even sidewalks with



small configuration ensemble. It can be said that, where there are people, there would be Taipei Symphony Orchestra's music. The “Culture in the Street” concert series is organized 36 times a year, and is presented in a way that the audience can enjoy the performance casually. It is indeed an authentic and carefree classical music experience for the citizens of Taipei.

2003，在大安森林公園星光之下聽見臺灣



921 震災重創臺灣之後，這片土地的磨難卻未曾停歇。2003 年臺灣爆發「嚴重急性呼吸道症候群」



(SARS) 疫情。有感於社會氣氛與藝文活動低迷，北市交於 5 月 10 號晚間選於開放空曠的大安森林公

園音樂臺露天演出《母親，我愛您——星光音樂會》，再次對社會傳達關懷。此次演出讓北市交行之有年的露天音樂會在大眾心中留下更深刻的印象，北市交後續並在大安森林公園音樂臺的舞臺上，嘗試更多樣的音樂會主題與形式，包括寵物音樂會、民歌音樂會等等，已是臺北市民生活的一部分。

2003, Hearing for Taiwan under the Starlight in Da'an Forest Park

After the 921 Earthquake struck Taiwan, the suffering on this land did not stop. In 2003, SARS broke out in Taiwan. Taipei Symphony Orchestra sensed gloom in the social climate and reduced cultural and artistic

activities, and decided to give the open-air “Mother, I Love You” starlight concert in the evening of May 10, on the music stage of Da'an Forest Park, conveying care to the society. Taipei Symphony Orchestra's long-standing open-air concert tradition left an even deeper impression in the minds of the public through this performance.

Subsequently, Taipei Symphony Orchestra tried other diverse concert themes and formats on the music stage of Da'an Forest Park, including pet concerts, folk concerts and so on. The concerts have become a part of daily life for the citizens of Taipei.

2004，給小五生的古典音樂初體驗



「育藝深遠」為臺北市政府文化局與教育局於每年配合推出的藝術教育計畫，也是臺北市第一個整合現有文化設施、展演團體與教育資源的大型藝術教育計畫。古典音樂方面由北市交承辦，讓每一位國小五年級學生都有機會在音樂廳中欣賞為學童量身打造的音樂會，以說書與多媒體結合演奏，並穿插音樂會禮儀、樂器與各類樂曲介紹，帶來寓教於樂的體驗式學習，至今仍受家長與學童喜愛。當中尤其如

2017 年的中文製作《彼得與狼在好萊塢》大受好評，隔年再演，迴響熱烈。

2004, First Classical Experience for Fifth-grade Students

“As music as life” (育藝深遠) is an arts education program co-organized annually by the Department of Cultural Affairs and the Department of Education of Taipei City Government.

It is also the first large-scale arts education project in Taipei that integrates the existing resources in cultural facilities, performing arts groups and education. The classical music aspect is organized by Taipei Symphony Orchestra, so that each and every fifth-grade student can have an opportunity to enjoy a concert specifically designed for school students in a concert hall. The concert combines storytelling, multimedia and music, and also incorporates concert etiquette, introduction on the instruments and different types of music, so that the students can gain knowledge through personal experience in a fun environment. The program has been well loved by the parents and children alike. Among the concerts, the Mandarin production “Peter and the Wolf in Hollywood” in 2017 was especially popular, and was brought back the following year due to popular demand.

2014，為 101 跨年煙火秀獻聲



位於臺北市信義區的 101 大樓，是最能代表臺灣的亞洲指標性地景，自落成以來每年舉辦的跨年煙火秀，還會受 CNN 列為「世界十大最讚煙火」。北市交受邀為 2014 跨年煙火秀，錄製了指揮暨作曲家李哲藝以韋瓦第《四季》小提琴協

奏曲為骨幹，串接「思想起」、「採茶歌」、「丟丟銅」與原住民音樂等元素的交響組曲，為 218 秒的煙火秀增添臺灣味。2013 年「大稻埕音樂花火節」的煙火秀，則難得地由 TSO 管樂團現場演奏，也成為北市交與市民同樂的美好回憶之一。

2014, Music for Taipei 101 New Year's Eve Fireworks Display

Taipei 101, located in Xinyi District of Taipei City, is the iconic landmark in Asia that best represents Taiwan. The New Year's Eve fireworks display held here each year since its inauguration was once listed among CNN's "ten best fireworks shows in the world". In 2014, Taipei Symphony Orchestra was invited to record a suite for the New Year's Eve fireworks show. Che-Yi Lee, the conductor and composer of the

suite, utilized Vivaldi: "Four Seasons" violin concertos as its main theme, and incorporated parts of Taiwanese folk songs such as "Remembering", "Tea-picking Song" and "Diudiudang", as well as aboriginal music elements to form a symphony suite that added a Taiwanese flavor to the 218-second fireworks show. The fireworks show of "Taipei Dadaocheng Music and Fireworks Festival" in 2013 was quite special in the sense that it was designed specifically for the Taipei Symphonic Winds configuration live performance, and has become a fond memory for Taipei Symphony Orchestra and the citizens of Taipei of enjoying music together.

2016，音樂教育向下扎根



北市交在臺北市府教育局的合

作之下，於 2016 年推動兩個校園計畫，趁早培養兒童音樂美感。其一是「樂器學習圓夢計畫」，由北市交出資贊助軟硬體，使得國小學童得以近距離接觸樂器，跨出學習的第一步；其二是「校園音樂劇」，讓國小學童在課堂上共同創作一部音樂劇的過程中，強化美感與人我意識。由於反應熱烈，北市府 2018

年將「樂器學習圓夢計畫」擴展為「一校一樂團」計畫，目標是要讓臺北市每一間小學都有專屬自己的管樂團或弦樂團，至 2018 年已有 9 校響應，並陸續增加中。

2016, Solidifying Music Education

In 2016, with the collaboration



of the Department of Education of Taipei City Government, Taipei Symphony Orchestra launched two campus projects aiming at developing the children's musical aesthetics at an early age. One of them was the

2018，重啟臺北市音樂季



北市交於 2018 下半年舉辦音樂季，接續 40 年前音樂季草創時的精神，並以《台北·文藝復興》為主題，宣示樂團歷史再次邁入新章。本年度音樂季的核心精神在於多元，除了首席指揮瓦格力邀古典名

“Realizing the Dream of Learning an Instrument” project, with software and hardware funded by Taipei City Government, so that elementary school students could gain contact with musical instruments hands-on, and take the first step in learning; the other was “Campus Musical”, which enabled the elementary school students to strengthen their aesthetics and awareness of themselves and others through creating a musical together in class. The project obtained

positive responses; therefore, in 2018, Taipei City Government expanded the “Realizing the Dream of Learning an Instrument” project into the “One Orchestra in Every School” project. The aim was to enable every elementary school in Taipei City to have its own wind configuration or orchestra. By the end of 2018, nine schools have joined the project, and the number is still increasing.

家合作的古典音樂會之外，還製作兩部融合不同藝術元素的跨界音樂劇場《前進！理想國！！》，以及素有劇場煉金大師之稱的海恩納·郭貝爾所創作的《代孕城市》。與郭貝爾團隊、朱宗慶打擊樂團合作的這場《代孕城市》，別開生面選擇臺北捷運北投機廠為演出場地；而作為亞洲首演，此次演出也充分展現北市交與國際藝壇接軌的動能。

Re-establishing the Taipei Music Festival in 2018

In the latter half of 2018, Taipei Symphony Orchestra organized the Taipei Music Festival, in order to inherit the original spirit of the Festival when it was first established 40 years ago. The theme was "Taipei Renaissance", which expressed the concept that Taipei Symphony Orchestra's history

was turning over a new page yet again. The core spirit of the Festival that year was “diversity”. In addition to the classical music concerts in which principal conductor Varga invited renowned classical musicians for collaboration, two crossover musical theaters that fused different artistic elements were produced: “Advance! Utopia!”, and “Surrogate Cities” by the famed “theatrical alchemist” Heiner Goebbels. “Surrogate Cities” is a collaboration between the team of Goebbels and Ju Percussion Group. A unique location was chosen as the venue for the performance: Beitou Depot of Metro Taipei. The performance was the Asia premiere, and fully displayed Taipei Symphony Orchestra's momentum to integrate with the international art world.

北市交的風雲十年

2009
~
2019



北市交於 2009 年歐洲巡演，征服三城樂迷。
Taipei Symphony Orchestra's Europe Tour in 2009 won the hearts of music lovers in three cities.

2009 年，邁向 40 週年的北市交打出「飛躍四十・創新堅持」的主軸，經過世界局勢動盪的 10 年，今年北市交則自許樂團定位為「經典五十・樂林磐石」，表達出樂團已經走過了創始期的筭路藍縷、青壯期的站穩根基，到達躋身國際樂壇的經典之林。在經歷金融海嘯、行動網路革命與社群自媒體興起的 21 世紀，北市交如何走過這風雲十年？有賴四任團長與首席指揮與時俱進的理念與方向，快速並成功地迎接世界的變化及挑戰。

Ten Significant Years for TSO

In 2009, upon reaching its 40th year anniversary, TSO came up with the theme “Reaching the 40th year: Innovation and Resilience”. Ten years of global turmoil later, this year TSO has positioned itself as “50 Years of Classics: Foundation of Music World”, expressing the idea that the orchestra has gone through the difficult founding years and the solidifying years of its youth and adulthood, and now, it has become a classic in the international music world. The decade of the 2010s was a time of financial crisis, mobile internet revolution and social media rising. How did TSO go through these ten stormy years? The credit goes to the four directors and principal conductors for their ideals and directions that kept up with the times, so that TSO could respond to

面對「後陳秋盛」時代

在 2004 年團長徐家駒上任後，第一個要處理的課題，就是北市交創團以來「團長兼指揮」的併進情況。從第一任團長鄧昌國開始，到陳燁初團長、陳秋盛團長皆是二職兼備，尤其在陳秋盛團長職掌的 17 年間，北市交在音樂表現與國際名聲皆有顯著提升，團長與樂團的關係密不可分。這樣的方式，有助於團長直接執行他的理念，在臺灣樂團發展的草創期，十分常見。

然而，進入 21 世紀後，行政與音樂的「專才專用」，已經是世界趨勢，身為北市交創始團員之一的徐家駒團長，也深知樂團要躋身世界舞臺，勢必得將指揮與團長之間做出專業分工，才能夠讓音樂與行政持續精進。在他的擘劃下，北市交首次立下了「音樂總監遴選辦法」，並且在 2005 年聘請匈牙利指揮李格悌擔任首任音樂總監，並在李格悌卸任後，2008 年由馬丁・費雪－迪斯考擔任「準音樂總

the changes and challenges in the world swiftly and successfully.

Facing the Post-Felix Chen Era

When Chia-Chu Hsu took over as the director in 2004, the first issue to be handled was the situation where “director also serves as conductor” since the establishment of TSO. From the first director Chang-Kuo Teng to Tun-Chu Chen and Felix Chen, the director has always served also as conductor. Especially during the 17 years when Felix Chen was in office, TSO has improved significantly in both musical performance and international reputation, and the director was closely connected to the orchestra. This method was helpful in that the director could directly implement his ideas, as it was a typical practice during the founding phase of music groups in Taiwan.

However, upon entering the 21st century, specialization and division between administration and music has become a global trend. As a founding



2011 年，慶賀民國百年，北市交推出大演出製作「小巨蛋歌劇」共襄盛舉
In 2011, in celebration of the 100th anniversary of the founding of the nation, Taipei Symphony Orchestra launched a large-scale production “opera in Taipei Arena”.

監」。雖然兩位指揮在任內的褒貶不一，但確實地讓北市交往「音樂專責」的路途邁進，也為日後「首席指揮」的遴選立下基底。

member of TSO, director Chia-Chu Hsu was fully aware that if the orchestra was to go on the global stage, it would be necessary to divide the professional duties of the conductor and of the director, so that both music and administration could keep improving. Under his planning, for the first time, TSO drafted the “Guidelines for the Selection of Music Director” and invited Hungarian conductor Andras Ligeti to serve as their first music director in 2005. After Ligeti retired from his post, in 2008, Martin Fischer-Dieskau took the position of designate music director. Although the two conductors received mixed reputation during their time in office, they have indeed allowed TSO to go forward in the path towards “musical specialization”, and have set up a foundation for the selection of the future principal conductors.

After celebrating the 40th anniversary in 2009, director Chia-Chu Hsu led TSO to visit Europe by the end of May, to participate in the biennial Saar Music Festival (Musikfestspiele Saar) in Germany, where TSO was



北市交受邀參與 2012 年東京熱狂之日音樂節，在有樂町著名的東京國際會議中心登臺
Taipei Symphony Orchestra was invited to participate in La Folle Journée in Tokyo in 2012, and performed in the renowned Tokyo International Forum, a venue located in Yurakucho.

在 2009 年度過 40 週年團慶後，徐家駒團長隨即於 5 月底帶領北市交前往歐洲，參與兩年一度的德

國薩布呂肯音樂節，除了是當年度唯一的亞洲演出團體外，北市交也一併至法國佛頓（Verdun）與盧森堡市進行巡演，在三處歷史悠久的教堂中，演出巴伯、柯普蘭等作曲家作品的演出，更值得一提的是，北市交更安排潘皇龍《楓橋夜泊》為音樂會曲目，於世界舞臺上展現臺灣當代音樂創作能量。精采表現，更獲得《薩布呂肯日報》讚賞：「臺北市立交響樂團的演出純淨，靈活以及強烈的表現感，給人深刻的印象，亦藉此躋身國際頂尖交響樂團之列」。

與世界接軌

在完成「行政獨立轉型期」的階段性任務後，徐家駒團長屆齡退休，由東吳大學音樂系主任黃維明前來接棒。於歐美樂團皆有過演奏經驗的他，相當熟悉國外樂團營運制度，也透過長年累積的國內外網絡，率領北市交逐步與世界接軌。

2010 年，世界博覽會於上海開幕，身為重要亞洲

the only Asian performing arts group of the year. After Germany, TSO continued on a tour to Verdun, France and Luxembourg City, and performed works by Barber and Copland in three historic churches. What is more worth mentioning is that TSO included Hwang-Long Pan's "A Night-Mooring Near Maple Bridge" in the program for the concerts, demonstrating to the world the contemporary Taiwanese composers' creative power. The stunning performances won compliments from the Saarbrücker Zeitung: "The clarity, agility, and expressiveness of the TSO are awe-inspiring, an orchestra destined to take its place as one of the world's top symphony orchestras."

Integration with the World

After achieving his short-term objective of "transition towards independence of administration", director Chia-Chu Hsu retired upon reaching the age for retirement. Soon after, TSO selected Wei-Ming Hwang, dean of the Department of Music of Soochow University. Hwang has

experience performing with European and American orchestras, and is familiar with the operating schemes of foreign orchestras. In addition, he has accumulated domestic and international networking contacts through the years. Under his leadership, TSO began to gradually integrate with the world.

In 2010, the World Expo raised its curtains in Shanghai. As an important city in Asia, Taipei City not only set up the Taipei Pavilion, but also gathered seven artistic and cultural groups of the city to conduct the "Taipei cultural week" activity series in Shanghai. As the face of Taipei City, TSO certainly would not be absent from the event. In mid-June, TSO performed with Leehom Wang and Ara Kimbo in the World Expo plaza, and demonstrated its flexibility between classic and pop music. Then, TSO continued to perform two pure classical concerts in Cadillac Shanghai Concert Hall and Suzhou Culture and Arts Centre under the Taiwanese conductor Mei-Ann Chen, and worked in collaboration with violinist Ray Chen, who won first place

城市之一，臺北不但進駐園區設立「臺北館」，更集合了市內七個藝文團體，於上海進行「臺北文化週」系列活動，而身為臺北市名片的北市交，當然也不會在此缺席。6 月中先在世博廣場，與歌手王力宏及胡德夫合作，展現出北市交跨足古典與流行之間的彈性，之後更前往上海音樂廳、蘇州科技文化中心，與前一年剛拿下伊莉莎白國際小提琴大賽首獎的陳銳，在臺灣指揮家陳美安的帶領下，演出兩場純正的古典樂音。

2011 年正好也是民國百年，國內許多表演藝術團體皆拋出「大型」製作以饗觀眾，共慶建國歡騰。北市交也在此年推出前所未有的「小巨蛋歌劇」——《阿依達在臺北》，引進 2008 年羅馬卡卡拉露天劇場的製作，不但佈景極度壯闊，更使用 1924 年羅馬歌劇院的經典「古董級」戲服，讓此份製作更添珍貴性，更被《MUZIK 古典樂刊》列為「錯過可惜大演出」之年度 10 選。

2012 年，北市交的海外巡演記錄再添一筆，成為

in the Queen Elisabeth International Violin Competition in the previous year.

The year 2011 is the 100th anniversary of the nation's founding. In celebration, many domestic performing arts groups delivered large-scale productions for the audience to enjoy. In the same year, TSO also launched the never-before-seen "opera in Taipei Arena", namely, "Aida in Taipei", and utilized the 2008 production of the Terme di Caracalla of Rome, which presented extremely magnificent set. Combined with the classic "antique-esque" costumes used in Teatro dell'Opera di Roma back in 1924, the production became an even rarer event, and was listed by "MUZIK" among the top ten large-scale performances of the year not to be missed.

In 2012, TSO yet again went on a tour abroad and became the regular group for the year for La Folle Journée in Japan. "La Folle Journée" originated in France, and was introduced in Japan in 2005. The innovative ideas of "one hour", "affordable ticket" and "marathon" attracted

日本熱狂之日音樂節的當年度駐團。「熱狂之日」來自法國，並從 2005 年引進日本，用「一小時」「低票價」「馬拉松式」的創新方式，吸引群眾輕鬆走入音樂廳，北市交能登上此音樂節舞臺，於東京、金澤兩地演出十數場，不但代表演出實力已被世界級音樂節認可，更展現出北市交與世界接軌的企圖與決心。

首席指揮接棒上任

2013 年 5 月，北市交宣告一項重大消息：新任首席指揮吉博·瓦格（Gilbert Varga）將於 8 月上任，在他兩任近六年的任期裡，瓦格不但穩健地帶領北市交在音樂演出品質上做出突破，更將「北市交需要一座音樂廳」的議題搬上檯面，讓臺北市政府正視此困境。

北市交雖然早在 1983 年便遷入當時的社教館（現為藝文大樓）至今，但此處主要為行政與排練區域，

people to enter the concert hall with ease. The fact that TSO was able to perform in the festival and deliver more than ten performances in Tokyo and Kanazawa not only signified that TSO's performance capabilities were recognized by an international music festival, but also demonstrated TSO's ambition and determination to integrate with the world.

New Principal Conductor

In May, 2013, TSO made an important announcement: the new principal conductor Gilbert Varga would take his position in August. During his two terms which last nearly six years, Varga not only steadily led TSO to gain breakthroughs in the quality of musical performances, but also brought the issue that TSO needed a concert hall to the attention of Taipei City Government, so that the government would take the predicament seriously.

Although TSO moved into the Taipei Municipal Social Education Hall (now known as the Metropolitan Hall)

在演出上，北市交缺乏一個長期且穩固的使用場地。城市舞臺主要設計為戲劇及舞蹈使用，音響效果也偏乾，北市交僅在此安排過歌劇演出。而臺北適合演出的中大型表演場地裡，僅有國家音樂廳與中山堂較為適合古典音樂類型演出，但國家音樂廳有檔期申請與審核問題，對於往往需要一、兩年前敲定的古典音樂經紀來說，有安排檔期的難處；中山堂由於建築物年代悠久，在演出上只能說是「不滿意但可以接受」，並不是最佳解。

由於知道此現況，瓦格在協商是否接任北市交首席指揮一職時，提出的條件之一為「臺北市政府需要籌建北市交專屬的『音樂廳』」，瓦格深知這是北市交的「困境」：沒有音樂廳，就無法說服好指揮前來；而沒有好指揮，也無法說服政府建設音樂廳。因此，他在此議題上退一步，上任首席指揮，把北市交的音樂水準提升，並且同時說服有關當局，積極尋找北市交的音樂廳。經過六年，北市交音樂廳雖仍在選址階段，但至少已是臺北市政府的施政方向之一，希望在



首席指揮瓦格任內大力提升北市交的演奏水準，並加強與世界名家之間的交流
Principal conductor Varga greatly improved Taipei Symphony Orchestra's performance level during his terms, and fortified the exchange with the renowned international musicians.

不久的將來，能看到真正屬於北市交的音樂廳落成！

除了策略上與市政府進行音樂廳的協商外，在音樂表現上，瓦格對於北市交的雕琢有目共睹。與先前兩

次「音樂總監」遴選時用的「公開招募」方式不同，本次的「首席指揮」，採用的是更與世界接軌的「徵詢」制度，樂團與委員會成員先從過往合作過的指揮家裡，選出認為合適的人選，然後再依序邀請。瓦格在上任前，曾於 2009 年及 2011 年與北市交合作過共三場音樂會，和樂團有一定的熟悉度，也是經過樂團成員認可的人選。

比起現今樂壇多以「擅長德奧大型樂曲」的指揮家為主流，瓦格樂於挑選半小時內的曲目，他曾說過：「我喜歡在短時間內有強烈變化，把話都說完的音樂。」因此北市交在這五年半的期間，不但演出了許多極少被演奏的作品，種類也相當多元。此點從瓦格上任開啓的傳統：每年演海頓一首交響曲，並且從第一號開始，就可以看出這位首席指揮的匠心獨具。

對於中小型曲目的掌握，也讓瓦格重新「雕塑」出北市交的樣貌，長期聆聽的樂迷一定會發現，北市交在瓦格的指揮棒下，各聲部的精確度大幅提升，彼此的默契也越來越好，而且不只是在瓦格執棒的場次，

客席指揮對於北市交的反應能力及可塑性也屢屢讚賞，逐步形成新一代的「北市交之聲」。

除了對於音樂表現的琢磨外，瓦格也充分發揮他在歐洲「音樂世家」的人脈與影響力，力邀衆多名家與北市交合作，像是長號家林柏格、小提琴家凡格羅夫、單簧管家莎賓·梅耶等重量級音樂家來臺。同時，像是 2015 年伊莉莎白小提琴大賽，擔任評審的他也立刻在會後邀請首獎得主林志映，讓北市交同步世界舞臺。

除了國內演出外，瓦格也在任內率領北市交於日本橫濱及札幌等城市拓點登臺、參與法國漢斯「音樂漫步」音樂節，以及睽違 26 年的美國演出，以音樂進行無國界外交。2018 年底，瓦格於第二任期滿後卸任，而北市交也在 2019 年迅速覓得新任首席指揮殷巴爾（Eliahu Inbal），期待能夠在他的領導下，再次提升瓦格打下的基底，帶給觀眾更加獨特完美的「北市交之聲」。

back in 1983 and has stayed there since, it has mostly served only as an administrative and rehearsal space. With regard to performance, TSO still lacked a long-term and stable venue. As the Metropolitan Hall is designed mainly for theater and dance, its acoustics is rather bland; hence, TSO has only arranged opera performances here. And among the medium to large venues suitable for performances in Taipei, only National Concert Hall and Zhongshan Hall are better suited for classical music performance. However, National Concert Hall requires application and approval for scheduling, and this is difficult to work with for a classical music agent, since the performances normally need to be confirmed one to two years prior to the performance date. As for Zhongshan Hall, the building is already old. Therefore, it can only be considered “not satisfactory but acceptable”, and is not the best option with regard to performances.

During the negotiation with Varga as to whether he would take the position of TSO's principal conductor,

one of the terms that Varga brought forth was that Taipei City Government would need to construct a concert hall exclusively for TSO. However, Varga was aware of the existing conditions, and knew very well that it was a dilemma for TSO: without a concert hall, it would not be possible to invite a good conductor, yet without a good conductor, it would not be possible to persuade the government to build a concert hall. Therefore, he compromised on the issue, took the position of the principal conductor and worked on improving the musicianship of TSO, while trying to persuade the authority to actively search for a concert hall for the Orchestra. Six years later, even though the concert hall for TSO is still in the selection phase, it has become an administrative policy of Taipei City Government. We hope to see the inauguration of a concert hall that truly belongs to TSO in the near future.

In addition to the strategic negotiation with Taipei City Government regarding the concert hall, Varga's work

on TSO with regard to musical performance is obvious to all. Different from the open recruitment method used in the two previous selections of the music director, this time, the selection of the principal conductor has adopted the consultation system, which is more in line with international practices. The members of the orchestra and the committee first selected suitable candidates from the conductors who have worked with TSO in the past, and then sent out invitations in order. Varga has worked with TSO in three concerts in 2009 and 2011 before taking the position, and has a certain level of familiarity with the Orchestra. Varga was among the candidates approved by the members of the orchestra.

Although the mainstream for conductors in the modern music world is to be skilled in long German and Austrian pieces, Varga, on the other hand, takes delight in selecting pieces with duration of less than half an hour. He once said, “I like the music pieces that have drastic changes within a short time and express all the emotions.”

Therefore, during the past five and a half years, TSO not only performed many pieces that have rarely been performed, but also included a lot of variety in the music categories. This can be seen in the thoughtful arrangement by Varga as he established the tradition upon assuming position as principal conductor: to perform one Haydn symphony every year, and to begin with Symphony No. 1.

Varga's mastery in medium and small pieces also allowed him to “sculpt” a new look for TSO. The loyal fans who have been listening to TSO for a long time could definitely realize that under Varga, the precision of the various parts have greatly improved, and the mutual understanding among the parts has also improved. And this is true not only under Varga. The invited conductors have often praised TSO's responsiveness and plasticity. The new-generation “sound of TSO” continues to form gradually.

In addition to refining musical performance, Varga also fully utilized the networking contacts and influences that



2016 年，北市交前進上海，於上海交響樂團音樂廳演出
In 2016, Taipei Symphony Orchestra visited Shanghai and performed in Shanghai Symphony Orchestra Hall.

往教育基層扎根

2013 年起，北市交的音樂表現有瓦格擔任起掌舵者的角色，團長則先後由文化局副局長林慧芬、主祕劉得堅兼代，暫穩行政軍心。2016 年，陳樹熙接

任北市交團長，再度讓整體團務運行，有了新的方向。

具有指揮家、作曲家等多重身分的陳樹熙團長，是北市交的「老朋友」：他曾於 2008 至 2011 年期間擔任過副團長，對於北市交與臺北市音樂界皆相當熟悉。有了瓦格三年多的演出水平把關，陳樹熙團長也將眼光投注在音樂舞臺以外，積極加強「教育推廣」面向。

在此之前，北市交的校園教育活動，以 2005 年開始的「育藝深遠」做為主軸，強調每一個臺北市的國小五年級生，一定都要聽過一次音樂會。陳樹熙團長上任後，對於「育藝深遠」的音樂會設計角度，做出全新規劃。過往的校園音樂會，皆採名曲會串的「導聆」方式，音樂雖精采，卻少了參與感。而 2016 年的「育藝深遠」，則是帶入「兒童劇場」的概念，以「互動」為選曲主題，強調臺上與臺下之間的交流，讓學童在主動參與下，自然而然地融入並感受音樂的美妙。



團長陳樹熙任內進行大量的推廣教育計畫

Director Shu-Si Chen implemented various education promotion projects during his term.

除此之外，在每校的「育藝深遠」前，則會安排「音樂在校園裡」活動，派出四重奏或五重奏的小型編制，與 30 名左右的學童進行介紹與演奏體驗，提升孩子們對於樂器演奏的興趣。順著興趣的提升，北市交更推出「樂器學習圓夢計畫」，在沒有音樂

性社團的國小，派駐老師及提供樂器，消弭演奏學習的門檻。

另一項計畫則是「國小學童音樂劇」計畫，透過全方位的舞臺演出，讓孩子一次就能接觸到音樂、舞蹈、戲劇、設計等多樣化的美學教育，並且在最後的實際演出中，體驗到表演藝術帶來的感動與樂趣。

除了教育推廣，2016 年陳樹熙團長也率領北市交重返上海，參加第 18 屆上海國際藝術節，與臺北市立國樂團及吹笛人室內樂團，在「臺北音樂周」中進行雙城交流。

文藝復興・深廣遠重

2017 年初，陳樹熙團長辭去團長一職，但他任內留下的各項推廣計畫，並未因此中斷。2018 年 2 月，現任北市交團長何康國上任，首要任務便是將北市

he has in Europe as part of a musical family. He invited many renowned musicians to visit Taiwan and work with TSO, such as trombonist Christian Lindberg, violinist Maxim Vengerov, and clarinetist Sabine Meyer. Meanwhile, as a judge for the Queen Elisabeth International Violin Competition in 2015, Varga immediately invited the first-place winner Ji Young Lim to work with TSO, so that TSO could be in sync with the international stage.

During his term, Varga not only conducted domestic performances, but also led TSO to deliver pioneer performances in Japanese cities such as Yokohama and Sapporo, to participate in Flaneries Musicales de Reims in France, as well as to perform in the United States, the first time in 26 years, conducting diplomacy without border through music. At the end of 2018, Varga resigned from his post upon completing his second term. In 2019, TSO selected a new principal conductor in a timely manner, and hopes to make further improvements on the foundation established by Varga, in order to bring the

audience an even more unique and perfect “sound of TSO” under the leadership of the new principal conductor Eliahu Inbal.

Solidifying the Foundation of Education

Since 2013, TSO’s musical performance has been under Varga’s guidance. The director position, on the other hand, was acted first by Hui-Fen Lin, deputy commissioner of the Department of Cultural Affairs and then by De-Jian Liu, chief secretary of the Department, so the administration aspect was also temporarily stabilized. In 2016, Shu-Si Chen took over as director of TSO and once again brought new direction to the entire operation of the orchestra.

Conductor and composer Shu-Si Chen is an old friend of TSO’s. He served as deputy director from 2008 to 2011, and is therefore familiar with TSO and the music world of Taipei. With Varga supervising the performance level for

the three previous years, director Shu-Si Chen was able to expand his focus outside of the music stage, and to actively strengthen the “promotion of education” aspect.

Previously, TSO’s campus education was focused on the “as music as life” (育藝深遠) arts education program launched in 2005, with emphasis on allowing each and every fifth-grade student in Taipei to go to a concert. After director Shu-Si Chen assumed position, he devised brand-new planning for the design of the “Yuyishenyuan” concerts. The campus concerts in the past were designed as guided listening of world-renowned music pieces. Although the music was fantastic, there was very little sense of participation. In 2016, the “Yuyishenyuan” concert adopted the concept of “children’s theater” and selected the pieces based on the theme of “interaction”, to emphasize the interaction between the performers and the audience, so that school students could be immersed in music naturally, and appreciate its beauty through active participation.

In addition, before the “Yuyishenyuan” concert, a “Music on Campus” activity would be arranged. In the activity, a small configuration of quartet or quintet would be sent to the school, so as to introduce instruments to approximately 30 students and allow them to experience playing an instrument, thus raising their interest in musical instruments. Along with the rise in interest, TSO subsequently launched the project of “Realizing the Dream of Learning an Instrument”, and sent teachers as well as provided instruments to elementary schools with no musical club, in order to break the barrier in the learning of instruments.

Director Shu-Si Chen also actively promoted the project of “Elementary School Student Musical”, to allow children to gain contact with diverse aesthetic education, including music, dance, theater and design all at once through a holistic stage performance, as well as to allow them to experience the emotions and joy of performing arts during the actual performance in the end.

交的校園推廣加深加廣，像是「育藝深遠」、「國小學童音樂劇」皆持續辦理，而「樂器學習圓夢計畫」，更升格為「一校一樂團」，擴增參與的學校數量，並且將目標放在協助沒有音樂性社團的學校「常設並自主經營樂團」，以培養未來欣賞人口的觀點，持續扶持國小樂團數量的成長。

除此之外，在 2018 年下半年樂季，身為北市交「老團員」的何康國團長，也再度重啟了「臺北市音樂季」，並且以「臺北·文藝復興」為主題，一方面「承先」重啟 40 年前臺北市音樂季的引介精神，另一方面「啓後」強調開拓新的視野與發掘未來經典，為即將到來的北市交 50 週年，做出最佳的前導。

在教育議題上，何康國團長更著眼在「音樂界」的傳承與累積。在原本的「明日之星」新秀選拔外，北市交開啓了「音樂人才庫」計畫，每年兩次不限音樂種類，廣徵音樂各色人才「毛遂自薦」，讓國人更有機會登上舞臺。在作曲方面，北市交則以「重建臺灣交響音樂史」為名，系統性地整理與灌錄臺

灣作曲家的精選作品，讓臺灣長年來的音樂創作能量，留下最有力的聲音記錄。另外，何康國團長還開啓了「中文藝術歌劇」的徵稿計畫，期望以全新創作思維，結合劇場與華語歌曲創作，為後世留下嶄新典範。

因著瓦格於 2018 年底卸任，何康國團長也完成接任團長後的一大任務：找尋首席指揮，並在 3 月時公布將由殷巴爾接掌北市交，令樂迷十分期待。5 月份，何康國團長帶領市交走向第 50 個年頭，系列活動包含 50 週年特展、亞洲交響樂團國際論壇，並在 50 週年紀念音樂會中，力邀知名作曲家溫隆信創作《臺北交響曲》，充分且自信地呼應了北市交本次 50 週年的主軸：「經典五十·樂林磐石」！



「校園音樂劇」計畫成果發表會後臺，老師為準備上臺的學生做最後的提醒、加油打氣
A teacher gives the final reminder and pep talk to the students preparing to go on the stage in the “Campus Musical” project.



何康國團長重啟「臺北市音樂季」，打出「臺北·文藝復興」的口號
General Director Kang-Kuo Ho re-established Taipei Music Festival and devised the slogan “Taipei Renaissance”.

In addition to promoting education, in 2016, director Shu-Si Chen also led TSO to revisit Shanghai, to participate in the 18th China Shanghai International Arts Festival alongside Taipei Chinese Orchestra and Joueur de Flute Ensemble, and conducted exchange between the two cities in “Taipei Music Week”.

Renaissance – Depth, Breadth, Vision and Re-establishment

At the beginning of 2017, director Shu-Si Chen resigned from his position, but the promotion projects that he started during his term were not interrupted. In February, 2018, the current director Kang-Kuo Ho assumed position. His first priority was to deepen and broaden Taipei Symphony Orchestra’s campus promotion. Projects such as “Yuyishenyuan” and “Elementary School Student Musical” continued being organized. The project of “Realizing the Dream of Learning an Instrument” was even upgraded into the “One Orchestra in Every School”

project, and the number of participating elementary schools was increased. The goal was also set on assisting schools where with no musical club, to enable them to have a permanent orchestra and to run it autonomously. Taipei Symphony Orchestra continued to foster the increase in the number of elementary school orchestras from a sustainability point of view.

In addition, as a former Taipei Symphony Orchestra member, director Kang-Kuo Ho re-established the Taipei Music Festival in the latter half of the music season of 2018. He designated “Taipei Renaissance” as the theme of the festival. On the one hand, the aim is to “carry on the past heritage” – to re-activate the spirit of the Taipei Music Festival 40 years ago, which was to introduce new trends; on the other hand, an emphasis is placed on “ushering in the future” – to open up new horizons and discover future classics. This would serve as the lead for the upcoming Taipei Symphony Orchestra 50th anniversary.

With regard to education, director Kang-Kuo Ho

focuses more on the heritage and accumulation in the music world. In addition to the existing Young Talent Audition, Taipei Symphony Orchestra also launched the “Music Talent Reserve” project, which organizes calls for submissions twice a year, to allow music talents of any music category a chance to promote themselves, so that the Taiwanese people can gain more opportunity to go on the stage. With regard to composition, Taipei Symphony Orchestra began systematically organizing and recording the selected pieces by Taiwanese composers in hopes of re-establishing the history of symphony in Taiwan, so that the composers’ creative power throughout the years can be passed down in a powerful audio record. In addition, director Ho also launched a call for submissions of Chinese artistic opera, hoping to combine theater with compositions of Chinese songs through brand new creative thoughts, in order to set up a brand new role model for future generations.

Due to the fact that Varga resigned from his position

at the end of 2018, director Ho had another major task after assuming position, which was to find a principal conductor. He successfully accomplished the task, and announced by the end of March that Eliahu Inbal would take over the position of principal conductor of Taipei Symphony Orchestra. This is a major event that music fans highly anticipate. In May, director Ho will be leading Taipei Symphony Orchestra to step into its 50th year. The activity series includes Taipei Symphony Orchestra 50th Anniversary Exhibition, International Forum of Asian Orchestra, and the composition of “Taipei Symphony” commissioned to renowned composer Lung-Hsin Wen to be performed in the 50th anniversary concert, which fully and confidently echoes the theme of Taipei Symphony Orchestra’s 50th anniversary, “50 Years of Classics: Foundation of Music World”.



TSO 演出交響曲排行榜		
名次	曲目	次數
1	柴科夫斯基：E 小調第五號交響曲，作品 64	23
2	貝多芬：C 小調第五號交響曲《命運》，作品 67	22
	德弗札克：E 小調第九號交響曲《新世界》，作品 95	
4	貝多芬：A 大調第七號交響曲，作品 92	16
5	舒伯特：B 小調第八號交響曲《未完成》，作品 759	13

The top 5 symphonies		
Ranking	Repertoire	times
1	Tchaikovsky - Symphony No.5 in E minor, Op.64	21
2	Beethoven - Symphony No. 5 in C minor, Op. 67	22
	Dvorak - Symphony No.9 in E minor, Op.95	
4	Beethoven - Symphony No. 7 A Major Op. 92	16
5	Shostakovich - Symphony No. 5 in D minor, Op. 47	13

TSO 演出協奏曲排行榜		
名次	曲目	次數
1	柴科夫斯基：D 大調小提琴協奏曲，作品 35	26
2	柴科夫斯基：降 B 小調第一號鋼琴協奏曲，作品 23	19
3	李斯特：降 E 大調第一號鋼琴協奏曲	18
	貝多芬：降 E 大調第五號鋼琴協奏曲《皇帝》，作品 73	
5	德弗札克：B 小調大提琴協奏曲，作品 104	17

The top 5 concertos		
Ranking	Repertoire	times
1	P. I.Tchaikovsky - Violin Concerto in D Major, Op.35	26
2	P. I.Tchaikovsky - Piano Concerto No.1 in B- Flat minor, Op.23	19
3	F. Liszt - Piano Concerto No.1 in E-flat Major S.124	18
	L. v. Beethoven Piano Concert no.5 in E-flat Major, Op.73	
5	A. Dvorak Cello Concerto in B minor, Op.104	17

TSO 演出序曲排行榜		
名次	曲目	次數
1	孟德爾頌：《芬加爾洞》序曲，作品 26	28
2	小約翰·史特勞斯：歌劇《蝙蝠》序曲	23
3	貝多芬：《艾格蒙》序曲，作品 84	21
4	葛令卡：歌劇《魯斯蘭與露蜜拉》序曲	17
	韋伯：歌劇《奧伯龍》序曲	

TSO 演出管弦曲排行榜		
名次	曲目	次數
1	小約翰·史特勞斯：《藍色多瑙河》圓舞曲，作品 314	16
	李斯特：第三號交響詩《前奏曲》	
3	西貝流士：交響詩《芬蘭頌》，作品 26	15
4	小約翰·史特勞斯：《春之聲》圓舞曲，作品 410	14
5	李姆斯基·柯薩可夫：交響組曲《天方夜譚》，作品 35	13
	比才：《卡門》組曲	
	李姆斯基·柯薩可夫：西班牙綺想曲，作品 34	

The top 5 overtures		
Ranking	Repertoire	times
1	Mendelssohn - Fingal's Cave Overture, Op.26	28
2	Johann Strauss - II Die Fledermaus Overture	23
3	Beethoven - Egmont Overture, Op. 84	21
4	Glinka - Ruslan and Ludmila Overture	17
	Weber - Oberon Overture	

The top 5 orchestral pieces		
Ranking	Repertoire	times
1	Johann Strauss II - An der Schönen Blauen Donau Walzer, Op. 314	16
	Liszt - Symphonic Poem No.3 "Les Préludes" S.97	
3	Sibelius - Finlandia, Op. 26	15
4	Johann Strauss II - Frühlingsstimmen, Op.410	14
5	Rimsky-Korsakov - Symphonic Suite “Scheherazade”, Op.35	13
	Bizet - Carmen Suite	
	Rimsky-Korsakov - Capriccio Espagnol, Op. 34	

❶ 1965 年成立紀念演奏會時舞臺上有 54 位樂手團員，2019 的 50 週年團慶音樂會有約 350 位樂手及合唱團員登臺。

❷ 至今已演出 41 齣歌劇，其中演出最多次的是《弄臣》、《蝴蝶夫人》，各演出 4 次；其次是《阿伊達》、《杜蘭朵公主》、《茶花女》，各演出 3 次。

❸ 最資深的員工於北市交服務了 47 年，從 1969 年創團開始直到 2016 年退休為止。

❹ 現在北市交的編制人員中，獅子座和牡羊座各有 13 名、處女座和天蠍座各有 11 名。

❺ 「文化就在巷子裡」從 2002 年開始帶著北市交走進臺北市間，18 年以來演出 561 場，共計 144,085 位市民共同欣賞，還在繼續走下去。

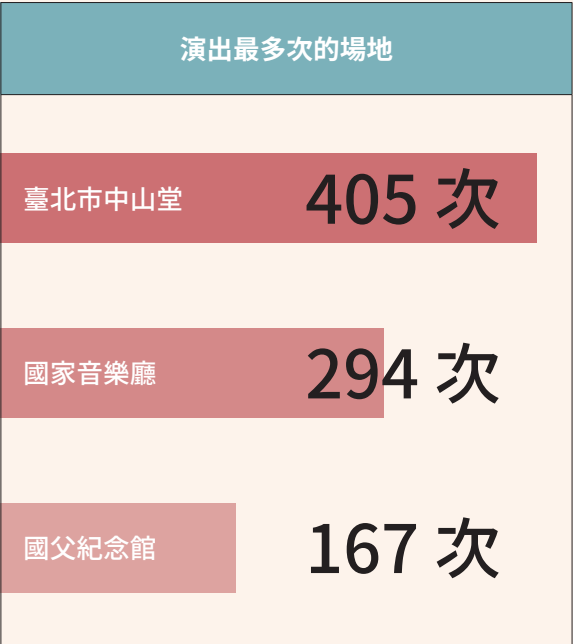
❻ 至今帶著大編制的管弦音樂走過 12 個國家、50 個城市。

❼ 全團人員年齡分布：1950 年代出生者 5 人、1960 年代出生者 25 人、1970 年代出生者 36 人、1980 年代出生者 30 人、1990 年代出生者 8 人。

❽ 至今已累積演出場次共 3,408 場，累積觀眾人次為 4,027,092 人。

❾ 全團人員中，生肖勢力最龐大是屬「狗」，共有 15 位；其次是屬「鼠」和屬「馬」，分別有 13 位及 12 位。

❿ 在臺灣，北市交演出最多次的場地前三名分別是臺北市中山堂 (405 次)、國家音樂廳 (294 次)、國父紀念館 (167 次)。



❶ There were 54 musicians playing in the first concert by the TSO in 1965. And there will be about 350 musicians playing in the TSO 50th anniversary concert in 2019.

❷ The TSO has presented 41 operas since 1969. Verdi’s Regoletto and Puccini’s Madama Butterfly have been presented by the TSO for four times respectively which are the most frequently operas that the TSO has ever played. Aida, Turandot and La traviata are the second most frequently presented operas by the TSO which are three times each.

❸ The most senior staff member of the TSO served the orchestra between 1969 and 2016, for 47 years in total.

❹ About the horoscope of TSO current musicians, 13 musicians are Leo and Aries respectively, 11 musicians are Virgo and Scorpio respectively.

❺ The “Concert in the Alley” project released in 2002. Regarding to this project, the TSO had 561 performances for 144,085 audiences in Taipei during the past 18 years, and will be carried on in the future.

❻ To date the TSO has performed in 12 cities, 50 countries as a large-scale orchestra, allowing the world to hear superior musical performances from a Taiwanese orchestra.

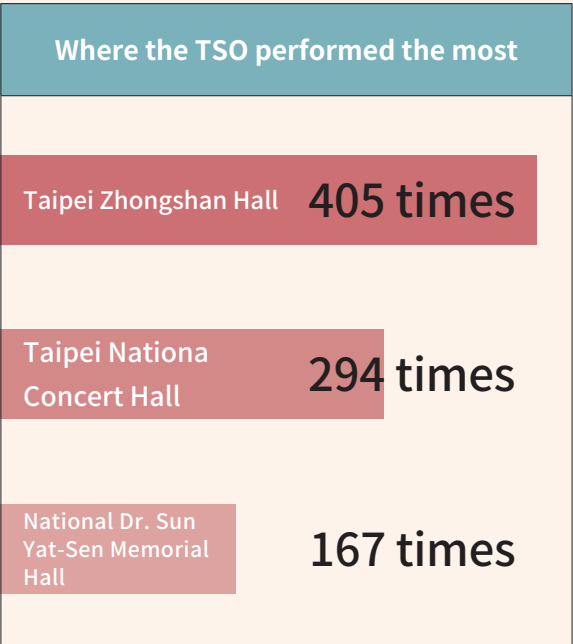
❼ The age distribution of TSO current musicians: 5 musicians were born in 1950s, 25 musicians were born in 1960s, 36 musicians were born in 1970s, 30 musicians were born in

1980s and 8 musicians were born in 1990s.

❽ The TSO has performed 3,408 concerts since 1969, the gross audience of the TSO concerts are 4,027,092.

❾ About the Chinese zodiac sign of TSO current musicians: 15 musicians’ Chinese zodiac signs are dog, which is the most one that the TSO musicians are. 13 musicians are rat and 12 musicians are dog.

❿ In Taiwan, the venue where the TSO performed the most frequently is Taipei Zhongshan Hall(405 concerts), the second most frequently venue is Taipei National Concert Hall(294 concerts) and the third one is National Dr. Sun Yat-Sen Memorial Hall(167 concerts).



《臺北交響曲》—北市交 50 週年團慶音樂會

時間地點：	臺北市立交響樂團
2019/05/19（日） 19：30	TSO 合唱團
國家音樂廳	TSO 管樂團
	TSO 青年室內樂團
指揮：	國立臺灣師範大學音樂系混聲合唱團
吉博·瓦格	東吳大學音樂系合唱團
楊智欽	實踐大學音樂系合唱團
林天吉	
演出：	曲目：
女高音：湯慧茹	溫隆信：《臺北交響曲》
女低音：楊艾琳	TSO 委託創作·世界首演
男高音：王典	
男低音：孫清吉	

“Taipei Symphony” — TSO 50th Anniversary Celebration Concert

Event Dates：	Taipei Symphony Orchestra
2019/05/19（SUN） 19：30	TSO Chorus
National Concert Hall	TSO Wind Orchestra
	TSO Youth Chamber Orchestra
Conductor：	National Taiwan Normal University
Gilbert Varga	Mixed Chorus
Chih-Chin Yang	Soochow University Choir
Tien-Chi Lin	Shih Chien University Choir
Cast：	Program：
Soprano：Hui-Ru Tang	David Loong-Hsing Wen：
Alto：Ai-Lin Yang	Taipei Symphony
Tenor：Fernando Wang	Commissioned Work by TSO,
Bass：Ching-Chi Sun	World Premiere

談我新作的交響曲《臺北交響曲》的創作過程與內涵

作曲 · 解說／溫隆信

2018 年三月，我接到臺北市立交響樂團何康國團長的電話，他很誠懇地邀請我為他們 50 週年團慶創作一首《臺北交響曲》，作為 50 週年團慶的大交響曲。因為 50 多年前，我曾經是創團的團員之一，於是我非常欣然接受了這項任務，和他們一起慶祝這個偉大的紀念日。

何團長提出兩個要求：第一，這首交響曲要以貝多芬第九為藍本，把合唱加入樂章當中，長度 80 分鐘；第二，他希望樂曲當中能夠加入噶瑪蘭

的歌謠元素。此外，何團長提供了編制上的要求，他希望 180 人的交響樂團，加上 200 人的合唱團能夠同臺演出；他希望我能把這首《臺北交響曲》，寫成比馬勒交響曲更為宏大的作品，而且風格上以調性音樂為主軸。這是一個很有挑戰性的任務。

《臺北交響曲》基本上有五個樂章，加上一個前奏曲。這個前奏曲一方面當作是我送給他們的生日禮物，一方面藉著前奏曲的鋪陳，把後續樂

The Composing Process and Meaning of My New Piece “Taipei Symphony”

Composition and Explanation by Lung-Hsin Wen

In March, 2018, I received a phone call from Kang-Kuo Ho, General Director of Taipei Symphony Orchestra. He sincerely invited me to compose a “Taipei symphony” as the grand symphony for Taipei Symphony Orchestra’s 50th anniversary. As one of the founding members 50 years ago, I was glad to take on the task to celebrate this important day with them.

General Director Ho brought forth two requirements. First off, the symphony should be modeled after Beethoven: Symphony No. 9 to include a choir in the movements, and the duration should be 80 minutes. Secondly, he wanted to include elements of Kavalan songs in the piece. In addition, General Director Ho wanted an orchestra of 180 members and a choir of 200 members to perform side by

章所需要的材料盡量先呈現出來，讓這首交響曲的結構成為類似一個大拱門加上一個小拱門的複合曲式結構——前奏曲、第四樂章和第五樂章加起來是大拱門，第一、第二與第三樂章成為小拱門的宏大結構。我把噶瑪蘭族和漢人在 18 世紀的鬥爭故事作為第四、第五樂章的軸線，加上了噶瑪蘭族的兩首歌曲《搖籃曲》、《遙想故鄉》作為第二個軸線的主題，並將侯貞雄所創作的詩《夢中的臺灣》一起融入歌詞，成為了這兩個樂章最重要的主題音樂和戲劇成份。戰爭的主題我採用了類似拉威爾和蕭斯塔科維奇等作曲大師的戰爭節奏動機，加上溫氏特有的配器法與對位法，交織成一篇生動的頌讚和迴響。

這六個樂章長達 82 分鐘，所有的主題連結在一起之後，產生了非常巨大的交響劇力，作品在強大的交響和合唱一起交織的過程中，不斷的呈現出為臺灣這塊土地和人民的祝福，在最後一個終曲（Finale）我想表達的主軸就是永久不斷的祝福，人們有過血淚、有過爭戰，但總是充滿了為人生和生活的期待與盼望，大家一起努力和和平的融合在一起，共同創造我們的未來；這樣的構想正好符合臺北市立交響樂團 50 年以來的奮鬥精神，也是所有音樂人不停地在這塊土地上努力奉獻的結晶。在這裡，我們獻上最大的祝福，也期待這場音樂會能夠撼動人心，讓國家音樂廳在 2019 年 5 月 19 日的晚上，交響鳴唱、聲震屋瓦。



side. He hoped that I could compose Taipei Symphony as a piece even more magnificent than the symphonies by Mahler, and the style should be mainly tonal music. This is indeed a challenging task.

Taipei Symphony is composed of five movements and a prelude. On the one hand, the prelude is considered a birthday gift for Taipei Symphony Orchestra from me. On the other hand, the elaboration of the prelude serves to present the materials needed for the subsequent movements as much as possible, so that the structure of the symphony would be composite with a big arch and a small one. The

prelude, the fourth and the fifth movements together form the big arch. The first, second and third movements form the small arch. I present the conflicts between the Kavalan and the Han people in the 18th century as the axis for the fourth and fifth movements, and then I added two Kavalan songs, “Lullaby” and “Reminiscence of Home” as the theme for the second axis. I also incorporated Chen-Hsiung Hou’s poem “Taiwan in My Dreams” into the lyrics. The most important theme music and drama element in these two movements are thus completed. For the theme of the conflicts, I adopted a battle tempo motif similar to that of the famed composers Joseph-Maurice Ravel

and Dmitri Dmitriyevich Shostakovich, and then I added my own unique instrumentation and counterpoint, in order to create a vivid ode and echo.

Altogether, the six movements have a total duration of 82 minutes. When all of the themes are linked together, they create a very powerful symphonic tension. The piece’s powerful combination of symphony and choir constantly presents a blessing for the land and the people of Taiwan. In the finale, I want to express the theme of a never-ending prayer for happiness. People have shed blood and tears, and they have fought against one another. But in the end,

we all have expectations and hopes for our lives, and strive to coexist peacefully so as to create a future together. This concept coincides with Taipei Symphony Orchestra’s striving efforts in the past 50 years, and is also the ripe fruit from the constant dedication and devotion of all of the musicians of this land. Here we express the best wishes to deliver a concert that deeply moves the concertgoers. National Concert Hall shall be overflowing with powerful symphony in the evening of May 19, 2019!

亞洲交響樂團高峰會

講者與
議程

Lectures and
Agenda

臺北市立交響樂團

Taipei Symphony Orchestra

團長 何康國
General Director, Kang-Kuo Ho

金澤管弦樂團

Orchestra Ensemble
Kanazawa

副總經理 床坊剛
Vice General Manager, Tsuyoshi Tokobo

香港小交響樂團

Hong Kong Sinfonietta

行政總裁 楊惠
CEO, Margaret Yang
市場及業務拓展經理 何珮鈴
Marketing and Development
Manager, Pauline Ho

皇家曼谷交響樂團

Royal Bangkok
Symphony Orchestra

總監 阿恰拉·泰雅派布
Chief Administrative Officer,
Atchara Tejapaibul

臺北市立國樂團

Taipei Chinese Orchestra

團長 鄭立彬
General Director, Li-Pin Cheng

光州交響樂團

Gwangju Symphony
Orchestra

企劃宣傳組組長 鄭荷娜
Team leader of Plan & Promotion,
Hana Jung

香港管弦樂團

Hong Kong
Philharmonic

樂團事務總監 鄭浩然
Director of Orchestral Operations,
Kenny Chen

北京交響樂團

Beijing Symphony Orchestra

團長 孟海東
General Director, Haidong Meng

高雄市愛樂文化藝術基金會

Kaohsiung Philharmonic
Cultural and Arts Foundation

執行長 朱宏昌
Chief Executive Officer, Hung-Chang Chu

新加坡華樂團

Singapore Chinese
Orchestra

行政總監 何偉山
Executive Director, Wee-San Ho

西貢愛樂交響樂團

Saigon Philharmonic
Orchestra

首席指揮 范丁
Chief Conductor, Ting Fan

上海愛樂樂團

Shanghai Philharmonic
Orchestra

團長 孫紅
Director, Hong Sun
副團長、常任指揮 張亮
Deputy Director & Resident Conductor,
Liang Zhang

深圳交響樂團

Shenzhen Symphony
Orchestra

團長 聶冰
General Director, Bing Nie

廈門閩南大戲院

Banlam Grand Theater

總經理 羅艷
General Manager, Yan Luo

中國交響樂發展基金會

China Symphony
Development Foundation

理事長 陳光憲
Chairman, Guang-Xian Chen

廣東省演出有限公司

Guang Dong Performing Arts
Co.,Ltd.

總經理 王煒
General Manager, Wei Wang

論壇議程 Agenda

	5/18(六)		5/18(Sat)
上午	<ul style="list-style-type: none">• 開幕• 專題講座 北市交 50 週年現況及遠景• 亞洲交響樂團簡介及分享 I	Morning	<ul style="list-style-type: none">• Summit Opening• Keynote Speech Introduction to Taipei Symphony Orchestra and its 50th year events• Introduction to Asian orchestras I
下午	<ul style="list-style-type: none">• 亞洲交響樂團簡介及分享 II• 綜合討論 亞洲交響樂團之機會與挑戰• 閉幕	Afternoon	<ul style="list-style-type: none">• Introduction to Asian orchestras II• Open discussion The challenge and opportunity for Asian orchestras• Summit Closing

報名詳情請洽「臺北市立交響樂團」官方網站：
<https://www.tso.gov.taipei/>
※ 主辦單位保有活動更動權

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助理指揮	張致遠						
樂團首席	★姜智譚						
樂團助理首席	☆胡庭瑄						
第一小提琴	張雅禮	吳靜雯	阮子恬	賴尚菁	朱亞葵	蘇莉莉	陳美秀
	黃清芬	林一忻	鄧言錚	楊亦淨	黃芷唯		
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	花苾苾	△吳宛蓁					
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	陳梅君	王 渝					
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低音長號	陳畊宇						
低音號	陳建勛						
定音鼓	★韓立恩						
打擊樂	凌國周	孫 綾	陳蕙如				
豎琴	曾韋晴						

★首席 ☆助理首席 ★代理首席 ☆代理助理首席 △留職停薪

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Asst. Conductor
Concertmaster
Asst. Concertmaster
First Violin

Kang-Kuo Ho
Chih-Yuan Chang
★ Roger Chih-I Chiang
☆ Ting-Hsuan Hu
Ya-Li Chang / Ching-Wen Wu / Tsu-Tien Juan /
Shang-Ching Lai / Ya-Chen Chu / Li-Ly Su /
Mei-Shiou Chen / Chin-Fen Huang / Yi-Hsin Lin /
Yen-Cheng Yin / Yi-Ching Yang / Chih-Wei Huang
★ Shih-Tsang Chang / ☆ Ching-Yun Hsiao /
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★ Chen-Hung Ho / ☆ Chin-Shan Chang / Jui Wang /
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I-Hsuan Huang / Mei-Chun Chen / Yu Wang
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Tsu-Hsin Lin
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Nan-Yu Wu
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★ Shyan-Jer Lee / Chia-Jung Tsai
Keng-Yu Chen
Chien-Shiun Chen
★ Li-En Han
Kuo-Chou Ling / Ling Sun / I-Ju Chen
Wei-Ching Tseng

Second Violin

Viola

Cello

Double Bass

Flute
Oboe
Clarinet

Bassoon

French Horn

Trumpet
Trombone
Bass Trombone
Tuba
Timpani
Percussion
Harp

★ Principal ☆ Asst. Principal ★ Acting Principal ☆ Acting Asst. Principal
△ Leave of Absence

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△ Leave of Absence



臺北市立交響樂團
Taipei Symphony Orchestra

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