

EPO

2025

樂季
SEASON

Evergreen Symphony Orchestra



梵志登，駐團藝術家

Jaap van Zweden, Artist-in-Residence

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☾ MAR.

14 / 15 FRI. SAT. 光影之間——梵志登×馮勇智
Jaap van Zweden & Zlatomir Fung
19:30 國家音樂廳
National Concert Hall
19:30 衛武營音樂廳
Weiwuying Concert Hall

☾ APR.

5 SAT. 六 簡文彬——
馬勒第二號交響曲「復活」
Wen-pin Chien conducts Mahler's Resurrection
19:30 國家音樂廳
National Concert Hall
15 TUE. 二 夢迴法蘭西——后正宇×胡靜云
Jerry Hou & Charlotte Hu
19:30 國家音樂廳
National Concert Hall

☾ MAY

14 WED. 三 告別與重生——巴萊夫×寧峰
Brahms' Symphony No. 4 and
Ning Feng plays Bartók
19:30 國家音樂廳
National Concert Hall
31 SAT. 六 時代狂想——梵志登×周善祥
Jaap van Zweden & Kit Armstrong
19:30 苗北藝文中心
Miaobei Art Center

☾ JUN.

1 SUN. 日 時代狂想——梵志登×周善祥
Jaap van Zweden & Kit Armstrong
19:30 國家音樂廳
National Concert Hall
6 / 7 FRI. SAT. 梵志登×前田妃奈：
布魯赫第一號小提琴協奏曲
Jaap van Zweden & Hina Maeda
19:30 台中屯區藝文中心
Taichung Tun District Art Center
19:30 員林演藝廳
Yuanlin Performance Hall
27 / 28 FRI. SAT. 曠世回響——梵志登×穆恩
Jaap van Zweden & Arsenii Moon
19:30 新竹市文化局演藝廳
Hsinchu City Performance Hall
19:30 基隆表演藝術中心演藝廳
Keelung Performing Arts Center

☾ JUL.

11 / 12 FRI. SAT. 命運交響——梵志登×長榮交響樂團
Jaap van Zweden conducts Beethoven's Symphony No. 5
19:30 衛武營音樂廳
Weiwuying Concert Hall
19:30 屏東演藝廳
Pingtung County Performing Arts Center

☾ SEP.

12 / 14 FRI. SUN. 后正宇×柳愛莎：
西貝流士小提琴協奏曲
Jerry Hou & Esther Yoo
19:30 國家音樂廳
National Concert Hall
14:30 衛武營音樂廳
Weiwuying Concert Hall
18 / 21 THU. SUN. 傳承與回望——貝多芬與布拉姆斯
Jaap van Zweden conducts Beethoven and Brahms
19:30 國家音樂廳
National Concert Hall
14:00 國家音樂廳
National Concert Hall

☾ NOV.

7 / 9 FRI. SUN. 遠望新聲——貝多芬「皇帝」鋼琴協奏曲
Beethoven's "Emperor" Piano Concerto and Prokofiev
Symphony No. 5
19:30 國家音樂廳
National Concert Hall
14:30 衛武營音樂廳
Weiwuying Concert Hall

☾ DEC.

12 / 13 FRI. SAT. 梵志登×朴智潤：
孟德爾頌小提琴協奏曲
Jaap van Zweden & Ji-yoon Park
19:30 衛武營音樂廳
Weiwuying Concert Hall
19:30 屏東演藝廳
Pingtung County Performing Arts Center

2026

☾ JAN.

16 FRI. 五 后正宇——《英雄的生涯》
Jerry Hou leads Ein Heldenleben
19:30 國家音樂廳
National Concert Hall

☾ FEB.

樂響新歲——
貝多芬第九號交響曲
Beethoven's Ninth with Jaap van Zweden
詳情請隨時關注ESO官網



樂團的話

長榮交響樂團隸屬於財團法人張榮發基金會，創團至今逾二十載。基金會抱持回饋社會的理念，長年投身各項社會公益事業，包括長期支持長榮交響樂團以音樂之美，為社會帶來祥和愉悅的氛圍，日前並三度獲教育部頒發「藝術教育貢獻獎」的肯定！

帶著這份鼓勵，我們將與大家一起迎接充滿希望與挑戰的2025年！新的一年，除邀請世界級指揮大師梵志登出任「駐團藝術家」，並對弦樂各聲部進行「擴編招募」，讓更多優秀的音樂家加入我們的行列，並擬於年中與大師合作錄音，發行在各大串流平台。

此外，我們還策劃全新的音樂季與出版樂季手冊，藉由「穿越古典與新古典之間的音樂探索」及「大師精選」兩個主題，設計編排出全年度不同風格的自辦音樂會，同時不忘攜手大師在台推動相關公益活動，包括走入校園，及在全台八個不同城鄉的場館巡演，邀請更多民眾投入古典樂的懷抱，為台灣古典音樂貢獻心力，並向國際樂壇邁出更加穩健的步伐。

MESSAGE FROM ESO

The Evergreen Symphony Orchestra, part of the Chang Yung-fa Foundation, has been dedicated to enriching lives through music for over two decades. Guided by the Foundation's commitment to giving back to society, the ESO has long benefited from the Foundation's steadfast support, allowing us to bring the beauty of music to communities and foster a sense of harmony and joy. Our efforts have been publicly recognized with three Arts Education Contribution Awards from Taiwan's Ministry of Education.

Buoyed by this encouragement, we look forward to embracing the hopeful and challenging year of 2025 with you! This year, we are thrilled to announce the appointment of world-renowned conductor Jaap van Zweden as our Artist-in-Residence. In addition, we will expand our string section by recruiting new talent, inviting exceptional musicians to join our ensemble. Midyear, we plan to collaborate with Maestro van Zweden on a recording project, to be released across major streaming platforms.

We have also curated an all-new 2025 season announced in this brochure. Featuring two major themes—Exploring Music Between Classical and Neo-Classical Eras and Maestro's Selections—we have programmed a diverse lineup of concerts to be presented throughout the year.

Beyond our regular performances, we are committed to community engagement. Alongside Maestro van Zweden, we will promote charitable activities in Taiwan, including outreach to schools and a eight-city tour across urban and rural venues. These initiatives aim to invite more people into the world of classical music, contribute to the flourishing of Taiwan's classical music scene, and take a confident step forward onto the international stage.

梵志登

駐團藝術家



梵志登自2025年起受聘出任長榮交響樂團駐團藝術家，他是一位大師級的樂團帶領者，不只擁有天賦般的敏銳聽覺，同時也可據此為一個樂團劃擘開闊的願景，並進而達成目標。他的藝術造詣不僅為他個人帶來了盛評，同時成就他曾領導過的機構，包括他近期在幾處甫卸任的音樂總監職務：領軍紐約愛樂，並在2022年為紐約林肯藝術中心大衛格芬音樂廳的改造揭幕；讓香港管弦樂團在國際上享有盛譽；以及因他的帶領而贏得高度讚譽的達拉斯交響樂團。他目前尚擔綱首爾愛樂樂團音樂總監，安特衛普交響樂團的榮譽指揮以及2026年秋季將出任法國廣播愛樂樂團音樂總監。

梵志登出生於阿姆斯特丹，當他19歲且還是茱莉亞音樂學院的學生時，即被任命為阿姆斯特丹皇家音樂廳管弦樂團有史以來最年輕的樂團首席，並在擔任首席將近20年後，開啟了指揮生涯。梵志登在全球樂壇廣為人知，曾客席指揮歐美各大名團，包括：阿姆斯特丹皇家音樂廳管弦樂團、萊比錫布商大廈管弦樂團、柏林國家管弦樂團、巴黎管弦樂團、維也納愛樂、柏林愛樂、倫敦交響樂團、芝加哥交響樂團、舊金山交響樂團、洛杉磯愛樂樂團及與其他著名樂團合作。2023年4月，梵志登獲得荷蘭皇家音樂廳大獎，以表彰他對該樂團的相關音樂成就所做的卓越貢獻。而荷蘭廣播愛樂樂團更在他於2005至2013年擔任首席指揮之後，賦予他榮譽首席指揮的頭銜。他曾擔任皇家法蘭德斯愛樂樂團的首席指揮（2008-2011年），以及達拉斯交響樂團（2008-2018年）和紐約愛樂（2018-2024年）的音樂總監。在他的領導下，香港管弦樂團（2012-2024年）於2019年被《留聲機》雜誌評選為年度最佳管弦樂團。梵志登獲選為《音樂美國》雜誌的2012年度最佳指揮，並於2018年接受了哥倫比亞廣播公司（CBS）的電視節目《六十分鐘》深度專題報導。

梵志登曾錄製超過50張唱片，尤其是他與香港管弦樂團合作的華格納《尼貝龍根的指環》系列，這是香港首次演出該作品，並由拿索斯唱片公司發行。此外，與紐約愛樂錄製大衛朗的歌劇《國家的囚徒》（2020年）的世界首演，以及朱莉婭·沃爾夫獲得葛萊美獎提名的作品《我口中的火焰》（2019年），均由迪卡唱片公司發行。備受讚譽的還有《羅恩格林》、《紐倫堡的名歌手》和《帕西法爾》，《帕西法爾》更為他贏得了2012年著名的愛迪生獎之最佳歌劇錄音獎，以CD和DVD形式發行。

1997年，梵志登和他的妻子阿特耶成立了帕帕基諾基金會，以支援自閉症兒童的家庭。25年後的今天，該基金會已發展成為一個多元化的組織，並媒合荷蘭境內合格的音樂治療師進行家庭訪問，提供音樂治療。另還設置帕帕基諾之家，為患有自閉症的青年提供生活居住、工作和參與社區活動的機會。

Jaap van Zweden is a master builder who 'hears a vision' for an orchestra and then works to achieve it. His artistic mastery has served him and the orchestras he has guided in good stead. Included among these would be his recent past music directorships: the New York Philharmonic where he championed and then, in 2022, inaugurated the transformation of New York's David Geffen Hall; Hong Kong Philharmonic which he led to international prominence; and the Dallas Symphony Orchestra which earned national acclaim under his direction. His current positions include becoming Music Director in 2024 of the Seoul Philharmonic, as well as starting in 2025 as Taiwan's Evergreen Symphony Orchestra Artist-in-Residence. In the fall of 2026, he adds Music Director of the Orchestre Philharmonique de Radio France.

Widely recognized on three continents, Jaap van Zweden appears as guest with, in Europe, Amsterdam's Royal Concertgebouw Orchestra, Leipzig Gewandhaus Orchestra, the Staatskapelle Berlin, the Orchestre de Paris, Vienna Philharmonic, Berlin Philharmonic, and London Symphony Orchestra, and, in the United States, the Chicago Symphony Orchestra, San Francisco Symphony, Los Angeles Philharmonic, and other distinguished ensembles.

Among Jaap van Zweden's over 50 recordings is the Hong Kong Philharmonic in first-ever performances in Hong Kong of Wagner's Ring Cycle, released on the Naxos label. To this is added the New York Philharmonic recordings of the World Premiere of David Lang's prisoner of the state (2020), and Julia Wolfe's Grammy-nominated Fire in my mouth (2019), both released on the Decca Gold label. Plus, his acclaimed performances of Lohengrin, Die Meistersinger von Nürnberg, and Parsifal — the last of which earned him the prestigious Edison Award for Best Opera Recording in 2012 — are available on CD and DVD.

Born in Amsterdam, Jaap van Zweden, at age 19 while still a student at Juilliard, was appointed the youngest-ever concertmaster of Amsterdam's Royal Concertgebouw Orchestra and began his conducting career almost 20 years later, in 1996. In April 2023, van Zweden received the Concertgebouw Prize, for exceptional contributions to that organization's artistic profile. He remains Conductor Emeritus of the Antwerp Symphony Orchestra and Honorary Chief Conductor of the Netherlands Radio Philharmonic, where he was Chief Conductor (2005–2013); he also served as Chief Conductor of the Royal Flanders Orchestra (2008–2011), and as Music Director of the Dallas Symphony Orchestra (2008–2018) and New York Philharmonic (2018–2024). Under his leadership, the Hong Kong Philharmonic (2012–2024) was named Gramophone's Orchestra of the Year in 2019. Van Zweden was named Musical America's 2012 Conductor of the Year and was the subject of a CBS 60 Minutes profile in 2018.

In 1997, Jaap van Zweden and his wife, Aaltje, established the Papageno Foundation to support families of children with autism. Today, over twenty-five years later, the Foundation has grown into a multifaceted organization that focuses on the development of children and young adults with autism. In addition to in-home music therapy through a national network of qualified music therapists in the Netherlands, the Foundation has opened several Papageno Houses for young adults with autism to live, work, and participate in the community.

JAAP VAN ZWEDEN

Artist-in-Residence



后正宇

協同指揮



JERRY HOU

Associate Conductor

台裔美籍指揮家——后正宇，自2025年起受聘出任長榮交響樂團協同指揮，他師從芬蘭指揮大師約瑪·帕努拉，以充滿活力的舞台表現、深刻的詮釋、音樂的多樣性及卓越的指揮技巧而備受讚譽。他的指揮曲目涵蓋廣泛，並曾與多位著名作曲家如凱文·普茲、安東尼·戴維斯、史提夫·萊許、安德魯·諾曼、梅琳達·華格納合作。

后正宇曾任亞特蘭大交響樂團首位駐團指揮，及亞特蘭大青少年交響樂團音樂總監。自2021年以來，他與紐約愛樂樂團及其時任音樂總監的梵志登密切合作，並於2022年首次擔任紐約愛樂助理指揮工作。2023年，他指揮青年音樂會首次登上紐約愛樂的舞台，並在2023-24樂季中回歸，指揮七場音樂會以慶祝該系列音樂會的百年紀念。作為助理指揮，后正宇與名指揮家如艾薩·佩卡·沙隆年（舊金山交響樂團音樂總監）、斯特凡納·德內夫（聖路易斯交響樂團音樂總監）、帕佛·賈維（蘇黎世市政廳交響樂團音樂總監）、瑪琳·艾索普（巴爾的摩交響樂團桂冠音樂總監）等合作無間。2025年，另將迎來與指揮名家馬雷克·亞諾夫斯基及羅賓·塔希提（柏林德意志交響樂團音樂總監）的合作。

后正宇目前任職於萊斯大學音樂學院，擔任管弦樂團和重奏的藝術教師。

Starting in 2025, Jerry Hou is invited to be Associate Conductor of the Evergreen Symphony Orchestra.

Born in Taiwan before coming to the United States at a young age, Taiwanese-American conductor Jerry Hou is recognized for his dynamic presence, insightful interpretations, musical versatility, and commanding technique on the podium.

Hou recently concluded his celebrated tenure as Resident Conductor of the Atlanta Symphony Orchestra, the first person in the orchestra's history to hold that title, and Music Director of the Atlanta Symphony Youth Orchestra. In 2021, he began an association with the New York Philharmonic and music director Jaap van Zweden. He made his debut with the orchestra in 2023 and returns again this season to lead the Philharmonic for seven concerts. Hou has worked with renowned artists such as Daniil Trifonov, Kirill Gerstein, and Augustin Hadelich and has conducted the New York Philharmonic and the Symphony Orchestras of Atlanta, Dallas, Houston, and St. Louis amongst others.

Studying conducting with Jorma Panula in Finland, Hou is known for his flexibility in many styles and genres. He has conducted a wide range of repertoire from classical to contemporary. A leading interpreter and conductor of contemporary music, he has collaborated with acclaimed composers such as Shih-Hui Chen, Kevin Puts, Steve Reich, and Andrew Norman.

For seven summers, he served as Resident Conductor of the Grand Teton Music Festival in Jackson, Wyoming. From the 2025-26 season, he will begin as Music Director of the Wyoming Symphony Orchestra.

He is on the faculty of the Shepherd School of Music at Rice University, where he is Artist Teacher of Orchestras and Ensembles.

莊文貞

駐團指揮

國立維也納音樂暨表演藝術大學高級指揮文憑
國立台灣師範大學音樂系指揮碩士



WEN-CHEN CHUANG

Resident Conductor

生於高雄市，從小展現優異的音樂天賦，一路從鹽埕國小、新興國中、保送高雄中學音樂班到保送國立台灣師範大學音樂系，就學期間曾數次榮獲高雄市作曲比賽第一名、鋼琴比賽第一名、小提琴比賽第二名、曼哈頓國際音樂夏令營鋼琴協奏曲比賽第二名等。1994年考進高雄市交響樂團擔任專任第一小提琴，並擔任高雄市青少年及少年管絃樂團的指揮。

1996年以最高分考入師大研究所指揮組，師事廖年賦、徐頌仁、張大勝等教授，並擔任台北世紀少年管絃樂團指揮。1997年獲中奧學術交流獎學金赴國立維也納音樂暨表演藝術大學專研樂團指揮，師事與阿巴多、楊頌斯同為師兄弟的烏羅什·拉約維奇。在維也納期間曾多次指揮維也納Pro Arte及羅馬尼亞Oradea愛樂交響樂團，並擔任維也納台灣青年管絃樂團指揮，於維也納最著名的音樂協會及音樂廳演出國慶音樂會。2003年於國際維也納音樂大師班所舉辦的音樂會比賽中榮獲優勝。

現任長榮交響樂團駐團指揮，並擔任台大交響樂團

指揮，先後多次指揮長榮交響樂團於國家音樂廳、日本東京國際會議中心、美國洛杉磯、上海音樂廳及台灣各地等演出音樂會，並先後與鋼琴家陳偉茵、瑪利亞·金、陳瑞斌、陳冠宇、陳必先、范姜毅、伽佛利佑克、瓦洛金、吉爾特伯格、橫山幸雄、嚴俊傑、陳毓襄，長笛演奏家蓋瑞·修克、艾米·波特、盧卡斯、利伯克內克、蘇菲·雪赫、上野星矢、胡志瑋、羅娜·麥姬、奧立瓦，小提琴家呂思清、前田妃奈、蘇顯達、林品任等人合作演出；也應邀擔任克羅埃西亞國家廣播交響樂團HRT、高雄市交響樂團及高雄市國樂團等客席指揮。其指揮風格自然感人，深受聽眾喜愛。

Born in Kaohsiung, Wen-chen Chuang has shown her great talent in music since she was in grade school. As a student, she has won many great prizes in piano performance, composition and violin performance from city-wide and nation-wide competitions. In 1990, Wen-chen's excellent performance in music earns her the admission from the top-ranked music school of Taiwan, the Department of Music of National Taiwan Normal University (NTNU). She received her bachelor degree in 1994 and then served as the 1st violinist in Kaohsiung City Symphony Orchestra.

In 1996, she entered the master program in conducting from NTNU and started to conduct several student orchestras.

In 1997, Wen-chen received a scholarship from Taiwan-Austria joint study program to study orchestral conducting in Universität für Musik und darstellende Kunst Wien under the supervise of Prof. Uros Lajovic. Her great performance in Vienna wins her many opportunities to conduct with Vienna Pro Arte Orchestra and Philharmonic Orchestra of Oradea. In 2002 and 2003, Wen-chen conducted with Vienna Taiwan Youth Orchestra in the

annual national day concerts in Musikverein and Konzerthaus, two of the most famous concert halls in Vienna. Later in 2003 she won the conducting-concert prize in the International Master Classes Summer on Vienna.

Wen-chen Chuang is currently the Resident Conductor of the Evergreen Symphony Orchestra and also the conductor of National Taiwan University Symphony Orchestra. She has performed at Taipei National Concert Hall, Tokyo International Forum, Los Angeles and Shanghai Concert Hall and cooperated with the pianist, Alexei Volodin, Alexander Gavrylyuk, Yukio Yokoyama, Weiyin Chen, Rueibin Chen, Eric Chen, Fan-Chiang Yi, Shih-Wei Chen, Chiao-Han Liao, Kuan-Ting Lin, Chun-Chieh Yen, Gwhyneth Chen; flutist, Gary Schocker, Amy Porter, Vincent Lucas, Andrea Lieberknecht, Sophie Cherrier, Seiya Ueno, Hu Chih-Wei, Lorna McGhee, Andrea Oliva; violinist, Si-Qing Lu, Hina Maeda, Su Shien-Da, Richard Lin, Ching-Ting Chang etc. She worked also as a guest conductor with Croatia HRT Symphony Orchestra, Kaohsiung City Symphony Orchestra and Kaohsiung City Chinese Orchestra. The audience is fond of and moved by her fresh, sentimental and stylish way of conducting.

長榮交響樂團

- 2002年，張榮發基金會成立所屬長榮交響樂團（Evergreen Symphony Orchestra，簡稱ESO），成為臺灣唯一、也是國際間少數由民間法人機構營運的職業交響樂團。
- 長榮交響樂團立足臺灣、關懷本土也放眼世界，致力培養並吸納優秀的音樂人才，同時以讓大眾欣賞並體驗古典音樂的美好為己任。
- 2001年草創初期，張榮發基金會邀請多位中外音樂家、國際知名藝術顧問，合力促成20人編制的長榮樂團。
- 2002年，擴編編制達71位團員，並正式命名為「長榮交響樂團」。
- 首任音樂總監為林克昌（2002-2004），第二任總監為王雅蕙（2004-2007）。
- 德籍指揮家葛諾·舒馬富斯接手第三任音樂總監，並擔任樂團首席指揮（2007-2023）。他曾任慕尼黑室內獨奏樂團、慕尼黑愛樂樂團和司徒加特廣播交響樂團的客座指揮。
- 本樂團成立以來多次與國際知名音樂家合作演出：
 - 世界著名三大男高音：卡瑞拉斯（José Carreras）、多明哥（Plácido Domingo）和帕華洛帝（Luciano Pavarotti）
 - 指揮海慕特·瑞霖（Helmuth Rilling）
 - 男高音安德烈·波伽利（Andrea Bocelli）
 - 女高音芮妮·弗萊明（Renée Fleming）、安琪拉·蓋兒基爾（Angela Gheorghiu）和莎拉·布萊曼（Sarah Brightman）
 - 小提琴家林昭亮、曾宇謙、神尾真由子，中提琴家黃心芸和大提琴家楊文信
 - 鋼琴家郎朗、胡澍云和羅伯·列文（Robert Levin）
- 2005-2006年，所出版之兩張錄音專輯，分別入圍臺灣第16屆及第17屆金曲獎的「最佳演奏獎」和「最佳古典音樂專輯獎」。
- 2005年，首度舉辦國際性的音樂教育活動，邀請俄國知名小提琴家查克哈·布隆（Zakhar Bron）來臺舉辦大師班並共同演出多場音樂會。
- 2009年，邀請四位曾獲帕格尼尼國際小提琴大賽的金獎優勝者來臺，聯合舉辦音樂營系列活動。
- 2013年起，與世界知名德國CPO唱片公司共同製作古典音樂專輯，並陸續於2013年發行《Antonio Casimir Cartellieri: Symphonien Nr.1-4》專輯，2014年3月發行《Theodor von Schacht: Symphonien Vol.1》專輯。
- 自2004年起，展開國際巡演12國，包括歐、美、亞、澳四大洲，36個城市，創下巡演超過85場紀錄，其中包括：
 - 2010年獲上海世博局邀請，為上海世界博覽會獻上特別演出。
 - 2011年9月與2013年6月，應韓國三星重工邀請，赴韓國首爾及釜山擔任造船典禮音樂會演出。
 - 2012年獲義大利兩大世界知名音樂節「拉維納音樂節（Ravenna Festival）」及「拉維羅音樂節（Ravello Festival）」邀請演出。
 - 2015年受邀赴澳洲巡演，成為首位登上雪梨歌劇院和布里斯本市政廳演出的臺灣交響樂團。
 - 2014年與2016年，受北京國家大劇院邀請，參加第4屆及第5屆「中國交響樂之春音樂節」演出。
 - 2018年為慶祝長榮集團成立50周年，受邀於臺北、北京、寧波和上海巡迴演出。
 - 2019年與2024年，兩度前往越南胡志明市大劇院，及河內大劇院巡迴演出。
 - 2024年前往泰國曼谷的泰國文化中心演出。
- 2025年1月起，禮聘國際著名指揮家梵志登（Jaap van Zweden）出任樂團駐團藝術家。

長榮交響樂團追隨長榮航空和長榮海運的腳步，讓臺灣接軌全世界，目前正攜手世界知名的指揮家梵志登，共同致力於樂團發展，並以延續及向外傳遞臺灣文化為使命。長榮企業與長榮交響樂團創辦人皆為張榮發先生，他的領導精神深刻於其間。

EVERGREEN SYMPHONY ORCHESTRA (ESO)

- Founded in 2002 under the auspices of the Chang Yung-fa Foundation, the Evergreen Symphony Orchestra (ESO) is the only professional orchestra in Taiwan overseen by a private foundation, and one of but a few of its kind internationally.
 - With a mandate, rooted in Taiwan and open to the world, of employing and training outstanding musical talent, the ESO's mission is to offer excellent classical music experiences to a broad public.
 - In 2001, the Chang Yung-fa Foundation invited musicians and eminent international arts consultants to help form the Evergreen Orchestra, initially numbering 20 members.
 - In 2002, this group was expanded into a full symphony orchestra of 71 members known as the Evergreen Symphony Orchestra (ESO).
 - Its first two music directors were Kek-tjiang Lim (2002-2004) and Ya-hui Wang (2004-2007).
 - From 2007 to 2023, the post of music director and chief conductor was held by Prof. Gernot Schmalfuss, former guest conductor of the Munich Chamber Orchestra, the Munich Philharmonic Orchestra, and the Stuttgart Radio Symphony Orchestra.
 - Over the years, the ESO has worked with such international musicians as
 - the Three Tenors: José Carreras, Plácido Domingo, and Luciano Pavarotti
 - conductor Helmuth Rilling
 - tenor Andrea Bocelli
 - sopranos Renée Fleming, Angela Gheorghiu, Sarah Brightman
 - violinist Cho-liang Lin, Yu-chien Tseng, Mayuko Kamio; violist Hsin-yun Huang; cellist Wen-sinn Yang
 - pianists Lang Lang, Robert Levin, Ching-yun Hu.
 - In 2005 and 2006, two ESO recordings were shortlisted for the 16th and 17th Golden Melody Awards in the category of "Best Classical Album" and "Best Instrumental Performance."
 - Also in 2005, ESO invited preeminent Russian violinist Zakhar Bron to give a master class, along with a number of concerts in Taiwan.
 - In 2009, ESO invited four former winners of the prestigious Premio Paganini violin competition to Taiwan for a series of concerts and activities.
 - Co-producing classical albums since 2013 with the European record label CPO, the album Antonio Cartellieri Complete Symphonies was released in 2013; a second album Theodor von Schacht Symphonies Vol.1 was released in March 2014.
 - Since 2004, ESO launched its international tours in 12 countries, performing in 36 cities across four continents – Europe, the Americas, Asia, and Australia – setting a milestone with over 85 performances. Highlights include:
 - In 2010, the ESO gave special performances at the Shanghai Expo.
 - In September 2011 and June 2013, Samsung Heavy Industries twice invited the ESO to Seoul and Busan in South Korea for performances.
 - In 2012, the ESO performed at Italy's two most prestigious musical events—the Ravenna Festival and the Ravello Festival.
 - In July 2015, the ESO was invited to perform at the Sydney Opera House and the Brisbane City Hall.
 - In 2014 and 2016, the National Centre for the Performing Arts twice invited the ESO to Beijing for the 4th and 5th China Orchestra Festival.
 - In 2018, the ESO was invited to celebrate the 50th anniversary of the Evergreen Group, performing in Taipei, Beijing, Ningbo, and Shanghai.
 - In both 2019 and 2024, the ESO toured and performed at the Saigon Opera House and Hanoi Opera House in Vietnam.
 - In May 2024, the ESO performed at the Thailand Cultural Centre in Bangkok.
 - Starting January 2025, the ESO welcomes the internationally renowned conductor Jaap van Zweden as its Artist-in-Residence.
- Following in the footsteps of the Evergreen Group, whose EVA Air and Evergreen Lines have blazed many trails for linking Taiwan with the rest of the world, the Evergreen Symphony Orchestra, now working with internationally renowned conductor Jaap van Zweden, looks forward to building the Orchestra, with the goal of continuing a tradition of exporting Taiwan's culture. The Evergreen Group, along with the Evergreen Symphony Orchestra – a subsidiary of the Chang Yung-fa Foundation, were all started by Chang Yung-fa, the guiding spirit behind Evergreen.

駐團藝術家
梵志登

桂冠指揮
葛諾·舒馬富斯

協同指揮
后正宇

駐團指揮
莊文貞

樂團副首席
林世昕

樂團助理首席
洪上筑

第一小提琴

陳致千
曲靜家
林以茗
張奕若
莫書涵
李念慈
楊琬茜
鄭丞佑
嚴宇光

第二小提琴

首席
林冠汝

副首席
簡紹宇

郭己溫
王重凱
薛媛云
高維濃
劉映秀
陳俊志
林蓓瑩
黃安柔

中提琴
首席
蕭宇沛

謝婷妤
呂佳旻
陳可倪
陳若帆
江妍昕
翁子和

大提琴
副首席
曾韻澄

楊培詩
王琬儀
劉慧芬
關琬萼
邵佩琳
林君翰
廖璽喬

低音提琴
首席
吳子安

助理首席
黃意然

羅伊純
邱歆詒
賴玟君
汪星諭

長笛
首席
徐鈺甄

林靜旻

短笛
堤由佳

雙簧管
首席
蔡采璇

高維謙

英國管
劉雅蘭

單簧管
首席
莊蕙竹

助理首席
蘇怡方

低音單簧管
林彥良

低音管
首席
許家華

吳婉菁

法國號
首席
林筱玲

鍾依庭
吳汧頌
陳景暘
黃嘉怡

小號
首席
杉木馨

何忠謀
高信譚
賴怡蓓

長號
首席
劉昱男

謝文碩

低音長號
馬萬銓

低音號
首席
蔡孟昕

定音鼓 / 打擊
首席
鄭雅琪

賈雯豪
陳昶嘉

Artist-in-Residence
Jaap van Zweden

Conductor Laureate
Gernot Schmalfuss

Associate Conductor
Jerry Hou

Resident Conductor
Wen-chen Chuang

Associate Concertmaster
Shyh-hsin Lin

Assistant Concertmaster
Hsang-chu Hong

First Violin
Chih-chien Chen
Ching-chia Chu
Yi-ming Lin
Yi-ruo Chang
Shu-han Mo
Nien-tzu Li
Wan-chien Yang
Chen-you Jeng
Yu-kuang Yen

Second Violin
Principal
Guan-ru Lin

Co-Principal
Shao-yu Chien

Chi-wen Kuo
Chung-kai Wang
Yuan-yun Hsueh
Wei-nung Kao
Ying-hsiu Liu
Chun-chih Chen
Pei-ying Lin
An-rou Huang

Viola
Principal
Yu-pei Hsiao

Ting-yu Hsieh
Chia-min Lu
Ko-ni Chen
Jo-fan Chen
Yen-hsin Chiang
Tzu-ho Weng

Cello
Co-Principal
Yun-cheng Tseng

Pei-shih Yang
Wan-yi Wang
Hui-fen Liu
Wan-ting Chueh
Pei-lin Shao
Chun-han Lin
Hsi-chiao Liao

Double Bass
Principal
Zi-an Wu

Assistant Principal
I-jan Huang
I-chun Lo
Hsin-yi Chiu
Wen-iyun Lai
Hsing-yu Wang

Flute
Principal
Yu-cheng Hsu

Ching-min Lin

Piccolo
Yuka Tsutsumi

Oboe
Principal
Chai-hsuns Tsai

Wei-chien Kao

English Horn
Ya-lan Liu

Clarinet
Principal
Hui-chu Chuang

Assistant Principal
Yi-fang Su

Bass Clarinet
Yen-liang Lin

Bassoon
Principal
Chia-hua Hsu

Wan-ching Wu

Contrabassoon
Yen-chung Lin

Horn
Principal
Shiau-ling Lin

Yi-ting Chung
Chien-ying Wu
Chin-yang Chen
Chia-i Huang

Trumpet
Principal
Kaoru Sugiki

Chung-mom Ho
Hsin-tan Kao
Yi-chien Lai

Trombone
Principal
Yu-nan Liu

Wen-shuo Hsieh

Bass Trombone
Wan-chuan Ma

Tuba
Principal
Meng-hsin Tsai

Timpani / Percussion
Principal
Ya-chi Cheng

Wen-hao Ku
Chang-chia Chen



2025 樂季

長榮交響樂團2025年樂季將以音樂的多樣性與深層意涵為核心，探索音樂藝術的無窮可能。音樂既是時間的見證，也是文化的橋樑。古典音樂作品作為歷史的文化符號，不僅是聲音的凝聚，更折射出各時代的多元背景與情感流動，承載豐富的思想與技術精華，展現其永恆的藝術價值。我們將在樂季中徜徉於音樂歷史長河中極為重要的時期：「古典與新古典之間。」從古典風格到新古典主義，兩百餘年的歷史厚度見證了音樂風格和創作技法的重大轉變。這場穿越歷史的音樂旅程將由新任駐團藝術家梵志登引領，透過「大師精選」曲目，帶領觀眾體驗「古典與新古典之間」音樂黃金時代的奇妙交融，領略音樂語彙在時代更迭中留下的不朽印記。

古典與新古典之間——跨越時代的音樂探索

「古典與新古典之間」涉及音樂歷史上關鍵的轉折時期——從18世紀中期至20世紀初，這段歷程不僅鋪陳了作品形式和樂曲風格的演變，更映射出藝術思潮和社會結構的變革。

自1750年代起，古典樂派以理性精確的表達與對稱清晰的結構，成為音樂歷史的重要標誌。奠定此時期基石的作曲家如海頓、莫札特和貝多芬，他們的作品依舊歷久彌新地被視為經久不衰的經典。隨著1789年法國大革命的爆發，封建體制瓦解；工業革命則推動資本主義中產階級的崛起，社會結構漸趨平等。社會劇變催生了對自由的渴望與個人主義的高漲，促使藝術由理性邏輯轉向內心情感的深邃刻劃，浪漫主義由此嶄露頭角。作曲家以極致戲劇化的音樂語法描摹個人的精神世界，構建出浪漫主義時期百家爭鳴的多元風采。

進入19世紀末，古典音樂無可避免地面臨時代的震盪與社會秩序的解構與重建，與時俱進發展出更加創新甚至激進的表達方式。音樂語言的重新定位與各自表述形塑了風格迥異的作品如雨後春筍在音樂史上百花齊放，如印象樂派代表人物德布西擅用的全音音階及拉威爾作品中交織的爵士元素，皆象徵著傳統和聲結構與調性規範的逐步瓦解。在這股變革潮流中，新古典主義的興起無疑成為異軍突起之勢，既是對無拘無束的晚期浪漫風格的反動，也是對過度前衛的現代主義聲譽的「校正」。新古典主義主張將古典時期的形式與現代音樂的複雜性和極端表現性結合，尋求結構的平衡與形式的秩序，為動盪時代提供藝術的安定港灣。這一風格的出現，與第一次世界大戰

及經濟大蕭條所帶來的社會震盪息息相關，反映出對過去繁榮時代的懷念和對未來的期望。

大師精選—— 「指揮大師精選」與「音樂大師經典」的對話

「大師精選」曲目將是本季的亮點之一。梵志登由其深厚的指揮閱歷中，精選音樂史上大師級的巔峰之作——貝多芬第五號交響曲、布拉姆斯第一號交響曲、馬勒第一號交響曲及普羅科菲夫第五號交響曲，呈現「古典與新古典之間」的音樂精髓。這些經得起時間考驗並始終保持魅力的音樂作品，不僅在其創作時代激起共鳴，時至今日依舊觸動人心。透過這些經典之作，觀眾將深入理解每位音樂大師的獨特風格和創作理念，並體會指揮大師梵志登重新賦予作品生命的獨到詮釋。

「古典與新古典之間」的作品演繹宛如社會與文化變遷的縮影；「大師精選」則是對音樂多元風格的深遠回顧。我們期望在21世紀開啟一場「跨時空」的音樂探索，打造充滿啟發與共鳴的音樂盛宴，激發觀眾對音樂多層次意義的深刻感受。

2025 SEASON

The Evergreen Symphony Orchestra's 2025 season centers on the diversity and profound meaning of music, delving into the endless possibilities of this art form. Music is both a witness to time and a bridge between cultures. Classical compositions serve as cultural symbols of history, reflecting the multifaceted backgrounds and emotional flows of their eras while carrying rich intellectual and technical achievements that showcase their timeless artistic value. This season will traverse one of the most significant periods in musical history: between Classical and Neo-Classical. Spanning over two centuries, this golden era witnessed profound transformations in musical styles and compositional techniques. Guided by newly appointed Artist-in-Residence Jaap van Zweden, Maestro's Selections will take audiences on a fascinating journey through this period, revealing the enduring legacy left by the evolution of musical language.

Between Classical and Neo-Classical

ESO will lead you on a musical exploration across the two pivotal eras in music history, spanning from the mid-18th century to the early 20th century. This journey not only charts the evolution of musical forms and styles but also mirrors the artistic movements and societal transformations of the time.

Starting in the 1750s, the Classical period marked a defining chapter in music history, characterized by its rational precision and symmetrical structures. Foundational composers of this era, such as Haydn, Mozart, and Beethoven, created works that remain timeless classics. The outbreak of the French Revolution in 1789 disrupted feudal systems, while the Industrial Revolution spurred the rise of middle-class capitalists and fostered greater social equality. These upheavals fueled a yearning for freedom and an intensified focus on individualism, paving the way for Romanticism. Composers of this era employed highly dramatic musical language to portray personal spiritual landscapes, creating a vibrant and diverse period of artistic expression.

By the late 19th century, Classical music faced the inevitable challenges of societal upheaval and the redefinition of social order. This led to innovative, even radical, forms of expression. Compositional language was redefined, giving rise to distinctive styles that blossomed across the musical landscape. For instance, Impressionist composers like Debussy employed whole-tone scales, while Ravel infused his works with elements of jazz, symbolizing a gradual dissolution of traditional harmonic structures and tonal conventions.

Amid these currents of change, the rise of Neo-Classicism emerged as a distinctive counter-movement—both a reaction against the unbridled expressiveness of late Romanticism and

a "correction" of the avant-garde tendencies of modernism. Neo-Classicism sought to combine the structural clarity of the Classical era with the complexities and extremes of modern music, aiming to balance form with order. This style provided a sanctuary of artistic stability during a turbulent era marked by World War I and the Great Depression. Reflecting nostalgia for past prosperity and hope for the future, Neo-Classicism became a testament to resilience and renewal.

Maestro's Selections

The other season's highlight, Maestro's Selections, is a dialogue between Maestro van Zweden and these musical titans. Drawing from Maestro van Zweden's own extensive conducting experience, he has curated a repertoire featuring some of the greatest masterpieces in music history. These include Beethoven's Symphony No. 5, Brahms' Symphony No. 1, Mahler's Symphony No. 1, and Prokofiev's Symphony No. 5, works that capture the essence of the transition between the Classical and Neo-Classical eras. These timeless creations not only resonated deeply with their original audiences but continue to captivate listeners today. Through these iconic pieces, audiences will gain a deeper understanding of each composer's distinctive style and creative philosophy, while experiencing the masterful interpretations and fresh vitality Jaap van Zweden brings to these works.

The repertoire "Between Classical and Neo-Classical" reflects the broader societal and cultural shifts of its time, while the "Maestro's Selections" offers a profound retrospective on music's rich diversity. We aspire to embark on a "trans-temporal" musical exploration in the 21st century, creating a season of inspiring and resonant performances that evoke a deeper appreciation for the multifaceted meaning of music.

光影之間 梵志登 × 馮勇智

華格納 《紐倫堡的名歌手》序曲
柴科夫斯基 《洛可可主題變奏曲》
柴科夫斯基 F小調第四號交響曲

Wagner Prelude to *Die Meistersinger von Nürnberg*
Tchaikovsky *Variations on a Rococo Theme*, Op. 33
Tchaikovsky *Symphony No. 4 in F minor*, Op. 36

3.14 | 2025
FRI. 19:30

國家音樂廳 National Concert Hall
\$500/800/1200/1600/2000/2500

3.15 | 2025
SAT. 19:30

衛武營音樂廳 Weiwuying Concert Hall
\$400/800/1200/1600/2000/2500

柴科夫斯基的悲劇色彩交織著對莫札特天真爛漫風格的憧憬，在古典與新古典主義脈絡間譜出雋永樂章。長榮交響樂團2025年樂季首演，由本團新任駐團藝術家、前紐約愛樂音樂總監梵志登，攜手史上最年輕的柴科夫斯基大賽大提琴桂冠得主馮勇智，演繹由費岑哈根重新編排的《洛可可主題變奏曲》，在主題與七段變奏中，展現精緻輕盈的洛可可風格與典雅工整的古典風範交融的微妙平衡。下半場將一探柴氏第四號交響曲的人生哲學，由法國號吹響如劍懸頂的多舛命運，逐步走向超越悲傷、浴火重生的生存希望。

Tchaikovsky's tragic undertones, intertwined with his admiration for Mozart's innocent and carefree style, produced masterpieces at the crossroads of the Classical and Neoclassical periods. Opening the 2025 concert season, the Evergreen Symphony Orchestra, under the baton of Artist-in-Residence Jaap van Zweden, will feature Zlatomir Fung, the youngest-ever gold medalist in cello of the Tchaikovsky International Competition, playing Tchaikovsky's *Variations on a Rococo Theme*. This work blends the delicate grace of the rococo style with the structural precision of classicism, creating a subtle balance in the theme and its seven variations, as arranged by Wilhelm Fitzenhagen. The program's second half explores the philosophical depths of Tchaikovsky's Fourth Symphony, with the haunting motif of the French horns symbolizing the inescapable forces of fate.



Jaap van Zweden conductor
梵志登 指揮



Zlatomir Fung cellist
馮勇智 大提琴

WEN-PIN CHIEN CONDUCTS MAHLER'S RESURRECTION

簡文彬—— 馬勒第二號交響曲「復活」

馬勒 C小調第二號交響曲「復活」

Mahler Symphony No. 2 in C minor, "Resurrection"

4.05 | 2025
SAT. 19:30

國家音樂廳 National Concert Hall
\$500/800/1200/1600/2000

「生與死，究竟何為？我們是否會在歲月的長河中恆久流轉？生死之間，僅是虛無縹緲的夢境，亦或蘊藏某種深遠的意義？若欲繼續前行，則必先尋獲答案。」馬勒親筆寫下的樂曲摘要，展現了作曲家對於存在主義及形而上學的哲學探索。馬勒終其一生都在音樂作品裡探究生而為人的生命意義，在第二號交響曲如人生旅程悠長的五個樂章中，長榮交響樂團將與衛武營國家藝術文化中心藝術總監簡文彬一同奏響奧妙深刻的生命歷程！從莊嚴肅穆的喪禮場景開啟一場冥界旅程，在時而甜美、時而悲傷的緬懷中，最終將走向溫暖平和的不朽人生。

"What is life, and what is death? Will we endure through the flow of time? Is the space between life and death but an ephemeral dream, or does it hold profound meaning? To move forward, one must first seek the answer." This personal reflection by Gustav Mahler reveals his philosophical exploration of existence and metaphysics.

In his Symphony No. 2, the Evergreen Symphony Orchestra, led by Wen-pin Chien, Artistic Director of the Weiwuying National Kaohsiung Center for the Arts, brings this profound work to life. From the solemnity of a funeral scene to a journey through the underworld, with moments of sweetness and sorrowful remembrance, the symphony ultimately transcends into a radiant, peaceful vision of eternal life.



Yu-hsin Wang alto
王郁馨 女中音



Han Shiao soprano
蕭涵 女高音



Wen-pin Chien conductor
簡文彬 指揮



Taipei Philharmonic Chorus
台北愛樂合唱團

后正宇 × 胡靜云

夢迴法蘭西

在微風徐徐的春日夜晚，來杯色彩斑斕的音樂特調吧！2008年魯賓斯坦國際鋼琴大賽最高獎得主胡靜云將詮釋融合了爵士搖擺韻味的拉威爾G大調鋼琴協奏曲，指下音符如粼粼波光，在擊樂的繽紛聲響渲染下，仿若讓人沉醉在絢麗光澤的音符微醺中。下半場將由長榮交響樂團新任協同指揮后正宇帶您聆賞德布西匠心獨具的光影變換手法：在如夢似幻的音樂意象中，由長笛吹奏出《牧神的午後》夢之囁語；在如浪花翻湧的音樂流動中，管弦樂曲《海》以特殊的配器擬聲出變幻莫測的海洋世界。

On a gentle spring evening, let the vibrant hues of music craft a dazzling cocktail for your senses. Winner of the top prize at the 2008 Arthur Rubinstein International Piano Master Competition, Charlotte Hu performs Ravel's Piano Concerto in G major, a work infused with the jazzy charm of swing, along with the glisten of rippling waves.

In the second half, Associate Conductor Jerry Hou guides you through Debussy's masterful play of light and shadow. The dreamlike tones of *Prélude à l'après-midi d'un faune*, led by the flute's ethereal soliloquy, create an otherworldly musical landscape. Following this, the orchestral masterpiece *La mer* brings the ocean's boundless mysteries to life through Debussy's ingenious instrumentation.

白遼士 《羅馬狂歡節》序曲
拉威爾 G大調鋼琴協奏曲
德布西 《牧神的午後》前奏曲
德布西 《海》三幅管弦樂交響素描

Berlioz *Roman Carnival Overture, Op. 9*
Ravel *Piano Concerto in G major*
Debussy *Prélude à l'après-midi d'un faune*
Debussy *La mer (trois esquisses symphoniques pour orchestra)*

4.15 | 2025
TUE. 19:30

國家音樂廳 National Concert Hall
\$500 / 800 / 1200 / 1600 / 2000



Jerry Hou conductor
后正宇 指揮



Charlotte Hu piano
胡靜云 鋼琴

BRAHMS' SYMPHONY NO. 4 AND NING FENG PLAYS BARTÓK

告別與重生 巴萊夫×寧峰

德沃札克 《狂歡節》序曲
巴爾托克 第二號小提琴協奏曲
布拉姆斯 E小調第四號交響曲

Dvořák *Carnival Overture*, Op. 92
Bartók *Violin Concerto No. 2*
Brahms *Symphony No. 4 in E minor*, Op. 98

5.14 | 2025
WED. 19:30

國家音樂廳 National Concert Hall
\$500/800/1200/1600/2000

法國大革命與拿破崙戰爭的波瀾不僅重塑了歐洲的政治格局，也催生了19世紀的民族主義浪潮。音樂家以音符為筆，譜寫民族認同與愛國情懷，及對抗彼時德、義等主流國家古典音樂的「同質化」趨勢，音樂民族主義蔚然成風。帕格尼尼小提琴大賽首獎得主寧峰，將以精湛洗鍊的高超技藝與飽滿熱烈的音樂語言演繹民族謳歌——巴爾托克第二號小提琴協奏曲。隨後，布拉姆斯第四號交響曲以蕭瑟孤寂的旋律構築「夕陽無限好，只是近黃昏」的感傷意境，並逐步在樂聲中重拾人性的溫暖，完成一場生命歷練的告別與重生。

The upheavals of the French Revolution and the Napoleonic Wars not only reshaped Europe's political landscape but also gave rise to a 19th-century wave of nationalism. Musicians wielded their notes like brushes, painting portraits of national identity, patriotism, and resistance to the "homogenization" trend in classical music dominated by German and Italian traditions.

First-prize winner of the Paganini Violin Competition, Ning Feng, brings his virtuosity and fiery musical expression to Bartók's Violin Concerto No. 2, a vibrant celebration of folk-inspired themes. Following this, Brahms' Symphony No. 4 unfolds with poignant, desolate melodies, evoking the bittersweet beauty of life's twilight. The symphony gradually rekindles the warmth of humanity, crafting a farewell and rebirth steeped in life's profound journey.

Pavel Baleff conductor
帕佛·巴萊夫 指揮



Ning Feng violin
寧峰 小提琴



JAAP VAN ZWEDEN & KIT ARMSTRONG

時代狂想—— 梵志登×周善祥

5.31 | 2025
SAT. 19:30

苗北藝文中心 Miaobei Art Center
\$400/700/1000/1200/1500

莫札特 歌劇《唐·喬凡尼》序曲
拉赫瑪尼諾夫 《帕格尼尼主題狂想曲》
蕭斯塔科維契 D小調第五號交響曲

6.01 | 2025
SUN. 19:30

國家音樂廳 National Concert Hall
\$500/800/1200/1600/2000/2500

Mozart Overture to *Don Giovanni*
Rachmaninoff *Rhapsody on a Theme of Paganini*, Op. 43
Shostakovich *Symphony No. 5 in D minor*, Op. 47

當演出足跡遍及柏林愛樂廳、維也納金色大廳、阿姆斯特丹皇家音樂廳、卡內基音樂廳等世界級舞台的驚艷奇才周善祥，與由指揮大師梵志登所帶領的長榮交響樂團相遇，必將激盪出拉赫瑪尼諾夫《帕格尼尼主題狂想曲》的24種繽紛色彩！當電影《似曾相識》的浪漫情懷餘音繞樑之際，蕭斯塔科維契第五號交響曲為我們揭開時代的荒謬與個人的掙扎。細細品味作曲家在蘇聯大清洗的陰霾中，面對官方譴責後，究竟是以筆下的壯闊篇章熱烈歌頌共產政權，抑或暗藏對獨裁者的嘲諷與批判？

When the dazzling prodigy Kit Armstrong, who has graced stages like the Berlin Philharmonie, Vienna Musikverein, Royal Concertgebouw, and Carnegie Hall, joins forces with the Evergreen Symphony Orchestra under the baton of Jaap van Zweden, a kaleidoscope of 24 variations from Rachmaninoff's *Rhapsody on a Theme of Paganini* is sure to unfold! As the romantic echoes of *Somewhere in Time* linger, Shostakovich's *Symphony No. 5* takes us into an era of personal struggle. Written under the shadow of Stalin's Great Purge, the symphony leaves us pondering: does it fervently celebrate the Communist regime, or does it subtly criticize the dictatorship through its grandeur?

Jaap van Zweden conductor
梵志登 指揮



Kit Armstrong piano
周善祥 鋼琴



JAAP VAN ZWEDEN &
HINA MAEDA

布魯赫第一號小提琴協奏曲

梵志登 X 前田妃奈

6.06

2025
FRI. 19:30

台中屯區藝文中心

Taichung Tun District Art Center

\$400/700/1000/1200/1500

6.07

2025
SAT. 19:30

員林演藝廳

Yuanlin Performance Hall

\$400/700/1000/1200/1500

德國作曲家在「古典與新古典之間」譜出無數經典，「德式經典」不僅是一種作品風格，更是一段音樂歷史的寫照。音樂會聚焦三位德國浪漫主義大師的代表作：華格納的《唐懷瑟》序曲，既是其「整體藝術（Gesamtkunstwerk）」概念的實踐，也是劇中主角旅程的縮影；維尼奧夫斯基大賽冠軍前田妃奈將與長榮交響樂團重聚，娓娓道來布魯赫第一號小提琴協奏曲的感人篇章；布魯克納以第七號交響曲第二樂章的華格納低音號四重奏鑄刻對華格納的敬仰。布魯克納對華格納的狂熱崇拜成就了獨樹一格的史詩規模交響曲，在劇樂作品風靡的浪漫主義晚期，成為德國交響樂的深邃回眸。

German composers shaped countless masterpieces during the transition between the Classical and Neoclassical eras, creating a legacy in which German classics are not only a style but also a reflection of music history. This concert spotlights three iconic works by German Romantic masters.

Wagner's *Tannhäuser* Overture, embodying his *Gesamtkunstwerk* ideal, mirrors the protagonist's journey. Wieniawski Competition winner Hina Maeda reunites with the Evergreen Symphony Orchestra for Bruch's Violin Concerto No. 1, bringing its heartfelt narrative to life. Bruckner's Symphony No. 7 honors Wagner with a majestic tuba quartet in its second movement. Bruckner's epic symphonies, born of his fervent Wagnerian admiration, provide a profound counterpoint to the theatrical dominance of late Romanticism.

華格納 歌劇《唐懷瑟》序曲
布魯赫 G小調第一號小提琴協奏曲，作品26
布魯克納 E大調第七號交響曲

Wagner Overture to *Tannhäuser*
Bruch Violin Concerto No. 1 in G minor, Op. 26
Bruckner Symphony No. 7 in E major, WAB 107

Jaap van Zweden conductor

梵志登 指揮

Hina Maeda violin
前田妃奈 小提琴

梵志登 × 穆恩 曠世回聲

莫札特 C小調第24號鋼琴協奏曲
馬勒 D大調第一號交響曲「巨人」

Mozart Piano Concerto No. 24 in C minor, K. 491
Mahler Symphony No. 1 in D major, "Titan"

6.27 | 2025
FRI. 19:30

新竹市文化局演藝廳 Hsinchu City Performance Hall
\$400/700/1000/1200/1500

6.28 | 2025
SAT. 19:30

基隆表演藝術中心演藝廳 Keelung Performing Arts Center
\$400/700/1000/1200/1500

藝術史上不乏未被當代所珍視的作品，卻最終在時光的淬鍊下成為曠世巨作，璀璨於後人心中。莫札特第24號鋼琴協奏曲以獨具匠心的小調為主軸，挑戰當時維也納聽眾的期待，並以精密複雜的結構和新穎的管弦樂法，成為貝多芬、布拉姆斯等後世巨擘心中的藝術巔峰。今晚，讓我們隨著布索尼國際鋼琴大賽首獎得主阿森尼·穆恩的悠揚樂音，沉浸於莫札特音樂中那明媚甜美背後的內省與愁思。轉眼百餘年，首演時未獲青睞的馬勒第一號交響曲，以包羅萬象的交響聲響將世界之聲寫入樂曲，開創了交響作品前所未有的新格局。

Art history is filled with works unappreciated in their time but elevated to greatness through the lens of history. Mozart's Piano Concerto No. 24 stands as one such masterpiece, daringly composed in a minor key that challenged Vienna's audiences. With its intricate structure and innovative orchestration, the piece became a pinnacle of inspiration for later composers like Beethoven and Brahms. Tonight, Busoni International Piano Competition winner Arsenii Moon will guide us through the introspection and melancholy hidden beneath Mozart's radiant melodies.

Over a century later, Mahler's Symphony No. 1, which initially received a lukewarm reception, now shines as a groundbreaking symphonic work. Its all-encompassing orchestral sound captures the voices of the world, forever redefining the symphony's possibilities.



Jaap van Zweden conductor

梵志登 指揮



Arsenii Moon piano

阿森尼·穆恩 鋼琴

JAAP VAN ZWEDEN CONDUCTS BEETHOVEN'S SYMPHONY No. 5

命運交響—— 梵志登×長榮交響樂團

7.11 | 2025
FRI. 19:30

衛武營音樂廳 Weiwuying Concert Hall
\$400/800/1200/1600/2000/2500

孟德爾頌 《芬加爾洞窟》序曲
莫札特 長笛與豎琴協奏曲
貝多芬 C小調第五號交響曲「命運」

Mendelssohn *The Hebrides, Op. 26*
Mozart Flute and Harp Concerto in C major, K. 299
Beethoven Symphony No. 5 in C minor, Op. 67

7.12 | 2025
SAT. 19:30

屏東演藝廳 Pingtung County Performing Arts Center
\$400/700/1000/1200/1500

與長榮交響樂團一同見證西方音樂如何從一汪澄淨清泉，經歷時代波瀾，最終匯流為驚天巨浪！與莫札特齊名的音樂神童孟德爾頌，在浪漫初期傳承了前者和貝多芬的音樂遺產，成功調和古典與浪漫風格，清晰描摹出海浪轟隆作響的「芬加爾洞窟」。回望半世紀前，莫札特天妒英才的短暫一生，如稍縱即逝卻永恆動人的絢爛煙花，唯一的豎琴作品——長笛與豎琴協奏曲以其靈動之美，在代代愛樂者心中熠熠生輝。貝多芬的「命運」交響曲無疑是音樂史上超越時空藩籬的瑰寶，歷經「海利根施塔特遺書（Heiligenstädter Testament）」的低潮，以涅槃重生之姿刻劃「三短一長」命運動機，輝映著「黑暗迎向光明的不屈精神」。

Join the ESO to witness the transformation of Western music—from a serene, crystal-clear stream to a mighty, thunderous wave shaped by the tides of history.

During the early Romantic period, Mendelssohn seamlessly blended Classical and Romantic styles. His *Hebrides Overture (Fingal's Cave)* depicts the crashing waves of the sea. Half a century earlier, Mozart's brief but brilliant life left an eternal legacy akin to fleeting yet radiant fireworks. His only harp work, the Flute and Harp Concerto, continues to dazzle with its delicate charm.

Finally, Beethoven's Symphony No. 5 ("Fate") reflects his indomitable spirit. Born from the depths of despair expressed in the "Heiligenstädter Testament," its "short-short-short-long" fate motif represents an inspiring journey from darkness to light.

Jaap van Zweden conductor
梵志登 指揮



Yew-Kia Koh flute
許佑佳 長笛



Meng-lu Chiu harp
邱孟璐 豎琴



西貝流士小提琴協奏曲

后正宇 × 柳愛莎

9.12 | 2025
FRI. 19:30

國家音樂廳 National Concert Hall
\$500/800/1200/1600/2000

9.14 | 2025
SUN. 14:30

衛武營音樂廳 Weiwuying Concert Hall
\$400/800/1200/1600/2000

當北國的凜冽寒風與熾熱的浪漫激情在音符間交會，一場扣人心弦的音樂饗宴即將展開！最年輕的西貝流士小提琴大賽獲獎者柳愛莎在西貝流士D小調小提琴協奏曲中，以琴弓舞出凜冬之姿，旋律時而如冷冽微風拂面，時而如驟雪狂嘯，展現鋼鐵般的意志與冰川般的深沉。在悠遠蒼茫的大地上，孤獨與壯闊並存，宛如芬蘭的星空下，冰湖映照著無聲的詩篇。隨後，歷經多年修改的舒曼第四號交響曲如一闕瑰麗飽滿的抒情詩，從神秘幽深的序章，漸次鋪展至熱情如火的終曲，樂章間緊密銜接，一氣呵成，宛若生命的脈搏跳動不息。音符流轉間，冰與火交融成詩，餘韻悠長，如極光燦然於心。

When the icy northern winds meet the fiery passion of Romanticism, a musical journey unfolds. The youngest laureate of the Sibelius Violin Competition, Esther Yoo, wields her bow like a painter of winter's majesty—her melodies whisper like a chilling breeze, then surge like a raging snowstorm in Sibelius' Violin Concerto in D minor. Within the music's vast and desolate soundscape, solitude and grandeur coexist, like a frozen lake reflecting silent poetry beneath a starlit sky.

Following this, Schumann's Symphony No. 4 emerges as a rich and lyrical masterpiece. From its mysterious introduction to its blazing finale, the symphony's seamlessly connected movements pulse like the heartbeat of life itself. Ice and fire intertwine throughout this evening, leaving a lingering brilliance—like the Northern Lights illuminating the soul.

西貝流士 D小調小提琴協奏曲
舒曼 D小調第四號交響曲

Sibelius Violin Concerto in D minor, Op. 47
Schumann Symphony No. 4 in D minor, Op. 120

Jerry Hou conductor
后正宇 指揮



Esther Yoo violin
柳愛莎 小提琴



傳承與回望 貝多芬與布拉姆斯

貝多芬 《艾格蒙》序曲
布拉姆斯 D大調小提琴協奏曲
布拉姆斯 C小調第一號交響曲

Beethoven Overture to Egmont, Op. 84
Brahms Violin Concerto in D major, Op. 77
Brahms Symphony No. 1 in C minor, Op. 68

9.18 | 2025
THU. 19:30

國家音樂廳 National Concert Hall
待定 tbd

9.21 | 2025
SUN. 14:00

國家音樂廳 National Concert Hall
待定 tbd

我們曾經探討過「德式經典」的浪漫風格精采足跡，這次，我們將重回古典與浪漫的轉捩點——「樂聖」貝多芬，以及他最忠實的追隨者，亦是古典規範的最後回顧者——布拉姆斯。貝多芬在遵循古典傳統「奏鳴曲式」結構的《艾格蒙》序曲中，加入了強烈的情感表達和戲劇張力，揭示了音樂語言正逐漸轉向浪漫主義。布拉姆斯D大調小提琴協奏曲結合作曲家深情內斂的音樂表現與小提琴家好友姚阿幸的技術支持，成為樂界四大小提琴協奏曲之一。耗時21年的布氏第一號交響曲，則是在仰望貝多芬的巨人身影和在追尋自我音樂風格的掙扎過程中，最終脫穎而出的雋永之音。

Having explored German Romantic classics, we now return to the pivotal transition between Classical and Romantic eras—featuring Beethoven and his devoted successor, Johannes Brahms.

In his *Egmont* Overture, Beethoven adheres to the Classical sonata form while infusing it with intense emotional expression and dramatic tension, signaling music's gradual shift toward Romanticism. Brahms' Violin Concerto in D major, blending his deeply expressive yet reserved musical style with the technical expertise of his close friend, violinist Joseph Joachim, stands proudly among the four great violin concertos of all time.

Brahms' Symphony No. 1, a monumental work 21 years in the making, reflects his struggle to emerge from Beethoven's towering legacy while ultimately forging his own timeless musical voice.



Jaap van Zweden conductor
梵志登 指揮



獨奏家資訊尚在確認中，請隨時至ESO官方網站關注最新消息。
The soloist is still being finalized. Please visit the ESO website periodically for the latest updates.

BEETHOVEN'S "EMPEROR" PIANO CONCERTO AND PROKOFIEV SYMPHONY No. 5

遠望新聲——

貝多芬「皇帝」鋼琴協奏曲

貝多芬 降E大調第五號鋼琴協奏曲「皇帝」
普羅科菲夫 降B大調第五號交響曲

Beethoven Piano Concerto No. 5 in E-flat major, Op. 73, "Emperor"
Prokofiev Symphony No. 5 in B-flat major, Op. 100

11.07 | 2025 FRI. 19:30 11.09 | 2025 SUN. 14:30

國家音樂廳 National Concert Hall
\$500/800/1200/1600/2000/2500

衛武營音樂廳 Weiwuying Concert Hall
\$400/800/1200/1600/2000/2500



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The soloist is still being finalized. Please visit the
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貝多芬鋼琴協奏曲系列的巔峰之作——「皇帝」鋼琴協奏曲以磅礴大氣的鋼琴獨奏揭開樂曲宏大輝煌的序幕，呼應了後世賦予的「皇帝」一稱。彼時拿破崙戰爭帶來的社會紛亂影響了貝多芬的音響色彩與情感寄託，他將時代的動盪不安與對英雄主義的嚮往化為筆下音符，開創了浪漫主義音樂的先聲。下半場將呈現新古典主義的經典之作——普羅科菲夫第五號交響曲。大膽率性的新古典聲響構築於古典規範之上，凝鍊出作曲家對未來的信心與和平的期盼，和對蘇聯政治環境下藝術自由與創作獨立的堅持。

Beethoven's crowning achievement among piano concertos, the "Emperor" Concerto, opens with a majestic solo piano introduction, setting the stage for its grandeur and aptly earning its imperial title. Composed during the turbulence of the Napoleonic Wars, Beethoven channels the era's unrest and his yearning for heroism into this masterpiece.

The second half features Prokofiev's Symphony No. 5, a landmark of Neoclassicism. Its bold yet structured soundscape merges classical principles with innovative expression, reflecting the composer's confidence in the future and his hope for peace. Amid the constraints of Soviet politics, Prokofiev's work stands as a testament to artistic freedom and creative independence.

Jaap van Zweden conductor

梵志登 指揮



JAAP VAN ZWEDEN &
JI-YOON PARK

孟德爾頌小提琴協奏曲

梵志登 × 朴智潤

12.12 | 2025
FRI. 19:30

衛武營音樂廳 Weiwuying Concert Hall
\$400/800/1200/1600/2000/2500

12.13 | 2025
SAT. 19:30

屏東演藝廳
Pingtung County Performing Arts Center
\$400/700/1000/1200/1500

2025歲末音樂會將呈現三部分別來自浪漫早、中、晚期的經典作品，勾勒音樂風格的過渡、傳承與革新。羅西尼的《威廉·泰爾》序曲以壯麗宏大的開場、豐富多變的配器色彩和充滿動感的織體結構，象徵古典架構與浪漫風格的交匯。E小調小提琴協奏曲以廣為人知的如歌美感，達到演奏技術與情感表達的精緻平衡，對後世的小提琴協奏曲創作具有標誌性意義。且聽2009年伊莉莎白皇后小提琴大賽獲獎者、法國廣播愛樂樂團首席朴智潤，詮釋孟德爾頌筆下的斑斕色彩！布拉姆斯第二號交響曲則透過更加精煉通透的創作手法，展現作曲風格的深化與成熟，凝聚出更為親切且易於感知的音樂氛圍。邀請您與我們一同踏上這場恬靜溫暖的浪漫風采回顧之旅！

The 2025 Year-End Concert will feature three masterpieces from the early, middle, and late Romantic periods, tracing the evolution, legacy, and innovation of musical styles.

Rossini's *William Tell* Overture opens the program with majestic grandeur, vibrant orchestral colors, and dynamic textures, symbolizing the fusion of classical structure with Romantic expressiveness. Ji-yoon Park, laureate of the Queen Elisabeth Competition and the concertmaster of the Orchestre Philharmonique de Radio France, will play Mendelssohn's Violin Concerto. Renowned for its lyrical beauty, the piece achieves a perfect balance between technical brilliance and emotional depth, setting a benchmark for future violin concertos. Finally, Brahms' Symphony No. 2 showcases a refined and transparent compositional style, offering a warm, approachable musical experience that reflects the composer's artistic maturity.

Join us on this serene and heartfelt journey through the Romantic era!

羅西尼 歌劇《威廉·泰爾》序曲
孟德爾頌 E小調小提琴協奏曲
布拉姆斯 D大調第二號交響曲

Rossini *William Tell* Overture
Mendelssohn Violin Concerto in E minor, Op. 64
Brahms Symphony No. 2 in D major, Op. 73



Jaap van Zweden conductor
梵志登 指揮

Ji-yoon Park violin
朴智潤 小提琴

JERRY HOU LEADS EIN HELDENLEBEN

《英雄的生涯》

后正宇

舒伯特 降B大調第五號交響曲
理查·史特勞斯 《英雄的生涯》

Schubert Symphony No. 5 in B-flat major, D. 485
Richard Strauss *Ein Heldenleben*, Op. 40

1.16 | 2026
FRI. 19:30

國家音樂廳 National Concert Hall
\$500 / 800 / 1200 / 1600 / 2000

生命當如舒伯特第五號交響曲之輕，輕盈如風，清澈如水；亦當如理查·史特勞斯《英雄的生涯》之重，深沉如山岳，厚重如大地。19歲的舒伯特以精緻筆觸描繪純真無邪的世界，音樂在輕快旋律與清澈和聲中輕舞飛揚，閃爍著莫札特式的優雅與明亮，勾勒出無憂無慮的音樂畫卷。那如微風般輕柔的弦樂與靈巧的木管，彷彿低語著生命中的單純與自在，正如那些稍縱即逝的美好，輕輕觸碰，卻深深回響。理查·史特勞斯則以華麗的管弦配器與宏偉的音樂結構，自傳般述說著英雄的奮鬥、抗爭與凱旋。銅管的吶喊、弦樂的湧動，樂團如滔滔洪流，帶來不可抵擋的音樂震撼。生命的多樣樣貌，皆需勇氣與堅持去承擔與超越。

Life can be as light as Schubert's Symphony No. 5—airy as the wind and pure as water—or as profound as Richard Strauss' *Ein Heldenleben*—deep as the mountains and vast as the earth.

At just 19, Schubert painted an innocent world with delicate brushstrokes. His music dances with lively melodies and crystalline harmonies, capturing a carefree spirit. The gentle whispers of strings and nimble woodwinds evoke fleeting moments of beauty. In contrast, Strauss' grand orchestration and monumental structure unfold like an autobiographical epic of struggle, triumph, and heroism in *Ein Heldenleben*. Blazing brass, surging strings, and a sweeping orchestral force create an overwhelming musical spectacle, reminding us that life, in all its weight and complexity, demands both courage and perseverance.



Jerry Hou conductor

后正宇 指揮

BEETHOVEN'S NINTH WITH JAAP VAN ZWEDEN

樂響新歲—— 貝多芬第九號交響曲

貝多芬 D小調第九號交響曲
Beethoven Symphony No. 9 in D minor, Op. 125

2月 | 2026



音樂會日期與場地資訊尚在確認中，請隨時至ESO官方網站關注最新消息。
The date and venue are still being finalized. Please visit the ESO website periodically for the latest updates.

辭舊迎新之際，長榮交響樂團以貝多芬第九號交響曲為2025樂季譜下輝煌終章，讓樂音如春風拂去舊歲塵埃，以《歡樂頌》唱響光明前途。誕生於19世紀的動盪時代，這部劃時代的傳世鉅作突破交響樂界限，首度將人聲融入交響曲，席勒的詩句在音符間迴盪，頌揚自由、博愛與團結。從歐盟官方盟歌到柏林圍牆倒塌時的迴響，它不僅見證歷史，更以音樂承載普世價值。貝多芬雖身陷沉寂，卻以音樂點燃永恆之光，印證藝術能穿越黑暗，引領人心奔赴希望。

當雄渾樂音震盪蒼穹，當《歡樂頌》響徹天地，讓我們在這光輝燦爛的樂音中迎接新歲，如曙光破曉，如桃符換新，懷揣信念，昂首向前，在交響的激盪中，擁抱更璀璨的未來！

To close the 2025 season, the Evergreen Symphony Orchestra presents Beethoven's Symphony No. 9, sweeping away the past year like a spring breeze and illuminating the future with *Ode to Joy*.

Composed in the turbulent 19th century, this revolutionary work broke symphonic boundaries by introducing the human voice. Schiller's verses resound with themes of freedom, unity, and hope. From the European Union anthem to the fall of the Berlin Wall, the piece has transcended history to embody universal ideals. Though Beethoven was lost to silence, his music triumphantly resounds and remains eternal. As the mighty harmonies soar, let us welcome the new year with hope and embrace a radiant future!

Jaap van Zweden conductor
梵志登 指揮



公益演出

《張榮發基金會藝術季》

每年9-11月舉辦的「張榮發基金會藝術季」，由公益出發，希望喚醒民眾「以感官為指南，抵達美之所在」，成功打造張榮發基金會所屬三大文創品牌～「長榮交響樂團」、「長榮海事博物館」、「藝術季」，讓日常生活中無處不美學，不藝術。

ESO長榮交響樂團

10.07 | 2025
Tue. 19:30

TICC台北國際會議中心



《關懷偏鄉藝文發展》

台東縣永續發展學會曾於2014及2017年，邀請長榮交響樂團前往國本農場進行公益演出，樂團用行動支持台東藝文活動及召喚國人對古厝文化歷史的重視。2025年時值王登科先生創業百年，他對於台東平原上的移民拓墾、聚落形成有著重要的貢獻。為紀念王登科先生的恩澤，本團將透過音樂的導引，述說更多台東這塊淨土文化的故事。

王登科紀念音樂會

11.15 | 2025
SAT. 16:30

國本農場

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