

# 后正宇

Jerry Hou

# 柳愛莎

Esther Yoo

與 **Es/O** Evergreen  
Symphony Orchestra

2025  
9/12

19:30 FRI.  
國家音樂廳  
National Concert Hall

2025  
9/14

14:30 SUN.  
衛武營音樂廳  
Weiwuying Concert Hall



主辦單位 | 財團法人張榮發基金會  
CHANG YUNG-FA FOUNDATION

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# 在我們眼中 大自然最大



## 生態共榮・永續長榮

最在乎的，往往最醒目。

在長榮海運眼中，「地球永續」與「生態永榮」早已是無法忽視的存在  
循著共生、共存、共榮的方針，長榮海運持續航向生生不息的生態藍海！



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后正宇

Jerry Hou

柳愛莎

Esther Yoo

與 ESO Evergreen  
Symphony Orchestra

指揮：后正宇 / Jerry Hou, conductor

## 曲目 PROGRAM

西貝流士：《波赫約拉的女兒》  
Sibelius: *Pohjola's Daughter*, Op. 49

西貝流士：D小調小提琴協奏曲  
Sibelius: *Violin Concerto in D minor*, Op. 47

第一樂章 中庸的快板 (Allegro moderato)

第二樂章 甚慢的慢板 (Adagio di molto)

第三樂章 從容的快板 (Allegro ma non troppo)

小提琴：柳愛莎 / Esther Yoo, violin

中場休息 / Intermission

舒曼：D小調第四號交響曲  
Schumann: *Symphony No. 4 in D minor*, Op. 120

第一樂章 相當慢—活潑 (Ziemlich langsam—Lebhaft)

第二樂章 浪漫曲；相當慢 (Romanze; Ziemlich langsam)

第三樂章 詠諧曲；活潑 (Scherzo; Lebhaft)

第四樂章 慢—活潑 (Scherzo; Lebhaft)

樂章與樂章間請勿鼓掌

Please hold your applause till the last movement

## 西貝流士：《波赫約拉的女兒》

在芬蘭神話裡，「波赫約拉」是一個遠在北方、終年冰天雪地的不祥之地，掌管波赫約拉的女主人盧希，則是一位擁有強大邪惡勢力的老女巫，她膝下有多位美麗的女兒，她們坐在彩虹上，編織著光芒閃爍的金絲銀線，吸引了無數英雄人物前來求婚，但前提是必須通過難如登天的挑戰關卡。

有一位古代英雄維納摩伊寧 (Väinämöinen，另有一說他是一名鐵匠，或是擁有魔力聲音的遊唱詩人) 迷戀波赫約拉的女兒，他來到北國，向彩虹上的波赫約拉的女兒獻上愛意，但可惜的是，維納摩伊寧並未通過娶親前的三道難關，這趟求婚之旅終究以失敗收場。

芬蘭作曲家西貝流士以這則故事為本，在 1906 年寫下了敘事性的交響詩《波赫約拉的女兒》。西貝流士設定了幾個重點動機，藉著這些動機穿針引線：

樂曲開始由法國號與低音管的深沉和聲，帶出大提琴低迴般的獨奏，彷彿是來自遠古的冰封大地緩緩響起的回聲，這段由大提琴奏出的旋律代表的是「波赫約拉的女兒的神祕紡車聲」。緊接著由英國管和單簧管交替奏出的歌唱旋律，代表的是男主角「維納摩伊寧」的上場。隨後由兩支雙簧管奏出的甜美旋律，則是維納摩伊寧向波赫約拉的女兒「求愛」動機。之後由弦樂聲部奏出規律、甚至帶著點急促情緒的伴奏音型，在這之上的木管合奏則是風格明朗的「旅程」動機。

就在「旅程」動機逐漸達到高潮氣氛時，銅管聲部的強烈合奏代表了「波赫約拉的女兒的拒絕」。隨後在木管聲部如喧鬧嘲笑的節奏音型之下，大提琴與低音提琴合奏的短樂句，則是「維納摩伊寧的不悅」。

以上幾個動機輪番上陣，相互交錯，經過西貝流士精彩的管弦樂法包裝，帶我們透過「聽覺」重新閱讀了西元十世紀的北國古老傳說。

## Sibelius: *Pohjola's Daughter*, Op. 49

In Finnish mythology, Pohjola is a distant northern land of perpetual frost and darkness, ruled by the powerful and sinister matriarch Louhi. She is a formidable sorceress whose daughters are famed for their beauty. Perched upon a rainbow, they weave radiant threads of gold and silver, enticing heroes who must overcome nearly impossible challenges to win their hands.

Among these suitors is the ancient hero Väinämöinen—sometimes described as a smith, sometimes as a bard with magical powers—who sets out to woo one of Louhi's daughters. Despite his devotion, he fails the three arduous tasks required and departs defeated.

Inspired by this tale, Sibelius composed *Pohjola's Daughter* in 1906. The symphonic poem unfolds through a sequence of vivid musical motifs. A dark introduction in horns, bassoons, and solo cello evokes the icy, ancient land and the mystical spinning wheel of the daughter. A lyrical melody in the cor anglais and clarinet represents Väinämöinen's arrival, while the oboes' tender theme portrays his declaration of love. A bright, rhythmic "journey" motif in the strings suggests his pursuit, yet as the tension mounts, a fierce brass outburst signifies the daughter's rejection. Short phrases in low strings mirror Väinämöinen's frustration, while mocking woodwind figures evoke derision.

Through these motifs, Sibelius's orchestration transforms a 10th-century legend into an evocative soundscape, immersing listeners in Finland's mythic north.



## 西貝流士：D 小調小提琴協奏曲

和前輩貝多芬、布拉姆斯、孟德爾頌、柴可夫斯基的同類型作品相較之下，西貝流士的小提琴協奏曲格外顯得「交響化」，這多少和他擅長創作交響曲有關，除此之外，音樂中的冷冽性格，則是反映了斯堪地那維亞半島的民族性。

傳統奏鳴曲式的第一樂章，佔了全曲一半的篇幅。獨奏小提琴以略帶灰暗色調的民歌主題揭開序幕，隨後的絢爛技巧樂段，展現了西貝流士對於小提琴演奏的深厚心得；第二主題由低音管和大提琴呈現，顯出深沉的北國民族性格。整個呈示部，在強而有力的管弦樂合奏之下，由壯麗而漸趨平靜地收尾。

發展部幾乎是獨奏小提琴一枝獨秀，將先前呈示部登場的主題，透過快速琶音、大距離的音程跳躍、複弦奏法等重新包裝，特別一提的是，通常安排在協奏曲樂章結束前的裝飾奏，則是移至此處，成為本曲一大特色。隨後在低音管帶領之下，樂章進入再現部，獨奏樂器與管弦樂團的互動更加緊密。最後以強而有力的合奏，畫下句點。

第二樂章在單簧管與雙簧管的序奏之後，獨奏小提琴奏出浪漫曲風格的歌唱旋律，樂章中段出現的陰沉旋律，彷彿北國的陰沉天空，獨奏小提琴以技巧性的快速音群帶起高潮，隨後轉為安詳氣氛，平靜般地結束。

第三樂章首先由定音鼓和低音弦樂器奏出剛強有力的節奏，獨奏小提琴在這段節奏之上，奏出舞蹈律動感的第一主題，之後的第二主題，則是由弦樂合奏出粗獷豪邁的鄉村舞曲旋律，並且由獨奏小提琴技巧性地包裝。這兩個舞蹈性格的主題，在經過反覆和變化之後，樂曲朝向精神抖擻的尾奏進行。最終由獨奏小提琴以燦爛光輝的氣勢，結束全曲。

## Sibelius: Violin Concerto in D minor, Op. 47

Unlike the violin concertos of Beethoven, Brahms, Mendelssohn, or Tchaikovsky, Sibelius's work is strikingly "symphonic" in conception—a reflection of his mastery as a symphonist. Its austere beauty also conveys the spirit of the Nordic landscape.

The expansive first movement, cast in sonata form, takes up nearly half the work. The solo violin enters quietly with a folk-like theme tinged in shadow, soon launching into dazzling passages that reveal Sibelius's deep understanding of the instrument. The second theme, introduced by bassoon and cellos, bears a solemn, distinctly Finnish character. The exposition culminates in powerful orchestral tuttis. A highly virtuosic development follows, dominated by the soloist with rapid arpeggios, wide leaps, and double stops. Remarkably, the cadenza—normally placed near the end—appears here, functioning as the core of the movement before the orchestra returns for a vigorous recapitulation.

The slow second movement begins with clarinets and oboes, soon giving way to the violin's long-breathed, songful melody. Darker harmonies cloud the middle section, evoking northern gloom, before the music subsides in quiet serenity.

The finale bursts forth with timpani and lower strings driving a strong rhythm. Over this, the violin introduces a propulsive, dance-like theme. A rugged second theme in the strings suggests a peasant dance, brilliantly ornamented by the soloist. These two motifs alternate and transform, propelling the concerto to a fiery, triumphant conclusion, with the violin dazzling until the very last bar.



## 舒曼：D 小調第四號交響曲

綜觀德國作曲家舒曼畢生的創作，鋼琴獨奏和藝術歌曲是他最為人稱道的類型，相較之下，他的交響曲就比較不突出，一方面是他未能突破貝多芬以來的創作傳統，二方面則是他對於管弦樂的運用不夠嫺熟，但即便如此，卻沒人能夠否認他的交響曲所蘊含的詩意和幻想風格。

舒曼的四首交響曲都是他三十歲之後的創作，在這之前他已經陸續發表了個人所有重要的鋼琴以及藝術歌曲，換句話說，面對交響曲領域，他還是個初生之犢。《D 小調第四號交響曲》創作於 1841 年，原本是以《交響幻想曲》之名發表，但首演之後反應不佳，直到十年之後經過修訂，重新以《第四號交響曲》之名捲土重來，終於獲得肯定。

第一樂章以緩慢、莊嚴與抒情兼具的氣氛開場，隨後轉為快板的主部，舒曼在樂譜上以德文標示「Lebhaft」，意思為「生動的」，這段主題旋律經過多次反覆，令人印象深刻。整個第一樂章以此為中心，營造出激昂澎湃的情緒。隨後不間斷地進入下個樂章。

相較於第一樂章的激動，第二樂章顯得抒情浪漫，這是舒曼典型的風格，篇幅雖然不長，卻很容易引起情感共鳴。緊接著不間斷進入詠嘆曲風的第三樂章，節奏感強烈的第一主題、與流動抒情的第二主題，前後形成強烈對比。

樂曲不間斷地進入第四樂章，舒曼在這裡帶著聽眾重新回顧了第一樂章的重要素材。由奏鳴曲式構成的樂章，首先以緩慢序奏帶入，隨後的快板主部同樣標示著「Lebhaft」，第一主題取材自第一樂章，流暢甜美的第二主題由長笛、雙簧管、小提琴呈現。在經過發展部與再現部之後，終曲則是加速衝刺，彷彿是年輕舒曼的暢快高歌。

樂曲解說 / 邢子青 (資深古典音樂媒體人、音樂會導聆)

## Schumann: Symphony No. 4 in D minor, Op. 120

Robert Schumann is celebrated above all for his piano works and songs, while his symphonies have often been judged less favorably, partly due to his struggle to transcend Beethoven's legacy and his sometimes dense orchestration. Yet his symphonies are imbued with poetic imagination and a unique sense of fantasy.

Schumann composed his Fourth Symphony in 1841, initially titling it Symphonic Fantasy. Its premiere met with a lukewarm reception, leading him to revise it a decade later. In 1851, the revised version was published as his Symphony No. 4, finally achieving recognition.

The first movement opens with a slow, solemn introduction that blends grandeur with lyricism, before launching into a lively Allegro marked Lebhaft ("animated"). Its bold theme recurs throughout, creating passionate momentum. Without pause, the music flows into the second movement, a lyrical Romanze of intimate charm. This is followed seamlessly by the Scherzo, whose robust rhythmic theme contrasts sharply with a flowing, songful trio section.

The finale emerges directly from the scherzo. Its introduction recalls material from the opening movement, reinforcing the work's cyclical structure. Marked once again Lebhaft, the Allegro combines energy and lyricism: the first theme recalls the vigor of the opening, while the second theme, entrusted to flutes, oboes, and violins, sings with warmth. After a dramatic development, the symphony rushes headlong to its conclusion, closing with exuberant brilliance.

Schumann's Fourth thus embodies both structural innovation and poetic spirit, unfolding as a continuous, tightly woven musical journey.

## 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

- 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.

## 指揮 | 后正宇



臺裔美籍指揮家后正宇自 2025 年起受邀擔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，以充滿活力的舞臺表現、富有洞察力的深刻詮釋、曲目風格的多樣性及卓越的指揮技巧贏得高度讚揚。

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，他與紐約愛樂時任音樂總監梵志登保持密切合作。他於 2023 年首次與該樂團同臺演出，並於本季再度回歸，指揮紐約愛樂七場音樂會。后正宇還曾與丹尼爾·特里凡諾夫、基里爾·格斯坦、奧古斯汀·哈德利希等國際知名藝術家合作，並曾指揮紐約愛樂及亞特蘭大、達拉斯、休斯頓和聖路易斯等著名交響樂團。

他的指揮曲目範圍廣泛，涵蓋古典至現代作品，並以其在各種風格和流派中的靈活性而聞名。作為當代音樂的頂尖詮釋者和指揮家，他曾與多位備受讚譽的現代作曲家合作，如陳士惠、凱文·普茲、史提夫·萊許與安德魯·諾曼。

過去七個暑期，后正宇擔任懷俄明州傑克遜提頓音樂節的駐團指揮。自 2025-26 樂季起，他將接任懷俄明交響樂團音樂總監一職。

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，致力於培育新一代音樂人才。

## Conductor | Jerry Hou

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.



## 小提琴 | 柳愛莎



柳愛莎以其深刻的表現力和令人驚嘆的精湛技藝而聞名，毫無疑問地，她現已成為全球頂尖的小提琴家之一。

她曾與多個知名樂團合作演出，包括紐約愛樂樂團、洛杉磯愛樂樂團、愛樂管弦樂團、德國廣播愛樂樂團、西班牙廣播電視交響樂團、墨爾本交響樂團以及首爾愛樂樂團，並在林肯中心、皇家阿爾伯特音樂廳、首爾藝術中心、亞斯本音樂節和 BBC 逍遙音樂節等重要場地亮相。

她曾與多位傑出指揮家合作，包括古斯塔沃·杜達美、埃薩·佩卡·薩洛寧、弗拉基米爾·阿賈肯納吉、梵志登、圖岡·索希耶夫、鄭明勳、瓦西里·佩特連科、桑圖·馬替亞斯·羅伐利、達莉亞·斯塔塞夫斯卡和卡琳娜·卡內拉基斯。

2024/25 樂季的亮點包括她將首次與巴爾的摩交響樂團、西雅圖交響樂團、荷蘭廣播愛樂樂團、上海交響樂團以及中國愛樂樂團合作演出；此外，她也將與皇家愛樂樂團、韓國室內樂團進行巡演，並重返威格摩爾音樂廳和阿姆斯特丹皇家大會堂。

在室內樂領域，柳愛莎除了舉辦獨奏會，也是 Z. E. N. 三重奏的創始成員之一，該三重奏由她與左章和納雷克·哈赫納扎良共同組成。

2010 年，她成為西貝流士國際小提琴比賽最年輕的獲獎者，並於 2012 年在伊莉莎白女王大賽中獲獎。此後，她在德意志留聲機唱片公司發行了數張廣受好評的專輯，並於 2018 年被 Classic FM 評選為 30 位 30 歲以下頂尖藝術家之一。

## Violin | Esther Yoo

Esther Yoo is recognized for her profound depth of expression and breathtakingly dazzling technique, making her unquestionably now one of the world's leading violinists.

She has appeared as soloist with the New York Philharmonic, Los Angeles Philharmonic, Philharmonia Orchestra, Deutsche Radio Philharmonie, Orquestra Sinfónica RTVE, Melbourne Symphony, Seoul Philharmonic Orchestra, as well as at Lincoln Center, Royal Albert Hall, Seoul Arts Center, Aspen Music Festival and the BBC Proms.

Her collaborations with leading conductors include Gustavo Dudamel, Esa-Pekka Salonen, Vladimir Ashkenazy, Jaap Van Zweden, Tugan Sokhiev, Myung-Whun Chung, Vasily Petrenko, Santtu-Matias Rouvali, Dalia Stasevska and Karina Canellakis.

2024/25 season highlights include her debuts with Baltimore Symphony, Seattle Symphony, Netherlands Radio Philharmonic, Shanghai Symphony, and China Philharmonic, tours with the Royal Philharmonic Orchestra, Korean Chamber Orchestra, and returns to Wigmore Hall and Concertgebouw Amsterdam.

As a chamber musician, Esther appears in recital and as a founding member of Z. E. N. Trio alongside Zhang Zuo and Narek Hakhnazaryan.

In 2010 she became the youngest prizewinner of the International Sibelius Violin Competition and of the Queen Elisabeth Competition in 2012. Since then she has released several critically acclaimed albums on Deutsche Grammophon, and in 2018 was selected as one of Classic FM's Top 30 Artists under 30.

## 本場音樂會演出編制 Musicians

### 創辦人 Founder

| 張總裁榮發 Yung-fa Chang

### 董事 Board Director

| 張正文 Jim Chang

### 駐團藝術家 Artist-in-Residence

| 梵志登 Jaap van Zweden

### 桂冠指揮 Conductor Laureate

| 葛諾 · 舒馬富斯 Gernot Schmalfuss

### 協同指揮 Associate Conductor

| 后正宇 Jerry Hou

### 駐團指揮 Resident Conductor

| 莊文貞 Wen-chen Chuang

### 藝術顧問 Artistic Advisor

| 彼得 · 比洛恩 Peter Biloen

### 行政單位 Orchestra Administration

| 藝術發展 Artistic Planning

| 黃詠恩 Yong-en Huang

| 黃瓊瑩 Chiung-yin Huang

| 企劃行銷 Programming & Marketing

| 傅子建 Tzu-chien Fu

| 張 暢 Chang Chang

| 公關宣傳 Public Relations & Development

| 姚 宇 Yu Yao

| 王忠謙 Chung-chien Wang

| 舞臺監督 Stage Management

| 游瑋平 Wei-pyng Iou

| 邱業基 Yeh-chi Chiu

| 演出事務 Technical & Production

| 蘇貴斌 Kuei-pin Su

| 人事管理 Personnel & General Affairs

| 蘇煥喻 Huan-yu Su

| 張志影 Zhi-ying Chang

| 藍秀貞 Hsiu-chen Lan

### 客席樂團首席 Guest Concertmaster

| 李騏 Chi Li

### 樂團副首席 Associate Concertmaster

| 林世昕 Shyh-hsin Lin

### 樂團助理首席 Assistant Concertmaster

| 洪上筑 Hsang-chu Hong

### 第一小提琴 First Violin

| 陳致千 Chih-chien Chen

| 曲靜家 Ching-chia Chu

| 林以茗 Yi-ming Lin

| 張奕若 Yi-ruo Chang

| 莫書涵 Shu-han Mo

| 李念慈 Nien-tzu Li

| 楊琬茜 Wan-chien Yang

| 鄭丞佑 Chen-you Jeng

| 嚴宇光 Yu-kuang Yen

### 第二小提琴 Second Violin

| 首席 Principal

| 林冠汝 Guan-ru Lin

| 副首席 Co-Principal

| 簡紹宇 Shao-yu Chien

| 郭己溫 Chi-wen Kuo

| 王重凱 Chung-kai Wang

| 薛媛云 Yuan-yun Hsueh

| 高維濃 Wei-nung Kao

| 劉映秀 Ying-hsiu Liu

| 陳俊志 Chun-chih Chen

| 林蓓瑩 Pei-ying Lin

| 黃安柔 An-rou Huang

### 中提琴 Viola

| 首席 Principal

| 蕭宇沛 Yu-pei Hsiao

| 謝婷妤 Ting-yu Hsieh

| 呂佳旻 Chia-min Lu

| 陳可倪 Ko-ni Chen

| 陳若帆 Jo-fan Chen

| 江妍昕 Yen-hsin Chiang

| 翁子和 Tzu-ho Weng

### 大提琴 Cello

| 首席 Principal

| 陳南呈 Nan-cheng Chen

| 副首席 Co-Principal

| 曾韻澄 Yun-cheng Tseng

| 楊培詩 Pei-shih Yang

| 王琬儀 Wan-yi Wang

| 劉慧芬 Hui-fen Liu

| 關琬亭 Wan-ting Chueh

| 邵佩琳 Pei-lin Shao

| 林君翰 Chun-han Lin

### 低音提琴 Double Bass

| 首席 Principal

| 吳子安 Zi-an Wu

| 助理首席 Assistant Principal

| 黃意然 I-jan Huang

| 羅伊純 I-chun Lo

| 邱歆詒 Hsin-yi Chiu

| 賴玟君 Wen-jyun Lai

| 汪星諭 Hsing-yu Wang



長笛 Flute

| 林靜旻 Ching-min Lin

短笛 Piccolo

| 堤由佳 Yuka Tsutsumi

雙簧管 Oboe

| 首席 Principal

| 蔡采璇 Chai-hsuan Tsai

| 高維謙 Wei-chien Kao

英國管 English Horn

| 劉雅蘭 Ya-lan Liu

單簧管 Clarinet

| 首席 Principal

| 莊蕙竹 Lucy Hui-chu Chuang

| 助理首席 Assistant Principal

| 蘇怡方 Yi-fang Su

低音單簧管 Bass Clarinet

| 林彥良 Yen-liang Lin

低音管 Bassoon

| 首席 Principal

| 許家華 Chia-hua Hsu

| 吳婉菁 Wan-ching Wu

倍低音管 Contrabassoon

| 林彥君 Yen-chung Lin

法國號 Horn

| 首席 Principal

| 林筱玲 Shiao-ling Lin

| 陳景暘 Chin-yang Chen

| 黃嘉怡 Chia-i Huang

小號 Trumpet

| 首席 Principal

| 杉木馨 Kaoru Sugiki

| 何忠謀 Chung-mom Ho

| 高信譚 Hsin-tan Kao

| 賴怡蓓 Yi-chien Lai

長號 Trombone

| 首席 Principal

| 劉昱男 Yu-nan Liu

| 謝文碩 Wen-shuo Hsieh

低音長號 Bass Trombone

| 馬萬銓 Wan-chuan Ma

低音號 Tuba

| 首席 Principal

| 蔡孟昕 Meng-hsin Tsai

定音鼓 Timpani / 打擊 Percussion

| 首席 Principal

| 鄭雅琪 Ya-chi Cheng

| 賈雯豪 Wen-hao Ku

| 陳昶嘉 Chang-chia Chen

客席團員 Guest Player

長笛首席 Principal Flute

| Megan Sterling

小提琴 Violin

| 楊千瑩 Chien-ying Yang

| 黃鈺雯 Yu-wen Huang

| 張念欣 Nien-hsin Chang

| 簡佑霖 Yu-lin Chien

中提琴 Viola

| 許義昕 Yi-hsin Hsu

| 曾華彥 Hua-yen Tseng

| 朱儀庭 Yi-Ting Chu

低音提琴 Double Bass

| 陳佳璘 Chia-lin Chen

法國號 Horn

| 顏士傑 Shih-chieh Yen

| 吳汧穎 Chien-ying Wu

豎琴 Harp

| 許淑婷 Shu-ting Hsu



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2025

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