



2026

ESO

春夏樂季手冊

長榮交響樂團
EVERGREEN SYMPHONY ORCHESTRA

駐團藝術家 梵志登 Jaap van Zweden

Artist-in-Residence

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三月 MAR.

3.08

2026TIFA 男中音布萊恩·特菲爾 × 梵志登 × ESO《諸神與魔鬼》
Sir Bryn Terfel × Jaap van Zweden × ESO: Demons and Valhalla Gods

㊥ Sun.19:30 國家音樂廳 National Concert Hall

3.13

詠恆·歡樂頌—梵志登與 ESO
Ode to Joy—Jaap van Zweden & ESO

3.14

㊥ Fri.19:30 臺中國家歌劇院 National Taichung Theater

㊦ Sat.19:30 國家音樂廳 National Concert Hall

五月 MAY.

5.08

俄法狂想—梵志登 × 朴載弘
Jaap van Zweden & Jae-hong Park

5.10

㊥ Fri.19:30 衛武營國家藝術文化中心 Weiwuying Concert Hall

㊥ Sun.14:30 臺中國家歌劇院 National Taichung Theater

5.23

生命詠嘆調—后正宇與 ESO
Jerry Hou & ESO

㊦ Sat.19:30 臺北市中山堂 Taipei Zhongshan Hall

六月 JUN.

6.05

靈魂·藍途—梵志登與 ESO
Jaap van Zweden & ESO

6.06

㊥ Fri.19:30 國家音樂廳 National Concert Hall

㊦ Sat.19:30 衛武營國家藝術文化中心 Weiwuying Concert Hall

6.28

梵志登與 ESO
Jaap van Zweden & ESO

㊥ Sun. 新加坡濱海藝術中心音樂廳 Singapore-Esplanade

七月 JUL.

7.21

梵志登與 ESO
Jaap van Zweden & ESO

7.22

㊥ Tue. 東京藝術劇場 Tokyo Metropolitan Theatre

㊥ Wed. 新潟市民藝術文化會館 Niigata-City Performing Arts Center

行事曆 CALENDAR

樂團的話

2025 年對長榮交響樂團而言，是跨越里程碑的重要一年。我們邀請到世界級指揮家梵志登（Jaap van Zweden）擔任駐團藝術家，不僅在臺灣樂壇引發廣大迴響，也提升臺灣樂團在國際間的能見度，展現出前所未見的新氣象。

長榮交響樂團「2026 春夏樂季」，在梵志登大師的精心規劃下，以聲樂演出為主軸，為樂季連串起一條不斷線的驚奇，首場演出為3月8日受國家兩廳院臺灣國際藝術節（TIFA）邀請打頭陣，與傳奇男中音布萊恩·特菲爾（Sir Bryn Terfel），以《諸神與魔鬼》為主題，涵蓋十九世紀多位作曲家的歌劇作品，這也是梵志登與長榮交響樂團首次與台灣國際藝術節（TIFA）合作演出。

本季還有另外多檔大型製作，包括「詠恆·歡樂頌」及威爾第《安魂曲》，力邀全球知名聲樂家共同參與，包括曾被《紐約時報》譽為「舞台上最具魅力的女高音～艾琳·佩雷斯（Ailyn Pérez）」，還有以色彩鮮明的音色與戲劇詮釋力著稱的德國女中音克莉絲蒂娜·博克（Christina Bock）。另外還有國際上炙手可熱的聲樂詮釋者，如以天籟之聲傳遍大都會歌劇院、皇家歌劇院的男高音布萊恩·杰德（Brian Jagde）、男低音亞歷山大·維諾格拉多夫（Alexander Vinogradov）。他們分別以合唱交響與安魂曲篇章為核心，帶來層次鮮明、音場立體、極具戲劇張力的舞台演出，讓臺灣樂迷可以感受到與國際大劇院同等級的聲樂規模。

此外，2026 年我們仍將持續招募海內外優秀的音樂家加入陣營，也會與梵志登大師進行第二波的錄音專案，並正與各大串流平台洽談發行當中。為讓國際多認識臺灣，我們也規劃於 2026 年赴新加坡及日本巡演，更將持續推動各項教育與公益活動，包括舉辦大師班、為「張榮發基金會藝術季」設計演出最親民的音樂會，邀請全台各級學校師生實地走入各音樂廳，聆聽交響樂等，期待讓音樂可以接觸到更多不同背景的民眾，擴大藝文參與的各種可能性。

Evergreen Symphony Orchestra Season 2026

2025 marked a milestone year for the Evergreen Symphony Orchestra, as we welcomed world-renowned conductor Jaap van Zweden as our Artist-in-Residence—a collaboration that has generated tremendous excitement in Taiwan's classical music scene, elevated the international visibility of Taiwan's orchestras, and ushered in an unprecedented new era.

The Evergreen Symphony Orchestra's 2026 Spring/Summer Season, curated by Maestro van Zweden, weaves together a series of extraordinary musical experiences centering around vocal performances. The season opens with the inaugural concert of the Taiwan International Festival of Arts (TIFA) at the National Theater and Concert Hall on March 8. Along with Maestro van Zweden and the ESO, this concert features legendary baritone Sir Bryn Terfel in "Demons and Valhalla Gods" a program encompassing operatic works by multiple 19th-century composers and marks the first collaboration between Jaap van Zweden, the Evergreen Symphony Orchestra, and TIFA.

The season also features several other large-scale productions, including "Ode to Joy" and *Messa da Requiem* by Verdi, bringing together world-class vocalists. Among them are soprano Ailyn Pérez, hailed by The New York Times as "one of the most charismatic sopranos on stage today," and German mezzo-soprano Christina Bock, renowned for her vibrant tonal colors and dramatic interpretative power. The season also features other highly sought-after international vocal artists, including tenor Brian Jagde, whose voice has graced the stages of the Metropolitan Opera and Royal Opera House, and bass Alexander Vinogradov. Through choral symphonies and requiems, these artists will deliver richly layered and dramatically charged performances, offering Taiwan audiences a vocal experience on par with those at the world's leading opera houses.

Looking ahead to 2026, the Evergreen Symphony Orchestra will continue recruiting exceptional musicians from Taiwan and abroad, embark on a second recording project with Maestro Jaap van Zweden, and is currently in discussions with major streaming platforms for distribution. To promote Taiwan on international stages, we have planned tours to Singapore and Japan in 2026. We remain committed to educational and philanthropic initiatives, including masterclasses and accessible concerts designed for the Chang Yung-fa Foundation Arts Festival. We will also invite students and teachers from schools across Taiwan to experience symphony performances firsthand in concert halls, hoping to bring music to people from all walks of life and expand opportunities for arts engagement.





駐團藝術家

梵志登

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。



Artist-in-Residence

Jaap van Zweden

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, The Cleveland Orchestra, San Francisco Symphony, and Los Angeles Philharmonic.

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 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.



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·華格納均曾合作過。

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音樂總監梵志登密切合作，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。

協同指揮

后正宇



Associate Conductor

Jerry Hou

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. He is the Music Director of the Wyoming Symphony Orchestra and Associate Conductor of the Evergreen Symphony Orchestra.

Hou recently concluded his celebrated tenure as Resident Conductor of the Atlanta Symphony Orchestra 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 returned for concerts in 2024 and 2025. 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. For seven summers, he served as Resident Conductor of the Grand Teton Music Festival in Jackson, Wyoming.

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 new music, he has collaborated with acclaimed composers such as Unsuk Chin, Kevin Puts, Steve Reich, George Lewis, Andrew Norman, and Shih-Hui Chen.

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

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臺灣師範大學音樂系，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（Claudio Abbado）、楊頌斯（Mariss Jansons）同為師兄弟的烏羅什·拉約維奇（Uros Lajovic）。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，並擔任維也納臺灣青年管絃樂團指揮，於維也納最著名的音樂協會（Musikverein）及音樂廳（Konzerthaus）演出國慶音樂會。2003 年於國際維也納音樂大師班（Wiener Musikseminar）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，並擔任臺大交響樂團指揮，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、上海音樂廳及臺灣各地等演出音樂會，並先後與鋼琴家陳偉茵、瑪利亞·金（Mariya Kim）、陳瑞斌、陳冠宇、陳必先、范姜毅、伽佛利佑克（Alexander Gavrylyuk）、瓦洛金（Alexei Volodin）、吉爾特伯格（Boris Giltburg）、橫山幸雄、嚴俊傑、陳毓襄，長笛演奏家蓋瑞·修克（Gary Schocker）、艾米·波特（Amy Porter）、盧卡斯（Vincent Lucas）、利伯克內克（Andrea Lieberknecht）、蘇菲·雪赫（Sophie Cherrier）、上野星矢、胡志瑋、羅娜·麥姬（Lorna McGhee）、奧立瓦（Andrea Oliva），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。

駐團指揮

莊文貞

國立維也納音樂暨表演藝術大學高級指揮文憑
國立臺灣師範大學音樂系指揮碩士

Resident Conductor

Wen-Chen Chuang

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 resident conductor of 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 90 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 年前往馬來西亞吉隆坡國油音樂廳演出。
- 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) History

- 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 90 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.
 - In July 2025, the ESO performed at the Dewan Filharmonik PETRONAS in Kuala Lumpur.
- Starting January 2025, the ESO welcomed 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.

演出人員編制

樂團首席 張庭碩	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 林 暘 楊千瑩	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 江婉婷 蔡昀熙	低音提琴 首席 吳子安 黃意然 羅伊純 邱歆詒 賴玟君 汪星諭 陳佳璘 楊子儀	單簧管 首席 莊蕙竹 助理首席 蘇怡方 低音單簧管 林彥良	小號 首席 杉木馨 何忠謀 高信譚 賴怡蓓
樂團副首席 林世昕			長笛 首席 劉昱男 謝文碩	低音管 首席 許家華 吳婉菁	長號 首席 馬萬銓
樂團助理首席 洪上筑	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 張念欣 簡佑霖	大提琴 首席 陳世霖 陳南呈 副首席 曾韻澄 楊培詩 王琬儀 劉慧芬 關琬葶 邵佩琳 林君翰 廖璽喬 萬兆九	短笛 堤由佳 雙簧管 首席 蔡采璇 高維謙	法國號 鍾依庭 陳景暘 黃嘉怡	低音號 首席 蔡孟昕
			英國管 劉雅蘭	定音鼓／打擊 首席 鄭雅琪 賈雯豪 陳昶嘉	

Musicians

Concertmaster Ting-shuo Chang	Second Violin Principal Guan-ru Lin	Cello Principal Nan-cheng Chen Shih-lin Chen	Piccolo Tsutsumi Yuka	Trumpet Principal Kaoru Sugiki
Associate Concertmaster Shyh-hsin Lin	Associate Principal Shao-yu Chien	Associate Principal Yun-cheng Tseng	Oboe Principal Chai-hsuan Tsai	Chung-mom Ho Hsin-tan Kao Yi-chien Lai
Assistant Concertmaster Hsang-chu Hong	Chi-wen Kuo Chung-kai Wang Yuan-yun Hsueh Wei-nung Kao Ying-hsiu Liu Chun-chih Chen Pei-ying Lin An-rou Huang Nien-hsin Chang Yu-lin Chien	Pei-shih Yang Wan-yi Wang Hui-fen Liu Wan-ting Chueh Pei-lin Shao Chun-han Lin Hsi-chiao Liao Chao-chiu Wan	Wei-chien Kao	Yi-chien Lai
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 Yang Lin Chien-ying Yang	Yuan-yun Hsueh Wei-nung Kao Ying-hsiu Liu Chun-chih Chen Pei-ying Lin An-rou Huang Nien-hsin Chang Yu-lin Chien	Wan-yi Wang Hui-fen Liu Wan-ting Chueh Pei-lin Shao Chun-han Lin Hsi-chiao Liao Chao-chiu Wan	English Horn Ya-lan Liu	Trombone Principal Yu-nan Liu Wen-shuo Hsieh
	Viola Principal Yu-pei Hsiao	I-jan Huang I-chun Lo Hsin-yi Chiu Wen-jyun Lai Hsing-yu Wang Chia-lin Chen Tzu-i Yang	Clarinet Principal Lucy Hui-chu Chuang Assistant Principal Yi-fang Su	Bass Trombone Wan-chuan Ma
	Ting-yu Hsieh Chia-min Lu Ko-ni Chen Jo-fan Chen Yen-hsin Chiang Tzu-ho Weng Wan-ting Chiang Yun-hsi Tsai	Hsin-yi Chiu Wen-jyun Lai Hsing-yu Wang Chia-lin Chen Tzu-i Yang	Bass Clarinet Yen-liang Lin	Tuba Principal Meng-hsin Tsai
		Ching-min Lin	Bassoon Principal Chia-hua Hsu Wan-ching Wu	Timpani / Percussion Principal Ya-chi Cheng Wen-hao Ku Chang-chia Chen
			Contrabassoon Yen-chun Lin	
			Horn Yi-ting Chung Chin-yang Chen Chia-i Huang	
			Flute Principal Yu-cheng Hsu	



2026 春夏樂季

長榮交響樂團 2026 春夏樂季以聲樂為核心，回歸最本質的表達——人聲，同是與生俱來的天賦共鳴。本季精選跨越兩世紀的聲樂鉅作，讓歌聲承載並回應歷史留下的疑問。在駐團藝術家梵志登的引領下，匯聚國際頂尖歌劇院的聲樂家，以音樂穿越世紀，凝聽聲音在世代之間的雋永不滅。

音樂不會永遠待在它被寫下的那個年代

1940 年，布瑞頓完成《安魂交響曲》時，二戰的硝煙正籠罩歐洲。1874 年，威爾第寫下《安魂曲》，義大利統一後的新國家正在尋找精神認同。1888 年，柴可夫斯基在聖彼得堡完成《第五號交響曲》，沙皇俄國正面臨現代化的劇痛。1824 年，貝多芬在維也納首演《第九號交響曲》，拿破崙戰爭結束不到十年。

這些作品誕生的年份已經遠去，但它們攜帶的問題還沒有。當戰爭再次發生，當理想再次落空——這些音符就會在新的脈絡中重新發聲。音樂不是博物館裡的標本，而是一種持續在場的追問：那些在歷史中被寫下的焦慮與期待，為何至今仍能刺痛我們？

壓力如何變成聲音

歷史上重大的創作往往在壓力中被催生。布瑞頓用器樂代替人聲，因為語言已無力承載那樣規模的死亡。威爾第把末日審判寫成歌劇，因為他知道恐懼需要被直視，而非被儀式掩蓋。柴可夫斯基讓命運運動機反覆出現，像是一個不願放過自己的疑問。貝多芬在《第九號》中召喚「四海皆兄弟」，是因為他看見的世界恰恰相反。

這些作品之所以有力量，不只是因為它們「美」，而是因為它們把時代的裂縫轉化成聲音。音樂不只紀錄時代，同時也在抵抗時代——它把那些無法被政治、語言或理性收編的情感保存下來，等待在新的脈絡中被重新激活。

音樂廳不是博物館，是對話現場

當這些作品在 2026 年被演奏，它們不是被「重現」，而是在新的文化語境中重新提問。這是音樂持續存活的方式：不是被保存，而是被重新理解；不是被供奉，而是被重新激活。

每一次演出都是一場對話——過去的創作者與今日的我們，在音符中相遇。我們不只是在「欣賞」，更是在參與：我們帶著自己的經驗、疑問與處境進入音樂廳，而音樂則把它攜帶的歷史重量交給我們。在這個交換中，作品的意義不是固定的，而是流動的。

這也是為什麼音樂能跨越語言、文化與地域。當作品在不同的地方被演出，它就進入了新的對話——亞洲的聽眾會以亞洲的眼光重新理解這些歐洲的聲音，而這個重新理解本身，就是文化如何延續、如何更新的過程。

在聲音中看見此刻

長榮交響樂團 2026 年春夏樂季想邀請觀眾思考的，不只是這些作品「在演什麼」，而是它們「如何映照此刻」。當我們在音樂廳中聆聽布瑞頓，我們聽見的不只是 1962 年對二戰的哀悼，也是所有戰爭留下的、至今未癒合的裂口。當我們聆聽貝多芬，我們聽見的不只是 1824 年的理想，也是我們與那個理想之間依然存在的距離。

音樂之所以持久，是因為它無法被單一時代耗盡。它以各自的方式等待著，等待被新的眼光再次喚醒。而在那個喚醒的瞬間，歷史與此刻會短暫地重疊——我們看見過去如何延伸至今，也看見今日如何被音樂反射與回應。

音樂從來不只是被聽見。它始終在回望著我們，提醒我們：那些從未真正結束的問題，仍在等待答案。

2026 Spring/Summer Season

Evergreen Symphony Orchestra's 2026 Spring/Summer Season revolves around the human voice, returning to the most innate and essential expression—the shared, inborn gift of human resonance. This season features vocal masterworks spanning two centuries, allowing vocal works to bear witness to and respond to the profound questions left by history. Under the guidance of Artist in Residence Jaap van Zweden, along with leading vocalists from the world's premier opera houses, we invite you to contemplate the voice's enduring, timeless presence across generations.

Music Never Remains Just in the Era It Was Written

In 1940, when Britten completed his *Sinfonia da Requiem*, Europe was shrouded in the smoke of war. In 1874, when Verdi wrote his Requiem, the newly unified Italy was searching for its spiritual identity. In 1888, when Tchaikovsky completed his Symphony No. 5 in St. Petersburg, Tsarist Russia was undergoing the pains of modernization. In 1824, when Beethoven premiered his *Symphony No. 9* in Vienna, the Napoleonic Wars had ended less than a decade before.

The years in which these works were born have long passed, but the questions they carry have not. When war erupts again, when ideals fall short again—these works resound anew in different contexts. Music continues to probe the question, “Why do the anxieties and hopes written into history still pierce us today?”

How Pressure Becomes Sound

Throughout history, great works are often forged under pressure. Britten replaced human voices with instruments because language had become powerless to bear death on such a scale. Verdi turned the Last Judgment into opera because he knew fear must be confronted directly, not concealed by ritual. Tchaikovsky made his fate motif return repeatedly, like a question unwilling to let go. Beethoven called for universal brotherhood in his *Ninth Symphony*, because the world he saw was the opposite.

These works possess power not only because they are “beautiful,” but because they transform the fissures of their times into sound. Music does not merely document an era; it also explores and preserves emotions that cannot be contained by politics, language, or reason, all waiting to be reactivated in new contexts.

The Concert Hall Is Not a Museum, But a Site of Dialogue

When these works are performed in 2026, they are not being “recreated” but rather poised anew within a fresh cultural context. This is how music survives: not just through preservation, but through reinterpretation.

Each performance is a dialogue—the creators of the past meet us in the present through notes. We are not merely “appreciating”; we are participating: we enter the concert hall with our own experiences, questions, and circumstances, while the music delivers to us the historical weight it carries. In this exchange, the meaning of a work is not fixed but fluid.

This is why music can transcend language, culture, and geography. When a work is performed in different places, it enters new dialogues—Asian audiences will reinterpret these European sounds through Asian perspectives, and this reinterpretation itself is the process through which culture continues and renews.

Seeing the Present Through Sound

What the Evergreen Symphony Orchestra invites audiences to consider in this season is not only “what these works represent from the past,” but “how they reflect this moment.” When we listen to Britten in the concert hall, we hear not only the 1962 mourning of World War II, but all the unhealed wounds left by every war. When we listen to Beethoven, we hear not only the ideals of 1824, but the distance that still exists between us and those ideals.

Music endures because it cannot be exhausted by a single era. These works wait in their own ways to be awakened by new ears and eyes. And in that moment of awakening, history and the present briefly overlap—we see how the past extends into the now, and how the now is reflected through music.

Music is never merely heard. It always gazes back at us, reminding us that the unending questions still await answers.

2026TIFA 男中音布萊恩·特菲爾 × 梵志登 × ESO

諸神與魔鬼

Sir Bryn Terfel × Jaap van Zweden × ESO :
Demons and Valhalla Gods

華格納 (1813–1883)

- 歌劇《紐倫堡的名歌手》序曲
- 〈丁香花多麼芬芳〉，出自歌劇《紐倫堡的名歌手》
- 〈女武神的騎行〉，出自歌劇《女武神》
- 〈沃坦的告別與神火之聲〉，出自歌劇《女武神》

- 中場休息 -

包益多 (1842–1918)

- 〈我的否認精神〉，出自歌劇《魔鬼》

古諾 (1818–1893)

- 〈金牛犢之歌〉，出自歌劇《浮士德》

普契尼 (1858–1924)

- 〈感恩頌〉，出自歌劇《托斯卡》

奧芬巴哈 (1819–1880)

- 歌劇《地獄中的奧菲歐》序曲

穆索斯基 (1839–1881)

- 歌劇《索羅欽市集》間奏曲
- 〈鮑里斯之死〉，出自歌劇《鮑里斯·戈多諾夫》
- 蘇格蘭民謠〈羅莽湖畔〉
- 威爾斯民謠〈整個夜晚〉

R. Wagner (1813–1883)

Overture, from *Die Meistersinger von Nürnberg*

"Was duftet doch der Flieder", from *Die Meistersinger von Nürnberg*

"Ritt der Walküren", from *Die Walküre*

"Wotans Abschied und Feuerzauber", from *Die Walküre*

- Intermission -

A. Boito (1842–1918)

"Son lo spirito che nega", from *Mefistofele*

C. Gounod (1818–1893)

"Le veau d'or", from *Faust*

G. Puccini (1858–1924)

"Te Deum", from *Tosca*

J. Offenbach (1819–1880)

Overture, from *Orphée aux enfers*

M. Mussorgsky (1839–1881)

Interlude, from *The Fair at Sorochyntsi*

"Death of Boris", from *Boris Godunov*

Traditional

Loch Lomond

Ar Hyd y Nos (All through the night)

指揮

梵志登

Conductor Jaap van Zweden

男中音

布萊恩·特菲爾

Bass Baritone Sir Bryn Terfel

2026

3.08

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

主辦單位 國家兩廳院
NATIONAL THEATER & CONCERT HALL

800 1200 1800 2600 3200 3800 4600 5200

詠恆・歡樂頌—— 梵志登與 ESO

Jaap van Zweden & ESO

貝多芬 D 小調第九號交響曲，作品 125

Beethoven Symphony No. 9 in D minor, Op. 125

「在最黑暗的時代，人們依然用歌聲為彼此點亮前路。」

近兩百年前，貝多芬在失聰的黑暗中寫下了史上最光明的作品。這部被聯合國教科文組織列入「世界記憶名錄」的巨作，不僅是聽覺盛宴，更是視覺饗宴。當超過百人的樂團加上合唱團在舞台上齊聲綻放的瞬間，那份希望的能量至今仍能穿透時代。

在本次演出中，我們邀請到活躍於國際知名歌劇院，包括英國皇家歌劇院、紐約大都會歌劇院等舞台的四位頂尖聲樂家，與長榮交響樂團攜手獻聲。不同文化的聲音在同一場舞台上匯聚，讓這首經典在多元背景中，綻放屬於當代的光芒。

作為古典音樂開創先鋒，貝多芬史無前例的在交響曲中加入人聲，於終樂章引入詩人席勒《歡樂頌》的詩句，讓音樂在光明中徹底展開——他將人類對團結與博愛的渴望化為最直接的呼喚，讓這部作品成為跨越時代的宣言：即使在黑暗裡，也要相信希望。

"In the darkest of times, people still light the way forward for one another through song."

Nearly two centuries ago, Beethoven composed one of history's most radiant works in the darkness of deafness. This masterpiece, inscribed on UNESCO's Memory of the World Register, is both an auditory feast and a visual spectacle. When over a hundred musicians and a chorus unite on stage in a moment of collective brilliance, the energy of hope it embodies continues to resonate across time.

In this performance, we are honored to present four distinguished vocalists active on the world's most prestigious opera stages, including the Royal Opera House and the Metropolitan Opera, performing with the Evergreen Symphony Orchestra and conductor Jaap van Zweden. Voices from different cultures converge on a single stage, allowing this timeless classic to shine with contemporary brilliance against a backdrop of diversity.

Breaking new ground in classical music, Beethoven made an unprecedented move by incorporating vocal soloists into a symphony, introducing poet Friedrich Schiller's "Ode to Joy" in the finale, letting the music unfold in radiant light—transforming humanity's yearning for unity and brotherhood into the most direct of appeals, making this work a declaration that transcends time: even in darkness, believe in hope.

2026

主辦單位保留節目異動權及解釋權

3.13

Fri. 臺中國家歌劇院
19:30 National Taichung Theater

3.14

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



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The information is still being finalized. Please visit the ESO website periodically for the latest updates.

指揮

梵志登

Conductor Jaap van Zweden

台北愛樂合唱團

Taipei Philharmonic Chorus

女高音

艾琳·佩雷斯

Soprano Ailyn Pérez

Photo © <https://ailynperez.com>

女中音

克莉絲蒂娜·博克

Mezzo-Soprano Christina Bock

Photo © <https://askonasholt.com>

男高音

布萊恩·杰德

Tenor Brian Jagde

Photo © <https://brianjagde.com>

男低音

亞歷山大·維諾格拉多夫

Bass Alexander Vinogradov

Photo © <https://alexandervinogradovbass.com>

俄法狂想— 梵志登×朴載弘

Jaap van Zweden & Jae-hong Park

拉威爾《圓舞曲》

拉赫瑪尼諾夫 D 小調第三號鋼琴協奏曲，作品 30

柴科夫斯基 E 小調第五號交響曲，作品 64

Ravel *La Valse*

Rachmaninov Piano Concerto No. 3 in D minor, Op. 30

Tchaikovsky Symphony No. 5 in E minor, Op. 64

戰爭帶來的衝擊，在音樂家的筆下常化為不同的殘響。來自各種文化的作曲家以全然不同的語彙回應世界，但他們共同承受著同一種壓力：宇宙在微微震動，而音樂試圖為這股看不見的力量留下形狀。

在這套曲目裡，旋律不再只是美感，而是一種力量。拉威爾《圓舞曲》表面上仍保有宮廷舞會的光影，卻在旋轉之中逐漸失去平衡——那是一個即將崩塌的世界最後的華麗表象。柴科夫斯基第五號交響曲則把情緒推入更深處，以循環的主題描繪一種難以化解的矛盾；不是命運，而是反覆逼近自身的聲音。

而在這三部作品之間，鋼琴成為最突出、也最危險的核心。拉赫瑪尼諾夫第三號協奏曲將鋼琴推上技巧的邊界，加上樂團構築的張力——當兩者交鋒，能量便在台上一觸即發。指揮與樂團決定了音響的流向，鋼琴與管弦樂團的對話，將在整座音樂廳迴盪。

俄法狂想——鋼琴家將以黑鍵與白鍵，使音符穿梭在音樂廳的各個角落，迴繞於你我耳際。

The shock of war often leaves its trace in music as different reverberations. Composers from diverse cultures respond to the world in entirely different ways, yet they share a commonality: the universe trembles faintly, and music attempts to give shape to this invisible force.

In this program, melody is no longer merely about beauty—it becomes a force. Ravel's *La Valse* still glimmers with the light of a ballroom, yet its rotation gradually falters—the final splendor of a world on the verge of collapse. Tchaikovsky's Symphony No. 5 pushes emotion deeper, depicting an unresolvable inner conflict through recurring thematic threads; not fate, but a voice that circles back upon itself.

The program's third work, Rachmaninov's Piano Concerto No. 3, showcases the pianist's virtuosity embracing technical extremes and combining this with orchestral tension — when the two converge, the energy on stage instantaneously ignites.

As fingers fly across ebony and ivory, notes weave through the hall and linger in your ears.

2026

5.08 Fri. 衛武營國家藝術文化中心
19:30 Weiwuying Concert Hall
5.10 Sun. 臺中國家歌劇院
14:30 National Taichung Theater



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指揮

梵志登

Conductor Jaap van Zweden

鋼琴

朴載弘

Pianist Jae-hong Park

Photo © <https://www.musicainsiemebologna.it>

生命詠嘆調— 后正宇與 ESO

Jerry Hou & ESO

布瑞頓《安魂交響曲》

Britten *Sinfonia da Requiem*

「有些作品並不是為了安慰世界而寫，而是為了讓世界不得不聽見自己的裂縫。」

1940 年，26 歲的布瑞頓受託為「某國政府的重要紀念日」創作。他交出的，是一部三樂章的《安魂交響曲》。這部作品最終被拒收。委託方是日本政府，為慶祝天皇統治二千六百年紀念而邀。在如此場合，布瑞頓卻寫了一首「安魂」樂。日本外交部直言，這是對慶典的「侮辱」。

然而，正是這份「不合時宜」，讓作品超越了慶典的框架。作品以〈淚水之日〉(Lacrymosa) 揭開序幕，沉重的哀傷如淚水般流淌，為世間苦難發出警示。緊接著〈震怒之日〉(Dies Irae) 以號角動機與強烈節奏營造死亡之舞，展現戰火的殘酷與混亂。最終，〈永恆的安息〉(Requiem Aeternam) 轉向光明，在管弦樂營造的宏大聲響中，尋求精神的淨化與永恆的慰藉。

在這樣的作品裡，指揮與樂團必須進入寂靜與響度之間的縫隙。聲音被雕刻成最核心的形態，每一次壓低都比爆發更具重量。安魂低語不是盡頭，而是布瑞頓在壓抑時代中找到的呼吸口，在微弱的聲音裡尋找回聲，等待著共鳴。這首當年未被日本政府接受的「祝福」，今日將重啟，並創造屬於我們的盛典。

"Some works are not written to comfort the world, but to force it to hear its own fractures."

In 1940, the 26-year-old Britten was commissioned to compose a work for "an important government anniversary." What he delivered was a three-movement *Sinfonia da Requiem*. The piece was ultimately rejected. The commission came from the Japanese government, celebrating the 2,600th anniversary of imperial rule. For such an occasion, Britten had written a requiem. The Japanese Foreign Ministry called it an "insult" to the celebration.

Yet it was precisely this "inappropriateness" that allowed the work to transcend its intended framework. The piece opens with *Lacrymosa*, where grief flows like tears, a warning cry for the world's suffering. *Dies Irae* follows with brass fanfares and driving rhythms, conjuring a dance of death that lays bare the brutality of war. Finally, *Requiem Aeternam* turns toward light, the orchestra rising in solemn grandeur to seek spiritual purification and eternal rest.

In a work like this, the conductor and orchestra must enter the space between silence and volume. Sound is carved into its most essential form, where each moment of restraint carries more weight than any outburst. The requiem whisper is not an ending, but the breath Britten found within an oppressive era, searching for echoes in the faintest sounds, waiting for resonance. This "blessing" once rejected by the Japanese government will now be celebrated.

2026

5.23

Sat. 19:30 臺北市中山堂
Taipei Zhongshan Hall



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指揮

后正宇

Conductor Jerry Hou

靈魂・藍途—— 梵志登與 ESO

Jaap van Zweden & ESO

威爾第《安魂曲》 Verdi *Messa da Requiem*

「無神論者寫下的安魂曲，不為救贖，只為記憶。」

1873 年 5 月 22 日，義大利作家曼佐尼逝世。威爾第視這位為義大利統一奮鬥的人文主義者為聖人。得知消息後，他決定獨自為摯友完成一部安魂曲。

一年後的首演，在曼佐尼祭日這天，威爾第親自指揮四位歌劇名家與超過兩百位樂手及合唱團員。女性歌手破例登台，穿著全黑喪服與面紗。觀眾的反應不是虔誠的靜默，而是沸騰的掌聲——因為這位無神論者從未打算寫一場彌撒。此後，這部作品像歌劇一樣巡演。

這部作品的歌劇性，在兩個樂章中表露無遺：〈震怒之日〉(*Dies Irae*) 撕開了禮拜堂的表象。銅管重擊、定音鼓轟鳴、合唱吶喊層層推進，這不是祈禱而是末日。〈拯救我〉(*Libera me*) 則是另一種殘酷——女高音聲線在空蕩的音場中顫抖，脆弱進而被放大。

當指揮棒落下，四位獨唱者、合唱與樂團形成的不是祈禱的和聲，而是衝突的張力。威爾第為摯友繪製的這幅靈魂藍圖，讓活著的人在音樂裡感受生命的重量，與天堂和地獄相遇。

"A requiem written by an atheist—not for salvation, but for memory."

On May 22, 1873, the Italian writer Alessandro Manzoni died. Verdi revered this humanist, who had fought for Italian unification, as a saint. Upon hearing the news, Verdi made a decision: he would compose a requiem for his dear friend without collaboration.

One year later, on the anniversary of Manzoni's death, Verdi himself conducted the premiere with four opera stars and over two hundred musicians and choristers. Female singers were permitted on stage—unprecedented for such a setting—but were required to wear full black mourning dress and veils. The audience responded not with reverent silence, but with erupting applause. This atheist had never intended to write a Mass. The work was never confined to the liturgy but was instead presented like an opera.

The operatic nature of this work is unmistakable in two movements. The *Dies Irae* tears away the chapel's facade. Brass crashes, timpani thunders, and choral cries surge forward in relentless waves—this is not prayer, but apocalypse. *Libera me* offers a different kind of cruelty—the soprano's isolated line trembles in a sparse soundscape, her fragility thus magnified.

When the conductor's baton comes down, the four soloists, chorus, and orchestra create not only the harmony of prayer, but also the tension of conflict. This soul portrait Verdi painted for his beloved friend invites the living to feel the weight of life through music, and to encounter both heaven and hell.

2026

6.05 Fri. 國家音樂廳
19:30 National Concert Hall

6.06 Sat. 衛武營國家藝術文化中心
19:30 Weiuiyung Concert Hall



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台北愛樂合唱團
Taipei Philharmonic Chorus

指揮
梵志登
Conductor Jaap van Zweden

新加坡濱海藝術中心音樂廳

Photo © <https://pixabay.com>

梵志登與 ESO

Jaap van Zweden & ESO

柴科夫斯基 E 小調第五號交響曲，作品 64
Tchaikovsky Symphony No. 5 in E minor, Op. 64

「有些情感，只能在音樂中說出口。」

小提琴獨奏的聲音從容地走進樂團，帶領觀眾進入柴科夫斯基敏感而豐富的內心世界。身上流著斯拉夫民族的血統，且受過正統西方音樂教育，他的音樂因此兼具浪漫樂派的優雅與俄羅斯靈魂的重量。誰能想到，這部如今被譽為四大小提琴協奏曲之一的作品，首演時曾遭嚴厲批評。然而經過一次次演出，終於讓世人聽見其中絢爛的光芒。

1888 年，《第五號交響曲》在聖彼得堡與莫斯科首演後，柴科夫斯基在信中對資助者梅克夫人坦承：「我越來越相信，這是一部失敗的作品。」然而轉折在隔年出現——漢堡的演出獲得巨大成功，觀眾的熱烈回應終於讓他重拾信心：「第五號交響曲演得非常出色，我又開始喜歡它了。」從此，這部作品開始在歐洲各地演出，逐漸獲得認可。時間與空間，終究證明了這些作品的價值。而此刻在舞台上，這份無法言說的情感，將再次被聆聽、被理解。

"Some emotions can only be spoken through music."

The violin solo enters the orchestra with poise, guiding the audience into Tchaikovsky's sensitive and richly layered inner world. Born with Slavic blood yet trained in the rigorous Western musical tradition, his music embodies both the elegance of Romanticism and the weight of the Russian soul. Who could have imagined that this work, now celebrated as one of the four great violin concertos, was met with harsh criticism at its premiere? Yet through successive performances, the world finally heard its radiant brilliance.

In 1888, following the premieres of the Fifth Symphony in St. Petersburg and Moscow, Tchaikovsky confided to his patron, Nadezhda von Meck: "I am increasingly convinced that this is a failed work." The following year, however, brought a dramatic reversal—the Hamburg performance proved a tremendous success, and the audience's enthusiastic response finally restored his confidence: "The Fifth Symphony was performed magnificently, and I have begun to like it again." From then on, the work was performed across Europe, gradually gaining recognition.

Time and space ultimately proved the value of these works. And at this moment on stage, these unspoken emotions will once again be heard and understood.

2026

6.28

SUN. 新加坡
濱海藝術中心音樂廳
Singapore-Esplanade



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東京藝術劇場

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梵志登與 ESO

Jaap van Zweden & ESO

馬勒 D 大調第一號交響曲「巨人」
Mahler Symphony No. 1 in D major, "Titan"
蕭斯塔科維契 D 小調第五號交響曲，作品 47
Shostakovich Symphony No. 5 in D minor, Op. 47

「兩個時代，兩種掙扎，同一個舞台。」

「交響曲必須包含整個世界，必須包含萬事萬物的聲音。」馬勒曾如此自述。1896 年，26 歲的他完成《第一號交響曲》，副標「巨人」來自尚·保羅的同名小說。這是燃燒的熱情，也是苦惱愛情的結晶。年輕的馬勒試圖將整個宇宙塞進樂譜——從大自然甦醒到內心掙扎，萬事萬物都該有自己的聲音。

四十年後，另一個世界正在崩塌。1937 年，史達林大清洗的高峰，31 歲的蕭斯塔科維契寫下《第五號交響曲》。這不是選擇，而是求生。「如果你愛我，永遠不要問我為什麼。」多年後被迫加入共產黨時，他對友人如此哀求。他的交響曲同樣試圖包含世界，但那是一個被監控、被審查、被迫沉默的世界。音符成為唯一能說真話的語言。

兩位作曲家，兩個時代，同樣用交響曲承載無法言說的重量。2025 年夏天，長榮交響樂團受邀赴日巡演，將在東京的舞台上，讓這兩個世界再次碰撞。這不僅是音樂的對話，更是台灣樂團在國際舞台上的見證——梵志登將帶領樂團，讓那些被時代壓抑或釋放的声音，跨越百年，在異鄉的夜晚被重新聆聽。

"Two eras, two struggles, one stage"

"A symphony must embrace the whole world, the sounds of all things," Mahler once declared. In 1896, at the age of 26, he completed his First Symphony, subtitled 'Titan' after Jean Paul's novel. It was burning passion, crystallized by troubled love. The young Mahler sought to pour the entire universe into his score—from nature's awakening to inner turmoil, every element deserved its own voice.

Forty years later, another world was collapsing. In 1937, at the height of Stalin's Great Purge, the 31 year old Shostakovich wrote his Fifth Symphony. It was not a choice, but a matter of survival. "If you love me, never ask me why," he later pleaded with a friend when forced to join the Communist Party. His symphony too sought to embody a world—but one surveilled, censored, and forced into silence. Musical notes became the only language that could tell the truth.

Two composers, two eras, each bearing unspeakable weight through their symphonies. In summer 2025, the Evergreen Symphony Orchestra under the baton of Jaap van Zweden will embark on its Japan tour, where works once suppressed or liberated by their times will cross a century and be heard anew on the international stage.

2026

7.21

Tue.

東京藝術劇場
Tokyo Metropolitan Theatre

7.22

Wed.

新潟市民藝術文化會館
Niigata-City Performing Arts Center



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- 9 折** 兩廳院會員、臺中國家歌劇院會員、衛武營會員、中國信託卡友
- 8 折** 兆豐銀行卡友
- 75 折** ESO 之友、長榮航空會員、音樂營之友（輸入折扣碼）
- 7 折** 長榮集團員工（輸入折扣碼）
- 5 折** 65 歲以上長者、身障人士及其必要陪同者（限 1 人）入場時請出示有效證件

成年禮金方案

於 OPENTIX 網站或 APP 使用 100 點（含）以上文化幣折抵票價，即可享以下優惠

- **青年席位專屬優惠**
每席優惠票價 300 元，席次有限，售完為止。
- **青年席位五折自由座**
\$2,000（含）以下票價享有 5 折優惠，席次有限，售完為止。

* 持青年席位票卷者，請憑證件（身分證或健保卡）入場，如無法出示相符證件之觀眾，節目當天現場不開放入場，亦不進行退 / 換票。

團體票優惠

- 單筆訂單 20 張（含）以上 **8 折**
- 單筆訂單 50 張（含）以上 **75 折**

* 各優惠不得與其他優惠重複使用
* 主辦單位保留節目異動及折扣解釋權



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淨零



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綠色領航

長榮海運信守承諾，淨零啟航，
以地球永續為綠色航道，致力實踐環境保護、
擴大社會關懷與完善公司治理。



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2026藝術季



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招募中!長榮交響樂之友

加入會員!於音樂會現場領取「2026樂季手冊」!

第一手音樂會訊息 ☒ 會員專屬購票通道 ☒



活動
辦法

掃描 QR 碼加入會員，現場登入後台顯示會員頁面
即可免費領取樂季手冊，數量有限、送完為止。



ESO



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EVERGREEN MARINE CORP.



長榮鋼鐵股份有限公司
EVERGREEN STEEL CORPORATION



長榮國際儲運



長榮航太
EGAT



財團法人張榮發基金會
CHANG YUNG-FA FOUNDATION