

ERSO

2026

秋冬樂季手冊
Autumn-Winter Season Brochure

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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2026

SEPTEMBER 九月

9.19	SAT. 19:30	紐約回聲—后正宇與 ESO Jerry Hou & ESO	衛武營國家藝術文化中心 Weiwuying Concert hall
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OCTOBER 十月

10.09	FRI. 19:30	曠野之光—梵志登與 ESO Jaap van Zweden & ESO	國家音樂廳 National Concert Hall
10.11	SUN. 14:30		臺北表演藝術中心 Taipei Performing Arts Center
10.28	WED.	梵志登與 ESO Jaap van Zweden & ESO	海外巡演 - 大阪、京都 Japan Tour: Osaka & Kyoto
10.30	FRI.		

NOVEMBER 十一月

11.20	FRI. 19:30	幻光之境—后正宇與 ESO Jerry Hou & ESO	衛武營國家藝術文化中心 Weiwuying Concert hall
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DECEMBER 十二月

12.11	FRI. 19:30	烈聲與低語—梵志登與 ESO Jaap van Zweden & ESO	衛武營國家藝術文化中心 Weiwuying Concert hall
12.13	SUN. 19:30		國家音樂廳 National Concert Hall
12.18	FRI. 19:30	北境長鳴—后正宇與 ESO Jerry Hou & ESO	苗北藝文中心 Miaobei Art Center

2027

JANUARY 一月

1.22	FRI. 19:30	命運迴旋—梵志登與 ESO Jaap van Zweden & ESO	國家音樂廳 National Concert Hall
1.29	FRI. 19:30	眾聲之巔—梵志登與 ESO Jaap van Zweden & ESO	衛武營國家藝術文化中心 Weiwuying Concert hall
1.31	SUN. 14:30		國家音樂廳 National Concert Hall



MESSAGE FROM ESO

For the Evergreen Symphony Orchestra, the value of music lies not only in the precision of performance on stage, but in how it reaches people and stirs emotional resonance. Grounded in the steadfast support of the Chang Yung-fa Foundation, we weave social responsibility into every phrase we play, committed to bringing symphonic music from the concert hall to the wider public — making it a shared emotional imprint on this land.

This vision of inclusion finds concrete expression in our three-year partnership with the National Theater & Concert Hall, beginning in 2026. Together, we champion equal access to arts and culture — starting with our sponsorship of the National Concert Hall's "Diversity-Friendly Seating" initiative, optimizing barrier-free services and facilities to ensure that audiences of all needs can enjoy the arts equally and comfortably.

Recognizing that nurturing talent is the foundation of sustainability, we formally established the ESO Academy this year — a new milestone in our commitment to professional music education. Led by ESO Concertmaster Chang Ting-shuo, the Academy also welcomes principal players from the San Francisco Symphony, Chicago Symphony Orchestra, and Royal Concertgebouw Orchestra to teach in Taiwan. Four core programs — masterclasses, orchestral excerpt training, professional workshops, and mock auditions — provide young musicians with a pathway to the international stage. True to our public mission, tuition reductions and financial assistance are available to students from economically disadvantaged backgrounds.

This season spans the breadth of musical history, from the Classical and Romantic eras to the twentieth century, offering audiences a rich and varied feast. We also look outward, with tours to Singapore and Japan in the second half of 2026 deepening our ties with the global music community. We sincerely invite you to walk alongside us on this remarkable journey.

樂團的話

對長榮交響樂團而言，音樂的價值從不只存在於舞台上的精準演奏，更在於它如何走進人群、引發情感的共鳴。在張榮發基金會的堅實支持下，我們也將社會責任融入每一道旋律，致力於打破藝術的藩籬，讓交響樂從殿堂走向大眾，成為這片土地共同的情感印記。

這份「共融」的願景，在我們與國家兩廳院從 2026 年開啟的三年長期合作中得到了具體實踐。我們共同倡議「藝術文化平權」，從贊助國家音樂廳「多元友善席」的推動開始，透過優化場館的無障礙服務與設施，落實「音樂無界」的公益精神，確保不同需求的觀眾都能平等、舒適地共享藝術之美。

在追求藝術深度之際，我們深感人才培育是永續的基座。今年正式成立的「ESO 音樂學苑 (ESO Academy)」，象徵樂團在專業教育推廣上的全新里程，除由樂團首席張庭碩帶領各聲部親自授課外，也邀請舊金山交響樂團、芝加哥交響樂團、阿姆斯特丹皇家大會堂管弦樂團等多位國際首席來臺授課，規劃大師班、樂團片段訓練、專業工作坊及模擬甄選等四大核心課程，為青年音樂家提供接軌國際職業舞台的階梯。同時也秉持公益初衷，為經濟弱勢學員提供學費減免與資助，期望能消弭資源鴻溝，讓更多才華得以綻放。

本樂季將用橫跨時代的聲響對話，串連古典、浪漫至二十世紀的多元風格，設計多樣的音樂饗宴。與此同時，也持續走向國際，2026 下半年赴新加坡與日本巡演，深化與世界樂壇的連結。期盼每一次樂章的啟航，都能抵達更遼闊的彼岸；誠摯邀請您與我們並肩而行，共同見證這段精彩的音樂旅程。

梵志登

駐團藝術家

梵志登自 2025 年起擔任臺灣長榮交響樂團駐團藝術家。他是一位大師級的樂團帶領者，能「聆聽並勾勒出樂團的願景」，並帶領樂團實現這個目標。

他的藝術造詣不僅為自己贏得盛譽，更成就了他所領導的每一個樂團。近期卸任的音樂總監職位包括：紐約愛樂樂團，任內他大力推動並於 2022 年為紐約林肯表演藝術中心大衛·格芬廳的改造揭幕；香港管弦樂團，在他帶領下躍升國際舞台；以及達拉斯交響樂團，贏得全美讚譽。

目前他同時擔任首爾愛樂樂團音樂總監，並於 2026 年秋季出任法國廣播愛樂樂團音樂總監。

梵志登在歐美樂壇享有盛名，經常受邀客席指揮歐洲各大樂團，包括阿姆斯特丹皇家大會堂管弦樂團、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、維也納愛樂樂團、柏林愛樂樂團及倫敦交響樂團；在美國則有芝加哥交響樂團、克利夫蘭管弦樂團、舊金山交響樂團及洛杉磯愛樂樂團。



梵志登錄製超過 50 張唱片，其中包括香港管弦樂團首次演出的華格納《尼貝龍根的指環》全本。他與紐約愛樂合作錄製的大衛·朗《國家的囚徒》世界首演（2020）及朱莉婭·沃爾夫《我口中的火焰》（2019，獲葛萊美獎提名）。此外，他的《羅恩格林》、《紐倫堡的名歌手》及《帕西法爾》錄音備受讚譽，《帕西法爾》更為他贏得 2012 年愛迪生獎最佳歌劇錄音獎。

梵志登出生於阿姆斯特丹，19 歲時仍就讀茱莉亞音樂學院期間，即獲任命為阿姆斯特丹皇家大會堂管弦樂團有史以來最年輕的樂團首席，並於 1996 年開啟指揮生涯。2023 年 4 月，他獲頒荷蘭皇家音樂廳大獎，表彰其卓越貢獻。他目前同時擔任安特衛普交響樂團榮譽指揮及荷蘭廣播愛樂樂團榮譽首席指揮（曾任首席指揮，2005-2013）；過去曾任皇家法蘭德斯愛樂

樂團首席指揮（2008-2011）、達拉斯交響樂團音樂總監（2008-2018）及紐約愛樂樂團音樂總監（2018-2024）。在他領導下，香港管弦樂團（2012-2024）於 2019 年獲《留聲機》雜誌評選為年度最佳樂團。梵志登獲選為《音樂美國》2012 年度最佳指揮，並於 2018 年接受 CBS《六十分鐘》節目專訪。

1997 年，梵志登與妻子阿特耶共同創立帕帕基諾基金會，支援自閉症兒童家庭。歷經 25 年發展，該基金會已成長為多元化組織，專注於自閉症兒童及青年的發展。除透過荷蘭全國音樂治療師網絡提供居家音樂治療，基金會亦開設帕帕基諾之家，讓自閉症青年得以生活、工作並參與社區活動。



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 being Music Director of the Seoul Philharmonic which began in 2024, and since 2025 being 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.



后正宇

協同指揮

臺裔美籍指揮家后正宇出生於臺灣，幼年時移居美國。他以極具張力的舞台風采、深刻獨到的詮釋、廣泛多樣的音樂風格及精湛的指揮技巧而備受讚譽。后正宇現任懷俄明交響樂團音樂總監，以及長榮交響樂團協同指揮。

后正宇近期圓滿卸任亞特蘭大交響樂團駐團指揮及亞特蘭大交響青年樂團音樂總監一職，任內表現備受肯定。2021年起，他與紐約愛樂及其時任音樂總監梵志展開合作，於2023年首度指揮該團演出，並受邀於2024年及2025年再度執棒。

他的指揮足跡遍及全美，曾指揮過達拉斯、休士頓、聖路易斯等多個主要交響樂團；並曾連續七個夏季擔任懷俄明州傑克森霍爾「大提頓音樂節」的駐節指揮。在與獨奏家的合作上，他曾與特里福諾夫、吉爾斯坦及哈德利希等國際知名藝術家同台演出。

后正宇以駕馭多種音樂風格與流派的靈活性著稱，指揮曲目極為廣泛，涵蓋古典至當代音樂。作為當代新音樂的傑出詮釋者與指揮，他曾與多位享譽國際的作曲家合作，包括陳銀淑、凱文·普茨、史提夫·萊希、喬治·劉易斯、安德魯·諾曼以及陳士惠。

在教育領域，后正宇目前任教於萊斯大學音樂學院，擔任管弦樂團與合奏團的藝術指導。

Associate Conductor

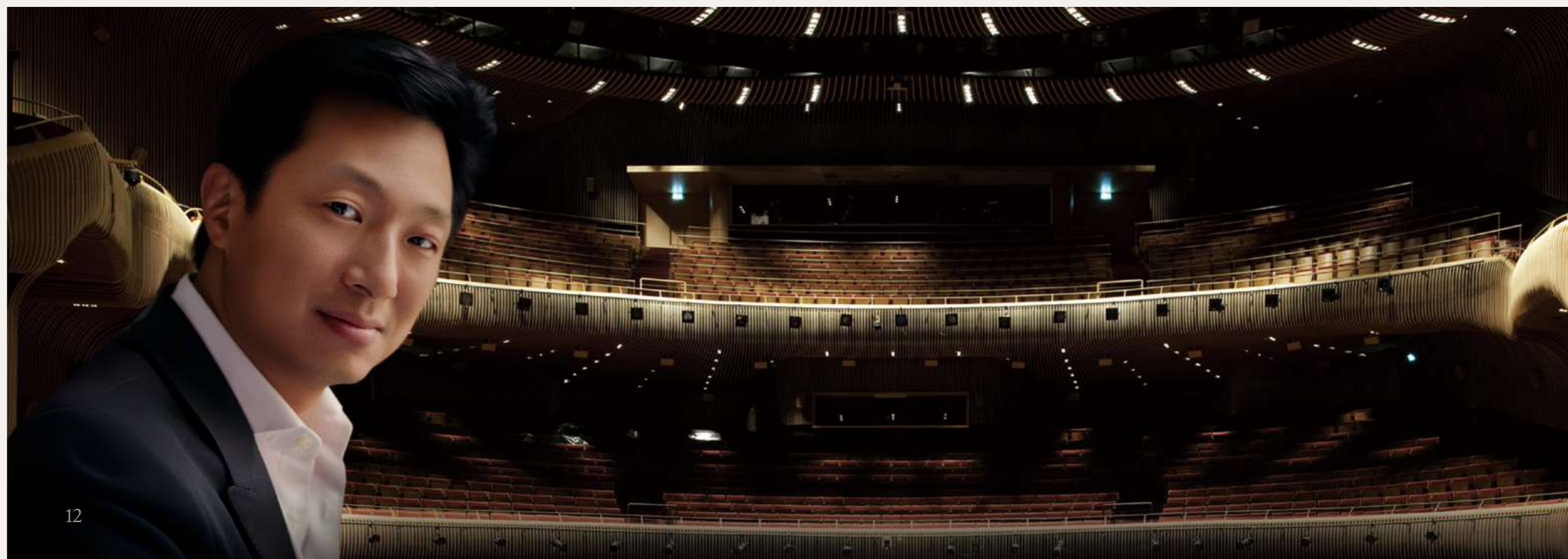
Jerry Hou

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.



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
國立臺灣師範大學音樂系指揮碩士

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 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、Mariya Kim、陳瑞斌、陳冠宇、陳必先、范姜毅、Alexander Gavrylyuk、Alexei Volodin、Boris Giltburg、橫山幸雄、陳世偉、廖皎含、林冠廷、嚴俊傑、陳毓襄，長笛演奏家 Gary Schocker、Amy Porter、Vincent Lucas、Andrea Lieberknecht、Sophie Cherrier、Seiya Ueno、胡志瑋、Lorna McGhee、Andrea Oliva，單簧管演奏家賴俊諺、小提琴家呂思清、前田妃奈、黃凱珉、蘇顯達、林品任、張景婷等人合作演出；也應邀擔任克羅埃西亞國家廣播交響樂團 HRT、勝利交響樂團、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。

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 won numerous prizes including first place in composition and piano performance competitions and second place in violin performance at city-wide competitions, as well as second place in the Manhattan International Music Camp Piano Concerto Competition. In 1994, she joined the Kaohsiung City Symphony Orchestra as a full-time first violinist and served as conductor of the Kaohsiung Youth and Junior Orchestra.

In 1996, she entered the master program in conducting at NTNU with the highest entrance score, studying under Professors Liao Nian-Fu, Hsu Sung-Jen, and Chang Da-Sheng, and served as conductor of the Taipei Century Youth Orchestra.

In 1997, Wen-chen received a scholarship from the Taiwan — Austria joint study program to study orchestral conducting at the Universität für Musik und darstellende Kunst Wien under Prof. Uros Lajovic, a fellow student of Claudio Abbado and Mariss Jansons. During her time in Vienna, she conducted the Vienna Pro Arte Orchestra and the Philharmonic Orchestra of Oradea on multiple occasions, and served as conductor of the Vienna Taiwan Youth Orchestra, performing national day concerts at the Musikverein and Konzerthaus. In 2003, she won the conducting-concert prize at the International Master Classes Summer in Vienna (Wiener Musikseminar).

Wen-chen Chuang is currently Resident Conductor of the Evergreen Symphony Orchestra and conductor of the National Taiwan University Symphony Orchestra. She has led the ESO in performances at the Taipei National Concert Hall, Tokyo International Forum, Los Angeles, Shanghai Concert Hall, and venues throughout Taiwan. She has collaborated with pianists Weiyin Chen, Mariya Kim, Ruebin Chen, Eric Chen, Pi-hsien Chen, Chiang-yi Fan, Alexander Gavrylyuk, Alexei Volodin, Boris Giltburg, Yukio Yokoyama, Shih-wei Chen, Chiao-han Liao, Kuan-ting Lin, Chun-chieh Yen, and Gwhyneth Chen; flutists Gary Schocker, Amy Porter, Vincent Lucas, Andrea Lieberknecht, Sophie Cherrier, Seiya Ueno, Chih-Wei Hu, Lorna McGhee, and Andrea Oliva; clarinetist Chun-yen Lai; and violinists Si-qing Lu, Hina Maeda, Sirena-Huang, Shien-da Su, Richard Lin, and Ching-ting Chang. She has also served as guest conductor with the Croatia HRT Symphony Orchestra, Victory Symphony Orchestra, Kaohsiung City Symphony Orchestra, and Kaohsiung City Chinese Orchestra. The audience is fond of and moved by her natural, 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，擴編編制達超過80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。

【大師領航：走向世界的藝術篇章】

2025年1月起，長榮交響樂團（ESO）禮聘國際指揮大師梵志登（Jaap van Zweden）出任駐團藝術家。在大師的引領下，樂團開啟了藝術發展的新階段，致力於在國際舞台展現專業且具活力的演奏面貌：

- 2025年：大師與樂團首度赴海外巡演，至馬來西亞吉隆坡國油音樂廳演出。
- 2026年：於新加坡濱海藝術中心（Esplanade）一天演出兩場，並邀請日本天才小提琴家HIMARI同台。攜手傳奇男中音托馬斯·漢普遜（Thomas Hampson）於東京藝術劇場及新潟市民藝術文化會館演出。

未來ESO仍將秉持創辦人張榮發先生創立樂團的精神，並延續其開創世界一流交通運輸事業的理念，持續精進ESO實力，期望藉由音樂的力量，達到人文關懷及文化交流。

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 young, energetic 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 over 80 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: Jose Carreras, Placido Domingo, and Luciano Pavarotti
 - conductor Helmuth Rilling
 - tenor Andrea Bocelli
 - sopranos Renée Fleming and Angela Gheorghiu
 - violinist Cho-Liang Lin, 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 violinist Zakhar Bron of Switzerland 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.
- From 2004 – 2025, ESO launched international tours to 12 countries, performing in 36 cities across



four continents – Europe, the Americas, Asia and Australia, 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 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.

Under Maestro Jaap van Zweden's Leadership: A New Chapter on the Global Stage

In January 2025, the ESO welcomed internationally renowned conductor Jaap van Zweden as its Artist-in-Residence. Under the Maestro's guidance, the Orchestra has entered a new phase of artistic development, showcasing a professional and vibrant presence on the international stage. Key milestones include:

- 2025: Maestro van Zweden's inaugural overseas tour with the ESO to Malaysia, presenting performances at the prestigious Dewan Filharmonik PETRONAS in Kuala Lumpur.
- 2026: Two performances in a single day at Singapore's Esplanade – Theatres on the Bay, featuring violin prodigy HIMARI; followed by a Japan tour at the Tokyo Metropolitan Theatre and Niigata City Performing Arts Center with legendary baritone Thomas Hampson.

The ESO remains dedicated to the spirit of its Founder, Dr. Chang Yung-fa, following the pioneering vision of the Evergreen Group's global transportation enterprises. By continuously refining its artistic excellence, the ESO seeks to harness the power of music to foster cultural exchange and humanistic care on a global scale.

樂團成員

樂團首席
張庭碩
魏靖儀

第一樂團副首席
林世昕

第二樂團副首席
嚴宇光

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
林 暘
楊千瑩

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

中提琴
首席
蕭宇沛
副首席
陳若帆
蔡昀熙
謝婷好
呂佳旻
陳可倪
江妍昕
翁子和
江婉婷

大提琴
首席
陳世霖
陳南呈
副首席
曾韻澄
萬兆九
楊培詩
王琬儀
劉慧芬
關琬葶
邵佩琳
林君翰
廖璽喬

低音提琴
首席
吳子安
副首席
楊子儀
黃意然
羅伊純
邱歆詒
賴玟君
汪星諭
陳佳璘

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

倍低音管
林彥君

法國號
鍾依庭
陳景暘
黃嘉怡

雙簧管
首席
蔡采璇

高維謙

英國管
劉雅蘭

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

Musicians

Concertmaster
Ting-shuo Chang
William Wei

1st Associate Concertmaster
Shyh-hsin Lin

2nd Associate Concertmaster
Yu-kuang Yen

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
Yang Lin
Chien-ying Yang

Second Violin
Principal
Guan-ru Lin

Associate 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
Nien-hsin Chang
Yu-lin Chien

Viola
Principal
Yu-pei Hsiao

Associate Principal
Jo-fan Chen
Yun-hsi Tsai
Ting-yu Hsieh
Chia-min Lu
Ko-ni Chen
Yen-hsin Chiang

Tzu-ho Weng
Wan-ting Chiang

Cello
Principal
Nan-cheng Chen
Shih-lin Chen
Associate Principal
Yun-cheng Tseng
Chao-chiu Wan

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

Associate Principal
Tzu-i Yang
I-jan Huang
I-chun Lo
Hsin-yi Chiu
Wen-jyun Lai
Hsing-yu Wang
Chia-lin Chen

Flute
Principal
Yu-cheng Hsu

Ching-min Lin

Piccolo
Yuka Tsutsumi

Oboe
Principal
Chai-hsuan Tsai
Wei-chien Kao

English Horn
Ya-lan Liu

Clarinet
Principal
Lucy Hui-chu Chuang
Assisant Principal
Yi-fang Su

Bass Clarinet
Yen-liang Lin

Bassoon
Principal
Chia-hua Hsu
Wan-ching Wu

Contrabassoon
Yen-chung Lin

Horn
Yi-ting Chung
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





2026 Autumn / Winter Season

2026 秋冬樂季

有些音樂，是寫給後來的人聽的。本樂季以「跨越時代與文化」為主軸，從貝多芬與布拉姆斯的經典傳統，到德沃札克的民族色彩，再到蕭斯塔科維契對動盪時代的回應，以及舒伯特與理查·史特勞斯細膩的人聲作品，透過不同風格的交織，帶來豐富多層次的聆聽體驗。

在這個快速變動的時代，音樂依然能跨越語言與文化，連結過去與現在。我們邀請您一同在音樂中，感受歷史的流動與當代的共鳴。

遠方、記憶與文化想像

德沃札克第九號交響曲「新世界」融合作曲家在美國生活時的觀察與情感，呈現出既熟悉又新穎的聽覺感受。舒伯特與理查·史特勞斯的藝術歌曲，則透過人聲與文字，展現更細膩而私密的情感世界。不同作品並置，像是一幅跨越地域與文化的影像，讓聽者在多樣風格中自由穿梭。

動盪年代的聲音印記

從貝多芬《科里奧蘭》序曲的強烈張力，到蕭斯塔科維契第九號交響曲的諷刺與反思，再到巴夏改編自弦樂四重奏第八號的室內交響曲，這些作品都誕生於動盪的時代背景之中——提醒我們，歷史不只是過去，而是持續影響著我們的情感與思考。

終章的不同樣貌

作曲家寫下的最後一首交響曲，往往是一種最誠實的告白。貝多芬第九號交響曲最終以〈歡樂頌〉傳達對人類團結的想像；布拉姆斯第四號交響曲則以傳統的結構與浪漫的情感作為結尾。不同的結尾方式，展現出各自對生命與音樂的理解，也為整個樂季留下餘韻。

Some music was written to endure for generations to come. This season takes "Across Eras and Cultures" as its guiding theme — from the classical traditions of Beethoven and Brahms, to the folk colors of Dvořák, through Shostakovich's response to a world in turmoil, and into the intimate vocal works of Schubert and Richard Strauss. Through the interweaving of different styles, the season offers a rich and multi-layered listening experience.

In a rapidly changing world, music still has the power to sweep across languages and cultures, connecting the past with the present. We invite you to feel, through music, the flow of history and the resonance of our own time.

Distance, Memory, and Cultural Imagination

Dvořák's Symphony No. 9, *From the New World*, draws on the composer's observations and feelings during his time in America, creating a sound world that feels both familiar and new. The art songs of Schubert and Richard Strauss, through voice and text, reveal a more intimate and personal emotional world. Placed side by side, these works form a panorama that stretches across places and cultures, inviting listeners to move freely between different styles.

Sounds of a Turbulent Age

From the dramatic force of Beethoven's *Coriolan* Overture, to the irony and reflection of Shostakovich's Symphony No. 9, to the chamber symphony Barshai adapted from String Quartet No. 8 — these works were all born out of turbulent times. They remind us that history is not just the past, but something that continues to shape how we feel and how we think in the present.

Two Farewells

A composer's final symphony is often his most revealing. Beethoven's Symphony No. 9 closes with the *Ode to Joy* — a vision of human connection and solidarity. Brahms' Symphony No. 4 finds its ending in traditional structure and romantic feeling. Two very different farewells, each reflecting its composer's own understanding of life and music — and together, a fitting close to the season.

【ESO 2026】后正宇與 ESO

紐約回聲

【ESO 2026】Jerry Hou & ESO

1. 蓋希文：F 大調鋼琴協奏曲
鋼琴家：喬恩·基穆拉·帕克

2. 拉赫瑪尼諾夫：《交響舞曲》，作品 45

1. Gershwin: Concerto in F Major
Jon Kimura Parker, piano

2. Rachmaninov: *Symphonic Dances*, Op. 45

「從繁華街影到遠方思念，聲音勾勒出一段關於城市與人生際遇的篇章。」

當爵士的搖擺迎上交響的壯闊，指揮后正宇攜手鋼琴名家喬恩·基穆拉·帕克用蓋希文的 F 大調鋼琴協奏曲開場，看這位「大蘋果」之子，如何將爵士酒吧搬進音樂廳。帕克這樣形容：“This is a walking music.”——那是穿梭在曼哈頓街頭的自信步調。1925 年卡內基音樂廳，觀眾席的某個角落，一位剛抵美不久的俄國作曲家正靜靜聆聽……

二十年後，拉赫瑪尼諾夫寫下了自己的告別——《交響舞曲》。

1917 年俄國革命後的那個聖誕夜，他越過邊境，次年抵達紐約，從此再也沒能回家。看似載浮載沉、樂途多舛的人生，他卻在手稿末尾寫下「感謝主」，用一首曲子跟命運和解。

從曼哈頓的漫步到流亡者的獨舞——一個夜晚，兩位大師，他們的紐約故事。

"From glittering streets to distant longing, sound traces a story of city life and human fate."

As jazz-inflected rhythms meet symphonic breadth, conductor Jerry Hou is joined by pianist Jon Kimura Parker in Gershwin's Concerto in F Major, where urban vitality is transformed into orchestral color. Described by Parker as "walking music," it evokes the confident pulse of Manhattan, its energy alive with motion and style.

In 1925, at New York's Carnegie Hall, a newly arrived Russian composer listened, paying quiet attention. Two decades later, Rachmaninov would offer a 'farewell' to his homeland in the form of *Symphonic Dances*. Having left his country after the Revolution, he never returned, carrying with him a life shaped by displacement. Yet in this final work, marked with "I thank Thee, Lord," he transforms memory and struggle into a gesture of acceptance.

From a Manhattan stroll to an exile's solitary dance—one evening, two masters, their New York stories.

2026
9.19 SAT. 衛武營音樂廳
19:30 Weiwuying Concert Hall



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



鋼琴家

喬恩·基穆拉·帕克

Piano Jon Kimura Parker

Photo © <https://www.jonkimuraparker.com>

指揮

后正宇

Conductor Jerry Hou

【ESO 大師精選】梵志登與 ESO

曠野之光

【ESO 2026】Jaap van Zweden & ESO

1. 蕭斯塔科維契：室內交響曲，作品 110a (由巴夏改編自第八號弦樂四重奏)
2. 德沃札克：E 小調第九號交響曲「新世界」，作品 95

1. Shostakovich : Chamber Symphony, Op. 110a (arr. Barshai)
2. Dvořák: Symphony No. 9 in E Minor, " From the New World " Op. 95

「在歷史的深影與遠方的想像之間，音樂鋪陳出人們從內心凝思邁向廣闊天地的旅程。」

"Between the shadows of history and visions of distant horizons, music traces a journey from inward reflection to expansive horizons."

1960 年，蕭斯塔科維契奉命為一部電影配樂。然而當他坐下來，筆下流出的，不是電影的聲音，而是他自己的。三天後，第八號弦樂四重奏完成了——樂譜上題獻給「法西斯主義與戰爭的受難者」，但他私下告訴友人，那其實是他為自己寫的墓誌銘。由巴夏改編為室內交響曲後，那四個音符仍在——D、降 E、C、B，德文拼出他的名字縮寫 DSCH——像一枚印記，在弦樂的低迴與激盪之間，反覆確認著：我曾存在過。

In 1960, Shostakovich was commissioned to write a film score. Yet when he sat down to compose, what emerged was not music for the screen — it was his music. Three days later, the String Quartet No. 8 was complete. Its score bore a dedication to "the victims of fascism and war," but the composer privately told a friend it was his own epitaph. In Barshai's arrangement for chamber orchestra, those four specific notes remain intact — D, E ♭, C, B — spelling out his initials, DSCH, like a signature etched in sound, affirming through the ebb and surge of the strings: *I was here. I existed.*

德沃札克受邀主持紐約的音樂學院，在異鄉遇見黑人靈歌與印第安旋律，思鄉與好奇在筆下交織。交響曲完成後，他在首演前親筆寫下：「我稱此交響曲為《新世界》，因為它是我在美國寫的第一首作品。」1969 年，阿姆斯壯登月時也帶著它同行——這首寫給紐約愛樂的作品，最終成了人類探索未知時共鳴最深的聲音之一。

Dvořák came to New York to lead its National Conservatory of Music, and in that foreign city encountered the spirituals of Black Americans and the melodies of Native peoples. Longing and curiosity took hold as he wrote. Before the symphony's premiere, he wrote: "I called the symphony "From the New World" because it is the first work I wrote in America." In 1969, Neil Armstrong carried a cassette recording to the moon — this work, written for the New York Philharmonic, had become one of humanity's most resonant companions in the face of the unknown.

這片「新世界」，始於一個異鄉人的凝望——而音樂，讓它成為了所有人的風景。

This "New World" began with the gaze of a stranger in a foreign land — and through music, it became a landscape that belongs to us all.

2026

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

10.11 SUN. 臺北表演藝術中心
14:30 Taipei Performing Arts Center



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指揮

梵志登

Conductor Jaap van Zweden

【ESO 2026】后正宇與 ESO

幻光之境

【ESO 2026】Jerry Hou & ESO

1. 拉威爾：《鵝媽媽》組曲

2. 尼爾森：第四號交響曲「不朽」，作品 29

1. Ravel: *Mother Goose Suite*

2. Nielsen: *Symphony No. 4, "The Inextinguishable"*
"Op. 29"

「夜幕低垂，樂聲在柔和的光影中緩緩展開，如同翻開一本童話書。」

"The lights dim, and the music begins to unfold in a soft, golden glow — like opening the pages of a storybook."

拉威爾的《鵝媽媽》組曲，原是他為朋友孩子所寫的鋼琴聯彈，後來親自改編為管弦樂。

Ravel's *Ma mère l'Oye* (Mother Goose Suite) began as a piano duet written for the children of close friends, later orchestrated by the composer himself. Ravel never married, yet he held a particular tenderness for children — and it shows. With translucent, delicately French orchestral colors, he conjures the world of *Sleeping Beauty*, *Beauty and the Beast*, and other fairy-tale scenes, with a purity that feels less like a story told to children, and more like a dream the composer himself never quite wanted to leave.

終生未婚的拉威爾，卻對孩子有一份特別的溫柔——他用透明細膩的法式音色，將〈睡美人的帕望舞曲〉、〈美女與野獸〉等童話場景一一勾勒，那份純真不像是說給孩子聽的故事，更像是他自己也不願醒來的夢。

From the soft light of France to the open wilderness of the north, Nielsen's *Symphony No. 4, "The Inextinguishable,"* wastes no time from its very first note onward — conflict, momentum, strings against brass, and in the finale, two sets of timpani dueling. Nielsen himself said: "The will to live is like music — it cannot be destroyed." There is no ornamentation in the northern landscape, and there is none in Nielsen's music either — only a force that is direct, relentless, and refuses to fade.

從法國的柔光，轉向北方的曠野。尼爾森的第四號交響曲「不朽」，從第一個音符起就沒有猶豫——衝突、推進、弦樂與銅管的對抗、終樂章兩組定音鼓的隔空對決。

Tonight, when the book closes and the lights come up, you will have traveled through fairy tales and wilderness alike.

他曾說：「生命意志與音樂一樣，都是不可消滅的東西。」北歐的風景裡從來沒有多餘的裝飾，尼爾森的音樂也是——只有一股直接而不肯消散的力量。

這晚，書闔上了，燈亮了——你已在童話與曠野裡走了一遭。

2026

11.20 FRI. 衛武營音樂廳
19:30 Weiwuying Concert Hall



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指揮

后正宇

Conductor Jerry Hou

【ESO 大師精選】梵志登與 ESO

烈聲與低語

【ESO 2026】Jaap van Zweden & ESO

1. 貝多芬：《科里奧蘭》序曲，作品 62
2. 舒伯特：《致席薇亞》，D. 891 (舒馬爾茲改編)
理查·史特勞斯：《黃昏中的夢》，作品 29，第 1 首 (黑格改編)
舒伯特：《漁夫的愛之樂》，D. 933 (舒馬爾茲改編)
理查·史特勞斯：《玫瑰花環》，作品 36，第 1 首
理查·史特勞斯：《美好的幻景》，作品 48，第 1 首
舒伯特：《老年之歌》，作品 60，第 1 首，D. 778 (布拉姆斯改編)
理查·史特勞斯：《安息吧我的靈魂》，作品 27，第 1 首
舒伯特：《在薄暮中》，D. 799 (雷格改編)
舒伯特：〈淚之雨〉選自《美麗的磨坊少女》，作品 25，第 10 首，D. 795 (魏本改編)
理查·史特勞斯：《明日！》，作品 27，第 4 首

男中音：馬提亞斯·葛納

3. 蕭斯塔科維契：降 E 大調第九號交響曲，作品 70

1. Beethoven: *Coriolan Overture*, Op. 62
2. Schubert: *An Silvia*, D. 891 (arr. Schmalcz)
R. Strauss: *Traum durch die Dämmerung*, Op. 29, No. 1 (arr. Heger)
Schubert: *Des Fischers Liebesglück*, D. 933 (arr. Schmalcz)
R. Strauss: *Das Rosenband*, Op. 36, No. 1
R. Strauss: *Freundliche Vision*, Op. 48, No. 1
Schubert: *Greisengesang*, Op. 60, No. 1, D. 778 (arr. Brahms)
R. Strauss: *Ruhe, meine Seele*, Op. 27, No. 1
Schubert: *Im Abendrot*, D. 799 (arr. Reger)
Schubert: "Tränenregen", from *Die schöne Müllerin*, Op. 25, No. 10, D. 795 (arr. Webern)
R. Strauss: *Morgen!*, Op. 27, No. 4

Matthias Goerne, baritone

3. Shostakovich: *Symphony No. 9 in E-flat Major*, Op. 70

2026

12.11 FRI. 衛武營音樂廳
19:30 Weiwuying Concert Hall

12.13 SUN. 國家音樂廳
19:30 National Concert Hall



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「從悲劇英雄的抉擇，到人聲詩意的低語，再到歷史時代的隱喻回聲，音樂展開一幅跨越時空的人性畫卷。」

舞台開端如一齣古典悲劇。貝多芬《科里奧蘭》序曲以 C 小調的剛烈動機，對照降 E 大調的溫柔旋律，描繪英雄在榮耀與親情間的拉扯；弦樂與銅管交鋒之間，最終只留下沉靜而深刻的餘韻。

聲音隨後轉入更貼近人心的抒情世界。舒伯特與理查·史特勞斯的藝術歌曲，以改編形式擴展人聲的細膩層次：從《致席薇亞》的輕盈愛戀，到《老年之歌》的時光沉澱，再到《明日！》靜靜望向遠方。這些旋律像一封封情書，在愛、記憶與流逝之間緩緩展開。

音樂最終走入二十世紀的現實。1945 年，人們期待一首壯觀的勝利交響曲，蕭斯塔科維契卻給出一部輕巧、甚至帶點戲謔的作品。沒有合唱、沒有壯麗宣言，只留下似笑非笑的旋律——也許正因如此，它比任何頌歌都更耐人尋味。

"From the choices of a tragic hero, to the poetic intimacy of song, to the echoes of history, music unfolds a timeless portrait of humanity."

The performance opens like a classical tragedy. Beethoven's *Coriolan Overture* contrasts the fierce motifs of C Minor with the gentle melodies of E-flat Major, depicting the hero's inner conflict between glory and family ties; amidst the clash between strings and brass, only a quiet yet profound resonance remains.

The sound then shifts into a more intimate lyrical realm. Art songs by Schubert and Richard Strauss, presented in adapted forms, expand the subtle nuances of the human voice: from the light-hearted romance of *An Silvia*, to the passage of time in *Greisengesang*, and on to *Morgen!*, which gazes quietly into the distance. These melodies unfold slowly, like a series of love letters, navigating the realms of love, memory and transience.

The music ultimately enters the reality of the twentieth century. In 1945, whilst the public anticipated a grand symphony of victory, Shostakovich delivered a work that was light-hearted, even tinged with a touch of irony. There is no chorus, no grandiose declaration; only a melody that seems to smile without quite doing so—and perhaps it is precisely for this reason that it is more thought-provoking than any hymn of praise.

男中音

馬提亞斯·葛納

Baritone Matthias Goerne

指揮

梵志登

Conductor Jaap van Zweden

【ESO 2026】后正宇與 ESO
北境長鳴
【ESO 2026】Jerry Hou & ESO

西貝流士：D 大調第二號交響曲，作品 43

Sibelius: Symphony No. 2 in D Major, Op. 43

「一段從沉潛到覺醒、由陰影走向光明的聲音歷程，映照民族意志的凝聚與重生。」

"A sonic journey from obscurity to awakening, from shadow to light, reflecting the consolidation and rebirth of the nation's spirit."

如果說有一首交響曲，能讓人從第一個音就走進一場「慢慢點燃的革命」，那很可能就是西貝流士的第二號。

If one symphony draws the listener into a "slowly smoldering revolution" from its very first note, it is Sibelius's Second. Written in Italy in 1901, its warmth and light soften the Nordic chill; yet beneath the surface, the tension of Finland's oppression quietly gathers.

1901 年，他人在義大利，陽光、歷史與溫暖氣息滲進音樂裡，讓這部作品少了北歐的冰冷，卻多了一種流動的光。但在旋律之下，芬蘭當時被統治的壓抑與不安，正悄悄醞釀成力量。

Premiered in 1902 under Sibelius's own baton, it caused a sensation, with repeated performances quickly selling out. Described by the composer as a "confession of the soul," the music begins in a low murmur, gradually building as if restrained emotion can no longer be contained.

1902 年首演時，由他親自指揮，一鳴驚人，觀眾熱情到連加演三場仍場場爆滿。西貝流士說，這是他的「靈魂告白」——於是你會聽見，音樂從低聲呢喃開始，一路堆疊、拉扯，像情緒被壓住又忍不住湧出。

Only in the final movement does the brass open to the sky, the theme broad and resolute, like light breaking through. In that moment, it becomes clear: this is not merely a symphony but a passage from darkness into hope.

直到終樂章，銅管忽然打開整片天空，主題寬廣而堅定，像光直接灑下來。那一刻，你會明白：這不只是交響曲，而是一段從黑暗走向希望的過程。

2026
12.18 FRI. 苗北藝文中心
19:30 Miaobei Art Center



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指揮
后正宇
Conductor Jerry Hou

【ESO 大師精選】梵志登與 ESO

命運迴旋

【ESO 2027】Jaap van Zweden & ESO

1. 普羅科菲夫：G 小調第二號小提琴協奏曲，作品 63
2. 布拉姆斯：E 小調第四號交響曲，作品 98

1. Prokofiev: Violin Concerto No. 2 in G Minor, Op. 63
2. Brahms: Symphony No. 4 in E Minor, Op. 98

「在暮色般的沉思與銳利的現代語言之間，兩種時代的聲音交會，映照孤獨、意志與人性的多重面貌。」

"Between twilight-like contemplation and a sharp, modern language, two eras converge in sound."

舞台上，聲音如自內心深處緩緩升起。若說哪一部作品最能喚起夕陽西下、形單影隻的感受，布拉姆斯 E 小調第四號交響曲或許當之無愧。它不僅是作曲家晚年的凝視，也像浪漫時代步入暮色的側影——在將盡未盡之際，流露出溫潤而深刻的人性光芒。音樂以克制而堅定的語氣鋪展，在層層聲部交織中緩慢推進，情感內斂卻暗潮洶湧。

On stage, Brahms' Symphony No. 4 rises with quiet depth, evoking solitude at dusk and the fading glow of the Romantic era. Its restrained yet resolute voice unfolds through layered textures, with emotion held beneath the surface. As Von Bülow observed, its grandeur lies not in display but in structure—most strikingly in the final movement, where Bach-inspired variations and the delayed entry of trombones cast a solemn, luminous weight.

指揮家馮·畢羅曾在彩排後驚嘆其「前所未有」，而這份宏大其實深藏於結構之中。終樂章取材巴赫《夏康舞曲》低音線條，發展為三十段變奏；長號更刻意延至此處才加入，如同為全曲點亮一抹莊嚴而超然的光。

In contrast, Prokofiev's Violin Concerto No. 2 speaks in a sharper, more immediate tone. The solo violin, like a solitary narrator, moves between precision and intensity, revealing both virtuosity and distance. Together, these works form a dialogue between introspection and expression, leaving distinct yet interconnected traces in sound.

轉而，普羅科菲夫 G 小調第二號小提琴協奏曲帶來截然不同的語言——銳利、直接且帶刺。獨奏小提琴如孤身敘述者，在精準與奔放之間遊走，既展現技巧，也流露疏離。當兩部作品相遇，一內一外，一沉一動，彷彿兩個時代交錯對話，在聲音之中留下各自的痕跡。



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2027

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

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



指揮
梵志登

Conductor Jaap van Zweden

【ESO 大師精選】梵志登與 ESO

眾聲之巔

【ESO 2027】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

「在寂靜中完成的巨響，讓孤獨的創作者寫出屬於全人類的共鳴之聲。」

如果一張 CD 的容量，是為了「剛好裝得下貝多芬第九號交響曲」而被決定的，那麼這部作品的分量，早已超越音樂本身。從納粹時期的政治舞台，到柏林圍牆倒塌的歷史現場，再到歐盟的象徵旋律，《歡樂頌》不斷被不同時代挪用、詮釋，彷彿人類始終試圖在這段旋律中尋找某種共同的語言。

1824 年 5 月 7 日，這部作品在維也納首演。那一夜，貝多芬已全然失聰，卻仍站在舞台上指揮。樂曲結束後他無法聽見掌聲，直到有人輕觸他，轉身面對觀眾，才看見全場沸騰的致意。榮耀與孤寂在同一瞬間並存——據說當晚他甚至因身心耗竭而昏倒。

早在年少時，貝多芬便渴望為席勒的《歡樂頌》譜曲，這份執念最終在第四樂章實現。當人聲加入交響之中，那句「啊！朋友」不只是音樂的轉折，更像是他對世界的呼喊。在貧病與孤獨之中，他仍選擇寫下關於「歡樂」與「人類團結」的樂章。

也許正因如此，這部作品始終動人——它並不完美，卻真誠；並不屬於某個時代，卻總在關鍵時刻被再次唱起。

"A thunderous sound born of silence, enabling a solitary composer to craft a melody that resonates with all humanity."

If a CD's capacity was once defined to contain Beethoven's Ninth, it speaks to a work whose significance far exceeds music itself. From the Nazi era to the fall of the Berlin Wall and the European Union's anthem, *Ode to Joy* has been continually reinterpreted, as if humanity seeks a shared language within its melody.

Premiered in Vienna on 7 May 1824, Beethoven—by then completely deaf—stood on the podium, unaware of the audience's thunderous applause until he was turned to face it. In that moment, triumph and solitude coexisted.

A lifelong aspiration to set Schiller's *Ode to Joy* culminates in the final movement, where the human voice transforms the symphony into a universal call. Amid hardship and isolation, Beethoven chose to write of joy and unity—perhaps why this work endures: a masterpiece, considered by some imperfect yet deeply sincere, it is forever revived in times of need.

2027

1.29 FRI. 衛武營音樂廳
19:30 Weiwuying Concert Hall

1.31 SUN. 國家音樂廳
14:30 National Concert Hall



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指揮
梵志登

Conductor Jaap van Zweden

海外巡演 — 大阪、京都

梵志登 × ESO

Jaap van Zweden & ESO



2026 下半年長榮交響樂團將展開海外巡演，樂團透過與世界各地觀眾的交流、以成熟的演奏實力與細膩的音樂詮釋，展現長期深耕交響藝術的成果。

此次巡演不僅拓展樂團的國際視野，也深化文化交流與藝術對話，象徵長榮交響樂團持續邁向國際化的重要里程碑，讓長榮交響樂團的聲響在更寬廣的舞台上迴盪。

In the second half of 2026, the Evergreen Symphony Orchestra will embark on an international tour. Through engagement with audiences worldwide, the orchestra will showcase the artistic maturity and refined musicianship cultivated through years of dedication to the symphonic tradition. This tour not only broadens the ensemble's global perspective, but also deepens cultural exchange and artistic dialogue, marking a significant step in its ongoing international development and allowing its voice to resonate on a wider stage.

2026

10.28 WED. 交響樂廳
The Symphony Hall

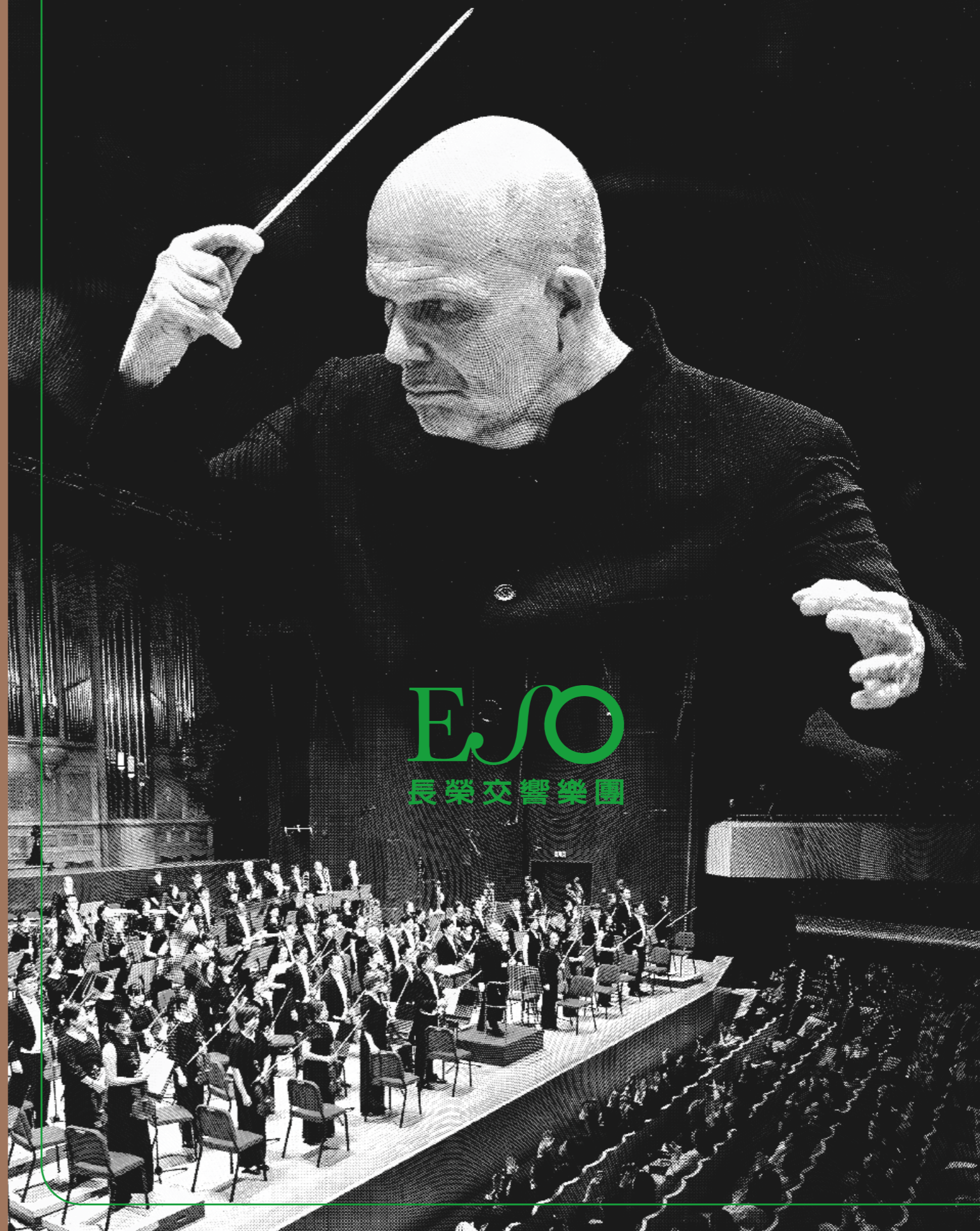
10.30 FRI. 京都音樂廳
The Kyoto Concert Hall



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讓世界聽見不凡

EVERGREEN SYMPHONY ORCHESTRA



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7折 長榮集團員工（輸入折扣碼）
65折 65 歲以上長者（入場時請出示有效證件）
5折 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



Opentix 售票連結



ESO 官網



ESO FB

購票方式

OPENTIX 服務據點 / 7-11 ibon / 全家 famiPort / 萊爾富 Life-ET 皆可購 / 取票，實際以 OPENTIX 公告為主。

順著風，才能走得更遠

綠能驅動，如風御帆

長榮海運落實完成2030年碳排目標，以新一代ZNZ雙能源環保船

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歡迎追蹤我們社群平台，掌握 ESO 的所有動向！
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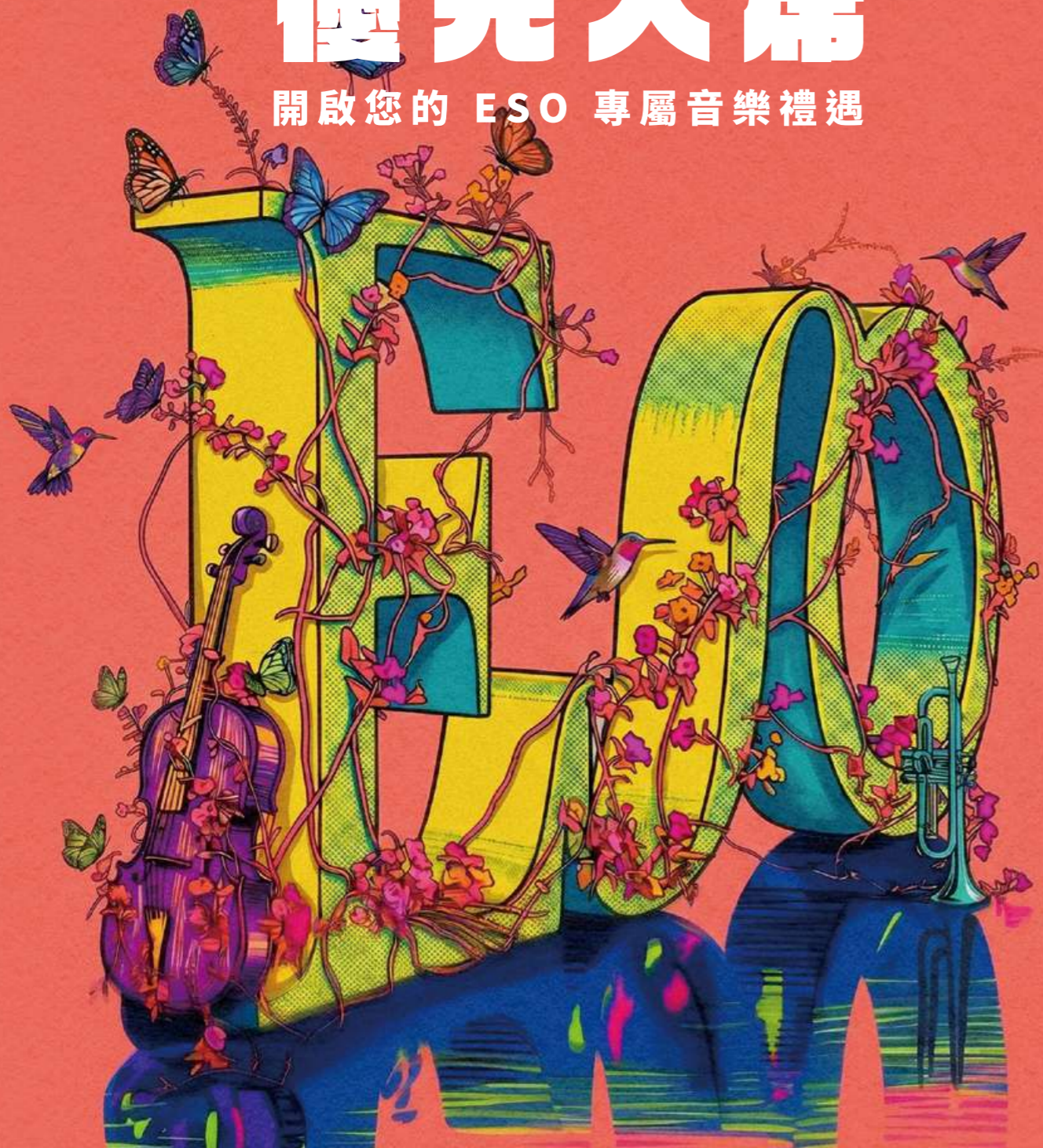


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財團法人張榮發基金會
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