

(c) Gregor Hohenberg

娜汀．席雅拉 Nadine Sierra

女高音 Soprano

以其出眾的聲音美感、流暢無縫的技巧與豐沛的音樂性廣受讚譽，娜汀．席雅拉被公認為當今歌劇界最具潛力的年輕聲樂家之一。她先後於紐約大都會歌劇院、米蘭史卡拉歌劇院、巴黎歌劇院及柏林國立歌劇院成功首演，並迅速成為全球頂尖歌劇院的常客。2017 年，席雅拉與德意志留聲機（Deutsche Grammophon）及 Decca Gold 簽訂專屬錄音合約。首張專輯《There's a Place for Us》於 2018 年發行，第二張專輯《Made For Opera》則於 2022 年推出。她於 2017 年榮獲理查．塔克獎（Richard Tucker Award），並於 2018 年獲大都會歌劇院頒發貝佛莉．席爾絲藝術家獎（Beverly Sills Artist Award）。

在 2025/26 樂季，席雅拉將重返紐約大都會歌劇院，飾演《夢遊女》中的阿米娜（Amina），隨後展開大型拉丁美洲獨唱會巡演。她將與夏比耶．安杜亞加（Xabier Anduaga）合作舉行聯合獨唱會，並與納瓦拉交響樂團同台演出；同時亦將登上卡內基音樂廳參與盛大的慶典音樂會。2026 年，她將於維也納國立歌劇院展開新年演出，在全新製作中詮釋《露易莎．米勒》的同名女主角。其他演出邀約尚包括：加沃廳（Salle Gaveau）、巴塞隆納利塞奧大劇院、史丹佛現場藝術中心（Stanford Live）、洛杉磯歌劇院、瓦倫西亞藝術宮（Palau de les Arts）、艾克斯復活節音樂節（Festival de Pâques, Aix）及匈牙利國立歌劇院的獨唱會。歌劇演出方面，則將於巴伐利亞國立歌劇院演出《愛情靈藥》與《弄臣》，於馬德里皇家劇院演出《羅密歐與茱麗葉》，以及於橙城夏季歌劇節（Chorégies d'Orange）演出《茶花女》。

在 2024/25 樂季，席雅拉首次登上維也納國立歌劇院，飾演《羅密歐與茱麗葉》中的茱麗葉，並重返紐約大都會歌劇院詮釋《弄臣》中的吉爾達。她多次於巴塞隆納利塞奧大劇院演出，包括《茶花女》的薇奧蕾塔、《夢遊女》的阿米娜，以及在杜達美指揮下演出《西城故事》的瑪麗亞。她亦重返馬德里皇家劇院演出《茶花女》，於巴黎歌劇院飾演《瑪儂》，並於拿坡里聖卡洛劇院演出《羅密歐與茱麗葉》的茱麗葉。她同時深感榮幸能於 2025 年登上維也納國立歌劇院舞會（Opernball）演出，並於巴黎聖母院修復完成後的開幕典禮中獻唱〈馬賽曲〉。

過往亮點亦包括：於倫敦皇家歌劇院首度飾演《愛情靈藥》的阿迪娜，並再度回歸詮釋《拉美莫爾的露琪亞》同名女主角；隨皇家歌劇院赴日巡演，在安東尼奧．帕帕諾指揮下飾演《弄臣》的吉爾達；於紐約大都會歌劇院演出《羅密歐與茱麗葉》的茱麗葉；於巴黎歌劇院詮釋《茶花女》的薇奧蕾塔；以及於拿坡里聖卡洛劇院首次演出《露易莎．米勒》。她亦曾在音樂會與獨唱會中，與柏林愛樂管弦樂團（杜達美指揮）、費城管弦樂團（亞尼克．涅傑－賽金指揮），以及羅馬聖西西里亞國家管弦樂團（安東尼奧．帕帕諾指揮）合作。她的獨唱會足跡遍及棕櫚灘歌劇院、馬德里皇家劇院、卡內基音樂廳、聖卡洛劇院、多特蒙音樂節、日內瓦大劇院，以及堪薩斯市哈里曼－朱厄爾系列音樂會。她亦參與安德烈．波伽利 30 週年歐洲與北美巡演，並於 2024 年 12 月登上紐約麥迪遜廣場花園與邁阿密 Kaseya Center 演出。

更早期的重要演出尚包括：於威尼斯鳳凰劇院飾演《拉美莫爾的露琪亞》同名女主角；於巴黎國家歌劇院演出《唐．喬望尼》的澤莉娜、《埃里奧加巴洛》的芙拉維亞、《魔笛》的帕米娜與《唐．帕斯夸萊》的諾麗娜；於紐約大都會歌劇院演出澤莉娜與《伊多美尼歐》的伊莉亞；以及於舊金山歌劇院詮釋茱麗葉、露琪亞、穆塞塔、帕米娜與伯爵夫人等角色。

2016 年，她與里奧．努奇於米蘭史卡拉歌劇院《弄臣》首演之夜，因觀眾熱烈要求重唱二重唱而破例安可，打破自托斯卡尼尼時代以來的傳統，成為樂壇佳話。她的音樂會演出遍及卡內基音樂廳、維洛納競技場、維也納音樂協會金色大廳（Musikverein）、坦格塢與拉維尼亞音樂節、達拉斯歌劇院及紐約公園大道軍械庫等地；此外，她亦兩度受邀於美國最高法院為大法官們演出，深感榮幸。

在其年輕卻成就斐然的職業生涯中，席雅拉榮獲多項大獎，並成為瑪麗蓮．霍恩基金會聲樂大賽與大都會歌劇院國家聲樂甄選史上最年輕的得主。尼克．羅密歐（Nick Romeo）於其著作《Driven: Six Incredible Musical Journeys》（2011）中，特別以一章篇幅記述她於總決賽奪冠的歷程。她於 2010 年在喬治．倫敦大賽、葛妲．莉絲納國際聲樂大賽及羅倫．札卡里聲樂大賽中奪得首獎，並獲理查．塔克音樂基金會研究獎助。2013 年，她於德國新聲（Neue Stimmen）、卡巴耶與維羅妮卡．鄧恩國際聲樂大賽中皆獲第一名，並榮獲理查．塔克音樂基金會職涯獎助。

席雅拉自幼即愛上歌劇，童年時期因觀看《波希米亞人》的 VHS 錄影而深受感動，六歲起於家鄉佛羅里達州開始學習聲樂。雖然她在青少年時期即於棕櫚灘歌劇院完成職業首演，仍選擇持續深造，並取得曼尼斯音樂學院（Mannes College the New School for Music）學士學位。畢業後，她加入舊金山歌劇院的阿德勒獎學金計畫（Adler Fellowship Program），並與該團建立長期合作關係。

她曾登上《Vogue》、《Nylon》、《Bon Appétit》、《Opera News》等媒體，並成為《Classical Singer》雜誌封面人物，亦多次出現在國際電視與平面媒體。她活躍於社群媒體，經常親自回覆粉絲的訊息、留言與提問，與追隨者保持緊密互動。

Praised for her vocal beauty, seamless technique, and abundant musicality, Nadine Sierra is hailed as one of the most promising young talents in opera today. Having made a string of successful debuts at the Metropolitan Opera, Teatro alla Scala, Paris Opera, and Staatsoper Berlin, she has become a fixture at many of the top houses around the world. Sierra signed an exclusive contract to record for Deutsche Grammophon and Decca Gold in 2017. Her debut album, *There's a Place for Us*, was released in 2018, followed by a second album, Made For Opera, in 2022. She was named the Richard Tucker Award Winner in 2017 and was awarded the 2018 Beverly Sills Artist Award by the Metropolitan Opera.

In the 2025/26 season, Sierra will return to the Metropolitan Opera as Amina in La Sonnambula before embarking on a major Latin American recital tour. She will appear in recital alongside Xabier Anduaga in both Santo Domingo Bilbao with the Orquesta Sinfonica

e Navarra with Xabier Anduaga and perform at a festive gala in Carnegie Hall. She begins 2026 at the Wiener Staatsoper, where she will sing the title role of Luisa Miller in a new production. Other engagements include recitals at Salle Gaveau, Gran Teatre del Liceu, Stanford Live, LA Opera, Palau de les Arts, Festival de Pâques (Aix), and Hungarian State Opera. Operatic performances continue with *L'elisir d'amore and Rigoletto* at Bayerische Staatsoper, as well as *Roméo et Juliette* at Teatro Real and *La Traviata* at Chorégies d'Orange.

Nadine's 2024/25 season featured her Wiener Staatsoper debut as Juliette in *Roméo et Juliette* as well as a return to the Metropolitan Opera as Gilda in *Rigoletto*. She appeared at Gran Teatre del Liceu in Barcelona multiple times, singing Violetta in *La Traviata*, Amina in *La Sonnambula*, and Maria in *West Side Story* under Gustavo Dudamel. She also returned to Teatro Real Madrid for *La Traviata*, portrayed *Manon* at Paris Opera, and performed Juliette at Teatro di San Carlo. She was also deeply honoured to perform at the 2025 Wiener Staatsoper Opernball and to sing 'La Marseillaise' at the opening ceremony of the newly restored Notre-Dame Cathedral in Paris.

Other previous highlights included her Royal Opera House debut as Adina in *L'elisir d'amore* and a return in the title role of *Lucia di Lammermoor*. She joined the Royal Opera on tour in Japan as Gilda in *Rigoletto* conducted by Antonio Pappano. At the Metropolitan Opera she starred as Juliette in *Roméo et Juliette*, as Violetta in *La Traviata* at Paris Opera, and debuted the role of *Luisa Miller* at Teatro di San Carlo. She appeared in concerts and recitals with the Berliner Philharmoniker under Gustavo Dudamel, the Philadelphia Orchestra under Yannick Nézet-Séguin, and the Orchestra dell'Accademia Nazionale di Santa Cecilia with Antonio Pappano. She gave recitals at Palm Beach Opera, Teatro Real, Carnegie Hall, Teatro di San Carlo, Festival Dortmund, Grand Théâtre de Genève, and Kansas City (Harriman-Jewell Series). She also toured with Andrea Bocelli for his 30th anniversary concerts in Europe and North America, including performances at Madison Square Garden and the Kaseya Center in December 2024.

Other notable engagements from past seasons include the title role in Lucia di Lammermoor at Teatro La Fenice, Zerlina *(Don Giovanni)*, Flavia *(Eliogabalo)*, Pamina *(Die Zauberflöte)* and Norina *(Don Pasquale)* at Opéra National de Paris, Zerlina and Ilia *(Idomeneo)* at the Metropolitan Opera, as well as Juliette, Lucia, Musetta, Pamina and Contessa at San Francisco Opera.

In 2016, she and Leo Nucci made headlines after her house debut in Rigoletto at Teatro alla Scala when, on opening night, they were prompted by the audience to encore the duet, breaking a La Scala tradition dating back to Toscanini. Among many of her concert appearances ranging from Carnegie Hall, Arena di Verona, Musikverein in Vienna, Tanglewood and Ravinia music festivals, Dallas Opera, Park Avenue Armory in NYC, the soprano also had the privilege and honor of performing twice at the U.S. Supreme Court for the Honorable Justices.

Throughout Ms. Sierra's young career, she has taken home several awards and is the youngest winner to date for both the Marilyn Horne Foundation Vocal Competition and the Metropolitan Opera National Council Auditions, as recounted by Nick Romeo in his book Driven: Six Incredible Musical Journeys (2011), a chapter of which is devoted to Sierra's Grand Finals triumph. She also took home first prizes in 2010 at the George London Competition, Gerda Lissner International Competition, and Loren Zachary

Competition, and was a recipient of a Richard Tucker Music Foundation Study Grant. In 2013, she placed first at the Neue Stimmen, Caballé, and Veronica Dunne International Singing Competitions, and won a Richard Tucker Music Foundation Career Grant.

Sierra fell in love with opera at a young age, after watching a VHS of La bohème, and began voice lessons at the age of six in her home state of Florida. Although she made her professional debut as a teenager with the Palm Beach Opera, she decided to continue studying, and received her bachelor's degree from Mannes College the New School for Music. Following graduation, she went on to participate in the Adler Fellowship Program at the San Francisco Opera, forming a lasting relationship with the company.

She has been featured in Vogue, Nylon, Bon Appétit, Opera News, on the cover of Classical Singer magazine, and numerous international TV and print media. She maintains an active presence on social media, where she interacts with her followers by answering messages, comments and questions on a daily basis.







吳曜宇 Yao-Yu Wu

指揮 Conductor

「在決賽中，吳曜宇帶來最為出色的演出；他優雅而縝密的指揮，使樂團在《火鳥》中迸發出既震撼又富於舞蹈感的聲響。若比賽的宗旨在於獎勵『天賦』，那麼這個選擇無可爭議，因為吳的潛力極為巨大。」

——《費加洛報》

以深刻的音樂理解與精準的技術掌握著稱，吳曜宇於 24 歲即在國際樂壇嶄露頭角。2013 年，他於貝桑松國際指揮大賽榮獲三項大獎（首獎、樂團獎與觀眾獎）。此一早期突破在 2023 年香港國際指揮大賽再次獲得印證，他獲頒第二獎、觀眾獎及最佳委託作品詮釋獎。

現任高雄市交響樂團駐團指揮，肩負相當於音樂總監層級之藝術職責，涵蓋長期藝術規劃與排練領導等工作。透過紀律嚴謹的排練流程與整體性的藝術佈局，他協助樂團塑造更為統一的音色方向，並強化技術整合與聲部協作。近年來，樂團在藝術能見度與評論回響方面穩步提升，展現出明確的整合與精進成果。重要演出亮點包括 Wynton Marsalis《Swing Symphony》亞洲首演。

其國際演出足跡遍及歐洲與亞洲重要樂團，包括聖彼得堡交響樂團、波蘭國家廣播交響樂團、波爾多國家交響樂團、洛林國家交響樂團等。在法國，他亦曾率領羅亞爾河國家交響樂團於南法地區巡演。

在亞洲，他與國家交響樂團保持長期且緊密合作關係，並於 2023 年參與日本福山「玫瑰之城」國際音樂祭。亦曾獲邀與臺灣各大主要樂團合作，包括國立臺灣交響樂團與臺北市立交響樂團，並客席指揮香港小交響樂團及澳門樂團。

作為風格多元的音樂家，吳曜宇曾與多位國際傑出獨奏家合作，包括 Lang Lang、Cho-Liang Lin、Daniel Müller-Schott、Nemanja Radulovi 、Ilya Gringolts、Dmitry Masleev、Kit Armstrong、MakotoOzone、Alexei Volodin、Tzimon Barto、Giuseppe Gibboni 與 Jehye Lee。2026 樂季亦將與 Rudolf Buchbinder、Stephen Hough、Anna Geniushene 及 Kerson Leong 合作。

他亦以臨危受命的穩定度著稱，曾多次於極短時間內成功接替演出，包括於香港小交響樂團接替 Alexander Liebreich，以及於國家交響樂團接替 Gábor Venzago 與 Martin Sieghart。

歌劇領域方面，近期製作包括 2024 年 Puccini《托斯卡》（合作歌手包括 Stephen Costello、Aleksey Bogdanov 與 Laura Wilde），以及 2025 年 Verdi《弄臣》（由 Alfredo Daza 飾演主角）。2025/26 樂季將指揮全新製作之 Puccini《波希米亞人》，並持續拓展歌劇曲目與製作經驗。

除核心交響曲目外，吳曜宇亦為華納兄弟《哈利波特》電影交響音樂會系列之官方認證指揮。其錄音作品包括專輯

《Silvergrass》，收錄陳士惠作品，與 Wu Man 及 Wen-Sinn Yang 合作錄製。2013 年獲《PAR 表演藝術》雜誌評選為「年度音樂家」。

曾就讀於臺北藝術大學與維也納國立音樂暨表演藝術大學。

"Wu gave the most brilliant performance in the final; his conducting—elegant and meticulously considered—galvanizing the orchestra in a Firebird that was both electrifying and dance-like. If the philosophy of the competition is to reward a 'natural gift', the choice is indisputable, for Wu's potential is enormous."

— Le Figaro

Known for musical depth and technical precision, Yao-Yu Wu first drew major international attention at the age of 24. In 2013, at the Besançon International Conducting Competition, he became a triple laureate (First Prize, Orchestra Prize, and Audience Prize). This early breakthrough was reaffirmed in 2023 at the Hong Kong International Conducting Competition, where he received Second Prize, the Audience Prize, and the Prize for Best Interpretation of the Commissioned Work.

Wu currently serves as Resident Conductor of the Kaohsiung Symphony Orchestra (KSO) in a role encompassing music-director-level artistic responsibilities. Through disciplined rehearsal processes and longterm artistic planning, he has helped shape a more unified orchestral sound and strengthened the ensemble's technical cohesion. In recent seasons, its artistic visibility and critical reception have grown steadily, reflecting a period of renewed focus and consolidation. Recent highlights include the Asian premiere of Wynton Marsalis's Swing Symphony.

His international engagements span major orchestras across Europe and Asia, including collaborations with, the St. Petersburg Symphony Orchestra, the Polish National Radio Symphony Orchestra, the Orchestre National Bordeaux Aquitaine, and the Orchestre National de Lorraine. In France, he has also led the Orchestre National des Pays de la Loire on tour.

In Asia, Wu maintains a long-standing and close collaboration with the National Symphony Orchestra (Taiwan), including participation in the City of Roses Fukuyama International Music Festival in Japan (2023).

He has likewise been invited by all of Taiwan's major orchestras, including the National Taiwan Symphony Orchestra (NTSO) and the Taipei Symphony Orchestra (TSO), and has appeared as guest conductor with the Hong Kong Sinfonietta and the Macao Orchestra.

A versatile musician, Wu has collaborated with outstanding soloists such as Lang Lang, Cho-Liang Lin, Daniel Müller-Schott, Nemanja Radulovi , Ilya Gringolts, Dmitry Masleev, Kit Armstrong, Makoto Ozone, Alexei Volodin, Tzimon Barto, Giuseppe Gibboni, and Jehye Lee. In the 2026 season, he is also scheduled to work with Rudolf Buchbinder, Stephen Hough, Anna Geniushene, and Kerson Leong.

Wu is also recognized for his steadiness under pressure, having successfully stepped in at very short notice on multiple occasions. He replaced Alexander Liebreich with the Hong Kong Sinfonietta, and stepped in for Gábor Venzago and Martin Sieghart with the National Symphony Orchestra (Taiwan).

In opera, his recent productions include Puccini's Tosca (2024), with Stephen Costello, Aleksey Bogdanov, and Laura Wilde, and Verdi's Rigoletto (2025), featuring baritone Alfredo Daza in the title role. In the 2025/26 season, he will lead a new production of Puccini's La Bohème, and continue to expand his operatic repertoire and production experience.

Beyond the core symphonic repertoire, Wu is an officially certified conductor for Warner Bros.' Harry Potter Film Concert Series. His discography includes the album Silvergrass, featuring works by Shih-Hui Chen recorded with pipa virtuoso Wu Man and cellist Wen-Sinn Yang. In 2013, he was named "Musician of the Year" by Taiwan's PAR Performing Arts magazine.

Wu studied at the Taipei National University of the Arts and the University of Music and Performing Arts Vienna (mdw).





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自信而精銳

國家交響樂團

Taiwan Philharmonic, National Symphony Orchestra

「由臺灣音樂家組成的臺灣愛樂展現了獨特聲音風格」—《Bachtrack》2024
「具國際高水準，適合任何世界級的音樂廳。」—《Musical America》2023 四月號
「明朗而令人愉悅的演出……，充滿臺日文化交流的友好氛圍。」—《音樂之友》2020 三月號
「豐潤的音色。」—《舊金山古典之聲》2018

" ...the Taiwan Philharmonic...almost entirely with Taiwanese players had a distinctive aural profile."—Bachtrack, 2024
" ...the Taiwan Philharmonic is accomplished and international, fit for any world-class concert hall."—Musical America, 2023
" Lush Playing." — San Francisco Classical Voice, 2018

國家交響樂團（NSO）的前身「聯合實驗管絃樂團」成立於 1986 年，集合優秀新生代音樂家，以打造頂尖交響樂團為目標；2005 年成為國立中正文化中心附設團隊，2014 年 4 月改隸國家表演藝術中心，以「臺灣愛樂」立足國際。經過三十多年耕耘，NSO 參與交響樂、室內樂、歌劇、舞蹈、跨界製作，自信、精銳，有文化意識地展現「來自臺灣的聲音」。

NSO 的歷任音樂總監許常惠、張大勝、林望傑、簡文彬、呂紹嘉；常任指揮艾科卡（Gerard Akoka）與史耐德（Urs Schneider），藝術顧問暨首席客座指揮根特．赫比希（Günther Herbig）共同悉心呵護樂團成長。近十餘年來，NSO 銳意求變，大步朝專業、開放、勇於創新的職業樂團發展，成為亞洲地區最具指標性的樂團；德國指揮家準馬寇爾（Jun Märkl），期望以樂團獨特的聲音擔任臺灣的文化大使，向全世界表達特有的身份和情感；馬寇爾於 2022 年 1 月起擔任國家交響樂團音樂總監。

樂團現有 99 名團員，每年樂季演出約 80 場次；但 NSO 不僅在音樂廳與劇院服務樂友，也貼近臺灣社會脈動，每年透過百場推廣活動，觸及超過萬人。NSO 號召各界投注資源，把音樂帶進臺灣的山林鄉里、照護機構、弱勢社區；同時也走入各級校園，除了音樂的專業培訓，更擴大藝術參與、傳承文化領導力，透過藝術激發創新動能、培養年輕觀眾，致力成為全民的交響樂團。

NSO 定期推出跨國歌劇製作或國內跨界合作的歌劇作品，累積近三十齣，除了在 2006 年至 2019 年十餘年內兩次演出全本的華格納歌劇《尼貝龍根的指環》，獲得國際樂壇之注目，亦演出莫札特、貝多芬、威爾第、普契尼、理查．史

特勞斯、巴爾托克、德布西等作曲家的經典歌劇作品，並參與跨界製作《很久沒有敬我了你》、《快雪時晴》、《驚園》……等節目，也曾與英國皇家芭蕾舞團、烏克蘭基輔國家芭蕾舞團、俄羅斯莫斯科波修瓦芭蕾舞團、雲門舞集、舞蹈空間……等國際一流舞團合作。

樂團團員積極演出室內樂作品，與駐團音樂家，包括鋼琴家白建宇、作曲家暨單簧管演奏家魏德曼、作曲家暨中提琴演奏家布萊特．狄恩、小提琴家黃俊文，以及其他團體與音樂家，包括美國林肯中心室內樂協會、大提琴家楊文信、小提琴家陳銳、林品任、法國號演奏家弗拉柯維克……等合作，推出系列室內樂音樂會，深受樂友喜愛。

同時，NSO 長期透過委託創作與錄音，推廣臺灣作曲家的音樂與歌劇作品。自 2011 年起，NSO 也積極展開海外巡演，足跡遍及柏林、維也納、巴黎、里昂、布魯塞爾、米蘭、烏迪內、日內瓦、華沙、林茲、聖地牙哥、西雅圖、舊金山、溫哥華、東京、大阪、金澤、北京、上海、香港、大邱、首爾、芝加哥、兵庫、福山，2023 年更登上紐約林肯表演藝術中心大衛 格芬廳、華盛頓特區甘迺迪表演藝術中心，獲得國際樂評讚譽。

三十年多來，與 NSO 合作過的客席指揮家有馬捷爾、巴夏、馬利納爵士、史拉特金、羅許德茲特溫斯基、霍格伍德、凡斯卡、余隆、阿雷席夫、辛奈斯基、聖克萊爾等，聲樂家有芙蕾妮、柯楚芭絲、帕瓦洛帝、多明哥、特菲爾、韓普森、葛里戈里恩等；鋼琴家傅聰、拉羅嘉、波哥雷里奇、薇莎拉絲、提鮑德、寇瓦謝維契、齊柏絲坦、洛堤、白建宇、鄧泰山、史蒂芬．賀夫、薩洛、王羽佳、巴佛傑等；大提琴家馬友友、顧德曼、羅斯托波維奇、麥斯基、卡普頌、楊文信、王健、伊瑟利斯、穆勒－修特、嘉碧妲、阿爾班．蓋哈特等；小提琴家卡瓦科斯、夏漢、列賓、宓多里、希拉蕊．韓、布拉赫、胡乃元、林以信、陳銳、諏訪內晶子、黃俊文、林品任等；吉他演奏家耶佩斯，單簧管家莎賓．梅耶，豎琴家薩菲耶．德梅斯特，法國號家史帝芬．多爾、巴伯羅柯、弗拉柯維克，雙簧管家阿爾柏特．麥耶，作曲家潘德列茨基、約格．魏德曼、陳其鋼、布萊特．狄恩……等千餘位國際知名音樂家。

Founded in 1986, the Taiwan Philharmonic, also known as the National Symphony Orchestra (NSO) at home, has been hailed as one of the best orchestras in Asia. With some of the finest musical talent from at home and abroad, trained at top schools and international orchestras, the NSO enjoys a unique voice rich in diversity and tradition. The NSO's artistic development has been carefully nurtured over the years by music directors Tsang-Houei Hsu, Tah-Sheng Chang, Jahja Ling, Wen-Pin Chien, and Shao-Chia Lü-as well as principal conductors Gerard Akoka and Urs Schneider, and conductor laureate Günther Herbig. Under the leadership of Jun Märkl as the music director since January 2022, the NSO aspires to resonate throughout the world as the cultural ambassador of Taiwan. Music by Taiwanese composers is extensively commissioned, performed, and recorded by the NSO.

As the orchestra affiliated with the National Performing Arts Center, the NSO presents a 40-week season of approximately 80 events-concerts, chamber recitals, operas, and crossover productions. Performing not only for audiences throughout Taiwan, the NSO also tours regularly overseas, having performed in such musical centers as Paris, Vienna, Berlin, Milan, Tokyo, Beijing, Shanghai, Singapore, Seoul, Los Angeles, Washington D.C., New York City and many other cities.

The NSO has worked with internationally acclaimed conductors such as Lorin Maazel, Rudolf Barshai, Sir Neville Marriner, Gennady Rozhdestvensky, Christopher Hogwood, Leonard Slatkin, and Osmo Vänskä; with singers Mirella Freni, Ileana Cotrubaș, Luciano Pavarotti, Plácido Domingo, Bryn Terfel, and Thomas Hampson; with instrumental soloists Ivo Pogorelić, Daniil Trifonov, Mstislav Rostropovich, Gil Shaham, and Leonidas Kavakos; and with composers Krzysztof Penderecki, Jörg Widmann, Qigang Chen, and Brett Dean.

In addition to producing Wagner's complete cycle *Der Ring des Nibelungen* in both 2006 and 2016, the NSO's operatic endeavors have extended to nearly 30 productions including Mozart's *Don Giovanni*, *Le nozze di Figaro*, and *Così fan tutte*; Wagner's *Parsifal*, Verdi's *Otello* and *Falstaff*, Puccini's *Tosca*, *La bohème*, *Madama Butterfly*, and *Il trittico*, Strauss's *Salome* and *Der Rosenkavalier*, and Bartók's *Bluebeard's Castle*. Crossover productions loved by audiences and praised by critics include the musical *On the Road* and Qian Yi's installation opera *Paradise Interrupted*.

Members of the NSO present extensive programs of chamber music, often joining with prominent musicians in residence with the orchestra such as pianist Kun-Woo Paik; clarinetist, composer, and conductor Jörg Widmann; composer, violist, and conductor Brett Dean; and violinist Paul Huang, as well as with visiting groups and instrumentalists like the Chamber Music Society of Lincoln Center, cellist Wen-Sinn Yang, violinists Ray Chen and Richard Lin, and horn player Radovan Vlatković. The NSO has also worked with dance companies such as the Royal Ballet, the Kiev National Ballet, and the Bolshoi Ballet.

In addition to its performances in concert halls and opera houses, members of the NSO also offer musical events at nursing homes, mountain villages, and underprivileged communities all over Taiwan. Mobilizing resources from private sectors, the NSO organizes over 100 outreach activities annually for more than 10,000 participants of all ages and all kinds of groups in Taiwan. Their work at schools goes beyond just professional training to include artistic participation and cultural leadership, earning them a young audience and demonstrating a social responsibility exceptional for a classical orchestra.

團員名錄

音樂總監　準．馬寇爾
榮譽指揮　呂紹嘉
桂冠指揮　根特．赫比希
指揮助理　鄒佳宏　吳昱德　黃柏瑄

第一小提琴　★鄧皓敦　☆曾智弘　◯陳逸群
郭昱麟　林基弘　梁坤豪
陳逸農　卓曉青　方俊人
黃佳頎　李庭芳　賴佳奇
林孟穎　李家豪　蔡竺君
＊邱天馨　＊陳碇發　＊蕭睿柏

第二小提琴　●陳怡茹　◎孫正玫　◯陳玟佐
李京熹　黃衍繹　顧慈美
康信榮　李梅箋　蔡孟峰
洪章文　陳偉泓　王致翔
曾婕安☺　林芷卉☺

中提琴　●黃瑞儀　◎鄧啟全　◯呂昭瑩
黃雅琪　謝君玲　呂孟珊
李思琪　陳猶白　吳彥廷
黃亞漢　魏郡廷☺　＊林釗輝

大提琴　◎連亦先　◯韋智盈　周幼雯
陳怡婷　林宜嫻　黃日昇
蘇品維　唐鶯綺

低音提琴　●傅永和　◎蘇億容　周春祥
王淑瑜　黃筱清　王淑宜
連珮致　蔡歆婕

長笛　●安德石　◎宮崎千佳　郭容安☺

短笛　林于斐

雙簧管　●王怡靜　◎阮黃松　楊舒婷

英國管　李明怡

單簧管　●賴俊諺☺　朱偉誼　孫正茸

低音管　●簡凱玉　◎陳奕秀

倍低音管　簡恩義

法國號　●劉宜欣　◎劉品均　◯黃任賢
黃哲筠　王婉如　楊景惠

小號　●宇新樂　◎陳長伯　張景民
鄒儒吉

長號　●李昆穎　◎邵恒發　陳志承
＊易家謙

低音長號　彭曉昀

低音號　●藤田敬介　＊劉尚賓

定音鼓　●艾庭安　◎陳廷銓

打擊樂　◉陳廷銓　陳振馨　楊璧慈
＊陳宇喆

豎琴　●解　瑄

鍵盤　許毓婷　何芸燕

行政團隊

執行長　郭玟岑
行政管理經理　張念慈
音樂總監執行祕書　石玲玲
公關推廣經理　劉亭妤
節目行銷經理　林欣儀
國家青年交響樂團經理　楊宇晴

總監室
考選中心主任　林碧珠
執行長秘書　曾稜惠

企劃演出
資深企劃專員　徐珞玹
企劃專員　朱禹欣　詹雯涵
張馨方
資深譜務專員　陳筱淇
譜務助理　林　利　＊吳芝穎
資深舞台監督　紀　琪
舞台監督　鄭學豐　覃善兒

國家青年交響樂團
專員　楊惠宇

行銷暨數位發展
整銷專案經理　羅文君
資深行銷專員　李心如
行銷專員　楊雨翎　黃靖涵
客服專員　黃詩婷

愛樂實驗室
愛樂實驗室組長　陳琬琳
資深研究員　簡佑丞
專案執行專員　李思穎

公關推廣
公關專員　王雅萱　吳　翰
張佳慈
行政專員　張筑昀

行政管理
資深人事專員　陳宛瑜
人事專員　莊詠竹
資深法務專員　蔡木鎮　劉善謙
行政專員　陳靜怡　詹懿玲
陳湘羽

法律顧問　林信和
平面視覺顧問　兩個八月

★代理樂團首席
☆樂團副首席
●首席
◉代理首席
◎副首席
○助理首席
☺ 試用期 On Trial
＊ TNUA 樂團職銜學程學員
協演人員