



# 2014 Annual Report

國家表演藝術中心 年度報告

National Performing Arts Center

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## 國家交響樂團 National Symphony Orchestra

知性與感性的探索 An Exploration of Heart and Mind

國家交響樂團年報 National Symphony Orchestra Annual Report

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First-Time Guest-Artists of the NSO for the 2014

2014 年度演出及活動一覽表

NSO Concert Calendar in 2014

感謝名單 Special Thanks

## 臺中國家歌劇院 National Taichung Theater

成為人人心中最想去的劇場！ Becoming the Most Beloved Theater!

藝術翻新基地 A Theater for Arts and New Lifestyle

## 衛武營國家藝術文化中心 National Kaohsiung Center for the Arts

衛武營國家藝術文化中心的展望 Visions of the National Kaohsiung Center for the Arts

衛武營國家藝術文化中心簡介 National Kaohsiung Center for the Arts (Weiwuying)

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## 「一法人三場館」新時代的來臨

「國家表演藝術中心」自 2014 年 4 月 2 日正式掛牌成立，宣示了一個「一法人三場館」新時代的來臨，包含了「國家兩廳院」、「臺中國家歌劇院」、「衛武營國家藝術文化中心」北中南三個場館，以及附設團隊「國家交響樂團」(NSO)。身為全國第一個「一法人多場館」的行政法人，其核心任務為三場館之整體經營管理、表演藝術文化與活動之策劃、行銷、推廣及交流，以提升國家表演藝術水準及國際競爭力，希望能為臺灣表演藝術的新世紀展開文化創新工程。

### 建立完整健全的組織規章

2014 年，國家表演藝術中心執行第一階段的起跑工作。我們以國立中正文化中心之 126 套營運規章為基礎，進行修正、改善、整合與更新，完成一套由董事會通過、適用於日後各場館以及全中心的完整制度，讓國家表演藝術中心成為一個健全的組織。而三場館的藝術總監們也經董事會任命，分別由李惠美、王文儀、簡文彬擔任兩廳院、歌劇院及衛武營藝術總監，並且開始進行各所屬場館之營運與各項計畫的推動。同時，NSO 音樂總監呂紹嘉將於 2015 年 7 月任期結束後，續任音樂總監一職，繼續帶領 NSO。原國立中正文化中心和 NSO 的 335 位員工及樂團團員，也順利轉入國家表演藝術中心，維持安定的工作環境。

### 三館一團整體串連工作計畫

為使臺中歌劇院與高雄衛武營興建完成後能無縫接軌納入國家表演藝術中心，中心自 2015 年 1 月 1 日成立「臺中國家歌劇院營運推動小組」及「衛武營營運推動小組」，由兩場館藝術總監擔任召集人，全面展開籌備及開幕工作。

未來，國家表演藝術中心將致力於「三館一團整體串連工作計畫」，透過三場館及樂團的串連以及資源整合分享，以館際合作、區域發展、國際接軌、人才培育為工作重點，由三場館的藝術總監及 NSO 音樂總監擬定工作計畫並負責執行，將發揮一法人多場館制度之最高能量與效益。

### 帶動地區表演藝術發展

三場館除各自發展場館區域特色之外，也該各自定位為資源中心，不僅必須投入觀眾培養，更須與在地政府、團隊積極合作，帶動地區表演藝術發展，並加入城市行銷行列。未來三場館的常態演出節目場次將以 70% 國內節目及 30% 國外節目的比例為規劃原則，並以在地團隊為場館優先合作對象。同時優先招募在地工作人員，提供在地就業機會也是中心的目標之一。

國家表演藝術中心是對臺灣表演藝術發展及社會大眾非常重要的國家資源，要讓這個資源發揮它應有的效能，包括如何吸引足夠的觀眾坐滿三個場館 11 個表演空間所涵蓋的 13,000 多個位子以及發揮影響力，這都是三個場館所必須承擔的重責大任，唯有做好萬全準備，才能夠真正為臺灣表演藝術產業拼整出更豐厚的能量。

國家表演藝術中心董事長

陳國慈

## The New Era of One Administrative Entity with Three Venues

April 2, 2014 was a milestone in the development of Taiwan's performing arts. On that date, the National Performing Arts Center (NPAC) was inaugurated under the unique structure of several performing arts venues operating under one entity, namely the National Theater & Concert Hall (NTCH), National Taichung Theater (NTT), and National Kaohsiung Center for the Arts (Weiwuying) located in Taipei, Taichung, and Kaohsiung respectively, plus an affiliated performance group, the National Symphony Orchestra (NSO). NPAC is the first administrative entity that incorporates multiple venues for performing arts in Taiwan. NPAC's core tasks include the overall management of its subordinate performance venues, the planning, marketing, promotion and exchanges of cultural activities of performing arts, as well as advancing the quality standards and international competitiveness of performing arts in Taiwan in the hope of exploring the cultural renovation toward a new era of Taiwan's performing arts.

### Establishing An Efficient and Healthy Organization

NPAC has embarked on the first stage of its mission. Based on the 126 existing sets of rules and regulations for management in the former National Chiang Kai-shek Cultural Center, we managed to modify, improve, integrate and renovate these rules and regulations to establish a comprehensive system applicable to all the performance venues and to the NPAC as a whole, making the NPAC a healthy and well-regulated organization.

Appointed by the board of directors, LEE Huey-mei, Victoria WANG and CHIEN Wen-pin serve as the artistic directors respectively for the NTCH, the NTT and the Weiwuying, in charge of the management and promotion of these three performance venues. Meanwhile, upon the end of his term in July 2015, NSO Music Director LÜ Shao-chia will remain at

his post to continue leading the orchestra. All 335 staff members in the former National Chiang Kai-shek Cultural Center and the NSO have been smoothly transferred to the NPAC.

### Working Plan to Connect Three Venues and NSO as One

To seamlessly incorporate the NTT and the Weiwuying into NPAC, the management teams for these two venues were established under the leadership of the respective Artistic Director designees in order to execute the necessary preparation for their openings.

In the future, NPAC will be dedicated to connecting the three venues into one. Through the connection of three venues and the NSO as well as the integration and sharing of resources, NPAC will focus on collaboration among the three venues, regional development, international cooperation and talents cultivation. The artistic directors of individual venues and the NSO music director will then take charge of drafting and implementing their individual working plans so as to achieve the highest synergy and efficiency of the structure "One Administrative Entity with Three Venues."

### Leading the Regional Development of Performing Arts

In addition to developing their individual regional characteristics, the three venues will also consider themselves as resource centers. Aside from developing potential audience population, they need to work closely with local governments and performing groups so as to lead the development of performing arts in their respective regions and to participate in the marketing of the cities. In the future, the three venues will make it a norm to maintain a proportion of 70% performances for domestic performing groups and 30% for foreign ones, and





河床劇團《千圓の旅》 *One-thousand Circles for Space Travel* by Riverbed Theatre

to prioritize the cooperation with local performing arts groups. It is also one of the objectives of NPAC to recruit local talents and staff so as to provide local people in each region with job opportunities.

NPAC is a very important national resource both for the development of performing arts and for the society in Taiwan as a whole. We need to make the most of this resource so that it will bring its effect into full play. Therefore the three venues have to shoulder responsibilities such as attracting enough

audience to occupy the 13,000 seats at the 11 performing spaces in these three venues — and expanding their influence. Only with the best preparation can NPAC generate even more energy for the development of Taiwan's performing arts industry.

Chairman of National Performing Arts Center

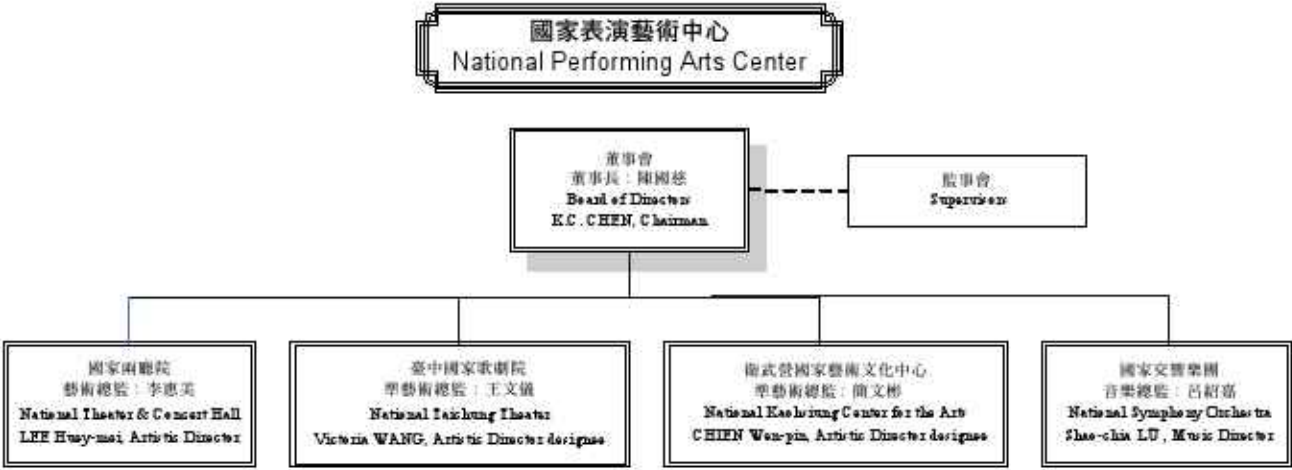
*F. C. Chen*

# 國家表演藝術中心組織架構

## Organization of the National Performing Arts Center

國家表演藝術中心是中華民國文化部管理的行政法人機構，於 2014 年成立，設有國家兩廳院、臺中國家歌劇院與衛武營國家藝術文化中心三個場館，並附設國家交響樂團（NSO）。以「一法人多場館」方式營運，設統管三大藝術中心的董事會，並在三場館設置藝術總監各一人，以及 NSO 設置音樂總監一人。

The National Performing Arts Center (NPAC) was established in 2014 as an administrative entity under the Ministry of Culture, Republic of China (Taiwan). NPAC consists of three venues: the National Theater & Concert Hall, National Taichung Theater and National Kaohsiung Center for the Arts, as well as the NPAC-affiliated National Symphony Orchestra (NSO). Operating as one administrative entity with multiple venues, a Board of Directors is established to oversee the administration of all three venues and the NSO, each venue assigned with one Artistic Director and one Music Director for the NSO.





## 國家表演藝術中心第一屆董事會成員

## 董事長

陳國慈

## 董事（依姓氏筆畫順序排列）

史亞平 外交部政務次長

平 珩 舞蹈空間舞團藝術總監、國立臺北藝術大學講座教授

申學庸 總統府資政、雲門舞集文教基金會董事長

吳靜吉 國立政治大學名譽教授、創新與創造力研究中心創造力講座主持人

林思伶 教育部政務次長

姚仁祿 大小創意齋有限公司創辦人 / 創意長

胡德夫 音樂創作人、文化工作者

許秋煌 文化部常務次長

陳樂融 銀河網路電臺及IC之音電臺主持人、中華音樂著作權協會（M.U.S.T.）董事長

童子賢 和碩聯合科技董事長

劉富美 高雄市愛樂文化藝術基金會董事

劉金標 巨大機械工業股份有限公司董事長、財團法人自行車新文化基金會董事長

鍾政瑩（鍾壽） 詩人、作家、差事劇團藝術總監

簡靜惠 洪建全教育文化基金會董事長

## 監事會成員

## 常務監事

黃日燦 眾達國際法律事務所主持律師

## 監事

張明珠 考試委員

李秋月 文化部主計處處長

## Board of Directors

## Chairman

K. C. CHEN

## Directors

SHIH Yea-ping Vice Minister of Foreign Affairs

PING Heng Artistic Director of Dance Forum Dance Company, Chair Professor of Taipei National University of the Arts

SHEN Hsueh-yung Senior Advisor to the President, Chairman of Cloud Gate Dance Foundation

WU Jing-jiyi Emeritus Professor, Endowed Chair in Creativity, National Chengchi University

Lucia S. LIN Political Deputy Minister of Education

Eric YAO dX Creative House Co-Founder/Chief Creative Officer

Ara Kimbo Composer and Artist

George C.H. HSU Administrative Deputy Minister of Culture

CHEN Lo-jung Host of iWant Radio and IC Broadcasting, Chairman of Music Copyright Society of Chinese Taipei

T.H. TUNG Chairman of Pegatron Corporation

LIU Fu-mei Director of Kaohsiung Philharmonic Cultural &amp; Arts Foundation

King LIU Chairman and President of Giant Global Group

CHUNG Chiao Poet, Writer, Artistic Director of Assignment Theatre

HONG CHIEN Ching-hui Chairman of Hong's Foundation for Education &amp; Culture

## Committee of Supervisors

## Standing Supervisor

Jack J.T. HUANG Partner-in-Charge of Jones Day in Taipei

## Supervisors

CHANG Ming-jue Minister without Portfolio, Examination Yuan, R.O.C.

LEE Chin-yueh Director of Accounting and Statistics Division, Ministry of Culture

國家兩廳院

National Theater & Concert Hall







## 國家兩廳院的第一哩路

2014 年，是國家兩廳院的第一哩路！

國家兩廳院（原國立中正文化中心）於 2004 年 3 月改制為行政法人，2014 年 1 月正式併入「國家表演藝術中心」，改名為「國家兩廳院」，是國家最高層級、獨立運作的專業表演藝術機構。而在轉型之後的這一年，也是兩廳院踏出新制的第一哩路，這一哩路，我們走得戰戰兢兢。

### 摸索前進的 2015 年

從兩廳院改制為行政法人，到升格為國家最高層級表演藝術機構，期間恰好整整 10 年。這 10 年中，我們不斷的學習與進步，期許自己能夠不負「法人化」的美意，並能起帶頭作用，一方面作為其他表演藝術中心的典範，另一方面也成為表演藝術團隊及創作者的搖籃。

如今，國家兩廳院再次面對全新的轉型挑戰，不但要向過去道別，還必須快速的調整腳步，審視既有的制度，並加以更新改善，以符合現在的需求。此刻，兩廳院每一步踏出的步伐，都十分謹慎小心，我們知道自己所做的每件事，或是立下的每個規章，都可能成為另外兩個國家表演藝術中心（臺中歌劇院、高雄衛武營）的營運參考。此外，在國家表演藝術中心的組織結構下，兩廳院如何與董事會維持良好溝通，如何與臺中歌劇院、高雄衛武營共事與分享資源，在在都考驗著我們的智慧和能力。

### 兩廳院藝術基地計畫

在這辛苦摸索的一年裡，同仁們仍戮力完成許多重要的大型藝術節，持續擦亮兩廳院的招牌。值得一提的是，經過兩年的嘗試，2015 展開「國家兩廳院藝術基地計畫」。這項計畫提供駐館創作經費與兩廳院資源，為藝文發展貢獻 1+1 大於 2 的力量，讓藝術家得以盡情發揮無限創意，並沈澱精華的表演能量。我們透過公開徵選或邀請，遴選出具特質的創作計畫於兩廳院駐館一至二年，並安排國際展演與後續巡演的可能，希望能藉此推動臺灣文化品牌。

### 組織改造聚焦教育推廣

除了扶持國內藝術家之外，兩廳院也藉著此次的組織改造，將過去分散的推廣教育業務，集中由「教育推廣部」統整。在這個新設的部門下，除了原有的出版組與圖書資訊組之外，還增設了活動組，未來將會針對觀眾開發，研發更多的推廣教育活動，如研習課程、營隊、展覽等，對象則包括學生、家庭親子、樂齡族群等，更擴大兩廳院的影響力。

越過四分之一個世紀的國家兩廳院，邁出關鍵性的 2015 年之後，面對國內外表演藝術生態環境的變化，只有不斷向上提升，作為自我的挑戰與願景，無論是在節目製作上的創新、在推廣服務上的拓展、臺前幕後的全方位服務，都是為了經營「國家兩廳院」這個品牌而努力，也期許觀眾在兩廳院內每次的聆賞經驗，都能留下剎那永恆的美好記憶。

國家兩廳院藝術總監







莎士比亞環球劇院《仲夏夜之夢》A Midsummer  
Night's Dream by Shakespeare's oho





2014 兩廳院年度製作《雙子》 2014 NTC New Creation - Crystal Boys



## First Mile of NTCH's New Journey

2014 is the first mile of a new journey for the National Theater & Concert Hall (NTCH).

The NTCH (formerly the National Chiang Kai-Shek Cultural Center) was restructured as an administrative corporation in March 2004. In January 2014, the National Chiang Kai-Shek Cultural Center became the National Theater & Concert Hall, the highest-level, independently operated and professional performing arts institute in Taiwan. This first year after the restructuring is the first mile for the NTCH under its new system, and it is transit we tread warily.

### Year of Exploration

From the first administrative corporation to highest-level national institute, ten years have elapsed. During those years, we have continued to learn and to improve, in hopes of fulfilling the ideals intended in 2004. The NTCH aims to serve as a ground breaking paradigm to become a role model for other performing arts centers, as well as a cradle for fostering performing arts groups and creators.

Now that the change to NTCH has taken effect, we have been faced again with brand-new challenges in the transitional process; we must bade farewell to the past while adjusting our steps quickly, examine the existing system and update or improve it to serve our present needs. At this point of time, we exert extra caution with every step we take, for anything done or any rule set by the NTCH could become a precedent in the operation of the other two NPAC (National Performing Arts Center) National Taichung Theater and National Kaohsiung Center for the Arts. Under the organization structure of NPAC, the NTCH must also maintain effective communication with the Board of Directors, while securing cooperation and resource-sharing with the Taichung and Kaohsiung centers. All such affairs put our acumen and abilities to test.

### AIR @ NTCH (NTCH Artist in Residence)

In this difficult first year of exploration, the NTCH staff has nevertheless labored to complete many important, large-scaled art festivals and continued to polish the institute's brandname. After two

years of experimentation, the NTCH Arts Residency Program was finally launched in January 2015.

The AIR @ NTCH provides funding and NTCH resources for residency creations, contributing to art and culture advancements by uniting efforts to achieve magnified effect. Such aids enable artists to unleash their creativity and to accumulate refined performance energy. By opening selection process or invitation, we handpick unique creative projects for a one- to two- year residency at the NTCH, and provide assistance in arranging for possible tours or international performances, which facilitate the establishment of Taiwan's cultural renown.

### Educational Promotion

In addition to supporting Taiwanese artists, the NTCH has also taken advantage of the organization reform to integrate the formerly dispersed functions of educational promotion. The resulting Education & Community Department incorporates the existing Performing Arts Review Magazine and Performing Arts Library sections, as well as a new Outreach Section. In the future, more community events will be designed and developed for different audiences, strengthening the NTCH's influence through study courses, day camps or summer/winter camps and exhibitions, and targeting students, families, prime-age groups and seniors.

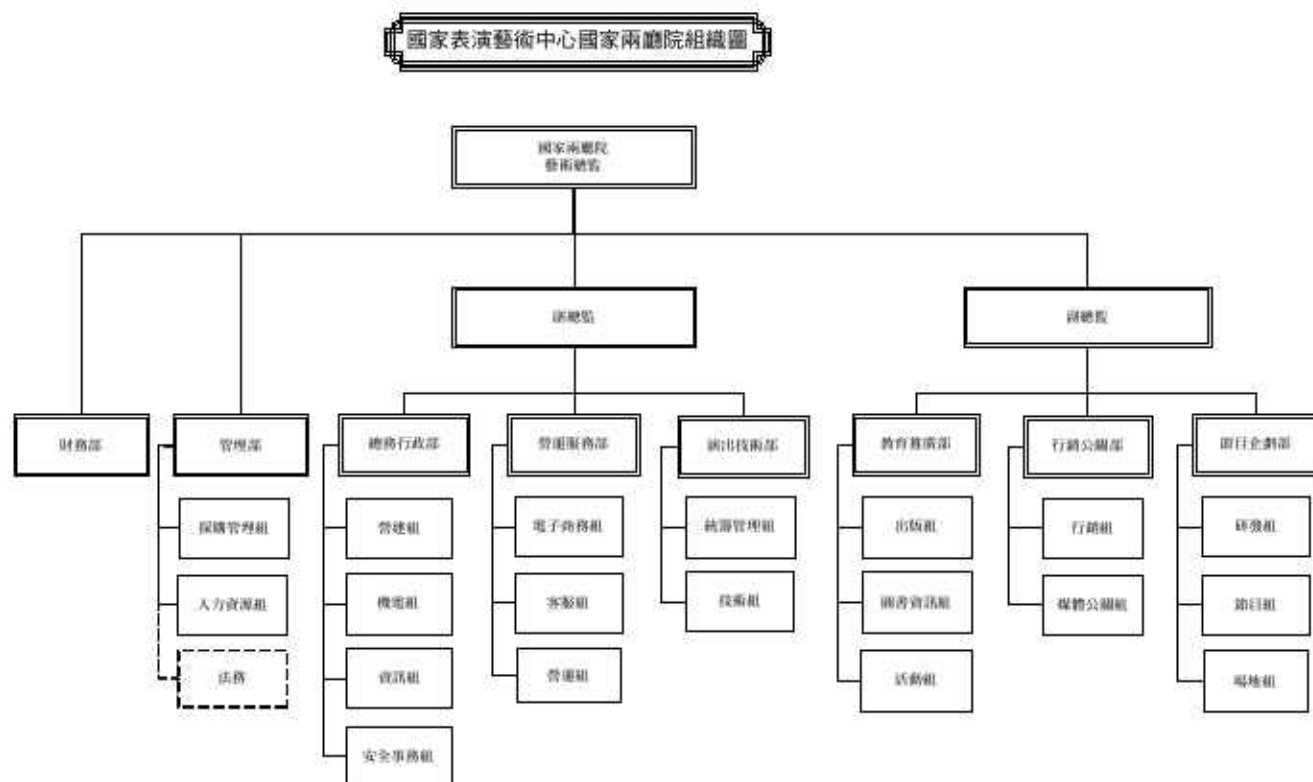
After a quarter-century's history and proceeding to the critical year of 2015, the NTCH will persevere in its commitments to self-improvement. With innovations in program-planning, efforts in promotional work, as well as all-round services backstage and front, we strive to uphold the brand and reputation of the NTCH, and hope that with every theatergoing experience in our halls, the audience is left with memorable impressions instantaneously and everlastingly.

Artistic Director, National Theater & Concert Hall



## 國家兩廳院組織架構與經營團隊

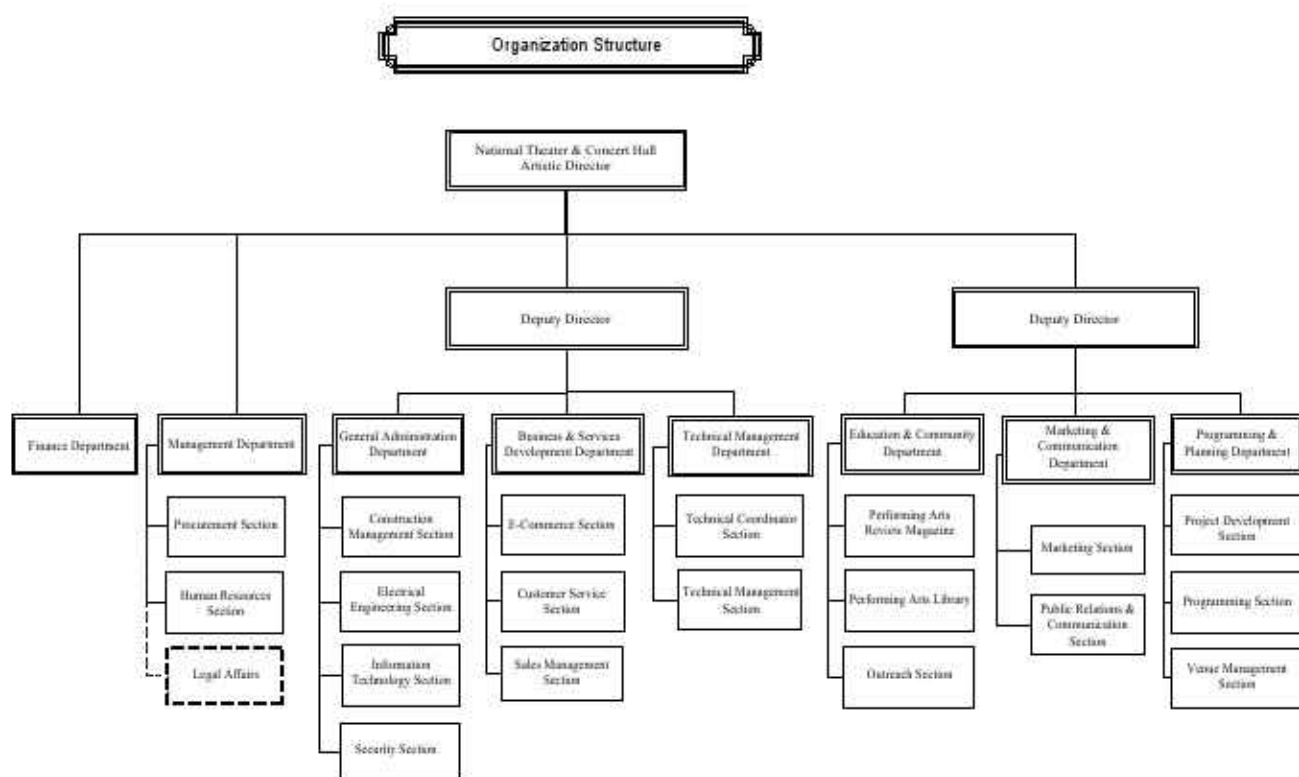
國家兩廳院置藝術總監一人，由國家表演藝術中心董事長提請董事會通過後任免之，受董事會之督導，對內綜理兩廳院的業務，對外則代表本場館。藝術總監的職掌，係負責本場館年度計畫核定、年度預算擬訂與決算報告提出、所屬人員任免、業務執行與監督，以及其他業務計畫核定等事項。2005 年 8 月 1 日，原國家音樂廳交響樂團納併成為國家兩廳院前身國立中正文化中心之附設樂團，正名為「國家交響樂團」，目前為國家表演藝術中心附設團隊，另設音樂總監一人。





## Organization and Management Team of the National Theater & Concert Hall

The National Theater & Concert Hall (NTCH) is headed by single Artistic Director, nominated by the NPAC Board's Chair and appointed by the Board of Directors. The Artistic Director is supervised by the Board, and administers the NTCH's operations while serving as the representative and spokesperson for the site. The Artistic Director's responsibilities include approving NTCH projects and annual budgets, filing final accounting statements, appointing and dismissing affiliated personnel, administering and overseeing NTCH operations, and other miscellaneous matters of the site. On August 1st 2005, the National Concert Hall Symphony Orchestra was included under the National Chiang Kai-Shek Cultural Center, predecessor of the NTCH, and renamed the National Symphony Orchestra. The NSO is now the affiliate orchestra of the National Performing Arts Center, and is led by independent Music Director.



## 各部門工作成果 Work Reports

### 節目企劃部

#### 國家兩廳院藝術基地計畫 正式啟航

節目企劃部在追求與世界表演藝術同步接軌之時，更關照國內表演藝術創作環境的推動，支持國內藝術家的創意製作。整年度，節目企劃部共策劃製作 215 場音樂、戲劇、舞蹈及跨界演出，除了積極推動國際交流，更以開放的態度支持國人進行跨國與跨界合作，並主動推展館際合作至外縣市巡演。這一年，「國家兩廳院藝術基地計畫」正式啟航，更為臺灣表演藝術界之創舉。之於國內創作者，節目企劃部期許成為創意搖籃；對於觀眾，期許不僅只是帶來美好的聆賞經驗，更企圖體現當代表演藝術的脈動！

#### 品牌策展 表現亮眼

2014 年，由年度規模最大、氣勢恢宏的「臺灣國際藝術節」(Taiwan International Festival of Arts, 簡稱為 TIFA) 揭開年度序幕；鼓勵新銳藝術家創作的「新點子舞展」、「新點子劇展」於春天萌芽。夏季，乘著夏夜涼風，舉辦最受爵士樂迷引頸期盼的「兩廳院夏日爵士派對」。初秋，雙年舉辦一次的「國際劇場藝術節」，適逢莎士比亞誕辰 450 週年，以莎劇為焦點，再推一波藝術節高潮；臨冬之前，雲門舞集、新古典舞團發表新作，豐收國人蛰伏一整年的創作成果。

#### 支持國人原創 推動表演藝術發展

作為國內最重要的展演舞臺，支持國人原創為核心理念，透

過邀請全新製作，累積創作的質與量，推動表演藝術發展。包括雲門舞集、新古典舞團、舞蹈空間、唐美雲歌仔戲團、國光劇團、臺南人劇團、林文中舞團、二分之一 Q 劇場、河床劇團及許多獨立創作者等，皆受邀發表年度新作。第二年舉辦的「1+1 雙舞作」，邀請青年編舞家周書毅、陳武康首度挑戰大舞臺。全年共有 30 多個團隊於國家兩廳院發表新作，國人新製作佔年度總策劃邀請節目比例超過 50%。

#### 跨國跨界 創意無限

為了打造臺灣表演藝術的創作基地，驅動國內表演藝術躍進，兩廳院鼓勵藝術家與世界展開對話，積極支持跨國交流及創意跨界。知名書法家董陽孜，在書法藝術跨界劇場《騷》，大膽結合爵士樂的自由本性，打造書法線條與音樂、舞蹈交融的跨界嘗試。舞蹈空間舞團邀請香港進念，二十面體合作，推出創團 25 週年製作《如夢幻泡影》，用舞蹈肢體觸及東方哲思。臺灣小巨人絲竹樂團與荷蘭新室內樂團《跨界新視界》，以中西樂器翻轉現代音樂。旅法古琴家游麗玉，與法國水晶琴煉鑄當代聲響。臺、法跨國藝術家共同製作《愛情剖面》及《殘酷日誌》，展現異文化衝擊後的多面向美學思辨。以「人聲風景」為主題的「新點子樂展」，邀請奧地利、香港、圖瓦、蘭嶼與德國等地藝術家，與臺灣創作者進行深度對話。歲末壓軸，香港非常林奕華率領國內



梯子肢體實驗室《女僕》The Maids by  
Sadari Movement Laboratory



二分之一 Q 劇場《風月》Romance of  
the Red Chamber by 1/2 Q Theatre



20 多位創作者，架構現代大觀園，完成其四大名著系列最終章《紅樓夢》。全年度共醞釀超過 23 部跨國或跨界的國人作品，開展不同美學的相互撞擊。

### 藝術基地計畫正式啟航

為支持藝術家的創意醞釀，今年，最突破性的創舉，莫過於「國家兩廳院藝術基地計畫」正式啟航，成為國內第一個發展駐館藝術家的表演藝術館所。第一位受邀擔任駐館藝術家為青年編舞家黃翊，在計畫支持下，於實驗劇場發表《量身訂做》，全場觀眾須配戴耳機觀賞，演出結合特製舞臺、攝影機、投影機、機器人的創新實驗。歲末，「國家兩廳院藝術基地計畫」更以公開徵選之方式，徵選駐館藝術家，由青年劇作家簡莉穎脫穎而出，擔任 2015 年駐館藝術家。

### 深耕國際 與世界接軌

為開啟與世界的連結，建立國家兩廳院品牌，國際共製循序漸進。國際編舞大師尤里·季利安應「臺灣國際藝術節」邀請，共製作品《幸運餅乾》在此舉行世界首演。與瑞士洛桑劇院跨國共製的《牛仔褲》，為旅歐布袋戲世家第五代傳人楊輝的最新作品，在法國、瑞士巡演後，抵達臺北亮相。為了爭取藝術家的國際能見度，積極支持劉守曜導演赴日參加日本演劇人協會主辦的「亞洲導演競賽」，並推薦與協助駐館編舞家黃翊前往「德國杜塞朵夫舞蹈博覽會」演出。2009 年國家兩廳院年度製作的無垢舞蹈劇場《觀》，巡航法國巴黎夏祐宮、俄羅斯契訶夫藝術節、墨西哥塞萬提斯藝術節之後，返航國家戲劇院。

6 月，全球三大芭蕾舞團之一的英國皇家芭蕾舞團二度訪臺，帶來最經典雋永的全本芭蕾舞劇《羅密歐與茱麗葉》。現任法國亞維儂藝術節藝術總監歐利維耶·畢首度造訪臺灣，親自粉墨登場擔綱《小刀小姐深情酒館》。指揮大師馬瑞斯·楊頌斯，率領巴伐利亞廣播交響樂團來臺，鋼琴名家克里

斯提安·齊瑪曼，亦隨團演出鋼琴協奏曲。音樂奇才小提琴家凡格羅夫，首度以獨奏家及指揮的身分，偕同波蘭室內樂團同臺演出。此外，還有更多來自荷蘭、瑞士、加拿大、義大利、中國、韓國之知名演出團體造訪，本年度所策劃邀請之節目共連結全球 20 餘個國家。

### 推動巡演 全民共享

兩廳院積極推動全臺表演藝術資訊分享。TIFA 開幕大戲《孽子》亦前往高雄巡演。年度自製「歌劇工作坊」所打造親子歌劇《糖果屋》，由國內 12 位青年演唱家於臺北首演後，即轉赴嘉義。英國皇家芭蕾舞團《羅密歐與茱麗葉》於國家戲劇院演出時，於臺北戶外藝文廣場同步轉播，更特別安排於嘉義、屏東進行全臺三地同步實況轉播，讓更多無法親臨臺北的民眾亦可同步欣賞國際一流的芭蕾舞劇演出。

### 新版電子申請外租服務上線

除了上述所提之主辦節目，國家兩廳院亦提供最專業的前後臺及場地服務，開放外租單位申請。為了提升場地租用服務品質，針對租用單位申請場地之線上服務需求，新版「檔期安排、場地設備租用管理系統」也於 1 月 14 日上線，以簡化操作流程，更新檔期場次服務彈性及申請案件書面資料無紙化，達到節能減碳、減少紙張消耗之環保目標，提高服務品質及工作效能。

總結來說，2014 年國家兩廳院四廳共有近 1,100 場演出，提供國內表演藝術蓬勃發展的環境，期許藝文成為民眾生活的維他命。節目企劃部累積過去 27 年的經驗及能量，在追求超越自我突破的同時，更企圖展現開創性的視野、與時俱進的節目展演、精益求精的演出團體服務品質。



英國皇家芭蕾舞團《羅密歐與茱麗葉》  
Romeo & Juliet by The Royal Ballet



臺南人劇團《Q&A》二部曲 Q and A  
Episode II by Tainaner Ensemble



## Programming & Planning Department

### AIR @ NTCH (NTCH Artist in Residence) Sets Sail

As we pursue integration with the world stage of performing arts, the Programming & Planning Department is more focused than ever on fostering a creative environment and supporting the innovations of artists in Taiwan. In 2014, the Department has planned 215 productions of music, theater, dance and multidisciplinary performances. Being devoted to enabling international exchanges, we have also advocated for local artists to engage in cross-nation and cross-genre collaboration, while facilitating inter-site cooperation and tour performances over Taiwan. AIR @ NTCH has launched in 2014, which is a pioneering project in Taiwan. We expect to become a cradle of creativity for Taiwanese artists, while to audiences, we aspire to provide the most memorable experiences and the spirit of contemporary performing arts.

### Kaleidoscopic Performing Arts Curation

The 2014 programs started with the magnificent Taiwan International Festival of Arts (TIFA), the largest-scale event of the year. With spring came the dance and drama components of the Innovation Series, established to foster the creativity of artistic new talents. Hosted amidst summer evening breezes was the NTCH Summer jazz Party, beloved and always highly anticipated by all jazz fans. Organized for early fall was the biennial NTCH International Theatre Festival, which celebrated William Shakespeare's 450th birthday this year by centering on Shakespearean plays, to take the Festival to new heights. Just before winter, the Cloud Gate Dance Theatre of Taiwan and Neo-Classic Dance Company both presented new works, showcasing the accomplishments of their creative efforts throughout the year.

### Supporting Domestic Artists' Creations

As a prominent stage for showcasing performances in Taiwan, the NTCH makes it our mission to sustain original works by Taiwanese artists. By inviting brand-new productions, we support artists in building up the quality and quantity of their creative works to further the performing arts. In 2014, the NTCH has invited new productions from the Cloud Gate Dance Theatre of Taiwan, Neo-Classic Dance Company, Dance Forum Taipei, Tang Mei Yun Taiwanese Opera Company, GuoGuang Opera Company, Tainaner Ensemble,

WCdance, 1/2 Q Theatre, Riverbed Theatre and many other independent artistic workers. "1+1 Dance" was hosted for a second year, putting in charge young choreographers CHOU Shu-yi and CHEN Wu-kang for the first time. Throughout the year, over 30 production teams have showcased new works at the NTCH, with Taiwan-produced original works accounting for more than 50% of all invited programs.

### Transnation and Crossover

To establish Taiwan as a base for creativity and inspiring advancement in performing arts, the NTCH encourages artists to engage in dialogue with the world by supporting cross-national exchanges and cross-genre creativity. In the calligraphy and theater work *SAO*, renowned calligrapher TONG Yang-tze incorporates the liberal nature of jazz music to attempt an artistic blend of calligraphy figures with music and dance. Collaborating with Hong Kong theater company Zuni Icosahedron, Dance Forum Taipei presented its 25th anniversary production *Dream Illusion Bubble Shadow*, exploring Eastern philosophies with dance movements. The Little Giant Chinese Chamber Orchestra and Amsterdam-based Nieuw Ensemble presented *Worlds Apart*, *Dream Together*, creating new renditions of modern music with combinations of Eastern and Western musical instruments. France-based Taiwanese guqin soloist YOU Li-yu played to the crystal baschet to bring the melodies of contemporariness. Taiwanese and French artists teamed up for *Les Écorchés* and *Journal de la terreur*, demonstrating the diversified aesthetic conceptions under the impacts of foreign cultures. In the year's Innovation Series of Music SoundScape, artists were invited from Austria, Hong Kong, Tuva, Orchid Island and Germany, with whom the Taiwanese creators exchanged profound dialogue. As the year-end finale, the Edward Lam Dance Theatre of Hong Kong teamed up with more than 20 artists in constructing the modern-day Grand View Garden to complete *What Is Sex?* (inspired by *Dream of the Red Chamber*), final installment of the Four Great Classical Novels series. Throughout the year, a total of 23 cross-nation or cross-genre productions involving Taiwanese artists were presented on NTCH stages, initiating mutual influence between different aesthetics.

### Launching of AIR @ NTCH



In support of artists cultivating creativity, the NTCH has officially launched an unprecedented Arts Residency Program, the first in Taiwan to be developed by a performing arts site. The first NTCH artist-in-residence is young choreographer HUANG Yi, who presented his work *Special Order* under the program's support. Viewers were equipped with earphones while enjoying this innovative arts experiment incorporating special stage designs, video cameras, projectors and robots in the Experimental Theater. At year's end, an open selection process was held, and from a number of talented candidates, young playwright CHIEN Li-ying was selected to be the 2015 artist-in-residence.

### Connecting with the World

To initiate contact with the international world and achieve renown for NTCH programs, the practice of international co-production had been introduced gradually. Prominent choreographer Jiří Kylián was invited by TIFA to co-produce *Fortune Cookies*, the world premiere of which was presented at the 2014 Festival. Yeung Fai, a European-based fifth generation inheritor of Chinese glove puppetry, collaborated with Switzerland-based Théâtre Vidy-Lausanne on his latest work *Blue Jeans*, brought to meet the Taiwan audience after tours in France and Switzerland. To assist Taiwanese artists in gaining international visibility, the NTCH supported director LIU Shou-you in attending the Directors' Festival at the 2014 Toga Asian Arts Festival in Japan. Also, the NTCH resident choreographer HUANG Yi was recommended and subsidized to visit and perform in the Internationale Tanzmesse NRW in Düsseldorf. The 2009 NTCH Annual Production *Song of Pensive Beholding* by Legend Lin Dance Theater returned once again to the National Theater after touring the Théâtre national de Chaillot in Paris, the Chekhov International Theatre Festival in Russia and Festival Internacional Cervantino in Mexico.

The Royal Ballet, one of the top three worldwide ballet companies, made its second visit to Taiwan in June, bringing the unabridged, classic and memorable ballet theater work *Romeo and Juliet*. Olivier Py, current director of the Festival d'Avignon, arrived in Taiwan for the first time, presenting his personal rendition of *Miss Knife Sings Olivier Py*. Maestro conductor Mariss Jansons and the Bavarian Radio Symphony

Orchestra visited Taiwan, joined by renowned pianist Krystian Zimerman for their piano concerto. Genius violinist Maxim Vengerov debuted in Taiwan as a soloist and conductor, accompanied by the Polish Chamber Orchestra. Many more groups have also arrived from the Netherlands, Switzerland, Canada, Italy, China and Korea, putting the number of participating countries in the year's programs at over 20.

### Facilitating Tours and Resource-Sharing

The NTCH is also committed to share performing arts resources throughout Taiwan. The TIFA opening masterwork *Crystal Boys* toured in Kaohsiung. The "in house produced Opera Studio" presented the family opera *Hänsel und Gretel*; this performance by 12 young vocalists travelled to Chiayi County directly after its premiere in Taipei. The Royal Ballet's National Theater performance of *Romeo and Juliet* was broadcasted live at the NTCH Main Plaza, and also in Chiayi and Pingtung County, so audiences unable to make the trip to Taipei could also enjoy a world's foremost ballet theater performance.

### Online Venue Hiring Services

Also a provider of highly professional front-stage, backstage and venue services, the NTCH opens its venues for performance groups to rent. To improve service quality, the new Online Venue Rental System was launched on January 14th to meet the online, program scheduling, venue and equipment needs of renting parties. The System streamlines the rental process, increases flexibility in program scheduling and enables a paperless procedure for submitting application materials. As environmental protection goals of energy saving and reducing paper consumption are met, service quality and work efficiency are also increased.

During 2014, the NTCH has hosted near 1,100 performances in its four halls, contributing to a supportive environment for the thriving and growth of performing arts in Taiwan. We aspire to make arts and culture a vitamin in people's daily lives. Drawing on the experience and energy accumulated in the past 27 years, the Programming & Planning Department continues to pursue excellence beyond our accomplishments, in hopes of achieving pioneering visions, performances in pace with the times and top-quality services to performance groups.



## 行銷公關部

### 串聯行銷資源 推廣品牌「心」價值

原本設置於企劃行銷部的行銷業務與整體行銷組於 2014 年 11 月正式成立為行銷公關部門，以建立品牌形象為主要任務，宣傳主辦節目並辦理公關活動，行銷品牌核心價值。依觀眾屬性分眾經營，營造品牌向心力，傳遞專業、親切與感動的品牌印象。透過行銷資源的整合串聯，有效運用宣傳工具，對外溝通，推廣品牌心價值。

#### 藝術節品牌 玩轉創意

「臺灣國際藝術節」是本場館最重要的節目品牌，該藝術節經過 6 年耕耘與累積，已成為亞洲地區最受矚目與影響力的



胡德夫音樂會《種歌，家歌》Power in Me: Sing with Arakimbo

藝術節之一。2014 年以「玩轉世界，精彩不設限」為主題，吸引了 57,423 位觀眾欣賞演出與參與周邊活動，今年度演出 22 檔節目共計 70 場次，節目總售票率達 94%，其中 51 場的票房更達 100%。透過多元活潑的創意連結，邀請誠品、博客來、台灣大哥大、Space YOGA 等 23 家重點品牌進行異業合作，並推出影迷聚場、工作坊、大師講座等，增加與觀眾之互動，讓藝術節話題不斷，持續引發關注熱潮。

#### 數位行銷 票房斐然

媒體行銷方面，除積極辦理記者會與主題性深度專訪，提高曝光率外，並運用數位行銷工具，透過網路廣告、部落客寫手進行話題行銷。2014 年度平面、廣播與電視媒體露出達 456 則，數位網路媒體達 380 則；國際能見度方面，主動邀約國際重要媒體來訪，年度露出達 114 則。為近距離與觀眾進行互動並即時了解市場反應，即時露出最新消息於 Facebook 上，累積粉絲達 87,787 人。另依節目特性與觀眾分類，辦理主題講座增加大眾對節目了解的廣度與深度，進而提升購票率，引發廣大迴響與關注。其中規劃《孽子》、《騷》主題展於演出前開放觀眾免費參觀，讓觀眾有機會於演出前近距離了解藝術家創作理念與作品發展背景，也受到觀眾肯定。

#### 愛心無私 推動圓夢

兩廳院圓夢計畫是縮短藝文城鄉差距的長年計畫，透過贊助者的無私奉獻，兩廳院得以將藝術的養分帶給偏遠地區學生、身心障礙者、經濟及社會資源弱勢者與長輩們，2014 年達成臺灣本島 19 個縣市受邀參與的目標，圓夢人數逾 3,000 人。希望每人一生至少有一次到兩廳院欣賞演出的體驗，兩廳院將持續努力耕耘，讓藝術資源所到之處遍及各鄉鎮，向下扎根，縮小城鄉差距。

#### 會員耕耘 獨享互動

為持續活絡會員服務的總體品質，全年度除了不斷推出各式行銷活動，另邀請忠誠或高消費會員免費欣賞兩廳院年度製作《孽子》錄影場、參加香港非常林奕華《紅樓夢》大型講座及「1600 貓熊世界之旅—臺北」大型保育藝術戶外展覽之



董陽孜《騷》Sao by TONG Yang-tze

會員互動體驗拍照等活動，以擴展會員服務多元化及向心力。全年會員人數 25,000 人，透過與會員間有效溝通，提高會員參與欣賞兩廳院節目的意願，從會員購票張數比例佔全年票房 37% 數據看來，特別在楊頌斯與巴伐利亞廣播交響樂團及香港非常林奕華《紅樓夢》，更創下購票率皆超過 7 成 5 以上的驚人成績，足見耕耘成效。



## Marketing & Communication Department

### Marketing Resources Integrated: Promoting Values “Heart to Heart”

The Marketing Section under the former Programming & Marketing Department was restructured in November 2014 as the Marketing & Communication Department. Its primary responsibilities are to establish the NTCH's trademark image, promote self-organized programs and educational lectures, and to manage public relation matters in communicating our core values. The Department addresses different audiences according to their separate attributes, creates a sense of teamwork, and imparts the professional, friendly and heart-moving image of the NTCH. Through integration of marketing resources and effective use of promotional means,

we communicate to the public and advocate the NTCH values “heart to heart.”

### Trademark Creativity of Arts Festivals

The Taiwan International Festival of Arts (TIFA) is the most central part of NTCH's program trademark. After six years of devotion and experiences, the Festival has become one of the most notable and influential of its kind in Asia. The 2014 TIFA, themed on “Unlimited Classics around the Globe,” attracted 57,423 performance viewers and participants in Festival events. A total of 22 programs in 70 showings were



臺灣國樂團《王者之聲》當橫鐘遇上管風琴 When Bianzhong meets Organ by NCO



presented, ticket sales averaged up to 94%, with 51 of the showings completely sold out. Diversified and creative cross-industry collaborations were established with 23 major partners, including Eslite Bookstore, Books Company, Taiwan Mobile and Space YOGA. Performing Arts Film Clubs, workshops and maestro lectures were organized to increase interaction with audiences, maintaining public interest in the Festival and its mass attraction.

### Online Marketing and Box Office Success

In addition to increasing media exposure by arranging press conferences and full-coverage themed interviews, the Department also makes use of digital marketing tools, engaging in buzz marketing through online advertisements and blog writers. In 2014, exposure on print, radio and television media totaled at 456 pieces of coverage, while the number of digital and online exposure was 380 articles. To increase international visibility, we have invited major foreign media for coverage, and have achieved an exposure of 114 media pieces. To engage in close interaction with audiences and understand real-time market responses, latest news are posted on Facebook, the NTCH page now having accumulated 87,787 followers. According to program attributes and target audiences, themed lectures have been organized to increase public knowledge and in-depth understanding of our programs, a means for raising ticket sales that has received wide response and attention. Themed exhibitions were also arranged for *Crystal Boys* and *SAO*, open to viewers for free before the performances, receiving positive response for providing the audience with close-up opportunities to learn about the creative ideals of the artist and developmental context of the works.

### Selfless Philanthropy: Dreams Come True

The NTCH "Art is for Everyone" project is a long-term plan for decreasing the arts and cultural gap between urban and

rural areas. With generous contributions from donators, the NTCH has been able to bring spiritual sustenance to students in remote areas, to the disabled, the economic and social minorities, and the elderly. The 2014 project has successfully invited the participation of 19 cities and counties, benefitting more than 3,000 people. The NTCH will continue our commitments to this cause in hopes that every person in Taiwan can enjoy at least one theatergoing experience at our venues. It is our aim to reach all townships with the NTCH's art resources, to deepen cultural roots and to reduce the gap between rural and urban areas.

### Cultivating Membership: Exclusive Events

To maintain the overall quality of membership services, the NTCH has aimed to diversify services and to unite the members by offering an assortment of marketing events. We have also invited supportive and VIP Dear Friend members for a number of special events, including free admission to the recording showing of *Crystal Boys*, the organized talk of Edward Lam Dance Theatre's *What Is Sex?*, as well as networking and photos at the large-scale outdoor conservation and art exhibition "1600 Pandas World Tour in Taipei." The number of NTCH memberships in 2014 totals over 25,000; through effective communication, members' interest in NTCH programs have increased. The success is evident from the proportion of ticket sales contributed by NTCH members: 37% in the total 2014 sales, with astonishing rates of more than 75% for both the Jansons and Bavarian Radio Symphony Orchestra concert, and the Edward Lam Dance Theatre's *What Is Sex?*

## 演出技術部

### 提升整體品質 達到服務團隊需求

2014 年，演出技術部除持續往年工作外，因參與國家兩廳院主辦節目製作，進一步落實後臺相關設施維護與管理，加強後臺人力、器材等整合支援效益，達到整體服務品質提升的目標，分述說明如下：

#### 強化裝臺效能及降低成本

演出技術部施行人員專業技術分工，以任務編組的方式整合舞臺監督、燈光、音響、舞臺技術人員，一同負責技術之設計、製作、執行等職務，落實各項演出技術要求及標準作業流程執行統一化。在本場館主辦節目時，透過機動調度人力及相互支援，因此降低製作成本，達成營運績效。

2014 年，總計技術支援四廳演出場次高達 98 場次，達成率為 103%。另外，並配合場館非演出類活動，如大廳、交誼廳、排練室、文化藝廊等活動需求，提供音響、投影、燈光等設備，另提供節目、宣傳等 CD、DVD 之錄製轉拷事宜，以強化服務。

#### 符合團隊需求的服務品質

辦理演出單位對於後臺服務品質滿意度調查，以衡量本場館演出服務品質，作為改善服務內容之參考依據。2014 年，共

計回收 306 份演出單位滿意度調查，平均滿意度為 96.7%，達成率為 107%。

#### 舞臺及後臺設備汰舊改善

2014 年持續執行演藝相關設施、維修、保養及更新，主要項目有：公共天線電視系統（MATV）改善工程，以利兩廳院 MATV HD 數位圖像品質呈現；汰換音樂廳攝影機設備系統，透過現代相關數位產業技術產品，有效提升節目拍攝、錄影圖像品質；增設燈光維護作業梯，有效提升高空維護作業安全；移動式數位混音控制臺 EtherSound 控制介面卡增置，運用現代科技技術網路傳輸架構，提升移動式數位混音控制臺使用效益；汰換屆齡且功能不彰的老舊設備器材，俾利演出業務運作正常。

針對舞臺大整修計畫，2014 年 3 月 18 日已完成「演出設備系統改善相關統包工程—委託設計、規劃、管理與監造技術服務採購案」招標，得標廠商為「德國昆克諮詢有限公司」，技術服務範圍包含：完成初步設計規劃、細部設計，完成下一階段招標文件、協助辦理招標、設備工程監造、工程管理、工程驗收等相關工作，細部設計作業業已順利於年底完成。





## Technical Management Department

### Advancing Overall Service Quality and Meeting Demands of Performing Groups

In 2014, in addition to the continuation of routine tasks as usual, the Technical Management Department also participated in the making of the NTCH's own productions to further carry out the maintenance and management of backstage facilities and to improve the synergy of integrated support of human resources and equipment, hereby achieving the goal of advancing the overall service quality. A breakdown of the works is as follows:

#### Improving Efficiency while Reducing Cost

Members of the Technical Management Department are divided into different taskforces to integrate their technical expertise in stage direction, lighting, sound, and stage technicians. Together, they are jointly in charge of technical design, production and implementation to ensure that each and every technical demand is met as well as to synchronize the standard operation procedures. When the NTCH hosts a program, the Department deploys its staff accordingly for mutual support, thus reducing production cost while improving efficiency.

In 2014, the Department supported 98 performances at four different venues in the NTCH with the achievement rate at 103%. The Department also supported non-performance activities at other venues in the NTCH such as events held in the Main Lobbies, Lounges, Rehearsal Rooms, Cultural Art Gallery, providing stereo, projection and lighting equipment on request. To better serve clients, the Department also provided the service of recording and copying of CDs, DVDs for both programs and promotions.

#### Meeting the Service Quality Demands of Performing Groups

The Department continues to conduct quality satisfaction surveys on backstage service to evaluate the NTCH's service quality management system as the basis and reference for improving its service standard. In 2014, the Department

received 306 copies of Performing Group Satisfaction Survey in total, with the average satisfaction rate at 96.7% and the achievement rate at 107%.

#### Maintenance and Renovation of Front Stage and Backstage Facilities

In 2014, the Department continued to proceed with the maintenance, renovation and replacement of relevant equipments. Major works included improving the Master Antenna Television (MATV) for better presentation of NTCH MATV HD digital image quality, replacing video-camera system in the concert hall to improve image quality of program recording by means of the advanced digital technology, installing lighting maintenance ladder to ensure the safety of high-rise operations; installing control interface of mobile digital mixer control panel (*EtherSound*) to promote the efficiency of *EtherSound* through modern technology of internet transmission framework, replacing deteriorating and inefficient equipment to ensure normal operation.

Regarding the major stage renovation project, the public tendering for technical service of commissioned design, regulation, management and supervision of overall engineering for improving performance equipment system is completed on March 18, 2014. The successful bidder is Kunkel Consulting International GmbH. The technical service includes: completing preliminary design and planning as well as detailed design, completing the bidding documents for the next round of tendering, assisting the public tendering, supervising the equipment manufacturing, project management, and final checking and acceptance etc. The detailed design was completed by the end of 2014.



## 營運服務部

### 多元創新服務 吸引大眾目光

營運服務部的主要業務包括「兩廳院售票」經營、顧客服務、駐店經營管理、商品開發販售、導覽推廣活動辦理等，各項業務在 2014 年既延續原有成果，也有多項創新開發，分述如下：

#### 駐店及優質商品的拓展與開發

2014 年地下停車場委外經營租約到期，經公開招商後，由「歐特儀股份有限公司」經營，特增設車牌辨識及車位在席系統等功能，提升園區遊客及觀聽眾優質停車服務；自營商店部分，「好藝術空間 Art Shop」2014 年運用建築元素，開發了兩廳院插畫明信片商品，並榮獲金點設計獎的肯定，此獎項為全球華人市場最頂尖之設計獎。

#### 口碑不斷發酵的推廣活動與導覽

每年暑假期間舉辦的「藝術夏令營」已經建立良好的品牌形象，以創意持續開發藝術教育新方向，2014 年舉辦戲劇表演、舞蹈律動、說唱藝術、青春歌舞及爵士音樂營隊，共 13 營隊，參與人數 383 人。所舉辦的成果展，更廣受學員與家長們的支持與喜愛。此外，試辦冬季體驗營活動，2014 年寒假舉辦《青少年戲劇體驗營》，共 2 梯次，參與人數 52 人，

讓學子們一同體驗用戲劇表演的魅力，迴響極佳。

導覽活動除固定動線的定時導覽外，並配合「藝術零距離」圓夢計畫活動、研揚基金文教會「藝術探索見學之旅」活動等辦理客制化之導覽活動，共計超過 3,000 多位學童或民眾到國家兩廳院參觀。另外，專題導覽活動部分辦理「管風琴推廣音樂會」、「影迷聚場」、「幕後導覽」及「Open House」等兼具入門及深耕的不同劇場導覽活動。「管風琴推廣音樂會」讓觀聽眾透過簡單的解說及示範彈奏認識管風琴，全年共 10 梯次，參與人數約 3,400 多位。「影迷聚場」結合國家兩廳院圖書室館藏影片播放與導覽活動，共舉辦 17 次，參與人數達 900 多人。2014 年「Open House」活動於戲劇院舉行，後臺導覽安排前往貓道及體驗上下舞臺的感受等路線，共 22 梯次，大廳區域則安排各類互動與體驗活動，總計 1,371 人次參與。另外結合節目設計唐美雲歌仔戲團《狐公子荷譚》及 NSO《莎樂美》等幕後導覽，2014 全年的導覽人次績效達 17,458 人次。

#### 售票系統新增選位及折扣優惠功能

「兩廳院售票」合作的統一超商「ibon 生活便利平臺」在 4 月份新增選位及折扣優惠認證的功能，讓多元服務更加落





實。為了提供觀眾更便利的網路購票環境，多方搜集演出團隊和購票觀眾的意見，進行售票網站網頁改版作業，提升觀眾購票服務品質。2014 年在各表演團體的支持下，代售票券之銷售服務業績呈現穩定成長，今年度全國藝文演出節目銷售總票房將近 11 億元，票券銷售張數 250 萬張，網路會員將近 888,413 人次。

#### 高達 91.9% 的顧客服務滿意度

在顧客服務部分，2014 年共提供 1,095 場節目，713,658 人次（含師大術科考試、夏令營活動及 TIFA 講座活動）觀眾之驗票、領位及寄物等前臺相關服務；客服中心共處理電話諮詢服務 88,652 通，平均接聽應答率為 94%；處理現場諮

詢 50,204 件，網路諮詢 1,156 件。顧客問題都能獲得快速有效的解決，整體而言，觀眾對中心整體服務滿意度高達 91.9%。

此外加強宣導「幼兒入場建議」及增設音樂廳藝閣區服務，並舉辦二梯次「小學生快樂進駐兩廳院」活動，讓這些學童不但具備欣賞演出的能力，並進一步體驗兩廳院前臺服務工作的樂趣及辛苦，從中學習劇場禮儀。更期許透過這群「一日服務員」的親和力和同儕間的溝通，傳達劇場禮儀示範效果。



## Business & Services Development Department

### Diversified and Innovative Services to Attract Public Attention

The major responsibilities of the Business and Services Development Department include management of the NTCH Ticketing System, customer services, management of resident shops, merchandise design and sales, as well as guided tours and promotion services. While continuing to build on the achievements of previous years, the Department has also initiated several creative developments in 2014, as detailed in the following:

#### Expansion and Development of Shops and Quality Products

The outsourcing contract of the NTCH Underground Parking Garage expired in 2014. After a public tendering, the ALTOB is now managing the parking garage with additional plate recognition and parking space detection systems to offer quality parking service to visitors and audiences. Among our self-managed shops, the NTCH Art Shop developed the NTCH drawing postcards in 2014, featuring architectural elements and winning the Golden Pin Design Award, the highest recognition in design among global Chinese markets.

#### Highly Acclaimed Promotional Activities and Tour Guide Services

The annual NTCH Summer Art Camp has by now established its reputation, while continuing to explore creative new directions for artistic education. This tradition was continued in the summer vacation of 2014, during which 13 camps of theater performance, dance and rhythms, narrative and musical performance, song and dance, as well as jazz music accommodated a total of 383 participants. The final performance showcasing the participants' achievements in the summer camp has also won popular support and been exalted by both participants and their parents. In the late 2014, the trial winter camp was held, two sessions of theater

experiencing camps for teenagers accommodated 52 participants, and received widely favorable responses for enabling parents and children to experience the charms of performing arts.

In addition to guided tours with regular time and route, we continued to propose customized tour plans for special occasions, such as the "Art is for Everyone" project, the AAEON Foundation's "Discovering and Learning Arts" activities, and so forth. The customized tours have introduced the NTCH to over 3,000 students or participants. Also continued were our thematic tours like the "Organ Concert Master Tour," "Performing Arts Film Club," "Backstage Tour" and "Open House," which cover both introductory and the advanced subjects about the theater. The "Organ Concert Master Tour" introduced the organ instrument to audiences through simple descriptions and demonstration, attracting more than 3,400 participants in 10 tours in 2014. The "Performing Arts Film Club" comprised screenings of selected films from the NTCH Performing Arts Library collection as well as tours of the Library, and was held 17 times with participants totaling over 900. The 2014 "Open House" activities were held at the National Theater, while the 22 Backstage Tours gave participants a close-up view of the catwalk and the first-hand experience of coming onto and down the stage. Arranged at the lobbies were interactive and try-it-yourself activities, which attracted 1,371 participants in 2014. Along with the backstage tours of specific programs such as Tang Mei Yun Taiwanese Opera Company's *I See You*, *Mr. Fox* and *Fatal Attraction – Salome*, tour services were provided to a total of 17,458 participants in 2014.

#### Ticketing System Featuring New Functions of Seat-booking and Discount Confirmation

NTCH Ticketing System collaborates with the 7-Eleven ibon

convenience system to provide new functions of seat-booking and membership discounts confirmation, further complementing diversified services to audiences. To provide audiences with an even more accommodating internet shopping environment, we collect feedbacks and opinions from both the performing groups and purchasing audiences, and further revise the website of the ticketing system to improve our services. Thanks to the support of performance groups, the 2014 sales for our ticketing services remained in steady growth. Box office was approximately NT\$ 1.1 billion for all arts and cultural programs nationwide employing our ticketing system; the number of sold tickets totals 2.5 million, and the number of the online purchase has reached 888,413.

### 91.9% Customer Satisfaction

In terms of customer service, we have provided ticket check, ushering, and coat check to a total of 1,095 programs and 713,658 persons in 2014 (inclusive of participants in the National Taiwan Normal University proficiency exams, summer camps and TIFA seminars). The Call Center took 88,652 phone inquiries, with 94% of all incoming calls being answered; the number of on-site and online inquiries are 50,204, and 1,156 respectively. All problems were solved quickly and efficiently, and customer satisfaction of our services in general reached 91.9%.

Furthermore, the Department also strengthened the promotion of advices for underage admission, provided reading area in the Concert Hall, and organized two sessions of the "Elementary Student in Residence" event, inviting children to experience the pleasure as well as difficult parts of providing NTCH customer services. Through this experience, students can learn theater etiquette in addition to their ability in appreciating the performances. It is hoped that these "servers-of-the-day" will act as the best examples for demonstrating

theater etiquette, while also communicating the idea to their peers.





## 教育推廣部

### 出版、收藏、體驗 整合親近藝術新感官

原「圖書出版部」更名為「教育推廣部」，下設「出版組」、「圖書資訊組」及新增「活動組」。2014 年除了持續發行雜誌、專書與影音出版品之外，啟動國家兩廳院圖書館館藏數位化工程，策劃多面向展覽活動、Show case 演出與藝術體驗等課程。邀請大眾輕鬆走進國家兩廳院，開啟全新觀賞經驗，活絡館內公共空間，產生更多的藝術可能，讓表演藝術豐富大眾的生活與視野。

#### 活動組設計開發創新體驗活動

成立於 2014 年 11 月的「活動組」，以推廣表演藝術、開創新觀眾為創立宗旨，設計開發許多貼近民眾有趣的體驗活動與課程。「親近表演藝術系列」便是以此精神辦理規劃，該系列分為「藝起玩舞」與「藝起玩戲」兩大區塊，「藝起玩舞」邀請民眾跟著簡單的舞蹈節奏隨心起舞；「藝起玩戲」則是以深入淺出的方式，帶領民眾進入表演的世界，讓親近表演藝術不再遙不可及，把藝術帶進每個人的生活，享受藝術的美好及探索內心未挖掘的寶藏。「TIFA 迷你黑盒子免費示範演出講座」內容以戲劇、音樂及舞蹈形式規劃設計，透過現場演出與深度解析，讓觀眾進一步認識表演藝術的內涵，藉此與藝術家面對面接觸與互動，落實表演藝術走進民眾平凡亦不平凡的日常生活。

#### 探究劇場創作者的內心世界

2014 年，「表演藝術出版組」除了出版 12 期《PAR 表演藝術》雜誌外，也出版了兩本專書，為臺灣中生代導演留下創作軌跡的【表藝文摘】系列《遺憾先生遺憾的包裹掉進了遺憾的海—黎煥雄劇場文集》與《蝴蝶書：西夏旅館劇場顯影》，此外也另出版了《孽子：貳零壹肆劇場顯像+節目單》等，帶領觀眾一同探究劇場創作者的內心世界。

而在影音出版方面，則發行兩張 CD，為【兩廳院樂典】系列《樂典 10—楊聰賢、洪崇熾、鍾耀光、曾毓忠》，以及馬水龍《霸王虞姬》交響組曲。

並且前一年度發行《樂典 09—王怡雯、李元貞、洪千惠》，榮獲 2014 年第 25 屆傳藝金曲獎三項大獎肯定，分別為「最佳藝術音樂專輯獎」、「最佳專輯製作人獎」、「最佳創作獎」《洪千惠：默娘傳奇》。

#### 以展覽行銷表演藝術圖書館資源

「圖書資訊組」的表演藝術圖書館蒐集國內外表演藝術書籍及視聽資料，全部的館藏達近 17 萬件，是喜愛表演藝術民眾學習及蒐集資料最重要的地方，2014 全年提供館藏借閱服務及各項推廣活動，服務兩廳院之友會員及民眾共計 69,575 人。

為行銷兩廳院豐富的性能藝術館藏資源，2014 年表演藝術圖書館規劃執行各個表演藝術相關的展覽，包括：「董陽孜書法裝置藝術展」；「2009-2013 TIFA 文物展」；「孽子演員讀劇多媒體展」；「莎士比亞·臺灣製造」，館藏主題展「莎士比亞·生日快樂」、「NCO 時光之河」等。此外也舉辦了 3 場黑膠唱片專題講座，2 場展覽工作坊「莎士比亞獨白表演工作坊」、「聽莎劇故事、玩戲偶兒童工作坊」；2 場莎士比亞講座「莎士比亞與流行文化」、「樂讀莎士比亞」等。同時，也辦理 15 場影片欣賞，行銷表演藝術圖書館豐富的館藏。







## Education & Community Department

### Publication, Archives, Experiences Integration of New Sensation to Be Close to Arts

The Library & Publication Department is re-organized and renamed as the Education & Community Department. Under the Department, except for the original Performing Arts Review Magazine and Performing Arts Library, there is one addition, the Outreach Section. In 2014, in addition to continuously publishing journals, books and audiovisual publications, the Department also initiated the digitalization of the NTCH library collections as well as planned multifaceted exhibitions, Showcasing performances and arts experiencing activities, aiming to invite audiences to come into the NTCH, to encounter the performing arts, to make the most use of the public space in the NTCH, to explore more possibilities for arts, and ultimately to enrich the life and to broaden the perspectives of the general public through performing arts.

#### Innovative Experiencing Activities Designed and Explored by the Outreach Section

The Outreach Section, established in November 2014, aims to promote performing arts and cultivate new audiences by

designing and developing various intriguing activities and courses that are close to the people. The “Close to Performing Arts series” is designed exactly based on such spirit. The series is divided into two parts: “Close to Dance,” inviting audiences to spontaneously dance in accordance with music and “Close to Drama” offering them an easy access into the world of performing and acting. The series makes the performing arts less distant from the ordinary people, brings arts into everybody’s life, and allows them to enjoy the beauty of arts and to explore the undiscovered treasure in their hearts. The “TIFA Mini Black Box”, on the other hand, is a series of free demonstrations and seminars about the TIFA programs. Through live performance and in-depth interpretation of various forms of arts, such as drama, music and dance, audiences are able to better understand performing arts. The face-to-face encounters and interactions with artists also help achieving the goal of performing arts going into the ordinary people’s unordinary lives.





### Exploring the Inside World of Theater Artists

In addition to publishing 12 issues of *Performing Arts Review* (PAR) throughout the year, the Section of *Performing Arts Review* Magazine also published two separate titles in the *Performing Arts Digest* series in 2014, including *Mr. Regret's Regretful Package Lost in the Regretful Ocean: Collection of Li Huan-hsiun's Writings about Theater* and *Butterfly Book: Theater Images of Western Summer Hotel*, as well as *Crystal Boys: 2014 Theater Images and Program*, leading audiences to explore the inside world of theater artists.

In terms of audiovisual publications, the CD of *The Voices of Taiwan 10: YANG Tsung-hsien, HUNG Chung-kun, CHUNG Yiu-kwong and TSENG Yu-chung*, as well as the CD of *MA Shuilong's Xiang Yu and His Concubine* were published.

Furthermore, the CD published in the previous year, *The Voices of Taiwan 09: WANG I-uen, LI Yuan-chen and HUNG Chien-hui* won three Golden Melody Awards for the traditional music category in 2014: the Best Art Song Album, the Best Album Producer, and the Best Creation (HUNG Chien-hui's *Legend of Moniang*).

### Marketing the Resources of Performing Arts Library through Exhibitions

With a collection of nearly 170,000 items, the NTCH Performing Arts Library collects books and audiovisual materials on performing arts both published domestically and abroad. The library is one of the most important spots for performing arts lovers in Taiwan to study and research. In 2014, a total of 69,575 NTCH members and library users enjoyed our readers' services or participated in the library's numerous promotional activities.

In order to market the extensive collections of the NTCH Performing Arts Library, the library held a variety of exhibitions related to performing arts in 2014, including: Tong Yang-tze's Calligraphy Installation Arts Exhibition; TIFA 2009-2013; Multimedia Exhibition of Actors' Reading in *Crystal Boys*; Shakespeare, Made in Taiwan; Special Exhibition of Library Collections: Shakespeare, Happy Birthday, NCO: River of Time; and so forth. The library also hosted three vinyl records music lectures and two sessions of exhibition workshops, *Shakespeare's Monologue Workshop* and *Enjoy Reading Shakespeare*. Meanwhile, another 15 screenings of films were also held to promote the comprehensive collection of the Performing Arts Library.



## 總務行政部

### 打造便利安全舒適空間

總務行政部的主要業務包括國家兩廳院建築的維護及裝修、機電設備的維護整修、資訊系統的維護及更新規劃、門禁安全等。2014 年在建築物的安全維護、資訊系統更新亦有亮麗成績，分述如下：

#### 提昇觀眾席空間之品質

建築空間改善計畫共有二項：一、為提昇觀眾席空間之品質，於 2014 年完成與德國設備原廠 G+H 簽約，並完成材料抽驗與施工計畫書審查通過，將使本案得以順利於 2015 年 6~9 月進行音樂廳大整修工程。二、評估觀眾區無障礙輪椅席位之增設，在符合安全前提之下，完成初步可行性評估，並計畫於 2015~2016 年間進行改善。

#### 維修機電設備並持續推動節能措施

機電設備維護及改善工作計有：一、完成戲劇院 1 號老舊冰

水主機(1987 年建置)汰舊更新作業，提高能源效率。二、完成給水系統汰舊更新，降低故障率，將舊有渦流變速改成恆壓變頻，提高供水品質。三、完成衛生下水道排放銜接工程，配合政府政策，污水接入公共衛生下水道系統，提升都市環境衛生品質。四、完成戲劇院、音樂廳備用冷卻水泵浦汰舊更新，提升流量與能源轉換效率。

本年度並持續推動節能措施，將停車場照明由 T8 日光燈全面更換為更節能之 LED 照明燈管。

#### 提升資訊安全及建置無線網路

為因應組織再造和強化資訊安全，增加網路儲存容量，強化資訊主機之效能，提供兩廳院使用者高效能且穩定可靠資訊工作環境，及提供未來新開發系統的網路環境支援，例如：電子票券無線手持設備驗證之應用。



## General Administration Department

### Renovating and Building for a Safe and Frinedly Space

The General Administration Department (GA *Departement*) is in charge of the maintenance of the structures, electrical and mechanical equipment, as well as the maintenance and upgrading of the information system, security system and access control. In 2014, the GA Department had outstanding results in maintaining the security standard, updating the information system. Details are listed below:

#### Improving the Quality of Audience Seating

Structural Improvement Plans are 1) improving the quality of



audience seating, in 2014 the contract was signed with German company G+H Insulation, who passed the random material inspection and operation plan evaluation afterward, to ensure in 2015, from June to September, the major renovation of the Concert Hall can be conducted efficaciously. 2) Conducting the Accessible Environment Reinforcement Evaluation under the premises of safety. The initial feasibility evaluation has completed, and the project is scheduled to be executed in 2015-2016.

#### Electrical and Mechanical Maintenance and Energy Saving

Electrical and Mechanical Maintenance tasks are 1) the replacement of the old liquid chiller which built in 1987 to improve the efficiency of the cooling system. 2) The replacement of the water supply system, from the traditional turbo-shifting component to new constant-voltage frequency converter, the failure rate can be reduced to improve water-supply quality. 3) Conforming the government policy, the sanitary sewer is connected to secure a better environmental quality. 4) Renewing cooling Water Pump of the Concert Hall and Theatre Hall to increase flow rate and energy transforming efficiency. The Energy Saving Measures are continuously adopted, the lighting system of parking area has all been changed from T8 fluorescent lamps into LED tubes.

#### Upgrading the Information Security System and Building the Wireless Network Environment

Adapting for the organization reconstruction and the information security system, the internet storage space and functions are increased and adjusted for a better and steadier working environment. It can be used to provide future new system development as well, such as e-ticketing handheld verification equipment.



## 管理部

### 兩廳院組織改制新氣象

今年歷經組織改制，兩廳院之監督機關由教育部變更為文化部，同時納入國家表演藝術中心轄下。因應國家表演藝術中心及新場館成立，屬於後勤支援單位的管理部，除了承辦原有業務外，更需宏觀的視野來協助各項規章的訂定及各項業務進行，以建立完善行政法人運作模式雛形。

#### 內規重新檢討定位

首先，將中正文化中心時期原有 126 個內規重新檢討定位，有關組織章程、人事、採購、財務、印信印章及文書處理等共 37 種修訂為中心層級之內規，供中心暨各場館一致遵循。原兩廳院檢討留用之 74 種內規整併為 39 種。另配合國家交響樂團改制，屬樂團之 15 種內規，則協助其檢討修正。此外，管理部積極提供其他場館夥伴各項行政資源服務，並協助建置公文、ERP 等系統上線，以兩廳院完整控管架構移轉使用。讓其他場館夥伴以最少花費、在最短時間達到最大效益，以達到資源共享精神。

#### 進行組織修編

為強化組織效能，本場館於 2014 年度進行組織修編，並經董事會通過國家表演藝術中心國家兩廳院組織規約。此外，為因應組織變革，讓人員都能適才適所，更於本年度進行了

人力盤點，藉由此次盤點的過程，檢視組織內人員的優、劣勢，以提升競爭優勢及使組織人力呈現最佳化。

#### 協助培養劇場工作人才

2014 年持續接受各縣市文化中心委託，開辦各種劇場相關專業課程，協助各表演場館培養優秀劇場工作人才。本年度劇場培訓專案共接受了臺南市政府文化局、臺中港區藝術中心、屏東縣政府文化處的委託辦理理論及實務課程，另外亦有以非專案方式執行之經驗分享交流，將兩廳院的專業知識、經驗及作業流程，透過短期劇場培訓課程及講座交流的方式，讓各縣市文化中心的場館得以複製、學習兩廳院的專業經驗。

#### 啟動兩廳院設備改善工程

採購管理業務部分，兩廳院演出設備及觀眾席設備改善計畫經歷過多年前置規劃，終於 2014 年正式啟動。3 月份就演出設備系統改善統包工程、9 月份就觀眾席設備改善工程、11 月份就觀眾席設備改善工程委託監造服務分別發包簽訂契約。這將會是兩廳院近年來最重要，也是金額最龐大採購案件，施工品質將會攸關兩廳院未來營運服務品質，管理部亦將秉持協助、監督角色來讓整個案件更臻完美。



## Management Department

### NTCH Organization Reconstruction Brings a Fresh Perspective

This year, after the organization reconstruction, NTCH is now administered under the Ministry of Culture instead of the Ministry of Education, and supervised by the National Performing Arts Center. In order to adapt to the set-up of the National Performing Arts Center and the opening of new performing sites, as a supporting unit, the Management Department is now in charge of more than the routine operations, and has to take a panoramic viewpoint so that they can assist in the formulation of various regulations for a model of the executive non-departmental public body.

#### Redefining the Internal Regulations

Firstly, 126 internal regulations need re-evaluations and corrections. Among the referred regulation, 27 are regarding bylaws, human resource affairs, procurement, finance, stamps, authorization and documentation management, which suitable for all the performing sites under the National Performing Arts Center. 74 are amalgamated into 39 and for NTCH-use only. As for the other 15 regulations for National Symphony Orchestra, they are also re-arranged due to the organization reconstruction. Management Department is assisting other performing sites with the administrative resources, including sharing the official documentation system and ERP system, which can help the partners to achieve the greatest result within the shortest time period and minimal costs.

#### Processing the Organization Reformation

In order to maximize the efficiency of the group, NTCH conducted an organization reformation in 2014 and the board also passed the NTCH organization bylaws. To accommodate the change, and find the suitable position for each staff, NTCH also performed a manpower inventory analysis this year. Through this analysis, the expertises and characteristics of personnel are accessed, to help the organization to optimize its human resource distribution.

#### Cultivating the Theatre Talents

Assigned by the cultural centers of local governments and designated to cultivate theater talents, NTCH continuously offers professional courses for theater colleagues. In this year, Theater Training Project offers theoretical courses as well as practical programs for Cultural Affairs Bureau of Tainan City Government, Taichung City Seaport Art Center and Cultural Affairs Department of Pingtung County. Non-project based experience sharing sessions, which offer professional know-how, experience and procedure from NTCH also help the local cultural centers to duplicate and learn from NTCH.

#### Initiating the Major Stage Renovation Project

As for the procurement management, it has been a long-term discussion and planning for the audience seating improvement project. Lastly, the project started in 2014. In March, the major stage renovation project was in progress. In September, the facility of audience seating area was also restored, and then in November, the contract of audience seating improvement project was signed. This is the most pivotal and extensive procurement project over the past several years. The result of the project will directly affect the service quality of NTCH, therefore, the Management Department will be more cautious in assisting and supervising, so that everything can be done perfectly.



## 2014 年度財務概況

### 2014 Financial Overview

#### 2014 年度財務概況 Financial Statement

新臺幣：千元 (Thousand)

項 目	2014 年	百分比 %
業務收入 Operating Income	989,473	100%
業務成本與費用 Operating Cost	948,227	96%
業務賸餘 (短絀) Surplus (deficit)	41,246	4%
業務外收入 Other Income	54,572	6%
業務外費用 Other Expense	1,478	4%
業務外賸餘 Surplus (deficit)	53,094	5%
本期賸餘 (短絀) Surplus (deficit)	94,340	10%

2014 年本場館收支狀況，本年度總業務收入 989,473 千元，總業務成本與費用 948,227 千元，產生業務賸餘 41,246 元，另業務外收入 54,572 千元與業務外費用 1,478 千元，產生業務外賸餘 53,094 千元，2014 年營運結果產生賸餘 94,340 千元。

2014 年營運經執行預算控管，進行整體規劃降低成本，以及提升周邊新業務開發與財務運作，產生賸餘 94,340 千元。本年賸餘，除部分計畫跨越年度展延至 2015 年執行外，擬部分提撥增加 2015 年節目經費外，其他賸餘將保留於累計賸餘項下，作為未來工程與舞臺設備更新等重大計畫工程之財源。

#### 2014 年度報告統計表格—財務概況

##### 業務成本與費用 Operating Costs and Expenses

項 目	2014 年	百分比 %
銷貨成本 Cost of Goods Sold	14,247	2%
勞務成本 Professional Service Fees	302,130	32%
行銷及業務費用 Marketing	114,541	12%
管理費用 General Mangement	517,309	54%
合計 Total	948,227	100%

業務成本：銷售紀念品、雜誌、專書等銷貨成本 14,247 千元；勞務成本係演出費及節目宣導與廣告費用共 302,130 千元；行銷及業務費用為整體行銷、代售票款佣金、修繕及專業服務等費用共 114,541 千元；管理費用主要為用人費、水電費、外包費、折舊、稅捐及維護費等共 517,309 千元。

#### 2014 年度報告統計表格—財務概況

##### 業務收入 Operating Revenue

新臺幣：千元 (Thousand)

項 目	2014 年	百分比 %
銷貨收入 Sales Revenue	12,635	1%
租金收入 Rent Revenue	114,553	12%
勞務收入 Ticketing and Other Services Revenue	285,325	29%
其他補助收入 Other Subsidy	907	0%
政府補助收入 Government Subsidy	576,053	58%
合計 Total	989,473	100%

業務收入：包括銷售紀念品、雜誌、專書等銷貨收入 12,635 千元；表演場地及非表演場地、設備等出租之租金收入 114,553 千元；導覽、代售票佣金、票房、會員年費、贊助收入等勞務收入 285,325 千元；其他補助收入 907 千元；政府營運補助 505,399 千元 (內含中心 362,592 千元及 NSO 的 142,807 千元)，政府專案補助收入 70,654 千元。

## 2014 年度報告統計表格—財務概況

## 業務外收支 Non-operating Income and Expense

新臺幣：千元 (Thousand)

項 目	2014 年	百分比 %
<b>業務外收入 Non-operating Incomes</b>		
廣告收入 Advertisement Income	17,322	32%
財務收入 Investment Income	33,086	60%
雜項收入 Miscellaneous Income	4,164	8%
合計 Total	54,572	100%
<b>業務外支出 Non-operating Expense</b>		
財務費用 Investment Loss	1,473	100%
雜項支出 Miscellaneous Expense	5	0%
合計 Total	1,478	100%
<b>業務外賸餘 Surplus (deficit)</b>	<b>53,094</b>	

業務外收入主要為廣告費收入 17,322 千元；財務收入 33,086 千元；廣場活動水電清潔費及罰款等雜項收入 4,164 千元。

業務外支出主要為財務費用 1,473 千元，雜項 5 千元。

業務外收支相減後產生業務外賸餘 53,094 千元。

## 2014 年度報告統計表格—財務概況

## 自籌比例 The Ratio of Self-generated Income

新臺幣：千元 (Thousand)

項 目	2014 年	2013 年
<b>自籌收入</b>		
業務收入 Operating Income	413,420	376,181
業務外收入 Non-operating Income	54,572	53,174
合計 Total	467,992	429,355
<b>支出</b>		
業務成本與費用 Operating Costs and Expenses	948,227	824,837
業務外支出 Non-operating Expenditure	1,478	96
合計 Total	949,705	824,933
<b>自籌比例 (自籌收入 / 支出)</b>	<b>49.28%</b>	<b>52.05%</b>



## 2014 全年節目概況

### 2014 Program Overview

#### 2014 年度主辦節目一覽表 List of Performances, 2014

##### 國家戲劇院 National Theater

- |             |  |
|-------------|--|
| 2/7-2/16    | 2014 兩廳院年度製作《孽子》2014 NTCH New Creation - <i>Crystal Boys</i>                                 |
| 2/21-2/23   | 尤里・季利安《季利安計畫》 <i>KYLWORKS</i> by Ji i Kylian   |
| 2/28-3/2    | 與你同行劇團《罪・愛》 <i>'Tis Pity She's A Whore</i> by Cheek By Jowl                                  |
| 3/6-3/9     | 唐美雲歌仔戲團《狐公子綺譚》 <i>I See You, Mr. Fox</i> by Tang Mei Yun Taiwanese Opera Company             |
| 3/14-3/16   | 華麗夢境—給契訶夫的一封信 <i>DONKA-A letter to Chekhov</i>   |
| 3/21-3/23   | 舞蹈空間×進念二十面體《如夢幻泡影》 <i>Dream Illusion Bubble Shadow</i>                                       |
| 3/28-3/30   | 西班牙伊娃・葉爾芭波娜佛朗明哥舞團《雨》 <i>Louvia</i> by Ballet Flamenco Eva Yerbabuena                         |
| 5/10-5/11   | 1+1 雙舞作：《裝死》+《看得見的城市，看不見的人》 <i>Playdead+Visible and Invisible</i> by HORSE+Shu-Yi & Dancers  |
| 5/30-6/1    | 國光劇團紅樓夢中人《王熙鳳大鬧寧國府》與《探春-春去諸芳盡》 <i>Wang Hsi-feng &amp; Tan Chun</i> by Guoguang Opera Company |
| 6/27-6/30   | 英國皇家芭蕾舞團《羅密歐與茱麗葉》 <i>Romeo &amp; Juliet</i> by The Royal Ballet                              |
| 9/19-9/21   | 無垢舞蹈劇場《觀》 <i>Song of Pensive Beholding</i> by Legend Lin Dance Theatre                       |
| 9/26-9/28   | 臺北新劇團李寶春京劇《知己》& 新老戲《雲羅山》 <i>The Confidants &amp; At Mountain Yun-Luo</i>                     |
| 10/2-10/5   | 莎士比亞環球劇院《仲夏夜之夢》 <i>A Midsummer Night's Dream</i> by Shakespeare's Globe                      |
| 10/17-10/19 | 北京國家大劇院《風雪夜歸人》 <i>Returning Home on a Snowy Night</i>  |
| 10/24-10/26 | 臺南人劇團《Q&A》二部曲 <i>Q and A Episode II</i> by Tainaner Ensemble                                 |
| 11/19-11/23 | 雲門舞集《白水、微塵》 <i>White Water and Dust</i> by Cloud Gate Dance Theatre                          |
| 11/27-11/30 | 雲門舞集《松煙》 <i>Pine Smoke</i> by Cloud Gate Dance Theatre                                       |
| 12/5-12/7   | 新古典舞團《客風・漂鳥之歌》 <i>The Drifting Fate of Hakka</i> by Neo-Classic Dance Company                |
| 12/26-12/29 | 非常林奕華《紅樓夢》 <i>What is SEX?</i>   |



雲門舞集《白水、微塵》  
*White Water and Dust* by Cloud Gate  
Dance Theatre

## 實驗劇場 Experimental Theater

- 2/14-2/16 董陽孜《騷》 *Sao* by TONG Yang-tze
- 2/21-2/23 喬瑟夫・納許現代舞團《伍采克》 *Woyzeck, ou l'ébauch du vertige* by Josef Nadj
- 2/28-3/2 埃梅劇團《愛情剖面》 *Les Écorchés* by Le Théâtre de Ajmer
- 3/7-3/9 林文中舞團《慢搖・滾》 *Small Nanguan 2* by WCDANCE
- 3/14-3/16 多媒體肢體劇場《李奧先生幻想曲》 *LEO* by Y2D Production × Chamaleon Productions
- 3/21-3/23 山宛然 × 弘宛然《聊齋—聊什麼哉?!》 *Inside Out: A Tale of Allure and Enchantment* by Hong Puppet Theatre & Shan Puppet Theatre
- 3/28-3/30 二分之一 Q 劇場《風月》 *Romance of the Red Chamber* by 1/2 Q Theatre
- 5/9-5/11 新點子劇展—黃致凱《白日夢騎士》 *Don Quixote* by Story Works
- 5/16-5/18 新點子劇展—李銘宸《戀曲 2010》 *Love Song 2010* by StyleLab
- 5/29-6/1 新點子舞展—黃翊《量身訂做》 *Special Order* by HUANG Yi
- 6/6-6/8 一當代舞團《微幅—迴返於生存之初》 *ReSet in WAVE* by YiLab
- 8/8-8/10 無垢舞蹈劇場《觸身・實境》 *Intimate Encounter* by Legend Lin Dance Theatre
- 8/15-8/17 歌劇工作坊—洪伯定克《糖果屋》 *Engelbert Humperdinck: Hänsel und Gretel*
- 9/30 新點子樂展—人聲風景「融合篇」 *SoundScape – Island of Human Beings*
- 10/4-10/5 新點子樂展—人聲風景「即興篇」 *SoundScape – Improvisation Across the Horizon*
- 10/10-10/12 楊輝 & 瑞士洛桑劇院《牛仔褲》 *Blue Jeans* by YEUNG Fai & Théâtre Vidy-Lausanne
- 10/16-10/18 衛武營玩藝節—國際連結系列 Wei-Wu-Ying Arts Festival - Arts Market
- 10/23-10/26 身體氣象館《殘酷日誌》 *Le journal de la terreur* by Body Phase Studio
- 11/21-11/22 梯子肢體實驗室《女僕》 *The Maids* by Sadari Movement Laboratory
- 11/28-12/1 河床劇團《千圈之旅》 *One-thousand circles for space travel* by Riverbed Theatre



## 國家音樂廳 Concert Hall

- 2/21 胡德夫音樂會《種歌・眾歌》*Power in Me: Sing with Ara Kimbo*
- 2/28 臺灣國樂團《王者之聲》當編鐘遇上管風琴 *When Bianzhong meets Organ* by NCO
- 3/1 巴赫聖手—安潔拉・休伊特鋼琴獨奏會 Angela Hewitt Piano Recital
- 3/14-3/15 布達佩斯節慶管絃樂團「德俄經典」Budapest Festival Orchestra
- 3/22 來自印度的天籟 *The Music of India*
- 4/19 賈洛斯基與威尼斯巴羅克團 Philippe Jaroussky & Venice Baroque Orchestra
- 5/24 凡格羅夫與波蘭室內樂團 Maxim Vengerov & Polish Chamber Orchestra
- 6/29 快樂寶貝起步“奏”——蝴蝶寶寶歷險記 Family Concert - *Baby Butterfly's Adventure*
- 7/19 天才黑爾—管風琴交響方程式 *Symphonic Organ Experience* by Felix Hell and Grace Eunhae Kim
- 8/9 快樂寶貝起步“奏”——寶寶暢遊音樂王國 Family Concert - *Music Wonderland*
- 8/15 兩廳院夏日爵士節慶樂團 NTCH Summer Jazz Project Concert
- 8/23 約翰・皮薩瑞里爵士吉他四重奏 John Pizzarelli Guitar Quartet Concert
- 8/29 阿圖羅・山多瓦小號六重奏 Arturo Sandoval Trumpet Sextet Concert
- 9/13 蘿貝塔・坎芭芮妮演唱會 Roberta Gambarini Concert
- 9/27 Muliya 在哪裡? *Muliya! Where are you?* by NCO
- 11/29-11/30 楊頌斯與巴伐利亞廣播交響樂團 Bavarian Radio Symphony Orchestra
- 12/12 跨樂新視界 *Worlds apart, Dream together* by NE ∞ gCO
- 12/19 小刀小姐深情酒館 *Miss Knife Sings Olivier Py*

## 演奏廳 Recital Hall

- 3/7-3/8 拉布蘭之心人聲音樂會 Lo Cor de la Plana
- 3/14-3/15 寂靜之眼跨界音樂會 Le regard du silence
- 5/23 林冠廷鋼琴獨奏會 LIN Kuan-ting Piano Recital
- 5/31 閔凱翊女高音獨唱會 MIN Kai-yi Vocal Recital
- 6/7 范濤古箏音樂會 FAN Hsuan's Guzheng Recital
- 6/13 劉庭如柳琴音樂會 LIU Ting-ju Liuqin Recital
- 9/21 吟唱鄉居歲月—北美昔時樂的當代演繹 Brad Leftwich and The Hogwire String Band
- 10/18 新點子樂展—人聲風景「跨界篇」SoundScape - Literature into Music
- 10/19 舞禪—自由即興・拉美節奏・新和風音樂 Conguero Tres Hoofers “New Japanese Music”
- 11/1 一個亞洲・一個世界 ONE ASIA project 2014 Taipei
- 11/23 李宜錦室內樂音樂會 LI I-ching & Friends
- 12/13 畫韻 *Sonic Portraits* by NE ∞ gCO
- 12/14 姜智譯室內樂音樂會 Roger CHIANG & Friends
- 12/20 薛志璋室內樂音樂會 Jimmy HSUEH & Friends

## 藝文廣場 Main Plaza

- 6/28 英國皇家芭蕾舞團戶外轉播 Royal Ballet Synchronous Live Broadcast
- 7/12 雲門舞集戶外公演《渡海 雲門舞作選粹》Highlights of Cloud Gate
- 8/8-8/10 兩廳院夏日爵士戶外派對 Summer Jazz Outdoor Party
- 11/29-11/30 楊頌斯與巴伐利亞廣播交響樂團戶外轉播 Bavarian Radio Symphony Orchestra Live Broadcast

## 戲院生活廣場 Terrace

- 11/1 美國舞蹈動能國際交流計畫—舞動臺北 Let's Move Taipei
- 12/6 2014 兩廳院聖誕點燈 Light Up the Night

## 國內巡演 Domestic Tours

- 1 月 雲門舞集《稻禾》*Rice* by Cloud Gate Dance Theatre
- 2、3 月 明華園戲劇總團《么嘸正傳》*The Bandits* by Ming Hwa Yuan Arts & Cultural Group
- 3 月 多媒體肢體劇場《李奧先生幻想曲》*LEO* by Y2D Production × Chamaleon Productions
- 3 月 唐美雲歌仔戲團《狐公子綺譚》*I See You, Mr. Fox* by Tang Mei Yun Taiwanese Opera Company
- 4 月 飛人集社劇團《消失—神木下的夢》
- 5 月 2014 兩廳院年度製作《孽子》2014 NTCH New Creation - *Crystal Boys*
- 5 月 二分之一 Q 劇場《風月》*Romance of the Red Chamber* by 1/2 Q Theatre
- 6、7 月 唐美雲歌仔戲團《燕歌行》*Deathless Beauty* by Tang Mei Yun Taiwanese Opera Company
- 7 月 故事工場《白日夢騎士》*Don Quixote* by Story Works
- 8 月 歌劇工作坊—洪伯定克《糖果屋》Engelbert Humperdinck: *Hänsel und Gretel*
- 11 月 梯子肢體實驗室《女僕》*The Maids* by Sadari Movement Laboratory

## 國際巡演 International Tours

- 1 月 孫尚綺《浮・動》*Uptall* by SUN Shang-chi
- 2、5、11 月 雲門舞集《稻禾》*Rice* by Cloud Gate Dance Theatre
- 2、3 月 雲門舞集《九歌》*Nine Songs* by Cloud Gate Theatre
- 3 月 優人神鼓與柏林廣播交響樂團《愛人》*Lover* by U Theatre and Rundfunkchor Berlin
- 4 月 國光劇團《水袖與胭脂》*Flowing Sleeves and Rouge* by Guoguang Opera Company
- 5 月 雲門舞集《流浪者之歌》*Songs of the Wanderers* by Cloud Gate Dance theatre
- 8 月 黃翊《雙黃線》*Double Yellow Lines* by HUANG Yi & HU Chien
- 9 月 劉守曜《我的洋娃娃》*My Baby Doll* by LIU Shou Yuo
- 9 月 舞蹈空間 × 進念二十面體《如夢幻泡影》*Dream Illusion Bubble Shadow*
- 10、11 月 雲門舞集《松煙》*Pine Smoke* by Cloud Gate Dance Theatre
- 11、12 月 兩廳院與卡菲舞團《有機體》*YogeeTi* by NTCH & Káfig Company



## 2014 節目統計概況

## Program Related Statistics, 2014

2014 年度室內表演場地節目場次與觀賞人次 Attendance by venue

場地別 Venue	席次 Seats	節目場次 Performances	觀賞人次 Attendance
國家戲劇院 National Theater	1,524 席	191 場	213,392 人次
國家音樂廳 Concert Hall	2,064 席	329 場	382,806 人次
實驗劇場 Experimental Theater	179-242 席	201 場	25,060 人次
演奏廳 Recital Hall	363 席	372 場	89,694 人次
2014 年度四廳總計 Total of 4 venues		1,093 場	710,952 人次
2013 年度四廳總計 Total of 4 venues		1,072 場	689,161 人次
2012 年度四廳總計 Total of 4 venues		1,052 場	675,891 人次

2014 年度室內表演場地主辦與外租節目場次比例 Performances by venue and presenter

單位：場次

場地別 Venue	主辦 Center		外租 Hires		總計 Total
	場次 Performances	比例 Utilization	場次 Performances	比例 Utilization	
國家戲劇院 National Theater	81	42%	110	58%	191
國家音樂廳 Concert Hall	58	18%	271	82%	329
實驗劇場 Experimental Theater	97	48%	104	52%	201
演奏廳 Recital Hall	28	8%	344	92%	372
2014 年度四廳總計 Total of 4 venues	264	24%	829	76%	1,093
2013 年度四廳總計 Total of 4 venues	242	23%	830	77%	1,072
2012 年度四廳總計 Total of 4 venues	254	24%	798	76%	1,052

2014 年主辦節目共計 264 場 (含 NSO 49 場)，外租 829 場，合計 1,093 場。

2014 年度室內表演場地主辦與外租天數使用比例 Total days by venue and presenter

場地別 Venue	主辦 Center					外租 Hires		總使用 Total
	主辦節目 使用天數 Days by Center presents	比例 Utilization	其他使用 天數 (備註) Days by other business	比例 Utilization	本中心 總使用 % Total (center)	外租節目使 用天數 Days by Hirer present	比例 Utilization	
國家戲劇院 National Theater	192	53%	24	7%	59%	136	37%	96%
國家音樂廳 Concert Hall	77	21%	20	5%	27%	259	71%	98%
實驗劇場 Experimental Theater	129	35%	15	4%	39%	195	53%	93%
演奏廳 Recital Hall	65	18%	22	6%	24%	250	68%	92%
2014 年度四廳總計 Total of 4 venues	463	32%	81	6%	37%	840	58%	95%
2013 年度四廳總計 Total of 4 venues	406	28%	91	6%	34%	862	59%	93%
2012 年度四廳總計 Total of 4 venues	425	29%	114	8%	37%	833	57%	94%

備註：「其他使用天數」包括年保養、季保養、停電保養、年節休館等。

2014 年度兩廳院戶外廣場使用統計 Open-air performances by venue and presenter

所屬廣場 Venue	活動類別 Category	藝文廣場 Main Plaza	小廣場 Terrace	劇院生活廣場 Theater Terrace	音樂廳生活廣場 Concert Hall Terrace	其他 Others	合計 Total
活動場次 Exhibitions	主辦 Center	20	0	31	0	0	51
	場地租用 Hires	35	13	1	0	9	58
使用天數 Total days	主辦 Center	34	0	31	0	0	65
	場地租用 Hires	95	15	2	0	9	121
	其他 Other	19	0	0	0	0	19

備註：1. 使用天數之其他類別內容包括保養維修及非屬主辦或外租使用之內容（例如：車禮、國慶日活動排演）等。

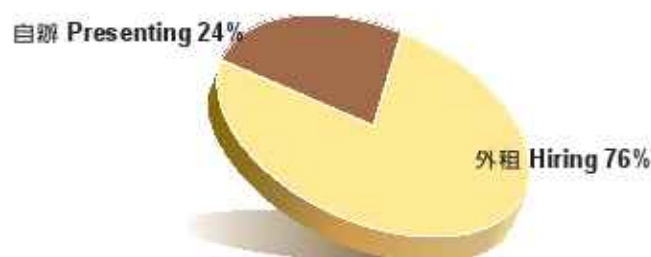
2. 其他場地為音樂廳迴廊區域。



2014 每月節目場次統計 2014 Monthly Total of Performances

	1月	2月	3月	4月	5月	6月	7月	8月	9月	10月	11月	12月	總計
自辦 Presenting	1	25	49	9	27	21	4	14	13	43	39	19	264
外租 Hiring	37	33	51	94	82	84	74	93	79	66	70	66	829
合計 Total	38	58	100	103	109	105	78	107	92	109	109	85	1,093

2014 自辦 / 外租節目平均場次百分比圖 2014 Average Percentage of Total Performances



2014 每月節目場次百分比 2014 Monthly Percentage of Performances

	1月	2月	3月	4月	5月	6月	7月	8月	9月	10月	11月	12月	平均
自辦 Presenting	3%	43%	49%	9%	25%	20%	5%	13%	14%	39%	36%	22%	24%
外租 Hiring	97%	57%	51%	91%	87%	80%	95%	87%	86%	61%	64%	78%	76%

2014 各類節目場次統計 2014 Monthly Total of Performances by Catalog

	1月	2月	3月	4月	5月	6月	7月	8月	9月	10月	11月	12月	總計
音樂 Music	28	36	65	67	70	68	66	76	63	68	62	64	733
戲劇 Drama	0	10	21	34	27	15	6	22	7	27	30	14	213
舞蹈 Dance	10	8	14	2	12	22	4	7	22	1	16	7	125
講座 Lecture	0	0	0	0	0	0	2	2	0	0	0	0	4
綜合 Others	0	4	0	0	0	0	0	0	0	13	1	0	18
合計 Total	38	58	100	103	109	105	78	107	92	109	109	85	1,093

2014 每月觀眾人數統計 2014 Monthly Total of Attendance

月份 Month	1 月 Jan	2 月 Feb	3 月 Mar	4 月 Apr	5 月 May	6 月 Jun	
人數 Persons	24,170	46,306	64,476	65,120	68,460	66,920	
月份 Month	7 月 July	8 月 Aug	8 月 Aug	10 月 Oct	11 月 Nov	12 月 Dec	總計 Total
人數 Persons	50,754	71,463	56,983	70,768	67,585	60,653	713,658

2014 各場地觀眾人數百分比 2014 Monthly Percentage of Attendance by Venue

	1 月 Jan	2 月 Feb	3 月 Mar	4 月 Apr	5 月 May	6 月 Jun	7 月 July	8 月 Aug	8 月 Aug	10 月 Oct	11 月 Nov	12 月 Dec	平均 Average
國家戲院 National Theater	82.54%	76.73%	73.85%	72.21%	75.12%	70.89%	70.30%	58.86%	72.42%	82.84%	68.23%	82.09%	72.65%
國家音樂廳 Concert Hall	65.02%	65.33%	57.95%	49.44%	53.29%	53.92%	56.79%	59.60%	56.37%	57.57%	56.59%	58.31%	56.64%
實驗劇場 Experimental Theater	72.31%	87.50%	88.96%	82.94%	87.55%	65.05%	68.14%	75.43%	58.83%	76.63%	54.18%	62.06%	73.05%
演奏廳 Recital Hall	66.26%	69.20%	69.58%	66.20%	65.58%	70.07%	65.61%	68.44%	62.11%	67.40%	64.18%	67.22%	66.79%
大廳平均 Average of NT & CH	71.88%	69.48%	62.23%	56.62%	59.93%	59.08%	59.77%	59.32%	60.02%	64.97%	60.46%	64.71%	61.48%





## 2014 贊助及感謝名單 (依中文筆畫排列) Special Thanks

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國家交響樂團

National Symphony Orchestra









## 知性與感性的探索

2013 年底，NSO 行了一趟遠路，重返睽違 16 年的歐洲舞臺。我們以多元的曲目，精熟的演繹，著實的向世界奏出充滿自信與深具主體性的臺灣之聲，也讓我們精神更團結，步履更穩健的迎向未來。

一如以往，我們秉持「精緻、深刻、悸動」的信念，以多元



主題貫穿樂季音樂會，希望帶出兼具廣度與深度，智性與感性的精彩曲目。2014 年間我們以多首理查·史特勞斯各年代的代表性作品《唐璜》、《唐吉珂德》、《家庭交響曲》、《最後四首歌》與歌劇《莎樂美》做為作曲家的 150 週年禮讚；也從「交響樂里程碑」概念出發，對有「史詩般的壯闊，革命性的創見，入無人之境的情感訴求與藝術價值」的交響樂作品做系列推介；並以東歐及俄羅斯音詩傑作與當代重要協奏曲做成精彩軸線穿梭其間，邀請國際重量級音樂家來臺與 NSO 合作。兩首大型合唱交響曲《伯沙撒王的盛宴》與《古勒之歌》分別為 2014 TIFA 國際藝術節及歲末音樂會寫下精彩演出紀錄。

8 年來，NSO 持續以「NSO LIVE」、「樂典」兩個品牌發行音樂會實況錄音，及為國人經典管絃樂作品出版，這些有聲發行不僅記錄樂團重要的發展軌跡，也為臺灣音樂創作留下最佳錄音。2014 年度我們協助《PAR 表演藝術》雜誌發行《樂典 10：楊聰賢、洪崇熾、曾毓忠與鍾耀光》作品專輯，與繆斯唱片合作發行《樂無止境—呂紹嘉與國家交響樂團經典現場重現》套裝 7CD，後者入圍第 25 屆傳藝金曲獎三項提名，並獲得最佳錄音獎。我們將 NSO 所有的錄音都放在 Naxos 的數位平臺上，除了提供便捷的線上聆聽及下載外，更希望藉以拓展 NSO 在國際樂壇的能见度。

在音樂演出之外，2014 年也是 NSO 重要的「發展里程碑」。經歷近 30 年的基礎發展後，NSO 在 2014 年 4 月成為國家表演藝術中心的附設團隊，轉型過程中需要許多溝通、經歷不少制度重建的作業；樂團的位階提高、行政作業獨立，使命更大，但也帶來更多發展的可能性。未來將與中心的臺北國家兩廳院、臺中國家歌劇院及高雄衛武營國家藝術文化中心三場館經營新的夥伴關係，將精緻藝術推廣到臺灣各地。期盼在新的世代、新的契機，國家交響樂團與三場館攜手，走得更深，更遠。

國家交響樂團音樂總監





指揮 / 根特·赫比希 Günther Herbig, conductor  
小提琴 / 瑟吉·哈察特揚 Sergey Khachatryan, violin



指揮 / 廖紹光 Shao-Chia Lu, conductor  
作曲家 / 陳其南 Qigan Chen, composer  
大提琴 / 葛魯耶·卡普頓 Gautier Capuçon, cello



## An Exploration of Heart and Mind

In late 2013, the NSO embarked on a major tour of Europe, where it had not performed for sixteen years. With confidence, individuality and a varied, meticulously prepared repertoire, we presented the sound of Taiwan to the world. These qualities have also served to strengthen the orchestra into a unified ensemble and have strengthened our path to the future. In keeping with our goal to offer music of quality, depth, and emotional content, we presented a variety of themes and an extensive repertoire throughout the season. In 2014, we observed the 150th anniversary of the birth of Richard Strauss in performing his *Don Juan*, *Don Quixote*, *Symphonia domestica*, *Four Last Songs*, and the complete opera *Salome* – all representative masterpieces from various stages of the composer's career. We also offered the Symphonic Milestones series, in which we introduced works of “epic magnificence, revolutionary spirit, and indomitable emotional appeal and artistic value.” Our programs also included celebrated masterworks by composers from Eastern Europe and Russia, as well as concertos by leading contemporary composers. Internationally renowned musicians were invited to collaborate with the NSO. Large-scale works for chorus and orchestra such as *Belshazzar's Feast* and *Gurre-Lieder* were given splendid presentations at respectively the 2014 Taiwan International Festival of the Arts (TIFA) and the New Year concert.

For the past eight years, the NSO has released recordings on two labels, NSO LIVE and The Voices of Taiwan. These include live performances and works by Taiwanese composers. These recordings have documented important steps in the NSO's ongoing development and have preserved top-quality performances of music by Taiwanese composers. In 2014, we collaborated with the journal *Performing Arts Review* in issuing *The Voices of Taiwan 10*, a collection of works by YANG Tsung-hsien, HUNG Chung-kun, TSENG Yu-chung, and CHUNG Yiu-kwong. Our collaboration with Muse Music, *Highlights of Shao-chia LU and the Taiwan*



NSO 歌劇 致命吸引力—《莎樂美》  
NSO Opera Fatal Attraction – *Salome*

*Philharmonic*, NSO LIVE (a 7-CD set) was nominated for three awards in the 25th Golden Melody Awards for Traditional Arts, and won the award for Best Recording. All NSO recordings are made available on the Naxos on-line platform, providing for easy access and downloading. The NSO's international visibility is thus also heightened.

2014 was an important milestone in the NSO's development. After nearly 30 years of foundational development, the orchestra became affiliated with the National Performing Arts Center (NPAC) in April of that year. The transition involved much discussion, and we went through a great deal of



systematic reorganization. The NSO was promoted to a higher organizational level, and was given independence in its administration. This restructuring has imparted greater responsibilities, but has also provided more possibilities for our further development. The NSO looks forward to new partnerships with the NPAC sites, the National Theater and Concert Hall, the National Taichung Theater, and the National Kaohsiung Center for the Arts, in expanding the reaches of the fine arts throughout Taiwan.

With a new era and new opportunities beckoning, it is our hope that the NSO will work closely with the three NPAC

venues in continuing on its path to bigger and better endeavors.

Music Director, NSO

*Shao-Chi Z.*



自信而精銳

## 國家交響樂團

交響樂團在每個國家雖有不同的形成背景，卻有舉世共享的水準評鑑標準。在沒有西方管絃樂傳統的臺灣，過去樂團都以文化教育體系營運，從教育部以「聯合實驗管絃樂團」之名於1986年成立，曾經歷多次更名、改變體制，終在1998年確立「音樂總監制」為音樂專業導向，並於2005年成為行政法人國立中正文化中心附設團隊，2014年成為國家表演藝術中心唯一附設演出團隊，為其行政運營定位。並於2007年起以「臺灣愛樂」(Taiwan Philharmonic)別名立足國際。樂團現有99名編制團員，每年樂季演出70餘場次。自2010年起，在現任音樂總監呂紹嘉掌舵下，以多元化主題貫穿樂季，呈現給聽眾智性與感性兼具，整合與對比並存的廣博曲目，本著「精緻、深刻、悸動」的信念琢磨出樂團多變細膩的音色與深刻撼人的音樂表現。不僅積極拓展NSO演奏近代管絃樂作品的的能力，也致力於鞏固精鍊古典經典名作，並持續委託國人管絃樂創作之演出、錄音。

樂團期以「推廣、教育、活潑、親民」的行銷策略，藉由校園、企業的講座音樂會普及音樂欣賞，讓國人經常性的在不同場域、不同載體中認識古典音樂。因此，樂團將藉各種網路媒體進行多元、多樣的音樂教育及推廣工作，從LIVE講座到網路音樂講座、線上音樂導聆、電子版樂季手冊及樂曲解說等，以超越地域限制、無時效約束的方式，讓音樂教育與推廣成為與生活不可分的一部分。

2014年來臺與樂團合作演出的世界樂壇重量級音樂家包括：指揮家Michael Sanderling、Gerard Schwarz、Antoni Wit、Chen Mei-ann、Andre de Ridder、Gabriel Feltz，獨奏家Lilya Zilberstein、Joergen van Rijen、Johannes Moser、Alexandre Tharaud、Gautier Capucon、Kolja Blacher、Baiba Skride、Alban Gerhardt、Henning Kraggerud、劉孟捷、吳巍、陳銳、楊文信、張吳辰及聲樂家Bo Skovhus、Manuela Uhl、Roswitha Christina Mueller、Stuart Patterson、Antonio Yang等60餘位客席音樂家。

### 堅實團隊品牌

在2014年度內，NSO共演出76場次，含交響樂54場次、室內樂22場次；演出巡迴除臺北外，也到桃園、中壢、新竹、臺中、高雄、花蓮及臺東等地巡演14場，同時於元智大學辦理「駐校音樂家活動」。

本年度節目重點包括：「五月德意志」、「交響里程碑」、「交響詩」、「斯拉夫」等系列，將經典樂曲及罕聞卻又重要的管絃樂作品系統化的引介給國人，其中包括首次於國內演出的大型交響曲《古勒之歌》、鮮少演出的《伯沙撒王的盛宴》及年度歌劇製作《莎樂美》等，及近代重要的器樂協奏曲如：黃若《玄黃》(笙)、陳銀淑《Su》(笙)及其大提琴協奏曲、李柏曼《帕格尼尼主題狂想曲》(鋼琴)、陳其剛《逝去的時光》(大提琴)等。此外，本樂季也為國人新創作舉行世界首演，包括《大碼頭隨想》(潘世姬)、《無II》(李子聲)、《舞詠曙光》(林京美)、《古都三景》(王怡雯)、《鋼琴協奏曲》(楊嵐茵)等五首。

對於音樂的推廣更從系列主題性售票講座，延伸到校園、企業的免費講堂；並在廣播及雲端都能涵蓋的空中舉辦定期音樂會講座導聆；與臺中新竹等地古典音樂電臺聯合製作NSO



大提琴 / 約翰尼爾斯 · 莫瑟 Johannes Moser, cello





NSO 劇 / 新年音樂會—吉勒之歌  
NSO 2015 New Year Concert --Gurre-Lieder

雲端音樂廳，嘗試以不同管道推廣音樂美學，讓 NSO 的觸角得以擴及全臺。

#### 布局國際

8 年來，NSO 持續以「NSO LIVE」、「樂典」兩個品牌發行音樂會實況錄音，及為國人經典管絃樂作品作發表與出版，不僅記錄下樂團重要的發展軌跡，也為臺灣音樂創作留下最佳錄音。2014 年度發行《樂典 10：楊聰賢、洪崇焜、曾毓忠與鍾耀光》作品專輯。另外，2013 年度發行之《樂無止境—呂紹嘉與國家交響樂團經典現場重現》7CD，入圍第 25 屆傳藝金曲獎三項提名並獲得最佳錄音獎；NSO 所發行之錄音現皆可在 Naxos 數位銷售通路線上聆聽及下載，更加拓展 NSO 在國際樂壇的能見度。

#### 打造藝文沃土

NSO 將節目行銷與音樂教育推廣合而為一，以「寓教於（音）樂」達到雙成效益，2014 年持續進行「NSO LIVE 音樂講座

及講座音樂會」、「NSO 企業快遞」、「呂紹嘉時間」、「NSO 雲端音樂廳」、「NSO 活力講座」；並以無線網域的無限音樂參與之目標，「線上發行」樂季手冊、單場節目樂曲解說、全曲導聆。亦有「NSO 終身學習計畫」，搭配「公教人員終身學習學分計畫」，每年年初及年中發文公教機關節目相關資訊，以吸收廣大的教師及公務人員參與 NSO 之演出、講座等音樂活動，以擴大樂團觀眾群。

#### 經驗傳承

自 2009 年度起，NSO 於寒暑假提供國內各表演藝術相關科系樂團管理實習時數及歌劇製作實務訓練，2014 年接受上海音樂學院音樂行政管理系 1 名學生各近 4 個月之樂團實務實習課程，2014 年 9 月起，展開第二屆 NSO 樂團學苑之培訓計畫，學員共 47 人，繼續培養國內音樂系及海外學成歸國菁英。NSO 樂團學苑，以「跨越」學院進入專業樂團的特殊培育計畫，每週團訓、個別指導及室內樂演出，以傳承 NSO 精良的傳統音色更為國內未來樂團發展培養新活力。



Confident and Refined

## The National Symphony Orchestra

How a symphony orchestra is founded varies from country to country, but standards for evaluation are fairly consistent worldwide. In Taiwan, a country with little tradition of western symphonic music, orchestras were formerly managed by cultural and educational institutions. Hence, the National Symphony Orchestra (NSO) began in 1986 as the Experimental Symphony Orchestra, run by the Ministry of Education. Following various changes in name and method of organization over the years, a professional musical approach was finally adopted in 1998 with the music director as its head. In 2005, the NSO became an affiliate of the National Chiang Kai-Shek Cultural Center, now the National Performing Arts Center. Since 2007, the NSO has been known abroad as the Taiwan Philharmonic.

Now an orchestra numbering 99 members, the NSO presents approximately 70 performances each season. Since Shao-Chia Lü became its music director in 2010, the NSO has presented a variety of themes that run throughout each season, and in doing so performs a wide-ranging repertory that includes contemporary music and classic masterpieces. The goal of

embracing sophistication, depth and excitement also helps the NSO mature in technical skills and emotional impact. In addition, the NSO continues to commission new orchestral works by Taiwanese composers, and is committed to performing and recording these works.

The NSO's marketing strategy revolves around lively, audience-friendly promotion and education. Through lectures and instrument demonstrations in schools and at corporate venues, the general public is exposed to classical music in a variety of locales and through different media. The NSO uses the internet as a prelude to educational and promotional projects, which include live lectures and on-line guides and season brochures. Internet promotion that goes beyond space and time truly makes music a part of people's lives.

In 2014, the NSO invited leading guest artists of worldwide fame to perform with the orchestra. These included conductors Michael Sanderling, Gerard Schwarz, Antoni Wit, Mei-ann Chen, André de Ridder, and Gabriel Feltz; instrumentalists Lilya Zilberstein, Jörgen van Rijen, Johannes Moser, Alexandre Tharaud, Gautier Capuçon, Kolja Blacher, Baiba



指揮 / 安德烈·迪瑞德 André de Ridder, conductor  
長號 / 尤根·范雷莎 Jörgen van Rijen, trombone





William Walton: *Belshazzar's Feast*  
華爾頓：《伯沙撒王的盛宴》

Skride, Alban Gerhardt, Henning Kraggerud, LIU Meng-chieh, WU Wei, CHEN Ray, YANG Wen-sinn, and ZHANG Hao-chen; and singers Bo Skovhus, Manuela Uhl, Roswitha Christina Müller, Stuart Patterson, and Antonio Yang, plus some 60 additional musicians.

### A Solid Identity

In 2014, the NSO gave a total of 76 performances, including 54 symphonic concerts and 22 chamber music concerts. Beyond Taipei, the orchestra gave 14 concerts in Taoyuan, Hsinchu, Taichung, Kaohsiung, Hualiang, and Taitung. The orchestra also served as the artist-in-resident in Yuan Ze University.

Program highlights in 2014 were the Germanic May series, Symphonic Milestones, the Symphonic Poem series, and the Slavonic series. Through them, Taiwanese audiences were introduced to such works as *Gurre-Lieder* (a huge work for voices and orchestra in its Taiwanese premiere), the seldom performed *Belshazzar's Feast*, and, as its annual operatic production, *Salome*. Important concertos by contemporary composers included HUANG Ruo's *The Color Yellow* (sheng), Unsuk Chin's *Su* (sheng), Lowell Liebermann's *Rhapsody on a Theme of Paganini* (piano), and Qigang CHEN's *Reflet d'un temps disparu* (cello). In 2014 the NSO also gave the world premiere of five Taiwanese works: PAN Shyh-ji's *Huang Zai Capriccio*, LEE Tzyy-sheng's *SENZA II* for Orchestra, LIN Ching-mei's *Dancing Morning Sunlight*, WANG HWANG I-uen's Violin Concerto *Three Landmarks of Tainan*, and Lin-in Winnie YANG Piano Concerto.

Through lecture series, free talks on campuses and at corporations, regular on-line music guides, and NSO Concert-Hall-in-the-Cloud in conjunction with BRAVO Radio Station in Taichung and Hsinchu, the NSO endeavors to promote music in many ways to every corner of Taiwan.

### Global Vision

For eight years, the NSO has been producing live recordings under the labels NSO LIVE and The Voices of Taiwan as a

way of tracking the orchestra's continuing development and local composers' creations. In 2014, the NSO released *The Voices of Taiwan 10* with music by YANG Tsung-hsien, HUNG Chung-ken, TSENG Yu-chung, and CHUNG Yiu-kwong. The 2013 release, *Highlights of Shao-chia LU and the Taiwan Philharmonic, NSO LIVE (a 7-CD set)*, was nominated for three awards in the 25th Golden Melody Awards for Traditional Arts and Music, and won the award for Best Recording. NSO recordings are all available for on-line streaming and downloading, which increase worldwide exposure for the orchestra.

### Creating A More Fertile Ground For Art

The NSO combines marketing of its programs with music education. Programs from 2014 - NSO LIVE lectures, the NSO Corporation Express, Meet Maestro LU, NSO Concert-Hall-in-the-Cloud, and NSO Pre-Concert talk - are still operating. The virtually unlimited diffusion of information about music in the wireless world includes on-line publications of the season brochure, concert information, and listening guides. The NSO Lifelong Learning Program, in collaboration with the Government Employees and Teachers Lifelong Learning Program, offers performance information every year so that the NSO can attract larger audiences to its concerts lectures and other activities.

### Passing On The Exoeruebce

Since 2009, the NSO has been offering internship in summer for those majoring in Arts/Music Administration. In 2014, students from the Music Administrative Management Department of the Shanghai Conservatory of Music undertook a four-month internship. In September of the same year, the NSO Orchestra Academy continued its program with 47 students from Taiwan and abroad. The Academy offers a special program that prepares students for professional careers through weekly group practice, individual tutoring, and chamber music performance, ensuring that new talents will be nurtured by the NSO tradition.



## 樂季樂評簡報 Excerpts of Music Critics

「一切功歸於 NSO 音樂總監呂紹嘉，他忠實地呈現出荷白克的兩面。在他指揮下，《古勒之歌》如華格納音樂般深厚的前半部，帶著猶似德布西音樂的透明感；並以如馬勒音樂般的寬宏展開後半部。」

英國《金融時報》2015.1

「今晚真正的明星是國家交響樂團。呂紹嘉與他訓練有素的團員，傾注全力激情流露。樂曲的高潮令人震撼，但不咄咄逼人。唯有最好的世界級樂團能夠演奏得如此響亮而不刺耳。此曲有非常豐富的細節，一般很難被鉅細靡遺的面面俱到，但在呂紹嘉帶領下，我聽到的細節比任何一張唱片都要多。」

奧地利《新標點》2015.2

「樂團迸發出如奔流般華麗宏大的音響，然而我幾乎不曾聽過舞臺與樂池間如此完美的平衡。呂紹嘉全然投入指揮，確實展現精緻的透明性。」

英國《歌劇》雜誌 2015.1

"To his credit, NSO music director Shao-chia LÜ was faithful to both Schönbergs, rendering the Wagnerian depth of the opening section with almost Debussy-like transparency while letting the later portions unfold with Mahlerian breadth."

— *Financial Times* 2015.1.1

"The real star of the show was Taiwan Philharmonic [(it's the National Symphony Orchestra at home)]. Shao-Chia Lü drew a full measure of passionate outpouring from his superbly trained musicians. Climaxes were overwhelming but never overbearing. Only world's greatest orchestras can play so loud without becoming garish. The score is so rich in detail that no single interpretation can reveal it all, but under Lü's direction I heard more than in any recording."

— *der neue Merker* 2015.2

"The orchestra poured out great torrents of magnificent sound, and yet seldom have I heard such ideal balance between stage and pit. Shao-chia LÜ conducted with total commitment, ensuring exquisite transparency."

— *Opera, UK* 2015.1

## 2014 年度與 NSO 首次合作的客席音樂家／團體 First-Time Guest-Artists of the NSO for the 2014

**指揮** | 安德烈・迪瑞德、加布里耶・費爾茲、巴瑞・華斯  
華茲、吳曜宇、安東尼・維特

**Conductor** | Andre de Ridder, Gabriel Felts, Barry  
Wordsworth, WU Yao-yu, Antoni Wit

**鋼琴** | 佛洛里安・烏利希、紀蒙・巴托、張昊辰、彼德・  
亞布隆斯基、孫悅兒

**Piano** | Florian Uhlig, Tzimon Barto, ZHANG Hao-chen,  
Peter Jablonski, SON Yeoleum

**小提琴** | 亨寧・克拉格魯德、費瑟林・帕拉希克弗夫

**Violin** | Henning Kraggerud, Vesselin Paraschkevov

**小提琴 & 鋼琴** | 柯爾亞・布拉赫

**Violin & Direct** | Kolia Blacher

**聲樂家** | 鮑・史科弗斯、曼努艾拉・烏爾、羅斯維塔・穆勒・  
史都華・派特森、安東尼歐・楊、陳韋翰、吳家馨・  
陳奕安、陳集安、劉成華、吳翰衡、蔡政呈、湯發凱・  
安娜—卡塔琳娜・班克、丹尼爾・柯西、廖瓊枝

**Vocals** | Bo Skovhus, Manuela Uhl, Roswitha Christina Mueller,  
Stuart Patterson, Antonio YANG, TAN Wei-han, WU Chia-  
hsin, CHEN Yi-an, CHEN Chi-an, LIU Chen-hwa, Martin  
NG, TSAI Zheng-cheng, TANG Fa-kai, Anna-Katharina  
Behnke, Daniel Kirch, LIAO Chiung-chih

**雙簧管** | 阿雷西・奧格林卓克

**Oboe** | Alexei Ogrintchouk

**長號** | 尤根・范雷彥

**Trombone** | Joergen van Rijen

**笙** | 吳巍

**Sheng** | WU Wei

**二胡** | 嚴潔敏

**Erhu** | YEN Jie-min

**導演** | 安東尼・皮拉瓦奇

**Stage Director** | Anthony Pilavachi

**朗誦者 & 說書人** | 維蘭・薩特、龔鈺祺

**Narrator** | Wieland Satter, KUNG Yu-chi

**合唱團** | 新韻竹男聲合唱團、木樓合唱團

**Choir** | Bamboosa male Choir, Mueller Chamber Choir

**聲樂詮釋指導** | 馬丁・安德森

**Vocal coach** | Martin Andersson

**服裝設計** | 林恆正

**Costume Design** | LIN Heng-cheng

**編舞** | 蘇威嘉

**Choreographer** | SU Wei-chia



## NSO 2014 年度演出及活動一覽表

### NSO Concert Calendar in 2014

國家音樂廳 CH 演奏廳 RH 國家戲劇院 NT 實驗劇場 ET △講座 ★導聆

日期	演出節目	演出者	地點
2014/1/1	NSO 2013 New Year's Eve Concert Shall We Dance?  NSO 2013 跨新年音樂會 與你共舞	Shao-chia LÜ, conductor 指揮 / 呂紹嘉 Taipei Philharmonic Chorus 臺北愛樂合唱團 Mewas LIN & LO Ming-fang, soprano 女高音 / 林惠珍、羅明芳 WENG Jo-pei, mezzo-soprano 次女高音 / 翁若珮 Fernando WANG, tenor 男高音 / 王典 WU Bai-yu-his & YEH Chan-wu, baritone 男中音 / 巫白玉璽、葉展毓 WANG Pei-yao, vocal coach 聲樂指導 / 王珮瑤 TSAI Pao-chang, director & narrator 導演 & 說書人 / 蔡柏璋	CH ★
2014/1/11	邀演 Joe Hisaishi Beethoven Concert 久石讓指揮下的 貝多芬與第五維度	Joe Hisaishi, conductor 指揮 / 久石讓 SON Yeoleum, piano 鋼琴 / 孫悅兒	CH
2014/2/22	The Power of Sheng 笙聲不息	CHIEN Wen-pin, conductor 指揮 / 簡文彬 WU Wei, sheng 笙 / 吳巍	CH ★ △
2014/3/7	The Towerin "Titan" 巨人之聲	Michael Sanderling, conductor 指揮 / 麥可·桑德林 Alexie Ogrintchouk, oboe 雙簧管 / 阿雷西·奧格林卓克	CH ★
2014/3/16 2014/4/6	NSO & Hsin-Yiz - Forever Tales Little Sun's Music Box NSO & 信誼—永遠的童話系列 小太陽的音樂屋	CHANG Yin-fang, conductor 指揮 / 張尹芳 LIANG Kun-hao, narrator 說書人 / 梁坤豪	CH ★
2014/3/21	Rachmaninoff, The Romantic 浪漫詩人—拉赫瑪尼諾夫	Shao-chia LÜ, conductor 指揮 / 呂紹嘉 Lilya Zilberstein, piano 鋼琴 / 莉莉亞·齊柏絲坦	CH ★
2014/3/23	What is Composition? Lecture Concerts 焦點講座 The Musical Shakespeare I 樂讀莎士比亞 (上)	CHIAO Yuan-pu, lecturer 主講 / 焦元溥 LIN Ling-hui, soprano 女高音 / 林玲慧	RH

國家音樂廳 CH 演奏廳 RH 國家戲劇院 NT 實驗劇場 ET △講座 ★導聆

日期	演出節目	演出者	地點
2014/3/23	What is Composition? Lecture Concerts 焦點講座 The Musical Shakespeare I 樂讀莎士比亞 (上)	Li Tseng-ming, baritone 男中音 / 李增銘 YEN Chun-chieh, piano 鋼琴 / 嚴俊傑	RH
2014/3/28	2014TIFA 2014 臺灣國際藝術節  A Musical Feast 英倫盛宴	Shao-chia LÜ, conductor 指揮 / 呂紹嘉 Bo Skovhus, baritone 男中音 / 鮑・史科弗斯 Taipei Philharmonic Chorus 臺北愛樂合唱團	CH ★
2014/4/3	邀演 The Chant of the Soul, Egret 2014 琴韻・心聲・臺灣頌 —白鷺 2014 音樂會	CHIEH Wen-pin, conductor 指揮 / 簡文彬 LU Chia-hui, piano 鋼琴 / 盧佳慧 LU Chia-chun, violin 小提琴 / 盧佳君	CH
2014/4/11	The Amazing Trombone Man & The Mermaid 美聲長號與美人魚	André de Ridder, conductor 指揮 / 安德烈・迪瑞德 Jörgen van Rijen, trombone 長號 / 尤根・范雷蔘	CH ★
2014/4/12	Music Discovery Lecture Concerts 探索頻道  The world of Richard Strauss's Chamber Music 理查・史特勞斯的室內樂世界	CHE Yen-chiang, lecturer 主講 / 車炎江 LI I-Ching, violin 小提琴 / 李宜錦 Grace HUANG, viola 中提琴 / 黃瑞儀 LIEN Yi-shien, cello 大提琴 / 連亦先 Maggie TANG, piano 鋼琴 / 湯婉君	RH
2014/4/13	NSO Chamber Concerts NSO 室內樂集 The Virtuoso Trombone 絕技長號	Jörgen van Rijen, trombone 長號 / 尤根・范雷蔘 TENG Hao-tun & CHEN Wei-hong, violin 小提琴 / 鄧皓敦・陳偉泓 Jubel CHEN, viola 中提琴 / 陳猶白 HUANG Jih-sheng, cello 大提琴 / 黃日昇	RH



國家音樂廳 CH 演奏廳 RH 國家戲劇院 NT 實驗劇場 ET △講座 ★導聆

日期	演出節目	演出者	地點
2014/4/13	NSO Chamber Concerts NSO 室內樂集 The Virtuoso Trombone 絕技長號	TSAI Hsin-chieh, double bass 低音提琴 / 蔡啟捷 TSAI Chia-hsuan, harpsichord 大鍵琴 / 蔡佳璇	RH
2014/4/18	Legends from East Europe 東歐經典	Gabriel Feltz, conductor 指揮 / 加布里耶 · 費爾茲 Johannes Moser, cello 大提琴 / 約翰尼斯 · 莫瑟 Taiwan National Choir 實驗合唱團	CH ★
2014/4/26	Music Discovery Lecture Concerts 探索頻道  Frei aber Einsam — German Romanticism 自由的靈魂 · 無界的藝術	Lina YEH, lecturer & piano 主講 & 鋼琴 / 葉綠娜 Rolf-Peter Wille, narrator & piano 朗讀 & 鋼琴 / 魏樂富 WU Ting-Yu, violin 小提琴 / 吳庭毓 YEN Chun-chieh, piano 鋼琴 / 嚴俊傑 HUANG Chun-yu, piano 鋼琴 / 黃俊瑜	RH
2014/4/27	NSO & Friends Gala Concert NSO 樂之交響 經典盛宴	CHANG Yin-fang, conductor 指揮 / 張尹芳 Annie HSU, Maggie UENG & Vivian CHIANG, soprano 女高音 / 許愛貞、蔡翕美慧、蔣雅淇 Charles C.Y. CHEN 男高音 / 陳致遠	CH
2014/5/4	The Germanic May series 五月德意志 Two German Giants 德意志雙峰	Gerard Schwarz, conductor 指揮 / 傑拉德 · 史瓦茲 Florian Uhlig, piano 鋼琴 / 佛洛里安 · 烏利希	CH ★
2014/5/10	What is Composition? Lecture Concerts 焦點講座  The Musical Shakespeare II 樂讀莎士比亞 (下)	CHIAO Yuan-pu, lecturer 主講 / 焦元溥 PAN Chun-chen, violin 小提琴 / 潘俊堯 HSU Yu-cheng, soprano 女高音 / 許育甄 CHUANG Shun-hsu, tenor 男高音 / 莊舜旭 HUS Hui-pin, piano 鋼琴 / 許惠品	RH

國家音樂廳 CH 演奏廳 RH 國家戲劇院 NT 實驗劇場 ET △講座 ★導聆

日期	演出節目	演出者	地點
2014/5/15 -5/16	The Germanic May series 五月德意志 The Greatness of Beethoven 命運德意志	Günther Herbig, conductor 指揮 / 根特·赫比希 Alexandre Tharaud, piano 鋼琴 / 亞歷山大·薩洛	臺中 CH ★
2014/5/25	The Germanic May series 五月德意志 Three Romantic Symphonies 浪漫德意志	Günther Herbig, conductor 指揮 / 根特·赫比希 Henning Kraggerud, violin 小提琴 / 亨寧·克拉格魯德	CH ★
2014/6/7	Rhapsodies & Variations 謎與變奏	Shao-chia LÜ, conductor 指揮 / 呂紹嘉 LIU Meng-chieh, piano 鋼琴 / 劉孟捷	CH ★
2014/6/13 -6/14	Return to Leningrad 列寧格勒	Shao-Chia LÜ, conductor 指揮 / 呂紹嘉 CHEN Ray, violin 小提琴 / 陳銳	CH ★ 新竹
2014/6/18	2014 NSO Orchestra Academy Concert 大學慶典事件簿 —阿囊與 NSO 樂團學苑	CHANG Yin-fang, conductor 指揮 / 張尹芳 KUNG Yu-chi, narrator 說書人 / 龔鈺祺 NSO Orchestra Academy NSO 樂團學苑	CH
2014/6/27 -6/29	The Royal Ballet Romeo & Juliet 英國皇家芭蕾舞團《羅密歐與茱麗葉》	The Royal Ballet 英國皇家芭蕾舞團 Barry Wordsworth, conductor 指揮 / 巴瑞·華斯華茲	NT
2014/6/30	Meet Maestro LÜ 呂紹嘉時間 Salon Concert for the 2014/2015 season NSO 2014/2015 樂季巡禮講座音樂會	Shao-chia LÜ, lecturer 主講人 / 呂紹嘉 CHIAO Yuan-pu, moderator 與談人 / 焦元溥 Grace LIN & LIN Meng-chun, soprano 女高音 / 林慈音、林孟君 WENG Jo-pei, mezzo-soprano 次女高音 / 翁若珮 HUNG Yi-te, tenor 男高音 / 洪宜德 WU Bai-yu-his, baritone 男中音 / 巫白玉璽 LI I-ching & TENG Hao-tun, violin 小提琴 / 李宜錦、鄧皓敦	ET



國家音樂廳 CH 演奏廳 RH 國家戲劇院 NT 實驗劇場 ET △講座 ★導聆

日期	演出節目	演出者	地點
2014/6/30	Meet Maestro LÜ 呂紹嘉時間 Salon Concert for the 2014/2015 season NSO 2014/2015 樂季巡禮講座音樂會	Grace HUANG & Jubel CHEN, viola 中提琴 / 黃瑞儀、陳猶白 LIEN Yi-shien & LIN Yi-hsien, cello 大提琴 / 連亦先、林宜嫻 LU Yi-chih, piano 鋼琴 / 盧易之	ET
2014/7/16, 7/18&7/20	NSO Opera Fatal Attraction – Salome NSO 歌劇 致命吸引力—《莎樂美》	Shao-chia LÜ, conductor 指揮 / 呂紹嘉 Anthony Pilavachi, stage director 導演 / 安東尼·皮拉瓦奇 CHANG Wei-wen, set design 舞臺設計 / 張維文 LEE Chun-yu, lighting design 燈光設計 / 李俊餘 LIN Heng-cheng, costume design 服裝設計 / 林恆正 SU Wei-chia, choreographer 編舞 / 蘇威嘉 Ethan WANG, visual design 影像設計 / 王奕盛 YANG Chin-yuan, technical design 技術設計 / 楊金源 Martin Andersson & WANG Pei-yao, vocal coach 聲樂詮釋指導 / 馬丁·安德森、王佩瑤 CHANG Yin-fang & Toni HUANG, rehearsal conductor 排練指揮 / 張尹芳、黃東漢 Manuela Uhl, Salome 莎樂美 / 瑪努艾拉·烏爾 Roswitha Christina Müller, Herodias 黑落狄雅 / 羅斯維塔·穆勒 Stuart Patterson, Herodes 黑落德 / 史都華·派特森 Antonio Yang, Jochanaan 若翰 / 安東尼歐·楊 Fernando WANG, Narraboth 納拉伯特 / 王典 WENG Jo-pei, The Page of Herodias 黑落狄雅的侍僮 / 翁若珮	NT ★△

國家音樂廳 CH 演奏廳 RH 國家戲劇院 NT 實驗劇場 ET △講座 ★導聆

日期	演出節目	演出者	地點
2014/7/16, 7/18&7/20	NSO Opera Fatal Attraction – Salome NSO 歌劇 致命吸引力—《莎樂美》	KONG Siao-cheng, TAN Wei-han, WU Chia-hsin, CHEN Yi-an & Julian LO, Jews 猶太人 / 孔孝誠、陳韋翰、吳家馨、 陳奕安 & 羅俊穎 CHEN Chi-an & LIU Chen-hwa, Nazarenes 納匝肋人 / 陳集安、劉成華 Martin NG & LI Tzeng-ming, Soldiers 士兵 / 吳翰衛、李增銘 TSAI Zheng-cheng, Cappadocian 卡帕多細雅人 / 蔡政呈 WANG Yu-hsin, Slave 奴隸 / 王郁馨	NT ★△
2014/9/16	邀演 2014 TANG PRIZE CONCERT 唐獎音樂會	CHIU Chun-chiang, conductor 指揮 / 邱君強 LIAO Chiung-chih, vocalist 演唱 / 廖瓊枝 WEI Hai-min, vocalist 演唱 / 魏海敏 Mewas LIN, vocalist 演唱 / 林惠珍	CH
2014/9/20	Symphonic Milestone 交響里程碑 Season Opening Concert A Ninth to Remember 開季音樂會—馬勒第九	Shao-chia LÜ, conductor 指揮 / 呂紹嘉	CH ★△
2014/9/26 -9/27	Symphonic Poem Series 交響詩系列 Reflection in Time 時間之流	Shao-chia LÜ, conductor 指揮 / 呂紹嘉 Gautier Capuçon, cello 大提琴 / 葛替耶·卡普頌	CH ★ 高雄
2014/9/27	What is Composition? Lecture Concerts 焦點講座 Dvorak's Bohemian Legends 德沃札克的波希米亞傳奇	CHIAO Yuan-pu, lecturer 主講 / 焦元溥 TSAI I-hsuen, soprano 女高音 / 蔡宜軒 FAN Ting-yu, alto 女中音 / 范婷玉 CHANG Wei-shan, violin 小提琴 / 張緯珊 LEE Chien, cello 大提琴 / 李茜 TSAI Shih-hao, piano 鋼琴 / 蔡世豪	RH



國家音樂廳 CH 演奏廳 RH 國家戲劇院 NT 實驗劇場 ET △講座 ★導聆

日期	演出節目	演出者	地點
2014/10/4	Symphonic Poem Series 交響詩系列 Don Quixote Rides Again 唐吉軻德	Shao-chia LÜ, conductor 指揮 / 呂紹嘉 YANG Wen-sinn, cello 大提琴 / 楊文信 Grace HUANG, viola 中提琴 / 黃瑞儀	CH ★
2014/10/11 2014/10/26	邀演 Little Sun's Music Box 小太陽的音樂屋	CHANG Yin-fang, conductor 指揮 / 張尹芳 LIANG Kun-hao, narrator 說書人 / 梁坤豪	中壢 臺中市港區 藝術中心
2014/10/12	Music Discovery Lecture Concerts 探索頻道 Hungarian Sounds 來去匈牙利聽民謠	YEN Ming-hsiu, lecturer & piano 主講 & 鋼琴 / 顏名秀 LE I-ching, TENG Hao-tun, violin 小提琴 / 李宜錦、鄧皓敦 Grace HUANG, viola 中提琴 / 黃瑞儀 LIEN Yi-shien, cello 大提琴 / 連亦先 WANG Pei-yao, piano 鋼琴 / 王佩瑤	RH
2014/10/17	Symphonic Poem Series 交響詩系列 New Found-Land & Glorious Roman 交錯的軸線—新大陸 X 古羅馬	WU Yao-yu, conductor 指揮 / 吳耀宇 Tzimon Barto, piano 鋼琴 / 紀蒙·巴托	CH ★
2014/10/24	NSO String Ensemble NSO 首席絃樂團 弓絃上的莫札特 Mozart on the Strings	Vesselin Paraschkeov, violin 小提琴 / 費瑟林·帕拉希克弗夫 JU May-lin, clarinet 單簧管 / 朱玟玲 NSO String Ensemble NSO 首席絃樂團	CH

國家音樂廳 CH 演奏廳 RH 國家戲劇院 NT 實驗劇場 ET △講座 ★導聆

日期	演出節目	演出者	地點
2014/10/25	Music Discovery Lecture Concerts 探索頻道  A Paganini- Lutoslawski & Schnittke 致帕格尼尼—檣桿下的音樂花朵	CHEN Hui-mei, lecturer & flute 主講 & 長笛 / 陳惠滙 TENG Hao-tun, LAUN Yin-hsuan & YU shan, violin 小提琴 / 鄧皓敦、藍胤萱、玉珊 LO Pei-ching, viola 中提琴 / 羅培菁 LEE Chien, cello 大提琴 / 李茜 SUN Cheng-jung, clarinet 單簧管 / 孫正茸 HSU Yu-ting & HUANG Shih-wei, piano 鋼琴 / 許毓婷、黃時為	RH
2014/10/31 -11/1	I & J's Little Scary Night 萬聖派對 I & J	Aleksey Igudesman, violin 小提琴 / 阿雷格西·伊古德斯曼 Hyung-ki Joo, piano 鋼琴 / 朱鉉基	CH
2014/11/8	Slavonic Series 斯拉夫系列 Arise from Despair 終章 再起	CHEN May-ann, conductor 指揮 / 陳美安 ZHANG Haochen, piano 鋼琴 / 張昊辰	CH ★
2014/11/8	What is Composition? Lecture Concerts 焦點講座  The Musical Murakami Haruki 樂讀村上春樹	CHIAO Yuan-pu, lecturer 主講 / 焦元溥 CHEN Wei-hong, violin 小提琴 / 陳偉泓 HUANG Jih-sheng, cello 大提琴 / 黃日昇 HUANG Shih-wei, piano 鋼琴 / 黃時為	RH
2014/11/15	First Nights — Music Scene Investigation 古典音樂穿越劇	CHANG Yin-fang, conductor 指揮 / 張尹芳 LIANG Kun-hao, narrator 說書人 / 梁坤豪 TENG Hao-tun, violin 小提琴 / 鄧皓敦	CH
2014/11/22-23	Play & Lead Blacher's Beethoven Night 布拉赫的貝多芬	Kolja Blacher, violin & direct 小提琴 & 領奏 / 柯爾亞·布拉赫	CH ★



國家音樂廳 CH 演奏廳 RH 國家戲劇院 NT 實驗劇場 ET △講座 ★導聆

日期	演出節目	演出者	地點
2014/11/30 & 12/1	NSO Chamber Concerts NSO 室內樂集 華麗木管 5 X 2 The Splendid Woodwinds 5 X 2	Anders Norell & Chika Miyazaki, flute 長笛 / 安德石、宮崎千佳 WANG I-ching & LEE Ming-i, oboe 雙簧管 / 王怡靜、李明怡 JU Mei-lin, SUN Cheng-jung, clarinet 單簧管 / 朱玟玲、孫正苒 JIAN Kai-yu & CHEN I-Hsiu, bassoon 低音管 / 簡凱玉、陳奕秀 Cindy LIU & HUANG Jen-hsien, horn 法國號 / 劉宜欣、黃任賢	RH 長庚大學國際會議中心
2014/12/6	Slavonic Series 斯拉夫系列 Treasures from Eastern Europe — Mo. Wit & NSO 東歐瑰寶	Antoni Wit, conductor 指揮 / 安東尼·維特 Peter Jablonski, piano 鋼琴 / 彼得·亞布隆斯基	CH ★
2014/12/11	Symphonic Poem Series 交響詩系列 An Orchestral Spectacular 家庭交響曲	Shao-chia LÜ, conductor 指揮 / 呂紹嘉 Baiba Skride, violin 小提琴 / 貝芭·絲凱德	CH ★
2014/12/13	邀演 2014 LEXUS CONCERT 2014 北都汽車音樂會	Shao-chia LÜ, conductor 指揮 / 呂紹嘉 Richard LIN, violin 小提琴 / 林品任	CH ★
2014/12/16 & 12/19	NSO Chamber Concerts NSO 室內樂集 From Haydn to chaikovsky 樂來·樂想	TENG Hao-tun, CHEN Wei-hong, violin 小提琴 / 鄧皓敦、陳偉泓 Jubel CHEN, viola 中提琴 / 陳猶白 HUANG Jih-sheng, cello 大提琴 / 黃日昇	元智大學 有庠廳 RH
2014/12/21	Symphonic Poem Series 交響詩系列 Musical Manifesto 我的祖國	Shao-chia LÜ, conductor 指揮 / 呂紹嘉 Alban Gerhardt, cello 大提琴 / 阿爾班·蓋哈特	CH ★

國家音樂廳 CH 演奏廳 RH 國家戲劇院 NT 實驗劇場 ET △講座 ★導聆

日期	演出節目	演出者	地點
2014/12/31	Symphonic Milestone 交響里程碑  NSO 2015 New Year Concert Gurre-Lieder  NSO 跨 / 新年音樂會 古勒之歌	Shao-chia LÜ, conductor 指揮 / 呂紹嘉 Anna-Katharina Behnke, Tove 多薇 / 安娜—卡塔琳娜 · 班克 WENG Jo-pei, Waldtaube 林中鴿 / 翁若珮 Daniel Kirch, Waldemar 瓦德瑪 / 丹尼爾 · 柯西 TANG Fa-kai, Klaus-Narr 克勞斯小丑 / 湯發凱 Martin NG, Bauer 農夫 / 吳翰衛 Wieland Satter, sprecher 朗誦者 / 維蘭 · 薩特 CHEN Yun-hong, chorus master 合唱指導 / 陳雲紅 Bamboosa Male Choir 新韻竹男聲合唱團 Chingyun Chorus 青韻合唱團 Müller Chamber Choir 木樓合唱團 NTU Alumni Chorus 臺大校友合唱團 Taipei Teacher's Choir 臺北市教師合唱團 Teacher's Choir	CH ★

※ 2014 年度演出場次涵蓋 2013/2014、2014/2015 兩個樂季，其中包括「五月德意志」、「交響里程碑」、「交響詩系列」、「斯拉夫系列」等大型音樂會演出；推廣性的音樂會如：「永遠的童話」、「萬聖派對 I&J」及肩負教育與推廣的系列講座音樂會，包括「焦點講座」、「探索頻道」及「室內樂集」，共計 76 場次。



## 感謝名單（依中文筆畫排列）

## 藝企夥伴

JTI 臺灣、大眾銀行、中國醫藥大學、中租控股股份有限公司、北部汽車股份有限公司、富邦金控、台積電文教基金會、打里摺建築股份有限公司、明門實業股份有限公司、明基電通股份有限公司、法國巴黎銀行、信誼基金會、勇源教育發展基金會、泰安產物保險、財團法人白鷺鷥文教基金會、財團法人育秀教育基金會、財團法人邱再興文教基金會、財團法人許遠東先生暨夫人文教基金會、頂新公益基金會、晶元光電股份有限公司、開南大學、新安運輸股份有限公司、文生開發股份有限公司、財團法人杜萬全慈善公益基金會、財團法人美安文教基金會、財團法人桃園縣武陵文教基金會

王思緒 李光陸 林百里 孫玟兒 陳建平 陳致遠  
楊文貞 蔣雅淇 賴英里

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# 臺中國家歌劇院 National Taichung Opera House







## 成為人人心中最想去的劇場！

2014 年，在臺中國家歌劇院完工與開幕使用前，國家表演藝術中心 4 月成立後隨即著手成立臺中國家歌劇院營運推動小組，計畫於 2015 年啟動並展開歌劇院的營運規劃。

### 劇院對表演藝術發展有無以言喻的重要性

劇場(theater)是一綜合藝術，同時集結文學、聽覺與視覺的各種創意組合，在舞臺上追求與創造人類藝術的頂尖呈現。臺灣的劇院設施，自 1987 年臺北的兩廳院落成啟用後，劇場管理的專業能力日益精進。而這 30 年間，國內創作團隊能量累積飽滿，作品也益發成熟。這些成果，證明了劇院作為一個演出場所，除了在基礎設施與專業設備上扮演了節目的協演角色，更具有活化與深化劇場人創發力的功能。

### 劇場價值存在於觀眾專注感動的滿意表情

劇場營運的價值可以具體展現在優秀的作品上，更可以體現在觀眾專注感動、興趣盎然而心意暢快的表情上。劇場是酵素，在觀眾與作品間進行情感催化。演出作品的選擇是一種完美的分眾服務；分眾中觀眾獲得最高品質的藝術饗宴。劇場經營的成就，不只在票房完售，更在觀眾愉悅滿意且不自主地上揚的嘴角與眼神中。

### 臺灣與國際網絡結盟的成長與收割黃金期

經過 30 年的自我操練與國際交流，自民國 1986 年臺灣的臺北藝術大學送出了第一屆的畢業生，臺灣的表演藝術環境，從此有了學院培養的精兵。這些包括了編導、編舞、演員、舞者、各類設計以及行政管理專才的劇場新人，在政府與民間市場的積極培育與參與下，已成熟與茁壯。足跡踏至國際藝術交流平臺的，還有許多策展人與藝術家。這些國際網絡發展至今，是進一步整合與收割，創造更多可能性的時刻到了。從國家表演藝術中心的高度，也從臺中國家歌劇院的場館專業，雙向併行思考，資源整合的同時，應該拓展更多國際交流與聯結的機會，讓臺灣的表演藝術繼續成為亞洲的代表。

### 服務、藝術、學習 呼應國家表演藝術中心成立目的

臺中國家歌劇院得天獨厚的硬體設施與設備，2,014 席的大

劇院、800 席的中劇場以及 200 席的小劇場，均非常適合國內外各類型演出。其建築在伊東豐雄先生「美聲涵洞」的設計理念引領之下，曲形牆面如天然鬼斧神工的鐘乳石洞；但這個建築石洞，卻有著處處不忘接引中臺灣美麗陽光的室內空間，讓建築突破暗黑石洞的印象，在呼應天地的同時，除了令人驚艷，還帶有人定勝天的意涵。

人定勝天的意涵，也是表演藝術的創造性本質。「妙法自然，卻又超越自然」，這是劇場作品在探究人心、重新定義真實的同時，所追求的境界。臺中國家歌劇院從建築體自發展露這樣的氣質心思，實為絕妙的啟示。

對於這樣一個眾所矚目的劇場建築體，其經營品質亦須追求絕妙境界。臺中國家歌劇院在服務、藝術、學習三核心共構的經營管理理念下，分別將以最專業的場館營運服務、最頂尖的國內外作品呈現、以及最深入普及的藝術學習推廣，讓歌劇院的軟硬體合作發揮最高效益的文化影響力。

### 藝術翻新基地

臺中市在文化部 2011 年的文化統計數字中，勇奪藝文活動主辦個數全國第一名(7,814 個)；活動平均出席人次(23,303 人)，則僅次於臺北市(57,283 人)。這傲人的統計數字表達了臺中市民對藝文活動參與的興致極高；但對照表演藝術團隊於臺中市演出的巡迴計畫，會發現許多資深成熟的團隊，主動安排前往臺中演出的機率並不高，而前往演出者，又往往主動減少演出場次。其主要原因，均在行銷不易。這樣的數據也顯示，臺中的民眾雖對藝文活動的參與有極高意願，但這些參與行為，卻未直接加惠表演藝術的演出。其造成的主要原因有三：一為資訊傳達不力，二為觀眾興趣未被激發，三則為付費的劇場消費模式未建立。改善與克服這些負面因素，即是臺中國家歌劇院最迫切的任務。

這項任務要達成，必須從建立親切、新奇，又不忘知性特色開始；並時時警惕，不可以藝術高門檻或歌劇距離感嚇壞民眾；再進一步從藝術及劇場的本質出發，展現劇場多變創新的基本精神。臺中國家歌劇院團隊給予自己的組織願景是：「藝術翻新基地」；工作使命與目標則是簡單易懂的：「在古典的氣質上，打造一個人人驚呼讚嘆的劇院。」

### 感動人心是唯一策略

基於上述使命，臺中國家歌劇院除了舞臺演出的核心業務外，亦將發展成一個民眾生活的固定場域。也就是讓劇院的各空間，展現公共區域「空間藝術生活化」的親切氛圍；但在節目的呈現上，則堅持「舞臺藝術極致化」的專業水準。這樣的目標要能達成，執行團隊必須習慣時時將觀眾放在心中，在每個決策中，都以滿足不同觀眾需求為依歸。

在策略上，藝術層面的規劃，以「先感動自己，讓自己驚呼讚嘆」為起跑線，讓劇場藝術攻陷觀眾心中最柔軟的角落。後臺支援系統的規劃策略，則以「一個專業而好用的劇場」為目標，進行組織編制與工作流程的設計，以「在安全的前提下，提供最大化的專業彈性與服務」為宗旨。

與民眾接觸最廣泛的第一線前臺與公共空間的規劃與服務，則以「移動的現代都會藝術館」為營運定位，將藝術藉由建築物設計暢快的線條以及空間動線，呈現相互最美好的一面，以達藝術融入生活的最佳境界。

另外在民眾教育推廣、加速連結民眾與劇場藝術需求的層面，則將加強人文與藝術的學習活動。以精心規劃的講座或沙龍活動，讓民眾打開藝術電波的心靈接收器，以越發敏銳的觸角，自發式愛上欣賞藝術並享受藝術。

劇場是人類最有趣的創意與生活場域；臺中國家歌劇院希望成為其中那個人人最想去劇場。

臺中國家歌劇院準藝術總監

王文儀





## Becoming the Most Beloved Theater

Prior to the completion and opening of the National Taichung Theater (NTT), our Planning Office was put in place within six months after the National Performing Arts Center (NPAC) was established in April 2014.

### Theater—A Vital Blood Line of the Performing Arts

Theater is an integrated art form that combines literary, auditory, and visual works. It is one of the highest forms of artistic expression that is manifested on stage.

Since the establishment of the National Theater and Concert Hall (NTCH) in Taipei in 1987, the performing arts sector in Taiwan has matured in its management capabilities, and performing groups have established themselves with an increasingly extensive repertoire. All of this shows that a theater not only serves as a performing arts venue by providing infrastructure and human resources, it can also be a powerful agent that expedites the creative expressions of artists and performers.

### Why Theater Matters: It's Written on the Faces of a Gratified Audience

The significance of theater is best understood in outstanding works and made visible on the faces of an audience that is enthralled, moved, and invigorated. Theater is a catalyst for emotional connection between the audience and the creative work, and it is a theater's job to bring the right works to the right audience. Understood correctly, excellence in theater management is measured not only by ticket sales, but by the satisfied expressions on the audience's faces.

### The Golden Age for International Collaborations

The Taipei National University of the Arts graduated its first batch of students in 1986, introducing to the Taiwan arts scene college-educated directors, choreographers, actors, dancers, designers, and management personnel. Following three decades of domestic advancement and international exchange, the performing arts sector is filled with seasoned artists, curators, and theater staff, and thus the time is right for a

wider venture into international partnerships and collaborations.

The National Performing Arts Center will play a central role in consolidating resources and facilitating opportunities for international exchange. In response, the National Taichung Theater will demonstrate commitment to this vision through our program and general planning, working together to reaffirm Taiwan's standing as the leading courier for the performing arts in Asia.

### Service, Arts, and Creative Learning—Echoing The Mission of the NPAC

The National Taichung Theater features first-rate facilities and amenities. Its 2,014-seat Grand Theater, 800-seat Playhouse Theater, and 200-seat Black Box are designed to accommodate productions of all kinds from home and abroad. Architect Toyo Ito, who envisioned the whole building as a Sound Cave, has created a striking theater marked by its curved walls. Ito disrupts the dark cave by letting natural light reach many of the theater's internal spaces, and while he lauds Nature, he also exalts Man as the conqueror of Nature.

This sentiment is at the heart of the performing arts. Art imitates Nature, but it surpasses Nature. As theater explores the human condition and redefines reality, it also seeks to surpass Nature. The National Taichung Theater will exhibit this attitude from the inside out.

With such a conspicuous exterior, our management must equally be in pursuit of all-round excellence. Our core values will center around service, art, and creative learning, and these values will be demonstrated by providing the most professional venue hiring services, presenting programs of the highest caliber from home and abroad, and offering wide-ranging creative learning programs for the general public.

### A Theater for Arts and New Lifestyle

The National Taichung Theater carries great responsibility to serve the audience and the performing arts sector in Taichung. In a survey conducted by the Ministry of Culture in 2011,

Taichung came in first in terms of the number of arts and culture events held in the city (7,814 events). The number of attendees (23,303) is second only to Taipei (57,283). These figures indicate that there is a high interest in arts and culture amongst Taichung residents. However, one can take a look at the statistics of performing arts events in Greater Taichung and find that renowned performing arts groups seldom proactively include Taichung in their tour; even if they do, they often proactively reduce the number of scheduled performances in the city. One main reason for this trend is that it is hard to sell tickets in this region.

The information reveals a gap between the audience's high interest in arts and their lack of participation in performing arts events. Researchers have identified three key factors that contributed to this discrepancy: insufficient promotion and information dissemination; inability to stir the audience's interest; and an absence of precedence for paying for performing arts.

The National Taichung Theater is hard-pressed to address and overcome these issues. Firstly, we must establish ourselves as an easily accessible, original, intellectual organization with a unique identity, and we must never set a high threshold in the name of art, for it will only scare the public away. We will epitomize the diverse and progressive disposition of theater and art, and display this attitude both within our organizational culture and towards the audiences we serve. Our motto is to become "A Theater for Arts and New Lifestyle," and our aim is to create "An Awesome Theater with a Classical Temperament." We are able to commence anew because we respect tradition and we know how to grasp the present and the future—we are thus able to create new arts as well as a new lifestyle.

### To Touch and Move Hearts is Our Only Strategy

A theater is more than a venue; it is theater management that manifests the endeavors and values of the human soul. Theater management must orient its thinking around people, for it is people that gives rise to art—art expresses our beginnings, our

differences, and our thoughts.

The National Taichung Theater strives to create an awesome theater, and we aim to accomplish this by serving as a performing arts venue and a fixture in people's everyday life. We recognize that artistic spaces are public spaces that are part of the residents' life; we also hold program planning to the highest standards and present only the best productions. The team will always keep the audience in mind as we operate and run the theater. Customer satisfaction will be at the foundation of every strategic decision.

In these enterprises, we are keenly aware that we will not succeed unless we ourselves are moved and we find the theater an awesome place. Our internal organization, particularly the backstage and stage management teams, will strive to provide a professional and user-friendly venue, and our organizational structure and workflow will reflect the principle to—with safety as our priority—provide the most flexible, professional, and service-oriented amenities.

As for our front-of-house area, where most interactions with the public take place, the focus will be to design a smooth-flowing contemporary, metropolitan arts center. By designing a space that allows crowds to move through freely and comfortably, the best of art and life will intersect. Our outreach educational programs will focus on the humanities and artistic learning, and we will host a variety of lectures and seminars so that the audience's eyes and ears are fine-tuned and ever more receptive to the arts.

Theater is a fun place that intersects creativity and everyday life. All in all, the National Taichung Theater strives to become the most beloved theater that everyone desires to visit.

Artistic Director designee, National Taichung Theater







圖片提供：臺中市政府

## 藝術翻新基地

「臺中國家歌劇院，並不只是一座名為歌劇院的建築，而是整座建築就是一場歌劇。無論是入口大廳或門廳，餐廳或空中花園，無論你身處在哪個角落，都能感受到聲音、光和空氣的流動。在這裡，你的全身都將震盪於這棟建築的絕妙磅礴。」  
——臺中國家歌劇院 建築設計師 伊東豊雄

臺中國家歌劇院在這完美的建築之內，有三座專業劇場以及一個多功能空間「角落沙龍」；如果再加上藍天白雲下的廣場、戶外劇場、與屋頂的空中花園，歌劇院可說從裡到外，從地面到屋頂，都是魅力的舞臺。

伊東豊雄以孔洞、曲牆、管狀等有機元素構成建築體，形成自然仿生的場域。在流動的空間中，內外界限被打破，綠地、流水包容入建築之中，與基地周圍自然景觀融為一體，從觀眾踏入劇院門廳的一剎那，就開始體驗「觀看」的樂趣性，在牆面、走廊、劇院、空中花園裡，漫遊探索藝術的無限可能。

在「美聲涵洞」的設計理念引領之下，臺中國家歌劇院有得天獨厚的硬體設施與設備：大劇院可容納 2,014 席，在設計上觀眾席盡可能地接近舞臺區，使演員與觀眾能透過舞臺產生緊密交流。800 席的中劇院，是一個具有多變性的靈活空間；除標準鏡框式舞臺外，還能轉化為三面或四面觀眾席環繞，舞臺空間之多元可變功能，是中劇院最大特色。擁抱實驗創意的小劇場，為固定座位 200 席的空間；當黑盒子小劇場升降門開啟，與詩意盎然的戶外劇場相連，成為絕無僅有的演出創意舞臺。此外，空中花園、角落沙龍、商店、咖啡館及餐廳，共同凝聚出一個讓人沉浸其中、靈感得以激發的空間。

歌劇院用藝術、音樂、咖啡、設計，讓人陶醉；用演出，讓人上癮；用創新，讓人思考；用溫度，讓人不忍離去。這裡是藝術翻新基地，這裡是——臺中國家歌劇院。





圖片提供：臺中市政府

## A Theater for Arts and New Lifestyle

*The National Taichung Theater is not just a building that houses the opera. The entire architecture itself is an opera. One can feel the flow of air, sound and light not only in the foyer, but within the restaurant, sky garden and everywhere else in the building. One feels overwhelmed by the grandeur of a cosmic brilliance coming out of the architecture.*

—Toyo Ito, Architect of National Taichung Theater

The National Taichung Theater is designed to provide the best experiences for artists and audiences alike. The theater includes three professional performance venues, a plaza, outdoor theater, Corner Salon and Sky Garden. The entire architecture is conceived as a stage for dazzling performances.

With the National Taichung Theater, architect Toyo Ito weaves together caves, curved walls, and tubes to create an organic setting. Boundaries dissolve, and the greenery and streams are enveloped within, creating a seamless integration between architecture and nature. From the moment the audience enter the lobby, they begin an extraordinary theater experience that teems with limitless possibilities. Walking through hallways, lobbies, theaters, and the Sky Garden,

they find themselves immersed in the exploration of the arts.

Envisioned as a Sound Cave, the state-of-the-art theater includes three impressive performance venues. The 2,014-seat Grand Theater is designed to draw audiences in and dissolve boundaries between spectators and performers. The 800-seat Playhouse Theater is noteworthy for the convertibility of its stage, which can be interchanged between a standard proscenium form and a thrust or arena stage. The 200-seat Black Box is a space dedicated to experimental theater. When a removable wall is opened, the Black Box connects with the Outdoor Theater, and both spaces can be used as one. The architecture, which also features a scenic Sky Garden, along with the Corner Salon, gift shops, cafés and restaurants, brings about a cohesive whole that immerses and inspires.

At the National Taichung Theater, we charm with art, music, coffee, design. We lure with performances. We provoke through innovation. We tell stories that touch the hearts and make people want to stay.

This is the National Taichung Theater and we are here to bring about an artistic revolution.



# 衛武營國家藝術文 National Kaohsiung







## 衛武營國家藝術文化中心的展望

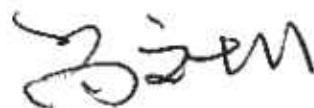
衛武營期許成為「臺灣藝術力量的南方集結地」，首先將妥善發揮場館功能，打造各類型藝術研發、創作的友善空間。其次衛武營力求與周邊縣市共榮，以此地為中心進行資源的輻射，搭建與各地文化、教育機關的交流網絡，並與各地藝文場館建立夥伴關係，攜手勾勒區域性的藝術展演版圖。衛武營也將以積極態度，與地方政府建立合作機制，以衛武營所在地高雄來說，將有機會與高雄市文化局、觀光局等攜手共進，拓展在地觀眾之餘，也放眼國際旅客，雙軌並進強化藝術產業的規格與市場競爭力。

作為行政法人國家表演藝術中心的一份子，衛武營所需營運經費主要將來自國家預算的支持。抱持取之社會，用之社會的信念，衛武營未來扮演的角色，自許在場館之餘，更要打造一個「服務平臺」。

衛武營「以客為尊」，營造市民樂於親近的藝文場域，在此感受藝術的美好，獲得欣賞的滿足。衛武營扮演臺灣表藝團隊在南部的「家」，給予充足的軟硬體支援，透過駐館技術團隊及舞臺製作統一管理系統，佈景道具可在各製作間有效運用；各團隊依演出需求，能有更充裕的時間進行排練。衛武營延續「軍事訓練中心與後勤補給單位」的歷史精神，企圖成為臺灣表演藝術團隊與國際交流接軌的平臺，也希望成為下一代藝術行政表演人才觀摩學習的園地。

「提昇國家表演藝術水準及國際競爭力」是行政法人國家表演藝術中心的設置宗旨與營運目標，衛武營將與國家兩廳院、臺中國家歌劇院分進合擊，透過三場館間的資源共享及展演合作，提高國內表演藝術內需市場；三場館也將積極加入國際專業組織，主動參與及策劃國際活動，並與各國場館結盟，提昇國家表演藝術的國際競爭力；三場館將似三道光芒，將臺灣的藝術實力向國際發射。

衛武營國家藝術文化中心準藝術總監





西迪·拉比 (Sidi Larbi Cherkaoui) 《佛經》



## Visions of the National Kaohsiung Center for the Arts

Aspiring to become a base for converging artistic powers in southern Taiwan, the National Kaohsiung Center for the Arts (Weiwuying) sets its foremost goal on the performance of the theatre complex in all aspects and fostering a friendly environment for a wide variety of artistic developments and creations. Weiwuying aims to spearhead the formation of a regional artistic domain by initiating resource sharing, developing networks with cultural and educational institutions, and establishing partnerships with arts and cultural halls. Weiwuying will foster cooperation with the regional municipalities, with Kaohsiung City Bureau of Cultural Affairs and Tourism Bureau as primary partners to develop local audiences and make Kaohsiung a destination for international travellers. With the alliance of culture and tourism, the dual strengths will enable the quality and competitiveness of the arts industry.

As an artistic affiliate under the umbrella of the National Performing Arts Center (NPAC), Weiwuying operates on funding from the national budget. With a belief in reciprocating what is received from society, Weiwuying strives to become more than a venue site, to moreover create a "service platform."

Weiwuying prioritizes "customer" needs, creating a friendly arts and culture sphere for citizens to enjoy and further art appreciation. We provide a "home" for performing arts groups in southern Taiwan, as well as ample software and hardware support, with the help of resident technical teams and an integrated management system for stage productions, sets and props can be efficiently employed across different productions, and more rehearsal time can be allotted to accommodate the needs of production teams. Retaining the historical spirit of this former base for military training and logistics support, Weiwuying aims to become a platform for international exchange and integration for Taiwan's performing arts groups, as well as an exemplar for the next

generation of arts administration and performing arts talents.

The NPAC's founding mission and operational objectives are to advance national performing arts and international competitiveness. To progress toward this united aim, Weiwuying, the National Theater & Concert Hall and National Taichung Theater will collaborate and share resources to increase domestic demand for performing arts. The three centers will also set keen efforts in joining international organizations, participating in and organizing international events, and developing partnership with arts institutions in other countries, in turn to advance the competitiveness of Taiwan's performing arts. The three centers are three rays of light that will release Taiwan's performing arts powers on the world's stage.

Artistic Director designee,  
National Kaohsiung Center for the Arts





西藏：拉比 (Sidi Larbi Cherkaoui) 《佛經》



2014年4月國家表演藝術中心掛牌運作，以一法人多館所模式辦理國家級表演場館之營運管理，為力求場館移撥無縫接軌，國家表演藝術中心將於場館納入前成立「營運推動小組」，與文化部所屬「衛武營藝術文化中心籌備處」密切合作，積極投入場館環境整備、規畫未來營運方向及內容等，以完備場館納入行政法人前的各項架構及納入後之營運規劃。



## National Kaohsiung Center for the Arts (Weiwuying)

The "Project for Planning and Construction of the Wei-Wu-Ying Center for the Arts" (as known as National Kaohsiung Center for the Arts) was ratified by the Executive Yuan in February 2004, aiming to facilitate the arts and culture development in southern Taiwan, realize cultural citizenship by public participation, and provide performance groups with state-of-the-art venues. Performance halls are built on the former military base, together with the adjacent park, creating both nature and humanistic atmosphere. With performing arts at its core, the project focuses special attention on urban ecology and historical preservation. The arts and culture park is anticipated to invigorate the overall advancement of the region, leading to improvements to the quality of life. Constructions began in the spring of 2010, the completion has been scheduled for the end of 2015.

The National Kaohsiung Center for the Arts (Weiwuying) sits in a lot size of 9.9 hectares, located at the northeast corner of the Wei-Wu-Ying Metropolitan Park in Kaohsiung. Designed by the team of Dutch architect Francine Houben, Weiwuying building resembles a ray fish and is symbolic of the white ocean waves of port city's shores. The wide entrances, connected to the park, were inspired by the imagery of old banyan trees that have populated the military base.

Weiwuying will feature four unique indoor venues: the Opera House of 2,260 seats, which is to be the first large-scale automated theater in Taiwan, and will possess Taiwan's largest orchestra pit (130 square meters); the 2,000-seat Concert Hall, the first in Taiwan to adopt vineyard-style seating, equipped with an organ of 9,085 pipes, which is the largest in Asia; the 1,254-seat Playhouse can be configured into a proscenium or thrust theater, while additional orchestra space sits in front of the stage to accommodate traditional theater (or opera) performances; the 470-seat Recital Hall is in asymmetrical shoebox style, with sound-absorbing curtains encircling the upper part of the hall, adjustable to provide the best acoustic effects for different performances. To the south of the building

lies an outdoor theater of 1,000 fixed seats, which can be used in combination with the central lawns of the Metropolitan Park for hosting large outdoor performances.

According to the assessment of professional Dutch-based theater-consulting firm Theateradvies, Weiwuying is to be the "largest theatre complex in Asia" upon its completion.

In April 2014, the National Performing Arts Center (NPAC) was officially established, operating as one administrative corporation in management of multiple national-level performing arts sites. To ensure seamless transition when Weiwuying becomes included under NPAC upon its completion, a management team is established in advance. The team will be devoted to preparations in site venues and environment, future operations planning, as well as perfecting organizational and management plans for before and after the restructuring under NPAC.





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封面：尤里・季利安《季利安計畫》*KYLWORKS* by Ji iKyl'ian