

9/28

12/22

Being

2019 NTT
遇見巨人
Fall for Great Souls



Soul



2019 NTT 遇見巨人 節目總表

9/28 Sat. 14:30	談	臺灣舞蹈空間×日本島崎徹	
9/29 Sun. 14:30		Dance Forum Taipei × Toru Shimazaki	
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Fall for Great Souls

臺中國家歌劇院全年以三大主軸規劃年度演出，生命初發、萬象更新的春天是聚焦科技新藝的「歌劇院-台灣國際藝術節 (NTT-TIFA)」，鬧熱非凡、滾滾躍動的夏天為全家共聚歡樂的「音樂劇在臺中」，風華秋實、豐收季節的秋天正是經典醇厚「遇見巨人」的時候！

今年「遇見巨人」11 檔節目，不僅大師雲集，經典競出，更有在歷史軌跡與時代印刻間的新創觀點！

94 歲劇場大師彼得·布魯克於今年 6 月底世界首演的《為什麼？》，回到內化的精神核心，思索劇場、人的本質；57 歲指揮大師帕佛·賈維與阿姆斯特丹皇家大會堂管絃樂團帶來古典音樂經典中的經典貝多芬、布拉姆斯與華格納的作品；45 歲編舞家阿喀郎·汗今年獲勞倫斯·奧利佛大獎新作《陌生人》，一場「尋訪事不關己卻身陷他鄉的戰事」是他「最貼近自己成為藝術家的個人旅程」獨舞。

大師未必年高德劭，經典也不見得正襟危坐，《一主二僕》令人耳目一新，已經說明了這一點。歐洲劇場全才導演雅克普·奧勒伯以默劇與 Live 滑稽樂曲向默片喜劇先驅巴斯特·基頓致敬，將默片時代的幽默展現無遺。張艾嘉與嚴俊傑的《曖魅》朗讀與音樂從鬼魅怪談主題入手，挑逗古典音樂經典中的魔性與炫技。還有《指環》的大結局《諸神黃昏》，再再刷新觀眾對「大師經典」的想像。

從今年「遇見巨人」各檔節目反映了目前國際表演藝術的趨勢：跨界已是日常，而在界域消失之下，考驗著藝術家能否以無畏的勇氣，面對創作的本質。雲門舞集前後任藝術總監林懷民、鄭宗龍與陶身体劇場藝術總監陶冶互為對方舞者編舞，挑戰舞團（舞者）經年累積的肢體語言。平珩與舞蹈空間所在的皇冠劇場或許小巧，但提供創作平台給國內外編舞家，30 年來平台作大，精神大器、沒有邊界。小劇場導演邱安忱邀請京劇導演戴君芳，在《白色說書人》中結合光影剪紙、布袋戲、紙紮等多樣展演元素，獨自一人演繹七個角色。《月夜情愁》讓跨界多元的唐美雲與劇團重回古早味戲班，甚至挑戰北管福路與西皮兩派之演繹。2007 年以交響入樂的新編京劇《快雪時晴》深入人心，卻在更深的層次上丟出一個問題：絕世珍品《快雪時晴帖》該屬於誰？然而跨界只是一個表現的手段，關鍵在於藝術家是否敢於追尋意義。

大師之所以能成為大師，也在於能否無畏面對本質；經典之所以為經典，正是因為能超越界域的限制。

NTT's season programs are well supported on three pillars. In flourishing spring, we feature "National Taichung Theater - Taiwan International Festival of Arts (NTT-TIFA)", a platform focusing on the frontier between art and state-of-the-art technology; in vibrant summer, we offer family-friendly "Oh! Musicals", which followed by "FALL for Great Souls" to showcase some of the finest productions in the world!

Among the 11 programs under "2019 FALL for Great Souls", not only can we meet a collection of classic production, but also witness fresh perspectives at the intersection of historical traces and Zeitgeist.

At the end of June, the 94-year-old legendary theatre director Peter Brook launched a world premiere of *Why?*, an inward inquiry of the essence of theatre and humanity. The 57-year-old Maestro Paavo Järvi will interpret classical masterpieces by Beethoven, Brahms, and Wagner with Royal Concertgebouworkest. The 45-year-old magnetic choreographer Akram Khan, with his Laurence Olivier Awards-winning *XENOS*, depicts in the form of solo dance an alienated warrior caught up in a foreign warfare, thus undergo an intimate journey which is closest to himself as an artist.

On a different note, masters are not necessarily at a ripe old age, and neither does watching classics require audience to sit still and be all serious. *Lebensraum*, an eye-opening mime, proves this point. Its ingenious director Jakop Ahlbom pays tribute to comedian Buster Keaton with mischievous live music, fully exemplifying the unspeakable humor of mime. In *Before the Sunrise*, a performance on the theme of ghost stories, director-actress Sylvia CHANG and pianist YEN Chun-chieh employ recitation and piano to unleash the demon and virtuoso in music. Last but not least, *Götterdämmerung*, the last in Richard Wagner's cycle of *Der Ring des Nibelungen*, once and again broaden the viewers' imagination of a masterpiece.

Programs under "FALL for Great Souls" this year reflect the current global trend of performing arts: crossover has become a norm. With the disappearance of borders, artists are exposed to the nature of art creation, and challenges might be overcome with their courage summoned. Artistic Director of Cloud Gate Dance Theatre LIN Hwai-min and his successor CHENG Tsung-lung as well as Artistic Director of TAO Dance Theater TAO Ye choreographed for the dancers of one another, challenging dancers' ingrained body languages. Small as the Crown Theatre is, PING Heng and the Dance Forum Taipei have successfully built a platform for choreographers from home and abroad to engage in every possible artistic exchange over the past 30 years. Director CHIU An-chen joins hand with Peking opera director TAI Chun-fang in *White Storyteller*, a monodrama featuring CHIU himself playing 7 roles and various elements such as shadow arts, paper cutting, and puppetry. In *Romancing in the Moonlight*, TANG Meu-yun, one of Taiwanese Opera superstars, together with her company, recreates the glory days of Beiguan music while interlacing with a love story taken place in 1940s. *Sunlight after Snowfall*, a new Peking opera accompanied by symphony orchestra premiered in 2007, impresses the audience with its creative form. It raises a profound question as to who has the right to claim WANG Xizhi's priceless calligraphic letter? Crossover is merely a way of artistic expression. The key lies in whether an artist dares to seek a meaning.

Masters are called masters because they embrace fearlessly who they truly are. Classics become classics because they transcend the limitations.

藝術總監

邱安忱

Executive & Artistic Director

AK

2019 NTT 遇見巨人



舞蹈空間 《舞力》

Dance Forum Taipei
× Toru Shimazaki
Dance Force

舞蹈空間舞團 30 周年節目呈現日本當代大勢編舞家島崎徹 (Toru Shimazaki) 的三支品味佳作，以流暢肢體搭配音樂營造出極致美感。

9/28 Sat. 14:30 國

9/29 Sun. 14:30

中劇院
Playhouse

500/700/900/1200

※ 全長約90分鐘，含中場休息15分鐘
※ 建議7歲以上觀眾觀賞
※ 90 minutes, including a 15-minute intermission.
※ Suggested for ages 7+

臺 灣 舞 蹈 空 間 × 日 本 島 崎 徹



舞蹈空間的作品兼採亞洲與西方風格及主題，舞者訓練精良，演出賞心悅目。 — 美國《紐約時報》

"The works blended Asian and Western styles and themes, and the well-trained group.....was a pleasure to watch." — *New York Times*

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舞蹈空間創團 30 年，以開放的創意平台連結編舞家與舞者，藉由作品成就舞蹈的豐富面向，形塑出令人意想不到的創意風景。與舞蹈空間第四度合作的島崎徹，從 2007 年首次來臺的《Run》、2009 年的《Grace》，到 2016 年的《徹舞流》，舞蹈與音樂緊密接合的季利安 (Jiří Kylián) 式編舞風格，令人回味再三；今年更將與「島崎明星舞團」同台呈現《舞力》，3 支如詩如歌的舞碼，將肢體幻化為神奇的彩筆，揮灑出如萬花筒般的淋漓盡致！

〈零極限〉

以結構綿密、令人屏息的群舞，顯現出女性的柔美與力量。國藝會藝評台「簡約卻細膩、有味作品，彷彿給了一片澄亮透鏡，讓往往藏匿於浮誇劇場手法之下的舞者身體質感與主體性，在這片透鏡下一覽無遺。」

〈南之頌〉

以泰武古謠傳唱、桑布伊等臺灣原住民音樂入舞，在原住民群聚共舞的精神形態中延伸當代情懷的底蘊，表現出編舞家對臺灣文化與土地的感知與尊重。

〈瞬舞力〉

繁複的手勢是說不出口的情緒，心中的千轉百迴，終在不「隨俗」中，找到與人「共甘」的暢快。舞蹈與音樂的不思議結合，引爆島崎徹的瞬間舞力。



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Founded in 1989, Dance Forum Taipei has served as an open platform to connect choreographers and dancers. Its productions showcase diversity of dance and shape an unimaginable dancescape. Featuring Japanese choreographer Toru Shimazaki, the troupe will stage *Dance Force* with Team Shimazaki to present pieces of poetic beauty. See how they move their bodies like magical paint brushes and impress you with a kaleidoscope of movements. In the style of Jiří Kylián, Shimazaki's choreography is known for close coordination of dance and music. His Taiwan debut was *Run* in 2007, followed by *Grace* in 2009, and *Moving with Shimazaki* in 2016.

Zero Body

Ten female dancers exquisitely engrave a breathtaking group dance, showing the feminine beauty and strength. "Simple, but a delicate and fascinating work. It seems to give a clear lens, so that the dancer's quality and subjectivity, which are often hidden under the flamboyant theater technique, are unobstructed under this lens." (*Performing Arts Review*, NCAF)

South

Inspired by Taiwan indigenous songs and dances from the ritual while visiting Taiwan in 2015, Shimazaki created the piece to dedicate to the spirit of being together, using traditional songs and new creation from Taiwan indigenous people.

In the Blink of an Eye

13 dancers interact with strong and diverse music rhythm, revealing the inner and external relationship in our daily life.

藝術總監 / 平珩
編舞 / 島崎徹
助理藝術總監 / 陳凱怡
燈光設計 / 黃申全
服裝設計 / 林璟如
排練助理 / 服部千尋、田頭綾女
演出 / 舞蹈空間、島崎明星舞團

Artistic Director / PING Heng
Choreography / Toru Shimazaki
Assistant Art Director / CHEN Kai-yi
Lighting Design / Channel HUANG
Costume Design / LIN Chin-ru
Rehearsal director / Chihiro Hattori, Ayame Tagashira
Performance / Dance Forum Taipei,
Team Shimazaki All Star Dancer



藝術總監 / 平珩 PING Heng, Founder & Artistic Director

第三屆國家文藝獎舞蹈類得主，紐約大學舞蹈碩士。1984 年創立皇冠小劇場，1989 年創立舞蹈空間舞團，定期推出具肢體與劇場創意的作品。曾任表演藝術聯盟理事長、臺灣國際舞蹈論壇籌備委員、國立中正文化中心藝術總監、國立臺北藝術大學舞蹈學院院長、國家表演藝術中心及國藝會董事等職。

PING is the Founder and Artistic Director of Dance Forum Taipei (DFT) and Crown Theater. She holds a Master's Degree in Dance from New York University. She founded DFT in 1989 and has continuously launched new dance and theatre productions ever since. She served as Chairperson of the Performing Arts Alliance, Artistic Director of National Chiang Kai-Shek Culture Center, Dean of Dance College of Taipei National University of the Arts, and was a board director of National Performing Arts Center and National Culture and Arts Foundation.



編舞 / 島崎徹 Toru Shimazaki, Choreographer

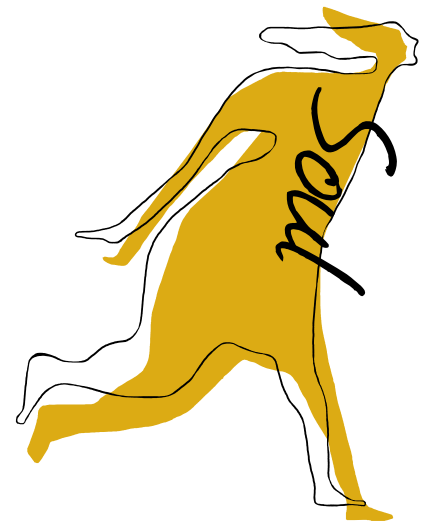
1986 年進入奧地利 Trioler Landestheater 擔任獨舞者，展開職業舞者生涯。1989 年受邀至加拿大 Sitter School of Dance 擔任芭蕾舞系主任，開始舞蹈創作工作。曾與世界多個知名舞蹈團體合作演出，包括波蘭舞蹈劇場、日內瓦大劇院芭蕾舞團、東京新國立劇場、科羅拉多芭蕾舞團、芝加哥 Hubbard Street 舞團、比利時法蘭德斯皇家芭蕾舞團等，島崎也曾任瑞士洛桑芭蕾舞大賽國際評委及編舞者、上海國際芭蕾舞大賽、太陽劇團甄選評審，現為日本神戶大學音樂系舞蹈科首席教授。

Toru Shimazaki's career as choreographer began in 1989 when he was Director of the Ballet Department at the Sitter School of Dance in Canada in 1989. Shimazaki has collaborated with Hubbard Street Dance Chicago, The Royal Flanders Ballet, Polish Dance Theatre, Colorado Ballet, Grand Theatre de Geneve, Introdans, etc. He was a member of the jury for Prix de Lausanne, a casting partner for Cirque du Soleil, and currently Chief Professor of Dance Department at the Kobe College, Japan.

舞蹈空間舞團 Dance Forum Taipei

臺灣當代舞蹈創新指標團隊，由第三屆國家文藝獎舞蹈類得主平珩於 1989 年創辦，30 年來，成功發展成為媒合多元、連線國際的開放式創意製作平台，曾至臺灣各地及美加歐亞等 39 個國際城市巡演，全球展演製作近千場演出。2006 年起著重國際發展，呈現多位國際編舞家作品；2013 年起與荷蘭科索劇院及國際舞團發展合作共製，讓舞蹈空間成為串連臺灣與歐洲舞蹈的創意基地。

Dance Forum Taipei is an iconic contemporary dance company in Taiwan. Through engaging with different choreographers, the Company acts as an open forum for artists to experiment their ideas. Led by PING Heng, Founder and Artistic Director, the Company presents performances of commissioned and re-constructed choreographies from artists of diverse styles, ranging from inventive abstract vignettes to fantastical full-length dance theatre works. DFT has staged approximately 1,000 performances since its inception in 1989, touring throughout Taiwan and 39 cities in Asia, Europe and North America.



華格納歌劇 《諸神黃昏》 *Götterdämmerung*

歌劇院「指環四年計畫」最終部《諸神黃昏》，由西班牙拉夫拉前衛劇團極富科技感與未來感的奇幻視覺，與呂紹嘉帶領的國家交響樂團，聯手打造一場華麗的視聽盛宴。今年十月，《指環》最終回磅礴登場，熊熊大火解除指環的詛咒，諸神之間的愛慾情仇灰飛煙滅，諸神末日將迎來嶄新的曙光！

10/4 Fri. 17:00	16:00	主講 呂岱衡
10/6 Sun. 15:00	14:00	地點 中劇院
10/10 Thu. 15:00	14:00	協辦 夜鶯基金會
		演前導聆請憑該場演出票券入場

大劇院
Grand Theater

10/4	600/1000/1800/3000/4400/5800/7800
10/6 10/10	800/1200/2000/3200/4600/6000/8000

※ 全長約5小時40分鐘，含2次中場休息
第1幕約130分鐘、第2幕約70分鐘、第3幕約80分鐘
※ 德語發音，中、英文字幕
※ 建議12歲以上觀眾觀賞
※ 餐飲服務請詳閱68頁
※ App. 5 hours 40 minutes, including 2 intermissions.
Act I: 130 minutes, Act II: 70 minutes, Act III: 80 minutes.
※ Performed in German with Chinese and English surtitles.
※ Suggested for ages 12+

西班牙拉夫拉前衛劇團 × 呂紹嘉 | 國家交響樂團
揭開華格納狂想顛峰之作 震撼人心磅礪鉅獻



拉夫拉前衛劇團的創意、新意與視角，讓華格納的《尼貝龍指環》煥然一新，也讓觀眾深思。
——美國權威歌劇雜誌《歌劇新聞》

There is no doubting the creativity, originality and often-compelling vision of La Fura's production—one that renews Wagner's *Ring* cycle and challenges its audience to think deeply about it. —Gregory Barnett, *Opera News*

人們常以「永不過時」來形容華格納的《尼貝龍指環》，而由卡盧斯·帕德利薩執導，拉夫拉前衛劇團製作，裘·烏洛茲設計服裝、羅朗·歐貝特設計舞台，法朗·埃樂設計影像的《尼貝龍指環》就是「永不過時」的寫照。
——英國 *Bachtrack* 古典音樂網站

Timeless' is the word people like to use for Wagner's *Ring*, and Carlus Padrissa's direction on the production by Fura del Baus, abetted by Chu Aroz' costumes, Roland Olbeter's set, and Franc Aleu's videos, is precisely that. —Robert Levine, *Bachtrack*



歌劇院「指環四年計畫」，迎向最殘酷又最燦爛的《指環》第四部《諸神黃昏》。英雄齊格飛沉醉於愛情喜悅，以指環作為定情物交付給布倫希德，而阿伯利希之子哈根奪取指環的野心正悄然成形。佈局誘惑、騙婚之聳動，導致齊格飛誤喝忘情水，與布倫希德婚約誓言撕裂瓦解，道德背叛與復仇殺機湧起，火葬焚燒解除指環的詛咒，諸神之間的愛慾情仇灰飛煙滅，迴盪在天地之間，諸神末日卻也迎來嶄新的曙光。

由指揮呂紹嘉率領國家交響樂團、東海大學合唱團，在瑰麗絢爛的管絃樂鋪陳下演繹傳奇神話，西班牙拉夫拉前衛劇團以巨型機械、人體高空特技挑戰舞台技術的極限，打造精采絕倫的視聽盛宴。今年秋天「遇見巨人」，必看華格納《指環》最終回！

Götterdämmerung is the last in Richard Wagner's cycle of 4 music dramas titled *Der Ring des Nibelungen* (*The Ring of the Nibelung*). The opera tells a cruel yet glamorous story about the hero Siegfried, who gave Brünnhilde the ring as a token of his love. Meanwhile, Hagen, son of Alberich, ambitiously plotted to take the ring for his own.

As part of NTT's 4-year program of *The Ring cycle*, the opera features the Stage Director Carlus Padrissa, the cutting edge theater La Fura dels Baus, the National Symphony Orchestra, conducted by Maestro Shao-Chia LÜ, Tunghai University Choir, and the world's leading dramatic singers are all performed in this tale.

Enjoy a sensational night of unparalleled orchestral splendor, breathtaking aerial acrobatics, and cutting-edge stage effects. *Götterdämmerung* of *Der Ring des Nibelungen* in NTT this fall!

指揮 / 呂紹嘉 Shao-Chia LÜ, Conductor

出身臺灣，90年代初獲法國貝桑頌、義大利佩卓地和荷蘭孔德拉辛三大國際指揮大賽首獎後，展開歐洲的指揮生涯，先後擔任柏林喜歌劇院首席駐團指揮（1995-1998）、德國柯布倫茲市立歌劇院音樂總監（1998-2001）、德國國家萊茵愛樂交響樂團音樂總監（1998-2004）、德國漢諾威國家歌劇院音樂總監（2001-2006），於2004年獲德國文化部長頒贈象徵該省文化最高榮譽的彼得·科內利烏斯獎章（Peter Cornelius Plakette）。2010年起接任國家交響樂團音樂總監至今。

Taiwan-born conductor Shao-Chia LÜ's talent was recognized early on, as he won three important international conducting competitions in France, Italy and the Netherlands in the early 1990s. This led him to begin his conducting career in Europe, starting out as Principal Conductor of Komische Oper Berlin (1995-1998). He has also served as General Music Director of the Koblenz Theatre (1998-2001), the Staatsorchester Rheinische (1998-2004) and the Staatsoper Hannover (2001-2006). In May 2004, he was awarded the highest honor for cultural contribution of the German state of Rhineland, the Peter Cornelius Plakette, bestowed on him by the minister of culture. He has served as Music Director of the National Symphony Orchestra since August 2010.



© 劉振祥



© Carlus Padrissa

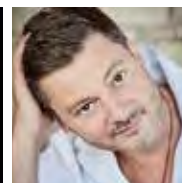
導演 / 卡盧斯·帕德利薩 Carlus Padrissa (La Fura dels Baus), Stage Director

西班牙拉夫拉前衛劇團的六位藝術總監之一。該團自1979年創團以來，即發展出獨特的「拉夫拉式」戲劇語言，讓觀眾參與成為展演的重要元素，徹底打破「第四道牆」概念。劇團於1992年為西班牙巴塞隆納奧運製作盛大的開幕演出《地中海戰役》，打開全球知名度。以特異、創新不斷顛覆自我，是全球公認最具創新能量的劇場巨人。

Carlus Padrissa is one of the six artistic directors of the innovative Spanish theater company La Fura dels Baus, founded in 1979. Padrissa was the driving force behind the group's participation in the opening ceremony of the 1992 Barcelona Olympic Games, which he and Àlex Ollé directed. Padrissa's early work in opera and in collaboration with Ollé and the plastic artist Jaume Plensa began with Falla's *La Atlántida* (1996) and Debussy's *Le martyre de Saint Sébastien* (1997). These were followed by *La damnation de Faust* (Salzburg Festival), *The Magic Flute* (Ruhr Biennale) and many others. One of La Fura's most ambitious projects was converting *Naumon*, a barge 60 meters long and weighing 1,100 tons, into a modern floating performance center that has logged more than 40,000 miles from the Atlantic Ocean via the Mediterranean all the way to the China Seas. Padrissa has also directed *Tirandot* (2011) at Bavarian State Opera, *Tannhäuser* (2010) at La Scala, *Parsifal* (2013) at the Cologne Opera, *Elektra* (2014) in Sweden, *Karl V* (2019) in Germany, to name a few.



1 © Matthias Klenk



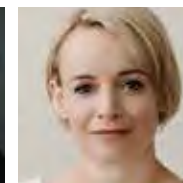
2 © Kaupo Kikkas



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4 © Columbia Artists Management Inc.



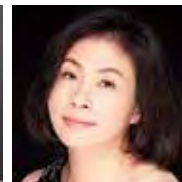
5 © David Shoukry



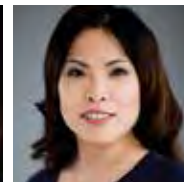
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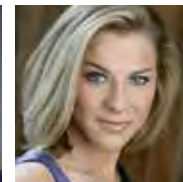
7 © Ludwlg Olah



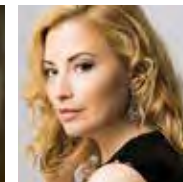
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9 © Chris Glosag



10



11 © Arielle Doneson

1 齊格飛 Siegfried / 蘭斯·萊恩 Lance Ryan

2 昆特 Gunther / 勞利·瓦薩爾 Lauri Vasar

3 阿伯利希 Alberich / 趙方豪 CHAO Fang-hao

4 哈根 Hagen / 安迪亞·席維斯特利 Andrea Silvestrelli

5 布倫希德 Brünnhilde / 瑞秋·尼可絲 Rachel Nicholls

6 古德倫、命運之女三 Gutrune and Third Norn / 珊德拉·特拉特尼希 Sandra Trattnigg

7 瓦特勞特、命運之女二 Waltraute and Second Norn / 蘿絲維特·穆勒 Roswitha Christina Müller

8 命運之女一 First Norn / 范婷玉 FAN Ting-yu

9 佛格琳德 Woglinde / 中村惠理 Eri Nakamura

10 微昆德 Wellgunde / 凱瑟琳·瑪坦 Catherine Martin

11 佛洛絲德 Flosshilde / 瑞納·托頓 Renee Tatum

國家交響樂團 (NSO) National Symphony Orchestra

於 1986 年為建立一個指標級交響樂團而投下的希望，2005 年起成為駐國家音樂廳團隊，2014 年改隸國家表演藝術中心。樂團歷任音樂總監／藝術顧問包括許常惠、張大勝、林望傑、簡文彬以及赫比希，自 2010 年起，由呂紹嘉接任音樂總監。除了精緻音樂會，也製作大型歌劇、推廣講座音樂會、節慶及戶外音樂會，使 NSO 的節目成為愛樂大眾樂於參與的活動，形成華人地區古典音樂的新風貌。

Founded in 1986, the National Symphony Orchestra (NSO a.k.a Taiwan Philharmonic) is one of Asia's top orchestras. Since August 2010, Maestro Shao-Chia Lü has served as its Music Director. The NSO has collaborated with many well-known conductors including Lorin Maazel, Rudolf Barshai, Krzystof Penderecki, Mstislav Rostropovitch, Gennady Rozhdestvensky, Günther Herbig, Sir Neville Marriner and Leonard Slatkin.

In addition to its outstanding concerts, the NSO regularly performs large-scale operas including those of Richard Wagner's *Der Ring des Nibelungen* (*The Ring of the Nibelung*). It has also been involved in transnational opera productions, such as *Der Rosenkavalier* (Germany, 2007), *Carmen* (England and Australia, 2009), *Madame Butterfly* (Australia, 2012) and *Fidelio* (Switzerland, 2015), as well as all-new productions of *Die Walküre*, *Salome*, *Otello*, *IL Trittico* and *Parsifal*.

西班牙拉夫拉前衛劇團 La Fura dels Baus

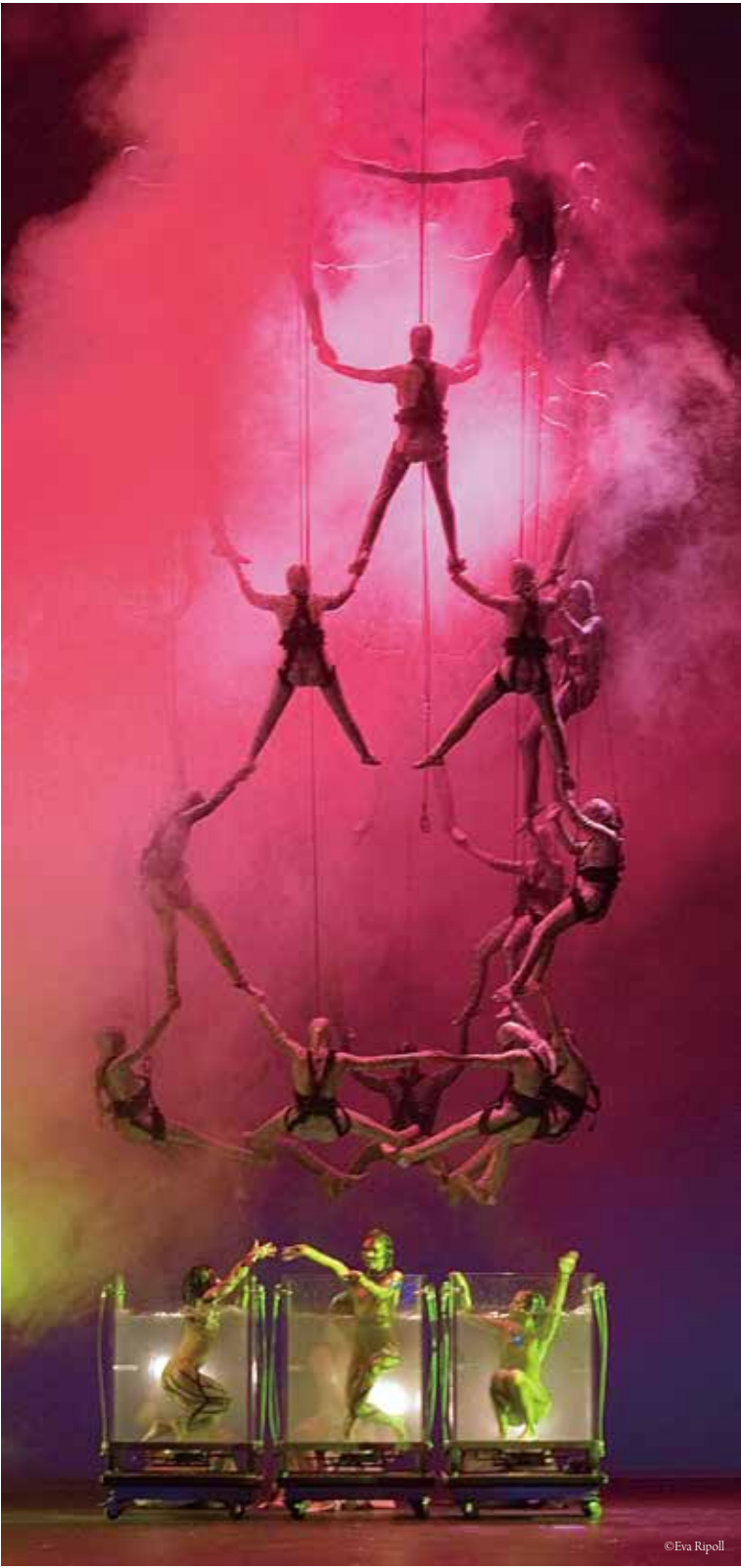
特異、創新、善於改編、充滿節奏、不斷進化與蛻變可說是劇團的 DNA。拉夫拉前衛劇團從街頭運動起家，抱持強烈的好奇心與開放心態，透過集體創作，展現了獨特的語言、風格，以及前衛的美學觀。如今，該劇團創立的「拉夫拉式語言」已運用到歌劇、電影等不同的藝術領域。不論是肉慾或性靈，自然或巧飾，粗俗或成熟，原始或科技，拉夫拉前衛劇團都表現出驚人的改編創新能力。

La Fura dels Baus represents eccentricity, innovation, adaptation, rhythm, evolution and transgression. Such a characteristic and unique essence has led this company to pioneer the reconceptualization of two of the most significant aspects of dramatic art: the theatrical space and the public. Space was redefined by moving to non-conventional venues and the public role was transformed from passive to active, breaking through the "fourth wall." Incessant curiosity and the need to explore new artistic trends have developed, through a process of collective creation, and a unique language, style and aesthetic. Nowadays, this is called "Furan language," which has been implemented in different artistic genres, such as opera, cinema and large-scale performances.

東海大學合唱團 Tunghai University Choir

由鄭得安教授創於 1960 年。1999 年起，鍾安妮博士接任指揮，在她的擘劃下，透過各式曲目充實團員的演出經驗；長期與東海大學管絃樂團合作，擴展大型交響合唱曲目，並經常參與歌劇的製作演出。東海大學合唱團傳承聲樂傳統、嚴謹訓練，已成為培育國內專業音樂人才的重要推手。

The Tunghai University Choir (TUC) was founded in 1960 by professor CHENG Teh-an and has been under the directions of Elizabeth Rice, Juanelve Rose, William Zimmerman, LIN Fang-chin, DING Yen-hai, Akos Papp, MAK Ka Lok, SHENG Hsin-chin, LIANG Hsiu-ling, CHUANG Shun-hsu. Since 1999, under the baton of CHUNG Annie, TUC has been growing tremendously through diverse repertoire and the frequent cooperation with the Tunghai Symphony Orchestra. In addition to the performance of traditional choral works, TUC has been taking significant roles in symphonic and operatic productions and become an important institute nurturing future promising professionals in the related fields.



指揮／呂紹嘉
導演／卡盧斯·帕德利薩
執行導演／艾斯特邦·穆諾茲
舞台設計／羅朗·歐貝特
服裝設計／裘·烏洛茲
影像設計／法朗·埃樂
燈光設計／彼得·凡派瑞
燈光執行／吉亞尼·米藍達
聲樂指導／安馬丁
合唱指揮／鍾安妮
鋼琴排練／許惠品
英譯字幕／強納森·狄恩
中譯字幕與字幕執行／夜鶯基金會
共製單位／西班牙瓦倫西亞蘇菲亞皇后劇院
義大利佛羅倫斯五月音樂節

Conductor / Shao-Chia Lü
Stage Director / Carlus Padrissa (La Fura dels Baus)
Revival Stage Director / Esteban Muñoz
Set Design / Roland Olbeter
Costume Design / Chu Uroz
Video Design / Franc Aleu
Lighting Design / Peter van Praet
Revival Lighting / Gianni Paolo Mirenda
Vocal Coach / Martin Andersson
Chorus Master / CHUNG Annie
Piano Rehearsal / Vera Hui-pin HSU
English Surtitles / Jonathan Dean
Chinese Surtitles / Nightingale Foundation
A co-production of Palau de les Arts Reina Sofia and
Maggio Musicale Fiorentino

樂團／國家交響樂團 (NSO)
合唱團／東海大學合唱團
特技人員／特技空間、戊己劇場

National Symphony Orchestra
Tunghai University Choir
Supernumerary Performers / Acrodynamic & Wugi Troupe

華格納歌劇《諸神黃昏》
主題講座

邀請專家學者從不同面向深入剖析，帶您搶先進入華格納的音樂世界。

綜觀篇
是開始也是結束：《諸神黃昏》 講者：蔡永凱
9/12 Thu.19:30-21:00
臺中國家歌劇院 角落沙龍

音樂與劇情篇
聽不懂歌劇？從最難的華格納開始 講者：施孟玫
9/20 Fri.19:30-21:00
臺中國家歌劇院 角落沙龍

報名請上活動通「Accupass」，詳情見官網活動專區

注意事項：
※ 活動當天前 30 分鐘開放入場，請出示報名 QR Code，一人一票認證後入場。
※ 講座活動開始前 10 分鐘將視現場報到狀況開放候補觀眾依序入場，未完成報到手續者將視同現場候補觀眾。
※ 講座進行中，請勿錄影、錄音，並請關閉隨身會發出聲響或光源的電子產品。
※ 本場館保有活動資格審查權及最終解釋權，若有未盡事宜得隨時修正公佈之。

臺灣京劇新美學 × 交響樂 × 穿越時空經典再現

一封書信千載寄語 一段情緣跨越五代



《快雪時晴》的內容是貼近現代人心的，表演手法上則是新舊兼容，東西互補。既擁有深厚的傳統根柢，又勇於博采眾長，力求創新，正是「國光」台前幕後最令人心折之處。
——香港藝評人 秋盈

全劇借古諷今，別具深意，與現今臺灣部分族群生命史暗自呼應。觀眾看的是戲，領悟是人生，感動由衷之餘忍不住擊節讚賞。
——國立臺北藝術大學音樂學研究所
助理教授 車炎江



2019 NTT 遇見巨人

國光劇團 ×
簡文彬 長榮交響樂團

《快雪時晴》

GuoGuang Opera Company ×

CHIEN Wen-pin | Evergreen Symphony Orchestra

Sunlight after Snowfall

從故宮鎮館之寶—王羲之書帖〈快雪時晴帖〉啟動，展開東西方文化藝術的相遇，國光劇團首度與長榮交響樂團攜手合作，跨越時空的千載寄語，來自靈魂深處的詰問。原鄉？他鄉？何處是故鄉？筆墨交織，灑落一方素絹，紙短情長，道盡飄零浮萍最深的想望。2007年臺北國家戲劇院驚艷首演、2019年臺中國家歌劇院感動再現。

10/19 Sat.14:30 菁英版（盛鑑、黃宇琳）

400/600/900/1200/1500/2000

10/20 Sun.14:30 經典版（唐文華、魏海敏）

400/700/1000/1500/2000/2500

大劇院
Grand Theater

※ 全長約175分鐘，含中場休息20分鐘
※ 建議12歲以上觀眾觀賞
※ 175 minutes, including a 20-minute intermission.
※ Suggested for ages 12+



原鄉？他鄉？何處是故鄉？故事從臺北故宮鎮館寶物之一的王羲之〈快雪時晴帖〉開始，「羲之頓首。快雪時晴。佳。想安善。未果為結。力不次。王羲之頓首。」此封王羲之致贈好友張容的短簡，僅僅 24 個字，卻是跨越時空的千載寄語，探索大時代下戰亂流離與如何安身立命的生命歷程。

三股古今不同背景的戲劇線交錯，從王羲之書法到京劇南渡，從東晉連結到 1949 年戰後臺灣，家庭離散到安居立業的流變歷程，題材新穎，感動人心。2007 年首演滿座佳績，千錘百煉 2019 年經典回歸，推出兩場華麗卡司陣容，經典版由國光劇團當家名角魏海敏、唐文華領銜主演，菁英版由盛鑑、黃宇琳以真摯動人演技接棒，由首演指揮簡文彬三度領軍與長榮交響樂團聯合演出，共譜京劇與交響樂的精彩樂章。

The play *Sunlight after Snowfall* begins with WANG Xi-zhi's 24-word calligraphic letter to ZHANG Rung, a priceless item housed in the National Palace Museum, Taipei. However brief, it's a timeless prelude to life decisions on survival during wartime and diaspora.

Comprising three plot lines set in different historical backgrounds, from WANG's time in the 4th century to the post-war period in Taiwan, the play centers around family separation and settling down. The classic returns in 2019 with double casting the lead roles, starring the original cast members WEI Hai-min and TANG Wen-hwua, the veteran actors from GuoGuang Opera Company and the talented new cast members SHENG Chien and HUANG Yu-lin, and accompanied by Evergreen Symphony Orchestra with CHIEN Wen-Pin as Conductor.

唐文華 TANG Wen-hwua, Lead

胡少安先生嫡傳弟子，能文能武，著名文學評論家王德威譽之為當代臺灣京劇老生首席名角。曾獲國軍文藝金像獎最佳生角獎、中國文藝獎章、SGI 文化賞、全球中華藝術文化薪傳獎等。主演國光新編戲《未央天》、《百年戲樓》、《康熙與鰲拜》、《定風波》等，其深根於傳統又力求創新之能力，深獲肯定。

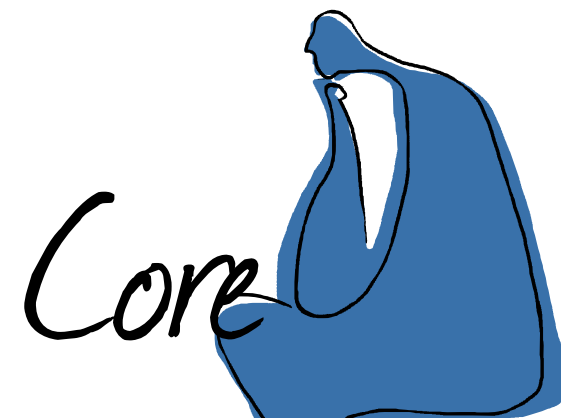
TANG Wen-hwua is a leading laosheng (elder male role) in the traditional opera circle in Taiwan. He was mentored personally by master HU Shao-an, and achieved mastery in both martial and singing techniques. Preserving the traditions while seeking innovations, he was awarded the National Army Cultural Award for best sheng (male lead), the SGI Cultural Award, the Global Chinese Arts and Cultural Heritage Award, and the Taiwan National Culture and Arts Award. He starred in GuoGuang productions including *Never Dawn*, *One Hundred Years on Stage*, *Young Emperor Kangxi and Crafty Regent Aobai*, and *Ode to the Relenting Storm*.



魏海敏 WEI Hai-min, Lead

梅蘭芳大師之子梅葆玖大弟子，傳統底蘊深厚，深得梅派精髓。除擅演梅派傳統經典戲之外，主演國光新編戲《金鎖記》、《孝莊與多爾袞》、《十八羅漢圖》，並與國際大導演羅伯·威爾森合作意象劇場《歐蘭朵》。曾獲國家文藝獎、中國梅花獎、上海白玉蘭戲劇表演藝術獎、亞洲最傑出藝人獎、世界十大傑出青年獎等。

WEI Hai-min is an internationally renowned qingyi (young female actress) from the Mei (Lan Fang) School of Peking Opera. Excelling in both traditional and newly created operas, WEI broke the mold and presented as an empowered woman in many of her roles. She starred in numerous GuoGuang productions including *The Golden Cangue*, *Dowager Xiao-zhuang and Dorgon*, *The Painting of 18 Lohans*, and in *Orlando*, a work of visual theatre directed by Robert Wilson. She's the winner of the Taiwan National Culture and Arts Award, the Most Outstanding Asian Artist Award, and the Junior Chamber International's Ten Outstanding Young Persons of the World Award.





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盛鑑 SHENG Chien, Lead

工老生，國光藝校、國立臺灣藝術大學戲劇學系畢業。曾於國光劇團主演《狐仙故事》、《百年戲樓》、《王有道休妻》，參與當代傳奇劇場《慾望城國》、《等待果陀》、非常林奕華劇團《水滸傳》等劇演出。近年跨足影視創作及演出，以《龍門飛甲》譚魯子一角，榮獲入圍 31 屆香港金像獎最佳新人。

SHENG Chien specializes in the laosheng role and graduated from the Department of Theatre, National Taiwan University. He starred in GuoGuang's *Fox Tales*, *One Hundred Years on Stage*, *Mr. Goodman Dumps His Wife*, and appeared in Contemporary Legend Theatre's *The Kingdom of Desire*, *Waiting for Godot*, and Edward Lam Dance Theatre's *What is MAN*. SHENG Chien also played TAN Luzi in the film, *The Flying Swords of Dragon Gate*, and was nominated Best New Performer in the 31st Hong Kong Film Awards.

黃宇琳 HUANG Yu-lin, Lead

工青衣花旦，復興劇校、中國文化大學中國戲劇系畢業。曾獲中國文藝協會第 51 屆文藝獎章，為臺灣第一位「傳藝金曲獎最佳新秀獎」的獲獎者。近年跨足影視、現代戲劇、崑曲及歌仔戲。2016 年以《紫色大稻埕》入圍電視金鐘獎最佳新進演員、2018 年以《痴夢》入圍傳藝金曲獎最佳年度演員。

HUANG Yu-lin specializes in the qingyi role and graduated from the Department of Chinese Drama, Chinese Culture University. She is the winner of the 51st Chinese Literary Award and the first winner of Best Rising Talent of the Golden Melody Awards for Traditional Arts and Music in Taiwan. Her performances can be seen in television, film, modern theatre, Kungu opera, and Taiwanese opera in recent years. She was nominated Best New Performer of the Golden Bell Awards for *La Grande Chaumiere Violette* in 2016.

製作人 / 張育華
藝術總監 / 王安祈
創排導演 / 李小平
復排導演 / 戴君芳、王冠強
編劇 / 施如芳
編腔暨音樂統籌 / 李超
作曲 / 鍾耀光
指揮 / 簡文彬
主演 / 唐文華、魏海敏、盛鑑、黃宇琳
巫白玉璽、蔣啟真

Producer / CHANG Yu-hua
Artistic Director / WANG An-chih
Original Director / LEE Hsiao-ping
Revival Director / TAI Chun-fang, WANG Kuan-chiang
Playwright / SHIN Ju-fang
Songwriter and Music Direction / LEE Chao
Composer / CHUNG Yiu-kwong
Conductor / CHIEN Wen-pin
Performers / TANG Wen-hwua, WEI Hai-min
SHENG Chien, HUANG Yu-lin
WU Bai-yu-hsi, CHIANG Chi-chen

國光劇團 GuoGuang Opera Company

1995 年創團，以不斷嘗試於京、崑劇傳統中注入當代意識，以「現代化」與「文學化」為創作方針，張愛玲小說、王羲之字帖均可入戲，題材多元，手法靈活。近年更致力於青年人才傳承、跨國跨界創新、拓展藝企合作、形塑臺灣京崑新美學品牌，多次應邀赴歐、亞、美洲各國演出。

Founded in 1995, GuoGuang Opera Commpany has committed to instilling a modern sensibility to the traditional style of Peking Opera and Kunqu Opera. With its philosophy of "modernization" and "literalization," the Company has produced new operas featuring diverse themes: a novel of Eileen Chang and a calligraphic masterpiece of WANG Xi-chi etc. In recent years, the Company has devoted itself to cultivating young talent, seeking innovative crossover opportunities globally, and expanding the platform of arts and business to re-brand traditional theatre with a new aesthetic approach. The Company has been invited to perform in Europe, Asia, and America.

長榮交響樂團 Evergreen Symphony Orchestra

2001 年成立，全方位培養臺灣音樂人才。2007 年起聘請知名指揮的葛諾·舒馬富斯先生為音樂總監及首席指揮。同時藉由長榮集團海運及航空等運輸事業在國際上，期望能將臺灣精緻的藝術文化推廣到世界的每一個角落。

Established in 2001, Evergreen Symphony Orchestra's mission is to offer the public superior performances of classical music by training and employing local talent. Since 2007, Gernot Schmalfuss has been the music director and chief conductor. Following the footsteps of the Evergreen Group, under which EVA Air and Evergreen Lines have blazed many trails for linking up our island of Taiwan with the rest of the world, the Orchestra expects to export Taiwan's exquisite music and culture to every corner of the global village.

台北愛樂室內合唱團 Taipei Philharmonic Chamber Choir

1993 年成立，為國內首支以演唱無伴奏現代精緻合唱為主的合唱團。自登上國際舞台 26 年以來，足跡已遍及世界各大洲三十餘國，每年皆受到來自各大音樂節的邀請，包含下一波藝術節、墨爾本藝術節等。

Taipei Philharmonic Chamber Choir was founded in 1993 as the first choir in Taiwan singing exclusively acapella music. The Choir's footsteps have covered more than 30 countries in the world since its overseas debut 26 years ago. The Choir has been invited to participate in various international choral festivals on an annual basis, including Next Wave Festival and Melbourne International Arts Festival.

跨世紀最具影響力的劇場大師 彼得·布魯克

以詰問與實踐持續探討劇場本質

彼得·布魯克的劇場手法洗鍊，由3名強大的演員擔綱，帶來饒富詩意與政治味的一齣戲，其能量與簡約令人屏息。—法國《人道報》

Peter Brook va à l'essentiel. Son geste théâtral, épuré, porté par trois immenses acteurs, est un acte poétique, politique d'une puissance et d'une simplicité à couper le souffle. —*L'Humanité*



2019 NTT 遇見巨人

巴黎北方劇院

《為什麼？》

Théâtre des Bouffes du Nord

Why?

劇場是一種危險的武器，就像無法對她開玩笑的女巫。劇場大師彼得·布魯克不斷提出他對劇場的質問與實踐，繼2009年臺北藝術節演出《何以如是》，這次透過作品走進俄國現代戲劇改革家梅耶荷德的警告之中，開啟與觀眾對話的戲劇空間，逼得觀眾不得不思考。「劇場本質究竟是什麼？」是彼得·布魯克不斷探問、追尋的主題。

10/19 Sat. 14:30 談

10/20 Sun. 14:30

中劇院
Playhouse

600/900/1200/1500/1800

※ 全長75分鐘，無中場休息
※ 英文發音，中文字幕
※ 建議12歲以上觀眾觀賞
※ 75 minutes without intermission.
※ Performed in English with Chinese surtitles.
※ Suggested for ages 12+



劇場，能在轉瞬間攪動人們的感官與情緒。劇場大師彼得·布魯克的「當下劇場」(immediate theatre)，以種種形式在導演、演員、觀眾之間達成直接交流感應，劇場永遠開放著無窮的自由與可能。這次，布魯克再次提出他對劇場的質問。

「我們在這個戲劇性又充滿歡樂的旅途上，反覆問了好幾次相同的問題，發現在這條路上我們並不孤單，就如同許多偉大的劇場前輩也深受其啟發一般……」

「劇場是一種危險的武器」，這次透過作品走進俄國現代戲劇改革家梅耶荷德（Vsevolod Meyerhold）的警告之中，繼 2009 年臺北藝術節演出《何以如是》，布魯克剝除繁瑣形式與擬真佈景，以 3 位演員、精簡的舞台美術、少量的道具，不斷提出他對劇場的質問與實踐，開啟與觀眾對話的戲劇空間，逼得觀眾不得不思考「劇場本質究竟是什麼？」是彼得·布魯克不斷探問、追尋的主題。

"Why do we do theater? Why do we give our lives to theater?"

Assuming God, out of the boredom of man, created theater on the seventh day, we the practitioners of theater have brought life and truth together with a question mark. In the one-hour quest of *Why?*, created by the theater legends Peter Brook and Marie-Hélène Estienne, the existential questions ultimately lead us to the fate of the great Vsevolod Meyerhold (1874-1940), an inspiring and risk-taking Russian director and a victim of the Stalinist regime. With the spontaneous performance by Kathryn Hunter, Hayley Carmichael and Marcello Magni to pursue theater "as a dangerous weapon" as how Meyerhold believes, the humorous start is directed to a tragic path – but behold, we are never alone and "truth will win in the end."

編導 / 彼得·布魯克 Peter Brook, Director and Playwright

英國劇場大師彼得·布魯克（Peter Brook），1925 年生於倫敦。18 歲畢業於牛津大學，與友人合作，以低成本的方式拍攝第一部影片《感傷的旅程》，同年也首度導演舞台劇《浮士德》。1946 年在皇家莎士比亞劇場導戲，1947 到 1950 年間以 22 歲之齡當上倫敦皇家歌劇院的藝術總監，旋即成為當時最重要的劇場導演之一，足跡遍及巴黎、紐約、莫斯科。

1960 年彼得·布魯克與法國作家莒哈絲合作撰寫《如歌的中板》的劇本並擔任導演。1962 到 1970 年間擔任英國皇家莎士比亞劇團總監，執導為數眾多的戲劇，包括《蒼蠅王》、《馬哈 / 薩德》、《李爾王》。此後，彼得·布魯克對劇場理論與教學產生興趣，出版《空的空間》，並與米歇琳·羅桑於巴黎創立「國際劇場研究中心」（C.I.C.T. - Center International de Créations Théâtrales）。1974 年進駐巴黎北方劇院（Théâtre des Bouffes du Nord），這個以赭紅色泥牆聞名的古老劇場成為布魯克的創作中心，也是劇場與電影的研究所。

Peter Brook was born in London in 1925. At age 18, he directed his first film *A Sentimental Journey* and first play *Faust*. He started directing at Royal Shakespeare Theatre in 1946 and assumed the role of Artistic Director of Royal Opera House in 1947 at age 22.

From 1962 to 1970, Brook served as Director of Royal Shakespeare Theatre and directed *Lord of the Flies*, *Marat/Sade*, *King Lear* and many others. Brook later developed a passion for theater theory and teaching. He's the author of *The Empty Space* and Co-Founder of C.I.C.T. - Center International de Créations Théâtrales in Paris.



編導 / 瑪麗 - 伊蓮·埃斯汀

Marie-Hélène Estienne, Director and Playwright

1974 年瑪麗·伊蓮·埃斯汀首次與彼得·布魯克合作，為《雅典的泰門》試鏡，而後加入國際劇場研究中心，製作 1977 年的《烏布王》。曾擔任彼得·布魯克《卡門的悲劇》、《卡摩訶婆羅達》的助理，並共同執導《暴風雨》、《佩利亞斯印象》、《阿爾伯特站起來！》及 2000 年的《哈姆雷特的悲劇》。

2005 年埃斯汀寫了《提爾諾波卡》，並在 2009 年將馬利哲學家阿瑪度巴的劇作《十一與十二》改為英文版。埃斯汀與彼得·布魯克共同執導貝克特的五篇短劇《短打貝克特》，並和布魯克及作曲家法蘭克·克瓦茲克合作，改編莫札特的《魔笛》。

Marie-Hélène Estienne worked with Peter Brook on the casting for *Timon of Athens* in 1974, and consequently joined the Centre International de Créations Théâtrales (C.I.C.T.) in 1977. She was Peter Brook's assistant on *La tragédie de Carmen*, *Le Mahabharata*, and collaborated to the staging of *The Tempest*, *Impressions de Pelléas*, *Woza Albert!*, and *La tragédie d'Hamlet*.

She authored *Tierno Bokar* in 2005, and the English adaptation of *Eleven and Twelve* by Amadou Hampaté Ba in 2009. With Peter Brook and composer Franck Krawczyk, she adapted Mozart and Schikaneder's *Die Zauberflöte*.



演員 / 海莉·卡邁克爾 Hayley Carmichael, Cast

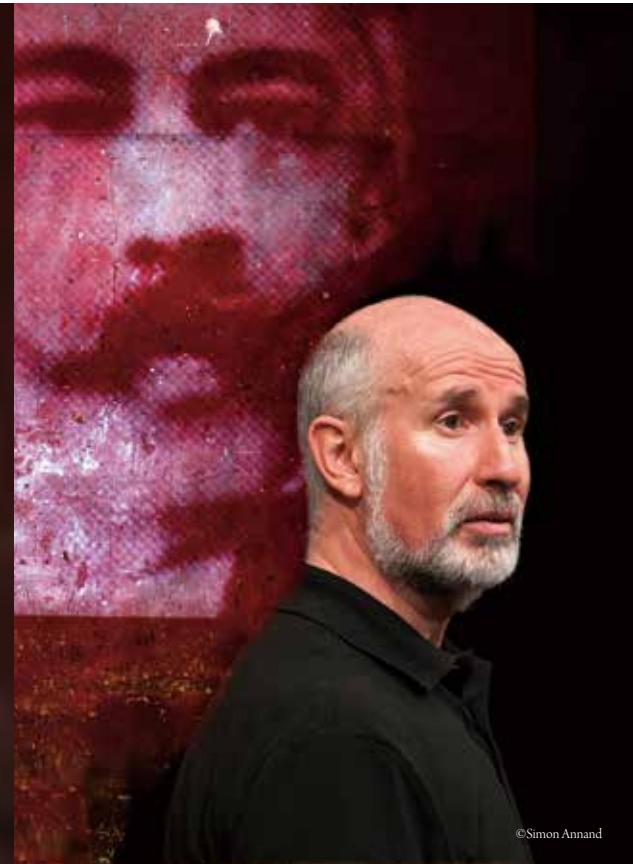
英國女演員及劇場導演，英國痴人妄語劇團（Told By An Idiot）的共同創辦人。作品包括皇家莎士比亞劇團《爭執》、布萊頓藝術節《女僕》、皇家宮廷劇院《狂喜》、英國國家劇院《鳥》、蘇格蘭敦提劇院《塊肉餘生錄》、《變形記》。1999 年海莉在《我在鋼琴上哭泣》、《潘提拉先生》及《爭執》的傑出表現，獲得英國戲劇獎和 *Time Out* 的最佳女演員獎。

Hayley Carmichael is an English actress and theater-director. She is Co-Founder, supervisor, and actress of Theatre Company Told By An Idiot. Her acting appearances on stage include *The Dispute* (Royal Shakespeare Company), *The Maids* (2007, Brighton Festival), *Bliss* (2008, Royal Court Theatre), *The Birds* (Royal National Theatre), *David Copperfield* (Dundee Rep), and *Metamorphosis* (Dundee Rep). She won the TMA and Time Out Awards in 1999 for Best Actress for her performance in *Weep At My Piano*, *Mr. Puntilla*, and *The Dispute*.

演員 / 凱瑟琳·亨特 Kathryn Hunter, Cast

是劇場演員也是導演，作品更橫跨影視與劇場界。劇場作品包括羅伯·勒帕吉《撲克牌：紅心》、茱莉·泰摩《仲夏夜之夢》、野田秀樹《蜂》、彼得·布魯克《短打貝克特》與《遠方》等。影視作品包括《哈利波特：鳳凰會的密令》、《孤注一擲》、《美麗佳人奧蘭朵》、《魔法聖嬰》、《羅馬的榮耀》及《沉默的証人》；劇場導演作品則有皇家莎士比亞劇團《奧賽羅》、倫敦音樂與戲劇藝術學院《4.48 精神崩潰》等。

Kathryn Hunter is an actress and theater-director. She was part of *Cards 2* (directed by Robert Lepage) before *The Valley of Astonishment* by Peter Brook. The two also collaborated in *Fragments* and *Far Away*. Hunter was also casted in *A Midsummer Night's Dream* (directed by Julie Taymor), *The Bee* (directed by Hideki Noda), *Kafka's Monkey*, *Tell Them I am Young and Beautiful*, *King Lear*, *Antony & Cleopatra*, *Celestina*, *Whistling Psyche*, *Richard III*, and many others.



演員 / 馬歇羅·麥格尼 Marcello Magni, Cast

為英國合拍劇團的創團者之一，在該團製作並參與 15 個作品演出。2003 年曾參演並執導與吉爾斯·奧弗利共同創作的劇本《告訴他們我年輕貌美》，2006 年開始與彼得·布魯克合作，作品包括《短打貝克特》、《魔笛》，以及西蒙·布魯克的紀錄片《布魯克談布魯克：私密的畫像》，亦參與《驚奇的山谷》製作。

Marcello Magni is a co-founding member of Theatre de Complicité where he has devised and performed in 15 shows. Marcello Magni collaborated with Peter Brook and Marie-Hélène in *Fragments* and *Die Zauberflöte* and in the documentary film by Simon Brook *The Tight Rope*. He is also part of *The Valley of Astonishment*.

編導 / 彼得·布魯克、瑪麗·伊蓮·埃斯汀
 演員 / 海莉·卡邁克爾
 凱瑟琳·亨特
 馬歇羅·麥格尼
 鋼琴師 / 勞里·布蘭戴爾
 燈光設計 / 菲利普·維亞拉特
 影像設計 / 加布里埃·拉切斯基
 服裝助理 / 艾莉絲·弗朗索瓦
 特別感謝 / 歐里亞·普波
 製作單位 / 國際劇場研究中心—巴黎北方劇院
 共製單位 / 紐約新觀眾劇場
 弗羅茨瓦夫格羅托夫斯基研究所
 臺中國家歌劇院
 西班牙馬德里國家戲劇中心
 瑞士韋爾斯喬的狄米特里劇院
 法國費爾曼·傑米耶—拉·比西內劇院
 Director and Playwright / Peter Brook, Marie-Hélène Estienne
 Cast / Hayley Carmichael, Kathryn Hunter, Marcello Magni
 Pianist / Laurie Blundell
 Light / Philippe Vialatte
 Images / Gabrielle Lubtchansky
 Costume Assistant / Alice François
 Thanks to / Oria Puppo
 Production / C.I.C.T.-Théâtre des Bouffes du Nord
 Coproduction / Theatre for a New Audience – New York;
 Grotowski Institute, Wrocław; National Taichung Theater;
 Centro Dramatico Nacional, Madrid;
 Teatro Dimitri; Verscio Théâtre Firmin Gémier, La Piscine



空前組合 3位國際編舞家亮新作

說到雲門，神奇絕對不是過分的形容 — 英國 *Time Out*
When you're talking about Cloud Gate, magic is not too strong a word. — *Time Out*
(雲門舞集 Cloud Gate Dance Theatre of Taiwan)

抽象的動作喚起了一個幻象性的宇宙 — 英國 *《衛報》*
Abstract moves evoke a hallucinogenic universe. — *The Guardian*
(陶身体劇場 TAO Dance Theater)

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2019 NTT 遇見巨人



雲門舞集 陶身体劇場

林懷民 《秋水》

陶冶 《12》

鄭宗龍 《乘法》

EXCHANGE

A Collaboration between
Cloud Gate Dance Theatre of Taiwan and
TAO Dance Theater

林懷民退休前為雲門策劃的最後一檔節目，開展新局，令人興奮，引人遐想：雲門舞集及陶身体劇場，交換編舞家，同台演出。

鄭宗龍為陶身体舞者編作《乘法》，陶冶為雲門舞者創作《12》，以及林懷民為雲門資深舞者編創的《秋水》。三位國際級編舞家，兩大超級舞團聯手，激盪出無限加乘的震撼，絕對不能錯過！

10/26 Sat. 14:00 談

10/27 Sun. 14:00

大劇院
Grand Theater

500/800/1200/1600/2000/2200

※ 全長約100分鐘，含中場休息
※ 建議7歲以上觀眾觀賞
※ 100 minutes, including an intermission.
※ Suggested for ages 7+

林懷民退休前為雲門策劃的最後一檔節目，開展新局，令人興奮，引人遐想：這項空前的組合將首演陶冶為雲門舞者編作的《12》，鄭宗龍為陶身體舞者編作的《乘法》，以及林懷民為雲門資深舞者編作的《秋水》。

林懷民在京都看到秋日的溪流，清澈見底，紅葉漂浮，將那「夕陽無限好」的境界化為冥想的寧靜之舞。陶冶與鄭宗龍則分別交換舞者為對方編舞。陶冶長年以舞者數目為舞蹈命題，《12》固然是跟他工作的雲門舞者人數，靈感卻來自瑞典山頭所見快速流動的彩雲，他以變化多端的動作挑戰雲門舞者，呼喚記憶中的流雲。即將接任雲門藝術總監的鄭宗龍也將自身的肢體語言，注入陶身體舞者的身體，創作出生猛繽紛有如魔術方塊變幻無窮的《乘法》。

三位國際級編舞家，兩大超級舞團聯手，迎接不同風格的衝撞，三齣新作激盪出加乘的震撼！

In addition to presenting his last program before retirement, *Autumn River*, LIN Hwai-min invited two choreographers — TAO Ye, Artistic Director of TAO Dance Theater, and CHENG Tsung-lung, LIN's successor — to choreograph for each's troupes in *EXCHANGE*. TAO's *12* will be staged by Cloud Gate dancers and CHENG's *Multiplication* by TAO dancers. LIN's *Autumn River* will be performed by senior Cloud Gate dancers.

Cloud Gate Dance Theatre of Taiwan recently won the "Outstanding Company Award" of the National Dance Award, UK, while TAO Dance Theater was acclaimed by *The Times* as a "radical new presence" on the contemporary dance scene.

Three world premieres by visionary choreographers and performed by two celebrated companies, *EXCHANGE* presents heart-stopping moments of wonder you cannot miss.



《秋水》編舞家 / 林懷民

LIN Hwai-min, Choreographer of *Autumn River*

1973 年創立雲門舞集。林懷民經常從亞洲傳統文化與美學汲取靈感，編創充滿當代意識的舞作，備受國際舞壇尊崇。他獲頒有「現代舞諾貝爾獎」美譽的「美國舞蹈節終身成就獎」。眾多獲獎包含美國洛克斐勒三世獎、法國文學藝術騎士勳章、德國舞動國際舞蹈大獎的終身成就獎、國際表演藝術協會卓越藝術家獎、蔡萬才台灣貢獻獎等，並獲選時代雜誌「亞洲英雄人物」。2019 年年底，他將從主持 46 年的雲門退休，由鄭宗龍接任雲門藝術總監。

LIN Hwai-min founded Cloud Gate Dance Theatre of Taiwan in 1973 and has led the company to international prominence. Among numerous awards and honors he has received are Samuel H. Scripps /American Dance Festival Award for Lifetime Achievement; the John D. Rockefeller Award, New York; the Chevalier of the Order of Arts and Letters, France, and a Lifetime Achievement Award from the International Movimentos Dance Festival, Germany. He has also been celebrated by *Time* magazine as one of Asia's Heroes. At the end of 2019, LIN will step down as the Artistic Director of Cloud Gate. CHENG Tsung-lung will succeed him to take the reins of the company.



《12》編舞家 / 陶冶

TAO Ye, Choreographer of *12*

生於重慶。2008 年創立陶身體劇場。以舞者數目命名的「數字系列」作品，沒有故事，不設角色，打破具象與抽象兩極思維，展現的簡約動作質感與美學思考，迅速獲得國際舞壇讚賞，英國《倫敦晚報》稱其為「國際舞壇一顆傑出的新星」。陶冶於 2012 年至 2014 年被倫敦沙德勒之井劇院評選為「新浪潮藝術家」之一。

TAO Ye founded TAO Dance Theater in 2008. Inspired by Oriental thought, he has developed "Circular Movement System" in combination with his minimalist dance works. TAO's company was invited to perform at Lincoln Center Festival when he was aged 27, and has since toured more than 40 countries, winning high acclaims. From 2012 to 2014, he was a "New Wave Associates" artist with Sadler's Wells Theatre, London.

《乘法》編舞家 / 鄭宗龍

CHENG Tsung-lung, Choreographer of *Multiplication*

生於艋舺。2014 年起擔任雲門 2 藝術總監，舞評家讚譽其作品為「國際舞蹈界新鮮而獨特的聲音。」以艋舺街頭活力和人生百態幻化的《十三聲》深得觀眾熱愛。2019 年與冰島搖滾天團 Sigur Rós 合作《毛月亮》，被譽為「結合人文、科技、當代、未來」的作品。2020 年鄭宗龍將出任雲門舞集藝術總監，春天將率團前往法、英、瑞典等 11 個重要城市巡演 28 場。

From hawking slippers on the streets of Taipei in childhood, CHENG Tsung-lung has grown into the Artistic Director of Cloud Gate 2 since 2014. Inspired by the dynamics of street life, his breathtaking works have been acclaimed internationally as a fresh and unique voice. He will succeed as the Artistic Director of Cloud Gate Dance Theatre of Taiwan in 2020 after LIN Hwai-min retires from the post, and lead the company touring across French, UK and Sweden.

雲門舞集 Cloud Gate Dance Theatre Of Taiwan

根據古籍，「雲門」是中國最古老的舞蹈。1973 年，林懷民創辦「雲門舞集」，是臺灣第一個職業舞團，也是所有華語社會的第一個當代舞團，以獨特的創意，精湛的舞技，被譽為「世界一流現代舞團」。今年，雲門贏得國際舞壇最重要的英國國家舞蹈獎「年度傑出舞團」。

When you're talking about Cloud Gate, magic is not too strong a word. — *Time Out*

Cloud Gate is the name of the oldest known dance in China. In 1973, choreographer LIN Hwai-min adopted this classical name for the first contemporary dance company in the greater Chinese-speaking community.

The 24 dancers comprising Cloud Gate receive training in meditation; Qi Gong, an ancient breathing exercise; internal martial arts; modern dance; ballet; and calligraphy. Through LIN Hwai-min's choreographies the company transforms ancient aesthetics into a thrilling and modern celebration of motion.

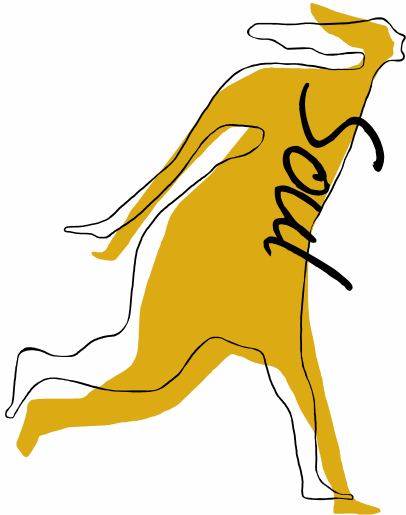
Cloud Gate has toured extensively with frequent engagements at the Next Wave Festival in New York, the Sadler's Wells Theatre and Barbican Centre in London, the Moscow Chekhov International Theatre Festival, the Movimentos International Dance Festival in Germany and the Internationales Tanzfest NRW directed by Pina Bausch. Chosen by the Critics' Circle, Cloud Gate won "Stef Stefanou Award for Outstanding Company" in the 2018 National Dance Awards, UK.

陶身体劇場 TAO Dance Theater

陶冶、段妮、王好三位中國舞者在 2008 年創立陶身体劇場，由陶冶擔任藝術總監。11 年來，陶身体訪演全球 40 多個國家，100 多個藝術節，並多次接受歐洲藝術節與劇院委託創作，其中五次委託來自倫敦沙德勒之井劇院，2012 年至 2014 年，陶身体是該劇院的「下一波特約舞團」。

Abstract moves evoke a hallucinogenic universe. — *The Guardian*

Called by *The Times* "a radical new presence" on the contemporary dance scene, TAO Dance Theater is one of most eye-catching companies in the world. It was founded by TAO Ye, DUAN Ni and WANG Hao in 2008. The artistic director TAO Ye has since created the "Numerical Series," which has toured in more than forty countries and over one hundred arts festivals, receiving high acclaim. Among the venues TAO Dance Theater has performed in are Lincoln Center Festival, Edinburgh International Festival, Sydney Opera House and Theatre de la Ville in Paris. TAO Dance Theater has received commissions from festivals and theaters in Europe; five of them came from Sadler's Wells Theatre, London, which also named the company a "Next Wave Associate" from 2012 to 2014.



《秋水》
編舞 / 林懷民
演出 / 雲門資深舞者

Autumn River
Choreographer / LIN Hwai-min
Performed by senior Cloud Gate dancers

《乘法》
編舞 / 鄭宗龍
演出 / 陶身体舞者

Multiplication
Choreographer / CHENG Tsung-lung
Performed by TAO dancers

《12》
編舞 / 陶冶
演出 / 雲門舞者

12
Choreographer / TAO Ye
Performed by Cloud Gate dancers

阿喀郎·汗舞團 《陌生人》 Akram Khan Company *XENOS*

享譽全球編舞家、舞壇最傳奇說書人阿喀郎·汗，個人最後長篇獨舞之作。取材自一次大戰印度傭兵的史實檔案，刻劃一位印度舞者的靈巧身體如何成為戰爭武器，呈現人的美與恐怖。阿喀郎·汗的肢體游移於北印度傳統卡達克（Kathak）舞蹈與現代舞之間，掙扎的孤寂舞影與現場演奏音樂，融合悲楚與精緻美麗，訴說對戰爭與人性的反思。

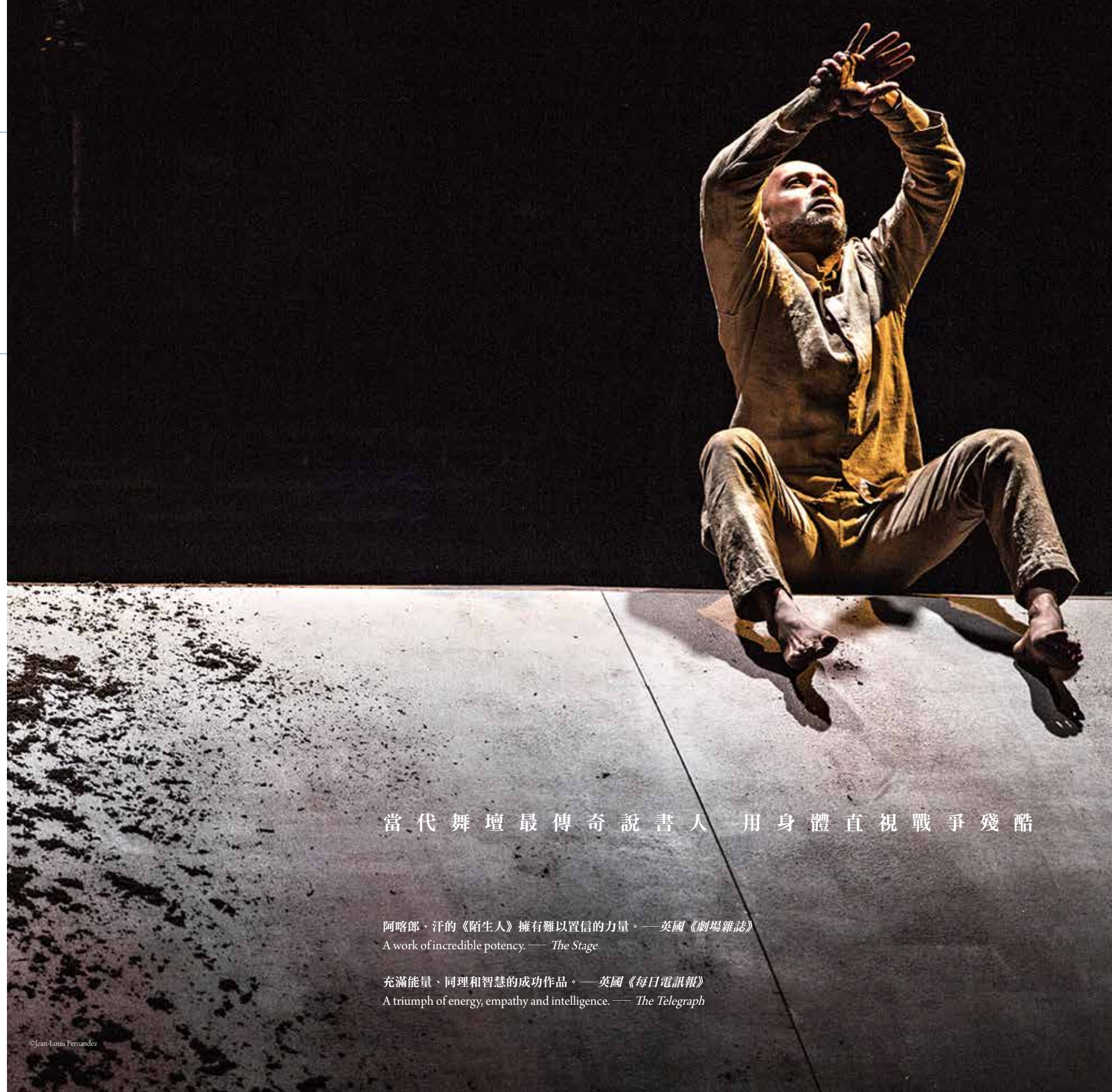
10/26 Sat. 17:00 閔

10/27 Sun. 17:00 閔 閔

中劇院
Playhouse

600/900/1500/2000

※ 全長約65分鐘，無中場休息
※ 英語發音，中文字幕
※ 演出含有煙霧、音效、炫光等效果，請留意並斟酌入場
※ 本節目為配合演出需求，不開放遲到觀眾入場
※ 建議7歲以上觀眾觀賞
※ 65 minutes without intermission.
※ Performed in English with Chinese surtitles.
※ The show contains mist, loud sound effect, and strong light. Enter at your discretion.
※ Please arrive early for the performance. Latecomers may not be admitted.
※ Suggested for ages 7+



當代舞壇最傳奇說書人 用身體直視戰爭殘酷

阿喀郎·汗的《陌生人》擁有難以置信的力量。——英國《劇場雜誌》
A work of incredible potency. — *The Stage*

充滿能量、同理和智慧的成功作品。——英國《每日電訊報》
A triumph of energy, empathy and intelligence. — *The Telegraph*



享譽全球編舞家、舞壇最傳奇說書人阿喀郎·汗，個人最後長篇獨舞之作。取材自一次大戰罕為人知的史實檔案，超過一百萬名印度傭兵投入歐洲、中東和非洲戰場，歐洲各國之間的戰爭，卻在印度人的身上刻劃殘酷傷痕。

《陌生人》透過刻劃一位印度舞者的靈巧身體如何成為戰爭武器，呈現人的美與恐怖。在斜面舞台和 5 位樂手的現場演奏音樂裡，阿喀郎·汗的肢體游移於北印度傳統卡達克舞蹈與現代舞之間，他飾演的印度傭兵，是受害者，同時也是加害者，挑戰責任、忠誠與性別的框架，訴說對戰爭與人性的反思，阿喀郎說這支舞作是「最貼近自己作為藝術家的個人旅程」。《陌生人》2019 年榮獲英國勞倫斯·奧利佛獎舞蹈傑出成就獎（2019 Lawrence Olivier Awards）。

Akram Khan's *XENOS*, namely "stranger" or "foreigner", asks a question which first arose 100 years ago during the global cataclysm of the First World War, and has continued to haunt our civilisation ever since: what is it to be human when man is as a god on earth?

Akram Khan's much anticipated new opus, *XENOS*, marks his last performances as a dancer in a full-length solo piece, drawing on the archival traces left by some of more than a million Indian soldiers who fought for the British Empire and experienced the slaughter on an industrial scale on its many fronts. *XENOS* is a lament for the body in war, and a memento mori for our own times of violent estrangement from one another and our world.



編舞家、舞者 / 阿喀郎·汗

Akram Khan, Director, Choreographer and Dancer

當代天才編舞家，英國倫敦出生，孟加拉血緣，北印度傳統卡達克 (Kathak) 舞是其創作風格的基石，融合西方現代舞的異文化肢體美學與題材，在競爭激烈的歐洲舞壇獨樹一格。2002 年成立阿喀郎·汗舞團，並與國際一流藝術家合作，包括法國知名芭蕾舞者西薇·姬蘭 (Sylvie Guillem)、林懷民、女星茱麗葉·畢諾許 (Juliette Binoche)、佛朗明哥舞蹈巨星卡勒凡 (Israel Galván) 等，並為英國國家芭蕾舞團編作《吉賽兒》(Giselle)；亦為流行歌手凱莉·米洛 (Kylie Minogue) 演唱會及倫敦奧運開幕編舞。

阿喀郎·汗目前為倫敦沙德勒之井劇院 (Sadler's Wells) 以及英國萊斯特曲線劇院 (Curve Theatre) 的協同藝術家。多年來獲獎無數，2005 年獲英國女王伊麗莎白二世親自頒贈大英帝國員佐勳章 (MBE)、勞倫斯·奧利佛獎舞蹈傑出成就獎及國際表演藝術協會 (ISPA) 傑出藝術家等殊榮。

Akram Khan is one of the most celebrated and respected dance artists today. As an instinctive and natural collaborator, Khan has been a magnet to world-class artists from other cultures and disciplines. His previous collaborators include actress Juliette Binoche, ballerina Sylvie Guillem, choreographer/Flamingo dancer Israel Galván, and singer Kylie Minogue. He created a section of the London 2012 Olympic Games Opening Ceremony.

Khan is an Associate Artist of Sadler's Wells, in London and Curve, in Leicester. He has been the recipient of numerous awards throughout his career including the Laurence Olivier Award, the prestigious ISPA (International Society for the Performing Arts) Distinguished Artist Award, and an MBE for services to dance in 2005.



藝術總監、編舞、舞者 / 阿喀郎·汗
舞台設計 / 米蕾拉·韋因加爾滕
燈光設計 / 邁克爾·赫爾斯
服裝設計 / 中野希美江
作曲 / 文森佐·拉馬格納
戲劇構作 / 露絲·利特爾
劇本寫作 / 喬丹·坦納希爾
排練指導 / 瑪文·庫
尼科拉·摩納哥

低音提琴、歌者 / 妮娜·哈里斯
小提琴 / 克拉麗斯·瑞爾妮
打擊樂器、手碟鼓 / B.C. 曼納斯
低音薩克斯風 / 塔瑪爾·奧斯伯
歌者 / 阿迪提亞·普拉卡什

協辦單位 / 財團法人辜公亮文教基金會

Director, Choreographer and Dancer / Akram Khan
Set Design / Mirella Weingarten
Lighting Design / Michael Hulls
Costume Design / Kimie Nakano
Original Music Score & Sound Design / Vincenzo Lamagna
Dramaturg / Ruth Little
Writer / Jordan Tannahill
Rehearsal Director / Mavin Khoo
Nicola Monaco

Musicians / Nina Harries (double bass & vocals)
Clarice Rarity (violin)
B.C. Manjunath (percussions & konnakol)
Tamar Osborn (baritone saxophone)
Aditya Prakash (vocals)

Co-organized by C. F. Koo Foundation



14-18-NOW
WWI CENTENARY ART COMMISSIONS

張艾嘉與嚴俊傑的音樂鬼故事



© Matjaz Tannic

2019 NTT 遇見巨人



張艾嘉 × 嚴俊傑 《曖魅》

Sylvia CHANG × YEN Chun-chieh
Before the Sunrise

作曲家是如何用音符說鬼故事，讓人聽得膽戰心驚又拍案叫絕？張艾嘉與嚴俊傑超華麗鑽石演出陣容，人聲表現的豐富多姿與鋼琴炫技的繽紛燦爛，加上精心打造的舞台動態投影、零距離的中文呈現，那些鬼魅怪談、千迴百折的幽微心事，都在這愛情與靈異的文學音樂節！

孟德爾頌 / 拉赫曼尼諾夫：詠諧曲，改編自《仲夏夜之夢》

拉威爾：《夜之加斯巴》

聖桑：《骷髏之舞》

李斯特：《巡禮之年—第二年：義大利》，三首佩脫拉克十四行詩

李斯特：《蕾諾兒》

F. Mendelssohn / S. Rachmaninoff: Scherzo from *A Midsummer Night's Dream*

M. Ravel: *Gaspard de la Nuit*

C. Saint-Saëns: *Danse Macabre* for piano

F. Liszt: *Années de pèlerinage-Deuxième année: Italie*, No. 4-6

F. Liszt: *Lenore*

11/1 Fri. 19:30 聆

11/2 Sat. 14:30 聆

中劇院
Playhouse

400/600/800/1000

※ 全長約110分鐘，含中場休息20分鐘

※ 建議7歲以上觀眾觀賞

※ 110 minutes, including a 20-minute intermission.

※ Suggested for ages 7+



© 鄭達敬

東方人愛鬼故事，西方人也愛鬼故事，大家都愛鬼故事，作曲家又該如何用音符說鬼故事，讓人聽得膽戰心驚又拍案叫絕？

你喜歡愛情故事，我也喜歡愛情故事，那些千迴百折的幽微心事，又如何透過甜苦交織的優美曲調，讓全世界都感同身受？

在這場結合朗誦與演奏、聲響與視覺效果的演出，不只能聽到魔性奇幻又刻骨銘心的經典名作，還能感受人聲表現的豐富多姿以及鋼琴炫技的繽紛燦爛。張艾嘉與嚴俊傑超華麗鑽石演出陣容，加上精心打造的舞台動態投影、完全沒距離的中文呈現，這是愛情與靈異的文學音樂節，一期一會，絕對不容錯過的難得演出！

Integrating recitation, live performance, acoustic with visual effects, the show not only presents magical and unforgettable classic music masterpiece, but also boasts variation of human voices and dazzling piano skills. Specially featuring Sylvia CHANG and YEN Chun-chieh, and leveraging carefully-designed dynamic projections on stage, the concert is going to send chills down your spine and pull at your heart strings at the same time.

鋼琴 / 嚴俊傑
說書人 / 張艾嘉
詩作翻譯 / 焦元溥
多媒體設計 / 陳彥任
舞台設計 / 陳慧
燈光設計 / 鄧振威
演出製作 / 大師藝術

Piano / YEN Chun-chieh
Narrator / Sylvia CHANG
Script Adaptor / CHIAO Yuan-pu
Visual Design / CHEN Yan-ren
Stage Design / CHEN Hui
Lighting Design / TENG Cheng-wei
Production / Maestro Art Taiwan

說書人 / 張艾嘉 Sylvia CHANG, Narrator

臺灣演員、編劇和電影導演，曾獲臺灣金馬獎與香港電影金像獎，是入圍金馬獎和香港電影金像獎次數最多的電影工作者。擔任 2014 年臺北金馬影展執行委員會主席。她自導自演的作品《相愛相親》，是她從影四十多年的巔峰之作。入圍第 54 屆金馬獎最佳導演、最佳女主角、最佳原著劇本，並受邀為 2017 年釜山影展閉幕片。

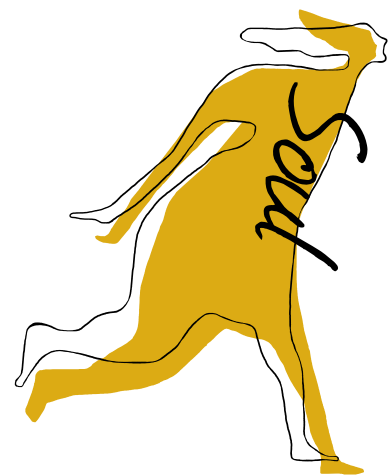
Sylvia CHANG is a Taiwanese actress, playwright, and director. She is not only a multi-time winner but also received the most nominations of the Golden Horse Awards of Taiwan and the Hong Kong Film Awards. Sylvia was also the Chair of Taipei Golden Horse Film Festival Executive Committee in 2014. *Love Education*, a film directed by and starring herself, marks the pinnacle of her career lasting over 40 years. The film was nominated Best Director, Best Leading Actress, and Best Original Screenplay of the 54th Golden Horse Awards, and selected as the closing film of Busan International Film Festival in 2017.



鋼琴 / 嚴俊傑 YEN Chun-chieh, Piano

自 13 歲獲第三屆國際柴科夫斯基青少年音樂大賽第三獎起，便活躍於國內外樂壇。以獨奏家身分受邀在世界各地舉行鋼琴獨奏會。目前任教於國立臺灣師範大學。於 2017 年創辦第一屆臺師大國際翡洛嘉鋼琴藝術節，2018、2019 年舉辦「國際台北大師鋼琴藝術節」致力於臺灣音樂藝術之推動。

Since winning 3rd prize of the 3rd International Tchaikovsky Competition for Young Musicians at age 13, YEN Chun-chieh has become an active pianist both at home and abroad. He has concertized in Europe, Asia, and America as a solo pianist. Currently teaching at National Taiwan Normal University (NTNU), YEN launched the 1st Music Fest Perugia in Taipei NTNU in 2017 and organized the International Taipei Maestro Piano Festival in 2018 & 2019. YEN is an avid promoter of music and arts in Taiwan.



講座

《暖魅》大師講座

主講 | 張艾嘉

10/12 Sat. 14:30-16:00 地點 | 中劇院

※ 預計於 9/2 Mon. 開放報名，詳情請見官網活動專區。

同黨劇團 《白色說書人》 The Party Theater Group *White Storyteller*

以戒嚴時期的歷史傷痕為背景，刻畫出大時代下小人物的自私與愛恨。由跨界導演戴君芳、金鐘編劇詹傑、資深演員邱安忱與布袋戲操偶師吳榮昌、黃武山共同呈現，結合獨腳戲、布袋戲、剪紙、紙紮藝術、光影等元素，並將日常生活物件轉換成布袋戲的展演戲台，演員邱安忱一人分飾七角，與戲偶同台，人與偶的情感羈絆處處可見。

11/9 Sat. 14:30、19:30 國

11/10 Sun. 14:30

小劇場
Black Box

600

※ 全長約75分鐘，無中場休息
※ 國、臺語發音，無字幕
※ 建議7歲以上觀眾觀賞，12歲以下建議由家長陪同進場
※ 75 minutes without intermission.
※ Performed in Chinese and Taiwanese. No surtitle.
※ Suggested for age 7+. Parents are advised to accompany those aged under 12.

映照大時代下的傷痕與辛酸
情牽人與偶的愛恨羈絆

© 同黨劇團

布袋戲，不再是老套的、國族意識形態的劇本與掌法，
而是像自由基的角色元素。不再僅限於掌中戲，而是人
與偶的變換。

——台新藝術基金會藝術總監 陳泰松

集合人、偶、編、導、演，很令人驚喜而感動的組合。

——無獨有偶劇團藝術總監 鄭嘉音

導演 / 戴君芳
編劇 / 詹傑
演員 / 邱安忱
操偶師 / 吳榮昌、黃武山
舞台監督 / 蘇揚清
舞台設計 / 林仕倫
燈光設計 / 劉柏欣
音樂設計 / 蔣韜
剪紙暨光影設計 / 提姆·巴登
戲偶設計製作 / 賴泳廷
演員服裝設計 / 林君孟
戲偶服裝設計 / 林淑鈴
燈光技術 / 張以沁
舞台技術 / 劉柏言
行政統籌 / 陳應隆

Director / TAI Chun-fang
Playwright / CHAN Chieh
Cast / CHIU An-chen
Puppeteers / WU Jung-chang, HUANG Wu-shan
Stage Management / SU Yang-ching
Stage Design / LIN Shih-lun
Light Design / LIU Po-hsin
Music Design / CHIANG Tao
Paper Cut and Shadow Art / Tim Budden
Puppet Design and Production / LAI Yung-ting
Actor's Costume / LIN Chun-meng
Puppet's Costume / LIN Shu-ling
Lighting Technology / CHANG I-chin
Stage Technology / LIU Po-yan
Administration / CHEN Ying-lung



故事一開頭，主角「王文彬」在父親逝世後的頭七之日，試圖招喚父親的靈魂歸來，一場虛實錯雜的戲夢人生就此展開。午寐時刻，文彬最記得亂臭蓋的父親帶他上天入地吹牛編故事，在廖添丁、孫悟空、濟公、武松的變幻之下，在人與偶的對話互動間，父子的情感記憶、塵封的身世之謎，一一揭露。當真相昭然若揭，謊言、憂愁、悔恨在心中滋生蔓延，透過不同視角的自白，是否終將撥開迷霧，走向釋然？

本齣作品以戒嚴時期的歷史傷痕為背景，刻畫出大時代下小人物的自私、愛恨與無可奈何。由跨界導演戴君芳、金鐘編劇詹傑、資深演員邱安忱與布袋戲操偶師吳榮昌、黃武山共同呈現，結合獨腳戲、布袋戲、剪紙、紙紮藝術、光影等元素，並將日常生活物件轉換成布袋戲的展演戲台，由演員邱安忱一人分飾七角，與戲偶同台，人與偶的情感羈絆令人動容。

The story begins with WANG Wen-bin attempting to summon his father's spirit on the first seventh day after his death. During his nap, memories of his father fabricating interesting stories of legendary hero, like Sun Wu-kong, Liao Tian-ding, which flash through his mind in the form of puppetry. The audience thus enters a realm composed of reality and fantasy. Truth about his father gradually unravels in the dialogues between the puppets and WANG's monologue.

This play, with actor CHIU An-chen playing seven roles, depicts sentiments and helplessness of ordinary folks during the period of Martial Law in Taiwan. Elements of one-man show, puppetry, paper cut, and shadow art are all-in-one.

演出團隊 / 同黨劇團 The Party Theater Group

同黨劇團成立於 2001 年。近年作品以融合真人、戲偶、面具、多媒體素材等為創作元素。除演繹劇場經典文本外，更積極邀請不同國籍藝術工作者進行國際交流計畫，以拓展藝術領域。作品《飛天行動》曾獲得第七屆台新藝術獎年度十大作品，此外《奠酒人》、《阿卡曼儂》、《我的妻子就是我》、《白色說書人》等亦獲得台新藝術獎當季提名，《白色說書人》入圍第 16 屆台新藝術獎年度「表演藝術獎」。

The Party Theater Group was founded in 2001. Its recent productions incorporate elements of human actors, puppets, masks, and multimedia. In addition to staging the classics, the Group also fervently engages artists from around the world for creativity exchange to expand the frontier of arts. Its production, *The Sky Crisis*, was selected by the 7th Taishin Arts Award as one of the top ten performing arts productions in 2008. *The Libation Bearers*, *Agamemnon*, *I AM MY OWN WIFE*, and *White Storyteller* were nominated by the Taishin Arts Award in respective years. *White Storyteller* was nominated as one of the top performing arts productions by the 16th Taishin Arts Award.



導演 / 戴君芳 TAI Chun-fang, Director

二分之一 Q 劇場創團編導及國光劇團導演。自 2004 年臺灣首部小劇場崑曲《柳·夢·梅》發表以來，二分之一 Q 劇場便以崑曲經典文本為藍圖，結合裝置、視覺、舞蹈等各種媒材的跨界組合，探索戲曲劇場的新視界，多次獲台新藝術獎的肯定。

TAI Chun-fang is the founding Playwright-Director of 1/2 Q Theatre and works as a director for GuoGuang Opera Company. Since it made its Kun Opera debut with *Willow Dreams of Plum* in 2004, 1/2 Q Theatre has dedicated itself to explore new horizons of traditional theatre by integrating classical Kun repertoire with installation arts, visuals, dances, and other crossovers. The Theater is a multi-time winner of the Taishin Arts Award.



編劇 / 詹傑 CHAN Chieh, Playwright

舞台劇暨影視編劇，創作橫跨傳統與現代領域，觸及布袋戲、現代偶戲、音樂劇、物件劇場、科技媒材，並曾獲金鐘獎最佳編劇。

CHAN Chieh has a Master's degree in theatre at Taipei National University of the Arts. Inspired by historical events, he takes aggressive steps in addressing social issues facing Taiwan today in the hope of engaging in a profound dialogue with the audience and sending reverberations.

演員 / 邱安忱



CHIU An-chen, Cast

同黨劇團團長。紐約 Actors Studio Drama School 表演創作藝術碩士班畢業，表演作品散見電視電影及各大劇團。

CHIU An-chen is Director of The Party Theater Group. He has an MFA in acting at Actors Studio Drama School of The New School University, New York. His acting experience extends across televisions, films, and plays.



操偶師 / 吳榮昌 WU Jung-chang, Puppeteer

自小熱愛傳統藝術，曾拜陳錫煌為師學習傳統布袋戲，並隨藝師李天祿習藝。1994 年組成「弘宛然古典布袋戲團」並擔任團長。

WU Jung-chang is Director of Hong Puppet Theatre. Developing a passion in traditional artssince childhood, WU learned under the puppet master LEE Tien-lu's system with puppeteer CHEN Xi-huang. WU founded Hong Puppet Theatre in 1994.



操偶師 / 黃武山 HUANG Wu-shan, Puppeteer

國立臺北藝術大學畢業，師承陳錫煌與李傳燦師父，自組「山宛然客家布袋戲團」，專演客語布袋戲。

HUANG Wu-shan graduated from Taipei National University of the Arts of the Arts and was mentored by master CHEN Xi-huang and LEE Chuan-tsan. He is the founder of Shan Puppet Theatre, featuring exclusively puppet plays spoken in Hakka.



剪紙暨光影設計 / 提姆·巴登 Tim Budden, Paper Cut and Shadow Art

英國藝術家，擁有美術、劇場和教育等背景。在臺定居後將中國剪紙藝術與臺灣文化作

連結，至今持續發揚剪紙藝術。

Tim Budden is a British artist whose paper cut art goes hand in hand with the influence of the life he has chosen to live in Taiwan. He is trained in the fields of art, theatre, and education. He has been an avid promoter of the paper cut art.

21 世 紀 指 揮 天 王 × 頂 尖 交 響 樂 團 之 首
百 年 樂 團 璀 璨 之 聲



世界上只有極少數管絃樂團能夠領會音樂的深度與個性。現今有許多技巧精良的樂團，但是阿姆斯特丹皇家大會堂管絃樂團對於音樂嫺熟於心，又有獨特的聲響，故能獨樹一格。 — 國際知名指揮 楊須斯

Very few orchestras in the world have that quality of knowing the depth and the character of the music. We have many technically good orchestras these days. But this musical intelligence, allied to the orchestra's very personal sound, makes the Concertgebouw stand out. — Mariss Jansons

由賈維詮釋的貝多芬，絃樂沒有過多顫音，管樂樸實，晶瑩剔透且充滿魅力。 — 德國《柏林晨報》

Es ist ein Beethoven mit vibrato-armen Streichern und erdigen Bläsern, ein Beethoven von hoher Transparenz und attraktiver Expressivität. — Berliner Morgenpost

©Yong Bin



2019 NTT 遇見巨人

帕佛·賈維與 阿姆斯特丹 皇家大會堂管絃樂團 Paavo Järvi & Royal Concertgebouworkest Amsterdam

英國《留聲機》雜誌評選為全球十大交響樂團之一的阿姆斯特丹皇家大會堂管絃樂團，音色深邃尊貴，能創造獨特氣氛，讓聽眾置身非凡境界。全球頂尖交響樂團首登臺中，將由指揮大師帕佛·賈維領軍，與當今最活躍的德國鋼琴家之一拉爾斯·沃格特同台獻藝，詮釋德系經典曲目！

華格納：《唐懷瑟》序曲

貝多芬：降B大調第二號鋼琴協奏曲，作品19

布拉姆斯：E小調第四號交響曲，作品98

Richard Wagner: *Tannhäuser* Overture

Ludwig van Beethoven: Piano Concerto No. 2 in B-flat major, Op. 19

Johannes Brahms: Symphony No. 4 in E minor, Op. 98

11/16 Sat.19:30 聆

大劇院
Grand Theater

800/1200/1800/2400/3200/4200/6000

※ 演出全長約110分鐘，含中場休息20分鐘

※ 建議7歲以上觀眾欣賞

※ 110 minutes, including a 20-minute intermission.

※ Suggested for ages 7+

共同主辦





2008 年英國《留聲機》雜誌評選為全球十大交響樂團之首

荷蘭古典音樂的金字招牌——阿姆斯特丹皇家大會堂管絃樂團，經過 131 年的歷史傳承，在七位首席指揮的帶領下，灌錄過近千張專輯，已在古典樂迷心中奠定屹立不搖的地位。本次由炙手可熱的指揮大師帕佛·賈維 (Paavo Järvi) 領軍，首度來到臺中國家歌劇院，並與當今最活躍的德國鋼琴家之一拉爾斯·沃格特 (Lars Vogt) 合作，為樂迷獻上德系經典曲目。

華格納歌劇《唐懷瑟》的序曲莊嚴壯闊；貝多芬第二號鋼琴協奏曲清新昂揚、活力充沛；布拉姆斯第四號交響曲沉鬱雄偉，既展現了濃郁的浪漫情懷，也有古典精神的法度嚴謹。三首樂曲風格各異，賈維以豐富的肢體語言、鮮明的指揮風格及獨具一格的觀點，詮釋樂迷熟知的經典曲目，將是今年年底全臺矚目的藝文盛事！

The Royal Concertgebouwkest Amsterdam, the most prestigious and long-lasting symphony orchestra in the Netherlands, will make its debut in NIT this November. Led by conductor Paavo Järvi and featuring German pianist Lars Vogt, the Royal Concertgebouwkest will present a classical program consisting of German masterpieces to the audience.

Three pieces of music in varied style will be performed: a majestic opening with *Tannhäuser* Overture by Richard Wagner, followed by Beethoven's invigorating Piano Concerto No. 2, and closed with Brahms' Symphony No. 4 - a work in classical form infused with romantic quality. Maestro Järvi is characterized by his expressive body languages, distinctive conducting style, and unique interpretation of the classics.

指揮 / 帕佛·賈維 Paavo Järvi, Conductor

1962 年出生於愛沙尼亞，畢業於柯蒂斯音樂學院和洛杉磯愛樂學院，師從伯恩斯坦。2004 年起擔任布萊梅德意志室內愛樂管絃樂團常任藝術總監，先後也與數個國際知名樂團密切合作，包括擔任 NHK 交響樂團首席指揮、法蘭克福廣播交響樂團榮譽指揮、辛辛那提交響樂團榮譽音樂總監、愛沙尼亞國家交響樂團藝術顧問，並於 2019 年接任蘇黎世管絃樂團首席指揮暨音樂總監。賈維曾獲頒兩座葛萊美獎、英國《留聲機》雜誌及法國《金音叉》雜誌「年度最佳音樂人物」等，在當代古典樂壇享有崇高地位。

Born in Estonia, 1962, Paavo Järvi studied at the Curtis Institute of Music and at the Los Angeles Philharmonic Institute with Leonard Bernstein. Since 2004, he has been Artistic Director of The Deutsche Kammerphilharmonie Bremen and developed close association with reputable orchestras worldwide. He is Conductor Laureate of Frankfurt Radio Symphony and Music Director Laureate of Cincinnati Symphony Orchestra. From the 2019/20 season, he starts his new role as Chief Conductor and Music Director of the Tonhalle-Orchester Zürich. Järvi has won two Grammy Awards and was named Artist of the Year by both *Gramophone* (UK) and *Diapason* (France).



鋼琴 / 拉爾斯·沃格特 Lars Vogt, Piano

1970 年出生於德國，1990 年在里茲國際鋼琴大賽奪下亞軍之後，開始展開逾 30 年的職業演奏生涯。沃格特與許多傑出管絃樂團同台過，包括巴黎管絃樂團、聖切契利亞管絃樂團、柏林愛樂、柏林德意志交響樂團、巴伐利亞廣播交響樂團、德勒斯登國家交響樂團、維也納愛樂、倫敦愛樂、紐約愛樂、費城管絃樂團、波士頓交響樂團以及 NHK 交響樂團。沃格特也以指揮身分活躍樂壇，在 2015 年接掌英國蓋茨黑德的皇家北方交響樂團音樂總監，備受國際矚目。

Born in Germany, 1970, Lars Vogt first came to public attention when he won the 2nd prize at the 1990 Leeds International Piano Competition and has enjoyed a professional career for 30 years. Vogt has performed with many renowned orchestras including the Royal Concertgebouw Orchestra Amsterdam, Orchestre de Paris, Berliner Philharmoniker, Deutsches Symphonie-Orchester Berlin, Bayerischer Rundfunk Munich, Staatskapelle Dresden, Wiener Philharmoniker, London Philharmonic, London Symphony Orchestra, New York Philharmonic, Philadelphia Orchestra, Boston Symphony and NHK Symphony. Vogt is now increasingly performing as a conductor. In 2015, he assumed the role of Music Director of Royal Northern Sinfonia at Sage Gateshead.



樂團 / 阿姆斯特丹皇家大會堂管絃樂團 Royal Concertgebouwkest Amsterdam

於 1888 年創立，一百多年來透過蒙都、約夫姆、塞爾、孔德拉辛等師祖級指揮的奠基，及孟格堡、海丁克、夏伊、楊頌斯等七位首席指揮的打磨，再加上與 20 世紀上半開創管絃樂色彩新篇章的作曲家馬勒、理查·史特勞斯、斯特拉溫斯基等合作，成就了獨特的音色與精湛的技藝。尤其樂團在創設時就常駐於阿姆斯特丹皇家大會堂音樂廳，該廳優異的聲響，更是讓樂團的表現如虎添翼。2018 年，樂團為了提供歐洲各地的優秀青年音樂家演出機會，還創辦了「皇家大會堂管絃樂團青年團」。

Founded in 1888, the Royal Concertgebouwkest Amsterdam has been contributed by 7 Chief Conductors including Willem Kes, Willem Mengelberg, Eduard van Beinum, Bernard Haitink, Riccardo Chailly, Mariss Jansons, and Daniele Gatti. Leading composers in the early 20th century such as Gustav Mahler, Richard Strauss, and Igor Stravinsky also conducted the orchestra on more than one occasion. While the exceptional acoustics of the Concertgebouw play an important role in this respect, no other orchestra sounds like the Royal Concertgebouwkest Amsterdam in the Main Hall. In 2018, the Orchestra founded its youth orchestra to cultivate outstanding young talent across Europe as well.



荒誕魔幻肢體喜劇 超乎想像的默劇世界

純粹的肢體喜劇、純粹的極致樂趣。——美國《波士頓情報誌》
Pure physical comedy, pure fuckin' fun. —Dig Boston

滑稽爆笑又混亂，每一個細節都將作品帶往完美。——荷蘭媒體 Parool
Comical chaos, every detail directed to perfection. —Parool



2019 NTT 遇見巨人

雅克普·奧勒伯劇團 《一主二僕》 Jakop Ahlbom Company *Lebensraum*

歐洲劇場全才導演雅克普·奧勒伯致敬黑白默片先驅巴斯特·基頓之作，在機關重重的公寓空間裡，兩個男人與機器女僕之間微妙的關係逐漸失控，人與人、人與空間的界線在哪？默片時代的黑白印象，詼諧風趣的現場演奏，在幽默敘事及細膩肢體之間展現完美平衡，超越想像的極致荒誕滑稽，一部超現實魅力的黑色喜劇。

2019

11/30 Sat.14:30

12/1 Sun.14:30 談

中劇院
Playhouse

600/900/1200/1500

- ※ 全長約65分鐘，無中場休息
- ※ 含部分裸露場景，請斟酌入場
- ※ 建議7歲以上觀眾觀賞
- ※ 65 minutes without intermission.
- ※ Contains scenes of nudity.
- ※ Suggested for ages 7+



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兩位發明家同住在一間公寓，狹小空間對他們來說不是問題，各式家具擁有巧妙多重功能：床可以變成鋼琴、書櫃也可以是冰箱。兩個男人還打造一個女僕機器人，包辦所有家事，然而擁有自己意志的機器女僕，可不會讓人任意使喚，原本的舒適空間也變得擁擠，公寓裡的緊張氣氛一觸即發！

劇場全才導演雅克普·奧勒伯以 1920 年代黑白默片喜劇先驅巴斯特·基頓 (Buster Keaton) 及其代表作《稻草人》(The Scarecrow) 為靈感，同時延續默片現場鋼琴伴奏的做法，由荷蘭知名獨立搖滾樂團阿拉莫賽軌 (Alamo Race Track) 操刀創作，現場演奏詼諧滑稽的樂曲。三位演員細膩又精準的肢體動作，搭配白色妝容與冷冽色調的舞台佈景，將默片時代的風趣幽默展現無遺。2012 年首演後獲 VSCD 荷蘭國家默劇大獎，隨後展開國際巡演造成轟動。

Two men live together in a tiny room. They have ingeniously solved the problem of short of space. All the furniture has multiple functions: the bed doubles as a piano and the bookcase serves as a fridge. To compensate for the absence of a woman, the pair creates a mechanical cleaning lady. But it soon becomes clear that she has no intention of quietly going about her chores. She has free will. Tensions mount, and the room starts getting more and more crowd.....

Lebensraum is inspired by slapstick and physical comedy works of Buster Keaton from the 1920s. Live music will be accompanied by the band Alamo Race Track. Director Jakop Ahlbom won the 2012 VSCD Mime Award at the Dutch Theatre Festival for *Lebensraum*.



© Sanne Peper

導演與概念 / 雅克普·奧勒伯

Jakop Ahlbom, Director and Concept

1971 年生於瑞典，1990 年代移居荷蘭，於阿姆斯特丹藝術學院修讀默劇，1998 年畢業時獲頒最具潛力學生獎。以詩意的表現手法及激發演員潛能和肢體表現的能力受到矚目，與各類劇場工作者合作，擔任表演者、編舞者及導演。2000 年起，成立雅克普·奧勒伯劇團，作品風格獨具，曾數度獲獎，包括《恐懼》(Horror) 入選 2015 年法蘭德斯戲劇節與荷蘭戲劇節，並獲荷蘭國家默劇大獎 VSCD 提名。

近 10 年來，奧勒伯建立起統合劇場、默劇、舞蹈、音樂和幻想的表現方式，以結合視覺語言和內容的獨特才華，探問幽微人性，在看似不合理的邏輯中，剖析人性的黑暗與光明。英國《衛報》稱奧勒伯是「當之無愧的時間和動作舞台藝術的大師。」

Jakop Ahlbom was born in Sweden and moved to the Netherlands to study Mime at the Amsterdam School of the Arts. His gift for choreography had been noticed – and so had his poeticism and his ability to get his cast to unleash their energy, bravado and physicality. After graduation, he worked with a variety of theatre makers as a performer, choreographer and director. In 2000 he started working on his own, idiosyncratic oeuvre, which includes *Stella Maris* (2000), *Nur zur Erinnerung* (2002), *Lost* (2004), *Vielfalt* (2006), *De Architect* (2008), *Innenschau* (2010), *Lebensraum* (2012), *Het Leven een Gebruiksaanwijzing* (2013), *Bug* (2014), *Horror* (2014), *Swan Lake* (2016), *Innenschau Revisited* (2018) and *Le Bal* (2019).

音樂設計暨演出 / 阿拉莫賽軌樂團 Alamo Race Track, Music

來自荷蘭阿姆斯特丹的獨立搖滾樂團，前身為 5 人樂團 Redivider，2001 年其中 4 位創始成員以阿拉莫賽軌 (Alamo Race Track) 重新出發。2006 年單曲《黑貓約翰·布朗》(Black Cat John Brown) 的非正式演出影像在 YouTube 的點擊次數高達 20 萬，隔年推出同名專輯，躍上荷蘭另類搖廣排行榜。美國電視影集《實習醫生》(Grey's Anatomy) 中亦選用這首單曲，引起美國獨立音樂品牌 Minty Fresh 的青睞，2007 年於美國發行同名專輯。2010 年起，ART 與雅克普·奧勒伯展開合作，參與作品包括《潛行暗黑之心》(Innenschau, 2010)、《一主二僕》(2012)、《天鵝湖》(Swan Lake, 2016)、《重返：潛行暗黑之心》(Innenschau Revisited, 2018) 及《舞會》(Le Bal, 2019)。

Alamo Race Track is from Amsterdam, and experienced their biggest break in 2006, when a lively dressing-room performance of their single, *Black Cat John Brown*, wound its way onto YouTube, attracting over 200 thousand views. Sharing the same title as its hit single, *Black Cat John Brown* was released in October 2006 and quickly became a fixture on the Netherlands' alternative music charts. When *Black Cat John Brown* was picked for inclusion in the TV series *Grey's Anatomy*, American label Minty Fresh took notice and released the album stateside in July 2007. Since 2010 ART and Jakop Ahlbom are working together. Alamo Race Track was involved in *Innenschau* (2010), *Lebensraum* (2012), *Swan Lake* (2016), *Innenschau Revisited* (2018) and *Le Bal* (2019).



導演與概念 / 雅克普·奧勒伯

演出 / 瑞尼恩·詩密爾

雅克普·奧勒伯

蘇爾柯·洪德瑪克

雷納德·盧契爾

馬丁·彼得·郝瓦達

音樂設計暨演出 / 阿拉莫賽軌樂團

舞台設計 / 道威·希布馬

雅克普·奧勒伯

戲劇顧問 / 茱蒂斯·溫德爾

燈光設計 / 尤里·施爾德斯

技術執行 / 尤里·舒爾德斯

艾勒德·馮克

米歇爾·范德爾魏登

特殊道具 / 羅伯·賀連布林克

化妝 / 安娜貝爾·烏圭歐·卡拉菲莉亞

Director and Concept / Jakop Ahlbom

Performers / Reinier Schimmel

Jakop Ahlbom

Silke Hundertmark

Leonard Lucieer

Maarten Pieter Holwerda

Music / Alamo Race Track

Set Design / Douwe Hibma

Jakop Ahlbom

Dramaturge / Judith Wendel

Lighting Design / Yuri Schreuders

Technicians / Yuri Schreuders

Allard Vonk

Michel van der Weijden

Special Props Design / Rob Hillenbrink

Make-up / Anabel Urquijo Claveria

JAKOP
AHLBOM
COMPANY

2019 NTT 遇見巨人



唐美雲歌仔戲團

《月夜情愁》 TANG Mei Yun Taiwanese Opera Company *Romancing in the Moonlight*

《月夜情愁》圍繞著一段發生於 1940 年代的戲曲戰爭，係由邱坤良教授編導，集結唐美雲歌仔戲團與各領域金獎演員聯合演繹，精彩呈現北管西皮與福路兩派的正統之爭，以及戲班子弟糾葛的感情世界。鑽石級的卡司陣容將帶領觀眾重回臺灣歌仔戲的興盛時光，忠實還原連鎖劇、劍光特效與吊鋼絲等表演型態，加演難得，千萬不要錯過。

12/21 Sat. 14:30

12/22 Sun. 14:30

大劇院
Grand Theater

500/800/1000/1200/1600/2000/2500

※ 全長約170分鐘，含中場休息20分鐘

※ 臺語發音，中、英文字幕

※ 建議7歲以上觀眾觀賞

※ 170 minutes, including a 20-minute intermission.

※ Performed in Taiwanese with Chinese and English surtitles.

※ Suggested for ages 7+

經典再現 臺灣劇場的黃金年代





雙和庄山腳與後庄兩個村落隔著荖寮溪相望，山腳為福路派，信奉西秦王爺，後庄為西皮派，信奉田都元帥，兩派因細故結怨，互為仇讎。

從日返台的留學生嚴一朗和林娟娟分別是福路派和西皮派大佬的兒女，兩人正在熱戀中，甫踏上故鄉，便得面對兩庄惡鬥，無法獲得祝福的隱憂。適逢地方一年一度的廟會做熱鬧，山腳、後庄同時邀請「双雲陞」至廟前鬥戲，双雲陞當紅文武生貴雲與雲嬌，兩人心中各有秘密。

戲中戲中貴雲與雲嬌演出《魂歸離恨天》由兩名女性反串小生，飾演情深義重的結拜兄弟，在《憐香惜玉》中兩人則恢復女兒身，飾演彼此一見鍾情的關係。這兩齣戲中戲顯現了兩位才女台上台下的感情糾葛，也帶出一對愛戀中的年輕人是否能突破西皮福路對立，結成良緣。

Set in Yilan of the 1940s, two of Beiguan music schools, Fu-lu and Xi-pi hold a grudge against each other over some trivial matter. YAN Yi-lang, the son of the leader of Fu-lu, falls in love with LIN Juan-juan, the daughter of the leader of Xi-pi. When YAN returns home from Japan, the couple is forced to face the vicious fighting between the two schools.

With the annual temple festival approaching, both schools happen to invite the same Taiwanese Opera Theatre Troupe, Shuang-yun-sheng, to perform in front of the temple. Through the troupe's presentation of, *Love Lingers On* and *A Tender Heart*, the stories reveal the romance between the two talented xiao sheng actors of the troupe and verbalizes the love of the young couple.

編劇、導演 / 邱坤良

CHIU Kun-liang, Playwright and Director

宜蘭縣蘇澳鎮南方澳人，作家、舞台劇編導、戲劇學、戲劇史學者。法國巴黎第七大學文學博士，中國文化大學歷史研究所博士班研究。曾任國立藝術學校校長、國立臺北藝術大學校長、國立中正文化中心（兩廳院）董事長、文建會主委，現為臺北藝術大學戲劇學系榮譽教授。

編導作品有《月夜情愁》、《關渡元年 1991》、《紅旗·白旗·阿罩霧》、《一官風波》、《霧裡的女人》及臺中國家歌劇院開幕儀式《淨·水》等。

CHIU Kun-liang is a famous writer and a professor of theatre arts, who has held numerous leadership positions, such as Chair of the Department of Arts at the National Institute of the Arts, Principal of the Taipei National University of the Arts, Chairman for the National Theatre and Concert Hall as well as Chair of the Ministry of Culture Council. Important works include *Romancing in the Moonlight*, *Red Flag, White Flag, Attabu*, *Women in Fog*, *Story of Yi-Guan*, and *Blessed Prana: Rite in the Action of Arts* in the National Taichung Theater.



藝術總監、製作人、領銜主演 / 唐美雲

TANG Mei-yun, Artistic Director, Producer and Lead

2018 年榮獲第 38 屆行政院文化獎、2012 年榮獲第 16 屆國家文藝獎，為「戲狀元」蔣武童之女，歷經外台、電視、劇場等形式的洗練，橫跨影、視、戲曲三界，成就一身能將各樣角色演繹入心的功夫，尤以小生、老生與三花最為擅長。這份完整而厚實的歌仔戲資歷，加上無私奉獻與提攜後進的願心，致力以跨界創新為傳統戲曲造橋鋪路，在存續傳統的使命中開拓新局，因此被譽為「精緻歌仔戲的希望」。

TANG Mei-yun is a Taiwanese opera singer experienced in open-air, TV and theatre. She was the winner of the 16th National Award for Arts in 2012 and the 38th National Cultural Award in 2018. Professionally and holistically trained, TANG masters the skills of both singing and acting. She is praised as the "Hope of refined Taiwanese Opera." In addition to refinement efforts, TANG has also made a bold attempt to harmonize western symphonies and traditional opera tunes, so as to create Taiwan's distinctive opera culture and fully show the beauty and creativity of multi-cultural integration.

領銜主演 / 小咪 Hsiao-mi, Lead

人稱「百變精靈」，出身於歌仔戲家庭，14 歲即進入藝霞歌舞劇團，憑藉著與生俱來的表演天分和好歌喉，很快地成為當紅台柱。活躍於 1960、70 年代，名揚東南亞；而後轉跨歌仔戲劇場，開拓了表演生涯的第二春。舞台功底深厚，無論詮釋生、旦、丑各種行當皆能遊刃有餘，是一位全方位的演員。2016 年以《春櫻小姑一回憶的迷宮》獲得第 27 屆傳藝金曲獎年度最佳演員獎。

Having grown up in a family performing Taiwanese operas, she joined the E-sha Group at the age of 14. After gaining experience onstage, she became starred within the E-sha Group and was admired domestically and throughout the Southeast Asia in 1960s and 70s. Then she joined the performances of Taiwanese opera and inaugurated the second stage of her career. With her substantial training in stage work, Hsiao-mi is versatile in every genre of characters.

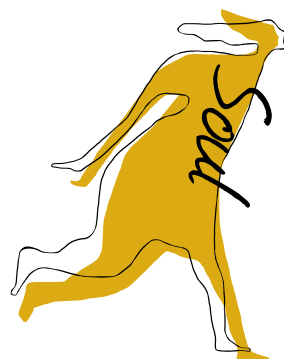


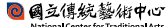
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唐美雲歌仔戲團 Tang Mei Yun Taiwanese Opera Company

唐美雲歌仔戲團秉持著「承傳統、創新局」的精神，以達到傳統戲曲的藝術最高境界為目標，除延攬歌仔戲界優秀資深演員外，亦致力於提拔新秀及扶植臺灣的創作人才。創團二十一年來努力製作精緻、細膩的歌仔戲，推出的作品不僅嘗試多元跨界合作，帶領臺灣歌仔戲趨向精緻化，同時保留歌仔的古早味，展現多元文化的美感與意義。

The core mission of Tang Mei Yun Taiwanese Opera Company is "Preserving Traditions while Seeking Innovations" and to elevate traditional opera to the level of exquisite art. In addition to recruiting veteran actors in the field, the Company is also committed to promoting up-and-coming youngsters and fostering creative talent in Taiwan. Over the past 21 years, the Company has endeavored to produce well-orchestrated operas. The productions not only attempt crossover collaboration, but also infuse Taiwanese opera with meticulous programing. The Company aims to showcase the time-tested quality of Taiwanese opera while expressing the beauty and significance of diverse cultures.



編導 / 邱坤良
 藝術總監暨製作人 / 唐美雲
 執行導演 / 吳定謙
 指揮 / 林天吉
 服裝設計 / 黃文英
 舞台設計 / 王世信
 燈光設計 / 曹安徽
 影像設計 / 王奕盛
 表演指導 / 陳湘琪
 作曲暨編曲 / 姬君達、姬易霆
 編腔設計 / 陳啟翰
 北管戲中戲旦行指導 / 楊蓮英
 北管戲中戲編排 / 李文勳
 書法題字 / 奚淞
 神像雕刻 / 吳榮賜
 平面攝影 / 蔡榮豐
 演員 / 唐美雲、王金櫻、小咪、蔡振南、柯一正
 羅北安、劉秀雯、王燦、陳竹昇、余子嫣
 郭耀仁、盧志杰、李文勳
 唐美雲歌仔戲團聯合演出
 樂團 / 高雄市國樂團
 2018 年首演委託製作 /  國立傳統藝術中心
 National Center for Traditional Arts

Director and Playwright / CHIU Kun-liang
 Artistic Director and Producer / TANG Mei-yun
 Executive Director / WU Ding-chian
 Conductor / LIN Tien-chi
 Costume Design / HUANG Wen-ying
 Stage Design / WANG Shih-hsin
 Lighting Design / TSAO An-hui
 Image Director / WANG I-sheng
 Performance Instructor / CHEN Hsiang-chi
 Composer / CHI Chun-ta, Chi I-ting
 Vocal Composer / CHEN Hsin-han
 Instructor of the female character of
 "plays within the play" in Beiguan opera / YANG Lien-ying
 Arranger of "martial arts of the play" in Beiguan opera / LI Wen-hsun
 Calligraphy / HSI Sung
 Icon Sculptor / WU Jung-tzu
 Still Photographer / TSAI Jung-feng
 Performer / TANG Mei-yun, WANG Chin-ying, Hsiao-mi,
 TSAI Chen-nan, KO Yi-cheng, LO Pei-an, LIU Hsiu-wen,
 WANG Tsan, CHEN Chu-sheng, YU Tz-yen, KUO Yao-jen,
 LU Cih-chieh, LI Wen-hsun,
 Tang Mei Yun Taiwanese Opera Company
 Orchestra / Kaohsiung Chinese Orchestra
 Commissioned by and premiered at National Center for Traditional Arts

2019NTT 遇見巨人

系列講座

邀請名人帶領一窺門道，探索巨人偉大的身影背後，如何透過作品拋出人性及生存意義的探問。你是否好奇「經典」如何在跨世代的詮釋裡依然成就經典？臺中國家歌劇院邀請您，來欣賞豐富精彩的演出，一同遊歷巨人的藝術世界！

阿姆斯特丹 VS. 瓦哈拉神殿—— 閒談皇家大會堂管絃樂團與《諸神黃昏》

8/30 Fri.19:00-20:30

講者 | 吳家恆 臺中國家歌劇院顧問

地點 | 益品書屋 (臺中市南屯區惠文路 361 號)

※ 本講座酌收益品書屋入屋費 100 元 (國小一年級以下不收費)。
此費用於益品書屋飲品包括茶、咖啡、冰沙，自助無限暢飲；並可憑發票享當日
不限時間閱讀。(營業時間 12:00-20:00)

講座協力 益品書屋

劇場中大師身影 後輩向大師致敬

8/31 Sat.14:30-16:30

講者 | 耿一偉 衛武營國家文化藝術中心戲劇顧問

地點 | 臺中國家歌劇院 排練室 3

本土人文與藝術元素的現代劇場運用—— 以《月夜情愁》的創作為例

9/7 Sat.14:30-16:30

講者 | 邱坤良 臺北藝術大學戲劇學系教授

地點 | 臺中國家歌劇院 角落沙龍

2019NTT 遇見巨人

節目指南座談

邀請跨域專家和學者，帶著觀眾跟著巨人腳步，引路進入內行人的門道，深入淺出解析這些藝術創作，從音樂、舞蹈、戲曲與戲劇交匯融合處，一探巨人豐富精采的藝術世界，以及 2019 NTT 遇見巨人中不容錯過的精采亮點。

音樂及舞蹈篇

8/16 Fri.19:30-21:30

與談人 | 平珩、呂岱衛

巨人世界中，音樂和舞蹈之間的緊密關係是什麼？藝術家如何從音樂和舞蹈，凸顯出作品的獨特性？邀請兩位內行人帶路，一探音樂和舞蹈之間的相互影響，使得作品更加豐富精采。

地點 | 臺中國家歌劇院 角落沙龍

戲曲及戲劇篇

8/17 Sat.14:30-16:30

與談人 | 施如芳、許哲彬

巨人世界中，戲曲和戲劇之間的親密關係是什麼？藝術家從戲曲和戲劇，從表演中展現不同風格及詮釋？邀請兩位門道中人引路，一探戲曲和戲劇之間的相互融合，展現作品的精采亮點。

地點 | 臺中國家歌劇院 角落沙龍

報名及入場方式

7/29 Mon. 開放 2019 NTT 遇見巨人「節目指南座談」及「系列講座」線上報名。詳情請見官網活動專區。

注意事項：

- ※ 活動當天前 30 分鐘開放入場，請出示報名 QR Code，一人一票認證後入場。
- ※ 講座活動開始前 10 分鐘將視現場報到狀況開放候補觀眾依序入場，未完成報到手續者將視同現場候補觀眾。
- ※ 講座進行中，請勿錄影、錄音，並請關閉隨身會發出聲響或光源的電子產品。
- ※ 本場館保有活動資格審查權及最終解釋權，若有未盡事宜得隨時修正公佈之。



拉夫拉《指環》
總體藝術展

機械時代的神話

影像・模型・服裝・互動裝置・評論與遊戲

策展人 / 鴻鴻
[詩人・劇場及電影編導]

9.10 TUE. - 10.10 THU.
臺中國家歌劇院 1樓忘我廳

免費入場

機械時代的神話——

拉夫拉《指環》總體藝術展

In Search of a Total Work of Art:
Wagner's *Ring Cycle* by La Fura Dels Baus

創設於巴塞隆納的拉夫拉前衛劇團擅長跨界藝術元素，結合 3D 電腦動畫、機械裝置、肢體特技，打造既古典又有未來感的華格納《尼貝龍指環》，在臺中國家歌劇院從開幕季起連演四年。《指環》故事寓意深遠，音樂創作 145 年來不但引發諸多討論，每回製作更是各大歌劇院與藝術家的試金石。拉夫拉劇團的《指環》用視覺奇觀呼應強大的音樂能量，也以當代觀點詮釋這個創世寓言，把觀眾帶入一個魔幻般的世界。

在第四部《諸神黃昏》登場之際，歌劇院特別邀請兼具評論與創作人身份的編導鴻鴻、作曲家林芳宜，分別從劇場與音樂切入，為歷年精彩劇照深入評析，並展出舞台模型、服裝，機械手臂模型及親子互動遊戲。另有專題導覽及講座，讓觀眾體驗拉夫拉《指環》的獨特美學。

This rendition of Wagner's *Ring Cycle* won't be like anything you've seen before. In combination with computer animations, mechanical devices, and acrobats, La Fura dels Baus, a theatrical troupe known for ingeniously blending cross-disciplinary artistic elements, adds a futuristic touch to *Götterdämmerung*, the final opera of this classical masterpiece. Before the show is staged, NITF exclusively exhibits impressive stage photos, stage models, costumes and robotic arm models of the show, complemented by family interactive activities. In-depth critiques will also be given by playwright-director Hung Hung and Composer Fang Yi Lin from the perspectives of theatre and music.

策展人 Curator / 鴻鴻 Hung Hung

詩人，劇場及電影編導。曾獲吳三連文藝獎。出版有詩集《樂天島》等八種、散文《阿瓜日記——八〇年代文青記事》、《晒 T 恤》、評論《新世紀台灣劇場》、《邁向總體藝術——歌劇革命一世紀》及小說、劇本等多種，另有日文與法文版詩集。擔任過四十餘齣劇場、歌劇、舞蹈之導演。歷任台北詩歌節、圖博文化節、新北市電影節之策展人。現主持黑眼睛文化及黑眼睛跨劇團。

Hung Hung is a poet and playwright-director of stage and film. Winning a WU San Lien Award, he is a productive writer in poetry, prose, critique, novel, and play. His poems were translated into Japanese and French. Hung Hung directed over 40 plays, operas, and dance programs. He was the lead curator of Taipei Poetry Festival, Free Tibet Festival, and New Taipei City Film Festival. He is Founder of Dark Eyes Ltd. and Dark Eyes Performance Lab.

達人導覽

專家深度解說展覽，帶你直擊《諸神黃昏》大劇院裝台

9/15 Sun. 13:30 15:30 導演觀點——黎煥雄
9/20 Fri. 15:30 18:30 音樂觀點——呂岱衛
9/27 Fri. 15:30 18:30 策展觀點——鴻鴻

忘我廳、大劇院觀眾席

導覽活動每場 \$250，請上活動通「Accupass」網路報名

專題講座

現實如何成為神話——
《尼貝龍指環》揭密

主講人：鴻鴻

9/28 Sat. 14:30-16:00
角落沙龍

請上活動通「Accupass」網路免費報名



*主辦單位保留活動異動權



北歐神話影展 從一只戒指發展出的 影視顯學 The Ring in Saga Films



策展人 Curator / 膝關節 Ross LEE

曾任春暉電影公司行銷公關，星報、自由時報電影線記者。現任威秀影城資深公關經理。著有《這不是一部愛情電影》、《大人的戀愛》。影展評審資歷：金馬獎、高雄電影節等。

Former marketing and PR coordinator of Spring International and film reporter of the Star and the Liberty Times, Mr. Knee is currently Senior PR Manager of VIESHOW CINEMAS. He was a member of the jury in the Golden Horse Awards and Kaohsiung Film Festival.

北歐神話影展 《從一只戒指發展出的影視顯學》 The Ring in Saga Films

兩個神話系統主宰了當今全球的影視產業：一是南歐的希臘羅馬神話，另一個就是來自冰火之地的北歐神話。在電影問世前，華格納就以取材自北歐神話的《指環》四部曲，打造了不朽的歌劇經典；歌劇院今年推出最終回《諸神黃昏》之際，特別邀請影評人膝關節規劃北歐神話影展，從當代電影看北歐神話的魅力和影響力。

Two mythologies dominate the themes of both big and small screens around the globe nowadays: Greek & Roman Mythology in Southern Europe for one, and Norse Mythology in the land of ice and fire for the other. Drawing inspiration from the latter, composer Richard Wagner wrote his epic four-part opera, the *Ring Cycle*, long before the advent of films. The opera has been considered an everlasting classic even until now. While *Götterdämmerung*, the grand finale, will be staged at NTT this fall, the film critic Ross LEE is invited as the curator of the Ring in Saga Films. How does the Mythology continue to exude its charm and influence in contemporary films?

9.14 Sat. 18:30 | 護 | 約 180 分鐘

《魔戒首部曲：魔戒現身》

The Lord of the Rings: The Fellowship of the Ring

9.21 Sat. 18:30 | 輔 | 約 180 分鐘

《魔戒傳奇》Ring of the Nibelungs

9.28 Sat. 18:30 | 護 | 約 130 分鐘

《雷神索爾 3：諸神黃昏》Thor: Ragnarok

空中花園
Sky Garden

免費入場
Free Admission

(無中場休息)

※ 本活動為戶外露天放映，為達最佳影片放映品質將視日光狀況調整開場時間。

※ 遇雨將改至歌劇院角落沙龍如期放映，場內不開放飲食。

※ 主辦單位保留活動異動權，請以官網公告為主。

專題講座
北歐神話
的 100 個知識
主講人：膝關節

9/14 Sat. 15:00-16:00
角落沙龍

請上活動通「Accupass」
網路免費報名



* 主辦單位保留活動異動權

新藝計畫 2019

免費展覽 凸凸廳

光與影 探索城市的溫度

你的城色

・主要創作者／李齡×謝依容×凌天

都市中的白色洞穴

人影成了城市的色彩

你的城市 會是什麼顏色？

2019
9.28 (六)－10.20 (日)

吐納與光影之間

呼吸的路徑－張永達

・主要創作者／張永達

弧線造型×三維曲面

鏤空處散射而出的光線

一吐一吸間 我們彼此相互消長

2019
11.5 (二)－11.24 (日)



《Götterdämmerung》

《諸神黃昏》X 好樣VVG餐飲服務

歌劇期間限定餐盒系列

(各限量200份，圖片僅供參考，產品以現場提供實物為主)



好樣輕食餐盒 250元/份

藜麥鮭魚起司煙燻豬肉

蛋沙拉三明治

+ 楓糖可頌

+ 烏龍茶



好樣日式蓋飯 250元/份

日式照燒洋蔥豬肉蓋飯

+ 德國薄荷茶



阿薛甜甜餐盒 280元/份

田園野菇雞肉鹹派

+ 太妃糖夏威夷豆菓子塔

+ 巧克力鹽之花餅乾

+ 南非國寶茶

預購餐點：請洽兩廳院售票系統（108年8月1日起售）

取餐時間（第一次中場）：10/04(五) 19:10-19:45；10/06(日)、10/10(四) 17:10-17:45

取餐地點：臺中國家歌劇院1F忘我廳

服務專線：04-2251-1777



大眾交通資訊 Getting to the NTT

公車 Bus Stop



新光 / 遠百站 (優化公車) Shin Kong Mitsukoshi / Top City Dept. Store

300、301、302、303、304、305、305E、305W、306、306E、306W、307、308
After alighting, walk for 5 to 10 minutes along Huilai Road and past the Shin Kong Mitsukoshi Store.



新光三越站 Shin Kong Mitsukoshi Store

5、33、48、73、77、151、151 (副 Sub-route)、152、153、153 (副 Sub-route)、155、157、323
323 (區 Shuttle)、324、325、326、359
After alighting, walk for 5 to 10 minutes along Huilai Road and past the Shin Kong Mitsukoshi Store.



臺中國家歌劇院站 National Taichung Theater

60、69、69 (繞 detour)、75、75 (區 2 Shuttle)、358、658、161 高鐵快捷公車



i Bike 租賃點 Rental Station

Rental Station

1 臺中國家歌劇院 National Taichung Theater

市政北六路 / 惠民路交叉口 Intersection of Shizheng North Sixth Road and Huimin Road

Rental Station

2 新光 / 遠百 Shin Kong Mitsukoshi/Top City Dept. Store

臺灣大道三段 / 惠來路二段交叉口，距離歌劇院約 450 公尺，步行約 6 分鐘
Intersection of Taiwan Blvd Section 3 and Huilai Road Section 2; approximately 450 meters from the theater or a 6-minute walk.

Rental Station

3 市政公園停車場 City Park Parking Lot

市政北五路 / 惠中路一段交叉口，距離歌劇院約 400 公尺，步行約 5 分鐘
Intersection of Shizheng North Fifth Road and Huichung Road Section 1; approximately 400 meters from the theater or a 5-minute walk.

自行開車

國道一號 (南下、北上方向)：中港交流道下→往臺中市區方向→沿臺灣大道直行→惠來路二段右轉→臺中國家歌劇院

國道三號 (南下方向)：國道三號→國道四號→國道一號 (南下)→中港交流道下→往臺中市區方向
→沿臺灣大道直行→惠來路二段右轉→臺中國家歌劇院

國道三號 (北上方向)：國道三號→快官交流道下→接台 74 線快速公路，
往臺中市區方向→市政路出口下→市政路直行→惠來路二段左轉→臺中國家歌劇院

台 74 線快速公路 (中彰快速道路)：市政路出口下→沿市政路直行→惠來路二段左轉→臺中國家歌劇院



停車場

- 1 歌劇院地下停車場
- 2 永新停車場
- 3 惠順停車場
- 4 朝富停車場
- 5 秋紅谷停車場
- 6 惠新停車場

- 7 惠安停車場
- 8 市政大樓附屬地下停車場
- 9 市政大樓附屬平面停車場
- 10 惠國停車場
- 11 市政公園停車場
- 12 惠來停車場

臺中國家歌劇院停車場

本場館地下停車場提供 254 個收費汽車停車位 (含 5 個身心障礙車位)，歌劇院 3 號門惠民路側設有 306 個露天免費機車停車位鄰近停車場。

臺中國家歌劇院附近亦有停車場可供來賓付費使用。

為提升民眾來館之便利性，本場館於惠來路 (1 號門) 規劃臨停下車區，地下停車場 (B1) 設有無障礙停車格。場館內設置無障礙專用坡道、電梯、洗手間。相關服務查詢：(04)2251-1777 洽詢。

2019/8/1—8/7 歌劇院會員預購
2019/8/8 全面啟售

購票資訊 Ticket Information

套票優惠

2019 NTT 遇見巨人套票
單次購買 6 檔以上節目各 1 張享 75 折
單場購買 4 張以上享 75 折

一般購票優惠

歌劇院會員 序曲卡 8 折、歌劇院卡 9 折、NTT 市民卡 8 折、忘我會員 75 折、學生會員 75 折（限購 1 場 1 張）
信用卡購票 永豐銀行、國泰世華銀行 95 折；台中銀行 9 折
其它 5 折優惠 身障人士及其必要陪同者 1 人、65 歲以上年長者
團票 75 折優惠 單一節目購買 20 張以上，請來電 04-2251-1777 洽詢

※ 套票購買後，如需退票須整筆訂單辦退，恕不接受單張退、換票。※ 各種優惠僅能擇一使用。

中臺灣超級學生方案


為開啟青年學子與表演藝術的接觸，大劇院每場次主合辦節目均保留 20 個最佳席次，提供學生以低價購票觀賞，讓藝術欣賞不打折，直接站在巨人的肩膀上眺望全世界。

凡設籍於苗栗、臺中、彰化、南投、雲林縣市，或於前述縣市教育部立案公私立學校就讀，且具正式學籍之學生（不含 E-MBA、在職學生、社區大學、空中大學）。符合上述學生資格之歌劇院會員皆可購買。

※ 每場限購 1 張。入場需出示學生證，未出示證件者請於現場補足全價差額，並加收 100 元補票手續費。
※ 每場票價與座位區域依各節目公告為準，詳見兩廳院節目售票網頁。

高鐵套票

2019/8/8 開賣，標準車廂對號座來回全票，票價約 75 折 + 演出票券 8 折。
適用於華格納歌劇《諸神黃昏》、巴黎北方劇院《為什麼？》兩檔節目。

※ 兩檔節目限透過  售票系統 於網路完成訂票，再至 7-ELEVEN 門市 ibon 機台繳費，不開放直接於 ibon 機台購買。

Ticket Packages

Purchase any six programs at the same time and receive a 25% discount.
Purchase four tickets for a single program and receive a 25% discount.

* For Ticket Packages, please note:
• No other discount applies.
• Tickets purchased as a ticket package can not be individually returned or exchanged.

Other Discounts

Only one discount may apply per purchase.
• 5% off for credit card holders of Bank SinoPac, Cathay United Bank.
• 10% off for Taichung Bank credit card holders.
• 25% off group ticket price for over 20 people per program.
• 50% off for disabled persons plus one companion, senior citizens 65 and over (ID required at entrance).



National Performing Arts Center

