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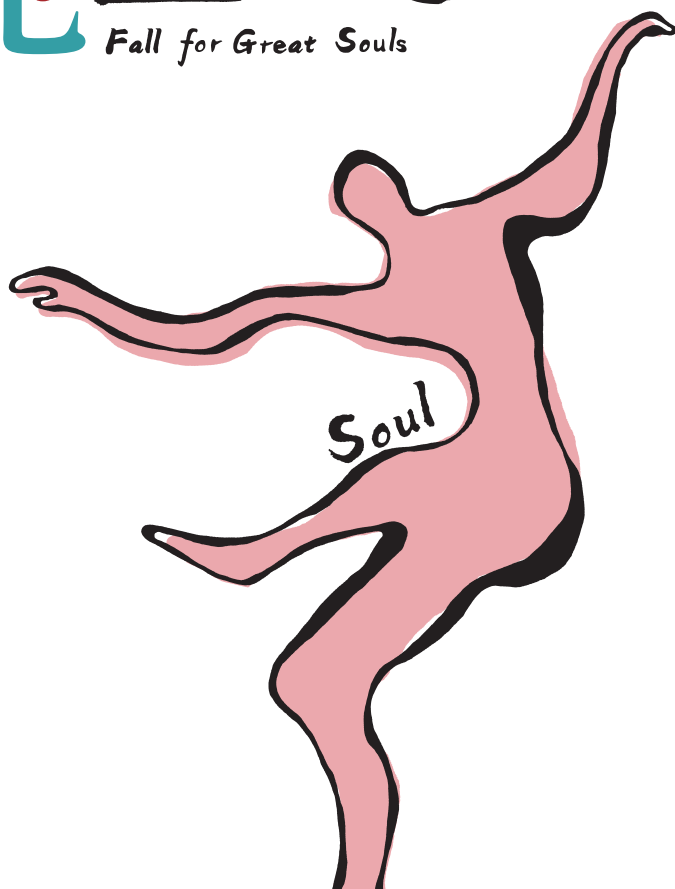
12/27

臺中國家歌劇院

2020 NTT

# 遇見巨人

Fall for Great Souls





2020 NTT 遇見巨人 節目總表

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2020年將在我們的表演藝術史寫下一個特別的紀錄：這一年，世界上多數的劇場暫停演出，表演團隊無法出國巡演，原定的演出計畫被取消、或展延……，然而在臺灣，我們在6月初回歸劇場，因此「遇見更多精彩的國人展演」！

今年「遇見巨人」三大主軸，以 Being、Soul 及 Core 來標籤我們的策展。

Being 標籤「大師之為大師，是無畏而有為」，四檔製作的核心人物：白先勇、曾道雄、白建宇與林麗珍，儘管「從心所欲」多年，仍不斷提出創見。白先勇大師在2004年以青春版《牡丹亭》重啟崑曲的生命力，2014年舞台劇《孽子》以虛實交錯的意識流手法，震撼劇場界；2020年同名小說發表的40週年，臺灣同婚專法通過的週年，「《孽子》回來了！」從「人倫」中探訪「離開家、重建家」的故事。臺灣「歌劇教父」曾道雄在歌劇演出上「從不重複自己」，每每以歌劇的「臺灣首演」刺激後輩，此番法雅的 double bill 是他與法雅胞妹的50年之約，讓我們看到佛朗明哥舞、樂的熱力與深沈。貝多芬250週年是期待已久的盛事，雖然COVID-19攪局，幸好鋼琴大師白建宇以「32首鋼琴奏鳴曲看貝多芬一生音樂創作軌跡」的計畫還在！白大師的琴音與貝多芬的音樂一樣，都是人生與智慧淬煉出來生命之詩。在Being中「最年輕」的林麗珍卻是「最深沈內化」的藝術家，天地人三部曲《醺》、《花神祭》與《觀》，一部比一部更緩行；因為自然四時的更替，不知不覺的來、不知不覺的去，卻讓我們感受時間的強大能量。《花神祭》以四季為體、蟲鳥花木為喻，歌詠自然的生命之禮。

以Soul喻「直指良善初心、澄透的作品」也有四檔：德國導演荷穆齊以當代觀點演繹浦契尼歌劇《波希米亞人》，以不落幕手法將四幕一氣呵成，探訪年輕藝術家們大膽而強烈地追逐自由心靈的生活態度；歌劇院第一屆駐館藝術家王靖惇「從思念開始」，跟我們分享他與父親的相處，我們若能因此走進家裡長輩們的生命，該是多麼的《如此美好》！總以故事寓人性眾生相的明華園，為《鯤鰓平卷》這部百年老戲換上新風貌，講述的仍是亙古不變、永存人性的慈悲心與赤子之心；雲門新掌門鄭宗龍以古佛「錠光」為發想的新作《定光》，從身體及聲音的本質出發，以身體接近自然，尋找聲音的起點與身體更多的可能性，希望人人都可以更自在忘我、無拘無束。

每年「遇見巨人」總有「從經典（巨人陰影下）出走，以衝撞表達當代視角」的Core作品，今年我們期待他們能「遠道而來」：法國交界劇團《隨處－伊底帕斯的旅途》，以希臘悲劇英雄伊底帕斯為題，藉冰塊偶刻劃伊底帕斯王在放逐的旅途上尋找救贖，在冰化水、形體不存時，是否就解脫了？追求以演員集體創作轉譯經典的比利時無·名劇團，重啟契訶夫經典《櫻桃園》，在兼顧悲、喜、鬧劇的同時，帶出兩代人價值體系的遽變與世代交替的無力；法國大網路之子劇團《魚缸小天地》，以精妙的舞台設計，自嘲又諷刺地將困住在蝸居的生活百態，藉由純熟的肢體劇場，讓我們一窺荒誕寫實又哭笑不得的生存藝術。

且讓我們記下2020年，與起伏無常如戲劇般的生活大小事！

藝術總監

邱媛

Fall for Great Souls

The year 2020 will surely enter the annals of performing arts history as an unusual time: Most theaters around the globe were temporarily closed, performing groups had to abandon international touring, and programs originally scheduled at home were forced to cancel or postpone.... Yet here in Taiwan, we were able to reopen our theaters in early June. Because of these circumstances, we have been blessed with a wealth of exciting performances showcasing Taiwan's own artists!

This year's **Fall for Great Souls** series is programmed around three main themes: "Being", "Soul" and "Core."

**Being:** "Masters are masters because they are fearless and adept." Within this theme, we present four productions from such central figures as PAI Hsien-yung, TSENG Dau-hsiong, Kun-woo PAIK and LIN Lee-chen. These four masters have followed their hearts, generating amazing output for years, yet never tire of reinventing themselves. In 2004, PAI Hsien-yung breathed new life into the Kunqu opera tradition with his Young Lovers' Edition of *The Peony Pavilion*. A decade later, his *Crystal Boys* astounded the theater world by using stream of consciousness to juxtapose reality and illusion. With 2020 marking both the 40<sup>th</sup> anniversary of PAI's original novel and the first anniversary of Taiwan's same-sex marriage law, the revival of *Crystal Boys* – a story of human relationships and leaving and rebuilding one's home – meaningfully marks this historic moment. TSENG Dau-hsiong, hailed as Taiwan's godfather of opera, is known for never repeating himself, with each of his Taiwan premieres having inspired the younger generation. This season's Falla double bill is a long-awaited reunion between director and composer 50 years in the making, igniting the fire within flamenco music and dance. While the classical music world had been anticipating this year's 250<sup>th</sup> anniversary of Beethoven's birth, COVID-19 threw a wrench into celebratory plans worldwide. We are fortunate that pianist *par excellence* Kun-woo PAIK will grace our stage in a complete cycle of Beethoven's 32 piano sonatas! In many ways, PAIK's artistry matches Beethoven's monumental output, each embodying an intense inner poetry distilled by a lifetime of wisdom. Meanwhile, the youngest of the four masters, LIN Lee-chen, is an artist devoted to answering the deepest calling. Her Heaven, Earth and Man Trilogy – *Miroirs de Vie*, *Anthem to the Fading Flowers* and *Song of Pensive Beholding* – unfolds with each work becoming progressively more measured, the powerful force of time marked by a gradual and almost imperceptible transformation as the seasons change. Guided by the structure of the four seasons, *Anthem to the Fading Flowers* extols nature and life through images of insects, birds, flora and fauna.

**Soul:** This part of the program offers four works revealing humanity at its most pure and original. German director Andreas Homoki views Puccini's *La Bohème* through a contemporary lens, never closing the curtains between the four acts and shining a different light on the free spirits of daring young artists. NTT's first Artist in Residence Daniel WANG shares a personal tale about living with his father, a story stemming from a profound sense of longing. Entitled *Wonderful*, this stage work reminds us how "wonderful" it is to engage in the lives of our elders. Celebrated for using fables to reflect on the good and evil of human nature, Ming Hwa Yuan bestows a fresh look on the time-honored classic *The Khun Island*, about compassion and dedication. CHENG Tsung-lung, Cloud Gate Dance Theatre's new Artistic Director, was inspired by the Dipamkara (lamp-bearer) Buddha's evocative Chinese name in creating *Sounding Light*, a new work exploring the essence of body and sound. Dancers' physical bodies commune closely with nature, capturing that very moment when sound emanates while exploring more potential from the body, encouraging us to overcome our self-consciousness and to break away from mundane restraints.

**Core:** Every year, **Fall for Great Souls** contains bold contemporary works referencing yet challenging the classical canon, valiantly breaking away from the shadows of giants. This year, we have invited three troupes from abroad. Théâtre de l'Entrouvert from France brings to Taiwan *Anywhere*, a refreshing take on the Oedipus story portraying the Greek hero's tragic travails through ice puppetry, where the metaphor of ice melting to water becomes truly thought-provoking: When the body ceases to be, will all be redeemed? Belgium's tg STAN, renowned for the troupe's collective creativity, brings a unique retelling of Chekhov's *The Cherry Orchard* combining tragedy, comedy and farce, at the same time highlighting contemporary issues such as the generation gap and our powerlessness in halting the continual march of time. France's Le Fils du Grand Réseau Theatre Company presents the satire *Fishbowl* where the stage set becomes a symbol of the vicissitudes of urban life in cramped quarters. This is physical theater at its best, weaving realism with the absurd and leaving us unsure whether to laugh or cry.

Let us acknowledge all that is 2020, the unpredictable drama inherent in every part of life!

General & Artistic Director

AK





大師之為大師，  
是無畏而有為

9/26-9/27 大劇院

**法雅歌劇《迷靈之戀 / 短促的人生》**

Falla Opera & Flamenco double bill  
***El Amor Brujo & La Vida Breve***

10/3-10/4 大劇院

**白先勇《孽子》2020 經典重返**

Creative Society Theatre Group  
***Crystal Boys*** by PAI Hsien-yung

11/28-11/29 大劇院

**無垢舞蹈劇場《花神祭》**

Legend Lin Dance Theatre  
***Anthem to the Fading Flowers***

12/16-12/23 中劇院

**白建宇 32 首貝多芬鋼琴奏鳴曲**

Kun-woo PAIK  
Beethoven Piano Sonata Cycle

## 在 NTT 和大師相會

文 / 焦元溥（倫敦國王學院音樂學博士）

21世紀即將邁入第三個十年。在關鍵的 2020 年，面對動盪世界，藝術家沒有停下腳步，反而更積極創造。在臺中國家歌劇院「遇見巨人」系列中，無論是音樂、舞蹈、文學或劇場，我們得以和多位大師相見，領會他們以天才與毅力澆灌的藝術成就。

首先登場的是因疫情延期，終於要在 9 月上演的法雅舞劇《迷靈之戀》（或譯「愛情魔法師」）和歌劇《短促的人生》。西班牙音樂向來令人著迷。由於 8 世紀到 11 世紀間摩爾人入侵伊比利半島，伊斯蘭文明也就影響了此地的音樂：安達魯西亞的佛朗明哥，阿拉貢的荷他舞，查瑞拉歌劇（註：查瑞拉歌劇是西班牙式傳統歌劇，結合音樂、口白與舞蹈，源自馬德里附近的查瑞拉宮。）與吉他，吉普賽音樂的煽動迷亂，以及似近還遠的中東情調，都屬於西班牙音樂神祕面紗下的豐富文化。

20 世紀西班牙最重要的作曲大師法雅（Manuel de Falla, 1876-1946），對此種種不僅了然於心，更加上在巴黎的學習心得，以多變精湛的管絃配器譜出嶄新的西班牙音樂。寫於 1915 年的《迷靈之戀》，故事為吉普賽女孩在不忠丈夫死後意欲改嫁，卻被逝者亡魂糾纏。為驅趕惡靈，吉普賽人在半夜繞營火跳舞，召喚亡靈出現……膾炙人口的〈火祭之舞〉即出於此，舞劇更有民俗風格強烈的歌曲。歌劇《短促的人生》篇幅精簡：情人要結婚，新娘不是我。被玩弄感情的吉普賽少女，心碎死在別人的婚禮。雖然難得上演，劇中的〈西班牙舞曲〉也是家喻戶曉。希望大家不要錯過這次由《法雅傳》作者，對法雅音樂積累超過半世紀心得的曾道雄，帶領台北歌劇劇場、國立臺灣交響樂團和精靈幻舞佛朗明哥舞團，精心呈現的臺灣首演，藉此認識法雅的不凡與偉大。

2020 也是重要的紀念年。為慶祝原著出版 40 週年，舞台劇版《孽子》終於在千呼萬喚中再度登場。這部白先勇的經典名作刻劃在禁忌猶深的 70 年代，臺灣同志族群的邊緣處境。激烈愛慾、糾葛親情、交織悔罪與救贖的青春，都將在新公園蓮花池畔一一展開。這是集合劇場、影視、舞蹈與流行樂界菁英所成就的精彩製作，2014 年首演即叫好叫座，創下萬餘張票券全數售罄的驚人佳績。而在婚姻平權已初步落實的今日臺灣，回頭再看小說裡的「龍鳳血戀」傳奇，又會是怎樣的視角？期待大家再次進入劇場，深刻體會藝術家帶給我們的人性省思。

2020 也是無垢舞蹈劇場成立 25 週年。迥異於其他表演團體，走過四分之一世紀，藝術總監林麗珍僅打造出四部作品，但這四部皆以驚人的美感與堅持，在世界舞台大放光芒。《花神祭》是無垢的第二部作品，在〈春芽〉、〈夏影〉、〈秋折〉、〈冬枯〉四段，以獨到的身體語言、美學表現、音樂劇場與舞蹈哲思，透過花卉與蟲獸意象，讓觀眾體會人生循環一如自然界無極輪迴，進而洗滌性靈、物我兩忘。因為疫情，人類活動受到大幅限縮；也因為疫情，地球終於得到休養生息。或許這正是無垢決定以《花神祭》紀念 25 週年的原因。藉由林麗珍「空」與「緩」的美學，相信我們更能好好思考人與環境的關係，思考物我相待的道理。

就全球範圍而言，2020 年最大的紀念盛事，本該是貝多芬誕生 250 年。諸多場館皆排出貝多芬系列音樂會，有聲與文字出版也共襄盛舉。由於疫情，慶祝活動大打折扣，但或許也不嫌晚，因為貝多芬的生日正在 12 月中。他於 1770 年 12 月 17 日受洗。依據當時新生兒在出生 24 小時內要受洗的法令推斷，貝多芬生日最有可能是 12 月 16 日——何其有幸，就在他 250 歲生日當天，鋼琴大師白建宇將於臺中國家歌劇院，獨家展開他的貝多芬慶生之旅，8 天 8 場，完整呈現貝多芬 32 首鋼琴奏鳴曲！

這套曲目是白建宇的老朋友了。他先為 Decca 唱片錄製，後於 2007 年在世界各地演出全集。10 年後經典重返，2017 年在韓國各大場館再次推出近 50 場選集與全集。白建宇的曲目編排極富巧思。除了最後五首，他不照順序演出，每場自成一套言之成理的組合，也有至少一首極其著名的經典。如此平均分配，使聽眾不覺疲憊，能自在欣賞全集，也能單聽一、二場，同時照顧資深樂迷與入門愛樂者。筆者曾於 2017 年 9 月欣賞他在首爾的全集演出，驚嘆其對貝多芬通透精闢的見解以及靈光充滿的詮釋。不只聽貝多芬，更要聽白建宇，這場排除萬難的貝多芬鋼琴奏鳴曲全集盛宴，將會是您終身難忘的音樂感動。

值得珍惜的演出，希望大家踴躍「收藏」，讓它們也成為自己的心靈風景。日後回看 2020 年，我們當有滿足的回憶。

## Come and Meet the Masters at the NTT

by CHIAO Yuan-pu (PhD. in Musicology, King's College London)

As the third decade of our current century draws near, the year of 2020 has been one of great turmoils throughout the world. Yet even in these challenging times, artists have persevered in their creative efforts, and in the **Fall for Great Souls** series at the NTT, we will witness and experience the artistic achievements of many a great master, spanning the entire breadth of arts from music and dance to literature and drama.

First in this series is the highly anticipated double bill of Falla's *El Amor Brujo* & *La Vida Breve*, postponed to September due to the pandemic. The music of Spain demonstrates a fascinating confluence of cultures and influences, as the Iberian peninsula in the 8<sup>th</sup> to 11<sup>th</sup> centuries was under Moorish rule, with their Islamic influence later on shaping many local musical traditions, including flamenco in Andalusia, the Aragonese jota, and the dramatic genre of zarzuela (a type of traditional opera with music, spoken dialogue and dance, named after the Palacio de la Zarzuela near Madrid). Add to this the guitar, the captivating music of the Romani (gypsies), and an exotic-yet-familiar Middle Eastern flair, and the result is the rich and mysterious tapestry that is Spanish music.

As Spain's foremost 20<sup>th</sup>-century composer, Manuel de Falla (1876-1946) was naturally immersed in these local musical traditions, to which he brought his professional training in Paris to create a new national music, filled with colorful and expert instrumentation. *El Amor Brujo*, written in 1915, tells the story of a gypsy girl who wishes to remarry after the death of her unfaithful husband, yet is continuously haunted by his ghost. To drive the ghost away, the gypsies dance around their campfire at midnight – the famous "Danza Ritual del Fuego" ("Ritual Fire Dance"), just one of the many folk-inspired numbers in this drama. *La Vida Breve* has a readily relatable plot: a young woman's lover is soon to be married to another. Heartbroken by this betrayal, the young gypsy girl dies at her lover's wedding. Although the entire opera is seldom performed today, the "Danza Española" ("Spanish Dance") has become a popular encore in its own right. Having devoted more than half a century to Falla and his works, including authoring a biography of the composer, TSENG Dau-hsiong leads the Taipei Opera Theater, National Taiwan Symphony Orchestra and flamenco company Genio Dance Group in this Taiwan premiere of Falla's masterpieces.

The stage adaptation of PAI Hsien-yung's groundbreaking novel *Crystal Boys* will also see a revival, in celebration of the novel's 40<sup>th</sup> anniversary of publication. In this modern-day literary classic, we see how Taiwan's gay community coped at the fringes of society during the highly repressive 1970s, when all their stories of love, hate, regret and redemption play out at the lotus pond in Taipei's New Park. The 2014 stage adaptation featured a star-studded team drawn from theater, television, dance and popular music, and became an instant hit with audiences and critics alike, playing to sold-out audiences across the country. With marriage equality finally achieved in Taiwan, how do we look back upon this heart-rending story of love? Join us in the theater, as we once again witness the artist's exploration of human nature and passion.

Also celebrating a significant anniversary this year is Legend Lin Dance Theatre. In stark contrast with other performance ensembles, the Artistic Director LIN Lee-chen has only produced four works in the company's quarter century of existence, yet all of these works have left audiences worldwide in awe of their insistence on pure beauty. *Anthem to the Fading Flowers* is the company's second work, fusing a distinctive physical vocabulary with philosophical aesthetics and musical theater to depict flora and fauna in nature's never-ending cycle upon cycle. With human activity cut down by the pandemic, nature has finally had a chance to breathe and rebound; perhaps this is why Legend Lin Dance Theatre has chosen to mark their 25<sup>th</sup> year with this work, symbolizing a cleansing of the human soul as we rethink how we relate to the natural world around us.

Of course, the one anniversary on everybody's mind is Beethoven's 250<sup>th</sup> birthday, with concerts, recordings and books all originally slated worldwide to celebrate the occasion. Although many events have been canceled on account of the pandemic, all is not lost just yet: we still have Beethoven's actual birthday in mid-December. Although his actual date of birth is not recorded, we do know he was baptized on December 17, 1770; if we take into account the laws of the time, which required newborns to be baptized within 24 hours of birth, then the most likely date of Beethoven's birth would be December 16. How fortunate are we, then, as that very day falls within Kun-woo PAIK's complete survey of Beethoven's piano sonatas at the NTT!

PAIK is no stranger to the Beethoven cycle, having toured the entire set of 32 sonatas worldwide since 2007, after recording the entire cycle for Decca, followed by nearly 50 recitals across South Korea in 2017 featuring the complete set and extracts, to mark a decade of touring the Beethoven cycle. PAIK's complete survey, spanning eight recitals, shows his unique approach to these works: the sonatas are not performed in chronological order, apart from the last five, with each recital forming a coherent whole in and of itself, as well as featuring at least one of the must-hear sonatas. This arrangement brings the most to both veterans and beginners of classical music alike, as each individual recital is as rewarding as the entire series. Having been in the audience at his complete survey of the sonatas in Seoul in September 2017, I was struck by PAIK's profoundly insightful and knowledgeable interpretations of these cornerstones of the piano repertoire. As challenging as current circumstances are, the NTT has moved heaven and earth to make this series a reality, and I guarantee PAIK's Beethoven will leave you with a lifelong impression.

I hope these master performances will become a part of your innermost collection of artistic experiences, so that when we look back upon this year in the future, we may see a glimmer of contentment in these troubling times.

# Being



法雅歌劇臺灣首演  
璀璨奔放西班牙風情

# 法雅歌劇 《迷靈之戀 / 短促的人生》

Falla Opera & Flamenco double bill  
*El Amor Brujo & La Vida Breve*

9/26 Sat. 19:30

9/27 Sun. 14:30

大劇院  
Grand Theater

500/800/1200/1800/2600

5000 (藝文贊助套票 Sponsorship tickets) / 10000 (藝文贊助套票 Sponsorship tickets)

※ 全長約 135 分鐘，含中場休息 20 分鐘  
※ 西班牙文演唱，中文字幕  
※ 建議 7 歲以上觀眾觀賞  
※ 135 minutes, including a 20-minute intermission.  
※ Performed in Spanish with Chinese surtitles.  
※ Suggested for ages 7+





「臺灣歌劇教父」曾道雄信守 50 年前與法雅胞妹卡門的承諾，在臺灣演出西班牙音樂巨擘法雅的兩部劇場作品：舞劇《迷靈之戀》、歌劇《短促的人生》。

法雅擅長以西班牙古韻結合摩爾人與吉卜賽人音樂，營造神秘而又絢麗的色彩與變化莫測的節奏，在 20 世紀獨領風騷。《迷靈之戀》、《短促的人生》兩部作品風格迥異，卻同樣洋溢著濃烈的西班牙傳統節奏與旋律。奇幻詭秘的佛朗明哥舞劇《迷靈之戀》，述說一段橫跨陰陽兩界的奇幻戀情，當〈火祭之舞〉響起，也宣示了這對戀人永恆的愛情；融合佛朗明哥舞蹈與憂鬱歌調的愛情悲劇《短促的人生》，曲風熱情奔放、充滿戲劇張力，其中以被改編為許多不同樂器版本的〈西班牙舞曲〉廣為人知。本次台北歌劇劇場攜手國立臺灣交響樂團及精靈幻舞佛朗明哥舞團，呈現璀璨熱情的西班牙風情。

Known as the godfather of opera in Taiwan, TSENG Dau-hsiong fulfills his promise to Falla's sister Maria del Carmen, made half a century ago, in this double bill performance of *El Amor Brujo* and *La Vida Breve*. In *El Amor Brujo*, a love that spans human and supernatural realms is sealed in the famous "Danza Ritual del Fuego", while *La Vida Breve* tells a tragic love story through flamenco dance and melancholic melodies, with its "Danza Española" a concert favorite. As a composer, Falla was a master in adding Moorish and gypsy flair to traditional Spanish melodies, creating a distinct blend of mysterious colors and everchanging rhythms, and although these two works differ widely in style, both possess a tonal character that is decidedly Spanish.

導演 / 曾道雄  
指揮 / 曼努爾·布斯托  
編舞 / 賀連華  
執行導演 / 陳仕弦  
助理指揮 / 黃東漢  
舞台設計 / 張維文  
人物造型 / 高育伯  
燈光設計 / 李俊餘  
影像設計 / 徐逸君

Director / TSENG Dau-hsiong  
Conductor / Manuel Busto  
Choreography / HO Lien-hua  
Executive Director / Max CHEN  
Assistant Conductor / Toni HUANG  
Stage Design / CHANG Wei-wen  
Costume Design / KAO Yu-po  
Lighting Design / LEE Chun-yu  
Video Design / HSU Yi-chun

舞劇《迷靈之戀》  
康蒂拉 / 薛喻鮮  
荷西之靈 / 絲釋民  
露西亞 / 鍾采霓  
卡米羅 / 陳志豪  
女巫師 / 賀連華  
歌手 / 鄭海芸

*El Amor Brujo*  
Candela / HSUEH Yu-hsien  
José / SZU Shi-min  
Lucía / CHUNG Tsai-ni  
Carmelo / Howard CHEN  
Hechicera / HO Lien-hua  
Cantor / CHENG Hai-yun

歌劇《短促的人生》  
莎露德 / 蔣啟真  
巴哥 / 孔孝誠  
祖母 / 王郁馨  
舅公 / 廖宇盟  
新娘 / 鄭海芸  
新娘兄長馬努衛 / 謝銘謀  
歌手 / 李增銘  
行者 / 劉成華、張殷齊  
佛朗明哥獨舞 / 薛喻鮮  
西班牙吉他 / 羅貝多

*La Vida Breve*  
Salud / CHIANG Chi-chen  
Paco / Ezio KONG  
Abuela / WANG Yu-hsin  
Sarvaor / LIAO Yu-meng  
Carmela / CHENG Hai-yun  
Manuel / HSIEH Ming-mou  
Cantador / Rios LI  
Peregrino / LIU Cheng-hwa, Bello CHANG  
Bailarina Solista / HSUEH Yu-hsien  
Guitarrista / Roberto Zayas

國立臺灣交響樂團  
精靈幻舞佛朗明哥舞團  
臺北歌劇合唱團  
特別感謝西班牙國家芭蕾舞團

National Taiwan Symphony Orchestra  
Genio Dance Group Flamenco de Formosa  
Taipei Opera Chorus  
Special Thanks to Spanish National Ballet

主辦單位 / 台北歌劇劇場  
共同主辦 / 臺中國家歌劇院  
國立臺灣交響樂團

Presenter / Taipei Opera Theater  
Co-Presenters / National Taichung Theater,  
National Taiwan Symphony Orchestra







**導演 / 曾道雄**  
Director / TSENG Dau-hsiong

台北歌劇劇場藝術總監。畢業於國立臺灣師範大學音樂系及西班牙馬德里皇家音樂院，為我國著名男中音，演講足跡遍及臺灣、亞洲、美國以及歐洲各地，現從事歌劇創作、演出、導演及指揮。曾於國立藝專（今國立臺灣藝術大學）、國立臺灣師範大學和文化大學開設歌劇課程，並成立台北歌劇劇場，演出製作歌劇逾四十部。對我國音樂教育貢獻良多，1982 至 1985 年出任國立臺灣師範大學音樂系主任及研究所所長，並獲頒贈傑出校友暨「師大大師」榮銜。2011 年獲頒國家文藝獎。

One of Taiwan's most famous baritones, TSENG studied music at National Taiwan Normal University (NTNU) and Madrid Royal Conservatory, and has lectured widely around the world. Known as the godfather of opera in Taiwan, he has produced more than 40 operas with his Taipei Opera Theater. He served as the Dean of the Department of Music at NTNU from 1982 to 1985, and received the National Award for Arts in 2011.



**指揮 / 曼努爾·布斯托**  
Conductor / Manuel Busto

現任西班牙國家芭蕾舞團特約首席指揮，專長於舞蹈作品、抒情音樂、交響樂等領域，被認可為當今少數能詮釋佛朗明哥舞曲及西班牙民俗音樂的指揮家。曾指揮法雅《三角帽》及斯特拉溫斯基《士兵的故事》都獲得極高評價。布斯托也以作曲家身分活躍於世界上最重要的佛朗明哥藝術節，包括塞維亞佛朗明哥雙年展、赫雷斯佛朗明哥藝術節及查瑞拉國立抒情歌劇院。

Maestro Manuel Busto is one of today's most admired and growing Spanish conductors, and is one of few living conductors in full control of flamenco and Spanish folklore. He has a great projection in the field of lyrical and symphonic music and dance at both national and international level. As one of the principal guest conductors in the Spanish National Ballet, maestro Busto is in strong demand, not only as a conductor, but also as a composer in the world's most important flamenco appointments: Flamenco Biennial of Seville, Jerez Flamenco Festival, and the Lyric National Opera of La Zarzuela.

**台北歌劇劇場**  
Taipei Opera Theater

1976 年由曾道雄教授所創，為國內歌劇藝術先驅；並在實際製作與演出中，培養我國無數的歌劇人才。近四十年來活躍於國內外進行指標性演出，並推出多齣著名歌劇於臺灣首演。除了推出各式作品拓展國人歌劇新知，台北歌劇劇場也強調歌劇藝術須與本土文化相連結，創作演出臺灣題材的青少年歌劇《稻草人與小偷》、中國左傳中文歌劇《鄭莊公涉泉會母》，亦持續舉辦歌劇研習營，從事西洋歌劇中譯唱詞工作，積極推廣和普及歌劇教育。

Founded in 1976 by TSENG Dau-hsiong, Taipei Opera Theater has been at the forefront in the performance of opera in Taiwan, presenting the Taiwanese premieres of numerous works in its nearly four-decade history, and fostering new generations of opera talent through its performances. The organization is also a firm believer in relating opera to local culture, producing *The Scarecrow and the Thief* and *A Vow to the Underworld Spring* based respectively on Taiwanese and Chinese stories, and extending its outreach through Chinese translations of operas.

**國立臺灣交響樂團**  
National Taiwan Symphony Orchestra

創立於 1945 年，為臺灣歷史最悠久的交響樂團。團址座落於臺中霧峰，是擁有完整軟硬體的全方位音樂團體，在歷任團長的奠基與現任團長劉玄詠推展之下，樂團累積豐富的演奏經驗，受邀合作演出的國際團隊及音樂家不計其數。在前任藝術顧問水藍及簡文彬帶領之下，奠定良好基礎，自 2019 年起，水藍再度受邀擔任首席客席指揮。樂團以向舊傳統取經，與新時代接軌，期待「精緻」與「和眾」並重，「經典」與「創意」均足，以提昇全民音樂生活，達到社會和諧美好為目標。

Founded in 1945, National Taiwan Symphony Orchestra (NTSO) is the oldest symphony orchestra in Taiwan. Located in Wufeng, Taichung, the NTSO is a full-fledged music group with a full complement of software and hardware. Over 70 years of history, under the directors of the past and the efforts of the current director LIU Suan-yung, the NTSO has accumulated extensive performing experience. Countless international teams and musicians have been invited to perform with the NTSO. Since 2019, the internationally renowned conductor maestro SHUI Lan has taken on the position of the NTSO Principal Guest Conductor.



白先勇同志文學經典四十週年  
金獎跨界團隊聯手鉅獻

# 白先勇《孽子》 2020 經典重返

Creative Society Theatre Group  
**Crystal Boys** by PAI Hsien-yung

10/3 Sat. 14:30

10/4 Sun. 14:30

大劇院  
Grand Theater

400/600/900/1200/1500/2000/2500/3000

※ 全長約200分鐘，含中場休息20分鐘  
※ 華語及部分台語演出，中文字幕  
※ 內容包含同志、成人議題、暴力及部分裸露，請斟酌入場  
※ 建議15歲以上觀眾觀賞  
※ 200 minutes, including a 20-minute intermission.  
※ Performed in Mandarin and Taiwanese with Chinese surtitles.  
※ This program contains homosexual and adult themes, violence and partial nudity.  
Viewer discretion is advised.  
※ Suggested for ages 15+





這是文學改編舞台劇，非常成功的一部，演員表現生動、深刻，劇本也能再現原作精神。—— 詩人 向陽

很少能看到一齣同時好看又感人的舞台劇，舞蹈的元素在視覺的美感上令人驚豔；編導精準的抓住原著者一貫的主題「情」，令人久久回味。—— 畫家 黃銘昌

在我們的王國裡，只有黑夜，沒有白天。天一亮，我們的王國便隱形起來了……在這個王國裡，沒有尊卑、沒有貴賤、不分老少、不分強弱、大家共同有的，是一具具讓慾望焚煉得痛不可當的軀體，一顆顆寂寞得發瘋發狂的心。

文學大師白先勇經典長篇小說《孽子》描述禁忌猶深的 70 年代，臺灣同志族群的邊緣處境。2014 年改編成同名舞台劇，由台新藝術獎評審特別獎得主施如芳編劇，金鐘導演曹瑞原執導；演出迴響熱烈，8 場逾萬張票券全數售罄。2020 年適逢《孽子》小說發表 40 週年，舞台劇也將經典重返。全劇從李青的視角展開，並透過新公園傳奇的「龍鳳血戀」，呈現原著孽子們的愛慾及對家的渴望、親情的悔罪與救贖。導演以寫實與詩意交錯的手法，引領觀眾重返新公園蓮花池畔，再現孽子們愛恨交織的青春歲月。

《孽子》的劇場表現形式特殊，跨界邀集了劇場、影視、舞蹈、流行樂界的表演及創作菁英攜手合作，包括舞蹈編導吳素君、金曲獎詞曲創作林夕與陳小霞、音樂總監張藝、國家文藝獎舞台設計王孟超、燈光設計黃祖延、國家文藝獎及金馬獎音效設計杜篤之、金鐘獎服裝設計姚君、英國光明騎士獎影像設計王奕盛；演員陣容則橫跨劇場影視老中青幼四代演員，包括金鐘影帝丁強、周孝安、張耀仁、張逸軍，及主題歌曲演唱楊宗緯。

PAI Hsien-yung's masterwork *Crystal Boys* is set in the 1970s, an age of repression during which the gay community in Taiwan was severely stigmatized and marginalized. In 2014, the novel was adapted for the stage to great acclaim, with eight performances completely sold out. The play centers on *Crystal Boys'* turbulent relationships, either with their lovers or with their fathers, and delves deep into the anguish of these "sinful boys" – their loves and desires, and their hopes for redemption from their families. This 2020 revival coincides with the 40<sup>th</sup> anniversary of the novel's publication, and features an all-star production team and cast drawn from the worlds of theater, television, dance and pop music.

原著暨藝術總監 / 白先勇	Original Text & Artistic Director / PAI Hsien-yung
編劇 / 白先勇、施如芳	Original Script / PAI Hsien-yung, SHIH Ju-fang
導演 / 曹瑞原	Director / TSAO Jui-yuan
舞蹈編導 / 吳素君	Choreography & Movement Director / WU Su-chun
執行導演 / 黃緣文	Revival Stage Director / Brian WONG
演員 / 丁強、陸一龍、周孝安、張耀仁、張逸軍	Performers / John TING, LU Yi-long, Kurt CHOU, YAO Chang, Billy CHANG,
徐灝翔、李劭婕、王振全、劉士民、李明哲	HSU Hao-hsiang, Clara LEE, WANG Chen-chuan, LIU Shih-min, LEE Ming-che,
郭耀仁、廖原慶、林貫易、簡珣璿、賴靖杰	KUO Yao-jen, LIAO Yuan-ching, Galin LIN, JIAN Pei-syuan, Jeremy LAI
舞者 / 黃宥勳、黃亭榕、方逸松、潘泓銘	Dancers / HUANG You-xun, HUANG Ting-jung, FANG I-sung, PAN Hung-ming
鍾鎮澤、劉志晨、李建選、王瑋麟、馬嘉豪	CHUNG Chen-tse, LIU Chih-chen, LEE Jiann-sheuan, WANG Wei-lin, MA Chia-hao,
蕭荔哲、郭丁瑋、林則安、黃彥霖、林立庭	HSIAO Hsieh-che, GUO Ding-wei, LIN Tse-an, HUANG Yen-lin, LIN Li-ting
主題曲《蓮花落》演唱 / 楊宗緯	Singer (Theme Song) / YANG Tsung-wei
舞台設計 / 王孟超	Stage Design / Austin WANG
音樂總監暨作曲編曲 / 張藝	Music / Hugo Theo
作曲 / 陳小霞	Theme Song / Composed by Salsa CHEN
作詞 / 林夕	Theme Song / Lyrics by Albert LEUNG
燈光設計 / 黃祖延	Lighting Design / WONG Choo-yeen
影像設計 / 王奕盛	Video Design / Ethan WANG
服裝造型設計 / 姚君	Costume Design / Amber CHEN
音效設計 / 杜篤之	Sound Design / TU Du-chih
妝髮設計 / 洪心愉	Hair and Makeup Design / Ginny HUN
音場設計 / 陳鐸夫	Sound Effect Design / CHEN To-fu
戲劇表演指導 / 徐灝翔	Theatrical Performance Director / HSU Hao-hsiang
劇本增修（2020） / 林季鋼	Script Supplement (2020) / Macaca Sapiens
Tango 編舞 / 侯永強、張吟曲	Tango Choreography / Alex HOU, Melody CHANG
身體彩繪 / 方淳生	Body Painting / FANG Chun-zheng
題字 / 董陽孜	Calligraphy / TONG Yang-tze
攝影 / 許培鴻	Photography / HSU Pei-hung
主辦單位 / 創作社劇團	Presenter / Creative Society Theatre Group
共同主辦 / 臺中國家歌劇院	Co-Presenter / National Taichung Theater
本劇首演為 2014 TIFA	Premiered in 2014 TIFA presented by National Theater & Concert Ha
國家表演藝術中心國家兩廳院年度製作	



原著暨藝術總監、編劇 / 白先勇  
Original Text, Artistic Director & Original Script /  
PAI Hsien-yung

民國 26 年生，廣西桂林人。曾於加州大學聖芭芭拉分校執教 29 年，退休後投入愛滋防治的公益活動和崑曲藝術的復興事業，近 10 年致力於整理父親白崇禧的傳記。著作豐富，面向多元，包括短篇小說集《臺北人》，散文集《明星咖啡館》、《樹猶如此》，舞台劇劇本《遊園驚夢》、電影劇本《玉卿嫂》、《孤戀花》等。

Born in Guilin, China in 1937, PAI is regarded as one of the most influential Chinese-language writers for his diverse and groundbreaking work. After retiring from his teaching position at the University of California, Santa Barbara, he has been involved in AIDS activism, reviving Kunqu Opera, and preparing a biography of his father, General PAI Chung-hsi.



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**編劇 / 施如芳**  
Original Script / SHIH Ju-fang

臺灣大學戲劇系兼任助理教授。擅於量身設戲，寫過歌仔戲、京劇、崑曲、豫劇、歌劇、舞台劇、音樂歌舞劇，取材不拘一格，作品包括國光劇團《快雪時晴》、唐美雲歌仔戲團《狐公子綺譚》及《燕歌行》、廖瓊枝文教基金會《凍水牡丹》、二分之一 Q 劇場崑曲《亂紅》等。

SHIH is an assistant professor at the Department of Drama and Theatre, National Taiwan University. An expert at tailoring her writing to crossover topics, she has written for productions spanning a wide variety of genres in traditional Chinese opera, theater and musical.

**導演 / 曹瑞原**  
Director / TSAO Jui-yuan

金鐘獎導演。作品既有紀錄片的質樸寫實，又帶著強烈的戲劇性張力，兼顧藝術成就與大眾親和的企圖，屢獲國內、外影展之肯定，並被認為是白先勇作品影像化的不二操刀者。他所執導的電視劇《孽子》、《一把青》曾分別榮獲電視金鐘獎最佳連續劇、導演、女主角；最佳戲劇節目、導演、男主角等多項大獎。

TSAO has been widely acclaimed both at home and abroad for his directorial work, which blends an unembellished, documentary-like candidness with gripping theatrical tension, maintaining popular appeal without sacrificing artistic merit. With his multi-Golden Bell Awards-winning miniseries *Crystal Boys* and *A Touch of Green*, he cemented his reputation as PAI Hsien-yung's foremost visual interpreter.



**舞蹈編導 / 吳素君**  
Choreography & Movement Director / WU Su-chun

臺北藝術大學舞蹈學院兼任副教授。曾為雲門舞集與臺北越界舞團創始團員及主要舞者，以詮釋《白蛇傳》中的白蛇及《薪傳》中的孕婦角色而知名。近年致力將傳統歌、舞、樂重新凝塑揉合，進而編創具精緻性與現代性的舞台表演形式，是臺灣當代南管樂舞的創始者及重要推手。

WU is an adjunct associate professor at the School of Dance at Taipei National University of the Arts, and was a founding member of Cloud Gate Dance Theatre and Taipei Crossover Dance Company. She is a pioneer of contemporary Nanguan dance, devoting her recent efforts toward a fusion of traditional Taiwanese forms of music and dance into a modern performance art.



**執行導演 / 黃緣文**  
Revival Stage Director / Brian WONG

再拒劇團副團長，前叛逆男子劇團負責人，磷火鑄型所舞者。臺北藝術大學劇場藝術創作碩士，主修導演。主要導演作品：再拒劇團《春醒》、《自由時代》、《宛如幼蟲》、《牆》；前叛逆男子《新社員》、《利維坦 2.0》及《Gray & Cray》等。

WONG holds an MFA in directing from the Graduate Institute of Theatre Arts and Playwriting at Taipei National University of the Arts. His directorial works include *Frühlings Erwachen* and *Time of Liberty* with Against Again Tropue, and *The New Member*, *Leviathan 2.0* and *Gray & Cray* with The Ex-Rebel Lads.

**創作社劇團**  
Creative Society Theatre Group

創作社劇團 1997 年成立於臺北，由 8 位資深劇場編導、戲劇學者、藝術行政工作者所組成，強調劇場原創精神，致力原創劇本，探索新的劇場美學風格，嘗試不同創作組合。迄今製作演出 34 齣作品，合作國內外編導創作者將近 30 人。因著豐沛題材形式及高品質製作，創作社作品精彩體現臺灣現代劇場の多元美學創意，多年來屢獲各界高度肯定，曾四度入圍臺灣唯一表演藝術獎項台新藝術獎，並獲第三屆首獎；三度入選國藝會「表演藝術 追求卓越」專案以及「表演藝術 精華再現」專案；獲文化部「科技與表演藝術結合旗艦計畫」及「跨域合創計畫」補助專案。多部作品分別應邀於國家兩廳院台灣國際藝術節（TIFA）、臺北藝術節（TAF）、新加坡國際藝術節（SIFA）、高雄春天藝術節（KSAF）、上海亞洲當代戲劇季（ACTF）、臺北—北京兩岸城市藝術節、上海國際五城市民戲劇展演、北京兩岸小劇場藝術節等地演出。

Creative Society Theatre Group (CS) was founded in May, 1997 with the aim of promoting originality in the theater. Throughout the past 23 years, the CS has collaborated with numerous directors and creators from a range of theatrical and visual genres, spanning both old and new generations, to create a new and diverse aesthetics for contemporary theater in Taiwan. The high artistic quality of CS's works has captured the attention of critics, audiences, media and academia alike and received raves in the process.





低吟 花之飄逝

# 無垢舞蹈劇場 《花神祭》

Legend Lin Dance Theatre

*Anthem to the Fading Flowers*

11/28 Sat. 14:30 ㊞

11/29 Sun. 14:30 ㊞ ㊞

大劇院  
Grand Theater

500/700/900/1200/1500/1800/2200

※ 全長約 140 分鐘，含中場休息 20 分鐘  
※ 建議 7 歲以上觀眾觀賞  
※ 140 minutes, including a 20-minute intermission.  
※ Suggested for ages 7+



林麗珍的《花神祭》在美學上帶來了無比的震撼，創作出超越舞蹈的一場儀式。—— 法國《解放報》  
The unearthly aestheticism of LIN Lee-chen's *Anthem to the Fading Flowers* is earthshaking, representing that creation of a ritual art that transcends dance. —— *Libération*

2000 年，無垢舞蹈劇場藝術總監林麗珍創作《花神祭》。20 年來，無垢以「定、靜、鬆、沈、緩、勁」六字訣修練鍛冶舞者身體，作品巡迴全球，撼動無數觀眾。《花神祭》結構以春、夏、秋、冬為體，以蟲鳥花木為喻，最終引領觀眾進入物人天地一體的境界，其中細節幻化豐滿而催人。

《花神祭》是祭儀，因此莊嚴；也因為是祭儀，必須全心投入，方能見心明性；更因為是祭儀，必須真誠，而真，方能動人。在 2020 年這無常的時節，引領觀者走進大自然四時的季節變換，自緩靜中浮現的，是對天地的無比虔敬，與人類面對時間的深厚謙卑。

*Anthem to the Fading Flowers* was created by LIN Lee-chen, the Artistic Director of Legend Lin Dance Theatre in 2000. Over the past two decades, Legend Lin Dance Theatre has trained the bodies of the dancers following the six-word motto, "settle, calm, relax, ground, slow, and power." Its works have toured the world and have moved countless audiences.

*Anthem to the Fading Flowers* adopts spring, summer, autumn, and winter as its structure, and uses insects, birds, flowers, and trees as metaphors, finally leading audiences into a realm where human, nature, and earth are integrated. The details within are imaginative, abundant, and touching. In this time of impermanence, audiences are guided through the changes of the four seasons in nature. What emerges from this slowness and tranquility is the incomparable reverence for heaven and earth and the deep humbleness that humans hold in the face of time.

藝術總監、編舞暨造型視覺設計 / 林麗珍	Artistic Director, Choreography & Visual Concept / LIN Lee-chen
燈光設計 / 鄭國揚	Lightning Design / CHENG Kuo-yang
道具設計 / 張鶴金、陳念舟	Prop Design / CHANG Ho-chin, CHEN Nien-chou
服裝設計 / 葉錦添	Costume Design / Tim YIP
作曲 / 鍾耀光	Composer / CHUNG Yiu-kwong
音樂顧問 / 林慧寬、黃正銘	Music Consultants / LIN Hui-kuan, HUANG Chen-ming
總排練 / 蔡必珠	Rehearsal Master / TSAY Bi-jue
副總排練 / 鄭傑文	Associate Rehearsal Master / CHENG Chieh-wen
女舞者 / 吳明璟、王芊懿、鄭羽書、陳懿儀、黃毓雯、馮凱倫、何欣、李宛玲	Female Dancers / WU Ming-ching, WANG Chien-yi, CHENG Yu-shu, CHEN Yi-yi, HUANG Yu-wen, FENG Kai-lun, HO Hsin, LEE Wan-ling,
男舞者 / 陳啟順、黃耀廷、王偉帆、李互印、郭丁瑋、李仲希、黃彥智、林向、吳志宏、張哲瑜、楊勝博	Male Dancers / CHEN Chi-shun, HUANG Yao-ting, WANG Wei-fan, LI Gen-ang, GUO Ding-wei, LEE Chung-hei, HUANG YAN-jhih, LIN Hsiang, WU Jhih-hong, JHANG Jhe-yu, YANG Sheng-po
洞簫 / 盧裕文	Bamboo Flute / LU Yu-wen
鼓 / 賀毅明	Drum / HO Yi-ming
琵琶 / 林慧寬、劉佳瑩、張惠雯、林子暄	Pipa / LIN Hui-kuan, LIU Jia-ying, CHANG Hui-wen, LIN Yu-hsuan
技術總監 / 鄭國揚	Technical Director / CHENG Kuo-yang
舞台監督 / 程子瑋	Stage Manager / CHENG Tzu-wei
燈光技術指導 / 陳菲比	Master Electrician / CHEN Fei-bi
音控執行 / 捷韻實業有限公司 陳志峰	Sound Engineer / CHEN Chih-feng, Chieh Yun Corp
視覺設計 / 陳點墨	Visual Design / CHEN Tien-mou
平面設計 / 方序中	Graphic Design / Joe FANG
題字 / 張忘	Calligraphy / CHANG Wang
文字 / 羅毓嘉	Copywriter / LO Yu-chia
平面攝影 / 金成財、陳點墨	Photography / CHIN Cheng-tsai, CHEN Tien-mou
動態攝影 / 陳點墨、楊有成	Cinematography / CHEN Tien-mou, YANG Yu-cheng
製作人 / 陳念舟	Producer / CHEN Nien-chou
行政顧問 / 廖又臻	Administrative Consultant / LIAO Yo-jen
行政指導 / 張嘉琦	Administrative Advisor / CHANG Chia-chi
執行秘書 / 賀毅明	Executive Secretary / HO Yi-ming
執行製作 / 吳昱芳	Executive Producer / WU Min-fang
企劃宣傳 / 張安娜	Marketing PR / Anna CHANG



藝術總監、編舞暨造型視覺設計 / 林麗珍  
Artistic Director, Choreography & Visual Concept / LIN Lee-chen

無垢舞蹈劇場藝術總監，為臺灣當代重要編舞家，曾博得「臺灣舞蹈界編舞奇才」美名，近年更屢獲國際肯定。2002 年以唯一出身亞洲的編舞家，為歐洲最重要的文化藝術電視台 ARTE 名列當今世界最具代表性的 8 位編舞家之一。2005 年獲頒國家文藝獎、2015 年獲頒臺北文化獎，而 2019 年獲頒的吳三連獎，更肯定其創作生涯的歷史定位與質精且兼備視覺、服裝、舞台、燈光的完全劇場形式。林麗珍源於鄉土卻不耽於本土、發於舞蹈卻不框限舞蹈，4 齣經典舞作橫跨數十個年歲的醞釀，均為其編舞臻至成熟之作，不僅深刻影響臺灣舞壇，更令臺灣文化躍登國際舞台。

Acclaimed as a "genius choreographer in Taiwan's dance scene," LIN Lee-chen was named one of the most significant choreographers in the world by ARTE. Since its founding in 1995, her company, Legend Lin Dance Theatre, has performed internationally to rave reviews. LIN's perseverance was instrumental in putting her native island on the international dance map. Legend Lin's practice blends elements of religious rituals, traditional Taiwan rites, and more meditative vision.


無垢舞蹈劇場  
Legend Lin Dance Theatre

創立於 1995 年，取名自一種極為素淨的純白絲帛——「白無垢」。在藝術總監林麗珍的帶領下，始終勤勉於「定、靜、鬆、沉、緩、勁」的舞蹈功法，講究「動如不動，不動如動」的肢體語彙。如此根源於臺灣本土的獨特美學，20 餘年來僅慎重製作了《醮》、《花神祭》、《觀》與《潮》4 部和靈性生命互相觀照的作品，以最純淨的肢體語言，展露深沉撼人的能量。屢受邀至法國、德國、西班牙、墨西哥、俄羅斯、日本、加拿大等國重要的表演藝術殿堂演出，在世界舞台上綻放光彩。

Legend Lin Dance Theatre was founded in 1995 by Artistic Director and Choreographer LIN Lee-chen with the exclusive purpose of presenting large-scale performance works, including *Mirrors of Life*, *Anthem to the Fading Flowers*, *Song of Pensive Beholding* and *The Eternal Tides* – all of which reflect the spirit of her native Taiwan. Inspired by traditional religious rituals and ceremonial rites celebrating the rhythms of nature and our place in it, LIN's artistry combines a lush visual aesthetics with a brilliantly original and exquisitely languid choreography that gives new meaning to the phrase "poetry in motion." In its rare performances overseas, Legend Lin Dance Theater has won high praise from critics and audiences alike.







貝多芬 250 週年誕辰鉅獻  
傳奇鋼琴大師詮釋不朽的時代精神

## 白建宇 32 首貝多芬鋼琴奏鳴曲

Kun-woo PAIK  
Beethoven Piano Sonata Cycle

12/16 Wed. 19:30	12/20 Sun. 14:30
12/17 Thu. 19:30	12/21 Mon. 19:30
12/18 Fri. 19:30	12/22 Tue. 19:30
12/19 Sat. 14:30	12/23 Wed. 19:30

中劇院  
Playhouse

500/800/1200/1500/1800

※ 主辦單位保有曲目異動權  
※ Program order may be subject to change.





被譽為鍵盤音樂「新約聖經」的貝多芬 32 首鋼琴奏鳴曲，不僅「見證」鋼琴製造與改革的發展史，更是鋼琴演奏者在音樂技巧與藝術內涵精進的極大挑戰。這 32 首奏鳴曲創作於 1795 至 1822 年間，橫跨貝多芬生命歷程的不同階段，彷彿貝多芬一生對藝術追求的縮影，忠實呈現其大膽開拓、永不妥協的個性。2020 年正逢貝多芬誕辰 250 週年紀念，享譽國際樂壇的旅法韓籍鋼琴家白建宇，將連續 8 天 8 場，首度為臺灣樂迷獻上貝多芬奏鳴曲全輯。

Beethoven's 32 sonatas for the piano, known as the "New Testament" for the instrument, stand as a testament to the development of the piano, as well as a formidable technical and artistic challenge for all pianists. The sonatas span nearly his entire life as a composer, dating from 1795 to 1822, and reflect his bold, uncompromising artistic conviction. The legendary Korean pianist Kun-woo PAIK, renowned for his delicate and east-meets-west philosophical touch, has won wide recognition with his complete recording of Beethoven's sonatas, released in 2008 by Decca. To commemorate the 250<sup>th</sup> anniversary of Beethoven's birth, PAIK presents the complete cycle of piano sonatas to Taiwanese audiences for the first time, traversing the entire oeuvre in eight performances across eight consecutive days.

**12/16 Wed.19:30**

G 小調第 19 號，作品 49 之 1  
F 小調第 1 號，作品 2 之 1  
G 大調第 20 號，作品 49 之 2  
C 小調第 5 號，作品 10 之 1  
C 大調第 3 號，作品 2 之 3

No. 19, G minor, Op. 49, no. 1  
No. 1, F minor, Op. 2, no. 1  
No. 20, G major, Op. 49, no. 2  
No. 5, C minor, Op. 10, no. 1  
No. 3, C major, Op. 2, no. 3

**12/17 Thu.19:30**

G 大調第 10 號，作品 14 之 2  
A 大調第 2 號，作品 2 之 2  
D 大調第 15 號《田園》，作品 28  
C 小調第 8 號《悲愴》，作品 13

No. 10, G major, Op. 14, no. 2  
No. 2, A major, Op. 2, no. 2  
No. 15, D major *Pastoral*, Op. 28  
No. 8, C minor *Pathétique*, Op. 13

**12/18 Fri.19:30**

F 大調第 6 號，作品 10 之 2  
D 大調第 7 號，作品 10 之 3  
降 E 大調第 13 號，作品 27 之 1  
降 E 大調第 26 號《告別》，作品 81a

No. 6, F major, Op. 10, no. 2  
No. 7, D major, Op. 10, no. 3  
No. 13, E-flat major, Op. 27, no. 1  
No. 26, E-flat major *Les Adieux*, Op. 81a

**12/19 Sat.14:30**

G 大調第 16 號，作品 31 之 1  
D 小調第 17 號《暴風雨》，作品 31 之 2  
F 大調第 22 號，作品 54  
F 小調第 23 號《熱情》，作品 57

No. 16, G major, Op. 31, no. 1  
No. 17, D minor *Tempest*, Op. 31, no. 2  
No. 22, F major, Op. 54  
No. 23, F minor *Appassionata*, Op. 57

**12/20 Sun.14:30**

降 B 大調第 11 號，作品 22  
降 E 大調第 18 號《狩獵》，作品 31 之 3  
降 A 大調第 12 號《葬禮進行曲》，作品 26  
升 C 小調第 14 號《月光》，作品 27 之 2

No. 11, B-flat major, Op. 22  
No. 18, E-flat major *The Hunt*, Op. 31, no. 3  
No. 12, A-flat major *Funeral March*, Op. 26  
No. 14, C-sharp minor *Moonlight*, Op. 27, no. 2

**12/21 Mon.19:30**

升 F 大調第 24 號《給泰瑞莎》，作品 78  
降 E 大調第 4 號《大奏鳴曲》，作品 7  
E 大調第 9 號，作品 14 之 1  
G 大調第 25 號，作品 79  
C 大調第 21 號《華德斯坦》，作品 53

No. 24, F-sharp major *À Thérèse*, Op. 78  
No. 4, E-flat major *Grand Sonata*, Op. 7  
No. 9, E major, Op. 14, no. 1  
No. 25, G major, Op. 79  
No. 21, C major *Waldstein*, Op. 53

**12/22 Tue.19:30**

E 小調第 27 號，作品 90  
A 大調第 28 號，作品 101  
降 B 大調第 29 號《漢瑪克拉維》，作品 106

No. 27, E minor, Op. 90  
No. 28, A major, Op. 101  
No. 29, B-flat major *Hammerklavier*, Op. 106

**12/23 Wed.19:30**

E 大調第 30 號，作品 109  
降 A 大調第 31 號，作品 110  
C 小調第 32 號，作品 111

No. 30, E major, Op. 109  
No. 31, A-flat major, Op. 110  
No. 32, C minor, Op. 111





白建宇  
Kun-woo PAIK

1946 年出生於韓國首爾，1969 年獲布梭尼國際鋼琴大賽金牌，1971 年獲璦姆堡國際鋼琴大賽首獎，其後在紐約林肯中心演奏拉威爾鋼琴作品全集，並登上卡內基音樂廳與管絃樂團演出，自此展開逾 50 年國際演奏生涯，2000 年獲法國政府頒授文學藝術騎士勳章。曾與許多傑出管絃樂團同台過，包括紐約愛樂、聖彼得堡愛樂、倫敦交響樂團、BBC 英國廣播交響樂團、柏林交響樂團等。

白建宇演奏作品廣泛，並以演奏全套著稱，在 DG、BMG 和 Decca 灌錄眾多唱片且備受好評，包括史克里亞賓、李斯特、穆索斯基、拉赫瑪尼諾夫、佛瑞、蕭邦等。1993 年曾以全套普羅科菲夫鋼琴協奏曲榮獲法國金音叉唱片獎和新學院唱片獎。2005 年錄製貝多芬 32 首鋼琴奏鳴曲，2007 年在中國、2017 年在韓國，連續 8 天舉行全套貝多芬 32 首鋼琴奏鳴曲演奏會。

Born in Seoul in 1946, PAIK is a laureate at both the Ferruccio Busoni International Piano Competition and the International Naumburg Competition. Since his debut in New York's Lincoln Center with Ravel's complete works for piano, PAIK has enjoyed an international career spanning more than half a century, and in 2000 was made Chevalier de l'Ordre des Arts et des Lettres by the French government. PAIK is known for performing and recording complete sets of piano works, with his set of Prokofiev's piano concertos receiving a 1993 Diapason d'Or, and has performed the complete Beethoven sonatas in China in 2007, and in South Korea in 2017.

# Soul

直指良善、初心、  
澄透的作品

10/10-10/11 中劇院

**動見体 王靖惇《如此美好》**

M.O.V.E. Theatre

**Wonderful** by Daniel WANG

10/24-10/25 大劇院

**雲門舞集 鄭宗龍《定光》**

Cloud Gate Dance Theatre of Taiwan

**Sounding Light** by CHENG Tsung-lung

11/7-11/8 大劇院

**明華園戲劇總團《鯤鯨平卷》**

Ming Hwa Yuan Arts & Cultural Group

**The Khun Island**

12/24-12/27 大劇院

**浦契尼歌劇《波希米亞人》**

Andreas Homoki X Shao-Chia LÜ | NSO

**La Bohème**



## Soul：靈魂之光

文／鴻鴻（詩人，劇場及電影編導）

酒不知酒的美味，唯有飲者的咽喉知道。

笑的人不知自己的模樣，只在暗幕者的腦海顯影。

腦海銘記的，有的會蒸發，有的會沈澱。

喜歡酒，但只喝水，酒就在舌根。

喜歡音樂，但只聽寂夜中電腦的嗡嗡，音樂就在耳邊。

孩子比溫度計靈敏，冬陽一露臉，立刻要吃冰淇淋。

有孩子的地方，就是夏天。夏天是孩子的想像構成的。

50 音，構成一個民族。26 字母，構成另一民族。而長頸鹿，只有轉頭的喀啦聲。

飛盤斜斜飛來，你可以閃開，可以接住。或者接而接不住。

有盲眼歌手，盲眼鋼琴家，盲眼調音師。有人眼不盲卻音盲。

只有孩子不管音盲不盲，張口就唱。上帝喜歡了，就為他在第 7 天繼續工作，創造了一個禮物，叫做藝術。

讓孩子長大後，在第 7 天不用工作的時候，可以享用。

藝術，是用來拯救世界的。

有人在拯救澳洲大火의 動物；有人在拯救北極溶冰的動物；

有人在虐殺上街的年輕人——其實他們只是想要跟別人一樣，擁有幸福。

遭疫情襲捲之後，我們對幸福的感受，再也無法回到從前。

從前認為幸福是天長地久，現在發覺此刻的相守已無比珍貴。

從前認為幸福是自由，現在發覺無法與人連結的自由不是自由，只是孤獨。

從前我們用微笑或吐舌來表達好惡，現在我們只能靠口罩上方的一雙眼睛，來辨識彼此的靈魂。

靈魂是什麼形貌？跟我們的身體一樣有高矮胖瘦嗎？跟我們的渴望一樣永遠年輕嗎？

還是跟我們的智慧一樣，越積越高，最後轟然潰散？

樹也會倒下，但是又站起來，變成耶誕樹。見證戀人的相遇、離散，又再度倒下，這次永遠站不起來。

你看我是波希米亞人，我看你是藝術家，別人說我們是白癡，唯有杜思妥也夫斯基送給我們冠冕。

浦契尼笑我們活在玻璃箱裡，又為我們流淚。

活在玻璃箱裡，只能唱歌。

活在玻璃箱裡，水還是會一點一滴滲進來。

雨不想當雨了，想成為海洋，讓魚呼吸。

夜不想當夜了，想與日同步。但它永遠追趕不上。

世界持續流動，但影子消失了，我們會像彼得潘一樣焦慮，還是像那來自艱舛的孩子，

願意欣賞一個全新的世界？

世界持續流動，我們卻被停格。這時，能否看得更清晰？

夜不想當夜了。它在追趕中，已感到如此美好。

但爭奪的人繼續爭奪，無論是羅剎王搶奪羅摩王子所愛，五府千歲與囡仔公爭地，或是政府強徵民宅，

每個人都有自己的願望，幸福從中擦身而過，無人辨識。

難怪靈魂倦了，想要回家。然而，有家可歸嗎？要被隔離嗎？

50 音，構成一個民族。26 字母，構成另一民族。你呢，你是什麼構成的？

「掉吧菠蘿蜜，要掉就掉，不要打到野芒果的枝幹；睡吧眼睛，要睡就睡，千萬別被遠方人惦記。」

馬來的班頓詩歌如是吟唱，詩人馬尼尼為如是轉譯。

能睡的眼睛是幸福的，不被惦記的靈魂是自由的。可惜別人不惦記我們，我們還是會惦記別人。

酒不知酒的美味，我們也不知道自己的滋味。但品嚐的人知道——是誰在品嚐著我們呢？

飛盤斜斜飛來，你可以閃開，可以接住。或者欣賞它斜斜落下的姿態。

你也可以拾起飛盤，把它射回去。

有一天，你會聽到回音。



## Light of the Soul

by Hung Hung (Poet & Playwright-Director of stage and film)

A wine knows not its own flavor, only a drinker's throat can tell.

Laughers know not how they look, only their admirers have their pictures in their minds' eyes.

What the mind holds dear, some will evaporate away, some will settle down.

For wine lovers who drink but water, the taste of wine is on their tongues.

For music lovers who hear but the midnight hum of computers, the sound of music is by their ears.

Children respond quicker than thermometers – a single ray of sun in the winter, and they want ice cream.

Where there are children, there is summer. Summertime is made from children's imaginations.

50 kana form a nation. 26 letters form another nation.

Giraffes, they only have the sounds they make when they turn their necks.

A frisbee flies lopsided toward you, you can flinch, or you can catch it. Or you can try to catch it but miss.

There are blind singers, blind pianists, blind tuners. Some aren't blind in their eyes, but are tone deaf.

Only the child cares not about being tone deaf – the mouth opens, and songs flow.

God liked what he heard, and on the 7<sup>th</sup> day he continued his work, creating a gift known as art.

So when the child grew up, it would be enjoyed on the 7<sup>th</sup> day of rest.

Art is used to save the world.

Some try to save animals in the fires in Australia; some try to save animals in the melting ice in the Arctic; some torture and murder youngsters on the street who wish for no more than anyone else – they only want happiness.

After being hit by the pandemic, we will never regain our conception of happiness.

Happiness used to mean together for eternity, now a simple moment together is priceless.

Freedom used to mean happiness, now freedom from one another is freedom no longer, but loneliness.

We used to smile or stick out our tongues to show our likes and dislikes, now we see each other's souls only through pairs of eyes above our masks.

What does the soul look like? Does it come in all shapes and sizes like us? Does it wish for eternal youth like us? Or is it like our wisdom, building up higher and higher, only to collapse with a thud?

Trees may fall down, but they stand again as Christmas trees. They see lovers meet and break up, they fall yet again, but now they never stand again.

You say I'm a bohemian, I say you're an artist, others say we're idiots, only Dostoevsky gives us a crown. Puccini laughs at our existence in a glass cage, all the while shedding a tear for us.

In a glass cage, we can only sing.

In a glass cage, water inevitably drips in.

Rain wishes to be rain no longer – it longs to become ocean, so fish may breathe.

Night wishes to be night no longer – it longs to walk beside day, but it can't keep up.

The world flows on, but shadows are gone. Do we become as distressed as Peter Pan, or are we learn to appreciate this whole new world, like that kid from Monga?

The world flows on, but we're stuck in a still frame. Do we see clearer now?

Night wishes to be night no longer. It is trying to keep up, feeling how good this is.

Yet those who fight continue to fight: Rāvaṇa kidnaps the love of Rāma's life, the five lords of heaven fight with a child spirit for sacred land, the government seizes civilian property by force. Everyone has their own desires, yet happiness brushes past without anyone noticing.

No wonder the soul, exhausted, wants to go home. But is there a home to go to? Is a quarantine required?

50 kana form a nation. 26 letters form another nation. What about you, what are you formed from?

"Fall, jackfruit, fall if you want, don't hit the branches of the wild mango. Sleep, eyes, sleep if you want, don't let distant loved ones worry." So goes a Malay pantun, as recounted by the poet Maniniwei.

Eyes that can sleep are happy, souls that need not be worried are free. Yet even if no-one worries about us, we worry about them.

A wine knows not its own flavor, just as we know not what we savor. Only the taster knows – so who is tasting us?

A frisbee flies lopsided toward you, you can flinch, or you can catch it. Or you can savor how it falls, lopsided, to the ground.

You can also pick it up and shoot it back.

Some day, you'll hear an echo.

Soul



看著父親皮膚上蜿蜒的皺褶，我卻覺得……  
如此美好。

# 動見体 王靖惇 《如此美好》

M.O.V.E. Theatre  
*Wonderful* by Daniel WANG

10/10 Sat. 14:30 談

10/11 Sun. 14:30

中劇院  
Playhouse

500/800

※ 全長約 70 分鐘，無中場休息  
※ 建議 7 歲以上觀眾觀賞  
※ 70 minutes without intermission.  
※ Suggested for ages 7+





一場父親期待已久的父子之旅，卻遲遲不見兒子的身影……

關於一個絕口不說寂寞的父親，一個在現實迴圈打轉的兒子，兩人逝去的相聚時光，如流水般傾瀉而出，在紛亂喧囂的情緒波動中，激盪心中的無限漣漪。

由動見体核心藝術家王靖惇擔任編導，與重量級劇場演員羅北安，合力搬演扣人心弦的父子情詩，舞台上巨大的透明箱分隔父子兩人，在沉默與獨白間尋找片段的交會，編導自身最私密的親情體悟，帶領觀眾探索當代社會家庭間疏離又緊密的微妙情誼。

A father waits for his son to join him in a long-anticipated journey together, yet the son never shows up.

The father reluctant to express his loneliness, and the son stuck in the rat race of life – bursting out each and every absence in each other's life, struggling in tumultuous emotions that ripples in their hearts.

Cooperated by the director, playwright and actor Daniel WANG and the phenomenal theater actor LUO Bei-an, this play presents a touching emotion between the father and the son. Separated by the huge transparent tank on the stage, the father and the son search for the intersection of life fragments in silence and monologue. Through exposing the most private family affections of Daniel himself, he leads the audience to explore the intimate but also alienated kinship between families in modern world.

製作演出 / 動見体  
藝術總監 / 符宏征  
導演暨編劇 / 王靖惇  
聯合導演 / 符宏征  
演員 / 羅北安、王靖惇  
配樂暨現場演出 / 王希文  
舞台空間顧問 / 王孟超  
燈光設計 / 鄧振威  
舞台美術執行 / 羅婉瑜  
服裝造型設計 / 吳定盛  
音樂與音效設計 / 朱彩葵  
廣播聲音演出 / 顏辰歡

Production / M.O.V.E. Theatre  
Artistic Director / FU Hong-zheng  
Director & Playwright / Daniel WANG  
Co-Director / FU Hong-zheng  
Performers / LUO Bei-an, Daniel WANG  
Musician & Composer / Owen WANG  
Stage Design Consultant / Austin WANG  
Lighting Design / TENG Cheng-wei  
Stage Design Assistant / LO Wan-yu  
Costume Design / WU Ding-sheng  
Music and Sound Design / JHU Cai-jhen  
Announcement Voice / YEN Chen-huan

製作人 / 藍浩之  
執行製作 / 許沛青  
行銷宣傳 / 唐瑄  
劇團經理 / 張乃惠  
舞台監督 / 陳正華  
音場設計暨音響設計指導 / 蔡鴻霖  
舞台技術指導 / 陳人碩  
燈光技術指導 / 宋永鴻  
妝髮造型 / 林馨  
導演助理 / 譚鈺樵

Producer / LAN Hao-chih  
Executive Producer / HSU Pei-ching  
Marketing Manager / TANG Hsuan  
Company Manager / CHANG Nai-hui  
Stage Manager / CHEN Cheng-hua  
Sound Engineer / TSAI Hung-lin  
Technical Director / CHEN Ren-shuo  
Master Electrician / SUNG Yung-hung  
Makeup / LIN Hsin  
Director Assistant / TAN Yu-chiao

指定物流 / 世邦都門國際集運有限公司  
委託製作 / 國家表演藝術中心國家兩廳院  
本節目獲臺北市政府文化局 108 年度表演藝術專案補助  
本團隊獲國藝會 109 年演藝團隊年度獎助專案補助

Designated Logistics / T.V.L. Business Group  
Commissioned by National Theater & Concert Hall  
Sponsor / Department of Cultural Affairs, Taipei City Government,  
National Culture and Arts Foundation



編劇、導演暨演員 / 王靖惇  
Director, Playwright & Performer / Daniel WANG

臺灣大學戲劇學研究所碩士，動見体核心藝術家，臺中國家歌劇院 2017-2018 駐館藝術家，作品擅長從敘事文本出發，以原創劇本及臺灣背景為主要創作核心，反應臺灣當代文化、人文、精神與社會議題，發展多元深刻的作品樣貌。編導作品《台北詩人》獲邀參與 2014 年兩岸小劇場藝術節及 2015 年深圳城市戲劇節；編導作品《狂起》獲 2017 年曼谷藝術節最佳劇本、最佳導演、最佳藝術設計及最佳肢體類演出四項大獎；編劇作品《病號》獲邀至 2019 年烏鎮戲劇節演出。

Daniel WANG gained his Master's degree from the Graduate Institute of Drama and Theatre at National Taiwan University and was a former resident artist of National Taichung Theater (2017-2018). He currently works as a theater actor, playwright, and director, and is a principal artist of M.O.V.E. Theatre. His diversified productions depict cultural phenomena of contemporary Taiwan with concerns of modernity, humanity, and social changes. His plays are widely invited to perform overseas, among which are *Uncle Poet*, *The Unnamed*, and *Kuang Qi*. *Kuang Qi* received four awards at the Bangkok Theatre Festival 2017.

聯合導演 / 符宏征  
Co-Director / FU Hong-zheng

馬華裔臺灣中生代劇場導演，於 2006 年創立「動見体」並任藝術總監。現任教於文化大學國劇系與臺灣大學戲劇系。劇場導演作品《嬉戲》曾獲第三屆台新藝術獎年度最佳表演藝術獎；《三氯乙烷釋放體》入圍第五屆台新藝術獎年度十大表演藝術節目；2003 年《行者漂泊—鄭和的後代》獲新加坡海峽時報「生活！戲劇獎」年度最佳演出；2016 年《離家不遠》獲香港第十屆華文戲劇節優秀導演獎；2017 年共同導演作品《狂起》獲曼谷國際表演藝術節最佳劇本、最佳導演、最佳藝術設計及最佳肢體類演出；導演作品《病號》獲邀至 2019 年烏鎮戲劇節演出。

FU Hong-zheng is a Malaysian theater director basing in Taiwan. In 2006, he founded M.O.V.E. Theatre and served as the Artistic Director. His works are characterized by surreal visuality and musicality with dramatic tension through multi-focus collage narrative, concise theatrical speech and multi-level space image. FU's unique theater aesthetics is shown by his concern on the spiritual state of performers and viewers through theater performance on historical, mythological, cultural and social topics. He won the outstanding director for *Nowhere Near* at the 10<sup>th</sup> Chinese Drama Festival in Hong Kong.



演員 / 羅北安  
Performer / LUO Bei-an

國立藝術學院（現臺北藝術大學）戲劇系第一屆畢業，美國天主教大學戲劇碩士、美國演藝學院表演學位。專長為表演、導演與編劇，活躍於劇場及影視演出。近期參與作品包含《人間條件六—未來的主人翁》、《人間條件三—台北上午零時》、世界劇場《Proof 求證》、《月夜情愁》等。現任綠光劇團團長、紙風車文教基金會董事、紙風車劇團監督；曾任臺北藝術大學戲劇系專任講師、臺大戲劇系兼任講師。

LUO Bei-an was among the first graduates from the Department of Theatre Arts of Taipei National University of the Arts (formerly known as the National Institute of Arts), and received the Master's degree from The Catholic University of America. He specializes in acting, directing and playwriting and is active in theater, film and TV performances. His recent productions include *Human Condition VI*, *Proof* and *Romancing in the Moonlight*. LUO is a former lecturer in universities, and currently serves as the Head of Greenray Theatre, board member of Paperwindmill Cultural Foundation, and the Director of Paperwindmill Theatre.



配樂暨現場演出 / 王希文  
Musician & Composer / Owen WANG

電影配樂、音樂劇編曲和製作人，現為「瘋戲樂工作室 Studio M」負責人。紐約大學電影配樂作曲碩士，師從好萊塢資深作曲家 Ira Newborn 以及獅子王音樂執導 Joseph Church。2007 年起成為全職音樂工作者，作品橫跨劇場、電影、電視、廣告、現代舞與流行音樂，為臺灣第一位在紐約接受正統百老匯音樂劇訓練之作曲家。合作劇團包括台南人劇團、全民大劇團、果陀劇團、綠光劇團、莎士比亞的妹妹們的劇團、當代傳奇劇場、動見体等。

Owen WANG is a film score composer, musical arranger and producer, and also the Founder of Studio M. He studied from Hollywood composer Ira Newborn and *Lion King's* Musical Director Joseph Church at New York University and gained his Master's degree there. As the first Taiwanese composer who received formal musical training from Broadway, his productions cover theater, film, television, advertisement, modern dance and pop music. He has been working as a full-time musician since 2007 with a variety of cooperative partners, including Tainaner Ensemble, All U People Theatre, Godot Theatre, Greenray Theatre and Shakespeare's Wild Sisters Group.



2020 全新策畫

# 雲門舞集

## 鄭宗龍 《定光》

Cloud Gate Dance Theatre of Taiwan  
*Sounding Light* by CHENG Tsung-lung



10/24 Sat. 14:30 談

10/25 Sun. 14:30

大劇院  
Grand Theater

Sounding  
Light

500/800/1200/1500/1800

※ 全長約 65 分鐘，無中場休息  
※ 建議 7 歲以上觀眾觀賞  
※ 65 minutes without intermission.  
※ Suggested for ages 7+

才華洋溢，技術超群……這個舞團的卓越應與世界分享。  
—— 美國《紐約時報》

Talent and skill require no translation... it's only right that they should be shared  
with the rest of the world. —— *The New York Times*

心頭叮咚 跳 動靜一脈顛身道  
呼吸空氣 灌 南北二路弄窈窕

一腳踮出聲 雙手拍未停  
甩頭擺步喊歌調  
忐忑愁想目色 轉  
黑暗慾照行深 亂

心在跳 歌在唱  
回神身落 停  
閃閃一瞬定光明

鄭宗龍邀請林強創作如空氣般的音場，旅美作曲家張玟以舞者身體編曲，疊合聲韻與肢體，振振共鳴。服裝設計陳劭彥編裁自然元素，舞動時窸窣發響。舞台上潔淨無雜，光亮如炬，沒有黑暗。

Cloud Gate Dance Theatre welcomes new Artistic Director and Choreographer CHENG Tsung-lung to the helm in 2020, who has previously been Artistic Director of Cloud Gate 2 since 2014.

A late Generation X-er, CHENG nonetheless finds himself caught up in the frenzy of digital devices and ever-shortening attention spans. As we consume more through our devices, we increase our individual and collective anxiety. *Sounding Light* seeks to tap into the self, with or without our devices, to search for an equilibrium within oneself. CHENG pushes to connect with anxieties deep within, reaching within the body's sounding instrument - the voice. The physique of the dance resonates with each twist and turn, as the shouted-out rhythms and amplitudes of Taiwanese dialect construct different soundscapes and body spheres.

編舞暨構思 / 鄭宗龍  
音樂 / 林強  
聲音暨人聲創作 / 張玟  
燈光設計 / 李琬玲  
服裝設計 / 陳劭彥  
雲門音樂指導 / 梁春美

Choreography & Concept / CHENG Tsung-lung  
Music / LIM Giong  
Sound & Voice / CHANG Shiuan  
Lighting Design / Lulu W.L. LEE  
Costume Design / CHEN Shao-yen  
Music Director of Cloud Gate / LIANG Chun-mei

共同製作 / 國家表演藝術中心臺中國家歌劇院  
國家兩廳院  
衛武營國家藝術文化中心

Co-production by National Performing Arts Center, Taiwan R.O.C. —  
National Taichung Theater, National Theater & Concert Hall,  
National Kaohsiung Center for the Arts (Weiwuying)





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### 編舞暨構思 / 鄭宗龍

Choreography & Concept / CHENG Tsung-lung

2020 年出任雲門舞集藝術總監。出生於臺北艋舺，從擺攤叫賣的幼年汲取創作靈感，作品交織街頭張力與人生百態。曾獲德國 No Ballet 當代編舞比賽銅牌獎，西班牙 MASDANZA 編舞大賽首獎。

2016 年編作《十三聲》挖掘臺灣古老、俚俗的文化記憶，受到觀眾及舞評的熱烈迴響，被法媒譽為是鄭宗龍「吸引眼球的一場勝利」。2019 年與冰島搖滾天團席格若斯 Sigur Rós 合作的《毛月亮》，結合人文、科技、當代、未來，國際專業舞蹈評論網站 Seeing Dance 稱這個作品「兇猛而美麗」。該舞作現已獲得諸多國際劇院與藝術節邀約進行國際巡演。

From street slipper hawker to internationally recognized choreographer, CHENG succeeded LIN Hwai-min as Artistic Director of Cloud Gate Dance Theatre of Taiwan starting 2020. A frequent winner in international choreography competitions, he became widely known for works inspired by the street life and folk religion that shaped his upbringing in Taipei. CHENG's works exude a humble beauty rooted in Asian culture. *13 Tongues* (2016), incorporating folk steps, religious rites, and Taoist rituals, has received rave reviews from France, Germany, the UK, and China. *Lunar Halo* (2019), set to the music specially arranged by Sigur Rós, has been hailed as a work of "fierce beauty," drawing invitations to perform worldwide.



### 雲門舞集

Cloud Gate Dance Theatre of Taiwan

1973 年，林懷民創辦雲門舞集。這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。2020 年，由鄭宗龍接任藝術總監。

雲門長年海外巡演，以獨特的動作語言，傑出的舞作，精湛的舞技，被譽為「世界一流現代舞團」。2018 年，雲門獲頒英國國家舞蹈獎的「傑出舞團獎」。雲門除了定期發表新作品及搬演經典舞作外，舞團每年在臺灣不同城市舉辦大型戶外公演，更以親切、活潑的方式深入社區，讓舞蹈走進大眾的生活。

Founded in 1973 by internationally renowned choreographer, LIN Hwai-min, Cloud Gate is acclaimed as "Asia's leading contemporary dance theater" (*The Times*), and "One of the finest dance companies in the world" (*The Globe and Mail*). While touring extensively worldwide, Cloud Gate holds regular seasons in theaters at home, and stages annual free outdoor performances in cities and villages of Taiwan, drawing an average of 30,000 people per performance. From 2020, CHENG Tsung-lung succeeded LIN as the Artistic Director of Cloud Gate.

音樂 / 林強  
Music / LIM Giong

生於彰化。音樂生涯從創作歌手開始，後轉往幕後，接觸 DJ。在導演侯孝賢的鼓勵下，從《南國再見，南國》開始了電影配樂的工作，先後參與了短片、廣告、動畫、紀錄片的配樂。2004 年開始與不同領域的藝術家合作後，他的作品變得更加實驗性，越來越多地融入了電子音樂與臺灣元素的特性，並不斷的嘗試與探索實驗及環境音樂創作。林強為編舞家鄭宗龍創作的《十三聲》(2016)、《大明》(2017)、《乘法》(2019)，用他獨特的音樂風格為作品增添了不同的韻味。

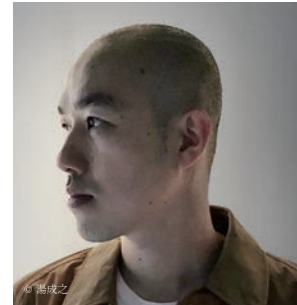


Born in Changhua, LIM's music career began as a singer-songwriter, and then moved behind the scenes as a DJ. Encouraged by director HOU Hsiao-hsien, LIM began his career in film music with *Goodbye South, Goodbye*, and has since worked on music for short films, commercials, animations, and documentaries. Beginning in 2004, his compositions became more experimental as he started collaborating with artists from other fields, and incorporating electronic and Taiwanese elements. His unique musical style brought a distinct ambience to choreographer CHENG Tsung-lung's *13 Tongues* (2016), *Full Moon* (2017), and *Multiplication* (2019).

聲音暨人聲創作 / 張玟  
Sound & Voice / CHANG Shiuan

法國著名音樂評論雜誌 *Classic Agenda* 譽為「充滿靈性」的旅美作曲家張玟，1989 年生於臺北，作品曾受邀於紐約卡內基音樂廳，林肯中心，芝加哥交響樂中心，東京三多利音樂廳、莫斯科愛樂廳、法國 Royuamont、柏林愛樂室內樂廳、日內瓦 Archipel Festival、臺北國家音樂廳等地演出，近年來陸續與國家交響樂團、臺北市立交響樂團、芝加哥市民管絃樂團、普林斯頓室內合唱團、斯圖加特人聲獨唱團及莫斯科現代室內樂團合作。

Described as "spiritual, light and comforting" by *Classic Agenda* (FR), CHANG's music has appeared internationally at Carnegie Hall, Lincoln Center, Merkin Hall, Suntory Hall, Chicago Symphony Center, Moscow Philharmonic Chamber Hall, Berlin Philharmonic Chamber Hall, Hungary Bartok Hall, Taiwan National Concert Hall, Geneva Archipel Festival, Royaumont, and more. He has worked with and received commissions from the National Symphony Orchestra of Taiwan, Taipei Symphony Orchestra, Chicago Civic Symphony Orchestra, Neue Vocalsolisten Stuttgart, Ekmeles Ensemble, Les Métabole, Princeton Singers, TANA Quartet, Atlas Ensemble, Ensemble Multilaterale, Earplay Ensemble, Ictus Ensemble, maestro Péter Eötvös and Gilbert Varga. CHANG is the Founder of Innuan, a non-profit organization dedicated to exploring the critical role of live music performance in new directions for the 21<sup>st</sup> century.



服裝設計 / 陳劭彥  
Costume Design / CHEN Shao-yen

畢業於英國中央聖馬丁藝術學院織品服裝設計研究所，2009 年獲比利時布魯賽爾 Fashion Weekend 時裝大賽新興設計師首獎，2010 年創立個人品牌 SHAO YEN，擅長運用異材質挑戰新的服裝結構。作品曾多次參與國際時裝週，並在荷蘭鹿特丹博伊曼斯·布尼根博物館 The Future of Fashion is Now 特展、法國加萊蕾絲暨時尚博物館 Mode in Taiwan 特展等國際時尚展演曝光。他也為多位藝人打造服裝造型，包括冰島歌手碧玉、蔡依林等。2018 年首度與雲門合作，2019 年為鄭宗龍的《毛月亮》擔任服裝設計。

A graduate of Central Saint Martins, CHEN founded his namesake womenswear label SHAO YEN in 2010 and has since been a regular participant in London and Paris fashion weeks, showcasing designs incorporating practicality with unconventional materials and structures. CHEN has gained great recognition through a wide range of projects and exhibitions. Since 2016 he has participated in artist TONG Yang-tze's *From Ink to Apparel* exhibition for four consecutive times. In 2018, CHEN was invited to collaborate with Cloud Gate 2 for the first time, designing costumes for the annual **Spring Riot**. His design credits with Cloud Gate also include *Lunar Halo* (2019).



南鯤鯓傳奇 ——  
五府千歲大戰团仔公

# 明華園戲劇總團 《鯤鯓平卷》

Ming Hwa Yuan Arts & Cultural Group  
*The Khun Island*

11/7 Sat. 14:30

11/8 Sun. 14:30

大劇院  
Grand Theater

500/800/1200/1500/1800/2000/2500

※ 全長約 165 分鐘，含中場休息 20 分鐘  
※ 台語發音，中、英文字幕  
※ 建議 7 歲以上觀眾欣賞  
※ 165 minutes, including a 20-minute intermission.  
※ Performed in Taiwanese with Chinese and English subtitles.  
※ Suggested for ages 7+



五府千歲渡海來臺時，看中棟榔山「虎穴」寶地，於此埋下銅錢，作為日後興建廟宇地點。

多年後，五府千歲重返風水寶地，不料棟榔山已被於此地修練得道，成為孤魂野鬼之首的囡仔公佔領。囡仔公堅稱生前埋下銅針為證，五府千歲不甘示弱，表示早已埋下銅錢敵血為據，雙方為此爭吵不休，找來土地公見證，挖開寶穴後竟發現銅針插在銅錢方孔之中，無法公斷！雙方由口舌之爭轉為武鬥，大戰一觸即發……。

《鯤鯨平卷》為明華園戲劇總團 2020 年新作，由國家文藝獎得主陳勝國以臺灣沿海地區極具特色的王爺信仰為背景，改編民間傳說「南鯤鯓五府大戰囡仔公」故事。無敵小生孫翠鳳、第一丑角陳勝在、當家小旦鄭雅升、明華園第三代青年軍陳昭婷及陳子豪，暨明華園藝術家家族聯手共演拿手神仙戲，精彩可期！

According to ancient lore, when the five lords of heaven first visited Taiwan, they found the Khun Island to be an auspicious location, and claimed the mountain for themselves for a future temple. Yet this soon came into conflict with a local spirit, who said that this was hallowed ground for him. As neither party would budge, the hills soon echoed with the sounds of battle.

Based on the folk traditions of wang-ye (heavenly lords) worship on the southeastern coast of Taiwan, *The Khun Island* is Ming Hwa Yuan's all-new production for 2020. Written by National Award for Arts winner CHEN Sheng-kuo, this stage spectacular features Taiwanese opera stars SUN Tsui-feng, CHEN Sheng-tsai and CHENG Ya-sheng in leading roles with the latest generation of the troupe's theatrical talents.



藝術總監暨製作人 / 陳勝福  
編劇暨總導演 / 陳勝國  
演員 / 孫翠鳳、陳勝在、鄭雅升、陳昭婷  
陳子豪、李郁真、吳米娜、王婕菱

Producer & Artistic Director / CHEN Sheng-fu  
Chief Playwright & Director / CHEN Sheng-kuo  
Performers / SUN Tsui-feng, CHEN Sheng-tsai, CHENG Ya-sheng, CHEN Chao-ting,  
CHEN Tzu-hao, LI Yu-chen, WU Mi-na, WANG Chieh-ling

音樂設計 / 陳建誠  
舞台設計 / 傅寓  
燈光設計 / 李俊餘  
影像設計 / 王奕盛  
服裝設計 / 吳亮儀

Musical Design / CHEN Chien-chen  
Stage Design / FU Chun  
Lighting Design / LEE Chun-yu  
Video Design / Ethan WANG  
Costume Design / WU Liang-i

## 編劇暨總導演 / 陳勝國 Chief Playwright & Director / CHEN Sheng-kuo

明華園戲劇總團首席編導。自 1971 年起至今，外台口述幕表戲發表高達 300 多本、劇場歌仔戲劇本 50 多齣。2018 年以劇作家身分獲頒國家文藝獎，其劇作題材廣泛、洞察深刻、寓意深遠，為歌仔戲開拓當代視野。近期代表作有明華園戲劇總團《大河彈劍》、《龍城爭霸》、《龍抬頭》與《龍逆鱗》。

As Ming Hwa Yuan's Chief Playwright, CHEN Sheng-kuo has since 1971 written and directed nearly 400 outdoor and theater Taiwanese operas. He was a recipient of the 2018 National Award for Arts for his wide-ranging and insightful original works that have greatly expanded the horizons for traditional Taiwanese opera.

## 主演 / 孫翠鳳 Lead / SUN Tsui-feng

明華園戲劇總團當家台柱，被讚譽為「臺灣傳統戲劇無敵小生」，有著收放自如的演技與迷人的巨星風采，是傳統戲劇界難得一見的舞台影視全方位演員。1996 年獲頒第 33 屆「十大傑出青年」，1997 年獲「亞洲最傑出藝人獎」。

Widely acclaimed for her peerless skill in sheng (male lead) roles, SUN Tsui-feng is renowned for her innate talent and hard work in traditional Taiwanese opera. She was recognized as one of the Ten Outstanding Young Persons in 1996, followed by the Most Outstanding Asian Artist Award in 1997.

## 主演 / 陳勝在 Lead / CHEN Sheng-tsai

歌仔戲第一丑角，其豐富的舞台經驗與機智的臨場反應，精準掌握全場觀眾情緒，登台絕無冷場，於推廣歌仔戲文化不遺餘力。曾跨刀參演表演工作坊的現代舞台劇《暗戀桃花源》極受好評。

CHEN Sheng-tsai is Ming Hwa Yuan's leading chou (clown) specialist, and is a master of colorful performances and impromptu interaction with audiences, often improvising humorous dialogue and gestures to his roles. In addition to his work in traditional Taiwanese opera, he has participated in contemporary drama.





主演 / 鄭雅升

Lead / CHENG Ya-sheng

明華園戲劇總團當家旦角，身段作工細膩，扮相清麗可人，是相當亮眼與最有觀眾緣的旦角。無窮的戲劇潛力與精湛的演技於不同類型角色之間游刃有餘，擅長青衣、武旦、花旦等各類型旦角，深受觀眾喜愛。

CHENG Ya-sheng is a xiao dan (young female lead) specialist, excelling in highly emotional roles portrayed through exquisite gestures. She is widely recognized by Taiwanese opera fans for her skill in interpreting dan roles in various genres, in particular her performance in *Ji Gong the Living Buddha* at the 1990 Asian Games Arts Festival.

主演 / 陳昭婷

Lead / CHEN Chao-ting

明華園第三代青年軍、大地華園劇團團長。華岡藝校舞蹈科畢業。專攻旦角，嗓音柔美，做工細膩。2004 年於「海峽兩岸歌仔戲藝術節」獲頒「十佳優秀青年演員獎」，2012 年獲「中國文藝獎章」。

CHEN Chao-ting is the member of the Ming Hwa Yuan's Youth Squad. Graduated from Hwa Kang Arts School, she is specialized in playing female roles. Apart from having a soft and feminine voice, her onstage performances are also well-refined. She has received Ten Most Outstanding Young Performer Award at the Cross Strait GeZaiXi Festival in 2004, and Chinese Writer's & Artist's Association Award in 2012.



明華園戲劇總團

Ming Hwa Yuan Arts & Cultural Group

明華園戲劇總團創立於 1929 年，歷經歌仔戲發展的興衰浮沈，以親切活潑的表演方式，狂野亮麗的舞台色彩，活潑奔放的演出形態，呼應時代脈動的戲劇內涵，讓來自草根的歌仔戲，從外台登上國家藝術殿堂。以打造「東方音樂劇」為目標，讓臺灣歌仔戲向世界發聲，足跡遍及全球五大洲，驚豔國際舞台。

Founded in 1929, Ming Hwa Yuan has witnessed the rise, decline and renaissance of traditional Taiwanese opera. Their dynamic and colorful performances bring modern-day sensibilities to this age-old genre of theater, and have won them international recognition through performances of their reinterpretation of "oriental musical theater" at major venues worldwide.



自由、藝術、愛情 點亮冷冬耶誕燭光

# 安德理亞·荷穆齊 呂紹嘉 | 國家交響樂團 浦契尼歌劇《波希米亞人》

Andreas Homoki × Shao-Chia LÜ | NSO  
*La Bohème*

12/24 Thu. 19:30 ㊟

12/25 Fri. 19:30 ㊟

12/26 Sat. 14:30 ㊟

12/27 Sun. 14:30 ㊟

大劇院  
Grand Theater

600/1000/1400/1800/2400/3000/3800 (週四、五場)

800/1200/1600/2000/2600/3200/4000 (週六、日場)

※ 全長約 110 分鐘，無中場休息

※ 義大利語發音，中、英文字幕

※ 110 minutes without intermission.

※ Performed in Italian with Chinese and English surtitles.





浦契尼四幕歌劇《波希米亞人》1896 年首演至今，為最常於世界舞台演出的歌劇作品之一。以亨利·穆傑的著作《波希米亞人的生活場景》為靈感，深入刻劃 19 世紀末法國拉丁區的知識份子與藝術家「儘管貧窮，卻因知識和藝術而富足」的生活態度。

聖誕節前夕，一貧如洗的詩人魯道夫與好友飢寒交迫下，燒起自己的詩作取暖，並合力捉弄前來催繳租金的房東，而後與前來借火的嬌弱咪咪墜入愛河，開啟一段純粹、炙熱、忌妒、悲傷的愛情故事，真實刻劃年輕藝術家肆意而為的生活態度與精神追求，直至今日依舊刻骨銘心。

呂紹嘉與德國導演安德理亞·荷穆齊合作多次，此番聯手打造世紀末法國拉丁區的自由靈魂，極簡的風格承載滿溢的能量，台上五彩繽紛、富滿節慶氣息的巨型聖誕樹，伴著動人音樂及揪心劇情，在起落之間透露角色生命與愛情的劇變。

Since its premiere in 1896, Puccini's *La Bohème* has become one of the handful of works central to the opera repertoire worldwide. An adaptation of Henri Murger's *Scènes de la Vie de Bohème*, the opera depicts the bohemian lifestyle of late 19<sup>th</sup>-century artists and intellectuals: when the frail Mimi knocks on Rodolfo's door to light her candle on Christmas Eve, a heartbreaking story of love, jealousy and sorrow thus begins, as we peer into the lives of these artists who, although penniless, are far from poor in spirit.

In this production, Shao-Chia LÜ joins long-time collaborator Andreas Homoki to recreate the Quartier Latin of Paris, with a colorful, enormous Christmas tree highlighting the free spirit of life and passion.

指揮 / 呂紹嘉	Conductor / Shao-Chia LÜ
導演 / 安德理亞·荷穆齊	Director / Andreas Homoki
執行導演 / 田尾下哲	Revival Stage Director / Tetsu Taoshita
舞台設計 / 哈特穆特·邁耶	Stage Design / Hartmut Meyer
服裝設計 / 梅希蒂爾德·賽佩爾	Costume Design / Mechthild Seipel
燈光設計 / 法蘭克·艾文	Lighting Design / Franck Evin
聲樂指導暨排練指揮 / 艾希·凡魏	Vocal Coach & Rehearsal Conductor / Ansi Verwey
合唱指導 / 楊宜真	Chorus Master / YANG I-chen
鋼琴排練 / 吳右如	Rehearsal Pianist / WU Yu-ju
國家交響樂團 (NSO)	National Symphony Orchestra
NTT 歌劇合唱團、台中少年兒童合唱團	NTT Choir, Taichung Children's Choir
特技空間、戊己劇場	Acrodynamic, Wugi Troupe
2008 年柏林喜歌劇院製作	The original production of Komische Oper Berlin in 2008



指揮 / 呂紹嘉  
Conductor / Shao-Chia LÜ

2010 至 2020 年擔任國家交響樂團音樂總監，於今年 8 月轉任該團藝術顧問。曾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），並於 2004 年獲德國文化部長頒贈象徵德國萊茵蘭—普法爾茨邦文化最高榮譽的彼得·科內利烏斯獎章。



Taiwan-born conductor Shao-Chia LÜ served as Music Director of the National Symphony Orchestra for 10 years (2010-2020), and became Artistic Consultant in August 2020. He started his career in Europe as Principal Conductor of the Komische Oper Berlin (1995-1998), later as General Music Director of the Koblenz Theatre (1998-2001), the Staatsorchester Rheinische Philharmonie (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.

國家交響樂團  
National Symphony Orchestra (NSO)

成立於 1986 年，以成為臺灣具指標性的交響樂團為使命，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。樂團歷任音樂總監及藝術顧問包括許常惠、張大勝、林望傑、簡文彬、赫比希以及呂紹嘉。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。2011 年起積極展開海外巡演，大幅拓展樂團國際知名度，為亞洲頂尖交響樂團之一。



Founded in 1986, the National Symphony Orchestra (NSO), a.k.a. Taiwan Philharmonic, aims to be Taiwan's top orchestra. NSO became the resident orchestra of the National Concert Hall, and an artistic affiliate of the National Performing Arts Center in 2014. The orchestra has benefited from the leadership of many music directors and principal conductors, including Gerard Akoka, Urs Schneider, HSU Tsang-houei, CHANG Da-shen, Jahja LING, CHIEN Wen-pin, Günther Herbig and Shao-Chia LÜ. In addition to its outstanding concerts, the NSO regularly performs large-scale operas, lectures, festival and outdoor concerts, making the programs of NSO become well-participated events for public while bringing communities into classical music. The NSO has seen its international profile rise significantly since 2011 with multiple international tours, and is now renowned as one of Asia's leading symphony orchestras.

導演 / 安德理亞·荷穆齊  
Director / Andreas Homoki

現任瑞士蘇黎世歌劇院藝術總監，曾任柏林喜歌劇院藝術總監及首席導演。首部導演作品《沒有影子的女人》獲得 1994 年法國評論家大獎；於柏林喜歌劇院期間製作作品包含《尤金·奧涅金》、《波希米亞人》，及備受讚譽的《窈窕淑女》復排版，並憑藉著與其他歌劇院合作，打開國際知名度，如東京新國立劇場的《費加洛婚禮》、巴伐利亞國家歌劇院的《羅密歐與茱麗葉》等。在荷穆齊的領導下，柏林喜歌劇院於 2007 年獲德國雜誌《歌劇世界》評為「年度最佳歌劇院」。



Andreas Homoki has served as Director at the Zurich Opera House since 2012. He was previously General Director of the Komische Oper Berlin between 2004 and 2012, which was voted Opera House of the Year by *Opernwelt* magazine in 2007. His first production *Die Frau ohne Schatten* received the 1994 French Critics' Prize. Later productions at the Komische Oper Berlin include *Eugene Onegin*, *La Bohème*, and the revival of his acclaimed *My Fair Lady*. During his time in Berlin, Homoki gained international prominence with his new productions such as *Le Nozze di Figaro* with the New National Theatre in Tokyo, and *Roméo et Juliette* with the Bavarian State Opera.

執行導演 / 田尾下哲  
Revival Stage Director / Tetsu Taoshita

2000 年展開導演生涯，2003 年加入東京新國立劇場，2004 至 2009 年間擔任駐院導演經理，期間參與超過 70 部歌劇製作，與知名導演如安德理亞·荷穆齊、喬納森·米勒、野田秀樹等人合作。2009 年獲頒五島記念文化賞歌劇部門新人賞，同年於歐洲首次登台，以協同導演暨編舞家的身分參與蘇黎世歌劇院《鄉村騎士》和《丑角》製作。除執導歌劇、戲劇、音樂劇及影像外，劇本創作及翻譯作品亦相當豐富。



Tetsu Taoshita became a director since 2000. In 2003, he joined the New National Theatre in Tokyo and participated in more than 70 productions as a Head of house directors. He cooperated with directors such as Andreas Homoki, Jonathan Miller and Hideki Noda. In 2009, he won the 20<sup>th</sup> Goto Memorial Cultural Award Opera New Face Award. In the same year, he made his debut in Europe as a co-director and choreographer of *Cavalleria Rusticana/Pagliacci* at the Zurich Opera. In recent years, he has been engaged to do various works about musicals, straight play, video works, as well as directing opera.



咪咪 Mimi (12/24、12/26)

### 潔西卡・諾丘 Jessica Nuccio

女高音，2011 年於威尼斯鳳凰劇院首次登台，飾唱《茶花女》的薇奧麗塔，獲得巨大迴響。曾獲眾多國際聲樂大賽獎項，包括 2010 年西蒙・阿萊默歌劇聲樂大賽首獎、錫拉庫薩地中海之聲國際聲樂大賽首獎及 2011 年馬爾切洛・喬達尼國際聲樂大賽首獎和評論家獎。

Soprano Jessica Nuccio is the winner of numerous international awards and opera competitions including the First Prize at "Simone Alaimo e le sue opere" and "Voci del Mediterraneo" in Siracusa in 2010, and the First Prize and the Prize of Critics at "Marcello Giordani" in 2011. She made her debut at Teatro La Fenice in Venice as Violetta in *La Traviata* in 2011, and has toured around Italy and Europe.



穆賽塔 Musetta (12/24、12/26)

### 黃莉錦 HUANG Li-chin

輕抒情女高音，法國巴黎國立高等音樂院藝術文憑第一獎畢業，也是臺灣第一位考進並取得該校專業演奏家文憑的聲樂家。曾獲奇美藝術獎、法國馬賽第十屆聲樂國際大賽評審獎、西班牙第四屆 Jaume Aragall 國際聲樂比賽第二名等。

HUANG Li-chin studied vocal music at the Conservatoire National Supérieur de Musique et de Danse de Paris, where she was the first Taiwanese voice major to be awarded with a First Prize Diploma in music with honors. She was a recipient of the Chimei Arts Award scholarship in Taiwan, and has won the Youth Jury Prize at the International Opera Competition in Marseille, and the Second Prize at the Jaume Aragall International Singing Competition in Spain.



咪咪 Mimi (12/25、12/27)

### 林玲慧 LIN Ling-hui

女高音，義大利布雷夏國立音樂院畢業。現為國立臺北教育大學音樂系教授暨系主任。擔任多項重要歌劇製作女主角，近期參與作品包括 2019 年國家交響樂團的《托斯卡》飾托斯卡、2020 年《大家都叫我咪咪》歌劇音樂會等。

LIN Ling-hui studied vocal music at the Conservatorio di Musica di Brescia in Italy. She is an associate professor at the Department of Music at National Taipei University of Education, where she currently serves as chairwoman. Recent notable performances include the role of Tosca in the 2019 NSO production Puccini's *Tosca*, and soprano arias and duets in the 2020 *Si, Mi chiamano Mimi*.



穆賽塔 Musetta (12/25、12/27)

### 薇若妮卡・格拉納蒂羅 Veronica Granatiero

女高音，畢業於義大利佛賈的喬大諾音樂院，於義大利波隆納大學修習聲樂藝術碩士學位，師事法蘭柯・傳西博士與席薇亞・馬格納尼博士。演出風格多樣，除古典音樂外，還磨練爵士和流行音樂演唱的技巧，在義大利各大劇院擔任重要角色。

Soprano Veronica Granatiero is a graduate of the Conservatorio di Musica Umberto Giordano in Foggia, Italy, and holds an elevated master's degree in Vocologia Artistica from the University of Bologna, Italy. She has a versatile style performing in classical music, and in the genres of jazz and pop.



魯道夫 Rodolfo (12/24、12/26)

### 鄭皓允 Hoyoong CHUNG

男高音，出生首爾，於國立首爾大學和柏林藝術大學主修聲樂。2006 年加入維也納國家歌劇院，並擔任該劇院數個樂季的獨唱歌手。在音樂大賽屢獲佳績，曾在首爾贏得了韓國國家歌劇大賽，與世界頂尖歌劇院及樂團的精彩演出屢獲人心。

Tenor Hoyoong CHUNG was born in Seoul and studied singing at the Seoul National University and the Universität der Künste Berlin. He joined the Vienna State Opera in 2006 and spent several seasons as an ensemble member with the company. Through his compelling performances with leading opera houses and orchestras around the world, CHUNG has firmly established himself as a unique and promising singer of his time.



馬爾切洛 Marcello (12/24、12/26)

### 伊森・文森 Ethan Vincent

男中音，《費城詢問報》譽為「冉冉升起的新星」，也獲《芝加哥論壇報》讚譽有「威武的男中音聲線和極具說服力的舞台形象」，迅速獲得各界對他洋溢才華的認可，為 2019 年義大利盧卡的馬提努奇大賽亞軍得主。

Hailed as "a rising star" (*Philadelphia Inquirer*), American baritone Ethan Vincent is rapidly gaining recognition as a versatile artist with a "robust baritone voice and compelling stage presence" (*Chicago Tribune*). Vincent is the Second Prize winner of the 2019 Nicola Martinucci Competition in Lucca, Italy.



魯道夫 Rodolfo (12/25、12/27)

### 亞當・弗蘭森 Adam Frandsen

男高音，於 2005 年在丹麥哥本哈根皇家歌劇院主修歌劇研究，師事客座教授道格拉斯・葉茨。接著進入休士頓大學摩爾斯音樂學院學習，以其「音色閃亮不費吹灰之力，爆發能量滿點」的演唱表現快速贏得了國際關注。

Danish tenor Adam Frandsen started his opera studies in 2005 at the Copenhagen Royal Opera, with guest professor Douglas Yates. He then studied at the Moores School of Music in Houston, Texas. Frandsen is quickly gaining international attention for a lyric tenor voice that is "shining, effortless, and bursting with energy."



馬爾切洛 Marcello (12/25、12/27)

### 趙方豪 CHAO Fang-hao

男中音，德國威瑪李斯特音樂學院最高演奏家演唱文憑，目前任教東海大學音樂系。近期參與作品包含 2019 年國家交響樂團《托斯卡》飾教堂堂守及夏羅奈、《三部曲》中的《強尼・史基基》飾馬爾科，及臺中國家歌劇院《諸神黃昏》飾演阿伯利希。

Baritone CHAO Fang-hao obtained his Konzertexamen at the Hochschule für Musik Franz Liszt Weimar in Germany. His recent performances include Puccini's *Tosca* and *Gianni Schicchi* with the NSO, and Wagner's *Götterdämmerung* at the National Taichung Theater.





舒奧納 Schaubard

### 葉展毓 YEH Chan-yu

男中音，畢業於東海大學音樂研究所，聲樂師事陳振芳、徐以琳。曾多次與 NSO 國家交響樂團、國立臺灣交響樂團、台北市立交響樂團、兩廳院歌劇工作坊、台北愛樂合唱團合作，在國內多項歌劇、神劇及大型合唱作品擔任重要角色。

Baritone YEH Chan-yu studied under CHEN Cheng-fang and HSU Yi-lin at Tunghai University, where he obtained his MA in vocal music. He also cooperated with NSO, National Taiwan Symphony Orchestra (NTSO), Taipei Symphony Orchestra (TSO), Opera Studio of the National Theater and Concert Hall (NTCH) and Taipei Philharmonic Chorus (TPC).



班努瓦 Benoit

### 李增銘 Rios LI

男中音，東海大學音樂系聲樂組碩士，師承陳思照、湯慧茹教授。第二屆全國音樂比賽大專組男中低音獨唱優等第一名。2017 台北歌劇重唱大賽第一名。現為台北愛樂歌劇坊歌手，多年來受邀國內各大樂團之主角與音樂會獨唱。

Baritone Rios LI graduated from Tunghai University where he received his BA and MA in vocal performance. Currently he is a member of the Taipei Philharmonic Opera Studio, the Opera Studio of NTCH, and the Association of Vocal Artists of R.O.C. He is a vocal coach for the Taipei Philharmonic Chorus and Taipei Chinese Orchestra Choir, and is active in both operas and recitals.



柯林 Colline

### 羅俊穎 Julian LO

男低音，曾獲樂評盛讚「演技和角色塑造無與倫比」、「深沉濃郁的歌聲及超群的存在感」。於日本「歌劇詠嘆調大賽」中獲得首獎，隨後考入日本「藤原歌劇團」，並以歌劇《魔笛》登上日本舞台，陸續在國內外歌劇製作中擔任主角。

Bass Julian LO obtained his MA in music at Soochow University in Taiwan. After winning the First Prize at the Japan Performers Association's Operatic Aria Competition, he joined the Fujiwara Opera Company, and made his Japanese stage debut as Sarastro in *Die Zauberflöte*. He has since been active on the operatic stage both at home and abroad.



### NTT 歌劇合唱團 NTT Choir

成立於 2020 年，由臺中國家歌劇院公開甄選合唱團團員，透過聲樂指導及肢體課程，培育團員專業舞台表演能力，並以獨、重唱參與歌劇院年度歌劇製作。

Newly founded in 2020, the NTT Choir consists of members recruited through open auditions. Members receive professional vocal and stage training, and will take part in the National Taichung Theater's annual opera productions.



在劇場的黑盒子裡，荷穆齊創造他獨有的《波希米亞人》四幕歌劇，無需繁雜的舞台，凡劇場巫師荷穆齊觸碰的皆化為劇場幻境。  
—— 西班牙《古典世界報》

Es en esta caja negra en la que Homoki desarrollará los cuatro actos de su *Bohème* y no necesitará nada más porque Homoki es un mago de la dramaturgia y todo lo que él toca se convierte en teatro. — *Mundo Clasico*



# Core

從經典出走，  
以衝撞表達當代視角

12/4-12/6 中劇院  
**無·名劇團《櫻桃園》**

tg STAN

**The Cherry Orchard**

12/11-12/13 中劇院

**大網路之子劇團《魚缸小天地》**

Le Fils du Grand Réseau Theatre Company

**Fishbowl**

12/17-12/20 小劇場

**交界劇團《隨處—伊底帕斯的旅途》**

Théâtre de l'Entrouvert

**Anywhere**



## 打造當代命運的經典

文 / 耿一偉（臺北藝術大學戲劇系兼任助理教授）

**這個世界**充滿不確定的偶然性，令人對命運充滿疑惑。古希臘劇場的起源，即是受到這股疑惑的推動，希望能對於主導偶然性的力量，也就是命運，有著更深刻的了解。

古希臘劇作家索佛克里斯的《伊底帕斯王》，講述了大家都熟知的那個國王被註定殺父娶母的悲劇故事。如同電影紅了，就會有人拍續集，索佛克里斯之後又陸續寫了《伊底帕斯在柯隆納斯》與《安蒂岡妮》，構成所謂的底比斯三部曲。這次交界劇團的《隨處－伊底帕斯的旅途》，故事內容與《伊底帕斯在柯隆納斯》相關，講述了伊底帕斯為了贖罪而刺瞎雙眼後的自我放逐歷程，而下一集的主角安蒂岡妮也會出現在其中。

經典的意義，在於能經歷不同時代的目光，刺激出各種新的解讀。如同《金剛經》有百家解，這些解釋雖各有差異，卻豐富了經典本身的命運。《隨處－伊底帕斯的旅途》所帶來的，是一種與技術有關的詩意，因為演出用到了冰塊。我們會看到眼盲的伊底帕斯王，在旅程當中如何逐漸融化，具體感受到他受到命運制約的不可抗力，雖然令人哀傷，但也充滿詩意的美感，這就是悲劇經典所帶來的昇華力量。

技術對當代人造成了新的命運，改變了生活的一切，而有些人對這樣的命運無法適應，就成為舊時代被拋棄的人。契訶夫的《櫻桃園》碰觸了因為鐵路發展，導致舊有的櫻桃園具有蓋成旅館的土地開發價值，而原有地主為了還債不得不接受這樣的變動，成為被時代遺棄的人。更令人尷尬的，是買下這塊地的，就是當初在這裡工作的佃農。

到了現代，命運不再是諸神的力量，而是技術所導致的社會經濟變遷。一百二十年前，契訶夫在俄國看到因為科技與經濟發展所帶來的社會轉型，導致種種的荒謬現象，而這股現代性

的力量，直到今日依舊作用在我們身上，讓我們對契訶夫的戲劇持續感到親切與共鳴。或許這也是比利時的無·名劇團對《櫻桃園》的重要詮釋角度。他們想找回當初契訶夫將這個劇本視為喜劇的初心。不是譴責命運不公，而是凸顯沒有能力認識真相的愚蠢可笑。

經典之所以為經典，不在於它是權威或是只能有一種權威的解讀，而是正好相反，經典具有一種民主的力量，鼓勵每一個人都能從經典中找到屬於自己的看法。在無·名劇團的創作手法中，最重要的特色，就是透過集體排練的方式，讓每個人都可以對劇本產生詮釋，最終形成一個超越個人或某個權威（導演）觀點的演出。

命運的造化，有時也不見得只會造成痛苦，喜劇與悲劇往往只有一線之隔。差別在於喜劇的錯認，並不會造成真正的傷害。大網路之子劇團獲得 2017 年莫里哀獎最佳喜劇的《魚缸小天地》，觸及了當代因人口聚集大都市的蝸居族生活窘境，也讓我們聯想起早期美劇《三人行》中，充滿了因為誤會所造成的各種笑料。《魚缸小天地》中，空間與物件的機關設計，強化了肢體劇場的樂趣，讓我們憶起早期默片對橋段的營造，不是為了搞笑而已，而是幫助我們對角色的認識，理解他們的情感需求，最終在這些看似偶然的相遇中，看到希望與他人建立關係的孤獨現代靈魂。

《隨處－伊底帕斯的旅途》、《櫻桃園》與《魚缸小天地》這三個作品，帶領我們理解到，經典的意義，在於給予我們勇氣去承擔命運。因為，命運的意義也會隨著時代改變，這就是對經典進行當代詮釋的必要性。只要我們持續挑戰經典，經典將會變得更強大，並將屬於這個時代的智慧，流傳到下一代——後人將會透過經典知道，他們並不孤單，因為前人跟他們一樣在跟命運奮鬥。

Core

## Classics of Modern Fate

by KENG Yi-wei

(Adjunct Assistant Professor, Department of Theatre Arts, Taipei National University of the Arts)

In a world full of happenstance and uncertainty, fate naturally becomes one of our worries. This human concern gave rise to Classical Greek theater, which sought to comprehend the supernatural guiding hands of chance and fate.

In his *Oedipus Rex*, Sophocles tells the familiar story of the king who was destined to slay his father and marry his mother. Much like how sequels are no-brainers for blockbuster movies today, Sophocles later followed up with *Oedipus at Colonus* and *Antigone*, forming a set of three Theban plays. The Théâtre de l'Entrouvert's *Anywhere* is a retelling of *Oedipus at Colonus*, depicting Oedipus' self-exile after he blinded himself to atone for his sins, guided by his daughter Antigone, the protagonist of the final play in the original trilogy.

Classics are works which inspire new interpretations throughout the ages. As with the Diamond Sutra, each of the hundreds upon hundreds of interpretations may differ in their details, yet all play a part in shaping the fate of the original work. *Anywhere* brings to this discourse an element of technical artistry with its use of ice: as the blind Oedipus gradually melts on his journey, we sense the inexorable power of fate, at once tragic and poetic in its beauty, and a demonstration of the transcending power of classical tragedy.

As technology shapes the fates and lives of modern-day humans, those who fail to adjust become castaways of time. In Anton Chekhov's *The Cherry Orchard*, the castaways are the original owners of the orchard, forced by their debts to sell off the land for real estate development, a result of the newly built railroads. To add to their humiliation, the estate is sold to a former serf who worked for the family.

Fate in the modern era is no longer determined by supernatural forces, but rather socioeconomic transformations brought by advancements in technology. Chekhov was already a witness to the often absurd aftermath of these transformations, and his observations reverberate even more than a century later, as we continue to experience the same forces of change. This might be the perspective that informs the interpretation presented here by the Belgian company tg STAN: in highlighting Chekhov's original conception of the work as a comedy, they speak not of the injustice of fate, but rather the absurd and farcical ignorance of the protagonists.

Classics retain their status not because of any single, authoritative interpretation, but instead because of their inherent democratizing power that encourages each reader to arrive at an interpretation they can call their own. As a theater collective, tg STAN is characterized by its distinctive collective rehearsals, in which the perspectives of all those involved combine to become a performance that transcends any single authoritative interpretation.

Fate is not necessarily a harbinger of suffering; often only a fine line separates comedy and tragedy, the difference being that errors in comedies do not truly hurt. In *Fishbowl*, the winner of the 2017 Molière Award for Best Comedy, Le Fils du Grand Réseau bring to the stage the comedy of errors that is modern-day urban apartment life, with humor reminiscent of the American sitcom *Three's Company*. With its physical comedy enhanced by stage design and on-stage contraptions, *Fishbowl* brings to mind the slapstick humor that characterized films of the silent era: in addition to making us laugh, these antics also help us gain further insight into the human emotions and desires of these characters, who are desperate to connect with one another in a modern-day society where remoteness is the norm.

Through these three works, we see the significance of the classics: they give us the courage to boldly face our fate and destiny. As the meaning of fate itself changes with time, this naturally calls for modern reinterpretations of the classics, with each new interpretation and challenge augmenting their transmission. Through these classics, future generations will know that they are not alone: we have struggled with fate, just as they will.

Core



當代戲劇大師契訶夫最後巨作  
將瑣碎的日常化作透視永恆的窠孔

## 無 · 名劇團 《櫻桃園》

tg STAN *The Cherry Orchard*

12/4 Fri. 19:30

12/5 Sat. 14:30 談

12/6 Sun. 14:30

中劇院  
Playhouse

600/900/1200/1500/1800

※ 全長約 140 分鐘，無中場休息  
※ 英語發音，中文字幕  
※ 本節目為配合演出需求，將於開演前 10 分鐘開放入場  
※ 建議 15 歲以上觀眾觀賞  
※ 140 minutes without intermission.  
※ Performed in English with Chinese subtitles.  
※ The auditorium opens 10 minutes prior to the performance time.  
※ Suggested for ages 15+



無·名劇團的《櫻桃園》詼諧絕頂；不是讓你不可抑止的大笑，而是時不時的噴笑。同時，它也讓你覺得哀傷；不是淚流不止的悲傷，而是隱隱的心碎。—— 荷蘭《人民報》

STAN's *Cherry Orchard* is incredibly witty – not side – splitting but gentle chuckles at regular intervals. At the same time it is sad – not tear – jerking, but heartache. —— *De Volkskrant*

櫻桃園是一個莊園 也是一個大時代縮影

《櫻桃園》是俄國文學巨擘契訶夫最後、同時也是最撲朔迷離的劇作，百年來在世界各地上演，許多重要導演都曾以不同的呈現方式導過這齣戲，是戲劇文學上的經典，影響後世戲劇創作深遠。

以櫻桃園是否賣掉破題，風光不再的家族成員徘徊掙扎於保留兒時歡樂回憶的莊園，或是改作地產開發用以抵債？《櫻桃園》一作描繪了貴族的沒落與資本主義的崛起，當櫻桃樹倒下，舊時代也隨之結束，傳達了在時代變遷下，人們面對改變的猶豫與無力。儘管本劇充滿社會批判與淒涼氛圍，契訶夫本意希望此劇為一喜劇、甚至是鬧劇。

首度來臺的比利時無·名劇團，以無導演、由演員集體創作方式而知名，藉著詼諧卻銳利的當代語境重新詮釋這部經典文本，捨棄原著的時代背景，卻仍讓觀眾清晰感受契訶夫作品的本質精神；在兼顧《櫻桃園》戲劇悲喜特質的同時，帶出擺盪於兩個時代間，價值體系的遽變與世代交替的無力。

*The Cherry Orchard* is Anton Chekhov's last play, and certainly the most enigmatic of his works. The play tells the fall of the aristocracy and the rise of capitalism: when the family estate is due for auction, should they try to keep the cherry orchard, home to many a childhood memory, or surrender it to real estate developers so they can pay off their debts? Yet as bleak as the family's fortunes seem, Chekhov originally intended this play to be as much a comedy 'a farce, even' as it is a social commentary.

For their Taiwanese debut, the Belgian theater collective STAN reinterprets this classic piece for our modern day and age. Equal parts tragedy and comedy, their production highlights the inevitability of shifting values as times change.



原著 / 安東·契訶夫  
文本發展暨演出 / 伊芙蓮·博斯曼斯、伊芙吉尼雅·布倫德斯  
羅比·克萊恩、尤蘭德·狄·克爾斯梅克  
盧卡斯·狄·沃爾夫、伯特·海爾夫特、敏克·克萊芙  
史嘉麗·圖瑪斯、史丹·馮·奧斯塔、法蘭克·佛爾卡森  
燈光設計 / 湯瑪士·沃爾格夫  
服裝設計 / 安·德豪斯

Text / Anton Chekhov  
Script & Performers / Evelien Bosmans, Evgenia Brendes,  
Robby Cleiren, Jolente De Keersmaeker, Lukas De Wolf,  
Bert Haelvoet, Minke Kruijver, Scarlet Tummers,  
Stijn Van Opstal, Frank Vercruyssen  
Lighting Design / Thomas Walgrave  
Costume Design / An d'Huys





## 無·名劇團

tg STAN

STAN 是 Stop Thinking About Names 英文縮寫，意思是「停止思考名稱」；1989 年成立，團隊主要成員有尤蘭德·狄·姬爾美可、戴米恩·德施里弗和法蘭克·佛爾卡森。不同於傳統教條式的創作方法，無·名劇團從文本挑選、佈景和燈光設計到服裝等內容都是集體討論決定。創作重心放在演員身上，並相信「演員自主」的原則：演員在演出的同時，也在打造劇本，認為演出是與觀眾一同賦予劇本新生，直到觀眾觀看的那一刻才是作品完成的時候。

以文本作品見長，無·名劇團詮釋的劇目深刻又多元，擅長改編安東·契訶夫、馬克沁·高爾基、亨利克·易卜生等人的作品，專注喜劇中的反差，以幽默和輕描淡寫的手法，凸顯其中悲劇的重量。但他們認為劇場不是菁英藝術，不是對所學事物的再現，而是反映生活、信仰、恐懼等重要媒介，每場演出都是一場與觀眾的對話。

STAN, an acronym for Stop Thinking About Names, is a theater collective consisting of Jolente De Keersmaeker, Damiaan De Schrijver and Frank Vercruyssen. The company operates on the democratic principle that everyone participates in decisions about everything, from text selection, set and lighting to costumes and posters. STAN puts the performer at center stage and firmly believes in the principle of the sovereign actor, i.e. that the actor is both player and maker.

STAN nurtures a firm belief in the 'living' power of theater: the performance is not a reproduction of something that is learned, but something that is created anew every night together with the audience. So a STAN performance is not a finished product, but rather an invitation to a dialogue.



巴黎版的蝸居生活  
笑看貼近你我的生活二三事

# 大網路之子劇團 《魚缸小天地》

Le Fils du Grand Réseau Theatre Company  
*Fishbowl*



12/11 Fri. 19:30

12/12 Sat. 14:30

12/13 Sun. 14:30

中劇院  
Playhouse

600/900/1200/1500

※ 全長約 85 分鐘，無中場休息  
※ 演出含裸露及成人議題，敬請留意並斟酌入場  
※ 建議 15 歲以上觀眾觀賞  
※ 85 minutes without intermission.  
※ This program contains nudity and adult themes. Viewer discretion is advised.  
※ Suggested for ages 15+





2017 年法國莫里哀戲劇獎 最佳喜劇  
2019 年英國愛丁堡藝穗節 ★★★★★

大城市居大不易，巴黎蝸居三寶的笑鬧軼事，讓我們一窺「住得小、活得好」的生存藝術。

從前從前的今天，在巴黎公寓頂樓的三個小隔間，分別住著一個體型碩大且生活規律的科技男、如竹竿般瘦長且常年囤積物品的倒霉鬼，以及身型窈窕卻少根筋的金髮尤物，狹小的空間讓彼此既是鄰居更是室友。專精混亂的三人，讓雞飛狗跳、手忙腳亂的情景成為頂樓日常，即使疲於應付生活裡層出不窮的笑鬧事件，他們從未停止追求愛情、生命及希望。

深受默片大師查理·卓別林、賈克·大地及豆豆先生的影響，藉由默劇、特效和豐富的肢體語言的演出，呈現共享屋簷下荒誕又寫實的窘況：被偷吃的餅乾、強風吹走的貼身衣物、夜間的即興高歌、火災、漏水等，伴隨表演者超乎邏輯的亂中解套，體驗令人驚魂未定卻又哭笑不得的蝸居生活。

Once upon a time today, three neighbors lived in three small attic apartments in Paris: a large, techy man who leads a regular lifestyle, a tall thin man who is a kludgy packrat, and a curvaceous yet dim-witted blonde. These three oddballs have a special talent for messing everything up, and as one disaster leads into another amidst a deluge of jokes, this quirky trio cling to anything that looks like love, life or hope.

Taking inspiration from the physical antics of Charlie Chaplin, Jacques Tati and Mr. Bean, *Fishbowl* is at once both realistic and absurd, as its characters stumble through the regular hilarity of everyday apartment life. Prepare to roll on the ground in this laugh-out-loud-silent comedy!

編劇、導演暨演員 / 皮耶·吉魯爾  
共同編劇暨演員 / 阿嘉特·呂意耶爾、奧利維耶·馬丁·薩爾班  
助理導演 / 霍邦·克斯  
舞台設計 / 蘿拉·雷歐納爾德  
服裝設計 / 阿克塞爾·奧斯特  
燈光設計 / 瑪莉-伊蓮·皮儂  
妝髮 / 凱瑟琳·聖-塞弗  
音效設計 / 羅蘭·奧弗雷特、洛伊克·勒·卡德  
製作單位 / 大網路之子劇團  
共製單位 / 法國布雷斯特新國家劇院  
利穆贊國家戲劇中心—利摩日聯合劇院  
里昂克魯瓦魯斯劇院

Playwright, Director & Performer / Pierre Guillois  
Playwright & Performers / Agathe L'Huillier, Olivier Martin Salvan  
Assistant Director / Robin Causse  
Stage Design / Laura Léonard  
Costume Design / Axel Aust  
Lighting Design / Marie-Hélène Pinon  
Hair, Wigs & Makeup / Catherine Saint-Sever  
Sound Design / Roland Auffret, Loïc Le Cadre  
Production / Le Fils du Grand Réseau Theatre Company  
Co-Production / Le Quartz-Scène nationale de Brest, Le Théâtre de L'Union-Limoges,  
Le Théâtre de la Croix Rousse-Lyon







### 編劇、導演暨演員 / 皮耶·吉魯爾 Playwright, Director & Performer / Pierre Guillois

出生於法國雷恩，1991 年成立瑪德琳劇場，並以導演暨演員的身分進行創作，擔任過多位當代劇作家的導演助理，如巴黎圓點劇場總監尚－米歇爾·里貝、馬修·喬斯林；具舞台劇及歌劇相關編導經驗，先後曾於法國科爾馬國家戲劇中心、法國布松人民劇場及法國布雷斯特國家劇院 Le Quartz 擔任協同藝術家與劇院總監。

Born in Rennes, France, Guillois founded the Madeleines Company in 1991, where he has been active as director and actor. He has been an assistant to playwrights including Anne Thérone, Jean-Michel Ribes and Matthew Jocelyn. With experiences in directing theater and opera, he has worked as associate artists and directors at the Centre Dramatique in Colmar, Théâtre du Peuple in Bussang, and the Quartz-Scène nationale de Brest.

### 共同編劇暨演員 / 阿嘉特·呂蕙耶爾 Playwright & Performer / Agathe L'Huillier

師從知名女演員奧迪萊·馬列，舞台作品包含米歇爾·符執導的《露露》、尚·米歇爾·哈布自編自導的《腹語》，曾與喜劇演員托馬·鞏德密內及克莉斯戴爾·拉拉共同演出；出演過電影製作人兼導演瑞內·弗萊特的作品《下一部電影》及《1980 的契訶夫》，此外也為法國文化廣播電台和國際廣播電台錄製廣播戲劇節目。

A protégé of famous actress Odile Mallet, L'Huillier has taken part in productions including *Lulu* directed by Michel Fau, and *Le Ventre* directed by Jean Michel Rabeux. She has worked alongside comedy actors Thomas Condemine and Christelle Lara, and has had film roles in *Le Prochain Film* and *Anton Tchekhov-1890*, both directed by René Féret. She also records radio plays for France Culture and France Inter.

### 共同編劇暨演員 / 奧利維耶·馬丁·薩爾班 Playwright & Performer / Olivier Martin Salvan

法國演員及歌手，畢業於法國克洛德·馬秋演員技藝學校，於法國布雷斯特國家劇院 Le Quartz、巴黎 104 藝術中心及科爾馬國家戲劇中心擔任協同藝術家，演出經驗豐富，合作對象包含：新生代導演班傑明·拉札爾、劇作家導演瓦萊爾·諾瓦里納、尚·貝洛里尼及皮耶·吉魯爾等。

As a French actor and singer, Olivier Martin Salvan graduated from the École Claude Mathieu in France, and was an associate artist at Quartz, Centquatre-Paris, Centre Dramatique in Colmar. He has worked with Benjamin Lazar, Valère Novarina, Jean Bellorini, and Pierre Guillois.



只有老天爺才知道《魚缸小天地》那些獨創的笑話有多爆笑！笑鬧後的歡樂情緒即使在散場後，仍徜徉在你的腦海裡。  
—— 法國《世界報》

Goodness knows *Fishbowl* is funny, bursting with inventive jokes. But it evokes a special kind of laughter as the emotions it elicits do not go away once you've left the theater. — *Le Monde*



流放與返鄉  
重拾自我生命之路

# 交界劇團

## 《隨處一伊底帕斯的旅途》

Théâtre de l'Entrouvert  
*Anywhere*

12/17 Thu. 19:30

12/19 Sat. 14:30

12/20 Sun. 14:30

小劇場  
Black Box

\$600

※ 全長約 50 分鐘，無中場休息  
※ 法語發音、中文字幕  
※ 為配合演出需求，將於開演前 10 分鐘開放觀眾入場，且不開放遲到觀眾進場  
※ 建議 15 歲以上觀眾觀賞  
※ 50 minutes without intermission.  
※ Performed in French with Chinese subtitles.  
※ The auditorium opens 10 minutes prior to the performance time. Latecomers will not be admitted.  
※ Suggested for ages 15+







此劇迷人之處，在於緩慢與魔幻之美妙、物質與光影的細膩交織，  
和既富詩意又殘酷的力量。美藝之至！—— 法國《電視全覽》

This show is fascinating in its slowness and enchanting beauty, the delicate  
play with materials and shadows, and its poetic and cruel strength. Beautiful  
art! —— *Télérama*

隨著伊底帕斯的眼睛逐漸癒合，我們再也看不見那黑色的眼淚。

——《隨處－伊底帕斯的旅途》序幕

來自法國的交界劇團長年聚焦於當代偶戲藝術創作，擅以極簡視覺美學、結合多元複合媒材，開發與觀眾親密共感的劇場體驗。《隨處－伊底帕斯的旅途》靈感汲取自比利時法語作家亨利·伯修的經典小說《伊底帕斯的旅程》，描寫希臘神話中底比斯的國王伊底帕斯，對抗眾神的神諭戲弄命運未果而自毀雙眼，放棄家鄉與王位，在女兒安蒂岡妮的指引與陪伴下，展開流浪旅程。在他生命終了時，閉鎖的內心逐漸明朗與放下。

寂靜黑邃的舞台上有著迷霧、火燭與光影流轉，創造出儀式般之境。冰製戲偶作為伊底帕斯身軀，女兒安蒂岡妮則由演員飾演，行走在最後的旅途上。雙人互動、依偎及碰撞，人體溫度讓冰偶逐漸從固體消融成水、化作薄霧至昇華。極具詩意般的物理變化與視覺衝擊，彷彿映照出主角心境的轉變。獨具匠心的戲劇手法開啟了對文本豐富想像，帶領觀眾解讀希臘悲劇英雄伊底帕斯歷經身心痛楚、恐懼、自我流放到救贖的心靈之旅。

*Anywhere* is freely inspired by the novel *Oedipus on the Road* by francophone Belgian writer Henry Bauchau. In this retelling of the greek tragedy of Oedipus, Théâtre de l'Entrouvert has crafted an intimately emotional experience with their artistry in minimalist visuals and ephemeral materials. As mist, fire and light ritualistically swirl in the pitch-black of the stage, the ice puppet of Oedipus stumbles upon his final journey with his daughter Antigone, portrayed by an actress. With each touch and interaction, the ice puppet gradually melts and transcends its physical form, a direct depiction of the protagonist's inner travels and travails.

概念、導演、場景設計暨演員 / 艾麗絲·維涅朗

文本來源 / 亨利·伯修《伊底帕斯的旅程》

操偶師 / 艾蓮·巴霍

燈光設計 / 蒂博·布瓦萊弗、西里爾·蒙妮耶爾

舞台暨音效總監 / 科朗坦·阿貝耶

戲劇顧問 / 伯諾瓦·弗勒



Concept, Director, Scenography & Performer / Elise Vigneron

Text / *Oedipus on the Road* by Henry Bauchau

Puppeteer / Hélène Barreau

Lighting Design / Thibaut Boislève, Cyril Monteil

Stage & Sound Manager / Corentin Abeille

Dramaturge / Benoît Vreux





概念、導演、場景設計暨演員 / 艾麗絲·維涅朗  
Concept, Director, Scenography & Performer / Elise Vigneron

主修造型藝術，選修戲劇課程，2005 年取得法國國立高等偶戲藝術學校文憑。因對跨界的展演形式深感興趣，促使她與不同領域的藝術家進行合作，並將跨界合作經驗揉合成創作養分，對於未知領域的創新持續發出探問。2016 年創作的《隨處－伊底帕斯的旅途》中，利用水的三態轉變讓作品與伊底帕斯一角更具深度寓意。

Elise Vigneron is a graduate of the École Nationale Supérieure des Arts de la Marionnette (ESNAM), France's leading institution in the art of puppetry, where she majored in plastic arts and attended drama classes. After she received her diploma in 2005, her interest in spanning different art forms led to collaborations with artists from multiple disciplines, and she continues to build upon these experiences in exploring the creative unknown. Her 2016 work *Anywhere* brings a richer metaphor to the classic story of Oedipus in its use of the transformation of ice into water.



操偶師 / 艾蓮·巴霍  
Puppeteer / Hélène Barreau

艾蓮·巴霍在應用藝術與演員培訓後，2014 年取得法國國立高等偶戲藝術學校文憑，就此開啟表演藝術道路，此後與許多劇團合作，擔任演出者與製作角色。自 2009 年起與交界劇團合作至今，作品包括《Traversées》、《Impermanence》、《隨處－伊底帕斯的旅途》、《L'Enfant》等。

Hélène Barreau received her diploma from ESNAM in 2014, with training in applied arts and acting. She has been active in performing arts ever since, collaborating with numerous theater companies. She has been collaborating with Théâtre de l'Entrouvert since 2009, where she has worked on *Traversées*, *Impermanence*, *Anywhere*, and *L'Enfant*.



交界劇團  
Théâtre de l'Entrouvert

成立於 2009 年，致力發展當代偶戲藝術的跨界視野，專注發展透過直覺感官與不自覺產生的藝術語言。創辦人艾麗絲·維涅朗認為無聲勝有聲，比起存在的事實，瞬間即逝的物件、重複的現象、短暫的視覺特質、聲音的振動以及繪製的文字，更能引起觀眾的共鳴與想像。

Since its founding in 2009, Théâtre de l'Entrouvert has been expanding the horizons of contemporary puppet theater, focusing on creating an artistic language that speaks directly to the sense and the unconscious. Elise Vigneron, the company's founder, believes that silence holds more power of affection than factual existence, ephemeral objects, acts of duplication, volatile images, aural vibrations, and depicted texts.





### 當代劇場是面鏡：大時代的社會縮影

邀請名人深入內行人門道，以跨越時空與世代延續的角度剖析作品，細細探索巨人的偉大身影。透過作品丟出人性及生存意義的探問，並了解經典如何跨時空創新與演繹，在當代劇場的舞台上彷彿縮實影像般濃縮精華，映射出大時代的社會縮影。

**講者 | 耿一偉（臺北藝術大學戲劇系兼任助理教授）**  
9/5 Sat. 14:30-16:30 臺中國家歌劇院 角落沙龍

### 創作的靈魂：每個人心中都有一個好故事

每個人的生命經驗，都是獨一無二的珍貴歷程，透過創作，我們得以用故事彼此對話、探索。本場邀請《如此美好》的編導王靖惇，漫談創作的源起與過程，如何將自身最私密的父子經驗化為劇本，透過細節的調度刻劃文本，將故事化作動人的舞台創作。

**講者 | 王靖惇（動見体核心藝術家、編劇、導演暨演員）**  
9/11 Fri. 19:30-21:30 臺中國家歌劇院 角落沙龍

### 指尖上的貝多芬，琴鍵下的白建宇

2020 年正逢貝多芬誕辰 250 週年紀念，享譽國際樂壇的韓籍鋼琴大師白建宇，以連續 8 場演奏，獨家為臺灣樂迷獻上貝多芬奏鳴曲全輯，向貝多芬傳奇人生致敬。本場講座邀請 Podcast 節目《大叔聊古典》主持人徐鵬博及吳毓庭，以對談方式暢聊白建宇的貝多芬詮釋魅力。

**對談 | 徐鵬博、吳毓庭（Podcast 節目《大叔聊古典》主持人）**  
9/13 Sun. 14:30-16:00 臺中國家歌劇院 角落沙龍

### 愛的自由式－浦契尼的《波希米亞人》

將浦契尼推向大師之列的《波希米亞人》，長久以來高居最受歡迎的歌劇排行榜前幾名。傳唱百年的動人旋律與張力十足的劇情起伏，細膩又抒情地描寫平凡小人物的快樂與憂傷，在愛情中激情、純樸、忌妒與真摯的情感流洩而出。本場由樂評家焦元溥與本次擔任咪咪的林玲慧，搶先揭開浦契尼在《波希米亞人》展現的愛的自由式。

**對談 | 焦元溥（倫敦國王學院音樂學博士）、林玲慧（女高音）**  
9/18 Fri. 19:30-21:00 臺中國家歌劇院 角落沙龍

### 傾聽身體工作坊

無垢舞蹈劇場從發展、實驗而成熟的無垢技巧，在舞蹈領域中，已經成為獨一無二的訓練方式。本工作坊引導學員自身體的中心點（尾椎）、中心圓（骨盤）、中心軸（脊椎）開始，帶動身體的運作，從核心肌群的鍛鍊漸及不同部位，體會「定、靜、鬆、沈、緩、勁」的無垢身體觀。

**講者 | 蔡必珠（無垢舞蹈劇場總排練）；陳啟順、賀毅明、李互印（無垢舞蹈劇場團員）**  
10/17 Sat. 15:00-17:30 臺中國家歌劇院 排練室 2

### 用指尖書寫生命－淺論貝多芬 32 首鋼琴奏鳴曲

鋼琴是貝多芬最熟悉的樂器，也是他在維也納聲名鵲起的重要利器；而被稱為鍵盤音樂「新約聖經」的 32 首鋼琴奏鳴曲，是貝多芬此生最重要的傑作，不只為鋼琴音樂開啟全新的發展，同時也藉由鋼琴書寫他的生命。本場講座將由呂岱衛老師為您解析貝多芬鋼琴奏鳴曲的不可不聽。

**講者 | 呂岱衛（古典音樂台 FM97.7《蒙德里安調色盤》節目主持人）**  
10/18 Sun. 14:30-16:30 臺中國家歌劇院 角落沙龍

### 巴黎閣樓裡的《波希米亞人》

愛情是浦契尼創作中恆久不變、深刻動人的主題，浦契尼筆下的角色更賦予愛情栩栩如生的面容。《波希米亞人》描繪真情率性的藝術家，與兩對多愁善感的戀人絮語，在音符與對話中增添豐富的色彩。本場講座邀請兩位音樂界的熱情女俠盡情暢談，帶領觀眾一窺《波希米亞人》中性格鮮明的人物風情。

**對談 | 施孟玟（資深古典音樂講師）、林慈音（女高音）**  
11/1 Sun. 14:30-16:00 臺中國家歌劇院 角落沙龍

### 花花世界對無垢舞蹈劇場的觀照

無垢舞蹈劇場創立 25 年來，在藝術總監林麗珍的帶領下始終講究「動如不動，不動如動」的肢體語彙，以最純淨的肢體語言，展露深沉撼人的能量，在世界舞台上綻放光彩。本場講座由無垢舞蹈劇場陳念舟團長，與觀眾分享靈魂人物林麗珍的獨特美學及舞蹈中的生命觀。

**講者 | 陳念舟（無垢舞蹈劇場團長）**  
11/8 Sun. 14:30-16:00 臺中國家歌劇院 角落沙龍



## 購票資訊

### 8/1 歌劇院會員預購 8/8 全面啟售

適用於法雅歌劇《迷靈之戀 / 短促的人生》、動見体 王靖惇《如此美好》、雲門舞集 鄭宗龍《定光》、明華園戲劇總團《鯤鯨平卷》、無垢舞蹈劇場《花神祭》等節目。

### 10/1 歌劇院會員預購 10/8 全面啟售

適用於無·名劇團《櫻桃園》、大網路之子劇團《魚缸小天地》、白建宇 32 首貝多芬鋼琴奏鳴曲、交界劇團《隨處－伊底帕斯的旅途》、浦契尼歌劇《波希米亞人》等節目。

### 會員早鳥限時優惠

8/1-8/7 序曲卡、歌劇院卡、NTT 市民卡會員預購 8 月啟售節目 **78 折**  
10/1-10/7 序曲卡、歌劇院卡、NTT 市民卡會員預購 10 月啟售節目 **78 折**

### 套票優惠

**2020 NTT遇見巨人套票：**購買同場次 4 張以上享 **75 折**  
**貝多芬 250 年誕辰套票：**單次購買 5 場以上各 1 張享 **75 折**（優惠僅適用於 12/16-12/23 貝多芬鋼琴奏鳴曲演奏會）

### 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）  
兩廳院之友、衛武營國家藝術文化中心會員、NSO 之友：**9 折**  
信用卡購票：**95 折** / 永豐銀行、國泰世華銀行、台新銀行  
**9 折** / 中國信託銀行、玉山銀行  
**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）

※ 各種優惠僅能擇一使用。  
※ 套票恕不接受單張退換票；如需整套退、換票，請於節目演出前一天辦理，並酌收每張票面價 10% 手續費。  
※ 法雅歌劇《迷靈之戀 / 短促的人生》，不適用於上述套票及信用卡優惠折扣，相關購票資訊請見歌劇院官網。  
※ 白先勇《孽子》2020 經典重返，僅適用於歌劇院會員一般購票優惠，相關購票資訊請見歌劇院官網。  
※ 無垢舞蹈劇場《花神祭》，購買第一高票級者，加贈歐萊德花神潔淨乙組，限量 180 組，詳情請見歌劇院官網。  
※ 浦契尼歌劇《波希米亞人》購買週四、週五場次第一高票級者，加贈歐萊德茶樹清新淨化禮盒，限量 160 組，詳情請見歌劇院官網。

### 中臺灣超級學生方案

凡設籍於苗栗、彰化、臺中、南投、雲林縣市或在前述縣市之教育部立案公私立各級學校，具歌劇院學生會員身份者即可購買。

※ 每場限購 1 張。入場須出示學生證，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。  
※ 票價與座位區域依該節目公告為準，詳見兩廳院節目售票網頁。  
※ 本方案不適用法雅歌劇《迷靈之戀 / 短促的人生》、白先勇《孽子》2020 經典重返、交界劇團《隨處－伊底帕斯的旅途》。

## Ticket Information

### NTT Member pre-order from 1<sup>st</sup> August. Tickets available from 8<sup>th</sup> August.

Program released: Falla Opera & Flamenco double bill – *El Amor Brujo & La Vida Breve*, M.O.V.E. Theatre *Wonderful* by Daniel WANG, Cloud Gate *Sounding Light* by CHENG Tsung-lung, Ming Hwa Yuan Arts & Cultural Group *The Khun Island*, Legend Lin Dance Theatre *Anthem to the Fading Flowers*.

### NTT Member pre-order from 1<sup>st</sup> October. Tickets available from 8<sup>th</sup> October.

Program released: tg STAN *The Cherry Orchard*, Le Fils du Grand Réseau Theatre Company *Fishbowl*, Kun-woo PAIK – Beethoven Piano Sonata Cycle, Théâtre de l'Entrouvert *Anywhere, La Bohème*.

### Early Bird Package for NTT Members

From 1<sup>st</sup> to 7<sup>th</sup> August, **22% - 25% off** regular ticket price for programs released in August.  
From 1<sup>st</sup> to 7<sup>th</sup> October, **22% - 25% off** regular ticket price for programs released in October.

※ No limits on price categories and amount of tickets.

### Ticket Packages

Purchase four or more tickets for a single program and receive a **25%** discount.  
Purchase any five or more concerts at the same time and receive a **25%** discount. (Only for 12/16-12/23 Beethoven Piano Sonata Cycle.)

### Other Discounts

**10%-25% off** for NTT membership holders.  
**10% off** for National Theater and Concert Hall, National Kaohsiung Center for the Arts (Weiwuying) and National Symphony Orchestra membership holders.  
**5% off** for Bank SinoPac, Cathay United Bank and Taishin International Bank credit card holders.  
**10% off** for CTBC Bank and E.SUN Commercial Bank credit card holders.  
**50% off** for disabled persons plus one companion, and senior citizens 65 or above (ID required at entrance).  
**25% off** group ticket price for groups of 20 or more per program.

※ Only one discount may apply per purchase.  
※ Tickets purchased as a ticket package can not be individually returned or exchanged.  
※ For *El Amor Brujo & La Vida Breve* and *Crystal Boys*, please refer to the NTT's official website for the ticket information of these two programs.  
※ Holders of *Anthem to the Fading Flowers* tickets of NT\$2,200 are entitled to a free gift of O'right's shampoo and body wash. Please visit NTT's official website for further information.  
※ Holders of *La Bohème* tickets of NT\$3,800 on Thu. & Fri. are entitled to a free gift of O'right's Tea Tree Set. Please visit NTT's official website for further information.

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## 開館時間

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週五至週六及國定假日	11:30–22:00
售票 / 會員服務台、紀念品店	11:30–20:00

週一休館（劇場部分之演出與講座照常舉行，觀眾可於活動開始前 40 分鐘由 1 號門、3 號門及 8 號門入館。）

疫情期間之彈性閉館時間，詳情請見歌劇院官網公告。

## Open Hours

Sun., Tue. - Thu.	11:30–21:00
Fri. - Sat., National Holidays	11:30–22:00
Box Office, NTT SHOP	11:30–20:00

Closed on Mondays. Scheduled performances and lectures are held as usual. Attendees may enter from Gate 1, 3 and 8, 40 minutes prior to the events.

Please refer to announcements on the NTT's official website for closing times during pandemic restrictions.

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