



2021 NTT

# 遇見巨人

Fall for Great Souls

10/8-12/26 | 臺中國家歌劇院 |



2021 NTT 遇見巨人 節目總表

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Ⓢ 演出前舉行演前導聆    Ⓜ 演出後舉行演後座談  
本場館保有節目異動權。Programs may be subject to change.

Being SOUL

## 走過 2021，我們都是「無畏的人」

秋天，是我們與藝術巨人們相遇的季節，5 年來我們在「遇見巨人」系列中獲得滿滿的心靈豐收。Being, Soul, Core 是我們在策展時放在心上的規尺，要無畏有為，得直指初心，還能衝撞經典！這得是什麼樣的藝術家與其特殊的勇氣，才能帶領我們站到高處，有更遠的視野望向世界呢！

2021 年變形的病毒株一波波襲來，過去的種種認知、生活習慣、工作模式一再被打破。我們習以為常（或麻木不仁）的慣性被迫打亂重組，這樣的非常態考驗了我們的應變能力，也騰出接受新事物的空間！「線上觀演」與我們的距離到底是近？是遠？密集的網路活動到底是更親密？還是冷漠？然而，我確信我們追尋真善美的初心不變，讓藝術支撐著、陪伴著我們度過一道道的人生難題，豐富我們的心靈。今年秋，少了國際巡演節目，讓我們遇見更多勇於挑戰限制的國人藝術家。

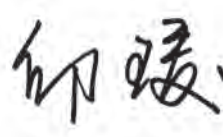
今年「遇見巨人」不少挑戰經典文本的製作，臺中子弟王嘉明，帶著莎翁名作《理查三世》改編的《混音理查三世》來到歌劇院，以 15 世紀約克王朝的歷史呼應當今臺灣社會的亂象，跟莎翁大玩歷史辯證，「身聲分離」的演出形式，搭配大量韻腳的台詞，才氣縱橫，令人大呼過癮。國家文藝獎得主唐美雲、歌仔戲國寶小咪、臺灣京劇小天后黃宇琳聯手獻上《光華之君》，以日本經典小說《源氏物語》為靈感起點，穿梭虛實之間，體驗有情眾生的愛恨情仇。當代傳奇劇場吳興國經典作品《蛻變》，改編自卡夫卡同名經典小說，藉一場科技京劇的冒險在闊別 8 年後，再次提出「人類存在意義」的大哉問。江之翠劇場《行過洛津》，由國家文藝獎得主施叔青「臺灣三部曲」首部小說改編，在外亞維儂藝術演出時，驚艷全球觀眾，梨園戲與小劇場結合，南管精緻優美的古老靈魂不斷穿梭到現代劇場與觀眾相遇。

「似舞又不是」的兩個舞作《# 是否》、《小螞蟻與機器人：遊牧咖啡館》讓我們看到編舞家不畏潮流的勇氣。歌劇院第一屆駐館藝術家布拉瑞揚帶著《# 是否》回到歌劇院，將中劇院化身為卡拉 OK 包廂，療癒又宣洩的歌聲，唱出舞者的生命故事，也讓我們在他們的故事裡遇見自己、認識自己。編舞家黃翊為首次接觸舞蹈表演的觀眾創作《小螞蟻與機器人：遊牧咖啡館》，揮別過去的冷調色彩，以生活化咖啡館作為場景，科技不再冰冷，細節處盡是溫暖，是啟發孩子對科技、藝術好奇的作品。

大歌劇可以小而美嗎？古典樂派歌劇可否更有時代感？打破一年只做一齣歌劇的「傳統」，今年歌劇院邀請導演鴻鴻、指揮張尹芳與音樂學者焦元溥，將近 4 小時的華格納歌劇《唐懷瑟》以簡編精緻的 semi-stage 形式搬演；最後以丹麥皇家歌劇院版本的羅西尼喜歌劇《塞維亞理髮師》作為系列壓軸。丹麥導演馬丁·林博以步調緊湊又不失詼諧的黑白默劇電影手法詮釋這齣經典作品，為平易近人的《塞維亞理髮師》增添新意，愉悅的音樂、幽默的劇情是歲末時節為顛簸的一年劃下溫馨句點的禮物。

雲破天青，願多年後，想起 2021 年的秋天，我們將會有這段共同面對「新常態」的記憶，我們不僅與巨人相遇，也都是「面對改變而無畏之人」。

藝術總監



## Fearlessly, we walk through 2021

Autumn marks the season when we encounter artistic giants. In the past five years, our hearts and spirits have been filled to the brim, thanks to NTT **Fall for Great Souls**. Being, Soul and Core are our guiding principles in programming; courageous in our actions, we always contemplate our original intentions, challenging conventional notions of what it means to be "classic"! How do these artists' bold spirits propel us to summits that offer a full panorama of the world?

Wave after wave of the COVID virus and its variants have shocked the global community in 2021. Things we had known, lives we had lived, and how we once worked were shattered time and again. What we normally knew as habits (even if deadening) have been smashed and then reconceived. Such extreme conditions have tested our resilience, yet at the same time have provided us space to accept new things! How close or distant do we feel while watching online performances? Is our constant use of the internet creating intimacy or estranging our connection? Yet I firmly believe our original desire in pursuing truth, goodness and beauty never wavered; the arts are here to support us, keeping us company despite life's vicissitudes, inspiring us with goodness. This fall may offer fewer international touring programs, but we gain in opportunities to witness and appreciate our own national artists stretching their own talents and imagination.

This year's **Fall for Great Souls** offers quite a few productions that challenge standard interpretations of classic scripts. Taichung-born director WANG Chia-ming brings *R3: The Remix Edition* to the NTT. An adaptation of Shakespeare's *Richard III* using the intrigues of the 15<sup>th</sup>-century House of York as candid commentary on the turmoil in Taiwanese society today, WANG adds a level of historical dialectics to the Bard's original. The unusual approach of "voice-body disassociation" and the inventiveness of intricate rhymes have proven to entrance and mesmerize the audience. *The Storyteller and Her Dream* is the fruit of collaboration among National Award for Arts winner TANG Mei-yun, Taiwanese opera icon Hsiao-mi and rising Peking opera star HUANG Yu-lin, stemming from *The Tale of Genji* traversing reality and imagination. Along the way, we encounter the complex web of relationships from love to enmity. After eight years, Contemporary Legend Theatre's WU Hsing-kuo revisits his classic adaptation of Kafka's *Metamorphosis* where Peking opera meets technological wizardry as he once again raises crucial questions of existentialism. Gang-a-Tsui Theater's *Passage to Lo-Jin* is a stage adaptation of the first part of National Award for Arts winner SHIH Shu-ching's *Taiwan Trilogy*. When it was presented at Avignon Off, this combination of traditional opera and studio theater impressed international audiences, meaningfully connecting touches of ancient Nanguan music with the modern stage and theatergoers today.

Under the rubric of "This is Not Dance" are *#Yes or No* and *Little Ant & Robot: A Nomad Café*, two works showing how choreographers dare to buck trends. NTT's inaugural Artist-in-Residence Bulareyaung brings *#Yes or No* to the NTT, transforming our Playhouse into a Karaoke room, where soothing yet cathartic voices narrate the lives of the dancers, motivating us to find ourselves in these intimate stories. HUANG Yi has created *Little Ant & Robot: A Nomad Café* for newcomers to the world of contemporary dance. Taking leave of his usual cool color palette, HUANG adopts a familiar café setting close to everyday life. Technology is no longer something that is cold to touch, and audiences notice heartwarming details that inspire child-like curiosity in technology and art.

Can grand opera be small and beautiful? Can Classical operas be contemporary? We break from our mode of producing one opera per year, inviting director Hung Hung, conductor CHANG Yin-fang and musicologist CHIAO Yuan-pu to put together a semi-staged opera concert of Richard Wagner's *Tannhäuser* with chamber orchestra, a monumental classic just under four hours in duration. **Fall for Great Souls** ends with a co-production with the Royal Danish Theatre—Rossini's *Il barbiere di Siviglia* directed by Martin Lyngbo—where the tight, comic storyline is treated with the aesthetics of black and white silent film, injecting new energy to the delightful music and humorous libretto. This heartwarming gift will mark the finale of 2021, as we draw this tumultuous year to a close.

The sky always brightens after clouds disperse. I hope that many years later, when we look back at the autumn of 2021, we'll recall how all of us come face to face with the "new normal." Not only will we have encountered great artists, we will have proven our courage in the face of change.

General & Artistic Director





## 你的下一場表演，就藏在……

文 / Baboo（劇場導演）

有人說，你想讀的下一本書，就藏在正在讀的這本書當中。

那有沒有可能，你正在讀的書、聽的歌，看影集和電影，都藏著你想看的下一場表演的提示和索引。

在走進劇場之前，且讓我用一部電影、一本書、一齣影集和一首歌作為線索，邀請你發現今年「遇見巨人」系列的4部精彩劇作。

### 《光華之君》vs.《口白人生》

電影《口白人生》的情節是這樣的：一個過著規律生活的公務員，日復一日的過著數字與計算的日子，原以為可就此掌控自己的人生。

直到有一天，他耳邊突然聽見了小說旁白般的引言，這個聲音不僅描述他的生活，更預言他接下來即將發生的生活。

更神奇的是，這個旁白甚至開始如上帝之手，改變他的日常、工作、喜好、決定，甚至命運。原來他是小說家創造出來的虛構人物，而小說家的筆主宰著他的生死。

脫胎自日本經典《源氏物語》的《光華之君》，藉由藤夫人這位書寫者與其筆下所創作的人物光華君，來呈現一個故事的創造過程，第一時間讓我腦中立刻浮現的就是《口白人生》這部電影。

兩部作品都從後設角度，敷演書裡書外，虛構現實兩個世界並存，且相互牽動的內外結構。對書中人物而言，創作者有如命運之神一般，主宰了他的榮辱生死，是殘酷無情的至高存在。

對創作者來說，書中人物又什麼樣的一種存在呢？他又是懷著什麼樣的情感思想去塑造他的筆下人物？

或許，我們可延伸討論到藝術本質的療癒功能：透過書寫，作者讓書中角色活了下來、有了生命；相對而言，書中人物不也救贖了創作者的現實人生？

### 《混音理查三世》vs.《時間的女兒》

歷史是怎麼書寫而成的？真相又如何隱匿在陰謀角力的政治權力場之中？

被譽為「英國推理三女傑」之一的約瑟芬·鐵伊（Josephine Tey）在1951年發表的小說《時間的女兒》，表面上挑戰英王理查三世流傳至今的反派形象，試圖為其翻案，實則是對人們深信不疑的「歷史真相」提出犀利的批判與質疑。

作家唐諾就說，《時間的女兒》不躲不閃不援引「小說家可以虛構」的特權，正面攻打一則幾乎不可撼動達四百年的歷史定論，比絕大多數的正統歷史著作還嚴謹還磊落。

劇場導演王嘉明的《混音理查三世》承襲了《時間的女兒》的觀點，讓莎劇在臺灣的移植嫁接，有了明確的詮釋索引。



舞台上誰在說話？誰有權利說話？誰在操弄語言？誰是話術操控的傀儡？聲音和肉體解離的表演形式，除了揭示著口白與表演間的權力關係，亦突顯歷史的杜撰與塑造，事件的事實真相，可能因為人的盲點與偏見、政治立場的不同，而有不同的解釋版本。

在後真相時代<sup>1</sup>，假訊息充斥社群媒體同溫層，我們追求的是真相還是我們想相信的？這也許是《混音理查三世》帶給現代觀眾的啟示。

### 《蛻變》vs.《黑鏡》

觀看Netflix最熱門的科幻影集《黑鏡》，總讓我想起卡夫卡的小說。

或許是那個迷宮般，永遠逃不出去的惡夢迴圈；或許是科技監控的高牆，讓人被禁錮在由大數據、瀏覽量、按讚數所構築而成的城堡之中；又或者是那個一覺醒來，讓人分不清楚身處虛擬或實體空間，肉身被數位訊息編碼化的後人類處境<sup>2</sup>。

卡夫卡的寓言，早已成為預言，現代科技的夢魘讓我們置身於他的小說中，體驗存在的恐懼與荒謬；當我們以為死亡是終點，卡夫卡卻進一步逼使我們直面：比死亡更恐怖的，其實是存在本身。

繼《李爾在此》之後，吳興國再度挑戰京劇獨角戲，以卡夫卡《蛻變》為本，著眼的正是如何透過數位科技讓傳統京劇的DNA「蛻變」。

從傳統到現代、西方到東方，卡夫卡到吳興國、現實到虛幻、古老到未知、人與蟲，藉由虛擬技術的轉接（transition）和蛻變（metamorphosis），讓光譜二端的元素交界在神祕、無可言說的地帶。

至於，科技是否能帶我們到一個美麗新世界，就讓我們在《蛻變》的舞台上拭目以待了。

### 《行過洛津》vs.〈鹿港小鎮〉

1982年，歌手羅大佑在《之乎者也》專輯中一曲〈鹿港小鎮〉，唱出了高度現代化的都會對城鄉的衝擊，也召喚北漂遊子的鄉愁回憶。這首傳唱至今的流行歌，幾乎已成鹿港小鎮的主題曲。

事實上，三百年前，鹿港曾是臺灣第二大都市，港口淤積衰微後，鹿港就一直維持著它小鎮的模樣。對老一輩的鹿港人來說，鹿港就像一冊深厚、古樸的書籍，等待有緣人來細細翻閱、品味。

作家施叔青便以她的原生地鹿港開始田野爬梳，寫出了臺灣三部曲之一的《行過洛津》，洛津，即文人雅士口中的鹿港。

從小說到舞台，《行過洛津》以南管結合現代劇場形式呈現。故事以梨園戲子許情半生經歷為主線，描述三次搭船到臺灣所見證到的洛津五十年興衰；另一方面，藉由敷演《陳三五娘》，讓許情與稚齡藝旦初萌的愛情與失落，與時代起落相互對照。

觀眾將隨著獨具韻味的泉州聲調帶領下，穿越百年流轉的昔日風華，一同重返那南音渺渺的鹿港小鎮。

<sup>1</sup> 後真相 Post-truth：意指訴諸情感與個人認同的陳述取代了客觀事實的追求。

<sup>2</sup> 後人類 Posthumanism：預言未來科技發展使得人類變得越來越無能，最終被人工智能淘汰的命運。

# Where to Look For Your Next Show?

by Baboo (Theater Director)

It is said that the book you are reading right now will lead you to your next book.

Is it possible that in the same fashion, the book you are reading, the song you are listening to, and the movies and TV series you are watching all present clues and indications of the next performance you would like to see?

Before we step into the theater, please allow me to use one movie, one book, one TV series and one song as bread crumbs to lead you to the four brilliant performances by the NTT **Fall for Great Souls**.

## *The Storyteller and Her Dream vs. Stranger than Fiction*

This is the story of *Stranger than Fiction*: a civil servant who leads a regular life, a life of numbers and calculations day after day, thinks he has control over his own life.

Until one day, he starts to hear a voice narrating his life like the voice over for a novel. The voice not only narrates his life but also predicts what is going to happen in his life.

What's more incredible is that the narrator acts like God and changes his routine, works, preferences, decisions and even destiny. It turns out that he is a fictional character created by a novelist whose pen decides his life and death.

Adapted from *The Tale of Genji*, a classic Japanese work of literature, *The Storyteller and Her Dream* also presents the creative process of a fiction through Lady Ting, the writer, and Kong-Huà, the character of her creation. *The Storyteller and Her Dream* reminds me of *Stranger than Fiction* right away.

Both works adopt meta-narrative to construct the existence of two connected and intertwined worlds—fictional vs. non-fictional, virtual vs. real. For those fictional characters, the author acts like God that dictates their destiny, dignity, life and death. The author is the cruel and ruthless supreme being.

On the other hand, to the author, what is the existence of these characters to him/ her? What are the kinds of thoughts and emotions through which an author creates his/ her characters?

The therapeutic effect of art may provide an answer to this question. Through writing, the author retains and gives lives to the characters he/ she creates; on the other hand, those fictional characters in one way or another redeem the author's life in the real world.

## *R3: The Remix Edition vs. The Daughter of Time*

How is history written? How do we see through the plotting and scheming of the struggle for power to find truths?

Josephine Tey, known as one of the British *Queens of Crime* published her novel, *The Daughter of Time* in 1951. The novel appears to challenge the long lasting perception of Richard III as a villain and attempts to turn around the misconception. However, it is in fact a piercing challenge and criticism toward the alleged "historical truths" which people firmly believe.

Writer TANG Nuo commented that *The Daughter of Time* challenges point-blank a deeply entrenched historical narrative which lasted four centuries without resorting to the privilege of writing fiction granted to novelists. This approach is even more rigorous and honest than a great majority of historical academic works.

Theater director WANG Chia-ming's *R3: The Remix Edition* inherits the point of view of *The Daughter of Time* so that the transplantation of the Shakespearean work to Taiwan now roots itself in a concrete context.

Who is speaking on the stage? Who has the right to speak? Who manipulates language? Who is at the end of the strings pulled by scheming words? The dissociation of sound and body in a performance exposes the power relation between narration and performance as well as the fabrication and construct of history. The factual truths of an event can be interpreted differently due to people's blind spots, bias and political positions.

In an era of post-truth when misinformation floods the filter bubbles of social media, are we after the truth or what we want to believe? This may be what *R3: The Remix Edition* aims to reveal to the audience of our time.

## *Metamorphosis vs. Black Mirror*

Whenever I watch *Black Mirror*, one of the most popular sci-fi shows on Netflix, it reminds me of Franz Kafka's novel.

In the show, there is a cycle of labyrinth-like nightmare that one can never escape, a great wall of surveillance technology that traps people in a castle of big data, page view and number of likes, and a posthuman scenario in which one wakes up only to find his/ her body coded and digitized in a confusing space that one cannot tell whether it's virtual or physical.

Franz Kafka's fable has already become a prophecy. The nightmare of modern technology positions us in Kafka's fictional world to experience the fear and absurdity of one's existence. While we mistake death as the end of everything, Kafka forces upon us the realization that existence itself is actually more terrifying than death.

After *King Lear*, WU Hsing-kuo once again takes on the challenge of Peking Opera monodrama. Based on Kafka's *Metamorphosis*, the theater work of the same name focuses on metamorphosis of the DNA of traditional Peking Opera through digital technology.

The work is the convergence of the opposite ends of different spectrums: tradition vs. modernity, West vs. East, reality vs. virtuality, the ancient vs. the unknown, human vs. beetle. The transition and metamorphosis are enabled by virtual technology in an enigmatic setting beyond words.

As to where the technology is going to take us, that is something we can look forward to when *Metamorphosis* is performed on the stage.

## *Passage to Lo-Jin vs. "Lukang, the Small Town"*

In 1982, "Lukang, the Small Town", one of the songs included in singer-songwriter LO Ta-yu's album titled *Pedantry* (zhi hu zhe ye), narrates the impact of intensive modernization on both the urban and rural areas and summons the nostalgic memories of those who leave home for Taipei in search of better opportunities. This pop song which remains its popularity to this day has already become the theme song of the actual town of Lukang.

In fact, more than three hundred years ago, Lukang was once the second biggest city in Taiwan. It was after the siltation of the harbor that Lukang fell from grace and maintained a small town ever since. For those of the older generations living in the town, Lukang is like a profound and ancient book, waiting for those brought by destiny to carefully read and appreciate it.

Lukang is also where writer SHIH Shu-ching was born. Based on her field research of her hometown, she completed her *Taiwan Trilogy* and one of them is *Passage to Lo-Jin*. Lo-Jin is the name literati used for Lukang.

As theater adaptation of SHIH's novel, *Passage to Lo-Jin* is a combination of Nanguan music and modern theater. The story line follows the life of HSU Ching, a traditional theater actor and depicts the rise and fall of Lo-Jin across a span of five decades through his three passages to Taiwan. The main plot runs along side with the *Tale of the Lychee Mirror* performed by HSU's troupe in the story. The story within a story echoes the budding romance and loss of love between HSU Ching and a young geisha and the vicissitudes of their times.

The charming Quanzhou tune is going to take the audience back to the glorious days of Lukang more than a century ago where Nanguan music could be heard echoing in the lanes and alleys of the harbor city.

## 回歸人聲主線的《唐懷瑟》與《塞維亞理髮師》

文 / 蔡永凱（東海大學音樂系助理教授）

提到華格納，你會想到什麼？樂迷可能馬上想起 2016 至 2019 間，花了整整 4 年所追逐的 NTT《指環》4 部曲；想起其中複雜的神話角色與姓名；想起拉夫拉劇團絕妙的投影、機械手臂還有舞者之間傳遞的燭火；想起講座與導聆裡所聽到的名詞，包括「總體藝術」、「樂劇」、「主導動機」等等。但是 NTT 不止於此，華格納也不止於此。

2021 遇見巨人系列裡，NTT 將帶來華格納的《唐懷瑟》。這部歌劇敘述唐懷瑟如何在厭煩維納斯的肉慾歡愉後，卻也無法滿足於舊愛伊莉莎白的神聖之愛，直到伊莉莎白與他自己接續死去才得到解脫。歌劇裡的中世紀傳說根源，「枯枝發芽」的神秘力量與「贖罪」的宗教規訓，都有德語浪漫歌劇的痕跡。至於在音樂上，與《指環》的「無盡旋律」相較，《唐懷瑟》的歌曲安排有較清晰的結構。特別是它的人聲寫作還保有義語與法語歌劇的影響，一方面考驗歌者音色的紮實與音域轉變的靈活度，另一方面也必須兼顧著咬字的清晰。主角唐懷瑟被視為歌劇曲目中最富有挑戰的男高音角色，也形成了上演這部作品的高難度。

NTT 在 2021 年的《唐懷瑟》歌劇音樂會，將使用第一次在臺灣演出的巴黎版。與較早的「德勒斯登版」相比，提供更多發揮視覺想像的篇幅，對維納斯的音樂也多有調整，更具如夢似幻的氛圍。這次演出將大膽地採用室內樂擔綱，並由國家交響樂團駐團指揮張尹芳帶領。雖然室內樂不免會減低恢弘氣勢，但從另一角度來看，原版的《唐懷瑟》的確也多處使用清簡的編制，以勾勒出中世紀遊唱詩人自彈自唱的情調。近年來已有荷蘭作曲家符利格（Henk de Vlieger）與阿姆斯特丹皇家大會堂管絃樂團成員，合作推出為室內樂改編的《輕型唐懷瑟》（*Tannhäuser Light*），特別是在如〈伊莉莎白的祈禱〉與沃夫蘭的〈晚星之歌〉等知名段落裡，以透明的器樂聲響搭配人聲，煥發出如藝術歌曲一樣的光彩，猶如主角們在對所有的觀眾傾訴。此次半舞台形式的音樂會也將由鴻鴻執導，讓聽眾在反璞歸真的聲響空間裡，跟著林義偉、林慈音、范婷玉、趙方豪、羅俊穎等頂尖國內聲樂家一起深入體會唐懷瑟情與慾糾葛的掙扎。

除了歌劇音樂會之外，NTT 在 2021 的耶誕節也將帶來一部完整製作—羅西尼《塞維亞理髮師》。熟悉歌劇的觀眾對這部大名鼎鼎的作品必不陌生。事實上，這部作品具有非常深刻的意義：羅西尼曾是 19 世紀初歐洲最受歡迎的作曲家，聲名遠超越今日被視為樂聖的貝多芬。他開啟了義語歌劇的「美聲」（bel canto）世代，要求聲樂家要以優雅的姿態唱出串珠般華麗且不失靈活的花腔。另一方面，羅西尼對於節奏與速度具有極高的掌握力，例如《塞維亞理髮師》開場一段費加洛如連珠砲一般的快板歌曲，活靈活現地再現出義大利的日常生活。而羅西尼也常在特定的快板速度之下善用反覆來疊加動能，在血脈賁張達到劇情高峰，即使漸漸成為公式，但仍然讓聽眾們意猶未盡。



《塞維亞理髮師》自從問世以來始終都是世界各大歌劇院裡的必備曲目，然而能夠成功地跳脫笑鬧的製作卻屈指可數。丹麥新銳導演馬丁·林博（Martin Lyngbo）的製作，是近年來少數成功的案例。林博曾長時間擔任多媒體藝術的創作，嫻熟各類型媒材的潛能。他將塞維亞的廣場街景重現於舞台上，以燈光製造出如默片般的黑白場景，人物角色誇張的表情與快節奏的機械式肢體動作，巧妙地將羅西尼的節奏感連結至卓別林。同一製作先後在丹麥哥本哈根與以色列特拉維夫演出，都獲得很大的迴響。在回歸音樂的訴求下，林博獲得傳統歌劇觀眾的認同，也成功地吸引了新銳劇場的愛好者。這次《塞維亞理髮師》製作，將由活躍國際的廖國敏指揮國家交響樂團。歌者丁一憲、翁若珮、吳翰衛、羅俊穎等人都是一時之選。當羅西尼獨特的節奏感，遇到時時都以快轉速度運轉的卓別林，這些國內聽眾熟悉的歌者將會有何表現，讓聽眾滿懷期待。

經歷過劇場魔幻與管絃音浪的《指環》4 部曲，2021 年的 NTT 遇見巨人，兩部歌劇製作，都改以人聲為主線。經典作品的欣賞，原本就有多樣可能。條條大路通羅馬，在羅馬遇見尋求解答的唐懷瑟、遇見揮灑自如的羅西尼。



## *Tannhäuser* and *Il barbiere di Siviglia*: Restoring the voice at the core of opera

by TSAI Yung-kai (Assistant Professor, Department of Music, Tunghai University)

What crosses your mind when someone mentions Richard Wagner? Opera lovers may remember the four years from 2016 to 2019 when they relished the entire *Der Ring des Nibelungen* in annual instalments at the NTT. They may recall some of the convoluted names of gods and mortals, or the fantastic projections, stage machinery and candlelight passed among La Fura dels Baus dancers. They may also have flashbacks of such musical terms as *Gesamtkunstwerk* (total work of art), *Musikdrama* and *Leitmotif* instilled in their brains from lectures and pre-concert talks. Yet NTT can offer far more than those, just as the composer's oeuvre comprises far more than the *Ring* Cycle.

The 2021 edition of NTT **Fall for Great Souls** will present Wagner's *Tannhäuser*, the story of a medieval knight and minstrel who, tired of the pleasures of the flesh offered by Venus, returns to Warburg to his beloved Elisabeth; yet platonic love cannot satisfy him. Eventually, his soul is redeemed through death, both Elisabeth's and his own. Concepts based on medieval legends celebrating the mysterious power of regeneration and religious atonement can be found in German romantic operas. In contrast to the "endless melody" in *Der Ring des Nibelungen*, the music of *Tannhäuser* follows a far more conventional operatic structure. In fact, Wagner's vocal style in *Tannhäuser* contains notable Italian and French operatic influence. Singers must show their vocal prowess and technical flexibility in changing registers while also paying attention to clear articulation. Many consider Tannhäuser one of the most challenging tenor roles in the operatic repertoire, thus raising the bar for staging this work.

The 2021 NTT *Tannhäuser* Opera Concert will present Wagner's Paris version for the first time in Taiwan. In contrast to the Dresden premiere, Wagner revised Venus's music extensively to cater to the Parisian audience, accentuating the dream-like allure of Venusberg. This performance boldly adopts a chamber setting that will be led by CHANG Yin-fang, Resident Conductor of the National Symphony Orchestra (NSO). Although the chamber orchestration may reduce the opera's grandeur, we should note that Wagner's original employs small ensembles in certain segments, harking back to the poet-musician Minnesinger tradition. Recently, Dutch composer Henk de Vlieger collaborated with members of the Royal Concertgebouw Orchestra in adapting a chamber version entitled *Tannhäuser Light*. Celebrated scenes such as "Allmächt'ge Jungfrau, hör mein Flehen!" and Wolfram von Eschenbach's "O du, mein holder Abendstern" are rendered with transparent textures where crystal-clear instrumental lines match the voice, adding sheen and intimacy akin to art songs, as if the characters are confiding to the audience. This NTT semi-staged opera concert is directed by poet-filmmaker Hung Hung and features Taiwan's most illustrious group of singers—LIN Yi-wei, Grace LIN, FAN Ting-yu, CHAO Fang-hao and Julian LO. In a purely acoustic musical space, these singers will reinterpret for us Tannhäuser's struggle between pure love and lustful desire.

In addition to the *Tannhäuser* Opera Concert, a fully-staged production of *Il barbiere di Siviglia* by Gioachino Rossini is scheduled for Christmas in 2021 at the NTT. A masterpiece that is well-loved by opera lovers, *Il barbiere di Siviglia* is a groundbreaking work of landmark significance: Rossini was among the most popular composers in early 19<sup>th</sup>-century Europe, his reputation far exceeding Beethoven when he was alive. In addition, Rossini ushered in the *bel canto* style that still remains relevant today, emphasizing elegantly executed florid passages and vocal acrobatics. Moreover, Rossini was a master in controlling dramatic rhythm and tempo. For example, *Il barbiere di Siviglia* opens with Figaro's tongue-twisting aria ("Largo al factotum"), a vivid representation of the daily life of a laborer in Italy. Rossini often makes good use of repetition to build momentum, energizing the plot and pushing it to its climax. Even after this compositional technique becomes formulaic, his fans are still mesmerized by its appeal.

Ever since its premiere, *Il barbiere di Siviglia* has become standard repertory in opera houses all over the world. However, few directors manage to truly rise above the level of farce, yet rising Danish star Martin Lyngbo is among them. A veteran of multimedia presentations, Lyngbo is adept in finding and developing the best potential in whatever medium is at hand. For *Il barbiere di Siviglia*, he recreates Seville's town square on stage, deftly using lighting to conjure classic settings of black-and-white silent films. Chaplin-like exaggerations and agile body movements cleverly match Rossini's sprightly tempos. This production, which opened in Copenhagen and traveled to Tel Aviv, has already won critical acclaim both in Denmark and Israel. Not only does Lyngbo receive high praise from music-savvy operagoers but he also attracts new, curious theater fans to opera. The NTT production of *Il barbiere di Siviglia* features top singers such as Ilhun JUNG, WENG Jo-pei, Martin NG and Julian LO who will perform under the baton of LIO Kuokman, an active international conductor, with the NSO in the pit. What chemistry will the combination of Rossini's animated music and Chaplin's nifty moves ignite? Taiwan audiences eagerly wait to see for themselves how this wonderful cast takes up the challenge.

After the completion of the monumental *Ring* Cycle chock-full of stagecraft and musical heft, NTT's 2021 **Fall for Great Souls** presents two opera productions shifting their focus back to the singing voice—undeniably the true core of opera. Classics and icons offer all kinds of possible interpretations. At the NTT we will encounter Tannhäuser on his way to do penance as well as the quick wit of Figaro, Italian opera's favorite jack-of-all-trades.

## 我為你歌唱，為你舞蹈

文／紀慧玲（表演藝術評論台台長暨駐站評論人）

跳舞該有什麼樣子？——踮腳尖？大跳？劈腿抬腳？旋轉十個圈圈？

我們想著浪漫與美麗，舞蹈總與美聯想在一起。身體彷彿在歌唱，哀傷、激情、憤懣、沈靜，比雕石更柔軟，比珠玉更光輝。舞蹈該有一些樣子，總是「很會跳」為基本款，那些笨拙、臃腫、生硬、不協調的肢體動作，看了好笑，忍俊後微生歉意，因為你也知，跳舞不只一個樣子，就像雲朵，不只有一種表情。

因此，布拉瑞揚舞團——一支以排灣族原住民編舞家布拉瑞揚·帕格勒法命名的專業舞團——跳起舞來，超級瘋狂，也超級不像跳舞。2015 年第一支完整作品《拉歌》有一半時間在猜姓名、運動會比賽；2016 年舞名非常美麗的《漂亮漂亮》，一半時間看著藍白紅帆布翻飛成海浪，一半時間舞者跳上辦桌紅木，競爭誰比較會跳舞——但其實根本是體能競賽，深蹲跳、青蛙跳、倒立、旋轉；2017《路吶》比較「正常」，融合了南投布農族羅娜部落採集與儀式歌舞；到了 2019《# 是否》彷彿炸開了，不再跳跟原住民必然連結的歌舞動作，只見一首接一首臺灣流行歌曲，1970 年代到 2000 年代，超龐克的髮型、妝、服飾、表情，極盡妖嬈、叛逆、誇張，某一幕卻又悲泣哭鳴。非常戲劇性的熱舞連篇，其實更像卡拉 OK，見證了原住民有「多莫」會唱歌！

從此，布拉瑞揚舞團幾乎變成唱歌團與跳舞團的雙重認證，而這，回應了原住民歌舞天性與儀典內容，藝術性的轉化將肢體與聲音從原住民族群符徵撤除再予還原。原來，歌舞生成仍需從生活與語言誕生，當代原住民仍具歌舞天性，只不過目前看來，布拉瑞揚將歌舞用來表現他們自我歷程的「成長儀式」更多，而不是部落儀式，他們唱的更多也許是《愛我別走》，而不是獵歌、小米豐收歌。

另一隅，定靜地與機器人對話的黃翊——與布拉瑞揚一樣畢業於國立臺北藝術大學舞蹈系所的專業科班生編舞家——著迷於肢體的動力原理，想像科技生成的幻肢如何與人體結合的可能表現，2012 年製造了共舞夥伴「庫卡」，一具機械手臂，然後不斷地實驗與機器人共舞的可能。黃翊樂此不疲，精微地調度人與機器的對話，他像實驗室的研究人員，讓機器更人性，同時，也一再退位讓舞蹈成為心緒表現與日常行為——唯其如此，他才能取得與機器人現階段平等位置。在看似炫目的科技外顯能力表現上，他創造了一幅前未來景觀，意思是，真正的機器人（科技）主導的未來世（後人類世）的舞蹈預言還不在他目前呈現的畫面上，未來來到之前，他將機器人作為夥伴，而且是貼心、溫暖的夥伴。

《小螞蟻與機器人：遊牧咖啡館》因此有著奇巧、親膩、浪漫的名稱。這個作品原為黃翊在臺北松菸一處工作空間設計出來，打著舞蹈與機器的日常，布置一個咖啡吧台，機器手臂人可以調製飲品，表演者可以讓吧台工作流淌為肢體舞蹈線條。參與者（觀眾，也是顧客）勢必融入機器與人共在的迷幻時間感，也勢必眩迷於日常端盤、移動、操作的身體動作竟也如舞蹈般可變，咖啡館彷彿成了舞池，嗅、觸、味、視覺與想像、理智、感性，感官與感知同時被擴大，創造現代迷幻化的感官經驗，沈浸於非日常的日常。

只是，尺幅不大的咖啡館搬上劇院舞台，感官感染力道頓時不足。小螞蟻登上大舞台不容易表現，經過國家劇院首演後，遊牧至臺中，但看黃翊如何再次擺設宴客。

兩部作品最確認的成就是，他們都是發自內心的，愉悅地招呼觀眾，希望傳達歡樂溫馨感受。但層次當然不僅此。從《# 是否》，我們依舊看到族群艱辛的定位、舞團的生存，與舞蹈如何成為族裔代言或不代言。我們尊重他們為舞蹈家嗎？即使他們只唱歌，跳熱舞？從《小螞蟻與機器人：遊牧咖啡館》我們依稀看到人工智慧的巨大身影潛伏四周，我們準備好與他們相處，或者，將被（利用人工智慧的權力者）科技主宰，終究是科技帝國的競爭？

如果能參透歡娛表相，細節裡隱微的喻示，「為你歌唱，為你舞蹈」就不是單向的邀請，也是藝術之為藝術，麻煩而動人的餘韻所在。



## Let Me Sing and Dance for You

by CHI Hui-ling (Chief Editor, Performing Arts Review Online)

What should dance look like? Should it be defined by techniques such as *en pointe*, *grand jeté*, *penché* or ten *en dedans pirouettes*?

We always associate dance with beauty because it conjures romance and comprises a pretty sight in its own right. The body in motion is as expressive as the singing voice, capable of conveying melancholy, passion, wrath and repose, with movements more pliable than exquisite sculptures and more dazzling than brilliant jewels. What should dance look like? One basic requirement is physical dexterity. Clumsy, hulking, jagged and uncoordinated movements are embarrassingly laughable, making us stifle a snicker under our breath. Yet we all know dancing is not limited to one "look," just as clouds can morph into infinite number of shapes.

When the Bulareyaung Dance Company (B.D.C.)—a professional dance company named for the indigenous Paiwan choreographer Bulareyaung Pagarlava—engages in performance, B.D.C. dancers' fiery and zany moves have little to do with our expectations of what dance should look like. In their first full-scale dance work *La Song* (2015), performers spend half of their time in a guessing game and a sports meet. Another work, bearing the gorgeous title *Colors* (2016), consists of blue-, white- and red-striped tarp heaving in the air like roaring waves and the remaining half features a dance battle on a redwood banquet table. In fact, *Colors* is more physical contest than dance battle, with performers competing in squat jumps, frog leaps, handstands and turns. *LUNA* (2017) is a relatively "conventional" piece combining harvesting practice with ritual song and dance of Nantou's Luluna indigenous community. *#Yes or No* (2019) is a veritable breakthrough, eschewing indigenous song and dance while embracing Taiwanese pop songs from the 1970s to the 2000s, matched with punk hairstyles, makeup, costumes and facial expressions. This show is wickedly mesmerizing, utterly rebellious and totally over the top, yet one scene turns everything on its head, tugs at the heartstrings and invokes sorrow and tears. *#Yes or No* is a highly theatrical series of pop dances akin to Karaoke that also testifies to the amazing vocal talents of the indigenous people.

Since then, the B.D.C. has assumed the dual identity of song troupe and dance troupe. This development is a logical response to the authentic conditions of indigenous rituals and culture, restoring body and voice from previous decoupling of "artistic" performance practice. Singing and dancing are the products of vernacular culture that contemporary indigenous people still retain, except that Bulareyaung chooses to use song and dance to mark people's "rite of passage" rather than shared customs. These songs are mostly taken from the pop genre, such as *Love Me, Don't Leave Me*, rather than Hunting Song or Millet Harvest Song.

In the opposite corner is HUANG Yi, who prefers to speak softly with robots. Just like Bulareyaung, HUANG Yi is a graduate majoring in choreography from the Dance Department, Taipei National University of the Arts. HUANG has been fascinated by the kinetic principle of body movement, envisioning the potential of robotic limbs interacting with the human body. In 2012, he created his dance partner, a robotic arm by the name of KUKA. Since then, he has explored the possibility of humans engaging with robots in dance. HUANG's enthusiasm continues today, as he conceives meticulous experiments of robot-human dialogue like a lab researcher. His goal is to enhance robots' human qualities while giving power to dance as emotional expression and representation of everyday actions. To him, this is the only way to maintain himself as equal partner to the robot. The fancy display of technological wizardry gives us a momentary glimpse into the future: before we can envisage what the future holds in the post-anthropocene world, or how dance will evolve when the world is dominated by robots and technology, HUANG treats his robot as a thoughtful and warm-hearted companion.

This is how we end up with such a whimsically romantic title as *Little Ant & Robot: A Nomad Café*, a production first designed by HUANG Yi for a workspace at the Songshan Cultural and Creative Park. Built on the premise that dance and machines are undeniably parts of daily life, HUANG creates a café where robotic arms make drinks and performers adapt a barista's work into choreographed moves. Participants (audience as patrons) are immersed in a mesmerizing sense of time in which human and robot co-exist, enchanted by the fluid, dance-like qualities of everyday movements—carrying a tray, turning around and operating a machine. The café transforms into a dance floor amplifying our five senses, imagination, intellect, emotions and perceptions. HUANG creates an extraordinary immersive environment steeped in everyday life, elevating our sensory experience into a trance.

However, when a small-scale café transfers to a large space, the impact of our sensory experience is somehow lessened. It is a challenge for Little Ant & Robot to fill a grand stage like the National Theater. We look forward to seeing how HUANG Yi sets up the café for his guests when the show travels to Taichung this time.

These two productions share one distinction—both welcome audiences with utmost sincerity, aiming to convey happiness, comfort and warmth. In fact, they accomplish far more: *#Yes or No* reminds us of the challenges of indigenous peoples and the hardships of running a dance company, inviting us to ponder whether dance should be relegated as a symbol for an ethnic group. Do we respect the performers as dancers even when they only sing and dance in pop styles? We are aware of the huge shadow cast by Artificial Intelligence (AI) on *Little Ant & Robot: A Nomad Café*. Are we intellectually prepared to live with AI? Will we all be enslaved by technology (or the people in control of AI), caught in the middle in the contest for technological domination?

If the audience can see below the surface of a performance and take note of the subtle details beneath, then "Let Me Sing and Dance for You" is no longer a one-way invitation but rather an art-for-art's-sake experience, providing us with not only inconvenient truths but also powerful emotions.



解構反派歷史  
莎翁筆下最錯綜複雜的  
權力遊戲

10/8

Fri. 19:30

10/9

Sat. 14:30

10/10

Sun. 14:30

中劇院 Playhouse

500/800/1200/1500

莎士比亞  
的妹妹們的劇團  
**混音理查三世**

Shakespeare's Wild Sisters Group  
**R3: The Remix Edition**



※ 全長約 180 分鐘，含 20 分鐘中場休息  
※ 建議 7 歲以上觀眾觀賞  
※ Approx. 180 minutes with a 20-minute intermission  
※ Suggested for ages 7 and above





王嘉明不斷實驗著身／聲、人／偶的雙重性與交叉指涉，到了《理查三世》水到渠成，從莎士比亞劇本提供豐富的文本材料及歷史隱喻，玩轉出各種裂解、狎戲、嬉戲。

——表演藝術評論台 林乃文

操控的力量來自話語／話術，擁有發言權或巧言令色者，才是歷史決定論者。

——表演藝術評論台 紀慧玲

要在邪惡的權利遊戲中存活下來，你只能變得比它更壞！

英國萊斯特市中心教堂旁的停車場，挖出疑似遺骸，經 DNA 比對，證實為理查三世。這位莎翁筆下個性陰險的駝背跛子，歷史上聲名狼藉、童謠裡的怪物、邪惡的同義詞。四百年後，卻不斷有學者、作家企圖為之平反。

2015 首演口碑瘋傳，重演詢問度最高的《理查三世》，即將改版再現。重量級導演王嘉明變身 DJ，將權力謀略的政治舞台化為音場，從具象到抽象的聲音跨幅取樣，重新混音莎翁歷史劇，讓歷史情節呼應臺灣政治亂象，探問何為歷史？何為真相？

In 2012, a skeleton was found underneath a parking lot near a church in Leicester, UK and later it was confirmed through DNA tests to be the body of the notorious Richard III, a synonym of monster and evil under Shakespeare's pen, whom many historians and literary writers have now attempted to acquit the king of these charges.

Director WANG Chia-ming, twice Taishin Arts Award winner, revisits this Shakespearian classic play. Ever since its premier in 2015, the wild success of *R3—The Life and Death of Richard III* made it the most sought-after play through word of mouth. Now returning to the stage as the new version—*R3: The Remix Edition*, the adaptation of historical plots parallels the political bedlam of Taiwan and further challenges the credibility of history and truth.

原著作者／威廉·莎士比亞

導演／王嘉明

劇本顧問／周曼農

製作人／陳汗青

演員／Fa、王宏元、王靖惇

周明宇、崔台鎬、陳有銳

彭浩秦、趙逸嵐、莫子儀、李班宇

周安迪、張正元、吳智暉

Playwright / William Shakespeare

Director / WANG Chia-ming

Script Consultant / CHOU Man-nung

Producer / Yukio Nitta

Performer / Fa, WANG Hong-yuan, Daniel WANG,

Tom CHOU, TSUEI Tai-hao, CHEN You-ruei,

PENG Hao-chin, CHAO Yi-lan, MO Tzu-yi, Li Pan-yu,

Andy CHOU, CHANG Cheng-yuan, WU Chih-hui

舞台設計／高豪杰

燈光設計／曹安徽

音樂設計／柯智豪

影像設計／孫瑞鴻

服裝設計／靳萍萍

動作設計／楊乃璇

Stage Design / KAO Hao-chieh

Lighting Design / TSAO An-huei

Music Design / Blaire KO

Video Design / Ray SUN

Costume Design / CHIN Ping-ping

Movement Design / Sunny YANG

本節目為 2021 國家兩廳院委託製作作品

Commissioned by National Theater & Concert Hall







導演 / 王嘉明  
Director / WANG Chia-ming

國立臺灣大學地理系、國立臺北藝術大學戲研所畢業，現為莎士比亞的妹妹們的劇團團長。創作具有複雜曲式與兼具實驗性 / 大眾化的特點，並透過表演形式的特殊設計，與演員共同挖掘、面對和思考劇場表演的可能性。2018 年東京藝術節邀演《珈琲時光》，2019 年巴黎秋天藝術節邀演《親愛的人生》，為藝術節 48 年歷史以來的首次臺灣戲劇作品。2009 年受邀擔任高雄世運開幕第三段導演，2014 年受邀擔任第 51 屆金馬獎電影複 / 決審評審。2014 年到 2016 年擔任傳藝金曲獎策展人與典禮導演。

WANG holds degrees in geography from National Taiwan University and theatre directing from the Graduate Institute for Theatre Arts at Taipei National University of the Arts, and is currently head of Shakespeare's Wild Sisters Group. His works aspire to be complex and experimental, yet appealing to the masses through different performance methods, and he works with fellow actors to discover together possibilities of theater. His works have won the Taishin Arts Awards twice, being awarded the First Prize of Performing Arts and Jury's Special Award.

### 莎士比亞的妹妹們的劇團 Shakespeare's Wild Sisters Group

莎士比亞的妹妹們的劇團成立於 1995 年夏天，團名源於英國女作家維吉尼亞·吳爾芙在《自己的房間》一書中所虛擬的角色，意在解除女性才華被男性體制壓抑的魔咒。劇團以原創劇本及前衛劇場美學為發展目標，創作題材、形式、議題不限。劇團始終群策摸索獨創的劇場美學與風格，除了每年劇場探索和實驗的新作發表與國內外藝術文化的交流外，也將持續創作平台的經營、戲劇教育的推廣與文化政策的參與。

Founded in the summer of 1995, Shakespeare's Wild Sisters Group (SWSG) owes its name to the fictional character in Virginia Woolf's novel *A Room of One's Own*, meaning to liberate women's talents from the oppression of patriarchy. Limiting itself to no specific issues or conventional aesthetics, SWSG takes materials from all arts inspiring to create original theatrical works. The company has been invited to perform in Hong Kong, Macau, Beijing, Shanghai, Busan, Tokyo, Berlin, Singapore, Kobe, Paris, and New York, with international performances and cultural exchanges being a centerpiece for many years.







筆墨創造書中幻境  
映照書外如夢人生

10/23

Sat. 14:30 聆

10/24

Sun. 14:30 聆

大劇院 Grand Theater

500/800/1200/1600/2000/2500

## 唐美雲歌仔戲團 光華之君

Tang Mei Yun Taiwanese Opera Company  
*The Storyteller and Her Dream*



※ 全長約 155 分鐘，含中場休息 20 分鐘  
※ 台語發音，中英文字幕  
※ 建議 15 歲以上觀眾觀賞  
※ Approx. 155 minutes with a 20-minute intermission  
※ Performed in Taiwanese with Chinese and English surtitles  
※ Suggested for ages 15 and above





《光華之君》整部戲既富有聲色之娛，也盡情表現愛情的虛幻、人性的脆弱，可說是難得好戲。——表演藝術評論台 徐國揚

© 蔡榮豐、蔡耀仔

故事受日本古典文學《源氏物語》啟發，由國家文藝獎得主唐美雲與京劇小天后黃宇琳分別飾演光華君與藤夫人，此 2 角色原型來自《源氏物語》中心人物光源氏與創作者紫式部。故事敘述文采洋溢的藤夫人，透過書寫將人生的情感失落，投射在其筆尖人物光華君。在一次意外，發現光華君竟逐漸出現自我意識，這令她難以置信，進而陷入思索，與其展開對話。兩人持續對「情」提出質問，對比著光華君一生周旋在眾多女性間的情感風流，藤夫人追求的卻是願得一心人。

《光華之君》劇中的現實角色藤夫人透過創作主筆，扭轉了筆下人物光華君的際遇，對照紫式部之於光源氏，兩者皆刻畫現實世界與虛構小說的荒謬對應，也投射出創作者對真實生活的期盼與虛幻之上落空後所帶來的失落。細膩展現世間有情之人面臨情執的痛苦，進而點醒眾生。

*The Storyteller and Her Dream* is inspired by the classic Japanese literary work *The Tale of Genji*. The archetypes of the two protagonists comes the main character Hikaru Genji and the author Murasaki Shikibu. Featuring TANG Mei-yun, the winner of the National Award for Arts as Kong-Huà and HUANG Yu-lin as Lady Ting, the stage adaptation tells the story of Lady Ting, a genius writer who channels her feelings of lost and loneliness to her pen and creates the character, Kong-Huà, who later on develops his own self-consciousness. The two starts a conversation about love and relationship. While Lady Ting seeks a till-death-do-us-part relationship, Kong-Huà leads a Casanova lifestyle. The juxtaposition of the creator and the character of her creation highlights the fictitious parallel of the author's reality and how the work reflects the pain inflicted by the writer's own frustration with ideal love lost.

藝術總監暨製作人 / 唐美雲  
導演 / 戴君芳  
編劇 / 陳健星  
演員 / 唐美雲、王金櫻  
小咪、黃宇琳、李文勳、林芳儀  
曾玫萍、唐美雲歌仔戲團  
指揮 / 林天吉  
樂團 / 高雄市國樂團

Artistic Director & Producer / TANG Mei-yun  
Director / TAI Chun-fang  
Playwright / CHEN Jian-xing  
Performer / TANG Mei-yun, WANG Chin-ying,  
Hsiao-mi, HUANG Yu-lin, LI Wen-hsun, LIN Fang-yi,  
TSENG Mei-ping, Tang Mei Yun Taiwanese Opera Company  
Conductor / LIN Tien-chi  
Kaohsiung Chinese Orchestra







**藝術總監、製作人暨主演 / 唐美雲**  
**Artistic Director, Producer & Lead / TANG Mei-yun**

2018 年榮獲行政院文化獎、2012 年榮獲第 16 屆國家文藝獎，為「戲狀元」蔣武童之女，以小生、老生與三花最為擅長，歷經外台、電視、劇場等形式的洗練，橫跨影、視、戲曲三界，有著將各樣角色演繹入心的功夫。致力以跨界創新為傳統戲曲造橋鋪路，在存續傳統的使命中開拓新局，因此被譽為「精緻歌仔戲的希望」。

The winner of the 16<sup>th</sup> National Award for Arts in 2012 and the 38<sup>th</sup> National Cultural Award in 2018, TANG Mei-yun is a Taiwanese opera actress who specializes in the portrayal of young male leads, aged male roles and jesters. Experienced in performing for open-air theater, TV and indoor theater, she has established her status in film, TV and traditional opera. A committed trailblazer for traditional Taiwanese opera, TANG is committed in seeking a future for the long-established theater through innovative interdisciplinary experiments and thus dubbed as "the hope of exquisite Taiwanese opera."



**主演 / 王金櫻**  
**Lead / WANG Chin-ying**

早期藝名小貓仔，為知名歌仔戲小旦、臺北市傳統藝術藝師、中華文化藝術薪傳獎得主。曾參與內台、賣藥團、廣播、電視、劇場等不同階段歌仔戲之發展歷程，其嗓音唱腔甜美圓潤，形塑人物生動鮮活；豐富的腹內實學亦被後輩尊為歌仔戲的活字典。保存多齣戲的四句聯歌簿，精擅四句聯之唱唸與咬字講究。2019 年由文化部登錄為重要傳統表演藝術暨重要傳統工藝保存者，認定為無形文化資產保存者（俗稱人間國寶）。

WANG Chin-ying is a celebrated veteran performer of dan (female roles) and a winner of Global Chinese Culture and Arts Award who has performed for indoor and outdoor theater, radio drama, and television. Her career bears witness to the contemporary development of Taiwanese opera. She is known for her sweet and mellow vocals as well as her vivid portrayal of her roles. Her personal collection and preservation of si-kù-liàn (four-line rhymes) songbooks of operas has won her the honor of Cultural Advocate & Heritage Preservationist (the so-called National Living Treasure) in 2019.



**主演 / 小咪**  
**Lead / Hsiao-mi**

人稱「百變精靈」，出身於歌仔戲家庭，14 歲即進入藝霞歌舞劇團，因與生俱來的表演天分和好歌喉，成為當紅台柱。後轉跨歌仔戲，開拓表演生涯的第二春。無論詮釋生、旦、丑各種行當皆活靈活現，是一個全方位的演員。2016 年以《春櫻小姑－回憶的迷宮》獲得第 27 屆傳藝金曲獎年度最佳演員獎。2019 年由文化部登錄為重要傳統表演藝術暨重要傳統工藝保存者，認定為無形文化資產保存者（俗稱人間國寶）。

Having grown up in a family of Taiwanese opera performers, Hsiao-mi joined the E-sha Musical Theater Troupe at the age of 14. Her innate talent for acting and good singing voice made her the star performer in the troupe. She later on switched to Taiwanese opera theater and started the second phase of her performing career. Hsiao-mi is a holistic actress who masters perfectly the portrayal of male roles, female roles and jesters. In 2019, she is listed by the Ministry of Culture as Cultural Advocate & Heritage Preservationist, an honor recognizing her as the so-called National Living Treasure.



**主演 / 黃宇琳**  
**Lead / HUANG Yu-lin**

復興劇校國劇科第 24 屆字字班（現為國立臺灣戲曲學院），中國文化大學中國戲劇系畢業，主修青衣花旦，師承兩岸流派名師，2010 年拜入臺灣京劇大師顧正秋老師門下學習。近年跨界作品將觸角延伸至影視、現代戲劇、崑曲、歌仔戲等，期望未來藉由教學相長的經歷與實踐，盼以對表演有更多思考和回饋分享，有「臺灣京劇小天后」美譽。

Graduated from the Department of Chinese Drama, Chinese Culture University, HUANG Yu-lin specializes in the roles of qingyi (proper and decent female roles) and huadan (vivacious young female roles). She is the winner of the 51<sup>st</sup> Chinese Literary Award and the first winner of Best Rising Talent of the Golden Melody Awards for Traditional Arts and Music in Taiwan. Her performances can be seen in television, film, modern theater, Kunqu opera, and Taiwanese opera in recent years. She was nominated Best New Performer of the Golden Bell Awards for *La Grande Chaumiere Violette* in 2016.

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

唐美雲歌仔戲團秉持著「承傳統、創新局」的精神，以達到傳統戲曲的藝術最高境界為目標，除延攬歌仔戲界優秀資深演員外，亦致力於提拔新秀及扶植臺灣的創作人才。創團 24 年來努力製作精緻、細膩的歌仔戲，推出的作品不僅嘗試多元跨界合作，帶領臺灣歌仔戲趨向精緻化，同時保留歌仔古早味給大眾，展現多元文化的美感與意義。

With its mission to passing on the legacy of Taiwanese opera by finding a new path, Tang Mei Yun Taiwanese Opera Company is committed to elevating traditional opera to the level of fine art. The troupe not only enlists excellent senior actors in the field but also cultivate new talents. Over the course of 24 years, the company has been committed to the production of sophisticated and exquisite shows which explore possibility of interdisciplinary collaboration while preserving the traditional essence of Taiwanese opera.

**高雄市國樂團**  
**Kaohsiung Chinese Orchestra**

發展理念以蘊含深刻「傳統」風格且領銜創新「現代」兼蓄，自成立以來期許在具有民族音樂的傳統精華中，兼具新銳的國際宏觀。近年來更以臺灣風土民情、人文色彩、景緻風光為題材，廣邀新曲，鼓勵創作。以在地出發點進一步與世界樂壇接軌，將傳統音樂推展上國際舞台，足跡遍及美、歐、亞及大洋洲等十餘國家。

Embracing both traditional understandings and modern elements, Kaohsiung Chinese Orchestra has been developing with a vision to preserve the classical essence of folk music while being innovative in the pursuit of an international outlook. Over the years, the orchestra has invited and encouraged new compositions of Chinese music inspired by Taiwan's local traditions, cultures, and landscape. With a firm root in the local culture, the orchestra now strives to promote traditional music on the international stage and has performed in more than ten countries across the Americas, Europe, Asia, and Oceania.

# 10/23

Sat. 14:30 (聆)

中劇院 Playhouse

500/700/900/1200

## 華格納 歌劇音樂會 唐懷瑟

Opera Concert *Tannhäuser*  
by Richard Wagner

慾望與情感交織  
唯有真愛才能讓人獲得救贖

※ 全長約 200 分鐘，含 2 次中場休息  
※ 德語發音，中英文字幕  
※ 建議 7 歲以上觀眾觀賞  
※ Approx. 200 minutes with two 20-minute intermissions  
※ Performed in German with Chinese and English surtitles  
※ Suggested for ages 7 and above

《唐懷瑟》是華格納的經典作品之一，19 世紀末在歐洲曾出現過上百個不同製作，序曲至今更經常在音樂會中被單獨演奏，劇情簡單卻充滿情感張力，是華格納歌劇的最佳入門作。

《唐懷瑟》改編自中世紀詩歌傳說，吟遊騎士唐懷瑟在經歷女神維納斯的肉慾誘惑後，試圖重回舊愛伊莉莎白的擁抱，不料卻受到眾人指責、教皇拒絕赦免，得到上帝寬恕的唯一方法便是等待教皇手裡的權杖開出花朵。華格納透過高潮迭起的音樂，赤裸地描繪出精神感官與肉體慾望間的衝突，他筆下的愛情，不只是愛情，而是人生理念的矛盾抉擇，死亡亦無法解脫。

華格納屢次修改《唐懷瑟》，多種版本流傳世間，其中巴黎版最為均衡完熟，廣受樂迷喜愛。本次由國家交響樂團駐團指揮張尹芳及劇場導演鴻鴻共同攜手國內聲樂家、NTT 歌劇合唱團，將巴黎版《唐懷瑟》首次在國內呈現，以室內樂團編制結合半舞台形式演出，精緻呈現《唐懷瑟》細膩與令人心醉的特色，透過當代視角詮釋唐懷瑟在靈與慾之間的掙扎，最終得到救贖。

*Tannhäuser* is one of Richard Wagner's master pieces with its overture frequently performed as a separate piece in concerts now. Based on a medieval legend, the story grapples with theme of lust versus love and centers on the struggle of a minnesinger named Tannhäuser who tries to redeem himself and his love for his mortal lover Elizabeth after his encounter with Venus. Banished by his own people and no hope for absolution, the only way for salvation is to wait for the Pope's crosier to flower. Wagner revised *Tannhäuser* many times and the well-loved "Paris" version adopted the format of French grand opera and added ballet music. This will be the first time that the "Paris" version (1875) is presented to the audience of Taiwan.







## 指揮 / 張尹芳 Conductor / CHANG Yin-fang

現任國家交響樂團駐團指揮。擅於各種跨界合作，以創意的節目企劃、多元的指揮風格深獲樂界肯定；曾與金曲流行樂團蘇打綠、國際樂壇知名組合 Igudesman & Joo，以及張艾嘉、王耀慶跨界合作。近年合作樂團包括日本金澤管絃樂團、香港城市室內樂團、臺北市立國樂團、國立臺灣交響樂團、高雄市立交響樂團，並受邀參與總統府音樂會演出。此外，亦積極參與當代華人音樂家作品發表，曾指揮國家交響樂團錄製臺灣原住民傳統歌謠創編交響樂曲專輯《山海琴原》。

CHANG Yin-fang is Resident Conductor of the Taiwan Philharmonic (NSO). She is good at various cross-industry collaborations, all of which are well received. In addition, CHANG is actively involved in the publication of contemporary Asian music works. In 2018, she was invited to conduct the opening concert of the Asia-Pacific Music Festival and premiered the works of several composers. In recent years, CHANG has been invited to cooperate with Orchestra Ensemble Kanazawa, Hong Kong City Chamber Orchestra, Taipei City Chinese Orchestra, National Taiwan Symphony Orchestra, Tainan City Symphony Orchestra and Kaohsiung City Symphony Orchestra.



## 導演 / 鴻鴻 Director / Hung Hung

詩人，劇場及電影編導。著有詩集《樂天島》、《暴民之歌》等，電影作品曾獲南特影展最佳導演獎、芝加哥影展國際影評人獎、金馬獎最佳原著劇本獎。劇場導演作品逾 40 齣，包括劇場版《女武神》，歌劇導演作品包括國家交響樂團《浮士德的天譴》、臺北市立交響樂團《茶花女》等，音樂劇場作品有幾米魔幻劇場《走向春天的下午》、親子音樂劇場《春風小小孩》。現為「黑眼睛文化」及「黑眼睛跨劇團」藝術總監。

Hung Hung is a poet, theater director, and filmmaker. The recipient of the Wu San-lien Literary Award, his published collection of poetry includes *The Mob Song* and *Carefree Island*. The founding editor of *Off the Roll, Poetry+* (2008-2016), Hung Hung has also directed more than forty plays, operas, and dance performances. His films have won prizes such as the Golden Horse Award for Best Original Screenplay, the Fipresci Award at the Chicago International Film Festival, and Best Director at the Festival des 3 Continents in Nantes. He currently serves as the Artistic Director of Dark Eyes Ltd. and Dark Eyes Performance Lab.



## 指揮 / 張尹芳 導演 / 鴻鴻

Conductor / CHANG Yin-fang  
Director / Hung Hung

音樂顧問 / 焦元溥  
燈光設計 / 王芳寧  
影像設計 / 李國漢  
舞台暨道具設計 / 趙鈺涵  
服裝統籌 / 林馨  
聲樂指導 / 安馬丁  
合唱指導 / 楊宜真  
表演指導 / 程鈺婷  
鋼琴排練 / 吳右如  
導演助理 / 張庭昀

Music Consultant / CHIAO Yuan-pu  
Lighting Design / WANG Fang-ning  
Video Design / Max LEE  
Stage & Prop Design / CHAO Yu-han  
Costume Director / LIN Hsin  
Vocal Coach / Martin Andersson  
Chorus Master / YANG I-chen  
Performance Director / Kim CHEN  
Rehearsal Pianist / WU Yu-ju  
Director Assistant / CHANG Ting-yun

唐懷瑟 / 林義偉  
伊莉莎白 / 林慈音  
維納斯 / 范婷玉  
沃夫蘭 / 趙方豪  
赫爾曼領主 / 羅俊穎  
華爾特 / 張殷齊  
畢特洛夫 / 陳集安  
漢利希 / 莊昀叡  
萊瑪 / 蔡政呈  
牧羊人 / 林孟君

Tannhäuser / LIN Yi-wei  
Elisabeth / Grace LIN  
Venus / FAN Ting-yu  
Wolfram von Eschenbach / CHAO Fang-hao  
Landgrave Hermann / Julian LO  
Walther von der Vogelweide / CHANG Yin-chi  
Biterolf / CHEN Chi-an  
Heinrich der Schreiber / CHUANG Yun-ray  
Reinmar von Zweter / TSAI Zheng-cheng  
Ein junger Hirt / LIN Meng-chun

## NTT 歌劇合唱團

NTT Choir

鋼琴 / 蘇映竹  
小提琴 / 陳佩汝、蔡牧螢  
中提琴 / 林健仔  
大提琴 / 吳欣頤  
低音提琴 / 徐子昀  
雙簧管暨英國管 / 聶羽萱  
單簧管 / 楊雅棻、陳孟謙  
低音管 / 歐易欣  
法國號 / 許芸嘉  
豎琴 / 陳淑杏

Piano / SU Ying-chu  
Violin / CHEN Pei-ju, Adina TSAI  
Viola / LIN Chieh-yu  
Cello / WU Hsin-yi  
Bass / HSU Tzu-yun  
Oboe & English Horn / NIEH Yu-hsuan  
Clarinet / YANG Ya-fen, Marco CHEN  
Bassoon / OU Yi-hsin  
Horn / HSU Yun-chia  
Harp / Sarita CHEN

英譯字幕 / 巴伐利亞國立歌劇院  
中譯字幕與字幕執行 / 夜鶯基金會

English Surtitles / Bayerische Staatsoper  
Chinese Surtitles / Nightingale Foundation





唐懷瑟 / 林義偉  
Tannhäuser / LIN Yi-wei

男高音，奧地利國立薩爾茲堡莫札特音樂大學藝術歌曲與神劇最高演唱文憑，同時攻讀國立臺北藝術大學音樂藝術聲樂演唱博士。近年演出作品包含 2019 年國家交響樂團《蝴蝶夫人》飾五郎、《風流寡婦》飾卡米爾伯爵。現為輔仁大學音樂系兼任講師。

Tenor LIN Yi-wei received Soloist Diploma from Universität Mozarteum Salzburg. He is currently studying for D.M.A of Vocal Music at Taipei National University of Arts. His recent performances include Goro in *Madame Butterfly* and Camille de Rosillon in *Die Lustige Witwe*, both with the NSO. He is currently an adjunct lecturer in the Music Department of Fu Jen Catholic University.



伊莉莎白 / 林慈音  
Elisabeth / Grace LIN

女高音，英國皇家音樂院特優演唱文憑，英國皇家音樂院音樂學士學位，國立藝專（現國立臺灣藝術大學）音樂科畢業。活躍於國內外歌劇、神劇、藝術歌曲等演唱領域，近期演出包括 2018 年國家交響樂團《帕西法爾》飾花之少女、2019 年國家交響樂團《風流寡婦》飾漢娜等。

Soprano Grace LIN graduated from the Royal Academy of Music in London with performance diploma with distinction. She has become one of the most sought-after sopranos and has performed with major orchestras and music organizations in Taiwan. Her recent performances include Alice in *Falstaf*, Hanna in *Die Lustige Witwe* with the NSO, and musical *My Mom Needs an Education*, etc.



維納斯 / 范婷玉  
Venus / FAN Ting-yu

次女高音，畢業於國立藝術學院（現國立臺北藝術大學）音樂系、德國國立漢諾威音樂暨戲劇學院。多次受邀參加國家交響樂團、臺北市立交響樂團、臺中國家歌劇院等演出與音樂活動。現為輔仁大學音樂系專案助理教授、臺北藝術大學音樂系兼任講師。

Mezzo-soprano FAN Ting-yu received Bachelor of Fine Arts at the National Institute of the Arts (now Taipei National University of Arts), and completed her degrees in Voice, Vocal Education and Opera Performance at the Hochschule für Musik und Theater Hannover in Germany. She currently teaches at the Department of Music of Fu Jen Catholic University and Taipei National University of the Arts.



沃夫蘭 / 趙方豪  
Wolfram von Eschenbach / 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，現任教於東海大學音樂系。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、臺中國家歌劇院《諸神黃昏》飾阿伯利希及 2020 年臺中國家歌劇院《波希米亞人》飾馬爾切洛。

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, Wagner's *Götterdämmerung* and *La Bohème* both at the National Taichung Theater.



赫爾曼領主 / 羅俊穎  
Landgrave Hermann / 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要角色，2020 年於臺中國家歌劇院《波希米亞人》飾柯林。

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.



華爾特 / 張殷齊  
Walther von der Vogelweide / CHNAG Yin-chi

男高音，畢業於國立臺中教育大學體育系、東吳大學音樂研究所演奏組。近年演出包括 2020 年國家交響樂團《風流寡婦》飾聖布里奧許、2021 年衛武營國家藝術文化中心《茶花女》飾加斯東等。現為臺東大學音樂系合唱講師、臺北私立光仁國小音樂班老師。

Tenor CHANG Yin-chi graduated from the Department of Physical Education, National Taichung University of Education and the Performance Division of the Music Master's Program of Soochow University. His recent performances include the role of Raoul de St Brioche in *Die lustige Witwe* with the NSO and Gastone in *La Traviata* at Weiwuying.



畢特洛夫 / 陳集安  
Biterolf / CHEN Chi-an

男中音，畢業於國立嘉義大學音樂系、國立臺北藝術大學音樂系研究所及奧地利國立薩爾茲堡莫札特音樂大學歌劇研究所，獲聲樂最高演唱文憑。於 2019 年德國國際卡斯魯爾 20 暨 21 世紀藝術歌曲 Duo 大賽，與鋼琴王庭悅同獲二獎。

Baritone CHEN Chi-an graduated from National Chiayi University and Taipei National University of the Arts. He received his Master of Opera from Universität Mozarteum Salzburg in 2019, and won the second prize together with pianist WANG Ting-yueh in the German Lieder of the 20<sup>th</sup> and 21<sup>st</sup> Century Competition in Karlsruhe in the same year.



漢利希 / 莊昀叡  
Heinrich der Schreiber / CHUANG Yun-ray

男高音，東海大學音樂研究所演唱碩士。大學及研究所期間積極參與音樂會演出，2018 年於臺北歌劇劇場《馬克白》飾馬爾康王子。現為台中室內合唱團、台中藝術家合唱團、濤韻男聲合唱團之聲樂指導、謎思星球客席演唱家。

Tenor CHUANG Yun-ray holds a Master's degree from the Music Department of Tunghai University. During his undergraduate and graduate school years, he participated in many performances. In 2018, he played the role of Malcolm in *Macbeth* by Taipei Opera Theater. He is now the vocal coach for Taichung Chamber Choir, Taichung Artist Choir and ManLady Male Singers as well as a guest singer for Mythplanet.



萊瑪 / 蔡政呈  
Reinmar von Zweter / TSAI Zheng-cheng

男中音，東海大學音樂系研究所聲樂組碩士。曾與國家交響樂團、臺北市立交響樂團、國立臺灣交響樂團等國內知名樂團合作，近期演出包括 2020 年台北愛樂歌劇坊《費加洛的婚禮》飾費加洛及 2020 年臺中國家歌劇院《波希米亞人》飾阿欽多羅等。

Baritone TSAI Zheng-cheng graduated with a Master's degree from the Music Department of Tunghai University. He has worked with the National Symphony Orchestra, Taipei Municipal Symphony Orchestra and National Taiwan Symphony Orchestra to perform in various productions. His recent performances include Figaro in *Le nozze di Figaro* at Taipei Philharmonic Opera Studio and Alcindoro in *La Bohème* at the National Taichung Theater.



牧羊人 / 林孟君  
Ein junger Hirt / LIN Meng-chun

女高音，美國辛辛那提大學聲樂博士。多次受邀參與聲樂家協會及國家交響樂團演出，演出曲目包括巴洛克至 21 世紀。現為中華民國聲樂家協會基本會員兼任理事、國立臺灣師範大學音樂系專任約聘講師，及國立臺北藝術大學音樂系、實踐大學音樂學系與東吳大學音樂系兼任講師。

Soprano LIN Meng-chun received the degree of Doctor of Musical Arts at the College-Conservatory of Music in University of Cincinnati. She is currently a contract instructor at National Taiwan Normal University, and adjunct faculty at Taipei National University of the Arts, Soochow University, and Shih-Chien University, where she teaches Voice Lesson, Opera Performance, Vocal Chamber Music, Vocal Pedagogy, and English Diction and Song Literature.

### 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，培育團員專業歌劇舞台表演能力，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.







#不懂 與 #為什麼會不懂？  
先去投幣式卡拉OK唱歌，把話講開。  
是否？

10/29

Fri. 19:30

10/30

Sat. 14:30

10/31

Sun. 14:30

中劇院 Playhouse

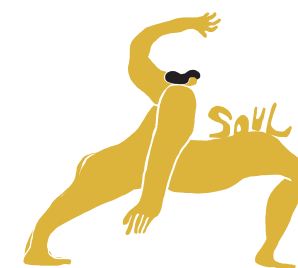
400/600/800/1000

布拉瑞揚舞團

# 是否

Bulareyaung Dance Company

#Yes or No



※ 全長約 110 分鐘，無中場休息  
※ 演出內容包含不雅台詞、暴力及部分裸露，請斟酌入場  
※ 建議 15 歲以上觀眾觀賞，並由成人陪同觀賞  
※ Approx. 110 minutes without intermission  
※ This program contains profanity, violence and partial nudity.  
Viewer's discretion is advised.  
※ Suggested for ages 15 and above and adult company is advised



《# 是否》回望，一望就帶進了深深山裡的整部原民史，那是個人故事採集，也是現代國家主義如何改變部落主義的集體身證。  
——表演藝術評論台 紀慧玲

# 是否，會有一個誠實的聲音回應我們，# 生活的樣子是什麼？# 我們是什麼？# 社會要我們成為什麼？

由編舞家布拉瑞揚領軍，帶領一群青年舞者以 # 在生活裡認真、# 在作品中誠實的信念，從最開始的「選一首自己想唱的歌」題目展開，到後來看見舞者成長路上的私密回憶與傷痛，故事赤裸地攤在舞台上，以一首首「人生主打歌」作為載體，嘗試為個人的故事發聲，也透過作品真誠地向社會發出探問。

《# 是否》以流行用語符號「#」（hashtag 標籤符號）為題，就像為一段日常對話重點標記，在舞者訴說故事的過程中，看似不經意卻深刻地點出至今仍存在的身份、性別、暴力、文化認同等社會議題。《# 是否》在流行歌曲與個人故事的結合下巧妙地映照出社會中的各種壓迫，以及舞者面對時內心最真實的釋放與宣洩，讓人不自覺看著看著就哭了，卻又在下一秒被治癒般，破涕歡笑。

Led by choreographer Bulareyaung Pagarlava, the group of dancers openly display their personal stories, memories and traumas on the stage through the songs they pick to represent their own lives. *#Yes or No*, featuring the trending online usage of hashtag #, the performance touches subtly upon heavy social issues like identity, gender, cultural identity just like how now hashtag is used to highlight key points in daily exchange. The combination of personal stories and pop songs reflects all types of social oppression and draws out the true feelings of these dancers in the face of oppression, provoking laughter and tears.



藝術總監暨編舞 / 布拉瑞揚·帕格勒法  
燈光設計暨舞台監督 / 李建常  
排練助理 / 高旻辰、孔柏元  
舞者 / 高旻辰、許培根、陳忠仁  
孔柏元、王傑、朱雨航  
奧宇·巴萬、賴翰祥  
專案舞者 / 曾志浩  
特邀演出 / 高偉勳

Artistic Director & Choreographer / Bulareyaung Pagarlava  
Lighting Design & Stage Manager / LEE Chien-chang  
Rehearsal Assistant / Aulu Tjibulangan, Kwonduwa  
Dancer / Aulu Tjibulangan, Kevan Tjulapalas, Giljiglljaw Tjaruzalum,  
Kwonduwa, Siyang Sawawan, Liay Kitoh,  
Awi Pawan, Lawis Mahay  
Guest Dancer / Ponay Akiyok  
Special Appearance / Shan Hay





藝術總監 / 布拉瑞揚·帕格勒法  
Artistic Director / Bulareyaung Pagarlava

排灣族編舞家。12 歲立志成為一名舞者。國立臺北藝術大學舞蹈學系畢業後加入雲門舞集巡迴全球。1998 年獲亞洲文化協會獎學金赴紐約研習，爾後多次受邀為國內外舞團及藝術節編舞與演出，包括美國瑪莎·葛蘭姆舞團、臺灣雲門舞集、雲門 2 編作等。作品獲讚譽為「具強烈的感染力，清新且獨樹一格」。2017-2018 年獲邀為臺中國家歌劇院首屆駐館藝術家。布拉瑞揚在身分認同的過程中，引領他往原住民文化路上前進，專注在文化養分中創作，於 2015 年返鄉在臺東成立布拉瑞揚舞團。

Bulareyaung Pagarlava is a choreographer from indigenous Paiwan people. He made up his mind to become a dancer at age 12. After graduating from Taipei National University of the Arts, he joined Cloud Gate Dance Theatre and their tours around the world. Bulareyaung received a Performing Arts Fellowship from the Asian Cultural Council to study in New York in 1998. After that, he was commissioned by dance companies and art festivals home and abroad to choreograph dance works. He returned to his hometown Taitung and founded the Bulareyaung Dance Company in 2015 in search of his indigenous root and culture.

布拉瑞揚舞團  
Bulareyaung Dance Company

2015 年由臺灣原住民編舞家布拉瑞揚·帕格勒法於臺東成立。他帶領一群年輕舞者，透過走進山裡勞動、臨岸吟唱，與一趟趟的田野踏查，不斷挖掘自身蘊含的傳統與文化，並從這裡再出發，發展出獨特的身體動作和語彙。成團至今發表《拉歌》、《阿棲咪》、《漂亮漂亮》、《無，或就以沉醉為名》、《路吶》、《# 是否》、《沒有害怕太陽和下雨》等作品。2018 年以《無，或就以沉醉為名》獲第 16 屆台新藝術獎表演藝術獎殊榮，隔年再以《路吶》獲頒年度大獎，是臺灣第一個連續獲獎的團隊。

The Bulareyaung Dance Company (BDC) was founded in 2015 by indigenous choreographer Bulareyaung Pagarlava in his hometown of Taitung, Taiwan. Bulareyaung led a group of young dancers to explore their own indigenous roots and cultures through physical labor in mountain, singing by the shore, and numerous field trips and to find their own unique bodily expressions. In 2018, BDC won Performing Arts Award of the 16<sup>th</sup> Taishin Arts Award with *Stay that Way* and the next year, the company won the Annual Grand Prize of the same arts award with *LUNA*, becoming the first consecutive winner of Taishin Arts Award.







蟲與人之間的奇幻變身  
一場吳興國與卡夫卡的跨時空對話

11/20

Sat. 14:30 聆

11/21

Sun. 14:30 聆 談

中劇院 Playhouse

500/700/1000/1500/2200/2800

當代傳奇劇場  
**蛻變**

Contemporary Legend Theatre  
**Metamorphosis**



※ 全長約 110 分鐘，無中場休息  
※ 華語發音，中英文字幕  
※ 建議 7 歲以上觀眾觀賞  
※ Approx. 110 minutes without intermission  
※ Performed in Mandarin with Chinese and English surtitles  
※ Suggested for ages 7 and above



《蛻變》改編自卡夫卡同名經典文學作品，京劇大師吳興國醞釀 10 年，集編、導、演於一身與卡夫卡展開一場跨時空對話。故事描述一名單身業務員一早醒來變成蟲，把父母、妹妹和經理嚇壞了，父親用手杖狠狠驅趕，血流如注的蟲跌落房間深處，門砰地被關上。家裡招租的房客看到蟲之後打算退租，使苦於生計的家人更想將蟲驅離。失去家人關愛的蟲最終帶著對家人的掛念，嚥下最後一口氣後死去。他的離開卻帶給家人無限的希望與憧憬。

《蛻變》2013 年受邀至愛丁堡藝術節開幕首演，開拓傳統京劇與多媒體科技跨界結合之先河，深獲國際讚譽。全劇由吳興國一人在父親、母親、妹妹、情人、卡夫卡及自己等多角色中轉換，搭配多媒體影像打造一齣充斥著奇異、荒謬、嘲弄，卻又細膩迷人、如夢幻般詩意的獨腳戲，搬演一場如迷宮般蟲與人之間的對話辯證：人的生命短暫，你真的看見自己了嗎？

Based on Franz Kafka's classical novella of the same title, *Metamorphosis* is Peking opera scriptwriter-actor-director, WU Hsing-kuo's attempt to have a conversation with Kafka across time and space. *Metamorphosis* tells the story of a travelling salesman who wakes to find himself inexplicably turned into a beetle. His family keeps locked in his room. He dies of starvation and his family's negligence eventually. To his family's great relief, they aspire for a promising future.

*Metamorphosis* was invited by 2013 Edinburgh International Festival to stage its world premiere. The internationally acclaimed production features WU's solo performance in which he played multiple roles and pioneered in combining traditional Peking opera with multimedia technology.

原著 / 法蘭茲·卡夫卡	Original / Franz Kafka
藝術總監、編劇暨導演 / 吳興國	Artistic Director, Playwright & Director / WU Hsing-kuo
主演 / 吳興國	Performer / WU Hsing-kuo
劇本 / 吳興國	Script / WU Hsing-kuo
製作人 / 林秀偉	Producer / LIN Hsiu-wei
曲詞 / 張大春	Libretto / CHANG Ta-chuen
戲劇顧問 / 耿一偉、雷碧琦	Dramaturg / KENG Yi-wei, Bi-qi Beatrice LEI
劇本翻譯 / 雷碧琦	Translator / Bi-qi Beatrice LEI
音樂作曲 / 王乙聿	Composer / WANG I-yu
編腔設計 / 李連壁、吳興國	Aria Arrangement / LI Lian-bi, WU Hsing-kuo
舞台設計 / 林克華	Stage Design / LIN Keh-hua
影像設計 / 王奕盛	Video Design / Ethan WANG
燈光設計 / 高一華	Lighting Design / KAO I-hua
服裝設計 / 賴宣吾	Costume Design / Sara LAI
唱腔配器 / 孫建安	Instrument Arrangement / SUN Jian-an
平面設計 / 張治倫工作室、葉昀靈	Graphic Design / Allen CHANG, YE Yun-ling
劇照拍攝 / 郭政彰、胡福財、劉振祥	Photographer / KUO Cheng-chang, Andrew ORE, LIU Chen-hsiang
技術總監 / 黃祖延	Technical Director / WONG Choo-yeen
題字 / 星雲大師	Calligraphy / Master Hsing-yun, Humanistic Buddhist Reading Association

110 TAIWAN TOP 演藝團隊  
指導單位 / 文化部

110 TAIWAN TOP  
Advisor / Minister of Culture

主辦單位 / 當代傳奇劇場  
共同主辦 / 臺中國家歌劇院  
感謝單位 / 傳奇雅士

Presenter / Contemporary Legend Theatre  
Co-Presenter / National Taichung Theater  
Special Thanks to Legend's Friends



吳興國所創造出來的《蛻變》成就卓越，是愛丁堡藝術節舞台上最為驚人的表演之一。  
——《愛丁堡聚光燈》

*Metamorphosis* is a remarkable achievement.... WU Hsing-kuo's creation must surely be one of the most striking to ever appear upon the Festival stage. — *Edinburgh Highlight*





**藝術總監、編劇暨導演 / 吳興國**  
**Artistic Director, Playwright & Director / WU Hsing-kuo**

演員、劇作家、導演。少數橫跨電影、電視、傳統戲曲、現代劇場及舞蹈的表演藝術家。曾任國立臺灣藝術大學表演藝術研究所專任教授。至今獲獎無數，包括臺北文化獎、國家文藝獎、法國文化部「法國文化藝術騎士勳章」及總統府「二等景星」勳章等。1986年創立當代傳奇劇場，累計超過25部創作。近年致力於傳承，2016年成立興傳奇青年劇場，為孕育下一代人才，展現更活潑、多元跨界、創意自由的發展版圖。

WU Hsing-kuo is an actor, playwright and director. He is one of the rare few performing artists who works across film, TV, traditional opera, contemporary theater and dance. His many accolades include Chevalier de l'Ordre des Arts et des Lettres, Taiwan's National Literary and Art Award and Order of Brilliant Star with Grand Cordon. In 1986 he co-founded the Contemporary Legend Theatre and the troupe has produced more than 25 productions thus far. He established Hsing Legend Youth Theatre in 2016, under the umbrella of Contemporary Legend Theatre, to provide intensive training and showcase opportunities for young talent in Taiwan.

**當代傳奇劇場**  
**Contemporary Legend Theatre**

1986年由藝術總監吳興國成立，致力於為傳統戲曲與當代劇場接軌。融合跨越中西劇場的美學精神，從跨文化、跨界到無界限，從傳統到多媒體科技，廣受世界媒體讚譽與觀眾喜愛，巡演足跡至今遍及二十多國，是臺灣唯一登上「世界三大藝術節」英國愛丁堡藝術節、法國亞維儂藝術節與美國林肯中心藝術節的表演團隊。

Cofounded in 1986 by WU Hsing-kuo, Contemporary Legend Theatre (CLT) is committed to building a bridge between traditional Chinese opera and contemporary theater. CLT is recognized globally as a pioneer in intercultural, cross-disciplinary performances, and has been invited to perform at reputable venues as well as festivals in over twenty countries. It is the only one performing arts group in Taiwan that has staged performances at top three art festivals around the world: Edinburgh International Festival, Festival d'Avignon and Lincoln Center Festival.





12/4

Sat. 14:30 談

12/5

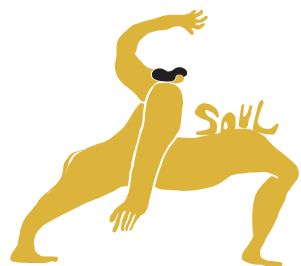
Sun. 14:30 談

中劇院 Playhouse

400/600/800/1000

# 黃翊工作室 + 小螞蟻與 機器人： 遊牧咖啡館

HUANG YI STUDIO +  
**Little Ant & Robot:**  
**A Nomad Café**



※ 全長約 75 分鐘，無中場休息  
※ 演出部分含炫光及煙霧效果，建議家長陪同觀賞  
※ 本節目為 6 歲以上觀眾特別規劃  
※ Approx. 75 minutes without intermission  
※ Program contains strobe and smoke effects  
※ Suggested for ages 6 and above



未來，是什麼樣子呢？  
歡迎來到黃翊與庫卡的遊牧咖啡館





2012 年，黃翊決定和庫卡共舞。9 年間，巡演了 17 個國家，32 個城市。

2021 年，黃翊決定和庫卡開一間咖啡館，放進對未來世界的期待，並留存美好的時刻。

在這裡，藝術、科技與生活沒有分界，我們將舞蹈牽在手心裡，將音樂倒進杯子裡，將科技放進心裡。將自己捏回小時候的模樣，放進烤箱加熱，讓劇場充滿童年甜甜的香氣。將彼此握在手心，抱在懷裡，變成風景。

這是一個，不會害怕「看不懂」的藝術世界；這是一間，擁抱親子同樂，陪伴大人們疲憊靈魂的咖啡館。

《小螞蟻與機器人：游牧咖啡館》，邀您入座。

Since their first collaboration in 2012, HUANG Yi and KUKA have toured 17 countries. By taking this international experience and combining with HUANG Yi's own improved expertise in program language and industrial design, they have now decided to open a café, where parents and children can play together. The sounds and movements of the café become music and dance, everyone who is curious about the future are all welcome to have a seat and redefine the boundaries between art and life.

藝術總監、編舞、舞台、燈光暨影像設計 / 黃翊  
演出 / 黃翊、胡鑑、李原豪、鍾順文  
謝承佑、庫卡工業機器人  
技術總監 / 鄭皓庭  
製作人 / 新田幸生  
服裝統籌 / 胡鑑  
機器人服裝設計 / 溫度物所  
舞台裝置設計 / 張淑征（十一事務所）  
料理顧問 / 林泉  
料理執行 / MUME  
冰品顧問 / 李豫（蜷尾家甘味処）

國家表演藝術中心委託創作 /  
臺中國家歌劇院、國家兩廳院  
衛武營國家藝術文化中心

Artistic Director, Choreographer, Stage, Lighting & Visual Design / HUANG Yi  
Performer / HUANG Yi, HU Chien, LI Yuan-hao, CHUNG Shun-wen,  
HSIEH Cheng-yu, KUKA  
Technical Director / CHENG Hao-ting  
Producer / Yukio Nitta  
Costume Coordinator / HU Chien  
Costume Design of KUKA / Temperature Studio  
Installation Design / Grace CHEUNG, XRANGE  
Culinary Consultant & Advisor / Richie LIN  
Culinary Support / MUME  
Ice Cream Consultant & Advisor / LI Yu, NINAO

Commissioned by National Taichung Theater,  
National Theater & Concert Hall,  
National Kaohsiung Center for the Arts (Weiwuying)





藝術總監、編舞、舞台、燈光暨影像設計 / 黃翊  
Artistic Director, Choreographer,  
Stage, Lighting & Visual Design / HUANG Yi

黃翊工作室創辦人暨藝術總監，美國《舞蹈雜誌》評選為「全球最受矚目 25 位舞蹈家」之一。為臺灣極富潛力的年輕編舞家，除了編舞外，也涉獵錄像、攝影、裝置創作。2010 年成立黃翊工作室+，2015、2016 年分別以《黃翊與庫卡》及《地平線以下》連續獲得國際表演藝術協會（ISPA）「年度最受矚目十大新作」。2017 年獲邀 TED 年度大會擔任開幕演出，為首位登上 TED 舞台的臺灣人，獲得 CNN、時代雜誌等國際報導。2019 年作品《長路》獲首屆國家表演藝術中心場館共同製作計畫。

HUANG Yi is the founder and artistic director of HUANG YI STUDIO+, and was named by *Dance Magazine* as one of 2011's "25 to Watch." His pioneering work is steeped in his fascination with the partnership between humans and technology. He interweaves continuous movement with mechanical and multimedia elements to create a form of dance which corresponds with the flow of data, effectively making the performer a dancing instrument. Widely considered as one of Asia's most prolific choreographers, HUANG Yi was invited to perform at the TED 2017 conference, which received coverage on CNN and *TIME* magazine. His works *HUANG Yi and KUKA* and *Under the Horizon* were highlighted by the International Society for the Performing Arts in 2015 and 2016 as new works to watch, while his 2019 work *A Million Miles Away* was chosen by the National Performing Arts Center in its first joint commission program.

黃翊工作室+  
HUANG YI STUDIO+

創立於 2010 年，作品具高度科技研發比例，透過多年研發與分階段發展逐步完成；致力於藉科技的形式使藝術進入社會、融入生活環境，以社會企業的結構透過商業機制與民眾互動，並透過藝術的人文關懷，提升科技的溫度、推進科技與藝術的發展。長年進行國際巡演，曾獲邀赴美加、歐陸、亞洲、澳洲近 20 國，成果屢獲國際肯定。2018 年應法國夏佑宮國家劇院之邀，參與夏佑宮首次的藝術家駐館計畫，備受歐陸劇場專業人士的關注。

Founded in 2010, HUANG YI STUDIO+ is a pioneer in boundary-breaking dance performance with cutting-edge technology, taking pride in being a "laboratory" that creates new possibilities for imaging what performing arts could be, while bringing human warmth and touch to technology through incorporating technology into art. The studio has toured nearly 20 countries across the world, and received widespread attention in Europe's theater circles when it was selected by the Théâtre National de Chaillot for the theater's first artist-in-residence project.

黃翊的舞蹈融入科技，跨界驚豔世界。  
——《遠見》雜誌





百年風華  
流轉於梨園優伶半生情

12/11

Sat. 14:30 聆 談

12/12

Sun. 14:30 聆

中劇院 Playhouse

400/600/800

## 江之翠劇場 行過洛津

Gang-a Tsui Theater  
*Passage to Lo-Jin*



※ 全長約 90 分鐘，無中場休息  
※ 本節目使用華語、台語（鹿港腔）及泉州話演出，中英文字幕  
※ 建議 7 歲以上觀眾觀賞  
※ Approx. 90 minutes without intermission  
※ Performed in Mandarin, Taiwanese (Lukang accent) and  
Quanzhou dialect with Chinese and English surtitles  
※ Suggested for ages 7 and above





就戲劇演繹、南管歌曲、音樂，至舞台佈景、服裝而言，江之翠劇場無疑為表演藝術領域之瑰寶。——《馬賽劇評人報》

Du point de vue du jeu et du chant, de l'interprétation musicale et théâtrale, des décors et des costumes, la qualité est là et nous avons à faire à une troupe indéniablement talentueuse. — *La Revue Marseillaise du Théâtre*



初萌的愛情與失落，在繁華落盡前，能留下些什麼？

三哥，汝就等，等一下……

洛津，鹿港舊名；清末，商通繁華。初次來臺的泉州梨園戲班男旦許情，以轟動閩南的民間故事《陳三五娘》〈留傘〉折子驚艷四方，隨即被鹿港掌櫃烏秋相中豢養。少年初成再度行至洛津，與稚齡藝旦阿娼相遇，初嘗愛戀，驚覺以男扮女僅是表演，決心返還男子面貌，以小生身分展現真實本色。而道貌岸然的地方仕官朱仕光，迷上許情俊俏男色、對其強取脅迫……不能自主的戲子，被權力宰制性向，迷失在跨性別認同。多年後三返洛津，意外重逢少年時的意中人阿娼，許情已是年近半百的鼓師，他不禁自慚形穢，竟遲遲不敢相認。

《行過洛津》結合南管和現代劇場，改編自國家文藝獎得主施叔青「臺灣三部曲」首部小說。將傳統戲曲與現代劇場交織，以《陳三五娘》〈留傘〉戲中戲貫穿故事，舞台上兩方戲台搬演、對照、串連，藉由優伶之眼，細密編織一幅錯綜複雜的臺灣庶民歷史，映照出大時代底層人物卑微的一面；由許情半生緣起緣滅，對照著鹿港五十年間的繁華與敗落。

A combination of Nanguan music and contemporary theater, *Passage to Lo-Jin* is a stage adaptation of the first novel of SHIH Shu-ching's *Taiwan Trilogy*. The story recounts the life of HSU Ching and his sexuality struggle against the backdrop of Lo-Jin (now Lukang), a prosperous harbor city. HSU, a cross-dressing male actor specializing in beautiful female roles, travels to Taiwan with his theater troupe. His good looks lead to his fame and result in his becoming a catamite of a Lukang business man. HSU later finds himself falling for a young geisha Wan, resulting in his confusion about his gender identity while being sexually exploited by a local official, ZHU Shi-guang. The development of the storyline runs alongside with the famous scenes from *Tale of the Lychee Mirror*, illustrating the lives of commoners against the rise and fall of Lukang.

原著 / 施叔青  
導演 / 陳煜典  
製作人 / 劉宛頤  
編劇 / 吳明倫  
演員 / 魏美慧、陳彥希  
廖家輝、詹馥瑄  
李尉慈、辜詠妍、董旭芳  
樂師 / 陳佳雯、廖于濤、賴虹綾  
王瓊琦、陳怡璉、劉孟翎  
舞台設計 / 林仕倫  
服裝設計 / 蔡浩天 (Erichaolic)  
燈光設計 / 王天宏  
音響設計 / 雷正光  
造型設計 / 張哲綸  
舞台監督 / 藍靖婷  
行銷統籌 / 張月華

Original / SHIH Shu-ching  
Director / CHEN Yu-dien  
Producer / LIU Wan-yi  
Playwright / WU Ming-lun  
Performer / WEI Mei-hui, CHEN Yan-xi,  
LIAO Jia-huew, CHAN Fu-hsuan,  
LI Wei-cih, KU Yung-yen, TUNG Hsu-fang  
Musician / CHEN Chia-wen, LIAO Yu-ning, LAI Hong-ling,  
WANG Chiung-chi, CHEN Yi-lien, LIU Meng-ling  
Stage Design / LIN Shih-lun  
Costume Design / TSAI Hao-tien (Erichaolic)  
Lighting Design / WANG Tien-hung  
Sound Design / LEI Zheng-guang  
Dress & Makeup Design / CHANG Che-lun  
Stage Manager / LAN Chin-ting  
Marketing Manager / CHANG Yueh-hwa





江之翠劇場  
Gang-a Tsui Theater

創立於 1993 年，江之翠劇場致力於將傳統南管與梨園戲結合劇場表演藝術，探求古老靈魂在現代社會轉化的新契機，透過傳統藝術質地尋找嶄新迥異的表演元素。現由資深團員陳佳雯及魏美慧在 2017 年於臺北市重新立案，並擔任正副團長一職。力求浸潤於南管之美的同時，延續前團長周逸昌南管現代化的理念，致力賦予傳統藝術當代精神。

Established in 1993, Gang-a Tsui Theater produces works featuring a fusion of traditional Nanguan opera and modern performing arts as a way to explore new opportunities for an ancient form of performing arts. The troupe has become a great paragon of "enduing traditional art with modern spirit." The company was re-registered by senior members CHEN Chia-wen as director and WEI Mei-hui as vice director in Taipei in 2017. They sustain the mission to modernize Nanguan music.

《行過洛津》為戲迷們呈展了遠東劇場的新表現形式。—— 法國《普羅旺斯報》

*Le Passage à Lo-Jin* offre aux adeptes du genre une nouvelle approche du théâtre extrême-oriental. — *La Provence*



黑白默劇美學新繹  
笑看追愛人生中的機智樂趣

12/22

Wed. 19:30 聆

12/24

Fri. 19:30 聆

12/26

Sun. 14:30 聆

大劇院 Grand Theater

600/1000/1400/1800/2400/3000/3800

## 羅西尼歌劇 塞維亞理髮師

*Il barbiere di Siviglia*  
by Gioachino Rossini



※ 全長約 165 分鐘，含 20 分鐘中場休息  
※ 義大利語發音，中英文字幕  
※ Approx. 165 minutes with a 20-minute intermission  
※ Performed in Italian with Chinese and English surtitles





具有歡樂的獨創性，這齣歌劇拿捏得正好，如同人生中令人歡快的中場休息，提醒我們絕佳的喜劇應該是什麼樣子。—— 丹麥歌劇雜誌

Forestillingen er en lille perle i munter opfindsomhed og teatret har fuldstændig ret: den kan og bør ses af alle som et kærkomment intermezzo i det liv vi lever, et minde om hvor god de bedste komedier egentlig er... — *Ascolta*

自 1816 年戲劇性的首演之夜至今，羅西尼兩幕歌劇《塞維亞理髮師》經歷兩世紀後，仍是最受歡迎的喜歌劇作品之一。改編自法國劇作家博馬舍的同名喜劇，羅西尼以輕快流暢的旋律，素描機智的理髮師費加洛，在笑鬧中促成一段愛情良緣。

塞維亞的年輕伯爵阿瑪維瓦愛上了少女羅西娜，但覬覦羅西娜財產的醫生暨監護人巴托羅希望將羅西娜占為己有，並限制她的人身自由。知悉城中大小事的理髮師費加洛受伯爵所託，協助伯爵偽裝成不同身分，越過巴托羅各種的阻撓，最終成功讓這對年輕男女相識相愛。

丹麥新銳導演馬丁·林博將 19 世紀的歌劇場場景轉化為 20 世紀初的黑白默劇電影美學，以充滿快節奏肢體趣味的演繹風格，營造觀賞的視聽覺體驗，重新轉譯經典歌劇；演出邀請國際指揮家廖國敏與國家交響樂團（NSO），共同打造經典又復古的歌劇饗宴。

Ever since its premiere in 1816, the two-act opera *Il barbiere di Siviglia* by Gioachino Rossini continues to be one of the most beloved opera buffa after two centuries. The libretto was based on Pierre Beaumarchais's French comedy of the same title, *Le Barbier de Séville*. The lighthearted music propels a story revolving around the witty barber Figaro who plays a matchmaker for a young couple amongst hilarious and farcical plots. The innovatory Danish director, Martin Lyngbo, converts the 19<sup>th</sup> century opera setting into a 20<sup>th</sup> century black-and-white film style. In addition to the fast-paced fun physical expression on the stage, the internationally renowned conductor LIO Kuokman and the National Symphony Orchestra are invited to join the production and together, their new interpretation of an opera classic offers the audience a feast for eyes and ears.

指揮 / 廖國敏	Conductor / LIO Kuokman
導演 / 馬丁·林博	Director / Martin Lyngbo
助理導演 / 琳娜·柯曼	Assistant Director / Line Kromann
戲劇顧問 / 亨利克·恩格布雷特	Dramaturg / Henrik Engelbrecht
舞台暨服裝設計 / 萊格·尤倫德	Set & Costume Design / Rikke Juellund
燈光設計 / 烏萊克·格	Lighting Design / Ulrik Gad
動作設計 / 克里斯蒂安·英基瑪松	Choreographer / Kristjan Ingimarsson
聲樂指導 / 徐嘉琪	Vocal Coach / HSU Chia-chi
鋼琴排練 / 吳右如	Rehearsal Pianist / WU Yu-ju

費加洛 / 丁一憲	Figaro / Ilhun JUNG
羅西娜 / 翁若珊	Rosina / WENG Jo-pei
巴托羅醫生 / 吳翰衛	Don Bartolo / Martin NG
巴西里歐 / 羅俊穎	Basilio / Julian LO
貝塔 / 賴珪妤	Berta / LAI Chueh-yu
公證人、警官 / 蔡政呈	Notario & Officer / TSAI Zheng-cheng

國家交響樂團（NSO）	National Symphony Orchestra
NTT 歌劇合唱團	NTT Choir

2018 年丹麥皇家劇院製作 Co-production with The Royal Danish Theatre

※ 阿瑪維瓦伯爵之演出者將另於歌劇院官網公布  
※ The performer of Count Almaviva will later be announced on NTT's official website.



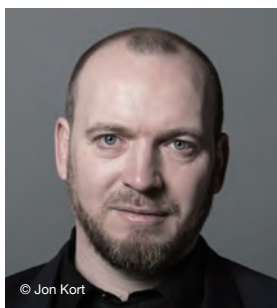




## 指揮 / 廖國敏 Conductor / LIO Kuokman

現任澳門國際音樂節節目總監及香港管絃樂團駐團指揮，曾獲《費城詢報》譽為「令人矚目的指揮奇才」，於 2014 年法國巴黎的國際史雲蘭諾夫指揮大賽勇奪亞軍、觀眾大獎及樂團大獎，並獲美國費城交響樂團總監亞尼克·聶澤·賽金委任為助理指揮，為該樂團史上首位華人助理指揮。活躍於國際舞台，曾與美國費城樂團、底特律交響樂團、法國國家電台管絃樂團、韓國首爾愛樂樂團、日本 NHK 交響樂團、東京都交響樂團、莫斯科愛樂樂團等合作演出。亦曾以鋼琴獨奏家身分與美國沃斯堡交響樂團、薩爾斯堡室內樂團、羅馬尼亞巴克烏愛樂樂團、中國國家交響樂團、上海交響樂團及香港管絃樂團合作演出。

Currently serving as Programme Director of the Macao International Music Festival and Resident Conductor of the Hong Kong Philharmonic Orchestra, LIO Kuokman is praised by the *Philadelphia Inquirer* as "a startling conducting talent". He was the top winner of the third Svetlanov International Conducting Competition in Paris with audience prize and orchestra prize and has served as the first Asian Assistant Conductor to music director Yannick Nézet-Seguin with the Philadelphia Orchestra. Both a conductor and pianist, LIO has collaborated with some of the leading orchestras across the globe including Detroit Symphony Orchestra, Philharmonique de Radio France, Moscow Philharmonic Orchestra, etc.



## 導演 / 馬丁·林博 Director / Martin Lyngbo

丹麥新銳劇場與歌劇導演、編劇及作家，曾獲丹麥 Reumert 戲劇大獎，作品擅於突破創意界線，開發年輕新觀眾。自丹麥國立表演藝術學院畢業後，林博以實驗劇團 Mungo Park 藝術總監身分，在北歐表演藝術領域奠定一席之地，持續為劇團累積作品，許多成功作品經常獲國內外共製及受邀巡演。2018 年受丹麥皇家劇院邀請首度執導歌劇《塞維亞理髮師》，首演即大獲好評，更於 2020 年受邀於以色列特拉維夫歌劇院重演。

Danish theatre and opera director, playwright, and author. His work has become known for breaking down creative boundaries and drawing in new and young audiences. After studying directing at The Danish National School of Performing Arts, Lyngbo came to Scandinavian prominence after the millennium as a young Artistic Director of Mungo Park, a stage for experimental theatre writing in Copenhagen. Martin Lyngbo reorganized Mungo Park as an ensemble and repertoire company and developed a string of successful plays, touring and coproducing both domestically and abroad. He has directed *Il barbiere di Siviglia* by Rossini for the Danish Royal Opera and received great reviews. Later the same show was invited to be staged at Israeli Opera in 2020.



© The Royal Danish Theatre / Miklos Szabo

## 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、呂紹嘉以及準·馬寇爾。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 Taiwan Philharmonic, also known as the National Symphony Orchestra (NSO) at home, has been hailed as one of the best orchestras in Asia. Under the leadership of artistic advisor Jun Märkl since August 2021, the NSO aspires to resonate throughout the world as the cultural ambassador of Taiwan. As the orchestra affiliated with the National Performing Arts Center, the NSO performs throughout Taiwan, but also tours regularly overseas, having performed in such musical centers as Paris, Vienna, Berlin, Tokyo, and Los Angeles. The NSO works regularly with internationally acclaimed conductors and soloists like Lorin Maazel, Luciano Pavarotti, Mirella Freni, and Mstislav Rostropovich. The orchestra's extensive and varied activities include much chamber music, work with dance companies, opera productions, and events at nursing homes, mountain villages, and underprivileged communities.

## 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，透過定期聲樂指導及肢體訓練，培育專業歌劇舞台表演能力，並以獨、重唱參與歌劇院各項歌劇製作。

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 opera productions.





費加洛 / 丁一憲  
Figaro / Ilhun JUNG

男中音，南韓炙手可熱的聲樂家之一，2009 至 2015 年間擔任德國德勒斯登森柏歌劇院駐院獨唱家。畢業於韓國首爾國立大學，於德國慕尼黑音樂戲劇學院取得歌劇、神劇 / 藝術歌曲文憑。近年受邀至歐洲許多重要劇院及音樂節演出，包含瑞士巴塞爾劇院、德國慕尼黑攝政王劇院、法國梅茨大都會歌劇院、瑞士蘇黎世音樂廳、德勒斯登音樂節等，亦經常與韓國國立歌劇團、首爾大都會歌劇院合作。現任國立臺灣藝術大學專案助理教授。

Baritone Ilhun JUNG graduated from Seoul National University and Hochschule für Musik und Theater München, JUNG was one of main solo singers in Semperoper Dresden of Germany between 2009 and 2015, and has been a guest singer in theatres and festivals including Theater Basel, Prinzregententheater München, Opéra-Théâtre - Metz Métropole, Tonhalle-Orchester Zürich, Dresdner Musikfestspiele, Korea National opera, Seoul Metropolitan Opera, and so on. Currently a full-time assistant professor at the National Taiwan University of Arts.



羅西娜 / 翁若珮  
Rosina / WENG Jo-pei

次女高音，美國約翰霍普金斯大學琵琶第音樂院碩士。獲得獎項包含 2005 年第四屆建華愛樂古典菁英聲樂首獎、2007 年日本橫須賀第十二屆新聲歌唱大賽亞洲區優勝。2009 年獲選為高雄世運會主場開幕音樂會唯一臺灣獨唱。2012 年獲國立臺北藝術大學頒發傑出校友獎。2014 年受北京國家大劇院邀請飾唱歌劇《尤金·奧涅金》奧爾嘉，並獲葛濟夫大師邀請赴聖彼得堡白晝音樂節演出。

Mezzo-soprano WENG Jo-pei received her Master of Music degree from the Peabody Institute. WENG won the vocal first prize of the Young Artists Show Case from Bank SinoPac in 2005. In 2007, WENG was also the voice winner of the 12<sup>th</sup> New Voice competition in Yokosuka. She was awarded the Outstanding Alumni Award by TNUA in 2012. In 2014, WENG was invited to sing Olga in Tchaikovsky's *Eugene Onegin* at China NCPA; in July, maestro V. Gergiev invited WENG to perform at the Mariinsky Theatre.



巴托羅醫生 / 吳翰衛  
Don Bartolo / Martin NG

男中音，出生於新加坡，畢業於義大利國立維洛納音樂學院，師承女高音朱苔麗。2013 年曾於義大利佛羅倫斯五月音樂節劇院參與普賽爾歌劇《仙后》製作，後多次於歐亞洲歌劇製作擔任要角，近期演出包含衛武營國家藝術文化中心 2021 年《茶花女》、2020 年布瑞頓《戰爭安魂曲》以及 2019 與 2020 年《杜蘭朵》、2019 年國家交響樂團（NSO）的《托斯卡》、2019 年吉隆坡城市歌劇公司《茶花女》及新加坡歌劇團《杜蘭朵》等。

Baritone Martin NG was born in Singapore and graduated in Voice at the Conservatorio dall'Abaco di Verona under the tutelage of Taiwanese soprano CHU Tai-li. NG made his debut with the Florence Maggio Fiorentino in Purcell's *The Fairy Queen*, and has participated lots of opera productions in Europe and Asia. His recent performances include *Turandot* (2019 & 2020), Britten's *War Requiem* (2020), *La Traviata* (2021) at Weiwuying, *Tosca* with National Symphony Orchestra, and *Turandot* at Singapore Lyric Opera.



巴西里歐 / 羅俊穎  
Basilio / Julian LO

男低音，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」，曾獲日本「歌劇詠嘆調大賽」首獎，活躍於國內外表演舞台，經常受邀與各大交響樂團合作，並曾在三十多部歌劇中擔綱演出，聲譽卓著。現為日本藤原歌劇團團員、臺灣聲樂家協會會員，並任教於東吳大學。2020 年出版個人演唱專輯《醉入拉赫曼尼諾夫》，2021 年與作家焦元溥及多位臺灣知名音樂家共同出版 CD 套書《樂讀普希金》。

Bass Julian LO is highly praised for his deep velvety voice and strong presence on stage. After winning the first-prize winner of Japan Performers Association's Operatic Aria Competition. LO was immediately accepted as a member of The Japan Opera Foundation and made his Japanese stage debut as Sarastro in *Die Zauberflöte*. Since then, he has been offered more than 30 principle roles in many opera productions, and is recognized as one of the best bass singers in the country.





貝塔 / 賴珣妤  
Berta / LAI Chueh-yu

女高音，畢業於國立臺灣師範大學音樂系，師承李靜美教授、楊艾琳教授，後於英國倫敦皇家音樂學院取得音樂碩士學位。演出經歷包括兩廳院歌劇工作坊《睡美人》、創世歌劇團《女人皆如此》與《卡門》、高雄春天藝術節《茶花女》等，並曾受邀至義大利各地戶外音樂節、日本大槌音樂祭及日本花卷平和音樂祭演出。現為國立臺灣師範大學音樂系博士候選人。

Soprano LAI Chueh-yu obtained a Master's degree at the Royal College of Music in London, studied with sopranos Amanda Roocroft and Rosa Mannion. Operatic engagements include Gretel in Humperdinck's *Hansel und Gretel*, Frasquita in Bizet's *Carmen*, Annina in Verdi's *La Traviata*, Despina in Mozart's *Così fan tutte*. The Princess in Respighi's *la bella dormiente nel bosco*. Queen of the night in Mozart's *Die Zauberflöte*. LAI is currently a PhD candidate at National Taiwan Normal University.



公證人、警官 / 蔡政呈  
Notario & Officer / TSAI Zheng-cheng

男中音，東海大學音樂系研究所聲樂組碩士。2017 年獲得聲樂家協會年度新秀。曾與國家交響樂團、臺北市立交響樂團、國立臺灣交響樂團等國內知名樂團合作，近期演出包括 2020 年台北愛樂歌劇坊《費加洛的婚禮》飾費加洛及 2020 年臺中國家歌劇院《波希米亞人》飾阿欽多羅等。

Baritone TSAI Zheng-cheng obtained a Master's degree from the Music Department of Tunghai University in Taiwan. TSAI has appeared in various opera productions with the National Symphony Orchestra, Taipei Municipal Symphony Orchestra, and National Taiwan Symphony Orchestra. His recent performances include Figaro in *Le nozze di Figaro* at Taipei Philharmonic Opera Studio and Alcindoro in *La Bohème* at the National Taichung Theater.





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※ 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 OPENTIX 售票網頁。

※ 本方案不適用於當代傳奇劇場《蛻變》。

## Ticket Information

NTT Member pre-order from 8<sup>th</sup> August.  
Tickets available from 15<sup>th</sup> August.

### Ticket Package

- Purchase four or more tickets for a single program and receive a 25% discount.
- From 8<sup>th</sup> August to 23<sup>rd</sup> October, 20% off for one or more tickets to performances of *Tannhäuser* and *Il barbiere di Siviglia* and receive an additional coupon.

※ Please visit NTT's official website for further information.

### 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 and Cathay United Bank credit card holders.
- 10% off for CTBC Bank, E.SUN Commercial Bank and Taishin International 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.

※ Holders of *Il barbiere di Siviglia* tickets of NT\$ 3,800 & 3,000 are entitled to a free gift of L'OCCITANE Shampoo set. Please visit NTT's official website for further information.

※ Holders of *The Storyteller and Her Dream* four or more tickets of NT\$2,500 & 2,000 are entitled to a coupon of PUTIEN set menu for two. Please visit NTT's official website for further information.

※ For *Metamorphosis*, please refer to the NTT's official website for the ticket information.



## 2021 NTT 遇見巨人 節目指南座談 Talking Guides

### 戲劇戲曲篇

主持人 | 蔡奇璋 / 東海大學外文系副教授  
與談人 | 耿一偉 / 國立臺北藝術大學戲劇系兼任助理教授  
王嘉明 / 莎士比亞的妹妹們的劇團團長

8/20 Fri. 19:30-21:30

藝術家如何透過戲曲和戲劇向經典原著致敬？將故事解構與重構後，舞台演出與原著之間有何差異？如何在異同之間，共同乘載歷經時空仍雋永不變的普世價值？邀請名人專家深入內行人門道，一探戲曲和戲劇的世界，與巨人相遇。

### 音樂舞蹈篇

主持人 | 邱 瑗 / 臺中國家歌劇院藝術總監  
與談人 | 焦元溥 / 倫敦國王學院音樂學博士  
魏琬容 / OISTAT 國際劇場組織執行長

9/3 Fri. 19:30-21:30

音樂世界中的巨人，如何在百年之前即創作出對後世影響深遠的經典樂章？音樂的樂句、色彩如何引發編舞家的靈感，轉化成舞蹈的肢體表現？邀請兩位內行人領路，一同潛入音樂與舞蹈的世界，遇見巨人。

地點 | 臺中國家歌劇院 角落沙龍

報名方式 | 8/10 開放線上報名，詳情請見歌劇院官網品藝文專區。

#### 注意事項

- ※ 活動前 30 分鐘開放入場，請出示報名 QR Code，一人一票認證後入場。
- ※ 本場館保有活動資格審查權及最終解釋權，若有未盡事宜得隨時修正公佈之。

L'OCCITANE  
EN PROVENCE

# 歐舒丹星三角 口碑人氣NO.1

NEW

強健肌底  
光萃肌活精華水

每分鐘銷售1瓶

前導滲透  
光萃肌活露

全球熱銷百萬瓶

緊緻撫紋  
蠟菊賦活極萃霜





# 當我們 綁在藝起

會員綁定OPENTIX，歌劇院LINE@在你身邊

## 簡單兩步驟 綁定歌劇院會員

1



### 會員綁定歌劇院Line@

會員綁定歌劇院Line@，  
點數累積看得見。



2



### 註冊OPENTIX帳號

註冊OPENTIX帳號並綁定歌劇院會員，  
購票享優先選位與最優折扣。



### 綁定完成

一座藝術與生活的劇場，時刻伴隨。

## 2021遇見巨人系列 會員專屬

- Free Tea/coffee 出示歌劇院LINE@會員卡，獲茶或咖啡一杯招待
- Bonus 年底前新辦會員並完成Line@綁定，可參加《image3》精選繪本抽獎



# 巨人開飯!

## Bon Appétit

### 系列節目主題上菜

Bravo! 表演精彩到心神大飽足，你的味蕾呢？  
無論是吃飽喝足來看戲，或演後心情分享的餐敘  
美食巨人主題上菜，超越想像的用餐體驗！  
就在這一座藝術與生活的劇場



VVG Chef

Andy

### 羅西尼歌劇《塞維亞理髮師》

#### 好義式經典牛排饗宴

羅西尼菲力牛排  
Tournedos Rossini



### 布拉瑞揚舞團《#是否》

#### 原野創意風味套餐

黑山羊腿/刺蔥醬  
Goat Leg with Taiwan Angelica Tree Sauce



### 唐美雲歌仔戲團《光華之君》

#### 主廚手路台菜料理

台灣芸漳牧場牛  
Beef Steak with Garlic and Soy Sauce



### 歲末音樂會

#### 跨年微醺限定美式料理

酥脆炸雞翅  
Fried Chicken Wing

臺中國家歌劇院5F好樣食藝餐廳  
VVG Food Play Restaurant & Bar



快掃我上菜

● 歡迎來電04-2258-7582預約，節目演出日午晚餐時段任選。



# 嘉音 談偶戲



2021  
10.18—11.8 MON.  
19:30-21:30

臺中國家歌劇院 | 小劇場



## 開館時間

週一休館 (劇場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。)  
週日、週二至週四 11:30-21:00 / 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

## Opening Hours

Closed on Mondays ( Scheduled performances and lectures are held as usual.  
Attendees may enter from Gates One, Three and Eight 40 minutes prior to the events. )  
Sun., Tue.-Thu. 11:30-21:00 / Fri.-Sat., National Holidays 11:30-22:00  
Box Office, NTT GIFT SHOP 11:30-20:00





臺中國家歌劇院  
National Taichung Theater

