

臺
中
國
家
歌
劇
院

10.15

12.18

2022
Fall
for
Great
Souls



2022
Fall
for
Great
Souls

2022 NTT 遇見巨人 節目總表

聆 演出前舉行演前導聆

談 演出後舉行演後座談

10/15 Sat. 14:30 聆
10/16 Sun. 14:30 陸府生活美學教育基金會 專場支持 聆 談
大劇院 Grand Theater

無垢舞蹈劇場
《觀》
Legend Lin Dance Theatre
Song of Pensive Beholding

22

10/21 Fri. 19:30 聆
10/23 Sun. 14:30 聆
中劇院 Playhouse

華格納歌劇
《唐懷瑟》
Tannhäuser by R. Wagner

28

11/4 Fri. 19:30
11/5 Sat. 15:30
11/6 Sun. 15:30
中劇院 Playhouse

《劉孟捷鋼琴獨奏會》
Meng-Chieh LIU Piano Recital

36

11/5 Sat. 14:30
11/6 Sun. 14:30
大劇院 Grand Theater

明華園戲劇總團
《八仙傳奇系列—韓湘子》
Ming Hwa Yuan Arts & Cultural Group
Han Xiang Zi

40

11/5 Sat. 14:30 談、19:30 談
11/6 Sun. 14:30
小劇場 Black Box

曉劇場
《戰士，乾杯！》
Shinehouse Theatre
To the Warriors!

46

11/12 Sat. 14:30 聆 談、19:30 聆
11/13 Sun. 14:30 聆
中劇院 Playhouse

阮劇團×楊輝
《釣蝦場的十日談》
Our Theatre ft. YEUNG Fai
The Prawning Decameron

52

11/19 Sat. 14:30 聆
11/20 Sun. 14:30 聆
大劇院 Grand Theater

新古典舞團
《布蘭詩歌》
Neo-Classic Dance Company
Carmina Burana

58

11/19 Sat. 14:30、19:30
11/20 Sun. 14:30 談
小劇場 Black Box

臺北木偶劇團
《水鬼請戲》
Taipei Puppet Theater
Water Ghosts' Theatre

66

11/26 Sat. 14:30
11/27 Sun. 14:30
大劇院 Grand Theater

唐美雲歌仔戲團
《冥遊記—帝王之宴》
Tang Mei Yun Taiwanese Opera Company
Royal Feast of the Underworld

72

11/26 Sat. 14:30、19:30
11/27 Sun. 14:30 談
小劇場 Black Box

真雲林閣掌中劇團×浪人劇場（香港）
《千年幻戀》
Zhen Yun Lin Ge Puppet Theater×Theatre Ronin (Hong Kong)
Love and Samsara

78

12/2 Fri. 19:30
12/3 Sat. 14:30
12/4 Sun. 14:30
中劇院 Playhouse

阿喀郎·汗舞團
《叢林奇譚》
Akram Khan Company
Jungle Book reimagined

84

12/15 Thu. 19:30 聆
12/16 Fri. 19:30 聆
12/17 Sat. 14:30 聆
12/18 Sun. 14:30 聆
大劇院 Grand Theater

台積電經典饗宴
莫札特歌劇《魔笛》
TSMC Title Sponsored
Die Zauberflöte by W.A. Mozart

90

What if... classics aren't how you remember them?

What If... 經典不是你記得的那樣

假如，武則天晚年交棒前，先莫名參加了冥界旅行團，見了已故的公婆唐太宗、長孫皇后，以及先夫唐高宗……

假如，薄伽丘的《十日談》不是發生在 1348 年的佛羅倫薩，眾人為躲避黑死病到郊外別墅，而是在今日的臺灣，為了新冠肺炎三級警戒，躲到嘉義鄉間的釣蝦場……

假如，吉卜林《叢林奇譚》裡的小男孩毛克利，不是被印度原始叢林裡的狼群扶養長大，而是氣候難民，來到街道荒廢、城市被大自然回收的叢林倫敦……

歌劇院秋天上架的「遇見巨人」系列，帶領觀眾看見大師、重現經典。能夠親眼目睹舞台上的大師身影，我們要慶幸生對時代；「重現」不只是再次搬演，而是讓經典文本在舞台上轉譯、新創，和當代社會的價值、面臨的議題互相激盪，甚至運用新的科技再現。

《十日談》開啟歐洲短篇小說之先河，常與但丁《神曲》相提並論，被評論家譽為《人曲》。阮劇團的《釣蝦場的十日談》除了改編薄伽丘筆下中世紀的奇情故事外，還加入布袋戲、搖滾樂、雜耍特技等市井元素，以當代劇場手法為傳統劇藝尋找新風貌；曉劇場帶來作家黃春明的劇作《戰士，乾杯！》，講述屏東好茶部落的魯凱族一家 4 個男人，除了為部落奮戰外，還被日軍、共軍及國軍強迫徵召去打仗，其中 3 人還因此喪命的歷史悲劇。

舞壇傳奇說書人阿喀郎・汗於 2019 年在歌劇院的長篇獨舞作《陌生人》，取材自一次大戰印度傭兵投身歐洲戰場的殘酷傷痕敘事；今年他將帶來方於 4 月世界首演的《叢林奇譚》，以吉卜林的同名成長故事為本，探討氣候危機，更以降低碳足跡的原則製作，此次以動態影像豐富舞台視覺，全臺獨家只在歌劇院。

臺北木偶劇團的《水鬼請戲》靈感來自上世紀初嘉義鹿窟溝戲班傳聞，布袋戲團徹夜演出，卻遲不見天亮，直到團長大喊：「阿彌陀佛」，才發現已是中午，滿座觀眾頓時消失無蹤；還記得電影《倩女幽魂》嗎？真雲林閣掌中劇團與浪人劇場（香港）共製的《千年幻戀》，是歌劇院新藝計畫「文本新繹」的入選製作，在《聊齋》人鬼戀外的新關係……

傳說級的鉅作將重現，1992 年國家戲劇院首演、前輩編舞家劉鳳學的代表作《布蘭詩歌》，以德國作曲家卡爾・沃夫同名清唱劇，完美結合舞蹈、音樂語言的完全劇場，被譽為不可能的任務；醞釀 9 年，無垢舞蹈劇場藝術總監林麗珍的「天、地、人」三部曲終章《觀》，2009 年首演，以白鳥與鷹族的故事為引，延續無垢一貫的舞蹈美學與莊嚴純淨的儀式劇場風格，是一部大地靈魂的神話。

後疫情時代的心靈洗滌，鋼琴家劉孟捷幾經疾病磨難，將以 3 場 3 套曲目總結 2 年多來的省思，藉由李斯特思索疫病中的孤寂，由蕭邦、拉赫瑪尼諾夫訴說人類情感，最終踏上愛與死的旅程，在梅湘《聖嬰耶穌二十凝視》中結束，從更高的視角回望生命。

給歌仔戲迷的重量級 2 大獻禮！明華園八仙傳奇經典系列，從 1987 年首部《蓬萊大仙》，到 2022 年 7 月推出《東海鍾離》，共歷時 35 年。這次重新搬演 18 年前的經典《韓湘子》，由當家小生孫翠鳳擔綱主角韓湘子；歡慶 25 週年的唐美雲歌仔戲團，以團慶新戲《冥遊記—帝王之宴》刷新紀錄，由當家唐美雲女裝上場，與京劇天王唐文華精彩對陣！

歌劇迷注意了！去年在歌劇院秒殺的華格納歌劇《唐懷瑟》，再次捲土重來！歌劇院臉書粉絲票選「最想看歌劇」的第一名《魔笛》，則以壓軸上場，為南非當代藝術家威廉・肯特里奇首齣執導的大型歌劇，以炭筆素描動畫翻轉影像，隱喻啟蒙時期烏托邦理想背後殖民悲歌。

懷念劇場了嗎？雙簧管的 A 音已奏出，假如，你聽見的話……

藝術總監 |

邱媛

What if elderly Empress WU Ze-tian, before she relinquished power, took a trip to the underworld, conferring with her late father-in-law Emperor Taizong and mother-in-law Empress Zhangsun and her own late husband Emperor Gaozong...

What if Giovanni Boccaccio's *Decameron* wasn't set in Florence in 1348 when everyone was trying to escape the plague, but in Taiwan today as people rush to shelter in Chiayi's prawning pool to dodge Level 3 COVID-19 epidemic alert...

What if Mowgli in Rudyard Kipling's *The Jungle Book* was not raised by wild animals in the Indian backwoods but a climate refugee in desolate London, where the streets were dilapidated and the city overwhelmed by vengeful Nature...

"NTT Fall for Great Souls" brings audiences face to face with renowned masters and the thrill of revisiting the classics. We must feel gratitude for these times that we can catch a glimpse of contemporary virtuosi on stage; the "return" of a classic is not just a simple revival but rather the result of a rethinking process, as artists unearth contemporary social values and pressing issues of today within a script, perhaps even recasting a presentation via new technology.

The *Decameron*, which forged a new path for the short story genre in European literature, is a work often praised as a fitting companion—a "human comedy"—to Dante's *Divine Comedy*. Our Theatre's creation, *The Pawning Decameron*, adapts and enhances Boccaccio's original with such popular elements as glove puppets, rock music and acrobatics, deploying a contemporary approach to traditional arts in search of new vistas. Shinehouse Theatre adapts novelist HUANG Chun-ming's *To the Warriors!*, following the fate of a Rukai family of the Kucapungane tribe in Pingtung. Four of the men spent their lives defending their own people, yet were conscripted by the Imperial Japanese Army, the Chinese Red Army, and the National Revolutionary Army at war. It was tragic that only one returned home alive.

In 2019, legendary dance artist and storyteller Akram Khan graced the NTT stage with *XENOS*, a work distilling the horrific stories of Indian colonial soldiers who fought in the First World War. This year, Khan returns with his company for *Jungle Book reimagined*, which received its world premiere in April of this year, inspired by Kipling's original bildungsroman but focusing on the urgency of today's climate crisis afflicting us all. This production, devised to limit carbon footprint, uses animated projections to enrich the stage. *Jungle Book reimagined* appears exclusively at the NTT.

Inspiration for *Water Ghosts' Theatre* by Taipei Puppet Theater stems from a century-old tale of a Chiayi puppet troupe in Lu Ku Gou. Somehow an all-night ritual performance continues for many hours without the sun rising. The troupe leader then chants "Amitabha" and suddenly the performers find themselves bathed in the high noon sun, and the entire audience vanishes into thin air. Perhaps you have fond memories of the film *A Chinese Ghost Story*? Zhen Yun Lin Ge Puppet Theater X Theatre Ronin (Hong Kong) co-produced *Love and Samsara*, selected as part of the NTT's Emerging Artists Project under the rubric "New Interpretation of the Classic" This new work extends new relationships beyond human and ghost of the original *The Strange Tales from Liaozhai*...

A fabled major production will be remounted, a not-to-be-missed opportunity. In 1992, the National Theater presented veteran choreographer LIU Feng-shueh's *Carmina Burana*, a veritable all-encompassing theatrical feast combining the musical language of Carl Orff's cantata with dance. It took nine years of planning and preparation for Legend Lin Dance Theatre Artistic Director LIN Lee-chen to complete her trilogy in tribute to "Heaven, Earth, Man" with *Song of Pensive Beholding*, which premiered in 2009. Guided by the mythical story of a white bird and a race of eagles, the earth's inner spirit is conjured by LIN's original dance aesthetics and the pure and unique medi-tative quality of ritual theater.

In the post-epidemic era, pianist Meng-Chieh LIU, after having already glimpsed hell's gate several times, will summarize his reflections over the past two years with three recitals. The journey starts from Liszt, with which LIU expresses his thoughts about the loneliness and isolation in the epidemic. Then he tells the human emotions together with Chopin and Rachmaninoff, and finally embarks on the journey of love and death. It ends with Messiaen's *Vingt Regards sur l'Enfant-Jésus* gazing upon life from a higher perspective.

We are offering Taiwanese Opera fans two special gifts! The Ming Hwa Yuan Arts & Cultural Group launched its "Eight Immortals" series in 1987 with *Grand Immortal of PengLai*, and the latest instalment of the 35-year series, *ZhongLi of Han*, just opened in July. This time, the company revives its classic *Han Xiang Zi* from 18 years ago, with the star male lead SUN Tsui-feng in the title role. Tang Mei Yun Taiwanese Opera Company celebrates its 25th anniversary with a new production of *Royal Feast of the Underworld* for the National Day holidays that breaks new ground, with TANG Mei-yun playing a female role against Peking opera star TANG Wen-hua!

Opera fans, keep a sharp lookout! Last year's sold-out opera performance of *Tannhäuser* returns by popular demand! Also, NTT Facebook fans have spoken: they voted online, and *Die Zauberflöte* sits atop the list of operas they want to see. Thus we bring to the NTT a highly-anticipated finale this fall: A celebrated production of *Die Zauberflöte* by South African artist William Kentridge, his first foray into opera, where animated charcoal sketches projected on the scrim supplement the story. In fact, these images accentuate the heartrending consequences of colonialism hidden under the surface of the utopian ideals of the Age of Enlightenment.

Do you miss the theater by now? The oboist is playing an "A" for the orchestra to tune. Perhaps you can hear it...

General & Artistic Director |

AK



Utopia and the Garden of Eden: Operatic Masterworks Reimagined

烏托邦與伊甸園：歌劇名作的詮釋想像

文／焦元溥 | 倫敦國王學院音樂學博士

CHIAO Yuan-pu | PhD in Musicology, King's College London

雖是音樂、戲劇、舞蹈皆重的表演場館，臺中國家歌劇院（以下簡稱：NTT）從開幕以來，歌劇這門放在 NTT 中文名稱裡的藝術，就是製作與關注的焦點。從佛羅倫斯出發，經過四百餘年發展，現今歌劇已是全世界各地皆可參與的藝術形式，概念推陳出新，始終令人著迷。

為什麼呢？除了作曲家的偉大音樂，永遠值得欣賞之外，就製作而言，歌劇和一般話劇的最大差異，在於「不改原作唱詞」。當然，其中仍有操作巧門。比方說若有口語對白，台詞可因時地制宜。若譯成其他語言演唱，用字也有調整空間；即使以原文演唱，也能在翻譯字幕上下功夫。但無論如何，歌劇演出的大原則，仍是僅可刪減，但不重製唱詞。畢竟，如果連歌詞都改，那就該譜寫新作，而非沿用舊作。對於導演，這當然帶來刺激的考驗：如何在充滿限制的設定中，讓舊文本產生新意義。

一如電影《海上鋼琴師》的提醒：鋼琴之所以能彈，正是在於鍵盤有限。如果琴鍵無限，演奏者反而無所適從。不改唱詞，乍看是限制，其實是良機。一方面，它維持了作品大致不變，使經典得以形成。著名歌劇不只音樂，連唱詞都家喻戶曉，甚至化為成語典故深植人心。另一方面，維持唱詞使歌劇大量保存一百至三百年前的西歐社會價值觀，讓導演能以現今觀點思辨過去，也持續和當代溝通，進而挑戰既有思維。孩子必然要聽父母的話？個人與社會何者為重？21 世紀還有「誘姦」與「偷情」？一次又一次，在歌劇舞台上，我們欣賞美好作品，同時不時反問：《波希米亞人》可以是街友嗎？《茶花女》的犧牲值得嗎？《蝴蝶夫人》真有必要自殺？《尼貝龍指環》也是當代政治的寓言？

道理既是如此，歌劇製作目前趨勢是愈為著名經典，舞台就愈敢顛覆、設計愈能加入副文本。導演預設觀眾在進場前，已經大致清楚情節，而他們要排山倒海、要移花接木，絕不讓你空手而回——最高明的歌劇製作，或許莫過於讓觀眾腦洞大開，卻又符合音樂氛圍與表現，和作曲家相得益彰的戲劇設計。以此來看，本季臺中國家歌劇院要帶來的《魔笛》與《唐懷瑟》，將以不同方式令大家驚豔。

《魔笛》是莫札特最後的歌劇之一，也名列史上最著名的音樂創作。它有適合闔家觀賞、純粹搞笑耍寶的橋段，也有令大人都得花腦筋思考的費解情節：夜后與大祭司是好人還是壞人？水與火的試驗代表什麼？捕鳥人發生了什麼事？它的故事指涉莫札特當時的政治環境，卻也能和古文明呼應，成為神話學、符號學的研究對象。它不曾離開臺灣舞台，我們也已看了各式各樣的《魔笛》，包括諸多衍生改編。NTT 這次和東京新國立劇院合作，帶來南非當代藝術巨擘威廉·肯特里奇的製作，從美術造型到光影設計，讓我們思索所謂的烏托邦究竟是誰的樂土，世間真有清楚的是非黑白？莫札特還是莫札特，他慷慨且不批判的天性，讓所有角色都有優美旋律與精采唱段；導演則使故事背後的權力關係現形，帶我們重新思考劇中所有模稜兩可、曖昧未明的安排，可能有什麼微言大義。

《唐懷瑟》則是 2021 年 NTT 純國人製作、演出的 2.0 升級版。此劇以德勒斯登版與巴黎版兩種版本聞名於世，NTT 此製作是後者的臺灣首演，也是精心設計的小樂團縮編版。縮編版並不罕見，包括理查史特勞斯，都曾為心儀的聲樂家縮編樂團龐大的《莎樂美》。根據去年演出成果，此次指揮張尹芳參考諸多作曲家專業意見再行修訂，相信能使此版更添魅力。臺灣聲樂家的傑出表現，證明國人也有掌握華格納線條與音樂語彙的能力。沉澱一年後重排再演，必能有更深刻的心得、更上層樓的演繹以及更嫻熟的默契。劇中兩位女主角，真是紅玫瑰與白玫瑰？伊甸園如何融入日耳曼異教傳奇？劇中人的堅持，究竟是信念還是迷障？華格納的浪漫歌劇與當代臺灣，又能有什麼互動？在去年令人驚豔的首演過後，對華格納頗見心得的導演鴻鴻會有什麼調整，相信愛樂者皆萬分期待。臺灣雖對歌劇不陌生，能夠保留服裝、舞台，首演後還能再演的國人歌劇製作，卻是鳳毛麟角。這個令人驚喜的《唐懷瑟》值得大家珍惜愛護，更值得大家把握機會、再次欣賞。

國際交流不可或缺，獨立製作更是關鍵，期待臺中國家歌劇院的《魔笛》與《唐懷瑟》，讓我們看到歌劇更豐富的表現可能。

Although it is a venue encompassing music, drama and dance, the National Taichung Theater has incorporated the term “opera” in its original Chinese name, clearly an indication of the genre’s importance regarding both production and emphasis. Opera came into being in Florence more than four centuries ago and has evolved into an artistic genre with global reach, constantly reinventing itself with new ideas and concepts and capturing the public’s imagination.

Why? Apart from great music written by composers who deserve to be appreciated through the eras, opera is markedly different from traditional spoken drama in terms of production in that neither text nor music can easily be altered, despite some leeway in actual practice. For example, spoken dialogue in opera performance is sometimes modified depending on context and locale. If an opera is performed in translation, there is some room for adjustment regarding choices of words. Even if an opera is sung in its original language, some liberty can be exercised when making translated surtitles. Regardless, the key principle in opera production is as follows: although you can shorten or delete certain passages, there is no room to add any new text or music. After all, if you really want to use new lyrics, you should just write new music to create a new opera and not plunder an existing work. For opera directors, however, the conditions listed above beget exciting challenges: how can one create new meaning with the many existing constraints?

As the film *The Legend of 1900* reminds us, the identity of the piano is defined by the number of its keys. If piano octaves could expand infinitely, the performer would probably be at a total loss. The inability to change the libretto may seem to be a limitation, but it provides a similarly good opportunity as well. First, it generally maintains the opera’s shape. Not only musical passages, but libretti of famous operas are widely celebrated, some even becoming popular idioms transcending the genre. On the other hand, as libretti cannot be changed, the operatic genre has become a vessel containing three centuries of Western European social values, inspiring directors to use today’s perspective to examine the past. Opera sustains its connection to our contemporary world, while also challenging our conventional frames of reference. Must children be obedient to parents? Which is more important, the individual or collective society? Does seduction, or illicit affairs, mean anything in the 21st century? Time and again on the operatic stage we appreciate fine productions and ask ourselves these questions: Are the folks in *La Bohème* homeless people of today? Was the sacrifice in *La Traviata* worth it? Must *Madama Butterfly* end with suicide? Is *Der Ring des Nibelungen* a parable of modern politics?

Indeed, opera productions today have seen a prominent trend: the more established a work, the more a director or scenic designer dares to subvert its original message by adding narrative layers. Directors assume that operagoers are already familiar with the story before entering the theater, thus they are all the more intent on shattering preconceived notions, grafting different ideas to the original to ensure that the audience will not leave empty-handed. The most ingenious productions open entirely new vistas while fitting snugly within the musical milieu, retaining the composer’s dramatic intention. In each of their own ways, NTT’s *Die Zauberflöte* and *Tannhäuser* this season will delight us and our operatic taste buds.

Die Zauberflöte was Mozart’s final opera and has since become one of history’s most celebrated musical works, its comic plot twists suitable for the entire family while a few scenes befuddle even the adults. In the battle between good and evil, to which respective category do the Queen of the Night and Sarastro belong? What do the trials by water and fire signify? What happened to Papageno? *Die Zauberflöte* was inspired by the political circumstances of Mozart’s time, but the composer also connected his story with ancient civilization, providing rich research potential for scholars in mythology and semiotics. This opera has appeared on Taiwan’s stages many times, in different versions and adaptations. For this production, NTT collaborates with the New National Theatre, Tokyo in bringing South African contemporary master-artist William Kentridge’s production. From the visually arresting set to projection design, this production makes us ponder to whom the so-called Utopia belongs, and whether the world is naively divided into right or wrong, black or white. Mozart was indeed a genius in his own right, generous by nature and measured in revealing his own inclinations, ensuring that each of his characters have memorable tunes to sing. Kentridge’s visual images present the power relationship behind the story, making us contemplate anew the deeper meanings in Mozart’s ambiguous plot.

The NTT again presents *Tannhäuser*, an updated 2.0 version of the all-Taiwanese production from last year. Of the two extant versions of this opera (Dresden and Paris), NTT offered the Taiwan premiere of the Paris version with chamber orchestration. Reduced orchestrations are not rarities in the operatic world; even Richard Strauss made one for his *Salome*. Since 2021, conductor CHANG Yin-fang has revised the score further per the suggestions of many composers, creating an updated version that will surely enhance this production’s artistic charm. The excellent performances of Taiwanese singers have proven that they can already handle the Wagnerian musical idiom. Remounting this production a year later allows the artists time to deepen their interpretation, refining their performance and engendering even better rapport. Are the two female leads—Venus and Elisabeth—true representations of wantonness and purity? How does the Garden of Eden fit into Norse mythology? Are these characters deeply committed to their faith or just muddled in their minds? What interrelation is there between Wagnerian romanticism and contemporary Taiwan? After last year’s stupendous premiere, what would stage director Hung Hung adjust in pondering Wagner’s story? Music lovers are probably eager to find out for themselves. Although the operatic art is widely appreciated in Taiwan, to remount a fully Taiwanese production retaining original costumes and staging is rare. This *Tannhäuser* that has delighted so many deserves our love and care. It is a revival to which we should all experience once more.

International collaboration is essential, but independent productions are even more important. We look forward to the NTT’s *Die Zauberflöte* and *Tannhäuser*, revealing to us even richer potential of opera.



The Captivating Charm of Taiwanese Glove Puppetry Goes International

來點在地的，國際化的布袋戲ㄟ一ㄤ口味

文／紀慧玲 | 表演藝術評論台台長暨駐站評論人

Ji Huei-ling | Pareviews webmaster and resident critic

全世界最受歡迎的跨年齡表演，大概偶戲可稱數一數二。因為偶戲就是人類最早玩具想像之一，從洋娃娃到黏土，從面具到 cosplay、漫威電影，都算是偶表演。如果布袋戲還停留在你認為的「廟口戲」，或霹靂電視電影布袋戲，那也不怪你我，因為布袋戲較少進入劇場，看個戲得「透風落雨」、「日曝雨沃」，確實讓人卻步。但臺灣布袋戲近年「進化」速度驚人，衝進劇場之餘，無禁無忌，既傳統又當代，既誘引觀眾看戲樂趣，又不忘鋪陳在地情感與魅力，娛樂與藝術加乘，讓臺灣布袋戲的「超前部署」超乎你我想像。

打著「葷腥不忌」宣傳語的《釣蝦場的十日談》，模擬建造了一座位於嘉義的「大海濱複合式釣蝦場」。嘉義是創作團隊阮劇團的根據地，「十日談」是靈感來源，旅法福建布袋戲傳人楊輝根據義大利文藝復興時期作家薄伽丘於歐洲瘟疫時期寫出的《十日談》，將其文學精神轉譯於此際同樣飽受瘟情的臺灣；由於《十日談》不乏詼諧諷刺內容，又意欲凸顯本世紀全球災難與人類命運的乖謬寓意，某種在地、偏鄉、逃避、享樂、淵藪隱喻的釣蝦場，成為最佳場景。

《釣蝦場的十日談》擷用原著部分章節內容，彰顯色、情、慾、念，固然諷喻著被 COVID-19 禁錮的肉身與欲望，但藉由釣蝦場形色，一種逃避主義的「及時行樂」，與去主體的「後現代風」，正好呼應了臺灣布袋戲二百多年來無所不能的適應能力，發展出舞台上利用「活戲」口白，人偶同演，後場音樂直擊，裝扮與多重扮演，以及舞台空間配合人偶溶進溶出（zoom in / out）切焦變化，形成一幕幕讓人笑到嗨、驚到駭，也令人目不暇給的萬花筒今古人生。同時，如果想一探布袋戲口白魅力，《釣蝦場的十日談》大概是近年劇場之最，練台語人生必備經驗。

相較之下，來自臺北的臺北木偶劇團文質彬彬許多，但《水鬼請戲》卻有著嘉義大林蒲、鹿堀溝傳說作底，從鄉土素材，翻出一頁頁立體畫冊般的精緻圖像。故事環繞著水鬼們的身世、愛情的圓滿與遺憾、親情的繫盼與放捨、正義的堅持與妥協，同時還兼顧著戲中戲、布袋戲與影戲、北管音樂，甚至臺灣糖業史剪影。如此這般豐滿細膩，正是出入劇場資歷最豐的臺北木偶劇團一貫風格，彷彿身為前代，走闖的路更為放膽，思緒也更為細密。

臺北木偶劇團以傳統風格為底，不似中南部「金光布袋戲」以變巧靈活取勝。《水鬼請戲》彷彿一則娓娓道來的敘事詩，沈落水底的是水鬼們，卻不似刻板印象的凶厲淒怖，反而是一老一少、一生一旦，四款行當角色，目的就是彰顯該團嫻熟的傳統功底，也讓人間百態與陰界諸鬼有了人味的連結。水底世界還有魚蝦水族，岸上還有影窗裡的母親與愛慕的伊人倩影，再加上戲中戲《趙匡胤千里送京娘》的正扮傳統演出，可以說跟《釣蝦場的十日談》一樣，極盡調動布袋戲傳統融合當代之能耐，不拘布袋戲平面舞台之侷限，打開縱深、上下水面，在敘事、舞台、操偶、口白合為一體的流暢節奏裡，迎來詩意的圖像與感受。

來自雲林的真雲林閣掌中劇團與浪人劇場（香港）合作的《千年幻戀》，將是為臺中國家歌劇院創作的首演作。人偶同台，人操偶，偶縱人，虛實借代，本就有幻相之感；題材又取自《聊齋》聶小倩故事，訴說女子衷情，最是淒艷。此作最特殊處在於台語粵語同台，跨時空交會因為語言的歧異勢必得加倍處理角色人設脈絡，這就在人、偶、加上影像共構下，產生更多重維度敘事的期待。

香港浪人劇場以意象風格著稱，擅長以多媒體形式呈現詩意又樸實的想像。與臺灣布袋戲相遇，尤其又是同樣具有開放風格的中南部戲團，真雲林閣主演李京曄近年在劇場作品上堪稱超展開，有現代題材《汪洋中的一條船》，莎劇《李爾王》改編的《夢・斷・情河》，還有兒童劇《兩隻老虎》。跨國合作加上人偶交錯，從香港創作團隊運籌帷幄下，布袋戲勢必有更新一番創意。

如果只能選一檔，或許抽籤交給運氣是最好選擇。如果可以三檔都看，還可以告訴看倌一個「集滿」的巧合。因為，《釣蝦場的十日談》同時就有李京曄跟其它布袋戲同業：蘇俊穎木偶戲團的蘇俊穎、義興閣掌中劇團的王凱生、集藝戲坊的黃僑偉；《水鬼請戲》同時有布袋戲與光影戲；《千年幻戀》同時有數位人偶與真實人偶。臺中國家歌劇院與布袋戲不遇則已，一遇成知音，縈繞繞繞，南北匝合，又 local，又國際，滿滿的愛與讚，真是難得盛會。

Of the world's most popular performing arts genres that appeal to different age groups, puppetry clearly ranks first or second. After all, puppets were among the earliest playthings created by humans: from dolls to clay figures, from masks to cosplay to Marvel blockbusters, all these endeavors are associated with puppetry. Yet no one should be blamed for relegating glove puppets as "ritual temple entertainment" or Pili TV shows and film fodder, because glove puppet troupes rarely enter an indoor theater. Moreover, audiences are understandably hesitant to attend outdoor performances, opening themselves to the risk of nature's whims and all sorts of extreme weather conditions. But recently, Taiwan's glove puppetry has evolved by leaps and bounds. In addition to theatrical performances, the genre has embraced a wide range of unconventional subject matter, even broken a taboo. Combining both traditional and contemporary elements, this artform enchants audiences while also reinforcing local flavor, raising the bar both as entertainment and art. In short, the avant-garde attributes of Taiwan's glove puppetry have far exceeded our imagination.

With the tagline "no holds barred," *The Prawning Decameron* is set in a fictional, large-scale "leisure prawn-fishing farm in the suburbs of Chiayi," coincidentally the home city of Our Theatre. This production's creative spark originated with Fujianese puppeteer and heritage bearer YEUNG Fai, now based in France. He was keen to adapt Italian Renaissance writer Boccaccio's *Decameron*, a work from plague-ridden 14th century Europe, transplanting the original tome's literary spirit to Taiwan amidst the current pandemic. Since the *Decameron* is filled with humor and satire, analogies abound in highlighting the perversity of human nature and the absurdity of our global health crisis. The setting of a leisure prawn-fishing farm—a meeting place of diverse social strata—is ideal in underscoring such paradoxes as being local, rural, escapist and hedonist.

The Prawning Decameron adapts some of Boccaccio's original tales of lust and desire to provide tongue-in-cheek commentary on how COVID-19 has limited our physical beings as well as yearnings. Set in a leisure prawn-fishing farm, escapism combined with instant gratification (*carpe diem*) and postmodernist deconstruction perfectly echo the supreme adaptability of Taiwanese glove puppetry in the past two centuries. The artform has developed new dramatic potential with improvisatory dialogue, human interaction with puppets, and a growing sophistication in instrumental ensemble, costuming and casting. Techniques approximating camera zooms create illusions of scale as humans and puppets share the stage. Together these new attributes provoke people to laugh with glee and scream with fright as they view the kaleidoscope that is life on stage. In addition, if you want to discover enticing Taiwanese dialogue, you'll have a field day with *The Prawning Decameron*.

By comparison, the Taipei Puppet Theater is well-mannered and cultivated; *Water Ghosts' Theatre*, based on Chiayi legends about Da Lin Pu and Lu Ku Gou, uses rural ingredients to construct a beautiful storybook with three-dimensional illustrations focusing on the former lives and loves of water ghosts, their joy and regrets, their longing for family and learning to let go, their commitment to justice and their compromises. This production includes such elements as "play within a play," mixing of glove and shadow puppets, and Beiguan music, even supplementing a historical snippet about Taiwan's sugar refineries. Such a rich assembly of details is emblematic of the Taipei Puppet Theater, a well-established troupe confident in exploring new paths and finetuning their creative imagination.

In contrast to the "golden light puppetry" from south central Taiwan, who are quick to adapt new influences, the Taipei Puppet Theater is well-known for its strong traditional foundation. *Water Ghosts' Theatre* is more like a narrative poem that slowly unfolds with time. The river ghosts dwelling on the seabed are not frightening but rather fit into the four conventional puppetry role-types: old and young, male and female, showcasing traditional artistry while connecting the human condition with the spirit world. In fact, the aquatic underworld also features fish and crustaceans; on the shore and against the window, you see projections of mothers and lovers. In addition, there's *Escorting Lady Jing on A Thousand Mile Journey*, a "play within a play" of classic puppetry. Arguably, *Water Ghosts' Theatre* and *The Prawning Decameron* share the same goals: fully extending puppetry's potential in incorporating contemporary elements, breaking free from the customary puppet-theater stage, adding depth (including water) with smooth transitions combining narration, staging, puppetry and dialogue, enhancing poetic expression both visually and emotionally.

Hailing from Yunlin County, Zhen Yun Lin Ge Puppet Theater collaborates with Theatre Ronin (Hong Kong) in *Love and Samsara*, making its world premiere at the NTT. The audience enters a world of illusion where actors and puppets share the stage, sometimes with actors wielding puppets and at other times exactly the reverse. Excerpted from *The Strange Tales from Liaozhai*, this story chronicles the tragic and touching story of NIE Xiaoqian, a beautiful ghost who does everything for love. What makes *Love and Samsara* even more remarkable is that it is performed in Taiwanese and Cantonese. Character relationships grow more intense as we jump between times and spaces. We so look forward to the interaction of human actors, puppets and projected images advancing the story in an infinite array of dimensions.

Hong Kong's Theatre Ronin is known for its stage imageries, especially lyrical yet simple multimedia presentations. This encounter with Taiwanese glove puppetry, especially a troupe from the south central region adopting a similarly *laissez-faire* approach, is fortuitous. Zhen Yun Lin Ge Puppet Theater's principal puppeteer LI Jing-ye's recent works have all opened new vistas: *He Never Gives Up* is based on a modern story, *Two Tigers* is a show for children, and *Broken Dreams and the River of Love* is adapted from Shakespeare's *King Lear*. *Love and Samsara* straddles international boundaries and juxtaposes humans and puppets. Infused with the imaginary spirit of Hong Kong artists, glove puppetry extends its creativity and originality yet again.

If you can only attend one show, I suggest drawing lots and letting fate decide. If you can see all three shows, you can boast that you're collecting "all the stamps" this season. *The Prawning Decameron* also features LI Jing-ye and other glove puppeteers: SU Chun-ying of the Su Chun Ying Puppetry Troupe, WANG Kai-sheng of the I-Hsing Kuo Glove Puppet Troupe and HUANG Chiao-wei from Super Art Drama Group. *Water Ghosts' Theatre* features glove and shadow puppets while *Love and Samsara* features digital and real puppets. NTT and Taiwanese glove puppetry might have met only recently, but the resulting friendship has resounded deeply through the venue and beyond: from south to north, local to international. These relationships are filled with love and admiration, making this season an "once-in-a-lifetime" confluence of artists and repertory.



Battle of the Giants in Taichung

巨人仙拚仙在臺中

文/耿一偉 | 國立臺北藝術大學戲劇系兼任助理教授

KENG Yi-wei | Visiting Assistant Professor of Theatre Arts, National Taipei University of Arts

藝術節最重要的，是希望能讓大眾看到平常見不到的事物。臺中國家歌劇院的「遇見巨人」，則讓觀眾有機會與來自各領域的大師相遇。前兩年因為疫情的關係，這樣的藝術聚會在節奏上多少被打亂。但如今，一切似乎又恢復正常，巨人又回來了。

臺中國家歌劇院「遇見巨人」的最大的特色，是多樣的包容性，不論傳統或當代，跨域實驗或是堅持核心價值，都能兼容並蓄。戲劇欣賞的關鍵跟看電影不一樣，一部《四郎探母》，觀眾看過可以再看，因為關鍵不在對情節的消化，而是欣賞經典作品所激發的表演與台詞的韻味。這次邀請到臺北木偶劇團的《水鬼請戲》，就將台語優雅的念白，發揮到淋漓盡致。《水鬼請戲》在舞台上設計上也不遑多讓，戲台中還有戲台。整個演出在不脫離傳統布袋戲的主軸上，添加了更多種不同的偶戲風格，比如當代光影戲的技巧。

我覺得這代表了某種總體劇場的傾向，也就是為了說故事的需要，將不同系統的偶戲表演加以整合，以達到最佳效果。《水鬼請戲》對這些技巧的使用不是為了酷炫，而是有其形式上的意義。比如戲台中有戲台，是因為故事裡的水鬼要去請布袋戲班演出《趙匡胤千里送京娘》，而水鬼中有清朝人，亦有日據時代在製糖廠工作的泉仔，所以古典與現代的交錯，當然也反映在表現形式上的多樣。

今年的「遇見巨人」還有另外兩檔偶戲，分別是真雲林閣掌中劇團×浪人劇場（香港）《千年幻戀》，以及阮劇團×楊輝《釣蝦場的十日談》。今年的偶戲比較多，反映了臺中國家歌劇院這幾年發展方向，偶戲／物件劇場都一直是劇院的「新藝計畫」的扶植重點之一，而《千年幻戀》也是「新藝計畫」的扶植作品。這個製作花了兩年的時間發展，我看過階段性的成果發表，十分令人驚艷，呈現時藉由一個如百寶箱的舞台裝置（玩具店），將一對生活在當代姐妹的故事，與寧采臣、燕赤霞與聶小倩的世界，交織在一起。同樣的，真人與偶這兩個世界的相遇，同時交雜著廣東話與華語，如同這個創作是來自雲林的真雲林閣掌中劇團與浪人劇場（香港）的合作。至於《釣蝦場的十日談》，這齣戲以《十日談》的架構為靈感，講述臺灣人如何找到生命樂趣的十段警世小故事。這個作品四月才剛在 2022 臺灣戲曲藝術節首演，獲得諸多好評，演出結合人戲、偶戲、即時投影的多樣手法，題材葷腥不禁，不論在形式與內容上，都頗有俄國文學理論大師巴赫金主張狂歡節中眾聲喧嘩的精神。

2019 年曉劇場代表臺灣去愛丁堡藝穗節演出的《魚》，是改編黃春明的作品。這次他們再接再厲，將轉譯黃春明作品《戰士，乾杯！》。故事講述一名記者黃君，他偶遇魯凱族青年熊，一同回到熊的家鄉屏東舊好茶部落，意外揭開熊家族四代男性，分別受日軍、共軍及國軍強迫徵召，甚至犧牲生命的故事。導演鍾伯淵表示：「最一開始想導演《戰士，乾杯！》的觸動，來自於故事中黃君入山的歷程和酒醉時靈魂與活人、古往今來者皆聚會一處的魔幻時刻（坎伯所謂的英雄歷程）。」《戰士，乾杯！》會用到魯凱族演員，並以族語、日語、華語來述說這個探討土地的追尋與認同的故事。

臺中國家歌劇院「遇見巨人」這次有兩檔戲曲節目，很能吸引傳統戲迷的目光。《八仙傳奇系列—韓湘子》是明華園戲劇總團的經典戲碼，2004 年於國家戲劇院首演，之後巡演場場爆滿，一票難求。這次重製是由孫翠鳳與當家小旦鄭雅升領銜主演，而且鄭雅升一人分飾四角，還有第一丑角陳勝在的客串演出，精彩可期。另一個也是天團的唐美雲歌仔戲團，他們這次呈現的《冥遊記—帝王之宴》，是劇團 25 周年的全新大戲，唐美雲難得反串旦角武則天，國光劇團當家老生唐文華飾演唐太宗，加上「永遠的娘子」許秀年與「人間國寶」小咪的黃金陣容，根本就是紅白大對抗等級的歌仔戲匯演。

前面所提到的，只是戲劇與戲曲的部分，就已令人目不暇給，很難想像加上舞蹈與音樂的節目之後，到底會有多少大師年底在臺中現身？但能有這種巨人仙拚仙的盛大場面，就是一個城市的幸福，不是嗎？

Arts festivals serve a vital function: to provide programs the public doesn't normally have a chance to see, and "NTT Fall for Great Souls" offers ample opportunities for the audience to engage with the most celebrated, distinguished masters from many artistic fields. Regrettably, in the past two years, the COVID-19 epidemic has disrupted the normal rhythm of artistic presentations and gatherings. Luckily, as of now, everything has seemingly returned to normal, and "Great Souls" is back.

The most distinguishing character of "NTT Fall for Great Souls" is its inclusion of diverse styles and genres, embracing traditional and contemporary works as well as crossover experimentation and productions abiding by core values. The key to theater appreciation is different from that of film. You can watch *The Fourth Son Visits His Mother* many times, savoring the nuances of well-honed presentation and text delivery as the Peking opera performers interpret such a classic. In other words, tracking the plot is no longer the point. Taipei Puppet Theater's *Water Ghosts' Theatre* heightens the elegance of the Taiwanese language to its fullest, along with a spectacular presentation of the "play within a play." Although nothing in the show departs from conventional glove puppetry, a variety of other performance styles are incorporated, such as contemporary shadow puppetry. These are clear road signs toward "total theater": in order to fulfill the need to narrate the story more fully, different puppetry traditions are combined to attain the best results. *Water Ghosts' Theatre* uses all of these techniques not as a way to show off technical prowess, but to find meaning in form. For example, the "play within a play" makes perfect sense because the water ghosts invite the troupe to perform *Escorting Lady Jing on A Thousand Mile Journey*. Among those spirits are some who lived in the Qing dynasty, also Quan who worked in a sugar refinery during the Japanese occupation. The juxtaposition of classical and modern times, therefore, is also reflected in the diverse means of representation.

This year's "Fall for Great Souls" offers two other puppet shows, namely Zhen Yun Lin Ge Puppet Theater × Theatre Ronin (Hong Kong)'s *Love and Samsara* and Our Theatre ft. YEUNG Fai's *The Prawnning Decameron*. These multiple offerings bear testament to the NTT's artistic direction in recent years, where puppetry/object theater has become a major focus of the NTT's Emerging Artists Project. *Love and Samsara* was such a project from a few years ago. This production took two years of development, and I was impressed after seeing a work-in-progress presentation. We see a stage installation in the shape of a treasure-box (a toy shop) as the contemporary lives of two sisters intertwine with the world inhabited by NING Caichen, YAN Chixia and NIE Xiaoqian. At the same time, the human and puppet worlds meet, speaking Mandarin and Cantonese, mirroring the reality of the creative collaboration between Zhen Yun Lin Ge Puppet Theater and Hong Kong's Theatre Ronin. *The Prawnning Decameron*, which received its world premiere in April at the 2022 Taiwan Traditional Theatre Festival,

is structurally inspired by the classic text, narrating 10 tales of Taiwanese people searching for *joie de vivre* while teaching us about the world. In the past few months, this production received much critical acclaim for deftly combining humans and puppets with live video projections while critiquing our earthly follies. Both in form or content, themes raised in *The Prawnning Decameron* are akin to Russian literary critic Mikhail Bakhtin's concept of the "carnivalization of the world."

In 2019, Shinehouse Theatre participated in the Edinburgh Festival Fringe with *Fish*, a work adapted from HUANG Chun-ming's writings. This time, Shinehouse collaborates with HUANG in *To the Warriors!* This story begins with the journalist HUANG Jun meeting Xiong, a Rukai man. When they return to Xiong's Kucapungane tribe in Pingtung, the plot unfolds detailing how four generations of Rukais were forcibly conscripted by the Imperial Japanese Army, the Chinese Red Army, and the National Revolutionary Army at war, some even losing their lives. Director CHUNG Po-yuan explains, "I initially felt the urge to direct *To the Warriors!* from the moment the journalist enters the mountains. There is also this magical encounter with spirits and humans of different generations (in some way, an allegorical 'heroic journey')." This narrative about searching for land and acknowledgement features Japanese and Chinese dialogue, as well as Rukai actors speaking their own language.

This year "NTT Fall for Great Souls" offers two traditional theater productions, which will attract fans of the uniquely Taiwanese genre. *Han Xiang Zi*, a classic production of the Ming Hwa Yuan Arts & Cultural Group, sold out every show since its 2004 premiere at the National Theater and subsequent tour. This revival features SUN Tsui-feng and CHENG Ya-sheng, the latter a popular performer of female roles who plays four characters in one night. Celebrated clown role actor CHEN Sheng-zai makes a guest appearance, elevating the production's already superb lineup. The Tang Mei Yun Taiwanese Opera Company performs *Royal Feast of the Underworld* to mark the company's 25th anniversary. TANG Mei Yun makes a personal breakthrough, playing the female role of WU Zetian opposite Guo Guang Opera Company's renowned old-male role actor TANG Wen-hua as Emperor Taizong. Along with "eternal wife" HSU Hsiu-nien and "National Living Treasure" Xiao Mi, this constellation of Taiwanese opera stars represents the pinnacle of the artform.

The above only lists the exciting offerings in drama and traditional theater, and we can barely contain our enthusiasm. Just imagine, with dance and music programs added, how many eminent masters will travel to Taichung this fall? To witness such giants meeting in the same venue is an indubitable sign of a city's good fortune, don't you agree?



What Body-form and Which Dance Are You Longing to Re-encounter?

你期待和哪種身體哪支舞 在劇場重遇？

文／鄒欣寧 | 自由撰稿人

TSOU, Shin-ning | Freelance writer

嗨，正讀著的你：

正寫著的我，不知道你和我不是同一種人？無關年齡、職業、性別，置身於受疫病劇烈改變的世界中，面對著全球通膨、遠方戰爭、氣候變遷……儘管這些世界進行式鋪陳出一個令人迷茫不安的未來前景，但，劇場也仍在那裡。

你和我很可能是同一種人吧？不管外邊的世界如何質變，也不會切斷從生活通往劇場的那條聯外道路，誰叫劇場就是一個能提供我們真正意義的「人與人連結」、能放縱我們全身沉浸狂想實境、能把一切感官元素化為無形能量共振我們身、心與靈，一個無障礙也無上限的異境空間？

無論限制和障礙如何遞增於外邊的世界，劇場總在這裡。在歷經避他人（可能染疫的）身體唯恐而不及的漫長時光後，我也特別想念在劇場裡，用自己的身體感受著別人跳舞的身體。無論是磅礪的、強勁的、神話的、宛如儀典的、跨物種的、自然史詩的……同樣想念一頭鑽進劇場裡看著身體看著舞的你，你會選擇用「遇見巨人」系列的哪個作品和劇場、和舞蹈重聚？

磅礪的力量之舞——《布蘭詩歌》

你一定跟我一樣對《布蘭詩歌》的旋律耳熟能詳。有段時間，臺灣電視節目酷愛以氣勢雄渾而磅礪的《布蘭詩歌》為配樂，但我總覺得那雷霆萬鈞的合唱與其說神聖，更近於令人敬畏甚至怖懼。

當然該敬畏，畢竟這首由德國作曲家卡爾・沃夫創作於1937年的清唱劇，說的便是命運之輪如何驅轉世間男女歷經情愛試煉、失敗焦灼、飲酒狂歡，最終仍在命運女王的輪轉下臣服而哀歌。而敢於編製巨型舞作迎戰這闕命運壯曲的編舞家，正是創作生涯逾一甲子、編創與研究廣度堪稱大江大海的舞蹈博士劉鳳學。

1992年由新古典舞團首演的《布蘭詩歌》是劉鳳學第103號作品，也是編舞家最具代表性的舞作。透過高張力與高強度的動作編排，大量的跳躍、翻滾、奔跑與激昂的歌曲旋律時而抗衡、時而輝映，造就了這部屢次重演皆締造「不可能的任務」的經典作品。這次的30週年公演將由簡文彬擔任指揮、盧怡全任藝術總監，偕同新古典舞團、國立臺灣交響樂團、台中藝術家室內合唱團、臺灣體育運動大學舞蹈系、台中藝術家兒童合唱團及星光兒童少年合唱團，再度呈現磅礪的命運之舞。

絕美的神話之舞——《觀》

觀賞無垢舞蹈劇場的演出總讓我想到，確實，在觀看的過程中，無論是人世間必然沾惹的塵埃灰垢，或是繁複而充滿煙硝氣息的議題論述或爭辯，似乎都會在舞台幕啟、絕美異境展開之際如潮退去。裸露在岸上的，是清晨寤寐、夢與醒交界處，我們原始、剔透而無垢的心與慾。

2009年，編舞家林麗珍創作了《觀》，是繼《醮》、《花神祭》後的「天、地、人三部曲」終章，無垢鎔祭典儀式、集體記憶、神話寓言、常民生活於一爐的舞蹈美學也因這三部作品的累積而臻至圓熟。《觀》以幽緩、清簡的舞台敘事，鋪陳了一則白鳥與鷹族相戀未果、兄弟驍戰相爭的神話故事。愛情、戰爭、死亡、昇華……這些古往今來恆常的故事主題，在無垢的舞台上被凝鍊為極簡而克制的肢體意象，卻在劇場中奇特地創造出一種深沉而飽滿的能量，悠悠蕩蕩盪盪直抵觀眾心湖，所有人好似持續被盪漾著，一起做著一場大夢……

當夢境最終被《心經》的唱誦敲醒，眾生從鷹與鳥的迴旋與大地之靈的恆定遁回人間，雖然終得走回布滿垢痕的世界，我們或許會因在劇場裡見過的純粹與絕美，多了一點點除垢防塵的心靈力道。

想像的未來之舞——《叢林奇譚》

最擅長用舞蹈說故事的當代編舞家阿喀郎・汗，這回同樣從他的精神原鄉——印度汲取創作素材，而這次他選上的是英國著名作家吉卜林曾多次改編搬上螢幕的經典之作《叢林奇譚》。

阿喀郎以此作編創，在我看來有幾個反轉非常有意思。首先，吉卜林跟孟加拉裔英籍的阿喀郎相反，六歲前在印度生活，後來回到英國受教育卻有些水土不服，成年後也曾返回印度居住一段時間。而吉卜林在《叢林奇譚》中塑造了一個迷人的擬人動物世界，充滿智慧的狼、豹、熊、蛇養大了人類孩童毛克利，教導他叢林生存之道；阿喀郎和創作群則以「重新想像」把上世紀的叢林故事搬到近未來，小女孩毛克利成了氣候變遷大洪水的難民，被進駐荒廢城市的動物們拯救教養。於是，故事中的擬人動物在劇場裡轉為人擬動物的肢體演出，搭配詩意而雋永的動畫、充當舞者「配樂」的預錄旁白，阿喀郎雖也躍入了「（環境）議題入舞」的潮流中，而能以團隊精良的製作能力，把這個當代叢林寓言說得出神入化、翻轉新意——即使是「氣候變遷」這麼沉重的主題，我依然期待阿喀郎舞團領我乘著劇場藝術獨有的想像神力起飛，見證未來少女毛克利與萬獸一同在自然贖回的城市裡，重新與地球立下相愛共生的約定。

你呢？劇場仍在這裡，舞蹈仍在這裡。你想用哪一支舞，重新與劇場立下相愛相守的約定？

Hi, Reader:

As I write, I wonder if we are similar? Regardless of age, profession or gender, we live in a pandemic world that is dramatically changing, suffering from inflation, where war rages in faraway lands and climate change is wreaking havoc... despite all these global problems threatening future certainty, the theater still stands.

Perhaps we are similar. No matter how the external world changes, it cannot cut the conduit that connects life directly with the theater. Why? The theater is a space with genuine “people-to-people connection,” allowing us to set our body and soul free to immerse ourselves in the ecstatic realm, transforming all of our sensations into bouts of invisible energy that resonate with our body, heart and soul; it is an otherworldly, barrier-free and limitless space.

It doesn't matter that limitations and barriers constantly multiply out there, the theater is always here. After long periods of avoiding bodily contact (for fear of COVID-19), I also miss the excitement of feeling other bodies in motion. Dance performances can be majestic, energetic, mythic, ritualistic, species-bending, even as epic as Nature... You must also long to return to the theater to watch other people dance. I wonder which of the “NTT Fall for Great Souls” performances you will select in your reunion with the art of dance.

Dance of majestic power—*Carmina Burana*

I'm sure, like me, you're familiar with the iconic music of *Carmina Burana*. For a while, Taiwan television loved to use the opening measures of this choral masterpiece for musical effect. But I always feel that the thunderous choral passages does not praise the sacred but engenders awe, even fear.

Of course, the music inspires awe. After all, Carl Orff's 1937 cantata touches on such grand topics as the ebbs and flows of life's fortune, chronicling earthly love, failure and anxiety, drinking and merriment. In the end, none of us can escape from fate and death. And the choreographer with the vision and daring to tackle this grand musical tome is LIU Feng-shueh, veteran artist whose creative career has spanned more than six decades and whose distinguished and extensive research earned her a reputation far beyond her doctoral degree.

In 1992, the Neo-Classic Dance Company premiered their *Carmina Burana*, Liu's opus 103 and her most iconic work, with intense and powerful choreography including leaps and jumps, tumbles and sprints that sometimes match or run counter to the music, making every revival of this work a veritable “mission impossible.” The year 2022 marks the 30th anniversary of Liu's *Carmina Burana*, this time helmed by conductor CHIEN Wen-pin, artistic director LU Yi-chuan, with performers from the Neo-Classic Dance Company, National Taiwan Symphony Orchestra, Taichung Artist Chamber Choir, Department of Dance of the National Taiwan University of Sport, Taichung Artist Children's Choir and Starlight Children's Choir. Together they recreate the majestic power of this dance about life and fate.

Dance of mythic beauty—*Song of Pensive Beholding*

Every time I watch a performance of the Legend Lin Dance Theatre, I'm convinced that as soon as the curtain rises, all the dirt and grime of the earthly world, the incendiary topics and annoying debates that anger us, will recede with the tide, replaced by a lovely otherworldliness. What remains ashore is that state between dreaming and waking, what we feel is our most natural, clear and pristine hearts and desires.

In 2009, LIN Lee-chen created *Song of Pensive Beholding*, the finale to *Miroirs de Vie* and *Hymne aux Fleurs qui Passent* comprising her tripartite tribute to “Heaven, Earth, Man.” Legend Lin Dance Theatre fuses rituals, collective memories, myths and fables, and everyday life into one, with the aesthetics of these three works elevating her art cumulatively to an even higher plateau of maturity and perfection. *Song of Pensive Beholding* employs a gentle yet simple stage narrative, chronicling a story of unrequited love between a white bird and an eagle along with a myth about two brothers at loggerheads. Love, war, death, transfiguration... although these eternal themes are presented in minimalist and measured movements and postures, yet miraculously transform into a deep and full power that enters audiences' hearts. Everyone feels the moving waves and together they dream...

The dreamscape is eventually broken by the chanting of the *Heart Sutra*. All beings gradually return to the terrestrial realm after floating in the air and feeling the soulfulness of the universe. Although we all return to earth, perhaps having experienced purity and beauty in the theater, we now possess a spiritual strength that guards us against grime and filth.

Dance of the future—*Jungle Book* reimagined

The most versatile of contemporary choreographers in telling stories through dance, Akram Khan returns to his spiritual home—India—to find creative inspiration. This time, he selects Rudyard Kipling's *The Jungle Book*, a classic that has been adapted numerous times on the screen.

To me, Khan's choice upends a number of very meaningful conventions. First, Kipling was exactly the opposite of Khan, a British artist of Bangladeshi heritage. Kipling moved to India before age 6, returning to England for education later in his life but suffering culture shock; after he came of age, he returned to India for a few years. A fascinating world of wise, personified animals inhabit *The Jungle Book*, among them foxes, panthers, bears and snakes; together they taught the boy Mowgli about survival. Khan and his creative team reimagine this story, transplanting it from the last century to our near future, where the girl Mowgli becomes a climate change refugee forced to flee the great flood and is nurtured by animals relocated to a desolate city. In the theater, dancers simulate the movements of various animals, along with poetic and thought-provoking animation and pre-recorded dialogues, bringing Khan into the climate debate. Yet this fine production tells this contemporary jungle parable with innovative ideas and a touch of magic. Despite such a heavy subject matter, I look forward to the Akram Khan Company taking me by the hand to soar in the unique theatrical imagination, to witness girl Mowgli and the animals make a pact to live harmoniously with the earth in a city reclaimed by nature.

What about you? The theater is still here. Dance is still here. Which dance performance will you select to renew your pledge to love and protect the theater?

一部大地靈魂的神話
鷹在飛翔 巫在吟唱

無垢舞蹈劇場

觀

Legend Lin Dance Theatre

Song of Pensive Beholding

10/15 Sat. 14:30 聆



10/16 Sun. 14:30 陸府生活美學教育基金會 專場支持 聆 談

大劇院

Grand Theater

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

- 全長約 120 分鐘，無中場休息
- 建議 7 歲以上觀眾觀賞
- Approx. 120 minutes without intermission
- Suggested for ages 7 and above

無垢舞蹈劇場施展魔法：透過沉緩的步伐，萃取
另一個世界的呼吸。—— 法國《費加洛報》

Toute la magic de Legend Lin est là: dans cette manière
de distiller le souffle d'un autre monde. — *Le Figaro*



天地幾何，浩浩湯湯，時間隱然循環。長河悠悠流過山峰之蔭，鷹的族群盤旋風中，降落有時，停駐有時，鳥瞰大地時序。

《觀》是一部大地靈魂的神話。

無垢舞蹈劇場藝術總監林麗珍以「緩」與「減法」的理念貫穿藝術創作，並將常民文化的生命體驗、祭典儀式、集體記憶及神話寓言鑄其中，發展出獨特的身體語彙。《觀》延續無垢一貫的舞蹈美學與莊嚴純淨的儀式劇場風格，以白鳥與鷹族的故事為題，藉由靜謐細膩的肢體動作映現心靈本質，探討慾念與人心，同時悲憫自然、表達對土地的關懷，是林麗珍醞釀9年而成，亦是其舞作「天、地、人三部曲」最終章。

林麗珍希望透過嚴謹靜緩的肢體語言與對萬物的關懷，為疫情時代的臺灣帶來療癒與力量，並為周圍環境、有形與無形的生命，以及萬物眾生祈福。

Following *Miroirs de Vie* and *Hymne aux Fleurs qui Passent*, LIN Lee-chen presents the final work of the series, *Song of Pensive Beholding*. This long-awaited piece is a mythic story about the soul of Nature, completing the trilogy of LIN's tribute to Heaven, Earth, and Man. Believing in the interconnectedness of the men, the spirits, and the gods, LIN creates an epic world. A mysterious realm with a mystical river and an unexpected rivalry between two eagle brothers, this world knows no time and space, but one day, after the balance is broken, change becomes a basic everyday condition. As before, LIN's original vocabularies of movement and unique meditative quality will bring audiences closer to the inner spirit of the earth.

《觀》以純粹的美和引人入勝之演出為主要元素，而此劇作難以捉摸的靜思之美改變了我們對於完美的理解能力。——俄羅斯《音樂生活雜誌》
Но образная поэтичность и ускользящая красота медитации этого опуса преобразает способность постижения прекрасного. — Чеховфест

藝術總監、編舞暨舞台、造型設計 / 林麗珍
燈光設計 / 鄭國揚
服裝設計 / 葉錦添、林麗珍
道具設計 / 張 忘、陳念舟
音樂顧問 / 吳宗憲、許景淳
題 字 / 程延平
美術顧問 / 張 忘
視覺顧問 / 陳點墨
平面設計 / 方序中、蔡昇峰
平面攝影 / 金成財、陳點墨、林子軒
文 字 / 羅毓嘉、鄭傑文

總 排 練 / 鄭傑文
副總排練 / 蔡必珠
女排練組長 / 王芊懿
男副排練組長 / 李互印
吟 唱 / 許景淳
演 奏 家 / 吳宗憲、賀毅明、蕭 盈
首席女舞者 / 吳明璟
女 舞 者 / 鄭羽書、黃心榆、吳秀霞、方軼好
黃祺芳、黃曼依、張文旻、李宛玲
李展帆、鄭又綺、張霈芳、魏好珊
男 舞 者 / 李互印、李仲希、黃彥智、郭丁瑋
林 向、吳志宏、楊勝博、顏靖丞

技術總監 / 鄭國揚
執行舞台監督 / 許淑惠
資深舞台監督 / 程子瑋
燈光技術指導 / 陳菲比
音控執行 / 捷韻實業有限公司 陳沐軒

製 作 人 / 陳念舟
行政顧問 / 廖又臻
執行秘書 / 鄭傑文
行政指導 / 張嘉琦
執行製作 / 張安娜
行 政 / 陳冠樺

口述影像暨觸覺導聆團隊
舞蹈顧問 / 鄭傑文
口述影像共同撰稿 / 王昱程、賴思穎
口述影像現場播音暨觸覺導覽設計與執行 / 楊秋軒

Artistic Director, Choreographer & Visual Concept / LIN Lee-chen
Lighting Design / CHENG Kuo-yang
Costume Design / Tim YIP, LIN Lee-chen
Prop Design / CHANG Wang, CHEN Nien-chou
Music Consultant / WU Chung-hsien, HSU Ching-chwen
Chinese Calligraphy / CHENG Yen-ping
Art Adviser / CHANG Wang
Visual Design / CHEN Tien-mou
Graphic Design / Joe FANG, Fred TSAI
Photography / CHIN Cheng-tsai, CHEN Tien-mou, Emmanuel LIN
Text / LO Yu-chia, CHENG Chieh-wen

Rehearsal Master / CHENG Chieh-wen
Associate Rehearsal Master / TSAY Bi-jue
Rehearsal Leader / WANG Chien-yi
Associate Rehearsal Leader / LI Gen-ang
Singer / HSU Ching-chwen
Musician / WU Chung-hsien, HO Yi-ming, HSIAO Ying
Principal Female Dancer / WU Ming-ching
Female Dancers / CHENG Yu-shu, HUANG Xin-yu, WU Hsiu-hsia, FANG Shih-yu
HUANG Qi-fang, HUANG Man-yi, CHANG Wen-min, LEE Wan-ling
CHI Jan-farn, CHENG Yu-chi, CHANG Ju-fang, WEI Yu-shan
Male Dancer / LI Gen-ang, LEE Chung-hei, HUANG Yan-jhih, GUO Ding-wei
LIN Hsiang, WU Jhih-hong, YANG Sheng-po, YAN Jing-cheng

Technical Director / CHENG Kuo-yang
Stage Manager / HSU Shu-hui
Technical Supervisor / CHENG Tzu-wei
Master Electrician / CHEN Fei-bi
Sound Engineer / CHEN Mu-hsuan (Chieh Yun Corp.)

Producer / CHEN Nien-chou
Administrative Consultant / LIAO Yo-jen
Executive Secretary / CHENG Chieh-wen
Administrative Advisor / CHANG Chia-chi
Executive Producer / CHANG Anna
Administrator / CHEN Guan-hua

Team of Accessibility Service Design for Visually Impaired
Dance Consult / CHENG Chieh-wen
Audio Description Co-authored / WANG Yu-cheng, LAI Szu-ying
Live Audio Descriptions & Touch Tour / YANG Chiu-hsuan (Taichung)



藝術總監、編舞暨舞台、造型設計 / 林麗珍
Artistic Director, Choreographer & Visual Concept / LIN Lee-chen

無垢舞蹈劇場藝術總監，是臺灣當代重要編舞家。曾博得「臺灣舞蹈界編舞奇才」美名，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台 ARTE 名列當今世界最具代表性的 8 大編舞家之一。林麗珍源於鄉土卻不耽於本土，發於舞蹈卻不框限舞蹈，4 齣舞作橫跨數十個年歲的醞釀，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

無垢舞蹈劇場的名字，來自於一匹純白絕美的絲帛，這塊布織著同色的隱花紋路，絲縷細密不摻一纖雜質，而用這種布料所裁製的衣裳竟是隱於內層、不外顯示人的——淨白無玷的意象，象徵在藝術高度上對於至善至美無止盡的追求；幽微含蓄的內斂風華，更是美學修為的自我期許；而對內在專注與純粹的極致推求，更是無垢精神之所在。

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 *Miroirs de Vie*, *Hymne aux Fleurs qui Passent*, *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.



自由慾望跟純真愛情我都想要！

華格納歌劇 唐懷瑟

Tannhäuser
by R. Wagner

10/21 Fri. 19:30 聆

10/23 Sun. 14:30 聆

中劇院
Playhouse
500 / 700 / 900 / 1200

- 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，序曲更是現今音樂會的熱門曲目，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。此番精裝再製，仍由前國家交響樂團駐團指揮張尹芳及劇場導演鴻鴻攜手國內聲樂家、NTT 歌劇合唱團，以室內樂編制重現 2021 年歌劇院製作之巴黎版《唐懷瑟》，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 Elisabeth 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 crozier to flower. Wagner revised *Tannhäuser* many times and the Paris version is recognized as the most well balanced and sophisticated revision. This compact reproduction of NTT's 2021 Paris version will be back to stage on the audience's demand.

華格納歌劇《唐懷瑟》結合了浪漫主義時代的說故事方式與法式大歌劇的形式。——美國歌劇新聞網《歌劇電報》

Wagner's *Tannhäuser* is an opera that combines elements of Romantic-era storytelling with those of French grand opera. — *Opera Wire*

指揮 / 張尹芳
導演 / 鴻 鴻

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 / 林玉媛
助理導演 / 許雅雯
聲樂指導 / 徐嘉琪
合唱指導 / 楊宜真
表演指導 / 程鈺婷
鋼琴排練 / 吳右如

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 / 張股齊
畢特洛夫 / 陳集安
漢 利 希 / 莊昀叡
萊 瑪 / 蔡政呈
牧 羊 人 / 何沛儒

NTT 歌劇合唱團

鋼 琴 / 蘇映竹
小 提 琴 / 張景婷、蔡牧螢
大 提 琴 / 許書閑
低音提琴 / 徐子昀
長 笛 / 邱佩珊
雙簧管暨英國管 / 吳唯慎
單 簧 管 / 楊雅榮、楊雅淳
低 音 管 / 陳宜彰
法 國 號 / 王于如
豎 琴 / 廖主恆

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

Conductor / CHANG Yin-fang
Director / Hung Hung

Music Consultant / CHIAO Yuan-pu
Lighting Design / WANG Fang-ning
Video Design / Max LEE
Stage & Prop Design / CHAO Yu-han
Costume Director / LIN Yu-yuan
Assistant Director / HSU A-wing
Vocal Coach / HSU Chia-chi
Chorus Master / YANG I-chen
Performance Director / Kim CHEN
Rehearsal Pianist / WU Yu-ju

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
Shepherd / HO Pei-ju

NTT Choir

Piano / SU Ying-chu
Violin / CHANG Ching-ting, Adina TSAI
Cello / HSU Su-hsien
Bass / HSU Tzu-yun
Flute / CHIU Pei-san
Oboe & English Horn / WU Wei-shen
Clarinet / YANG Ya-fen, YANG Ya-chun
Bassoon / CHEN I-wen
Horn / WANG Yu-zu
Harp / LIAO Chu-heng

English Surtitles / Bayerische Staatsoper
Chinese Surtitles / Nightingale Foundation



指揮 / 張尹芳
Conductor / CHANG Yin-fang

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。2006 至 2022 年於 NSO 國家交響樂團先後擔任助理指揮及駐團指揮，期間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 served as Resident Conductor of the Taiwan Philharmonic (NSO) from 2006 to 2022. 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.



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。近年演出作品包含 2020 年國家交響樂團《蝴蝶夫人》飾五郎、2019 年《風流寡婦》飾卡米爾伯爵、2021 年臺中國家歌劇院製作《唐懷瑟》飾唐懷瑟。現為東海大學、輔仁大學音樂系兼任助理教授。

Tenor LIN Yi-wei received a master degree of Lied und Oratorium from Universität Mozarteum Salzburg. His recent performances include Goro in *Madame Butterfly* and Camille de Rosillon in *Die Lustige Witwe*, both with the NSO. In 2021, he played the title role in the opera *Tannhäuser* produced by NTT. He is currently an adjunct assistant professor in the Music Department of Fu Jen Catholic University and Tunghai 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 2021 年臺中國家歌劇院《唐懷瑟》飾伊莉莎白、2019 年國家交響樂團《風流寡婦》飾漢娜等。2016 年獲選為臺灣藝術大學傑出校友，2021 年獲選為英國皇家音樂院副院士。

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 Beethoven Symphony no. 9 and Mahler Symphony no. 4, Hanna in *Die Lustige Witwe* with the NSO. She has been elected Associate of the Royal Academy of Music (ARAM) this year.



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、輔仁大學音樂研究所博士班，是臺灣第一位本土培育出來的聲樂博士。多次受邀參加國家交響樂團、臺北市立交響樂團、臺中國家歌劇院等音樂演出活動。現為輔仁大學音樂系專任助理教授，並兼任於臺北藝術大學音樂系。

Mezzo-soprano FAN Ting-yu received Bachelor of Fine Arts at the National Institute of the Arts (now Taipei National University of the Arts), and completed her degrees in Voice, Vocal Education and Opera Performance at the Hochschule für Musik und Theater Hannover in Germany, and later obtained her doctorate in Fu Jen Catholic University in Taiwan. 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《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 Marcello in *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》飾柯林及 2021 年《塞維亞理髮師》飾巴西里歐。

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. His recent performance include the role of Colline in *La Bohème* and Basilio in *Il barbiere di Siviglia* both at NTT.



華爾特 / 張殷齊
Walther von der Vogelweide / CHANG 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 Briche 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，第三屆德國卡斯魯爾二十暨二十一世紀藝術歌曲大賽二獎。畢業於薩爾茲堡莫札特音樂大學歌劇碩士以及聲樂最高文憑。現任教於南臺科技大學、華岡藝校、臺大合唱團聲樂指導。

Baritone CHEN Chi-An graduated from Universität Mozarteum Salzburg and received Master opera degree and Postgraduate degree with Prof. Bernd Valentin, Prof. Kai Röhrig, Prof. Karoline Gruber and Prof. Wolfgang Holzmaier. In 2019 he won the second prize in the 3rd international competition Karlsruhe for Lied of 20 and 21 Century.



漢利希 / 莊昀韻
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、臺中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、臺中國家歌劇院《波希米亞人》飾阿欽多羅，2021 年臺中國家歌劇院《塞維亞理髮師》飾公證人、警官。

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, Alcindoro in *La Bohème*, and notary and police sergeant in *Il barbiere di Siviglia* both at NTT.



牧羊人 / 何沛儒
Shepherd/ HO Pei-ju

女高音，現就讀於東海大學音樂研究所。曾參與國立台灣交響樂團 2017 年「馬勒第八號千人交響」、「馬勒第三號交響曲」、2018 年《波希米亞人》、《托斯卡》歌劇音樂會、2018-2019 開季音樂會《西城故事》、《浮士德的天譴》歌劇院音樂會、臺中國家歌劇院指環系列歌劇《諸神的黃昏》以及 2020 年臺中國家歌劇院《波希米亞人》。

Soprano HO Pei-ju is currently a graduate student of the Institute of Music, Tunghai University. As a soprano, she has participated in productions, including *Voice of A Thousand* and *Symphony vs. Universe*, opera concerts of *La Bohème* and *Tosca* in 2018, NTSO Season Opening Concerts of *West Side Story* and *La Damnation de Faust* for 2018 and 2019, Richard Wagner's Ring Cycle of *Götterdämmerung* with the NSO and *La Bohème* by NTT in 2020.

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.

蕭邦、李斯特、拉赫瑪尼諾夫
鋼琴大師劉孟捷 3 場 3 套曲目，演繹生命、愛與死亡

劉孟捷鋼琴獨奏會

Meng-Chieh LIU Piano Recital

11/4 Fri. 19:30

11/5 Sat. 15:30

11/6 Sun. 15:30

中劇院
Playhouse

600 / 900 / 1200 / 1500 / 1800 / 2000

- 全長約 120 分鐘，含中場休息 20 分鐘
- 建議 7 歲以上觀眾觀賞
- Approx. 120 minutes with a 20-minute intermission
- Suggested for ages 7 and above

出生於高雄的國際知名鋼琴家劉孟捷，年僅 21 歲就成為柯蒂斯音樂院創校首位華裔且最年輕的教授。當他演奏事業起飛之時，一場罕見疾病中斷他的演出生涯，但他憑著堅毅的決心與嚴酷的物理治療，通過重重考驗，奇蹟似的恢復健康，浴火重生後反而使他深悟音樂的精髓。

本次劉孟捷的三場鋼琴獨奏會將集演奏生涯大成，第一場將演繹整場李斯特曲目，包含《巡禮之年》選粹，以及《但丁讀後感》、《威尼斯與拿波里》續篇等。第二場演奏蕭邦《夜曲》精選與拉赫瑪尼諾夫，將演繹出拉赫瑪尼諾夫的蕭邦傳承，以及兩位作曲家創作風格的對比第三場是給 NTT 獨家獻禮，包括舒曼、拉威爾、梅湘等人的作品，藉由劉孟捷獨特的琴音，對於愛的本質與闡述。三場音樂會，從李斯特聽到梅湘完整聆賞，將是一次動人的昇華過程。

Born in Kaohsiung, Taiwan, celebrated pianist Meng-Chieh LIU was the first Asian pianist to teach on the faculty of the Curtis Institute of Music at a mere age of 21 before his stellar career was suddenly halted by a rare illness. With arduous determination and relentless physical therapy, LIU has been restored miraculously to full health and is now once again performing on the concert stage. LIU's ever expanding artistry will be showcased in these three recitals of remarkable contrast. The first recital presents a selection of Franz Liszt works while Chopin and Rachmaninoff make the centerpiece of the second recital. The third recital, the only Taiwan performance of a unique program exclusively for the audience of NTT, includes works by Schumann, Ravel and Messiaen, among others, and explores the range of emotions while experiencing love and facing death.



鋼琴家 / 劉孟捷
Pianist / Meng-Chieh LIU

出生於高雄的鋼琴家劉孟捷，1993 年以寇蒂斯音樂學院學生之姿，代替鋼琴大師安德烈・瓦茲於費城音樂廳演出。精彩又完美的演出，讓劉孟捷首度登上費城當地的新聞頭條，贏得許多高度的讚賞，更受邀至國外各大型音樂會中演奏。演奏事業正值蒸蒸日上時，卻被一場突如其來的罕見疾病中斷。但劉孟捷憑著堅毅的決心通過重重考驗，奇蹟似的恢復健康，並繼續活躍在他的演奏舞台上。浴火重生之後，劉孟捷以獨奏家的姿態重返舞台，除舉辦個人鋼琴獨奏會外，也與克里斯托夫・艾森巴赫、古斯塔夫・杜達美、艾倫・吉伯特等指揮大師合作。

劉孟捷於 2002 年獲頒艾維理費雪職業大賞及費城音樂基金會職業成就獎，演出行腳遍及美國各大城市、臺、港、日、韓、中、英、法、西、紐、澳等地，自 1993 年開始任教於柯蒂斯音樂院，2006 年受邀至芝加哥羅斯福大學擔任鋼琴教授，並在 2014 年秋天加入新英格蘭音樂學院的師資陣容。

Born in Kaohsiung, Taiwan, pianist Meng-Chieh LIU first made headlines in 1993 as a 21-year-old student at The Curtis Institute of Music when he substituted at last minute's notice for André Watts at the Academy of Music in Philadelphia. His acclaimed performance was followed by a recital at the Kennedy Center, among other highly praised appearances. The stellar beginning of his career was abruptly halted by a rare illness. With arduous determination and relentless physical therapy, the pianist has been restored miraculously to full health and is now once again performing on the concert stage. Since then, he has performed throughout the world as a soloist in recitals and with orchestras under conductors Christoph Eschenbach, Gustavo Dudamel and Alan Gilbert.

11/4 Fri. 19:30

- 李斯特：〈婚禮〉，選自《巡禮之年》第二年
〈艾斯特莊園的噴泉〉，選自《巡禮之年》第三年
〈孤寂時領受神的恩典〉，選自《詩意與宗教的和諧》
《巡禮之年》第二年補遺：〈威尼斯與拿坡里〉
1. 〈威尼斯船歌〉
2. 〈小曲〉
3. 〈塔朗泰拉舞曲〉
《佩脫拉克 14 行詩》第 47 號
《佩脫拉克 14 行詩》第 104 號
《佩脫拉克 14 行詩》第 123 號
〈但丁讀後感〉奏鳴曲式幻想曲，選自《巡禮之年》第二年
- Liszt：'Sposalizio' from *Années de pèlerinage, Deuxième année: Italie*
'Les jeux d'eaux à la Villa d'Este' from *Années de pèlerinage, Troisième année*
'Bénédiction de Dieu dans la Solitude' from *Harmonies Poétiques et Religieuses*
'Venezia e Napoli' from *Supplément aux Années de pèlerinage, Deuxième année*
1. 'Gondoliera'
2. 'Canzone'
3. 'Tarantella'
Sonetto 47 del Petrarca
Sonetto 104 del Petrarca
Sonetto 123 del Petrarca
Après une lecture du Dante—Fantasia quasi sonata from *Années de pèlerinage, Deuxième année : Italie*

11/5 Sat. 15:30

- 蕭邦三首夜曲：B 大調，作品 32 之 1
F 小調，作品 55 之 1
F 大調，作品 15 之 1
拉赫瑪尼諾夫：蕭邦主題變奏曲，作品 22
蕭邦四首夜曲：B 大調，作品 9 之 3
G 小調，作品 15 之 3
降 A 大調，作品 32 之 2
C 小調，作品 48 之 1
拉赫瑪尼諾夫：B 小調前奏曲，作品 32 之 10
《樂興之時》綿延的慢板，作品 16 之 5
《樂興之時》莊嚴的，作品 16 之 6
- Chopin：Nocturne, Op. 32, No. 1, B major
Nocturne, Op. 55, No. 1, F minor
Nocturne, Op. 15, No. 1, F major
Rachmaninoff：Variations on a Theme of Chopin, Op. 22
Chopin：Nocturne, Op. 9, No. 3, B major
Nocturne, Op. 15, No. 3, G minor
Nocturne, Op. 32, No. 2, A flat major
Nocturne, Op. 48, No. 1, C minor
Rachmaninoff：Prelude, Op. 32, No. 10, B minor
Adagio Sostenuto, Op. 16, No. 5, D flat major, from *6 Moments musicaux*
Maestoso, Op. 16, No. 6, C major, from *6 Moments musicaux*

11/6 Sun. 15:30

- 拉威爾：《悼念公主的帕凡舞曲》
舒曼：浪漫曲，選自《三首浪漫曲》作品 28 之 2
楊納傑克：奏鳴曲《1.X.1905》
葛拉納多斯：〈愛與死：敘事曲〉，選自《哥雅畫集》
李斯特：〈伊索德愛之死〉，改編自華格納樂劇《崔斯坦與伊索德》
李斯特：〈葬禮〉，選自《詩意與宗教的和諧》
梅湘：〈耶穌聖嬰之吻〉，選自《聖嬰耶穌二十凝視》
〈愛之教堂的凝視〉，選自《聖嬰耶穌二十凝視》
- Ravel：Pavane pour une infante défunte
Schumann：Romance, Op. 28, No. 2, F sharp major, from *Drei Romanzen*
Janáček：Sonata <1.X.1905>
Granados：'El amor y la muerte: Balada' from *Goyescas*
Liszt/Wagner：'Isoldens Liebestod' from *Tristan und Isolde*
Liszt：'Funerailles' from *Harmonies Poétiques et Religieuses*
Messiaen：'Le Baiser de l'Enfant-Jésus' from *Vingt regards sur l'Enfant-Jésus*
'Regard de l'Eglise d'Amour' from *Vingt regards sur l'Enfant-Jésus*

千年輪迴 玉面神仙 深情回歸

明華園戲劇總團

八仙傳奇系列—韓湘子

Ming Hwa Yuan Arts & Cultural Group

Han Xiang Zi

11/5 Sat. 14:30

11/6 Sun. 14:30

大劇院

Grand Theater

500 / 800 / 1200 / 1600 / 2000 / 2500

明華園機關變景、主角人氣及舞台調度的高明特色，都在《韓湘子》一劇裡盡現無遺。——《PAR表演藝術雜誌》



- 全長約 180 分鐘，含中場休息 20 分鐘
- 台語發音，中英文字幕
- 建議 7 歲以上觀眾觀賞
- Approx. 180 minutes with a 20-minute intermission
- Performed in Taiwanese with Chinese and English surtitles
- Suggested for ages 7 and above

《八仙傳奇系列—韓湘子》，講述晉武帝司馬炎聽信藍采和之計，開弓射殺仙鶴夫妻，拆散鶴兒及鶴童。數百年後，鶴童雖投胎轉世成韓湘子，卻仍記得前世，一心只想尋覓前世愛妻鶴兒的下落。當韓湘子歷經艱辛尋覓佳人，發現淮西節度使吳潔麟、豆腐西施阿柑仔、淮水女神弱須面貌神態皆與鶴兒相同，三人都可能是他的前世妻子，當韓湘子以笛子吹奏和尚帝雲釋傳授五音絕技之時。頓時，太極顛倒，時光重回至晉朝湘江畔，讓韓湘子魂牽夢縈的摯愛再度出現。

《八仙傳奇系列—韓湘子》，由國家文藝獎得主陳勝國發想自「鶴童轉世」傳說，描繪道教八仙—韓湘子成仙之路。在 2004 年首演創下票房及口碑佳績，睽違多年，再度登場，由無敵小生孫翠鳳、當家小旦鄭雅升領銜主演，歌仔戲第一丑角陳勝在特別客串演出，率領新生代團員，重新演繹經典之作。

Han Xiang Zi is an adaptation of the myth of how HAN Xiang-zi becomes an immortal. The story starts with how the immortal LAN Cai-he prompts an emperor to kill a pair of fairy cranes, Honey and Hubby. Few centuries of reincarnation see Hubby return as HAN Xiang-zi who still remembers his previous life and is determined to find his loving wife, Honey. His hard search leads him to three persons who all look like his wife. Bodhisattva DI Yun-shi teaches HAN to play a tune with his flute. When he starts playing, time seems to roll back to when it all begins at the banks of Xiang River and the true identity of his beloved wife will be revealed.



藝術總監 / 陳勝福
編劇暨總導演 / 陳勝國
製作人 / 陳昭賢
舞台設計 / 吳明軒
燈光設計 / 劉權富
影像設計 / 王奕盛
戲劇指導 / 陳子豪
武戲指導 / 戴立吾
舞蹈指導 / 王靈天
執行製作 / 林珈安
音樂設計 / 呂冠儀、山風、陳建誠
音樂設計暨樂團指揮 / 莊家煜
武場領導暨司鼓 / 何廷豪

Artistic Director / CHEN Sheng-fu
Playwright & Director / CHEN Sheng-kuo
Producer / CHEN Chao-hsien
Stage Design / WU Ming-syuan
Lighting Design / LIU Chuan-fu
Imagery Design / Ethan WANG
Rehearsal Director / CHEN Tzu-hao
Martial Arts Director / DAI Li-wu
Choreographer / WANG Ai-tien
Executive Producer / LIN Jia-an
Musical Score / LYU Guan-yi, Shan Fong, CHEN Jian-cheng
Musical Score & Conductor / CHUANG Chia-yu
Lead of Percussion / HO Ting-hao



主演 / 孫翠鳳
Lead / SUN Tsui-feng

臺灣傳統戲劇無敵小生。勇於挑戰生、旦、淨、丑多種角色，為傳統戲劇界難得一見的舞台影視全方位演員。因在歌仔戲推廣上的卓越貢獻，1996年獲頒「十大傑出青年」、1997年「亞洲最傑出藝人獎」、2020年教育部「藝術教育貢獻獎」。

Widely acclaimed for her peerless skill in Sheng (male lead) roles, SUN is a rare well-rounded theater talent who also masters other roles like Dan (female role), Jing (painted face male role), and Chou (clown role) 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. She is also the winner of Art Education Contribution Award by the Ministry of Education in 2020.



主演 / 鄭雅升
Lead / CHENG Ya-sheng

明華園當家小旦，扮相清麗可人，身段作工細膩。細緻的角色詮釋，不論是端莊典雅的正旦、天真活潑的花旦、悲情的苦旦，甚至武功高強的武旦、詼諧逗趣的三八旦，舞台上收放自如，成為觀眾矚目的焦點。

The Lead Dan (female role) actor of Ming Hwa Yuan. Her on-stage appearance is always pleasant to the eyes; her postures are equally captivating and exquisite. Be it graceful or lively female roles, sorrowful tragic female roles, master of martial arts as action roles and even comedic female roles, these are all part of her masterful repertoire as she develops sophisticated interpretation for each role. The stage is where she excels and shines, and she can easily sweep away the audience with her performance.



主演 / 陳子豪
Lead / CHEN Tzu-hao

藝華園團長，專攻武生與丑角，師傳自明華園前輩的好功夫，扮相英姿勃發，傳統身段紮實，且幽默風趣，從小在家族耳濡目染，全身都是「戲胞」。

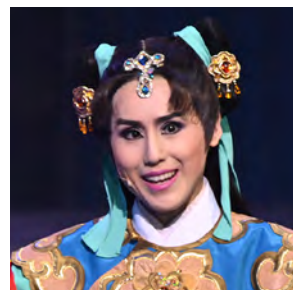
CHEN is a member of Ming Hwa Yuan's Youth Squad and the leader of Yi Hwa Yuan Arts Taiwanese Opera Troupe. He specializes in Wusheng (martial arts male role) and Chou (clown role). Trained by the masters of Min Hwa Yuan including his father, he has acquired excellent stage moves and solid performance postures while his stage appearance handsome and refreshing. Growing up in a big family of traditional Taiwanese opera family company, he has an uncannily theatrical sense with humor and wittiness.



主演 / 陳昭婷
Lead / CHEN Chao-ting

大地華園團長、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」榮獲「十佳優秀青年演員獎」，2012年榮獲「中國文藝獎章」肯定。

CHEN is a member of Ming Hwa Yuan's Youth Squad and graduated from Hwa Kang Arts School, Department of Dance. She specializes in Dan (female role). Apart from having a soft and feminine voice, her onstage performances are also very refined. In 2004, she won "10 most outstanding young performer" award at the Cross Strait GeZaiXi Festival and was the winner of the Chinese Writer's & Artist's Association Award in 2012.



主演 / 陳昭賢
Lead / CHEN Chao-hsien

明華園總團執行長、風神寶寶兒童劇團團長。3歲開始粉墨登場，從小學習民俗舞蹈與芭蕾，將舞蹈融合傳統身段，展現新生代特有的表演風格。2019年榮獲「中國文藝獎章」肯定。

CHEN is a member of Ming Hwa Yuan's Youth Squad and the troupe leader of the children theatre, Feng Shen Bao Bao Troupe. Growing up in a theatre family, she was exposed to folk dance and ballet training from a very young age. Her trademark style is a fusion of traditional theatre and dancing movement, showing the ingenuity of her generation. She founded Feng Shen Bao Bao Troupe in 2012, leading the next generation of Taiwanese young performers to advance the traditional artform.



特邀演出 / 陳勝在
Special Cameo / CHEN Sheng-tsai

歌仔戲第一丑角，每次登場都能精確地掌握舞台氣氛與操縱觀眾情緒，使劇情絕無冷場，是國內難得一見的丑角人才。其豐富的舞台經驗與機智反應，以口齒伶俐地在插科打諢、臨場應對，每每令觀眾為之絕倒。

CHEN is Ming Hwa Yuan's lead Chou (clown role) specialist and a master of fanciful performances and impromptu interaction with audiences. He often improvises humorous dialogue and gestures for his roles on stage, winning the hearts of the audience. In addition to his work in traditional Taiwanese opera, he has participated in contemporary drama.

明華園戲劇總團 Ming Hwa Yuan Arts & Cultural Group

創立於1929年，以「歌仔戲」為志業的藝術家族，在傳統的基底中加入時代的元素，是臺灣唯一擁有專屬編導、完整演員編制的歌仔戲團。藝術家族成員全數投入歌仔戲表演藝術的行列，擁有堅強的製作及演出團隊、特有的東方藝術風格，成為臺灣表演藝術界的一大傳奇。

Founded in 1929, Ming Hwa Yuan is family-run theater company which has witnessed the rise, decline and renaissance of traditional Taiwanese opera. It is also the only Taiwanese opera troupe in Taiwan which boasts of inhouse scriptwriters and directors as well as a full-fledged team of actors. 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.

「我是誰？為何而戰？」
招靈歌山林繚繞 戰士歸來

曉劇場 戰士，乾杯！

Shinehouse Theatre
To the Warriors!

11/5 Sat. 14:30 談、19:30 談

11/6 Sun. 14:30

小劇場
Black Box
\$ 600

- 全長約 60 分鐘，無中場休息
- 華、日及魯凱族語發音，中文字幕
- 為配合演出需求，不開放遲到觀眾進場
- 建議 7 歲以上觀眾觀賞
- Approx. 60 minutes without intermission
- Performed in Mandarin, Japanese and Rukai with Chinese surtitles
- Latecomers will not be admitted
- Suggested for ages 7 and above

曉劇場近年作品關注當代社會議題外，也透過經典文學作品深入閱讀原作者的語言魅力與寫作策略，探討作品呈現出的美感經驗與起源。——《PAR表演藝術雜誌》

我是誰？為何而戰？

記者黃君於荒煙蔓草的山林間偶遇魯凱族青年熊，隨其回到家鄉屏東舊好茶部落，意外揭開一段流逝於時代的故事。熊家族四代男性，除為自己的部落而戰外，還分別受日軍、共軍及國軍強迫徵召出征，甚至犧牲生命，這份憤慨心情與身份認同的迷失，在政權更迭中無奈上演。二人在月色幽晃的酒影中，與歸來的魯凱族祖靈談笑於虛實間，此時石板屋內凝結的歷史記憶彷彿一場惡作劇。

《戰士，乾杯！》為作家黃春明文學作品，由致力於詮釋經典文學的曉劇場導演鍾伯淵執導，二人繼2016年共融劇場製作《魚・貓》後再次合作。導演鍾伯淵實地走訪故事的發源地，並邀請魯凱族演員重現這段被遺忘的部落歷史，演出將透過族語、日語、華語交疊敘說。

To the Warriors! tells the story of a journalist's encounter with Xiong, an indigenous young man, in the wilderness of a far-flung mountain forest. The two's journey back to Xiong's Rukai community, Kucapungane, unexpectedly reveals the long-forgotten past of Xiong's family. As four generations of men in the family have respectively fought in different wars and even lost their lives: for their own people, the Imperial Japanese Army, the Chinese Red Army, and the National Revolutionary Army, a sense of losing one's own identity and bitter anger run in the family following the rise and fall of different regimes. Directed by CHUNG Po-yuan, this production is Shinehouse Theatre's second collaboration with writer HUANG Chun-ming to unearth a buried piece of indigenous history.

劇作家暨創作顧問 / 黃春明
導 演 / 鍾伯淵
戲劇構作 / 吳緯婷
魯凱文化顧問 / 台邦・撒沙勒
表 演 者 / 柯玉玲、韋以丞
Arase 阿拉斯、曾珮
鄭詠元、陳家誼
李廷羿、謝承瑜
陳再輝（聲音演出）、李保康（聲音演出）

製 作 人 / 李孟融、葉育伶
執行製作 / 李雅涵
魯凱族語劇本翻譯 / 馮玉如
排練指導 / 曾珮

舞台監督 / 陳立婷
音樂設計 / 陳明儀
舞台設計 / 林仕倫
燈光設計 / 戴家如
服裝設計 / 李逸塵
平面設計 / 劉玉璐

Playwright & Creative Consultant / HUANG Chun-ming
Director / CHUNG Po-yuan
Dramaturge / WU Wei-ting
Rukai Culture Consultant / Sasala Taiban
Performer / Maleveleve・Aruladenge, Ethan WEI
Arase Parelé, TZENG Pei
CHENG Yung-yuan, CHEN Chia-yi
LI Ting-yi, HSIEH Cheng-yu
Baru・Galan (Voice Actor), LEE Pao-kang (Voice Actor)

Producer / Zeke LEE, YEH Yu-lan
Executive Producer / LI Ya-han
Rukai Translator / Vudhalane・Thangiradane
Rehearsal Instructor / TZENG Pei

Stage Manager / TAN Li-ting
Sound Design / CHEN Ming-yi
Set Design / LIN Shih-lun
Lighting Design / TAI Cai-ru
Costume Design / LEE Yi-chen
Graphic Design / Luta LIU



劇作家暨創作顧問 / 黃春明

Playwright & Creative Consultant / HUANG Chun-ming

臺灣宜蘭人。曾任小學教師、記者、廣告企劃、導演等職。近年專事寫作。曾獲吳三連文學獎、國家文藝獎、時報文學獎、東元獎、噶瑪蘭獎及行政院文化獎、總統文化獎等。現為《九彎十八拐》雜誌發行人、黃大魚兒童劇團團長。著有小說《看海的日子》、《兒子的大玩偶》、《莎喲娜啦・再見》、《放生》等；散文《等待一朵花的名字》、《九彎十八拐》等；文學漫畫《王善壽與牛進》；童話繪本《小駝背》、《我是貓也》、《短鼻象》等。

Born in Yilan, Taiwan, HUANG has worked as a primary school teacher, reporter, advertising planner, director, etc. With a main focus on writing in recent years, his creative energy also extends to many fields such as essay, fairytale book and graphic novel. His many accolades include Wu San-Lien Literary Awards, National Award for Arts, China Times Literary Prize and more. HUANG currently serves as publisher of *918 Magazine* and director of Big Fish Children's Theater Troupe.

導演 / 鍾伯淵

Director / CHUNG Po-yuan

萬座曉劇場藝術總監及鯢舄國際舞蹈節策展人。擅從劇場詮釋文學之美，亦紀錄城市改變發表系列作品，並出版《穢土天堂》、《地下女子》等劇本集。具備豐富編導演經驗，亦曾參與廣告、電視和電影的演出。曾受邀至泰國曼谷劇場藝術節、上海國際當代戲劇季、臺北藝術節、東京藝術節等。2020 年執行策劃並擔任鈕扣計畫 10 週年製作人、舞躍大地舞蹈創作比賽計畫主持人。

CHUNG is the Artistic Director of Shinehouse Theatre and one of the curators of Want to Dance Festival. He attempts to interpret the beauty of classic literary works into his stage adaptations and released a series of works based on the life stories of local residents. As a seasoned director/scriptwriter, his creative works also include advertisements, TV shows and films. In 2020, he was the program planner and producer of the 10th Anniversary of New Choreographer project and the director of the Taiwan Creative Dance Competition.

曉劇場

Shinehouse Theatre

成立於 2006 年，現駐地萬華糖廊文化園區營運「萬座曉劇場」。創作涵括《燕子》、《焦土》等社會議題相關之作，亦有改編自張曼娟、黃春明、三島由紀夫、宮部美幸等文學大家的文學改編系列，以及鬼怪系列《夏日微涼夜話》。曉劇場以萬華為基地，開設社區戲劇班並發表《水獺計畫》，同時和南海發展中心發展共融劇場為身心障礙者提供戲劇課程。近年來於萬華在地舉辦「鯢舄國際舞蹈節」，提供國內外舞蹈家藝術交流與展演的平台。

Shinehouse Theatre was founded in 2006, Taipei. The troupe has adapted famous literary works for stage performance, including the works by Taiwanese novelists such as CHANG Man-chuan, CHOU Hong-li and HUANG Chun-ming as well as the Japanese literary figures like Mishima Yukio and Miyuki Miyabe. Based in Wanhua District for many years, Shinehouse Theatre also focuses on social issues and draws inspiration for their creative works from the local community. The troupe also engaged in Theatre in Education for people with disabilities, pushing forward the development of inclusive theatre in Taiwan.



韋腥不忌
打造瘟疫時代布袋戲的台式嬉皮
本土個案 0 境外移入 0 死亡個案 0

阮劇團 × 楊輝 釣蝦場的十日談

Our Theatre ft. YEUNG Fai
The Prawning Decameron

11/12 Sat. 14:30 [聆] [談]、19:30 [聆]

11/13 Sun. 14:30 [聆]

中劇院
Playhouse

600 / 800 / 1000 / 1200 / 1500

- 全長約 100 分鐘，無中場休息
- 華台語發音，中台文字幕
- 部分演出含不雅字眼、成人議題、暴力與巨大聲響，請留意並斟酌入場
- 建議 15 歲以上觀眾觀賞
- Approx. 100 minutes without intermission
- Performed in Mandarin and Taiwanese with Chinese and Taiwanese surtitles
- Warning: This performance contains strong language, references to sex, violent scenes, and loud noises. Audience discretion is advised
- Suggested for ages 15 and above



難以置信的力量和完整性，阮劇團串連起每個時刻，創造出令人屏息的表現。——羅馬尼亞錫比烏國際戲劇節

Demonstrating incredible strength and integrity, they link each moment creating a breathtaking performance. — Sibiu International Theatre Festival



阮劇團擅長刻劃常民文化和小人物故事，充滿實驗性的表現，為英國舞台帶來嶄新的戲劇形式。——英國劇評網站《A Younger Theatre》
The theatre company Our Theatre, focuses on folk culture and common people and is devoted to experimentation, and brings with it a new form of theatre to the British Stage. — A Younger Theatre

1348年起，發生在歐亞非大陸的一場殘酷瘟疫——黑死病，這浩劫狂掃歐洲，帶走千萬人性命。1349年，文藝復興運動先驅薄伽丘，以這場瘟疫為背景寫下短篇小說《十日談》，講述7女3男為躲避瘟疫來到佛羅倫斯郊外山上別墅，為排憂解悶，每人每天說一則故事，10天之間共說了100則輕鬆幽默的冒險故事與情色笑話，以打發瘟疫的焦慮與漫漫夏日。

《釣蝦場的十日談》將故事時空背景設定在當今臺灣，打造現代版十日談。劇情描寫瘟疫苦苦相逼的日子裡，一群人在嘉義鄉間複合式釣蝦場裡偷得浮生十日閒，述說著真真假假的故事。阮劇團藝術總監汪兆謙與國際偶戲大師楊輝聯手執導，特邀臺灣布袋戲明星陣容同場拼戲，探討這場新世紀瘟疫對全球造成的改變。故事媲美驚世駭俗的西方《十日談》，結合人戲、偶戲、即時投影等複合演出形式，在葷腥不忌與嬉笑怒罵的演出中，反映疫情當下的荒誕人性。

When COVID-19 spreads around the world, the high-speed society has no choice but to pause. Now, we present to you a modern version of *The Decameron* that belongs to the Taiwanese—*The Prawn-fishing Decameron*. It portrays that in the gloomy life haunted by the plague, a bunch of people are goofing around for ten days in a prawn-fishing farm in rural Chiayi, trying to have fun by telling lust stories that no one can tell if they were true or not.

The artistic director of Our Theatre, WANG Jhao-cian, and puppet master, YEUNG Fai, co-direct this work. The performance also features a star studded cast of Taiwanese glove puppetry, exploring the changes brought forth by the pandemic. Following the narrative structure of the earth-shattering *Decameron*, the performance assembles dramas, puppet shows, and interactive projections, illustrating the absurdity of humanity that is revealed in midst of the pandemic.

《十日談》原著 / 薄伽丘
戲劇顧問 / 何一梵
製作人暨導演 / 汪兆謙
導演暨主演 / 楊輝
劇本 / 集體創作
劇本整合 / 吳明倫
台語協力 / MC JJ
口述影像服務 / 王嵐青
助理導演 / 朱芳儀、吳盈萱
舞台監督 / 鍾品喬
舞台設計 / 李柏霖
燈光設計 / 莊知恆
服裝設計 / 林玉媛
影像設計 / 王正源
音樂設計 / 柯鈞元
道具設計暨製作 / 曾玟琦
主視覺設計 / 廖小子
DJ / 李冠億
演員 / 王凱生、余品潔、李京曄、吳盈萱
林曉函、莊庭瑜、陳佳豪、黃僑偉
蘇俊穎（依姓氏筆畫排序）

前期創研由國藝會跨域合創專案計畫支持
共同製作 / 臺中國家歌劇院
衛武營國家藝術文化中心
國家兩廳院
國立傳統藝術中心

口述影像暨演前觸覺導聆委託製作 /
國家兩廳院、衛武營國家藝術文化中心

Inspired by Giovanni Boccaccio's *Decameron*
Dramaturg / HO I-fan
Producer & Director / WANG Jhao-cian
Director & Leading Performer / YEUNG Fai
Script / Collective Creation
Script Integration / WU Ming-lun
Taiwanese Adviser / MC JJ
Audio Description / WANG Lan-ching
Assistant Director / ZHU Fang-yi, WU Ying-hsuan
Stage Manager / CHUNG Pin-chiao
Set Design / LI Po-lin
Lighting Design / CHUANG Chih-heng
Costume Design / LIN Yu-yuan
Video Design / WANG Cheng-yuan
Music Design / KO Chun-yuan
Props Master / TSENG Wen-chi
Key Visual Design / Godkidlla
DJ / Daiken LEE
Performer / WANG Kai-sheng, YU Pin-chieh, LI Ching-ye, WU Ying-hsuan
LIN Hsiao-han, CHUANG Ting-yu, CHEN Chia-hao, HUANG Chiao-wei
SU Chun-ying

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

Audio Description & Touch Tour Commissioned by
National Theater & Concert Hall and National Kaohsiung Center for the Arts (Weiwuying)



製作人暨導演 / 汪兆謙
Producer & Director / WANG Jhao-cian

阮劇團藝術總監暨團長，嘉義市實驗劇場「新嘉義座」創辦人。畢業於國立臺北藝術大學劇場藝術研究所，大學時期返鄉創立阮劇團，長年於嘉義地區進行戲劇創作與教學推廣工作。近年以「常民文化」為創作核心，探索其與現代劇場接軌之可能性。近期主導創作包括《十殿》、《你嘛好啊！！》、2021 臺灣文博會《照起工》、《皇都電姬》、《大路：七天》、《嫁妝一牛車》等。

WANG graduated from Taipei National University of the Arts with an MFA in theatre directing. He is the Artistic Director and the Executive Director of Our Theatre. Wang has been promoting theater making and education in Chiayi, his hometown. His recent works focus on folk culture and the possibilities of connection between folk culture and modern theatre. His theater works include *Palaces: Outside In and Inside Out, This is too much!! (Your Theatre)*, *Shine on the Infinity* at the 2021 Creative Expo Taiwan, *The State & Denki*, *The Road: Seven Days*, and *An Oxcart for Dowry*.



導演暨主演 / 楊輝
Director & Leading Performer / YEUNG Fai

1964 年出生於中國福建省漳州市的布袋戲世家。1980 年代末期帶著戲偶遊走於全球舞台，演出足跡遍佈世界五大洲，2001 年定居法國至今。演出之外，致力於教學及推廣傳統布袋戲藝術，於法國著名國際偶戲學校沙勒維爾梅濟耶爾擔任導師，並受邀於德國、西班牙、俄羅斯、義大利、波蘭、巴西、以色列、澳大利亞等國家開辦大師班。

YEUNG Fai was born in Zhangzhou, Fujian, China in 1964 into a family of famous glove puppeteers. Since the late 1980s, he started his career of performing and traveling with puppets around the world. He has moved to France since 2001. Besides performance, YEUNG also teaches traditional puppetry. He is the instructor of puppetry at l'École Nationale Supérieure des Arts de la Marionnette in Charleville-Mézières, France. He has been invited to give master classes in Germany, Spain, Russia, Italy, Poland, Brazil, Israel, and Australia.

阮劇團 Our Theatre

阮，就是台語的「我們」：一群人一起完成一件事。

阮劇團立基於南臺灣嘉義，致力發展不同於都會觀點的劇場美學，將在地的民俗文化揉合於現代戲劇中，也思考、實踐著，讓表演藝術更積極地走向民眾與社會，探索當代「常民戲劇」的更多可能。成立以來多次入圍台新藝術獎，並曾代表臺灣至英國愛丁堡藝穗節、羅馬尼亞錫比烏國際戲劇節等國際藝術節演出。

Our Theatre was founded in Chiayi, a city in Southern Taiwan. Its mission is to develop an artistic vision distinct from urban perspectives by incorporating local cultures into modern theater. It is committed to bring performing arts to the masses, and seek opportunities for contemporary "folk theater." Over the course of 18 years, it has staged more than 700 performances and received several nominations for the Taishin Arts Award. It also had the honor to represent Taiwan in several international festivals including Edinburgh Festival Fringe in the U.K., and Sibiu International Theatre Festival in Romania.



詩、歌、樂、舞的震撼交響巨作

新古典舞團 布蘭詩歌

Neo-Classic Dance Company

Carmina Burana

劉鳳學，一位傑出的舞蹈學者、教育家，同時也是臺灣現代舞界的先鋒。—— 美國《紐約時報》

LIU Feng-shueh, a distinguished dance scholar and educator who is also one of Taiwan's modern-dance pioneers, conveyed philosophical principles through basic patterns and movements. — *The New York Times*, Anna Kisselgoff

11/19 Sat. 14:30 聆

11/20 Sun. 14:30 聆

大劇院
Grand Theater

500 / 700 / 900 / 1200 / 1500 / 1800 / 2000

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

劉鳳學的舞作格調很高，而且有一份屬於中國藝術、獨具的深厚沉鬱感。
—— 戲劇學者 俞大綱



中古世紀的修道院詩歌集，在 20 世紀譜出了旋律和節奏，《布蘭詩歌》多年來以震懾人心的合唱及史詩般的交響曲聞名，序曲在商業上常用來營造天神或英雄出場的氣勢，殊不知實為修士沾惹塵俗，希臘悲劇式的為命運感嘆。

新古典舞團創辦人劉鳳學早在 30 年前，就將這齣德國作曲家卡爾·沃夫的清唱劇，加入東方身體重新編舞，描寫一群年輕的修士歷經信仰與惡魔間的拉扯，流連修道院外的春天、受少女的胴體擒惑、渴望愛情又在酒肉杯盤裡浪跡，歷經迷途昇華為對聖母的崇拜與愛，卻又不禁再度感嘆命運。

劉鳳學的《布蘭詩歌》體現了卡爾·沃夫「完全劇場」的理念，成為其編舞生涯最令人讚嘆的代表作之一，在當年完成了「不可能的任務」。經 30 年的時光萃鍊，新古典舞團邀請簡文彬指揮國立臺灣交響樂團 NTSO，王典、黃莉錦、趙方豪擔綱獨唱，與台中藝術家室內合唱團、國立臺灣體育運動大學舞蹈學系、台中藝術家兒童合唱團與星光兒童少年合唱團一起復刻經典。

Carmina Burana is choreographed by LIU Feng-shueh based on the cantata of the same title by German composer Carl Orff. The work portrays the struggle between faith and demonic lust of a group of young monks who are attracted to the world outside the monastery, the seductive flesh of young girls, romantic affairs and earthly pleasure and how their once lost souls are redeemed by faith. The embodiment of Carl Orff's "total theater" concept, *Carmina Burana* is one of the most iconic works by LIU in her choreographer career. After refinement of three decades, Neo-Classic Dance Company is going to reenact this classic work together with conductor CHIEN Wen-pin, NTSO, Taichung Artist Chamber Choir, Department of Dance at National Taiwan University of Sport, Taichung Artist Children's Choir and Starlight Children's Choir on the stage of NTT.

舞蹈創作 / 劉鳳學
音樂作曲 / 卡爾·沃夫
燈光設計 / 安東尼·鮑恩
服裝設計 / 靳萍萍
指 揮 / 簡文彬
藝術總監 / 盧怡全
行政總監 / 陳勝美
團長暨執行製作 / 張惠純
舞蹈顧問 / 張麗珠、羅雅柔
音樂顧問 / 李和甫、黃鈞偉
燈光復刻顧問 / 李俊餘
服裝重建 / 翁孟晴
舞台監督 / 陳百彥
燈光技術指導 / 王壙
舞蹈排練指導 / 林威玲、陳逸民
舞蹈排練 / 林韋岑、陳乃綺
特別行政助理 / 林韋岑
藝術行政 / 陳璽安
行政助理 / 曹筱涵
獨 唱 / 黃莉錦、王典、趙方豪
演 出 / 新古典舞團
共同演出 / 國立臺灣體育運動大學舞蹈學系
樂 團 / 國立臺灣交響樂團
合 唱 團 / 台中藝術家室內合唱團
台中藝術家兒童合唱團
星光兒童少年合唱團
共同主辦 / 臺中國家歌劇院
國家兩廳院
衛武營國家藝術文化中心

Choreographer / LIU Feng-shueh
Composer / Carl Orff
Lighting Design / Anthony Bowne
Costume Design / CHIN Ping-ping
Conductor / CHIEN Wen-pin
Artistic Director / LU Yi-chuan
Chief Executive Officer / CHEN Sheng-mei
Executive Production & Head of the Group / CHANG Hui-chuen
Dance Consultant / CHANG Li-chu, LO Ya-jou
Music Consultant / LEE Hope, HUANG Chun-wei
Lighting Revival Consultant / LEE Chung-yu
Costume Reconstruction / WENG Meng-ching
Stage Manager / CHEN Bai-yan
Light Technical Guidance / WANG Yong
Rehearsal Director / LIN Wei-lin, CHEN I-min
Rehearsal Leader / LIN Wei-chen, CHEN Nai-chi
Special Administrative Assistant / LIN Wei-chen
Art Administrator / CHEN Hsi-an
Administrative Assistant / CHAO Hsiao-han
Vocal Solo / HUANG Li-chin, WANG Fernando, CHAO Fang-hao
Performer / Neo-Classic Dance Company
Co-Performer / Department of Dance, National Taiwan University of Sport
Orchestra / National Taiwan Symphony Orchestra
Chorus / Taichung Artist Chamber Choir
Taichung Artist Children's Choir
Starlight Children's Choir
Presented by National Taichung Theater
National Theater & Concert Hall
National Kaohsiung Center for the Arts (Weiwuying)



總監製暨編舞者 / 劉鳳學
Executive Producer & Choreographer / LIU Feng-shueh

國內第一位舞蹈博士，新古典舞團 / 唐樂舞創辦人、財團法人新古典表演藝術基金會創辦人、紅樹林劇場創辦人、國立臺灣師範大學名譽教授。首倡中國現代舞，致力於發揚現代舞蹈創作、唐樂舞重建、儒家舞蹈以及原住民舞蹈四大面向。舞作充滿濃厚中國色彩，曾獲教育部第一屆國家文藝獎；美國舞蹈研究委員會、世界舞蹈表演聯盟、世界舞譜協會等傑出獎項。重要作品包括《布蘭詩歌》、《黑洞》、《大漠孤煙直》、《黃河》等。

The first dance PhD recipient in Taiwan, founder of Neo-Classic Dance Company, Tang Music and Dance and Neo-Classic Performing Arts Foundation, LIU dedicated herself to the promotion of Chinese modern dance, reconstructions of court and ceremonial dances from the Tang dynasties, Confucian ritual dance, and Taiwanese indigenous dance. Her choreograph works are full of strong Chinese cultural elements. She is the recipient of the first National Award for Arts by the Ministry of Education. Her representative works include *Carmina Burana*, *Black Hole*, *Vast Desert*, *Solitary Smoke Rises Straight* and *Yellow River*.



藝術總監 / 盧怡全
Artistic Director / LU Yi-chuan

臺北市立大學舞蹈碩士、新古典舞團藝術總監、化踊舞輯創辦人。除稟持新古典精神外，不僅以舞蹈創作了客家，也從客家創作了屬於世界客家文化的舞蹈。

LU holds a master's degree in dance from the University of Taipei and is the Artistic Director of Neo-Classic Dance Company as well as the founder of Trans-for-dancing Dance Company. In addition to adhering to the neoclassical philosophy, LU not only contributes to Hakka culture with dance, but also contributed to the world of dance with Hakka culture.

新古典舞團 Neo-Classic Dance Company

1976年3月20日，劉鳳學博士懷抱「化身體為春秋筆、寫盡人間情與理」之千古情懷，和一群獻身舞蹈文化的學生於臺北市創立「新古典舞團」，稟「尊重傳統、創造現代」的精神，以深度的人文內涵，融會西方藝術，將歷史春秋之情化成天下之舞，透過研究、創作和演出，呈現多元化的風貌。劉鳳學舞蹈創作生涯經歷一甲子，2019年起正式交棒子弟兵盧怡全，從編創身分退居幕後繼續執著於寫作與研究。

Dr. LIU Feng-shueh, driven by her conviction about “transforming the body into a pen of documentation which exhausts all the circumstances of humankind,” founded Neo-Classic Dance Company with her committed students in Taipei on March 20, 1976. Her mission is to shape modernity with a respect for traditions, that is, to transform historical legacy into the dance of the world. Her choreography blends Chinese humanistic values and western art and presents a diverse body of modern dance. After six decades career as a choreographer, LIU passed her mantle to her student, LU Yi-chuan, in 2019 who took over Neo-Classic Dance Company.



指揮 / 簡文彬
Conductor / CHIEN Wen-pin

國家文藝獎得主。現為國家表演藝術中心衛武營國家藝術文化中心藝術總監。長期旅歐，有豐富的歌劇指揮經驗，並受邀於奧地利、荷蘭、德國及瑞士等地劇院指揮演出。

CHIENT is a winner of the National Award for Arts. He is currently the General and Artistic Director of the National Kaohsiung Center for the Arts (Weiwuying). As a seasoned opera conductor who spent years in Europe, CHIEN has been invited to opera houses to conduct performances in countries like Austria, the Netherlands, Germany and Switzerland.



女高音 / 黃莉錦
Soprano / HUANG Li-chin

臺灣目前唯一由法國國立巴黎高等音樂院藝術文憑（DFS）第一獎畢業的聲樂家，臺灣第一位考進並於2008年取得該校專業演奏家文憑（Diplôme de Perfectionnement et de Spécialisation）的聲樂家。自2018年起應聘專任於東吳大學音樂學系。

HUANG is currently the only vocalist in Taiwan graduated from Conservatoire National Supérieur de Musique et de Danse de Paris (CNSMDP), where she was the first Taiwanese admitted to the school and was awarded the first prize with honors in 2006 and the Diplôme de Perfectionnement et de Spécialisation in 2008. She is currently teaching at the Department of Music, Soochow University in Taipei, Taiwan.



男高音 / 王典
Tenor / WANG Fernando

畢業於中國文化大學及國立盧森堡音樂院，致力於德法藝術歌曲鑽研及美聲劇碼拓展。王典旅居德國十餘年，任法蘭克福歌劇院專職團員；近年返國定居，目前任教於中國文化大學、國立海洋大學。

WANG graduated from the Chinese Culture University and the Luxembourg Conservatory of Music. He is dedicated to the study of Lied and expansion of his bel canto repertoire. He currently teaches as a full-time assistant professor at the Chinese Culture University and as an adjunct assistant professor at the National Taiwan Ocean University.



男中音 / 趙方豪
Baritone / CHAO Fang-hao

任教於東海大學音樂系、國立臺灣師範大學音樂系、中國文化大學音樂系。德國威瑪李斯特音樂學院最高演奏家演唱文憑。德國威瑪李斯特音樂學院藝術家演唱文憑。國立臺灣師範大學音樂系畢業。2017-2020年多次參與NSO、臺中國家歌劇院主辦之音樂講座。

CHAO obtained his highest performance degree at the University of Music Franz Liszt in Weimar, Germany after he graduated from the Department of Music of the National Taiwan Normal University. He is currently teaching at the Music Department of Tunghai University, the Music Department of National Taiwan Normal University and the Music Department of Chinese Culture University. During the period between 2017 to 2020, he was involved in several music talks organized by the NSO and National Taichung Theater.

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。先後隸屬於臺灣省警備司令部、臺灣省藝術建設協會、臺灣省政府教育廳及文化處等單位。1999 年 7 月改隸行政院文化建設委員會，更名為「國立臺灣交響樂團」；2012 年 5 月改隸文化部。2019 年起，音樂家水藍先生再度受邀擔任首席客席指揮，與劉玄詠團長共同合作，推動國立臺灣交響樂團「精進技藝、傳統創新、教育扎根、美學推廣」，讓音樂就如同空氣、水、陽光一般的在你我身邊。

Founded in 1945, the National Taiwan Symphony Orchestra (NTSO) is the oldest symphony orchestra in Taiwan. Since its establishment, it has operated successively under different government agencies and is now an affiliate of the Ministry of Culture. Since 2019, the internationally renowned conductor maestro SHUI Lan has taken on the position of the NTSO Principal Guest Conductor, cooperating with of NTSO Director LIU to pursue artistic advancement, innovate on the basis of tradition, enhance education, and promote aesthetics, thus making music ever-present like air, water and sunshine.

台中藝術家室內合唱團 Taichung Artist Chamber Choir

成立於 2009 年，是由藝術總監暨指揮莊璧華博士學成歸國後創立之混聲合唱團，以「深耕地方，培育合唱種子」為目標，而實踐此目標的方式便是將各種類型的合唱作品呈現給社會大眾；無論欣賞的是近代多元的各國合唱曲風，抑或是音樂史中傳唱百年的不朽經典巨作，都能在無形中提升音樂涵養、培養對美感的認知，進一步能自然內化為個人優雅沉靜的氣質。

Taichung Artist Chamber Choir (TACC) was founded in 2009 by Dr. CHUANG Pi-hua. After Dr. CHUANG received her DMA in choral conducting in America, she gathered together people who loved singing and choral music to compose this choir. The goal of TACC is not only advocating the integration of choral art and life, but also striving to become the top chamber choir in the Taichung area.

國立臺灣體育運動大學舞蹈學系 Department of Dance, National Taiwan University of Sport

成立歷史悠久的舞蹈學系，以結合現代與傳統的訓練方式，針對當代社會的舞蹈表現藝術家、舞蹈推廣的教育與研究人員、以及表演所需的行政籌劃人才，進行多元且深入的專業訓練，配合例行年度公演、重大慶典與節日表演、及巡迴世界、國內各地演出，落實課程教學與實務工作之聯結。

The Department of Dance aims to nurture the dancers, educators and researchers for dance promotion, and administrators for dance performance through the combination of modern and traditional training. The curriculum in the Department of Dance integrates the theory and application. The Department of Dance organizes annual dance performance, performance in major festivals and holidays, as well as domestic and international tours.

台中藝術家兒童合唱團 Taichung Artist Children's Choir

台中藝術家兒童合唱團由台中藝術家室內合唱團藝術總監莊璧華博士，為落實「合唱種子紮根」，於 2017 年 9 月成立。秉持推廣「兒童合唱音樂教育」的理念，特別聘請兒童合唱專業師資：陳郁心老師及林姿均老師，共同擔任合唱指導及律動講師，為中部第一個使用「柯大宜教學法」及「達克羅士音樂律動教學法」之兒童合唱團。

Taichung Artist Children's Choir was established in 2017 by Dr. CHUANG Pi-hua, artistic director of Taichung Artist Chamber Choir, together with choral instructors CHEN Yu-hsin and LIN Tzu-kyun aiming to extend children's choral music education. The choir was the first children's choir in the middle of Taiwan to adopt the "Kodály Method" and "Dalcroze Eurhythmics."

星光兒童少年合唱團 Starlight Children's Choir

臺中市星光兒童少年合唱團將以純真歡愉且溫暖內斂的歌聲，為觀眾帶來「心」的感動，團員由臺中市跨校、跨年齡、跨國籍的學童組成。合唱團成立的核心目標是期盼透過表演藝術，提供孩子一個與世界各地的國際級音樂人及專業藝文團體，進行音樂素養交流的平臺。透過誠摯和諧的歌聲讓世界看見臺灣，也讓臺灣看見世界。

Starlight Children's Choir was established in 2018. The choir has grown from 20 members to the current 120 students. Starlight Children's Choir has performed in several cities in Taiwan as well as in Houston, Texas in collaboration with the Houston Children's Choir.



人間重信 神鬼有情
解不開承諾 絕不抓交替

臺北木偶劇團

水鬼請戲

Taipei Puppet Theater
Water Ghosts' Theatre

11/19 Sat. 14:30、19:30

11/20 Sun. 14:30 談

小劇場
Black Box
400 / 600

角色非但鮮明不至混淆，還能在劇本中玩出對話和演師現場即興的「笑」果，
顯現劇本編排與布袋戲技藝出神入化。—— 表演藝術評論台 曾冠菱

- 全長約 105 分鐘，含中場休息 15 分鐘
- 台語發音，中文字幕
- 建議 7 歲以上觀眾觀賞
- Approx. 105 minutes with a 15-minute intermission
- Performed in Taiwanese with Chinese surtitles
- Suggested for ages 7 and above



泉仔不記得他為何死在了鹿堀溝，他只記得製糖工場裡的甘蔗香氣與繁重工作，也記得料理店女侍清子的溫柔笑容，還記得與清子約好了要在戲臺旁見面，卻莫名成了水底亡魂，莫非是被抓了交替？水鬼聽聞後大呼冤枉，水鬼或因眷戀人世，或因殉情不捨分離，或只是心存善念，不抓經過他水域旁的人作替身，等待機緣升城隍。水鬼既不想去投胎，也就不需去抓交替。水鬼發現泉仔死因的關鍵，就在他要看的那齣戲，於是水鬼想方設法在林投樹下搭起戲臺，請來布袋戲班演出。這一夜，鑼鼓響徹鹿堀溝……

水鬼不為「抓交替」，竟是為了是解開承諾與不捨。水下的掙扎，來自陽世的信念。看一齣戲，真能超脫此「生」，重獲自由嗎？《水鬼請戲》為臺北木偶劇團聚焦臺灣在地傳說之創新作品，由傳藝金曲獎入圍最佳導演伍姍姍及最佳編劇周玉軒攜手打造，以傳統布袋戲搭配現代劇場，優雅詮釋人鬼共感的執念與迷惘。

Quan can't remember why he died in Lu Ku Gou and now is inexplicably a water ghost. The water ghosts there decide to find out the cause of Quan's death. The reason turns out to be the show Quan was going to see, so water ghosts invite a theater troupe to perform throughout the night. Can putting on this performance really help them find the answer and reincarnate? Inspired by a local folklore, Taipei Puppet Theater interweaves the spectacular skills of the traditional puppet theater and elements of modern theater to tell a story of the dead and the living as well as the obsession and confusion which follow a person into the afterlife.

製 作 人 / 林永志
導 演 / 伍姍姍
編 劇 / 周玉軒
漢文顧問 / 洪澤南
行政總監 / 謝琮崎
舞台設計 / 林昭安
音樂設計 / 林永志
服裝設計 / 林俞伶
偶頭設計 / 吳聲杰
視覺設計 / 林彥志
燈光設計 / 陳為安
技術統籌 / 陳為設計
製作經理 / 鄭琬如
舞台監督 / 官家如
排練助理 / 劉士聞
布袋戲演師 / 吳聲杰、陳思廷
廖群璋、林瑞騰
布袋戲助演 / 王祥亮、林凱翔
光影演師 / 林彥志

司 鼓 / 林永志
鑼 鈔 / 林璟丞
主 弦 / 劉士聞
唱曲、洋琴、通鼓 / 謝琮崎
OS、和弦、空靈鼓、嗩吶 / 林宸弘
二 胡 / 張慈欣
琵琶 / 謝文彬
笛 子 / 周于甄
中 阮 / 鄭湘蓁
OS 合 唱 / 蔡宜珊

Producer / LIN Yung-chi
Director / WU Shan-shan
Playwright / ZHOU Yu-xuan
Taiwanese Consultant / HUNG Tse-nan
Administrative Coordinator / HSIEH Chiung-chi
Stage Designer / LIN Zhao-an
Music Designer / LIN Yung-chi
Costume Designer / LIN Yu-ling
Puppet Designer / WU Sheng-chieh
Visual Designer / Robert LIN
Lighting Design / CHEN Way-an
Technical Coordinator / To Be Design Studio
Production Manager / ZHENG Wan-ru
Stage Manager / KUAN Chia-ju
Rehearsal Assistant / LIU Shih-wen
Puppeteer / WU Sheng-chieh, CHEN Su-ting
LIAO Chuen-wei, LIN Rui-teng
Puppeteer / WANG Xiang-liang, LIN Kai-xiang
Projection Technician / Robert LIN

Bangu / LIN Yung-chi
Gong and bo / LIN Jing-cheng
Principal chord / LIU Shih-wen
Sing, Yangchun, Tom-Tom / HSIEH Chiung-chi
OS Choir, Hohen Steel tongue drum, Suona / LIN Chen-hung
Erhu / ZHANG Ci-xin
Chinese Lute / XIE Wen-bin
Flute / CHOU Yu-chen
Zhongruan / ZHENG Xiang-zhen
OS Choir / TSAI Yi-shan



製作人暨音樂設計 / 林永志
Producer & Music Designer / LIN Yung-chi

自幼學習北管音樂，2010 年創立臺北木偶劇團，打破傳統布袋戲團的門派芥蒂，廣集傳統布袋戲及傳統音樂之優秀人才，帶領臺北木偶劇團致力於傳統藝術保存與學習，近年來廣邀戲劇（曲）藝術家，嘗試以不同的方式讓現代觀眾看見傳統布袋戲的美。

Learning Beiguan music at a young age, LIN Yung-chi founded Taipei Puppet Theater in 2010. The troupe closes the traditional divide between different puppet theater sects and brings together a wide range of talents from traditional puppet theater and music. Under LIN's leadership, Taipei Puppet Theater is committed to the preservation and learning of the traditional art. In recent years, the troupe also has reached out to artists from variety realms, including traditional and contemporary theater / music, attempting to find different ways to show the beauty of traditional puppet theater to audience nowadays.



導演 / 伍姍姍
Director / WU Shan-shan

畢業於比利時布魯塞爾拉薩德國際表演學校，擅長創作人、偶與音樂同台的戲劇氛圍。2012 年應美國科羅拉多學院邀請為客座導演為該院學生製作《Taipei by Night》之演出。2021 以《杜子春》入圍第 32 屆傳藝金曲獎最佳導演提名。

Graduated from Ecole Internationale de Théâtre Lassaad, Brussels, Belgium, WU is good at creating a dramatic atmosphere in which people, puppets and music share the same stage. In 2012, she was invited by the Colorado College of the United States as a guest director to produce *Taipei by Night* for the students of the college. In 2021, she was nominated for the Best Director of the 32nd Golden Melody Awards for Traditional Arts and Music for *The Life of Du*.



編劇 / 周玉軒
Playwright / ZHOU Yu-xuan

中央大學中文所戲曲組碩士，2011 年起開始投入戲曲劇本創作，多部作品受到教育部文藝創作獎、筋斗云創劇本創投平臺肯定，以《杜子春》入圍第 32 屆傳藝金曲獎最佳編劇獎，《香纏》獲第 20 屆台新藝術獎第 4 季提名。

ZHOU has a master's degree in traditional opera from the Institute of Chinese Literature, National Central University and has committed herself to writing script for traditional opera since 2011. Many of her works have been recognized by the Ministry of Education's Literary Awards and the Jindou Yunchuan Venture Capital Platform for Scripts. Her work *The Life of Du* was shortlisted for 32nd Golden Melody Awards for Traditional Arts and Music for Best Screenplay and *The Names of Taiwan Courtesan* was nominated for the fourth quarter of the 20th Taishin Art Awards.

臺北木偶劇團 Taipei Puppet Theater

臺北木偶劇團以承襲傳統藝術、創造精緻藝術之精神，持續尋找傳統、發掘傳統，發揮過去習藝時所累積的豐富經驗，以認真、用心的製作方針，在不拘泥於傳統木偶劇之創作形式下，以多元及多變的木偶劇場藝術特色，創作出更細膩、精緻的表演方式，吸引更多觀眾走進劇場感受不同以往的布袋戲饗宴。

Taipei Puppet Theater was founded in 2010. The performers of the troupe are mainly middle-aged artists with apprenticeship tenure averaging over 15 years. Committing their career mission to ensuring a lasting future for traditional puppet theater, they have created a vibrant next-gen puppet theater scene in Taiwan. Taipei Puppet Theater retains the traditional aspects of this old art form while striving to create sophisticated performance methodologies, which has successfully attracted more audience to the theater and enjoy puppet show.



唐史奇想，借古喻今
一場真實又荒謬的帝王家宴

唐美雲歌仔戲團 冥遊記—帝王之宴

Tang Mei Yun Taiwanese Opera Company
Royal Feast of the Underworld

11/26 Sat. 14:30

11/27 Sun. 14:30

大劇院
Grand Theater

500 / 800 / 1200 / 1600 / 2000 / 2500

《冥遊記》跟傳統歌仔戲舞台基調，或唐美雲劇團歷來戲劇風格皆不相同，明顯地是一齣黑色喜劇——戲劇學者邱坤良

- 全長約 170 分鐘，含中場休息 20 分鐘
- 台語發音，中英文字幕
- 建議 7 歲以上觀眾觀賞
- Approx. 170 minutes with a 20-minute intermission
- Performed in Taiwanese with Chinese and English surtitles
- Suggested for ages 7 and above



《冥遊記—帝王之宴》創作靈感來自敦煌變文《唐太宗入冥記》，透過傳藝金曲獎最佳編劇得主陳健星的巧思奇想，虛構一段女皇武曌（武則天）的冥界之旅。當武曌面對李氏家族大家長唐太宗李世民、婆婆長孫皇后、丈夫唐高宗李治，以及兒子李賢與李弘的連袂質問，威逼利誘要她還政李唐。在冥界重新聚首的一家人，武曌再次面對皇室家族間的諜對諜，也意外揭露不可觸碰的家族禁忌，有著多重身分的她，該如何徹底擺脫李家掌控，奪回主導權？

唐美雲歌仔戲團創團 25 周年全新大戲《冥遊記—帝王之宴》，由國家文藝獎得主唐美雲反串旦行，飾演一代女皇武則天，特邀國光劇團當家老生唐文華跨界合作，飾演唐太宗李世民。「永遠的娘子」許秀年、「人間國寶」小咪黃金陣容同台飆戲，詮釋的不再是朝堂上的風雲詭譎政治，而以一場熱鬧「家宴」映射出千古女性真實的處境。

Royal Feast of the Underworld tells a fictional journey of the legendary Empress Regnant WU Zhao into the underworld. As the empress wavers between passing the throne to her son or her nephew WU Cheng-si, her soul ventures to the underworld where she meets the late members of the ruling LI family, forcing her to acknowledge her usurpation of the throne and returns the empire to its rightful ruler, the heir of LI clan. Resentment grows during this trip and WU Zhao knows she must find a way back to the world of the living, to rid herself of the LI family's haunting ghosts once and for all.....

藝術總監暨製作人 / 唐美雲

導 演 / 戴君芳

編 劇 / 陳健星

音樂設計暨指揮 / 李哲藝

樂 團 / 灣聲樂團

舞台設計 / 王世信

影像設計 / 王奕盛

燈光設計 / 邱逸昕

編腔設計 / 陳欽翰

服裝設計 / 林詩昌

舞蹈設計 / 張筱楓

舞台監督 / 方美蓀

平面攝影 / 蔡榮豐

演 員 / 唐美雲、唐文華（特邀）

許秀年、小 咪

李文勳、林芳儀

曾玫萍、杜健璋

李 嘉、吳昱真

范心瑜、吳宜蓀

朱念緯、蘇柏瑞

梁芳毓暨唐美雲歌仔戲團

Artistic Director & Producer / TANG Mei-yun

Director / DAI Jun-fang

Playwright / CHEN Jian-xing

Music Designer & Conductor / LI Zhe-yi

Orchestra / One Song Orchestra

Stage Designer / Samuel WANG

Video Designer / WANG Yei-sheng

Lighting Designer / QIU Yi-xin

Vocal Composer / CHEN Xin-han

Costume Designer / Lin Shi-chang

Choreographer / ZHANG Xiao-feng

Stage Manager / FANG Mei-cian

Photographer / CAI Rong-feng

Performers / TANG Mei-yun, TANG Wen-hua

XU Xiu-nian, Hsiao-mi

LI Wen-hsun, LIN Fang-yi

TSENG Mei-ping, DU Jian-wei

LI Jia, WU Min-zhen

FAN Xin-yu, WU Yi-zhen

ZHU Nian-wei, SU Bo-rui

LIANG Fang-yu and Tang Mei Yun Taiwanese Opera Company

口述影像暨演前觸覺導聆委託製作 /
國家兩廳院

衛武營國家藝術文化中心

口述影像設計師 / 吳宜穎

演前觸覺導聆設計師 / 林明慧

Audio Description & Touch Tour Commissioned by
National Theater & Concert Hall

National Kaohsiung Center for the Arts (WeiWuying)

Audio Description Designer / WU Yi-ying

Touch Tour Designer / LIN Ming-hui



藝術總監、製作人暨主演 / 唐美雲
Artistic Director, Producer & Leading Actor / 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，歌仔戲資歷完整而厚實，唱、作、唸、打、表，紮實不馬虎，演出橫跨外台、電視、劇場、電影，飾演過各類角色，累積豐富作品。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。

The winner of the 16th National Award for Arts in 2012 and the 38th National Cultural Award in 2018, TANG is a Taiwanese opera actress who specializes in the portrayal of young male roles, older 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.”



特邀演出 / 唐文華
Special Cameo / TANG Wen-hua

國光劇團首席文武老生，復興劇校畢業。胡少安先生嫡傳弟子，能文能武，高亢圓潤的嗓音和細膩有緻的做表，深受各界肯定，著名文學評論家王德威譽之為當代臺灣京劇老生首席名角。主演的《閻羅夢》獲金鐘獎，《十八羅漢圖》獲台新藝術獎，最新力作《關公在劇場》、《定風波》更獲得專家學者及觀眾朋友的一致好評，其深根於傳統又力求創新之能力，深獲肯定。

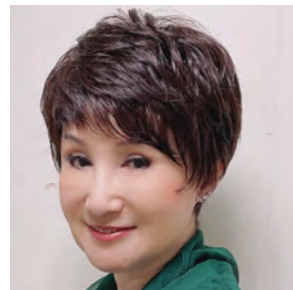
TANG Wen-hwu is a leading laosheng (elder male role) actor in the traditional Chinese opera circle in Taiwan. He was mentored personally by master HU Shao-an, and achieved mastery in both martial and singing techniques. Preserving the traditions while seeking innovations, he was awarded the National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



主演 / 許秀年
Lead / HSU Hsiu-nien

臺灣歌仔戲界最閃亮的旦角明星，5 歲即以童星之姿參與拱樂社戲劇演出，電視歌仔戲興盛時期曾風靡一時，是觀眾心目中「永遠的娘子」。近年演出以舞台歌仔戲為主，魅力依舊四射，清亮的嗓音、優美的身段與純熟的演技將觀眾帶入如詩如畫的戲劇裡，論當代歌仔戲女帝肯定非她莫屬。

The most celebrated Dan (female role) actress in the circle of Taiwanese Opera, HSU started her career on stage as early as five years old. During the golden age of Taiwanese opera TV shows, she swept the audience away with her performance and was dubbed “the eternal wife” actress. Her mesmerizing stage charisma has never faded, and she continues to win the hearts and minds of the audience with her voice, movement and acting. She is no doubt the queen of the contemporary Taiwanese opera.



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，是一位全方位的演員。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。2020 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 2020, she is listed by the Ministry of Culture as Cultural Advocate & Heritage Preservationist, an honor recognizing her as the so-called National Living Treasure.

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

唐美雲歌仔戲團始終秉持著「承傳統、創新局」的宗旨，致力將傳統戲曲提昇至精緻藝術的層面，並不斷探索與嘗試，大膽進行跨界合作，期盼以各種巧思與創意改變大眾對歌仔戲的固有印象。劇團不僅延攬歌仔戲界優秀資深演員，同時積極提拔演出新秀及扶植創作人才，希望讓傳統戲曲在臺灣的土地上傳承紮根，在世界的舞台上袖舞翩翩。

With its mission of passing on the torch 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 25 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.

灣聲樂團 One Song Orchestra

灣聲樂團是臺灣唯一以臺灣音樂文化為價值的專業樂團，樂團只演出「臺灣人所寫的音樂」和「以臺灣素材所寫的音樂」，目的是要將「古典音樂臺灣化，臺灣音樂古典化」，並以「演奏臺灣作品」視為樂團使命，呼應「愈在地愈國際」的文化力量。

One Song Orchestra is the one and only professional orchestra in Taiwan which enshrines local music culture as core value. It only performs music written by Taiwanese composers, or music inspired by Taiwanese elements. The mission of the orchestra is to enrich classical music with Taiwanese culture and to revitalize Taiwanese music with classical music practices – demonstrating the power of culture by practicing this motto, “local is the new global.”

人操偶，偶縱人，江湖一遇，相依千年

新藝
計畫 2022

真雲林閣掌中劇團×浪人劇場(香港)

千年幻戀

Zhen Yun Lin Ge Puppet Theater × Theatre Ronin (Hong Kong)

Love and Samsara

11/26 Sat. 14:30、19:30

11/27 Sun. 14:30 (談)

小劇場

Black Box

\$400

主演(李京曄)……在相異情境、不同角色的快速切換下，仍能詮釋得維妙維肖、絲絲入扣，並保有臨場作活戲的張弛，極為推崇主演掌中戲的念白，其呈現首屈一指！—— 表演藝術評論台 蔡諄任

- 全長約 60 分鐘，無中場休息
- 台、華及粵語發音，中英文字幕
- 建議 7 歲以上觀眾觀賞
- Approx. 60 minutes without intermission
- Performed in Taiwanese, Mandarin and Cantonese with Chinese and English surtitles
- Suggested for ages 7 and above



從小喪父與母親相依為命的紅髮女子「赤」，有個姊妹「Red」，在別人眼中，她們是長得幾乎一模一樣的雙生兒，孤單的赤擁有 Red 的陪伴，童年才不致寂寞。赤在母親口中得知 Red 原來只是她的複製品，而赤一直不敢告訴 Red 真相。一晚她們在夢中見到一名男子操玩著形形色色的木偶，發生的一切卻如此熟悉，猶如前世記憶，木偶們上演著甯采臣、燕赤霞與聶小倩的故事，展開了一場人與偶的對話。

《千年幻戀》是真雲林閣掌中劇團與浪人劇場（香港），費時兩年進行的臺港劇場共製計畫。兩團透過藝術理念交流、人戲與偶戲的交會，傳統與當代舞台劇場符號的轉換，由裡到外全面相互激盪，開啟當代金光戲美學新想像。

Love and Samsara tells the story of a pair of twin sisters, Scarlet and Red. They see a male puppeteer manipulating various puppets. Everything just give them a sense of déjà vu as though they are revisiting memories of their previous lives. As the ghostly romance unfolds on stage, Scarlet and Red enact the haunting love entanglement lasting a millennium. This co-production between Taiwan and Hong Kong brings together puppetry and live actors, traditional and contemporary theater elements to broaden the horizon of contemporary glove puppetry theater.



真雲林閣掌中劇團團長暨主演 / 李京嘩
浪人劇場藝術總監、概念暨導演 / 譚孔文（香港）
編劇 / 何應權（香港）
執行導演 / 阮義
演員 / 趙鶯燕（香港）、王渝婷
舞台設計 / 陳勁廷
影像設計 / 黎宇文（香港）
燈光設計 / 黃申全
傳統音樂設計 / 林金泉
當代音樂創作暨音響設計 / 陳沛熙（香港）
執行音響設計 / 黃尉育
製偶設計 / 郭建甫
服裝設計 / 林玉媛
戲劇顧問 / 楊輝
英文字幕翻譯 / 翁清茹（香港）
製作人 / 劉宛頤、林碧芝（香港）
執行製作 / 陳湘綺
舞台監督 / 林貞佑
行銷統籌 / 張庭瑜

Director of Zhen Yun Lin Ge Puppet Theater & Lead Performer / LI Jing-ye
Artistic Director of Theatre Ronin, Concept & Director/ Alex TAM (Hong Kong)
Playwright / HO Ying-kuen (Hong Kong)
Executive Director / RUAN Yi
Performer / CHIU Lo-yin (Hong Kong), WANG Yu-ting
Stage Design / CHEN Chin-ting
Video Design / Maurice LAI (Hong Kong)
Lighting Design / HUANG Shen-quan
Traditional Music Design / LIN Jin-quan
Contemporary Music composer & Sound Design / Maj CHAN (Hong Kong)
Deputy Sound Design / HUANG Wei-yu
Puppet-making & Design / KUO Chien-fu
Costume Design / LIN Yu-yuan
Dramaturgy / YEUNG Fai
English Subtitles Translation / Cheryl YUNG (Hong Kong)
Producer / LIU Wan-yi, Jessie LAM (Hong Kong)
Associate Producer / CHEN Hsiang-chi
Stage Manager / LIN Chen-yu
Marketing Coordinator / CHANG Ting-yu



主演 / 李京曄
Lead Performer / LI Jing-ye

生於布袋戲世家，自幼跟隨父親南征北討，見識無數扮台的大型匯演場面，從中細心觀察各家門派演出技巧，加以融會貫通，提昇自我演出內涵，奠定紮實的戲劇基礎。現承接父親創立的真雲林閣掌中劇團，成為獨當一面的主演。創作題材常取自各種生活細節，從「生命意義」、「關懷社會」至「環境保育」等議題，均可成為創作發想來源，並融合傳統與現代，使劇情隱隱透露著人生百態，其作品具有濃厚的人情味為最大特色。

Born into a family of glove puppet troupe, LI started touring with his father throughout the island from a very young age and has seen numerous big shows where companies of various puppetry schools showcased different performance techniques, enriching LI's own style. He is now the lead puppeteer of Zhen Yun Lin Ge Puppet Theater after taking on his father's mantle. He draws inspiration from day to day experiences and blends both traditional and modern elements into his works to reflect the various circumstances of human existence.



概念暨導演 / 譚孔文 (香港)
Concept & Director / Alex TAM (Hong Kong)

浪人劇場創辦人及藝術總監，香港教育大學客席講師。資深劇場導演、舞台及服裝設計師、編劇、策劃及創意教育導師。畢業於香港演藝學院戲劇學院及科藝學院，獲藝術學士（榮譽）學位（主修導演）及一級藝術學士（榮譽）學位（主修舞台及服裝設計）。創作作品著重以跨媒體呈現詩意的意象，創造質樸而具想像力的表演風格，喜改編香港文學及其他文學作為劇場演出。

2019 年參與布拉格舞台劇場設計四年展，以「枯山水－香港文學劇場的舞台風景」為題與世界劇場設計師交流；劇本《石野男》入選 Asia Theater Circle 第一屆 Asia Playwright Festival 2018；而導演近作《紅絲絨》更擔任主演。

TAM is the founder and Artistic Director of Theatre Ronin, guest lecturer of The Education University of Hong Kong. He is an experienced director, stage and costume designer, scriptwriter, curator and tutor of creative projects; he produced and curated over one hundred productions and arts projects. TAM graduated with two Bachelor of Arts Degree in directing and in set and costume design (First Hons) respectively from Hong Kong Academy of Performing Arts.

His works are marked by poetic imageries composed of different theatrical multimedia elements and a simple, unadorned but imaginative style; he transformed Hong Kong and world literature into theatre works.



編劇 / 何應權
Playwright / HO Ying-kuen

劇場及影視編導。現為盜火劇團藝術總監及駐團編導，編導作品曾入選世界劇場設計展 WSD（2017）、臺灣國際藝術節（2018）及臺北文學獎（2016）等。近年活躍於港、臺兩地，編劇作品《君羊》（2021）、《人間蒸發》（2021）。導演作品《寶貝，射我吧！》（2022）、《幽靈晚餐》（2020）。

A Hong Kong native as well as a theatre and film director, HO is currently the resident script writer and artistic director of Voleur du Feu Theatre. He received his degree from the Graduate Institute of Theatre Arts and Playwriting after he graduated from Hong Kong Baptist University. His script work *Ghost Leg* has won him the honorable mention of the 18th Taipei Literature Award. His other accolades include City Literary Awards, Youth Literary Awards and Hong Kong Baptist University Literary Awards. His works have been performed by Hong Kong Repertory Theatre, Voleur du Feu Theatre and Pants Theatre Production.

真雲林閣掌中劇團 Zhen Yun Lin Ge Puppet Theater

真雲林閣掌中劇團成立於 1975 年，目前邁入第二代，由李京曄接掌團長一職，在其帶領下，劇團除了以外台民戲經營為主，也轉向探索劇場藝術面，現為 Taiwan Top 演藝團隊之一。

The Zhen Yun Lin Ge Puppet Theater was founded in 1975 by LI Yung-bau, who received his puppetry training from his brother LI Jin-shu. The troupe combines traditional puppetry skill, musical instruments and modern stereo equipment to tell stories about filial obedience, piety and righteousness and also reflect human circumstances. In addition to traditional outdoor performances staged for religious ceremonial occasions, the troupe now also seeks to further advance the artistic aspects of puppetry theater. It is selected as one of the Taiwan Top Groups by the National Culture and Arts Foundation.

浪人劇場 (香港) Theatre Ronin (Hong Kong)

浪人劇場成立於 2006 年，劇場創辦人及藝術總監為譚孔文，現為香港藝術發展局三年資助藝術機構。「劇場浪人」透過他不斷修煉的「劍」，以高度浪漫的想像在舞台上遊走，展現一幕幕人間風景，為這個靈光消逝的時代，凝住世界仍然存在的美。劇團以「意象劇場」方式，探索當代劇場語言及美學，創作獨樹一幟具想像力的劇場表演風格；並從不同的素材、香港文化及文學等為起點創作。近年作品：《緬甸歲月》、《無耳琴師 2.0》劇場電影、《西西瑪利亞》沉浸式文學劇場、15 周年演出：浪人紅白藍三部曲第二部敘事音樂劇場《紅絲絨》、《一劍蜀山》劇場電影（2021 香港首映及愛丁堡國際藝術節，榮獲英國「亞洲藝術獎」高度推薦作品）、浪人紅白藍三部曲第一部敘事音樂劇場《湖水藍》、《無耳琴師》（2018 香港首演、法國外亞維儂藝術節及 2019 愛丁堡國際藝術節重演）、《棒球場上的亞熱帶少年》（首演及重演）……等。

Theatre Ronin is founded by its Artistic Director Alex TAM in 2006 and is currently a recipient of Hong Kong Arts Development Council's three-year grant.

Theatre Ronin forges its touken by bestowing the vastitude of fine sceneries in the human realm; through the use of highly romantic imageries on stage, it endeavours to preserve the world's reminiscent beauty before its aurae vanish in the New Media Age. Dedicated to exploring contemporary theatrical language and the aesthetics of 'Theatre of Imagery' and creating a distinctively imaginative performing style, Theatre Ronin's theatrical works stemmed from varied source materials, as well as the culture and literature of Hong Kong and the world. Many of its works are invited to various arts festivals in France, U.K, Argentina, Taiwan and China.

當代舞壇最傳奇說書人阿喀郎·汗
寫給地球的詩篇
刻劃對大自然至深的愛
全臺獨家最新舞作只在歌劇院

阿喀郎·汗舞團 叢林奇譚

Akram Khan Company
Jungle Book reimaged

當氣候變遷成為極為重要的談論話題時，阿喀郎·汗透過舞作《叢林奇譚》傳遞了重要訊息，超越電視節目及書籍所能做的。—— *Emmie Newitt-Westend Best Friend*
Jungle Book reimaged uses dance-theatre to send an important message. It does something more than what a TV programme or book can do. In a time when conversation surrounding climate change is vital, Khan has delivered an education — *Emmie Newitt-Westend Best Friend*

12/2 Fri. 19:30
12/3 Sat. 14:30
12/4 Sun. 14:30

中劇院
Playhouse
600 / 900 / 1500 / 2000

- 全長約 130 分鐘，含 20 分鐘中場休息
- 英語發音，中文字幕
- 建議 10 歲以上觀眾觀賞
- Approx. 130 minutes with a 20-minute intermission
- Performed in English with Chinese surtitles
- Suggested for ages 10 and above



諾貝爾文學獎得主魯德亞德・吉卜林傳世百年經典《叢林奇譚》，多次被改編成漫畫、動畫與電影。10 歲時，阿喀郎・汗曾演出印度舞蹈版《叢林奇譚》的毛克利，37 年後，早已聞名於世的他想透過 21 世紀最迫切的氣候危機議題，重新塑造吉卜林的故事。毛克利化身氣候難民，從印度來到倫敦，發現街道已經荒廢，這座現代化城市已被大自然收回，路上空無一人，被各種動物佔據，化為原始叢林。阿喀郎以難民雙眼洞察地球永續問題，毛克利不再是征服叢林的森林王子，他傾聽動物的聲音，與大自然彼此和諧相依。這是阿喀郎・汗對大自然心懷敬畏的作品，以此重新定義人類對地球的愛。

身為國際巡迴演出的編舞家，阿喀郎期望往更永續的方向邁進，與堅強設計團隊攜手，透過動畫打造《叢林奇譚》舞台世界，以減少人力、舞台實景的減碳模式世界巡演，歌劇院領先全臺獨家演出，舞台道具運用臺灣資源於本地製作，減少國際間移轉的碳足跡，與藝術家一同開發綠能創意。

A deeply personal interpretation by Akram Khan, *Jungle Book reimagined* is based on the original story by Rudyard Kipling. At 10 years of age, Khan played Mowgli in an Indian dance production, *The Adventures of Mowgli*. Decades later, Khan wants to reunite with this well-known and familiar story from another perspective, and to embrace it with a new sense of urgency. Embedded in the roots of *The Jungle Book* is the deep threat that mankind poses towards nature, the journey of Mowgli is reimagined through the eyes of a refugee caught in a world devastated by the impact of climate change. This child will help us to listen again to the voices of the natural world that the modern world tries to silence.

導演暨編舞 / 阿喀郎・汗
創意副總監暨指導 / 馬文・庫

編劇 / 塔里克・喬丹
戲劇顧問 / 莎朗・克拉克
作曲 / 喬瑟琳・普克
聲音設計 / 蓋瑞斯・弗萊
燈光設計 / 麥可・霍爾斯
舞台視覺設計 / 米瑞雅安・布瑟
藝術暨動畫導演 / 亞當・史密斯
製作人暨動作設計導演 / 尼克・希勒爾
影像描摹暨動畫 / 納曼・阿扎里、娜塔莎・塞特納
艾德森・R・巴札林

排練導演 / 尼克・亨歇爾、安德魯・潘、安琪拉・陶勒
巡迴排練導演 / 安琪拉・陶勒

舞者 / 露西亞・喬卡羅、湯姆・戴維斯一鄧恩
哈利・希奧朵拉・福斯特、湯馬辛・古涅區
馬克斯・雷維爾、馬修・桑帝福特
岑珮榕、高瀨普希子
荷莉・瓦利思、凡妮莎・文斯一龐
簡・米凱拉・維拉紐瓦、路克・華生

配音員 / 天藍・喬迪里、喬伊・埃利亞斯一里爾旺
普什卡拉・戈帕爾、丹納・哈克喬
妮基・亨歇爾、徐素滿
凱瑟琳・亨特、艾曼紐・伊曼尼
迪維亞・卡斯圖里、傑佛瑞・基斯遜
馬文・庫、亞斯敏・佩姬
馬克斯・雷維爾、克里斯多福・辛普森
岑珮榕、荷莉・瓦利思、
簡・米凱拉・維拉紐瓦、路克・華生
蘭伯特芭蕾與當代舞學院三年級學生

Director & Choreographer / Akram Khan
Creative Associate & Coach / Mavin Khoo
Writer / Tariq Jordan
Dramaturgical Advisor / Sharon Clark
Composer / Jocelyn Pook
Sound Design / Gareth Fry
Lighting Design / Michael Hulls
Visual Stage Design / Miriam Buether
Art Direction & Director of Animation / Adam Smith (YeastCulture)
Producer & Director of Video Design / Nick Hillel (YeastCulture)
Rotoscope Artist & Animator / Naaman Azhari, Natasza Cetner
Edson R Bazzarin

Rehearsal Director / Nicky Henshall, Andrew Pan, Angela Towler
Rehearsal Director on tour / Angela Towler

Dancer / Lucia Chocarro, Tom Davis-Dunn
Harry Theadora Foster, Thomasin Gülgeç
Max Revell, Matthew Sandiford
SHUM Pui-yung, Fukiko Takase
Holly Vallis, Vanessa Vince-Pang
Jan Mikaela Villaneuva, Luke Watson

Voice Actor / Tian-Lan Chaudhry, Joy Elias-Rilwan
Pushkala Gopal, Dana Haqjoo
Nicky Henshall, HSU Su-Man
Kathryn Hunter, Emmanuel Imani
Divya Kasturi, Jeffery Kissoon
Mavin Khoo, Yasmin Paige
Max Revell, Christopher Simpson
SHUM Pui-Yung, Holly Vallis
Jan Mikaela Villanueva, Luke Watson
3rd Year students of Rambert School

Co-Produced by Curve Leicester, Attiki Cultural Society – Greece, Birmingham Hippodrome, Edinburgh International Festival, Esplanade – Theatres on the Bay Singapore, Festspielhaus St. Pölten, Internationaal Theater Amsterdam, Maison de la Danse / Pôle européen de création – Lyon, National Arts Centre – Canada, New Vision Arts Festival – Hong Kong, Orsolina28, Pfalzbau Bühnen – Theater im Pfalzbau Ludwigshafen, Romaeuropa Festival, Stanford Live / Stanford University, Teatros del Canal – Madrid, théâtre de Caen, Théâtre de la Ville – Paris
With the support of Garfield Weston Foundation, Genesis Foundation and Angela Bernstein CBE
Supported by Arts Council England



導演暨編舞 / 阿喀郎·汗
Director & Choreographer / Akram Khan

享譽全球編舞家、舞壇最傳奇說書人阿喀郎·汗，出生於英國倫敦，孟加拉血緣，以北印度傳統卡達克舞蹈作為創作基石。2002年成立阿喀郎·汗舞團，頻繁與國際一流藝術家合作，包括法國知名芭蕾舞者西薇·姬蘭、林懷民、女星茱麗葉·畢諾許、佛朗明哥的舞蹈巨星卡勒凡等，並為英國國家芭蕾舞團編作《吉賽兒》；亦為流行歌手凱莉·米洛演唱會及2012年倫敦奧運開幕編舞。阿喀郎·汗多年來獲獎無數，2005年獲英國女王伊麗莎白二世親自頒贈大英帝國員佐勳章、勞倫斯·奧利佛獎舞蹈傑出成就獎及國際表演藝術協會傑出藝術家等殊榮。

Akram Khan is one of the most celebrated and respected dance artists today. As an instinctive and natural collaborator, Khan has been a magnet to world-class artists from other cultures and disciplines. A highlight of his career, he created a section of the London 2012 Olympic Games Opening Ceremony. As a choreographer, Khan is an associate artist of Sadler's Wells in London and Curve Theatre in Leicester. He has been the recipient of numerous awards throughout his career including the Laurence Olivier Award, the Bessie Award, and an MBE for services to dance in 2005.

炭筆轉譯經典
畫一場對烏托邦的完美諷喻

台積電經典饗宴 莫札特歌劇 魔笛

TSMC Title Sponsored
Die Zauberflöte by W.A. Mozart

12/15 Thu. 19:30 聆

12/16 Fri. 19:30 聆

12/17 Sat. 14:30 聆

12/18 Sun. 14:30 聆

大劇院
Grand Theater

600 / 1000 / 1500 / 2400 / 3200 / 4200 / 5200 (週四、五場)

900 / 1500 / 2000 / 2600 / 3600 / 5000 / 6000 (週六、日場)

別錯過這個視覺陶醉、故事又發人深省的饗宴！—— 英國《留聲機》雜誌
Don't miss this visually enchanting and thought-provoking treat. — GRAMOPHONE

- 全長約 180 分鐘，含中場休息 20 分鐘
- 德語發音，中英文字幕
- 建議 7 歲以上觀眾觀賞
- Approx. 180 minutes with a 20-minute intermission
- Performed in German with Chinese and English surtitles
- Suggested for ages 7 and above

肯特里奇的《魔笛》設定在維多利亞時代晚期，並將新奇的攝影機置於中央，為我們帶來全新的觀看方式與戲劇幻覺感受！——《舊金山紀事報》在線版

He sets “*The Magic Flute*” in the late Victorian era, and places at its center the newfangled camera, which brings with it new ways of seeing and new notions of theatrical illusion. — *SFGate*

莫札特最後一齣歌劇《魔笛》1791 年由其親自指揮首演，至今仍是全球最熱門的經典歌劇之一，許多音樂片段常運用在影視配樂中。莫札特將多種音樂形式集大成，搭配通俗趣味的劇情，刻劃一段關於愛情與啟智冒險的故事。

王子塔米諾在日夜失序的時空裡誤闖夜后領地，接受夜后許配公主的條件，勇闖日界營救被大祭司薩拉斯特羅囚禁的公主帕米娜，卻在「悟之門」得知夜后是邪惡的一方，大祭司才是恢復日夜平衡、秩序的聖者，他鼓勵王子接受試煉，重建日夜循環的秩序，最終更能抱得美人歸。

南非當代藝術巨擘威廉·肯特里奇首齣大型歌劇執導作品，以炭筆素描動畫、攝影原理及影像翻轉手法，在趣味動人的故事中隱喻啟蒙時期烏托邦理想背後的殖民悲歌。黑白光影投射角色性格同時，更映照社會光明與黑暗、良善與邪惡、權力與控制間的關係。全劇佈景、道具與服裝由東京新國立劇院原裝運送來臺。邀請新加坡籍傑出指揮家洪毅全，與國家交響樂團（NSO）共譜經典而寓意深厚的歌劇饗宴。

Premiered in 1791 and conducted by the composer himself, Mozart's last opera, *Die Zauberflöte*, has since established its status as one of the most beloved classic operas around the world with many of its pieces frequently adopted by TV and films scores. The fantasy follows the adventures of Prince Tamino on a quest to rescue Princess Pamina and the mission to restore the order of day and night in the process.

With charcoal animation and playful deployment of photography and video techniques, William Kentridge, the celebrated South African master of arts, retells this fascinating story as a nod to the tragedy of colonialism in the wake of the European ideal of enlightenment. The production also features world renowned opera conductor Darrell ANG and NSO to present this time-tested work.

指揮 / 洪毅全

導演暨舞台設計 / 威廉·肯特里奇

共同導演 / 呂克·德維特

執行導演 / 島田彌六

舞台設計 / 莎賓·托伊尼森

服裝設計 / 格雷塔·戈伊里斯

燈光設計 / 珍妮佛·提普頓

影像設計 / 凱薩琳·麥柏格

燈光執行 / 史考特·柏曼

聲樂指導暨排練指揮 / 徐嘉琪

合唱指導 / 楊宜真

鋼琴排練 / 蘇映竹

英譯字幕 / 凱莉·洛克

塔米諾 / 泰倫斯·陳-駱依、金健雨

帕米娜 / 賴珏妤、塔瑪拉·巴耶塞維奇

帕帕基諾 / 丁一憲、趙方豪

夜后 / 安井陽子、維多莉亞·久爾杰克

薩拉斯特羅 / 羅俊穎

帕帕基娜 / 蔣啟真

第一仕女 / 林孟君

第二仕女 / 許育甄

第三仕女 / 鄭海芸

莫諾斯塔托斯 / 李增銘

辯者、祭司、鎧甲兵 / 蔡政呈

祭司、鎧甲兵 / 莊昀歡

國家交響樂團（NSO）

NTT 歌劇合唱團

Conductor / Darrell ANG

Stage Director & Set Design / William Kentridge

Co-director / Luc De Wit

Revival Director / Miroku Shimada

Set Design / Sabine Theunissen

Costume Design / Greta Goiris

Lighting Design / Jennifer Tipton

Projection Design / Catherine Meyburgh

Lighting Design Associate / Scott Bolman

Vocal Coach & Rehearsal Conductor / HSU Chia-chi

Chorus Master / YANG I-chen

Rehearsal Pianist / SU Ying-chu

English Surtitles / Kelley Rourke

Tamino / Terrence Chin-Loy, Konu KIM

Pamina / Lai Chueh-yu, Tamara Banješević

Papageno / Ilhun JUNG, CHAO Fang-hao

Queen of the Night / YASUI Yoko, Viktorija Đurdek

Sarastro / Julian LO

Papagena / Jeannie CHIANG

First Lady / LIN Meng-chun

Second Lady / HSU Yu-cheng

Third Lady / CHENG Hai-yun

Monostatos / Rios LI

Speaker, First Priest & Second Armored Man / TSAI Zheng-cheng

Second Priest & First Armored Man / CHUANG Yun-ray

National Symphony Orchestra

NTT Choir

東京新國立劇院製作，皇家鑄幣局劇院 2005 年創作首演

Production of New National Theatre, Tokyo, created at Théâtre Royal de la Monnaie in 2005.



指揮 / 洪毅全
Conductor / Darrell ANG

生於新加坡，亞洲最受歡迎的指揮家之一。2007 年榮獲貝桑松國際青年指揮大賽首獎、聽眾獎以及樂團獎三大獎項；2008 年獲托斯卡尼尼指揮大賽首獎後從此揚名國際。曾任法國布列塔尼交響樂團音樂總監、新加坡國際音樂節藝術總監、新加坡交響樂團副指揮，並與許多傑出管絃樂團合作，包括聖彼得堡愛樂交響樂團、柏林音樂廳交響樂團、柏林廣播交響樂團、慕尼黑交響樂團、維也納室內樂團、盧森堡室內樂團、哥本哈根愛樂樂團、溫哥華交響樂團、NHK 交響樂團等。

Born in Singapore, Darrell ANG is one of the most popular conductors in Asia, also winner of the 9th Antonio Pedrotti International Competition, the 8th Arturo Toscanini Competition, and the 50th Besançon International Young Conductors' Competition. He was the music director of the Orchestre Symphonique de Bretagne and Singapore International Music Festival, and has shared a stage with world-renowned orchestras, including St. Petersburg Philharmonic, Konzerthausorchester Berlin, Munich Symphony, Vienna Radio Symphony Orchestra and NHK Symphony Orchestra.



導演暨舞台設計 / 威廉·肯特里奇
Stage Director & Set Design / William Kentridge

南非籍全才跨域藝術大師。以視覺藝術、動畫、電影、劇場作品享譽國際，是當代最具影響力的藝術家之一。耶魯大學、倫敦大學等多所大學榮譽博士。曾獲頒日本皇室世界文化獎、阿斯圖里亞斯親王獎、京都獎等。以炭筆動畫創作形式聞名，將長期關注的南非歷史記憶、種族隔離與殖民議題以充滿想像力的手法呈現於作品中，並經常受邀至世界各大美術館、藝廊展出。歌劇作品包括莫札特《魔笛》、蕭斯塔科維契《鼻子》、貝爾格《露露》與《伍采克》等。

William Kentridge is among the most prominent contemporary artists today. He works in and across mediums of drawing, writing, film, music, theatre and collaborative practices. Kentridge's work has been seen in museums, galleries and theatres around the world. He is the recipient of honorary doctorates from several universities including Yale and the University of London. Opera productions include Mozart's *Die Zauberflöte*, Shostakovich's *The Nose*, and Alban Berg's *Lulu* and *Wozzeck*.



塔米諾 / 泰倫斯·陳－駱依
Tamino / Terrence Chin-Loy

美國男高音，媒體讚譽其擁有「優美而抒情」的嗓音。畢業於印第安納大學表演學位，並獲得耶魯大學與曼尼斯音樂學院雙學位。2021/2022 樂季以「Marion Roose Pullin 駐地藝術家」身份於亞利桑那歌劇院演出包括《小夜曲》、《女人皆如此》等作品。

American tenor Terrence Chin-Loy, whom *Opera News* described as having a “beautiful lyric tenor voice” pairs passionate performance with a full, sweet sound. In the 2021/2022 season, he sang in *A Little Night Music* and *Così fan tutte* with Arizona Opera as a resident artist.



塔米諾 / 金健雨
Tamino / Konu KIM

南韓男高音，畢業於首爾慶熙大學、韓國國立歌劇學院並赴德國修習。多明哥世界歌劇大賽冠軍，獲媒體讚譽「個人魅力加上非凡聲樂天賦，成為巨星指日可待」。演出經歷包括皇家歌劇院《塞維亞理髮師》阿瑪維瓦伯爵、舊金山歌劇院《紅樓夢》寶玉等。

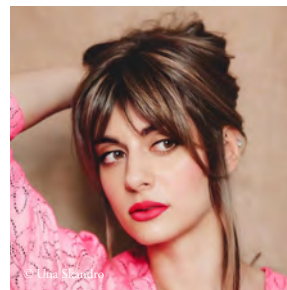
South Korean tenor Konu KIM, winner of Plácido Domingo's Operalia Competition, is described by *The Stage* as “his personality and charm combine with remarkable vocal gifts to suggest a star career in the making.” Recent performances include Count Almaviva in *Il Barbiere di Siviglia* at Royal Opera House, and Bao Yu in *Dream of the Red Chamber* at San Francisco Opera.



帕米娜 / 賴珏妤
Pamina / LAI Chueh-yu

女高音，畢業於國立臺灣師範大學音樂系、英國倫敦皇家音樂學院。演出經歷包括臺中國家歌劇院《塞維亞理髮師》、創世歌劇團《女人皆如此》與《卡門》、高雄春天藝術節《茶花女》等。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. Operatic engagements include Frasquita in Bizet's *Carmen*, Annina in Verdi's *La Traviata*, Despina in Mozart's *Così fan tutte*, Queen of the Night in Mozart's *Die Zauberflöte*. LAI is currently a PhD candidate at National Taiwan Normal University.



帕米娜 / 塔瑪拉·巴耶塞維奇
Pamina / Tamara Banješević

塞爾維亞女高音，強大的舞台張力與優美嗓音廣受媒體讚譽。2018 年加入德國埃森阿爾托劇院，並於曼哈頓國際音樂比賽中獲得一等獎。演出經歷包括《魔笛》帕米娜、埃森阿爾托劇院《弄臣》吉爾達、斯圖加特國家歌劇院《萊茵黃金》沃克琳德、巴黎歌劇院《魔笛》第一侍女等。

Serbian soprano Tamara Banješević, a 2018 Manhattan International Music Competition first prize winner, is proclaimed by *Opera News* as “a performer clearly poised for a major career”. Recent highlight appearances include *Das Rheingold*/*Götterdämmerung*, *Siegfried* and *Die Zauberflöte* at the Opéra Bastille in Paris.



帕帕基諾 / 丁一憲
Papageno / Ilhun JUNG

南韓男中音，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、德國慕尼黑音樂戲劇學院。經常受邀歐洲各大劇院及音樂節演出，2021 年於臺中國家歌劇院《塞維亞理髮師》飾唱費加洛。現為國立臺灣藝術大學音樂系專任助理教授。

Baritone Ilhun JUNG graduated from Seoul National University and Hochschule für Musik und Theater München. He 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 in Europe. Currently a full-time assistant professor at the National Taiwan University of Arts.



帕帕基諾 / 趙方豪
Papageno / 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，目前任教於國立臺灣師範大學音樂學系。近期參與作品包含臺中國家歌劇院《糖果屋》父親、《唐懷瑟》沃夫蘭、《波希米亞人》馬切洛、《諸神黃昏》阿伯利希；2019 年國家交響樂團《托斯卡》教堂堂守及夏羅奈等。

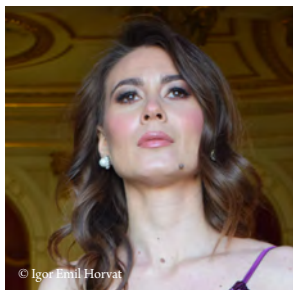
Baritone CHAO Fang-hao obtained his Konzertexamen at the Hochschule für Musik Franz Liszt Weimar in Germany. His recent performances include *Hänsel und Gretel*, *Tannhäuser*, *La Bohème* and Wagner's *Götterdämmerung* at the National Taichung Theater, Puccini's *Tosca* and *Gianni Schicchi* with the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



夜后 / 安井陽子
Queen of the Night / YASUI Yoko

日本女高音，畢業於桐朋學園大學、維也納大學。於維也納修習期間在 Musiktheater Vorarlberg 以《魔笛》夜后一角獲得當地音樂媒體一致好評。2013 年獲日本媒體讚譽「最值得關注的聲樂家」。2018、2022 年受邀於東京新國立劇院《魔笛》飾唱夜后，獲得熱烈迴響。現為東京二期會歌劇團團員。

Japanese soprano YASUI Yoko made her Austrian debut in Vienna and her performance of Queen of the Night of *Die Zauberflöte* at Musiktheater Vorarlberg garnered critical acclaims by across local music media. This is followed by her debut in Japan and she was described as the most noteworthy singer in 2013. She is a member of Tokyo Nikikai Opera.



夜后 / 維多莉亞·久爾杰克
Queen of the Night / Viktorija Đurdek

克羅埃西亞新生代女高音。曾與 Mladen Tarbuk、Tomislav Fačini、Cornelis Witthoefft 等指揮、作曲家合作。近期在女高音艾達·莫瑟的藝術指導下，於克羅埃西亞國家劇院、馬德堡劇院、巴特勞赫施泰特的藝術表演劇場等地演出《魔笛》夜后一角。

Viktorija Đurdek was a young promising soprano from Croatia. Working on her vocal technique with Edda Moser, she sang the role of the Queen of the Night in Mozart's *Die Zauberflöte* and is described as "having embodied the Queen of the Night, flawlessly performing two very difficult arias for high coloratura soprano, excelling in agile and clear vocal heights."

12/16、12/18



薩拉斯特羅 / 羅俊穎
Sarastro / 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。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 of Japan Performers Association's Operatic Aria Competition. 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 Taiwan.



帕帕基娜 / 蔣啟真
Papagena / Jeannie CHIANG

女高音，畢業於國立臺北藝術大學、琵琶蒂音樂院，赴美修習期間多次受邀於史帝佛劇院演出。個人演唱專輯《夏日情懷》入圍第 19 屆傳藝金曲獎最佳演唱獎。近年演出包括衛武營《被遺忘的瑪麗亞》、國光劇團《快雪時晴》等。現任教於國立臺北藝術大學及國立臺灣藝術大學音樂系。

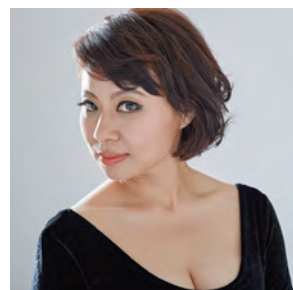
Soprano Jeannie CHIANG obtained a Master's degree at the Johns Hopkins Peabody Institute, and was invited to sing main opera roles at the Stifel Theater during her stay in the U.S. She was nominated for the Best Singing Award in the 19th Golden Melody Awards for Traditional Arts and Music. Currently teaching at the National Taipei University of the Arts and the National Taiwan University of the Arts.



第一仕女 / 林孟君
First Lady / LIN Meng-chun

女高音，2004 年獲教育部公費留學獎學金，於美國辛辛那提大學攻讀聲樂博士學位；目前為中華民國聲樂家協會基本會員兼任理事、日文藝術歌曲研究會會員及《詠樂集》歌手。於國立臺灣師範大學音樂系專任，兼任於國立臺北藝術大學音樂系、實踐大學音樂學系及東吳大學音樂系。

Soprano LIN Meng-chun won the Taiwan Ministry of Education Scholarship in 2004 and pursued 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.



第二仕女 / 許育甄
Second Lady / HSU Yu-chen

女高音，國立臺北藝術大學聲樂組博士班，東海大學音樂研究所碩士。以編導及演員等多元身分，積極參與劇場製作、演出及講座規劃，尤其投入古典音樂音樂向下扎根的劇場教育。現任謎思星球劇團藝術總監。

Soprano HSU Yu-chen received her Master's degree in vocal performance in the Music Department of Tunghai University. She is a singer and vocal teacher, and has been on most of the stages in U.S. Wien, Moravia, Taiwan, Korea and Japan. She is the Artistic Director of the Mythplanet.



第三仕女 / 鄭海芸
Third Lady / CHENG Hai-yun

抒情次女高音，波士頓大學聲樂博士、新英格蘭音樂院聲樂碩士、東吳大學音樂學士。現為台北愛樂歌劇坊歌手，並任教於東吳大學音樂系。演出經歷包括台北愛樂歌劇坊《費加洛婚禮》、《法斯塔夫》、《塞維亞理髮師》、國家交響樂團浦契尼《三部曲》、臺中國家歌劇院《女武神》等。

Lyric mezzo-soprano CHENG Hai-yun completed her Doctor of Music Art in Voice Performance at the Boston University and received her Master of Voice Performance at the New England Conservatory. Currently teaching at the Department of Music at Soochow University, and is a member of the Taipei Philharmonic Opera Studio.



莫諾斯塔托斯 / 李增銘
Monostatos / Rios LI

男中音，東海大學音樂系聲樂組碩士。2017 臺北歌劇重唱大賽第一名。現為台北愛樂歌劇坊及謎思星球劇團歌手，多年來受邀國內各大樂團之主配角與音樂會獨唱。演出經歷包括臺中國家歌劇院《波希米亞人》、衛武營《茶花女》、《杜蘭朵》、謎思星球劇團《魔笛》等。

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



辯者、祭司、鎧甲兵 / 蔡政呈
Speaker, First Priest & Second Armored Man / 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，近期演出包括台北愛樂歌劇坊《費加洛的婚禮》、臺中國家歌劇院《波希米亞人》、《唐懷瑟》、《塞維亞理髮師》等。

Baritone TSAI Zheng-cheng graduated with a Master's degree from the Music Department of Tunghai University. His recent performances include *Le nozze di Figaro* at Taipei Philharmonic Opera Studio, *La Bohème*, *Tannhäuser* and *Il barbiere di Siviglia* at the National Taichung Theater.



祭司、鎧甲兵 / 莊昀叡
Second Priest & First Armored Man / 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，演出經歷包括 2022 年及 2021 年臺中國家歌劇院《唐懷瑟》、2018 年臺北歌劇劇場《馬克白》等。現為台中室內合唱團、台中藝術家合唱團、臺中濤韻男聲合唱團之聲樂指導。

Tenor CHUANG Yun-ray holds a Master's degree from the Music Department of Tunghai University. Recent performances include *Tannhäuser* at National Taichung Theater in 2021 & 2022, *Macbeth* with Taipei Opera Theater in 2018. He is now the vocal coach for Taichung Chamber Choir, Taichung Artist Choir and ManLody Male Singers.

國家交響樂團 (NSO)
National Symphony Orchestra (NSO)

成立於 1986 年，以打造頂尖交響樂團為目標；2014 年 4 月改隸國家表演藝術中心，以「臺灣愛樂」立足國際。在歷任音樂總監張大勝、林望傑、簡文彬、呂紹嘉共同悉心呵護下成長，現已成為亞洲地區最具指標性的樂團。2021 年 8 月，德國指揮家準・馬寇爾接任 NSO 藝術顧問，2022 年 1 月起擔任音樂總監，期望以樂團獨特的聲音擔任臺灣的文化大使，向全世界表達特有的身份和情感。

Founded in 1986, the National Symphony Orchestra (NSO), also known as the Taiwan Philharmonic at home, has been hailed as one of the best orchestras in Asia. Under the leadership of music director Jun Märkl since January 2022, 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.



© 寺司正彦

購票資訊

Ticket Information

8/2 歌劇院會員預購 8/9 全面啟售

會員早鳥 限時優惠	8/2-8/8 序曲卡、NTT 市民卡、藝文市民、劇院卡會員預購 75 折
套票優惠	歌劇迷套票：購買《唐懷瑟》及《魔笛》各 1 場次，不限張數享 8 折優惠 舞蹈迷套票：購買《觀》、《布蘭詩歌》及《叢林奇譚》各 1 場次，不限張數享 8 折優惠 戲曲迷套票：購買《冥遊記—帝王之宴》及《八仙傳奇系列—韓湘子》各 1 場次，不限張數享 8 折優惠 歌劇院×衛武營 雙館齊唱歌劇套票： 購買臺中國家歌劇院《唐懷瑟》或《魔笛》任 1 場次＋衛武營國家藝術文化中心《唐卡洛》或《碧廬冤孽》任 1 場次 1,200 元以上票級，不限張數享 8 折優惠
一般購票 優惠	歌劇院會員：序曲卡 8 折、NTT 市民卡 8 折、藝文市民 8 折、劇院卡 9 折、忘我會員 75 折、學生會員 75 折（限購 1 場 1 張） 兩廳院會員、衛武營國家藝術文化中心會員、NSO 之友：9 折 信用卡購票：中國信託商業銀行、玉山銀行、台新國際商業銀行、永豐商業銀行、國泰世華商業銀行 9 折 5 折優惠：身障人士及其必要陪同者 1 人、65 歲以上年長者 團票優惠：單一節目購買 20 張以上，請來電 04-2251-1777 洽詢 ※ 購買《魔笛》第一、二高票級者，限量加贈「肯夢 Aveda 花植結構體驗組」乙組，詳情請見歌劇院官網。 ※ 各種優惠僅能擇一使用。 ※ 套票恕不接受單張退票，如需整套退票，請於節目演出前一天辦理，退票酌收每張 10% 手續費。
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 OPENTIX 售票網頁。 ※ 本方案不適用於曉劇場《戰士，乾杯！》、臺北木偶劇團《水鬼請戲》、真雲林閣掌中劇團×浪人劇場（香港）《千年幻戀》。

NTT Member pre-order from 2nd August. Tickets available from 9th August.

Early Bird Package for NTT Members

From 2nd to 8th August, 25% off regular ticket price for first section's programs for NTT Members.

※ No limits on price categories and amount of tickets.

Ticket Package

20% off for one or more tickets to performances of *Tannhäuser* and *Die Zauberflöte*.

20% off for one or more tickets to performances of *Song of Pensive Beholding*, *Carmina Burana* and *Jungle Book reimagined*.

20% off for one or more tickets to performances of *Royal Feast of the Underworld* and *Han Xiang Zi*.

NTT×WEIWUYING Special Package: Purchase one or more tickets over NT\$1,200 of *Tannhäuser* / *Die Zauberflöte* in National Taichung Theater + one or more tickets over NT\$1,200 of *Don Carlo* / *The Turn of the Screw* in Weiwuying and receive a 20% off discount.

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.

10% off for CTBC Bank, E.SUN Commercial Bank and Taishin International Bank, Bank SinoPac and Cathay United 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.

2022 NTT 遇見巨人 系列活動

Fall for Great Souls

節目指南座談

時 間 | 9/2 (Fri.) 19:30-21:30
地 點 | 臺中國家歌劇院 角落沙龍
主 持 人 | 鄧繼嬪 / 臺中國家歌劇院副總監
與 談 人 | 耿一偉 / 國立臺北藝術大學戲劇系兼任助理教授
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

巨人系列節目檔檔精彩，哪一齣會是您心中的搶票首選呢？歌劇院邀請三位戲劇、舞蹈、音樂領域的專家領路，細細解讀經典文本、聆賞大師風采，讓您直接站上巨人的肩膀，不論要看門道或者看熱鬧，都不要錯過這場精彩講座。

報名方式 |
8/10 (Wed.) 開放線上報名，詳情請見歌劇院官網品藝文專區。

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



鄧繼嬪
臺中國家歌劇院副總監



耿一偉
國立臺北藝術大學戲劇系兼任助理教授



焦元溥
倫敦國王學院音樂學博士

Season Program Introduction

2nd September (Fri.) 19:30-21:30
NTT Corner Salon
Hosted by YEN Chi-ping (Deputy Director at National Taichung Theater)
Guests KENG Yi-wei (Visiting Assistant Professor of Theatre Arts, National Taipei University of the Arts)
CHIAO Yuan-pu (PhD. In Musicology, King's College London)
WEI Wan-jung (Executive Director of OISTAT)

How would you prioritize among the attractive array of shows presented by this season's Fall for Great Souls series before you snap up tickets? For this program guide, NTT has invited three experts respectively specializing in theater, dance and music to help you navigate the series. They will take a deep dive into the classic texts and showcase the brilliance these masters' minds, offering the advantage of a good view on the shoulders of giants. Whether you are looking for insights or just fun, you would not want to miss this informative talk.

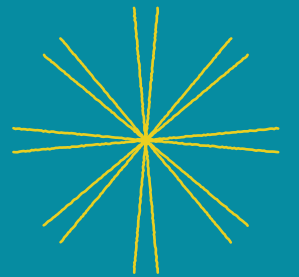
Registration

Registration begins 10th August (Wed.) on the NTT website.

- ※ Entry begins 30 minutes prior to scheduled event via QR code issued during registration. One QR code per person.
- ※ The NTT reserves the right to permit or deny entry, and amend the terms and conditions of this event.
- ※ Lectured in Mandarin.



魏琬容
OISTAT 國際劇場組織執行長



Bon Appétit

巨人開飯!

劇場主題上菜
Special Menu

VVG
FOOD PLAY
Restaurant

翻轉台菜新風味
VVG Food Play主廚 | Andy

臺中國家歌劇院5F好樣食藝餐廳
VVG Food Play & Bar

●來電預約 04-2258-7582



立即訂位

明華園戲劇總團 《八仙傳奇系列—韓湘子》

10/14 Fri. - 11/6 Sun.

期間限定供應

由明華園《韓湘子》戲劇概念發想，以臺灣在地食材創作海味雙主菜，經典台菜金鯧米粉以天使細麵轉換呈現，與風味鮮美的「豆鼓蚵醬海魚」，呼應故事中的前世今生情愛；餐後甜點「鹹蛋黃法式芋泥塔」的鹹甜與「檸檬香茅冬瓜茶」的酸甜，品嚐愛情中的各種滋味。

唐美雲歌仔戲團 《冥遊記—帝王之宴》

11/3 Thu. - 11/27 Sun.

期間限定供應

以臺灣家常料理融入義式創新手法，呈現劇場主題《帝王之宴》。將象徵尊貴、奢華感的「秋蟹、醉雞」等元素入菜，提供視覺華麗、層次飽滿的味覺體驗；餐後的古早味甜點「糖葫蘆」與清爽酸甜「山楂冰美式咖啡」，揉合傳統與創新的甘甜沁涼，刷新味蕾感受。

AVEDA

花植結構重鍵酸活精萃

一夜擺脫分岔毛躁 秀髮宛若新生

肯夢AVEDA | 臺中大遠百店 · 新光三越中港店 · 勤美誠品店 · 秀泰生活文心店
www.canmeng.com

100% VEGAN
V
NOW AND FOREVER



NTT+ 歌劇院沙龍

鄭嘉音

THE ART OF PUPPETRY

談偶戲



2022

9/19 Mon. 19:30

9/26 Mon. 19:30

10/17 Mon. 19:30

10/24 Mon. 19:30

臺中國家歌劇院 小劇場

\$400 全系列套票享75折(每場各1張為1套)

本次4場講座暨示範演出，以「偶戲自造者」為主題，從戲偶製作、舞台技術、操偶表演等面向，引領觀眾跨越傳統到當代、在工藝與技藝之間，感受一群執著的偶戲職人，如何結合科技、轉化傳統，細膩的創新偶戲藝術。

臺中國家歌劇院
National Taichung Theater



購票請洽
OPENTIX

台積心築藝術季

Like A Rolling Poem 滾動的詩

©夢田影像

YouTube



滾動的詩 音樂紀實

Like A Rolling Poem

詩作顧問 | 鴻鴻 楊佳嫻 駱以軍
音樂顧問 | 亂彈阿翔 馬世芳 林尚德 黃宣銘
監製 | 蘇麗媚
導演 | 符昌鋒 王俊雄 吳俊輝

©夢田影像 | 15集 | 以詩為本的音樂紀實



臺中國家歌劇院開館時間

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

2022
Fall
for
Great
Souls

異業合作 肯夢 AVEDA

指定住宿

HUNG'S
MANSION



長榮桂冠酒店 (台中)
EVERGREEN LAUREL HOTEL
(TAICHUNG)



臺中國家歌劇院 | Q

407025 臺中市西屯區惠來路二段101號

☎ 04-2251-1777

2022

Fall for Great Souls



臺中國家歌劇院
National Taichung Theater