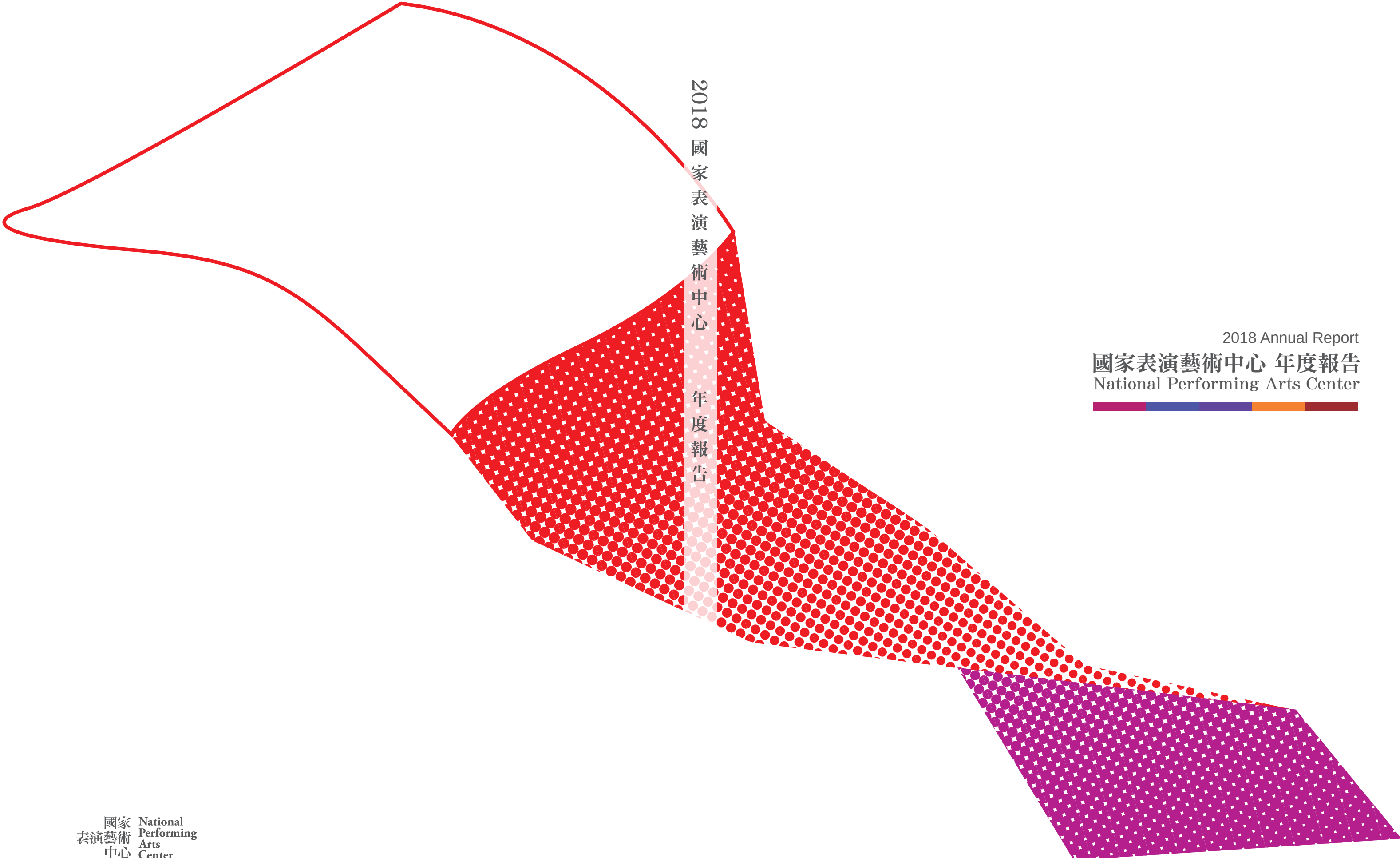




2018 國家表演藝術中心
年度報告

2018 Annual Report
國家表演藝術中心 年度報告
National Performing Arts Center



國家 National
表演藝術 Performing
中心 Arts
Center

2018 Annual Report

國家表演藝術中心 年度報告
National Performing Arts Center

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董事長的話

三館一團齊備到位 開創表演藝術新紀元

2018 年，對國家表演藝術中心來說，是非常特別的一年。衛武營國家藝術文化中心在社會各界引頸期盼下於 2018 年 10 月開幕，北、中、南三座國家級專業劇場均已到位，三館一團齊備，為臺灣表演藝術發展擘劃出新紀元。

國家兩廳院 成就亞洲代表性文化品牌

邁入創設 31 周年，兩廳院累積了相當程度的營運智財與夥伴網絡，希能為表演藝術界擔負更多推手與陪伴的責任。2019 年更將以三大品牌藝術節（TIFA、夏日爵士派對、舞蹈秋天）為主要展演平台，藝術基地與新點子實驗場兩大計畫作為培育青年平台外，並透過「國際脈絡的串連」、「數位轉型」，以及「共融劇場典範建立」的三大工作目標，打造「亞洲具代表性的文化品牌」。

臺中國家歌劇院 帶動整體區域藝文發展效應

開幕第二年的臺中國家歌劇院，以三大主題系列規劃節目—春天 NTT-TIFA、夏天「音樂劇在臺中」、秋冬「遇見巨人」。2019 年除了持續透過節目安排形塑劇場特色外，並推出「中部劇場平台計畫」，串連並驅動中部五縣市八場館動能；成立「NTT 學苑」，深耕專業人才養成；啟動「NTT+」計畫，培養藝文人口，期能全面啟動，健全中臺灣表演藝術產業生態系。

衛武營國家藝術文化中心 正式啟航點亮南臺灣

衛武營開幕季的成功，使其備受國內外高度矚目，並為南臺灣的藝文發展，開創出全新的可能性。迎向 2019 年全年度營運的挑戰，衛武營將以「品牌藝術節計畫」、「旗艦及共製委創計畫」、「展演推廣計畫」、「藝文環境發展計畫」、「場館夥伴計畫」，以及「大眼睛大耳朵一場館友善計畫」等六大計畫為發展主軸，持續打造衛武營成為「眾人的藝術中心」。

國家交響樂團 續以感動普世樂音與世界溝通

作為亞洲地區最具指標性樂團之一，國家交響樂團以音樂做為載體，積極推出更多優質節目，並赴韓國、美國國際巡演，都實現了 NSO 持續追求深化，以普世樂音與國際接軌，將臺灣帶往全世界的目標。2019 年，更希冀成為培養創作人才的沃土，致力於委託創作，並透過音樂會、錄音計畫及國際巡演，向全世界傳遞來自臺灣的觀點。

三館一團以合作串連分享 加值臺灣邁步國際

臺灣表演藝術的新紀元，已然啟動，然而整體藝文環境，對生態健全發展仍具高度挑戰。未來，三館一團將以更積極的步伐，從交流合作分享、網絡佈建串連，來攜手表演團隊、藝術工作者、在地能量、國內外夥伴，讓臺灣的表演藝術遍地開花，並以藝術文化加值臺灣、邁步國際。

國家表演藝術中心董事長

朱宗慶



2018 新點子舞展《微舞作—林素蓮、劉彥成、劉冠詳》
Mixed Program - Taiwan Dance Scene
by Su-Lien LIN, Yen-Cheng LIU and Kuan-Hsiang LIU (劉振祥 攝影)

From the Chairman

Three Venues and One Orchestra Are All Set to Start a New Era of Performing Arts

2018 has been such a special year for the National Performing Arts Center (NPAC). The long awaited National Kaohsiung Center for the Arts (Weiwuying) was launched in October this year. Our goal of having three national venues located throughout the island in northern, central, and southern Taiwan respectively has finally come to fruition. These three venues and NSO are ready to launch a new era of Taiwan's performing arts.

NTCH, Aiming to Become the Representative Cultural Brand for Asia

Throughout its 31-year history, the NTCH has accumulated an abundance of administrative resources and networking connections. It will assume the responsibilities of coaching and escorting the performing arts community. In 2019, the NTCH will once again host its three brand name festivals (TIFA, Summer Jazz Party, and Dancing in Autumn) as the main performing platforms, and its Art in Residency Project and NTCH Ideas Lab as platforms fostering young talent. Combining its three goals of connecting international networks, digital transformation, and creating a model for inclusive theater, the NTCH hopes to become the “representative cultural brand for Asia.”

National Taichung Theater, Developing the Arts in Central Taiwan

The National Taichung Theater, which is in its second year of operation, devises its programs according to three main series, NTT-TIFA in spring, NTT Musicals in summer, and FALL for Great Souls. In 2019, the NTT has continued to present programs according to the main themes it devised previously; in addition, it has rolled out the “theater platform for central Taiwan” project, connecting eight venues located in five counties/cities in central Taiwan and spurring their momentum. In the same year, it set up the “NTT Academy” in order to fundamentally cultivate the growth of our professional artistic workers, and began the “NTT plus” project to multiply the number of attendees at artistic events with the hope of boosting the ecosystem of the performing arts industry of central Taiwan, making it run healthily.

National Kaohsiung Center for the Arts (Weiwuying), Lighting Up Southern Taiwan with Its Inauguration

The triumph of Weiwuying's opening season attracted the attention of both domestic and overseas performing arts circles. It also brought new opportunities for the artistic development of southern Taiwan. For our first complete set of a year's worth of challenges in 2019, the Weiwuying has devised six core projects which include “brand name festivals”, “flagship and co-production/commission”, “promotion of the performances”, “build-up of artistic communities”, “venue partnerships”, and “Eyes and Ears – Exploring the Venue” in order to turn Weiwuying into an “art center for everyone”.

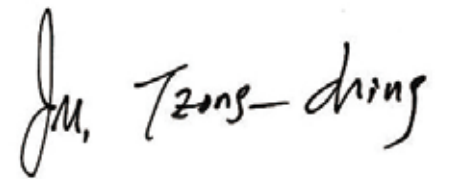
NSO, Communicating with the World through Its Awe-inspiring Music

As one of the key representative orchestras for Asia, the NSO employs music as the carrier, and actively continues to roll out more excellent programs. In conjunction with its international tours to South Korea and the United States, the NSO fulfilled its goals to keep pursuing profundity, connect with overseas music circles through its awe-inspiring music, and bring Taiwan into the international scene. In 2019, the NSO is determined to be the fertile soil for cultivating creative artists, work avidly for commissions, and dazzle the world with Taiwan's voice through concerts, recordings, and international tours.

Connecting Three Venues through Cooperation and Sharing, Elevating Taiwan, and Stepping into the International Scene

A new era of Taiwan's performing arts has been launched. However the overall environment is still not supportive for the healthy development of the artistic ecosystem. This has been a great challenge for us. In the coming future, the three venues and one orchestra which are affiliated with the National Performing Arts Center will reach out more aggressively. We will communicate, cooperate, and share our resources with troupes, artistic workers, and partners from Taiwan and overseas. We will build up and create networks and expand the domestic momentum. We will make the performing arts of Taiwan blossom, elevating Taiwan and stepping into the international artistic scene.

Chairman of the National Performing Arts Center



國家表演藝術中心組織架構

Organization of the National Performing Arts Center

自 2014 年 4 月 2 日起，臺灣表演藝術發展邁入了全新的里程碑。「國家表演藝術中心」（以下簡稱本中心）正式成立，代表了一個「一法人多場館」新時代的來臨，轄下包含臺北、臺中、高雄三個國家級藝文場館——「國家兩廳院」、「臺中國家歌劇院」、「衛武營國家藝術文化中心」，以及附設團隊「國家交響樂團 (NSO)」。

本中心與三館一團四位總監——國家兩廳院藝術總監劉怡汝、臺中國家歌劇院藝術總監邱瑗、衛武營國家藝術文化中心藝術總監簡文彬以及 NSO 音樂總監呂紹嘉，帶領所有工作團隊共同執行本中心核心任務：辦理三場館以及 NSO 之經營管理、表演藝術文化與活動之策劃、行銷、推廣及交流，以提升國家表演藝術水準及國際競爭力，為臺灣表演藝術的新世紀展開文化創新工程。

2016 年，臺中國家歌劇院在眾所期盼下正式開幕，為臺灣表演藝術界注入了嶄新活力；2017 年，NSO 國家交響樂團、國家兩廳院相繼迎接成立 30 周年，而衛武營國家藝術文化中心則於 2018 年 10 月 13 日開幕。隨著北中南三個國家級專業場館的到位，國家表演藝術中心自許扮演領航角色，持續帶動臺灣表演藝術下一階段的發展。

April 2, 2014 was a milestone in the development of Taiwan’s performing arts. On that date, the National Performing Arts Center (NPAC) was inaugurated under the unique structure of several performing arts venues operating under one entity, namely the National Theater & Concert Hall (NTCH), National Taichung Theater (NTT), and National Kaohsiung Center for the Arts (Weiwuying) located in Taipei, Taichung, and Kaohsiung respectively, plus an affiliated performance group, the National Symphony Orchestra (NSO).

The executive and artistic directors of the above three venues, Ann Yi-Ruu LIU of NTCH, Joyce CHIOU of NTT, CHIEN Wen-Pin of Weiwuying, together with Shao-Chia LÜ music director of NSO, will join forces in leading their teams to manage and operate the three venues and the NSO, including the planning, promotion, marketing of performing activities, as well as cultural exchanges in the global arena to enhance the quality of Taiwan’s performing arts. With three national venues working together, we look forward to a new vitality which will be brought to Taiwan’s performing arts.

The highly-anticipated NTT was inaugurated in 2016. Its opening brought new vitality to the performing arts circle of Taiwan. Both the NSO and the NTCH celebrated their 30th anniversaries in 2017. Meanwhile, Weiwuying was inaugurated on October 13, 2018. With three federally-sponsored professional venues joining forces under the guidance of the NPAC, we will definitely be at the forefront of the next development phase of Taiwan’s performing arts.

國家表演藝術中心董監事

董事長
朱宗慶

董事（依姓氏筆畫順序排列）
朱士廷
吳靜吉
林淑真
范異綠
高志尚
許勝傑
路之·瑪迪霖
鄭榮興
劉富美
蔡長海
蕭宗煌
謝武樵
鍾政瑩（鍾喬）
蘇昭英

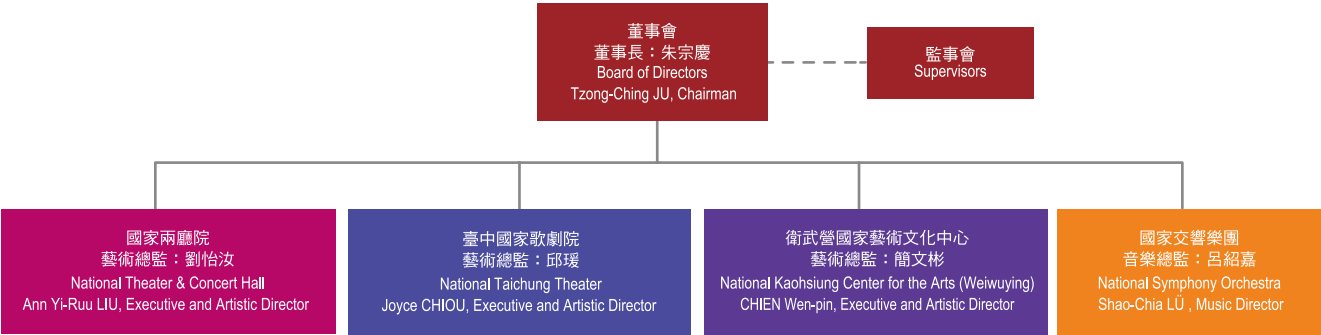
監事
楊其文（常務監事）
李秋月
陳玲玉
張敏玉
童子賢

Board of Directors

Chairperson
Tzong-Ching JU

Directors
Stanley CHU
Jing-Jyi WU
Susan Shu-Cheng LIN
Sun-Lu FAN
Henry KAO
Jason S. C. HSU
Ljuzem Madiljin
Rom-Shing CHENG
Fu-Mei LIU
Chang-Hai TSAI
Tsung-Huang HSIAO
Kelly W. HSIEH
Chiao CHUNG
Zhao-Ying SU

Supervisors
Chyi-Wen YANG (General Supervisor)
Chiu-Yueh LEE
Lindy CHERN
Min-Yu CHANG
T. H. TUNG



國家表演藝術中心基本資料 National Performing Arts Center Info



國家兩廳院 National Theater & Concert Hall

建築師：楊卓成
 占地：9.18 公頃
 啟用日：1987 年 10 月
 國家音樂廳：2,022 席
 國家戲劇院：1,498 席
 演奏廳：354 席
 實驗劇場：179-242 席
 室內觀眾席總座位數：4,116 席
 戶外空間觀眾容量：50,000 人
 218 位行政人員

Architect: Cho-Cheng YANG
 Campus area: 9.18 Hectares
 Opening: Oct.1987
 Concert Hall: 2,022 seats
 National Theater: 1,498 seats
 Recital Hall: 354 seats
 Experimental Theater: 179-242 seats
 Total seats: 4,116
 Outdoor audience capacity: 50,000
 218 Staff members



臺中國家歌劇院 National Taichung Theater

建築師：伊東豊雄
 占地：5.7 公頃
 啟用日：2016 年 9 月
 大劇院：2,007 席
 中劇院：794 席
 小劇場：200 席
 室內觀眾席總座位數：3,001 席
 戶外空間觀眾容量：6,000 人
 157 位行政人員

Architect: Toyo ITO
 Campus area: 5.7 Hectares
 Opening: Sep.2016
 Grand Theater: 2,007 seats
 Playhouse: 794 seats
 Black Box: 200 seats
 Total seats: 3,001
 Outdoor audience capacity: 6,000
 157 Staff members



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

建築師：法蘭馨·侯班
 占地：9.9 公頃
 啟用日：2018 年 10 月
 歌劇院：2,236 席
 音樂廳：1,981 席
 戲劇院：1,210 席
 表演廳：434 席
 室內觀眾席總座位數：5,861 席
 戶外空間觀眾容量：20,000 人
 142 位行政人員

Architect: Francine Houben
 Campus area: 9.9 Hectares
 Opening: Oct.2018
 Opera House: 2,236 seats
 Concert Hall: 1,981 seats
 Playhouse: 1,210 seats
 Recital Hall: 434 seats
 Total seats: 5,861
 Outdoor audience capacity: 20,000
 142 Staff members

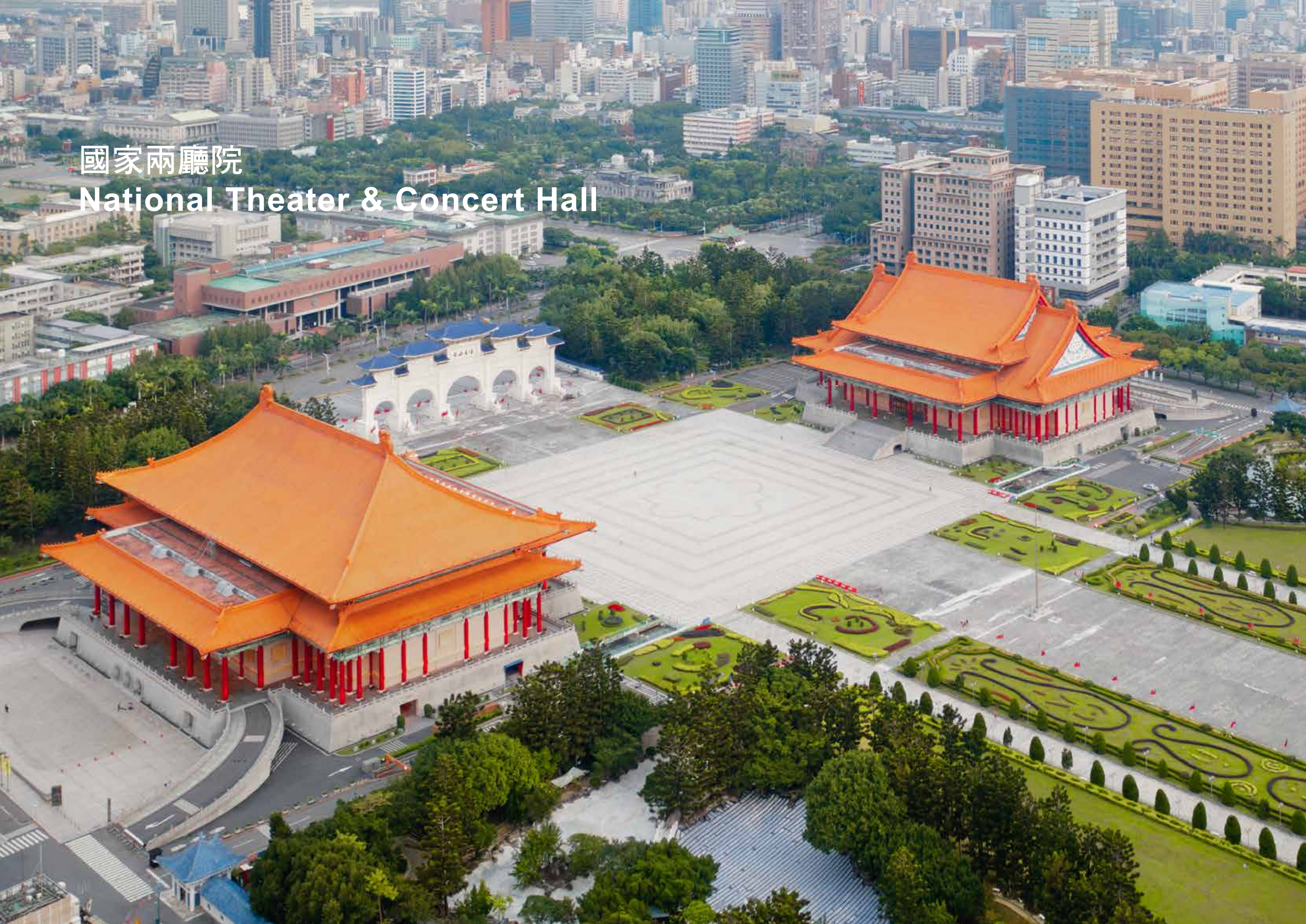


國家交響樂團 National Symphony Orchestra

成立於 1986 年
 據點：國家兩廳院
 96 位交響樂團團員
 24 位行政人員

Established in 1986
 Home: NTCH
 96 Orchestra musicians
 24 Staff members

國家兩廳院
National Theater & Concert Hall



歸零與重啟— 成為亞洲具代表性的文化品牌

國家兩廳院（以下簡稱兩廳院）為臺灣最成熟的國際級藝術中心，三十年的經驗為兩廳院累積了相當程度的營運智財與夥伴網絡，而立週年慶的熱烈與風風火火，是兩廳院基礎堅實的最佳見證。在熱鬧的 30 週年慶結束之後，國家兩廳院隨即展開未來的想像規劃。我們思索著，邁向新階段的兩廳院，在未來多場館、大劇院時代的正反面影響下，該以什麼樣的國際宏觀角色，縱橫強化三館合作平台與擴大整合內外部資源，再藉由人才培養、拓展網絡、教育推廣、文化平權、場館優化等服務構面，進一步健全國家的藝文生態。因此，我們啟動「歸零與重啟」的腦內革命，回歸初始的自我價值，審視兩廳院在臺灣，乃至亞洲文化發展的策略方向，將未來的兩廳院定位成為「亞洲具代表性的文化品牌」，企圖打造下一個三十年的榮景。

在這個進階的目標中，兩廳院以「界線流動」、「數位智慧」、「有機思考」、「人人共融」為核心價值，使營運規劃更具系統性與策略性的發展。創造界線的流動，推進藝術領域之間的交會融合，擴大場館影響力；翻轉空間場域的限制，讓各個族群對象都能找到參與劇場的方式；並將數位科技作為場館運營的重要工具，創造文化數據的加值應用，優化整個藝術參與的體驗；同時，保有靈活與彈性面對趨勢變化，以有機思考克服環境困境與挑戰。

「亞洲具代表性的文化品牌」是個長期耕耘的目標，與國家的藝術能量息息相關。在國際舞台新人輩出的浪潮下，如何培養出質量皆優的「國家代表隊」，將是當務之急。因此，我們以「TIFA 成長」、長期委託製作、「Bravo Taiwan」等計畫強化藝術家與團隊之間夥伴關係，讓團隊有充足條件去嘗試、發展創作，穩定作品的品質。而在藝術家培養方面，除了將「藝術基地計畫」長期駐館延長為兩年之外，更新增「Gap Year 兩廳院壯遊」，並聘請節目製作人及 TD 技術統籌等專業人士，協助各階段的創作者認識藝文生態不同面向，陪伴藝術家創作成長。

而在「國家代表隊」的孕育過程中，兩廳院分別從「在地」與「國際」兩個層面拓展影響力。一方面與法國鳳凰劇院等場館結盟，透過國際脈絡、國際共製及交流互動，讓國內藝術能量走出去；另外更攜手地方文化場館，舉辦經驗交流會和巡演活動，提升各場館專業化發展，讓藝術家有更多舞台可以精進自己的作品，也讓國內的藝術生態更趨健全。

過去 31 年中，兩廳院既是臺灣觀看世界的窗口，也是臺灣向外走的文化品牌。兩廳院與外界互動的過程中，擁有許多實戰經驗與機會，而兩廳院所在地臺北的文化氛圍，更是放眼亞洲數一數二的開放與前衛，極具「文化品牌」的實力。歸零之後再重啟的兩廳院，有著更清明的目標與視野，未來將以更充沛的能量，把臺灣打造成亞洲的文化窗口。

國家兩廳院藝術總監

劉怡汝



2018 國際劇場藝術節—狄奧多羅斯·特爾左布勒斯《葉瑪》Yerma by Theodoros Terzopoulos（陳又維 攝影）

Back to the Beginning and Starting Anew - Becoming the Representative Cultural Brand for Asia

The National Theater & Concert Hall (NTCH) is the most accomplished internationally-recognized performing arts center of Taiwan. During its thirty years of history, the NTCH accumulated an abundance of intellectual administrative properties and connections. The bustling and enthralling scenes of its thirtieth anniversary attest to the strength of the foundation that the NTCH has created. When the joyful celebration of our thirty-year anniversary came to a close, the NTCH began to plan our future. With a new stage on its way and managing the challenges of collective multi-venues and a super theater, we tried to figure out where to take the NTCH next. What kind of role should we play on an international scale, in strengthening the cooperative network of three venues, and in combining and expanding both internal and external resources and fortifying Taiwan's artistic ecology through the cultivation of artists, network expansion, educational opportunities, cultural accessibility, and venue optimization? We made a decision to return to the beginning and start anew, returning to our origins in order to determine the best strategy and path for our future cultural developments in Taiwan and Asia. We set up a goal of making the NTCH a "A Cultural Brand for Asia" and prospering throughout the next thirty years.



2018TIFA 女高音迪·妮絲與琉森節慶絃樂團《從莫札特到百老匯》
Danielle de Niese & Lucerne Festival Strings *From Mozart to Broadway*

In order to reach our lofty goal, the NTCH has focused on "boundary mobility", "digital intelligence", "organic thinking", and "inclusive theater," with the core mission of designing an administrative plan in the hopes of more systematic and strategic development. Creating mobile boundaries will bring about interaction between and fusion of different genres of art and expand venue influence. Removing spatial restriction will provide opportunities for different performance groups to engage with the theater. Utilizing digital technology as an essential tool for managing venues will generate added value of cultural data and optimize the experience of art engagement. At the same time, the NTCH will maintain our flexibility and adjust to face changes in trends, to overcome the dilemmas and challenges with our thinking. As for "A Cultural Brand for Asia," this is a long-term goal for the NTCH and is closely-related to the artistic energy of Taiwan. This is a period of time that is seeing the rise of more and more new stars on the international stage. It is therefore an urgent priority for us to cultivate "Representatives of Taiwan," which are excellent in both quality and quantity. Hence, we devised projects such as "Grow Up with TIFA," long-term commissions, and Bravo Taiwan to fortify the partnership with troupes, provide troupes with abundant resources for experimentation, and develop and stabilize the quality of their works. With respect to the cultivation of artists, we extended the maximum duration of the Art in Residency to two years. At the same time we launched the "Gap Year" project, inviting producers and technical directors to assist artists in exploring the different aspects of artistic ecology and leading artists to create and grow.

In the process of cultivating "Representatives of Taiwan," the NTCH strove to expand our influence locally and internationally. First of all, we allied with le phénix scène nationale ECH Valenciennes and other venues, transmitting Taiwan's artistic momentum overseas through international networks, co-



2018 國際劇場藝術節—偷窺者舞團《父親》Vader by Peeping Tom

productions, and exchanges and interactions. On the other hand, we also cooperated with domestic art centers, holding seminars for experience exchange and tour performances, in order to assist with the development of other venues. Through our efforts, artists have more places to showcase their performances than ever and the ecology of Taiwan's art circle has been improved.

In the last 31 years, the NTCH has served as the window through which Taiwan can see the world and as Taiwan's cultural brand for the world. We have opportunities born from extensive practical experience accumulated through our interactions with overseas venues. Amazingly, the cultural ethos of Taipei, where the NTCH is headquartered, is one of the most open-minded and avant-garde in Asia, which is an advantage for us as a "Cultural Brand." The NTCH, after we go "back to the beginning and start

anew," has set up a very distinct goal and vision. We will carry our vital energy forward, making Taiwan the cultural window into Asia in the future.

Executive and Artistic Director,
National Theater & Concert Hall

Linji-Ren

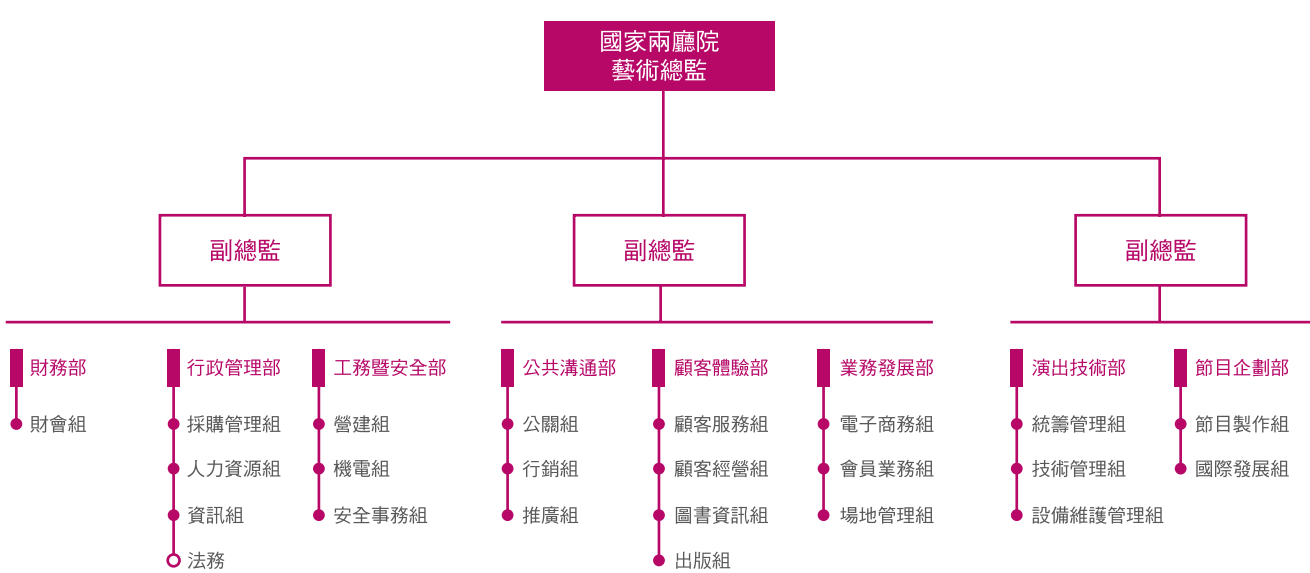
國家兩廳院組織架構與經營團隊

國家兩廳院設置藝術總監一人，由國家表演藝術中心董事長提請董事會通過後任免之，受董事會之督導，對內綜理兩廳院的業務，對外則代表本場館。藝術總監的職掌，係負責本場館年度計畫擬定、年度預算擬訂與決算報告提出、所屬人員任免、業務執行與監督，以及其他業務計畫核定等事項。

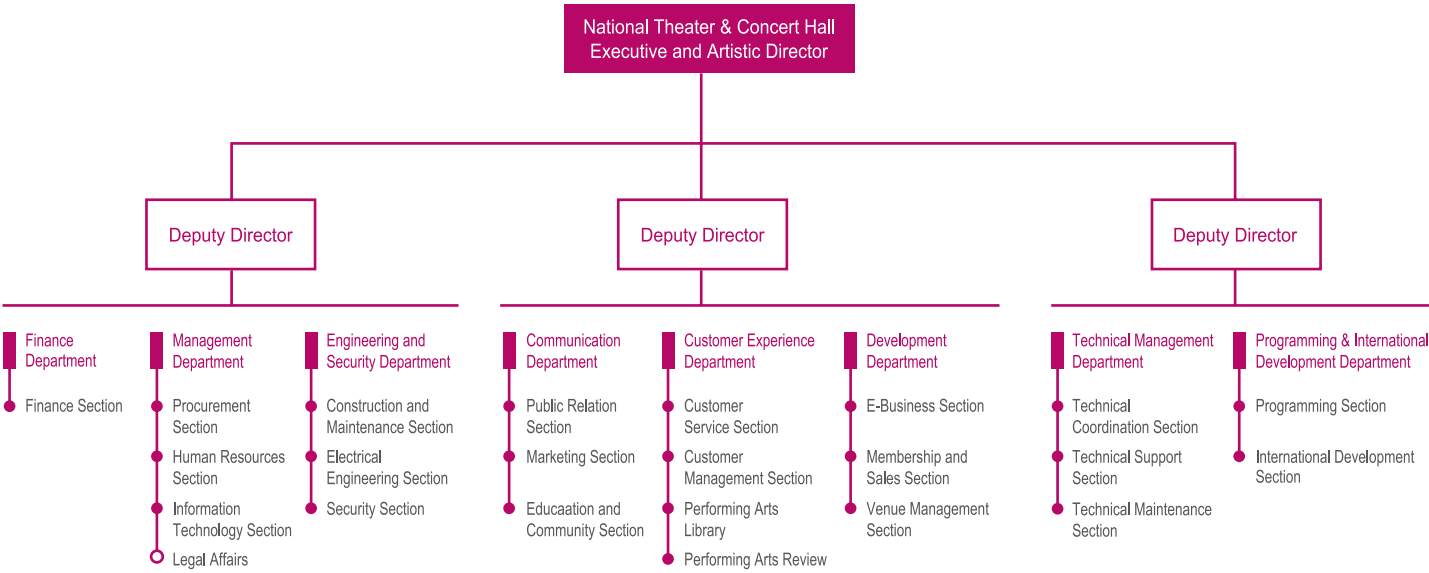
Organization and Management Team of the National Theater & Concert Hall

The National Theater & Concert Hall (NTCH) has one Executive and Artistic Director, who is nominated by the Chairman of the Board of the National Performing Arts Center and approved by the board of directors. The Executive and Artistic Director is supervised by the board of directors of the National Performing Arts Center. He/she is responsible for the overall management of the NTCH and serves as its representative to the outside world. Specifically, the Executive and Artistic Director is in charge of approving the NTCH's annual plan, formulating the annual budget and submitting final accounting reports, hiring and dismissing staff members, and implementing and overseeing the NTCH's work.

國家表演藝術中心
國家兩廳院組織圖



National Performing Arts Center
National Theater & Concert Hall Organization Structure



以過往為沃土，耕耘下一個三十年

2018 年是國家兩廳院開創未來的重要時刻，隨著臺中國家歌劇院與高雄衛武營國家藝術文化中心的陸續啟用，國表藝「三館一團」的時代自此展開，三個場館各有不同的分工任務，也帶動了國內藝文生態的改變。在這一年，走過三十載的兩廳院重新審視成立初衷與定位，以「歸零與重啟」作為自我升級的引擎，為下一個三十年擘畫全新的目標。

過去身為「文化櫥窗」的兩廳院，以更國際化的視野，更全面的思考如何呈現「國家代表隊」及「兩廳院文化品牌」的內涵，因此我們從四大層面推動及落實基底工作。包括國內人才的培育與陪伴、國際網絡的互動與結盟、健全與串聯國內表演藝術生態，以及藝術平權的重視與推廣。進化後的兩廳院，正以自己豐沛的資源與經驗為動頭，要將臺灣的藝文土壤好好翻一翻，期許能耕耘出嶄新的氣象。

國家代表隊—— 藝術人才的培育與陪伴

兩廳院的「藝術基地計畫」，於 2018 年邁入第五年，持續支持駐館藝術家創新發展，透過駐館期間的工作分享，為新作帶來不同面向的發展。年度駐館藝術家梁允睿、林祐如、林怡芳及徐惟恩，透過兩廳院與國際場館合作，讓臺灣的創作能量於國際舞臺發光，並汲取更多創作養分。例如：梁允睿赴瑞典學習聲音並至倫敦觀摩音樂劇，於國際劇場藝術節發表《瑪莉皇后的禮服》；林祐如利用在法國演出的機會，參訪歐洲各國藝術盛事，並醞釀新作《台灣製造》。

為突破劇場空間限制，及開拓更多創作可能，兩廳院支持藝術家進行「非典型形式」創作，例如：河床劇團《當我踏上月球》參與「台灣國際藝術節」（TIFA），觀眾以 360 度俯視角度觀賞作品；明日和合《請翻開次頁繼續作答》為參與式劇場、沉浸式聲音劇場的《在棉花田的孤寂》。而「新點子樂展」推動新科技結合當代音樂：「變數遊樂園」結合法國里昂研創中心 Grame 的「智慧手機樂團」技術。「無人音樂會」與史丹佛音樂聲學中心 CCRMA 合作，以 3D 放射狀「沉浸式聲場」到聖索非亞大教堂、苗栗功維敘百年隧道進行聲音旅行。

同時，兩廳院以「夥伴關係」邀請國內團體演出精緻或創新作品，也依節目屬性提供演出經費或場地資源等不同合作機制，發展長期夥伴關係，合作對象包含公營團隊、文化部「臺灣品牌團隊」、卓越級扶植團隊和兼顧品質及市場穩定的團隊。本年度主合辦節目共 53 檔演出，支持的 30 個新創作團隊中有超過三分之一是第一次合作，活化產業世代動能，開發新銳藝術家。另外，發展 13 檔場地夥伴節目，支持團隊遠程演出規劃。

兩廳院文化品牌—— 開創跨國合作平台

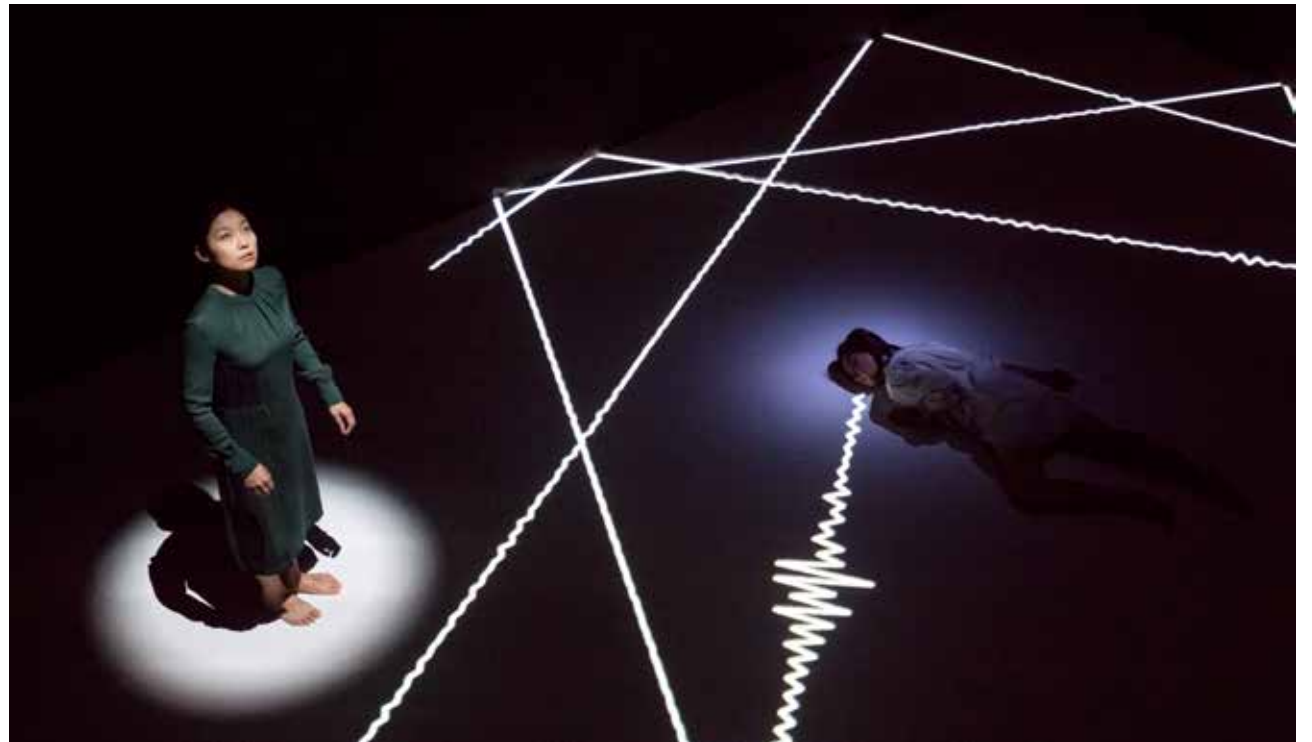
除了藝術人才的培養之外，兩廳院透過國際脈絡、國際共製及交流互動，讓國內藝術能量能走出去。

2018 年經兩廳院媒合，國內外藝術家共同製作 9 檔節目演出。其中《葉瑪》邀請國際大師級導演特爾左布勒斯與臺灣 27 位演出者及製作人員合作；《三隻小豬 & 木偶奇遇記》是駐館音樂家徐惟恩，與美國好萊塢演員及歌劇導演史提夫·惠汀（Steve Witting）合作，共培訓 20 餘位國內歌劇演出人才。

透過國際交流，場館主辦節目在籌備期間即能開展國際共製與洽談國際巡演，亦能將兩廳院品牌帶到歐亞美澳等城市及重要國際藝術節提升國際形象。例如：駐館藝術家林怡芳《微塵共感》及與法國鳳凰劇院臺法合製《愛與金錢》等計畫。

另外，兩廳院也邀請國際場館總監和策展人來臺參訪品牌節目；而國際藝術家來臺演出、駐館交流期間所辦理的工作坊、座談等活動，亦是創作者與國際交流的平台。例如：法國鳳凰劇院合作導演 Damien Chardonnet-Darmaillacq 的深度戲劇工作坊，及「演員？多奇怪的工作！」公開講座；德國海德堡劇院總監 Iván Pérez 分別設計初階及進階之編舞工作坊等。

本年度兩廳院與團隊攜手合作，共完成 13 檔 80 場國際演出。包括莎士比亞的妹妹們的劇團《血與玫瑰樂隊》、林祐如《朵朵》、蘇文琪《WAVE·微幅》、無垢舞蹈劇場《潮》、《有



2018TIFA 河床劇團《當我踏上月球》*The First Time I Walked on the Moon* by Riverbed theatre（劉振祥 攝影）

機體》、拾念劇集《蓬萊》、蘭陵 40《演員實驗教室》、一當代舞團《從無止境回首》、河床劇團《當我踏上月球》、李貞蕓《孤單在一起》、雲門舞集《關於島嶼》、《稻禾》與雲門 2《十三聲》，延續作品生命力並提升國際能見度。

在國際場館結盟方面，兩廳院與法國鳳凰劇院四年期的「開動計畫」（2018-2021）正式展開，兩場館在平等互惠原則下，進行節目交換、共製及駐館藝術家交流。此外，兩廳院於 3 月中旬與駐法國代表處臺灣文化中心合作，於鳳凰劇院「奇幻夜總會藝術節」（Cabaret de Curiosités）策劃「臺灣焦點」、「臺灣表演藝術論壇」活動，推出包含蘇文琪《WAVE 微幅》、林祐如《朵朵》及林人中《20 世紀舞蹈史，在亞洲》在內的 3 檔演出皆獲得好評。2019 年還將與法國國立夏佑劇院、西班牙巴塞隆納花市劇院正式簽訂結盟計畫。

健全國內藝術生態—— 串聯在地場館推動國內巡演

兩廳院一直強調與希望與各場館建立「夥伴」關係，唯有大家共好，才能健全藝文生態、促進正向發展。因此兩廳院舉

辦經驗交流會和巡演活動，與地方攜手，提升各場館專業化發展。

在三館際巡演合作方面，本年度共 5 檔節目進行合作，包括三館首部共製作品黃翊工作室《長路》完成共製合約簽署、碧娜·鮑許烏帕塔舞蹈劇場《康乃馨》北中兩館巡演、巴伐利亞廣播交響樂團三館巡演、《驚園》及《西樓記》北南兩館巡演。其中，巴伐利亞廣播交響樂團於演出前，指揮楊頌斯因身體狀況取消亞洲巡演，兩廳院憑藉多年專業經驗，主導樂團協商並統籌更換指揮所有的應變措施，順利將危機轉化為成功的巡演。

為因應近年臺灣各地藝術節紛立，兩廳院於 1 月 19 日與 19 個縣市政府代表舉辦節目交流分享會，連同出席團隊計 80 餘人參與，反應非常熱烈。與縣市政府互動合作可提早掌握巡演場次與發展節目共製，如國際劇場藝術節《在棉花田的孤寂》節目，便獲得桃園縣鐵玫瑰藝術節參與共製及巡演。未來節目交流分享會將定期於 TIFA 期間舉行，與縣市政府共享節目資源。



王嘉明 × 江蘇省崑劇院 崑劇《西樓記》*The Story of Xi Lou Ji* Chia-Ming WANG × Suzhou Kunqu Opera Theatre (劉振祥 攝影)

2018 年兩廳院共達成 13 檔主合辦節目、55 場國內巡迴，包含《當我踏上月球》(臺南藝術節)、《尋找新大陸》(臺中市屯區藝文中心)以及《三隻小豬 & 木偶奇遇記》嘉義巡演等，足跡遍及全臺各地。兩廳院也透過「藝術出走」藝企合作專案計畫，與企業單位長期合作，完成《菲林的映画光年》重製重演計畫。遍及全臺城市與偏鄉共 5 場巡演，四年累計觸及人次邁向 4 萬大關，並結合場館「藝術零距離一圓夢計畫」，連結在地的社福機構，邀請長者近距離欣賞國家級的演出，落實文化平權、樂齡照顧。

藝術推廣多元化—— 落實人人共融劇場策略

兩廳院致力延伸藝術推廣的觸角，從青少年、親子、樂齡、跨領域族群、無障礙群體，甚至未來觀眾的培養，希望能落實「人人共融」的劇場策略。

繼 2017 年首次規劃適合身障朋友欣賞的節目後，2018 年兩廳院持續致力於讓藝術無障礙，為視障朋友嘗試開發新的節目類型。除了音樂會、演員口白佐口述影像的戲劇節目外，

更打破舞蹈節目的視覺感官限制，在德國碧娜·鮑許烏帕塔舞蹈劇場《康乃馨》來臺演出時，邀請口述影像老師與舞蹈評論者撰述腳本，於表演時同步口述影像，而本次聆賞的 53 位視障朋友皆給予正面回應。

而各式工作坊、國際論壇、節目、講座等推廣活動也持續舉辦，吸引不同群體的觀眾。除了與北美館、故宮、天文館、史博館等館舍合作的網路社群活動外，兩廳院也舉辦 8 檔 17 場，總計吸引 13,576 人次參與的親子節目；而樂齡計畫將節目規劃與各式課程、教案結合，更是成果豐碩。以樂齡演出宣傳「人生的真相」貼文為例，便引起網路熱烈迴響，167 萬人次的點擊、13,000 則的分享，引起眾多媒體採訪，使兩廳院成為從幼齡到樂齡都能得到適齡節目的聆賞選擇。

此外，跨域多元活動依然熱烈展開，包含配合節目的跨界講座、結合手遊與實境的「烈火中的帥哥警探」活動，而兩廳院經營媒體頻道製作 NTCH to go 影片，更吸引超過 68.6 萬的觀眾瀏覽，其中《演員的第一堂 COSPLAY 課》影片在社群媒體上引起廣大迴響，超過 30 萬瀏覽人次，後續也針對 Cosplay 設計了二堂線下課程，延續影響力。



2018 兩廳院夏日爵士派對—約翰·史考菲四重奏 *John Scofield's "COMBO 66"* (劉振祥 攝影)

提升劇場專業服務

而在硬體設施方面，兩廳院持續發揚文化平權，繼去年戲劇院增設無障礙硬體設施，2018 年音樂廳增設 8 席輪椅席位，連同原有的 6 席，共達 14 席；小型演奏廳增設 4 席輪椅席；在劇院後臺區增設 1 間無障礙暨性別友善廁所，提升對觀眾的服務品質。

為兼顧節能及維護觀眾安全與舒適，兩廳院除了實施小工程，例如：戲劇院前台增設置物櫃、地下停車場導溝加蓋、自由廣場白水泥區地坪改善、增設屋瓦攔截網等，也為大型機電設備汰換升級。將音樂廳空調系統冷卻水管(埋入段)換新，提高能源使用效率；也將戲劇院 T6 送風機增設變頻控制，減少能源損耗。而電力方面，戲劇院與音樂廳共增設 4 部主動式濾波器，提高供電系統穩定性與可靠性，並為戲劇院 400KVA 不斷電系統定期汰換蓄電池組，維護設備緊急備用供電能力。

兩廳院持續改善許多演藝設備以提升國際競爭力，包含後臺空間設施及演藝設備的改善、鋼琴養護汰換計畫、音樂廳及

戲劇院 LED 燈光設備增置、8 間後臺化妝室裝修。亦延續去年的音樂廳異音改善，於年底進行局部工程，效果顯著，並將持續進行至 2019 年，將可解決外界對音樂廳異音的疑慮。

綜觀兩廳院 2018 年全年演出，總場次為 1,083 場。室內四廳共舉辦 1,057 場藝文活動，其中包含兩廳院品牌節目「台灣國際藝術節」(TIFA)、「兩廳院夏日爵士派對」、「新點子」系列、「國際劇場藝術節」等。另外，為突破空間限制及開拓創作可能，兩廳院邀請藝術家於戲劇院生活廣場、國家音樂廳大廳等非典型空間演出，包含《在棉花田的孤寂》、《老派靈魂的浪漫》、《爵士夏午茶》、聖誕節系列活動等，共計 26 場。

全年觀眾人次為 673,670 人，戶外演出及巡演場次及服務人次(含室內、戶外活動及轉播場次)：共計 63 場、121,897 人次。主辦節目年度售票率為 90%，全年室內演出場地平均使用率則為 98%。全年觀眾對節目演出滿意度為 92%，對整體服務滿意度為 96.37%，而演出單位對整體服務滿意度達 97%，三項數據較去年皆有成長，以維持最高水準的服務品質為基礎，持續服務觀眾與演出單位。

Cultivate the Next Thirty Years through the Fertile Past

2018 was a milestone for the NTCH in constructing the future. The successive inaugurations of the Taichung National Theater and National Kaohsiung Center for the Arts (Weiwuying) kickstarted the era of the National Performing Arts Center (NPAC) which includes three venues and one orchestra. The assigned tasks for each venue are not identical, and have changed the ecology of Taiwan's art circle. At the same time, the thirty-year old NTCH reviews its original goal of institutional setup and orientation, and takes itself "back to the beginning and starts anew" the momentum of upgrading in order to formulate totally new proposals for its next thirty years.

The NTCH, which has been the cultural window of Taiwan in the past, will reflect upon how it can bring out its essence as the representative of Taiwan and promote the brand name of the NTCH from an international perspective. Accordingly we advocate and implement four fundamental aspects, including cultivation and support of local artists, interactions and coalitions within international networks, improvement and the building of connections between domestic performing arts ecosystems, and cherishment and promotion of artistic accessibility policies. The NTCH post-upgrade is using its abundant resources and experiences as the hoe, fervently plowing the soil of Taiwan's performing arts in order to create a novel arena.

The representatives of Taiwan - the cultivation and support of local artists

The NTCH's Art in Residency Project entered its fifth year in 2018. The NTCH will continue to support its Artists in Residence in creating and evolving. Through encouraging artists to share the work produced during their residencies at the NTCH, we hope to oversee the blossoming of exploratory and avant-garde works. Artists in Residence of 2018, Inred LIANG, I-Fang LIN, Yu-Ju LIN, and Wei-En HSU, collaborated with international venues through the sponsorship of the NTCH, showcasing their creative

momentum on the international stage and absorbing the nutrients from their unique experiences. For examples, Inred LIANG went to Sweden to study vocal performance and emulate musical productions in London. Afterwards she presented her work *The Dress* at the International Theatre Festival. Similarly, Yu-Ju LIN took advantage of her performance in France to attend prime artistic events in Europe; currently, she is producing her new work *Taiwan Made*.

In order to break through the constraints of theatrical space and open up more creative possibilities, the NTCH supports artists who wish to try their hands at "atypical" creations. The productions that resulted included Riverbed Theatre's *The First Time I Walked on the Moon* (When the show was performed at TIFA, the audiences had to bow their heads to watch events taking place down below.), Co-coism's participatory-theater style *P.T.O. (Please Turn Over :)*, and the immersion of *In The Solitude of Cotton Fields*. In addition, new technologies were blended into the contemporary music presented in the 2018 Innovation Series Music, such as *A Playground of Parameters* which incorporated smart phones into the music from the Grame of Lyon, France and *Concert of Machines* which collaborated with CCRMA at Stanford University to create a 3D globe of "immersing sound field" to take the audience on an auditory journey through Turkey's Hagia Sophia or to Miaoli's Gongweixu Tunnel.

Meanwhile the NTCH, adhering to our oath regarding "partnership", invited domestic troupes performing or creating new works, and offered them assistance in multiple ways, from performance funding to resource supply, according to each program's needs, and has developed long-term partnerships in the process. Groups we have partnered with include government-funded teams, such as the "Taiwan Brand Team" of the Ministry of Culture, and subsidized teams (excellent level), and teams concerned with ensuring program quality and market stability. This year, there were 53 performances which were solely hosted



2018 兩廳院歌劇工作坊—童話歌劇《三隻小豬 & 木偶奇遇記》Children Operas - *The Three Little Pigs & Pinocchio* (劉振祥 攝影)

or co-hosted by the NTCH. Over one-third of thirty new troupes sponsored by the NTCH were collaborating with us for the first time. We were instrumental in activating the trickle-down momentum of the performing arts industry and discovering up-and-coming artists. Additionally, thirteen "venue partnership" programs were created in order to support long-term planning for troupes' performances.

Cultural Brands of the NTCH - Establish the Platform for Transnational Cooperation

In addition to the nurturing of promising artists, the NTCH ensured Taiwan's artistic potency overseas through our international networks, transnational co-productions, and exchanges and interactions.

In 2018, through the mediation of the NTCH, artists from Taiwan and oversea co-produced nine programs, including *Yerma*, a production with the internationally renowned director Terzopoulos

leading 27 actors and production team members from Taiwan; and *The Three Little Pigs & Pinocchio*, an opera for children produced in collaboration with the Artist-in-Residence Wei-En HSU and actor/director Steve Witting from the US. Through this production, over twenty Taiwanese opera production workers received training.

Through transnational exchanges, productions made by the NTCH were arranged for international co-productions and overseas tours while still under construction; meanwhile, the programs that were part of the "Cultural Brands of the NTCH" were presented in cities around the globe and renowned international festivals through these channels, including Artists-in-Residence I-Fang LIN's *Skein Relations*, *Love and Money* co-produced with le phénix scène nationale ECH Valenciennes.

The NTCH also invited directors and curators of international venues to attend performances of "Taiwan Brand Teams" in Taiwan. At the same time, workshops and lectures held during overseas artists' performances or residences in Taiwan provided



2018TIFA 拾念劇集超神話二部曲《蓬萊》Isle of Dreams by La Cie MaxMind (劉振祥 攝影)

domestic artistic workers with platforms for international exchange, such as in the workshop led by Damien Chardonnet-Darmaillacq, Director of le phénix scène nationale ECH Valenciennes, the open lecture “Le drôle de métier d’artiste”, and choreographic workshops at basic and advanced levels designed by Iván Pérez, director of Dance Theater Heidelberg.

In 2018, the NTCH joined forces with troupes to present 13 programs which held 80 international performances. There were Shakespeare’s Wild Sisters Group’s *Blood & Rose Ensemble*, Yuju LIN’s *Sponge*, Wen-Chi SU’s *WAVE*, Legend Lin Dance Theatre’s *The Eternal Tides* and *Yo Gee Ti*, La Cie MaxMind’s *Isle of Dreams*, Lanling Theatre’s *Experimental Actors Studio*, YiLab.’s *Infinity Minus One*, Riverbed Theatre Company’s *The First Time I Walked on the Moon*, Chen-Wei LEE’s *Together Alone*, Cloud Gate Dance Theatre’s *FORMOSA* and *Rice*, and Cloud Gate 2’s *13 Tongues*. With our support, each production’s run was extended and its global visibility expanded.

As for international partnerships, the Kaidong Project, a joint venture by the NTCH and le phénix scène nationale ECH

Valenciennes that will last for four years (2018-2021) was launched this year. The partnership built between these two venues will proceed through exchanges, co-productions, and communication amongst artists in residence. In mid-March, in cooperation with the Centre Culturel de Taiwan in Paris, the NTCH held the “Spotlight Taiwan” and “Taiwanese Performing Arts Forum” series at the Cabaret de Curiosités of Le Phénix. The three performances including Yuju LIN’s *Sponge*, Wen-Chi SU’s *WAVE*, and River LIN’s *20 Minutes For The 20th Century, But Asian* were highly acclaimed. In 2019, the NTCH will sign partnership agreements with Théâtre national de la danse Chaillot, France and Mercat de les Flors - Dancehouse.

Improving the Ecology of Taiwan’s Art Circle and Connecting Domestic Venues for Cross-Taiwan Tours

We cannot overemphasize the importance of “partnership” building among our domestic venues and our desire for this interrelationship. We truly believe that healthy ecology and positive development will be established with the healthy

operations of each venue. In order to assist other venues, the NTCH held seminars for experience exchange and co-hosting of tour performances.

Five programs shared performances among the three venues, including the first production co-produced by three venues, Huang Yi Studio’s *A Million Miles Away* (the contract was signed), Tanztheater Wuppertal Pina Bausch’s *Nelken* (NTCH, National Taichung Theater), Symphonieorchester des Bayerischen Rundfunks (NTCH, National Taichung Theater, Weiwuying), *Paradise Interrupted* and *The Story of Xi Lou Ji* (NTCH, Weiwuying). When conductor Jansons was forced to cancel his trip due to health issues before Symphonieorchester des Bayerischen Rundfunks launched their tour, the NTCH took on negotiations with the orchestra. Based on our extensive experience in the past with similar situations, we were able to resolve all problems in the smoothest way possible, including requesting a replacement conductor, and turned what could have been a crisis into a successful tour.

In recognition of the growing number of art festivals in Taiwan in the last few years, the NTCH held a conference for sharing and exchanging information about program construction with representatives from nineteen city/county governments on January 19. Representatives of the troupes as well as those of the nineteen city/county governments, over 80 persons in total, attended and enthusiastically participated in the discussions. Interactions with city/county governments enabled us to prepare for a number of tour performances earlier, and also create agreements for co-productions. For example, *In the Solitude of Cotton Fields*, presented at TIFA, was co-produced and performed by the Taoyuan Iron Rose Music Festival this year. In the future the NTCH will regularly hold “sharing and exchanging” conferences while TIFA is ongoing and share program resources with city/county governments.

In 2018, the NTCH hosted 13 programs both solely and cooperatively, and completed 55 domestic tours. The programs included *The First Time I Walked on the Moon* (Tainan Arts Festival), *The Big Adventure* (Taichung City Tun District Art Center), and tours around Chiayi for *The Three Little Pigs & Pinocchio*. In essence, the NTCH brought art performances all across Taiwan. In addition, through the FormosArt series, the

NTCH engaged in long-term cooperation with different brands to remake and re-perform *Starry Memory*. Five domestic tours were held throughout Taiwan. In the last four years, five tours in urban and rural areas have attracted more than 40,000 people. Through the “Art Is for Everyone” Project, with assistance from local social welfare agencies, we invited senior citizens to attend outstanding performances held at convenient locales near their residences, fulfilling our goal of promoting cultural equal rights and care of the elderly.

Multi-faceted Promotion for Arts - Fulfill Our Goal to “Let Everyone Join the Inclusive Theater”

The NTCH had worked hard to broaden our promotional domain. We hope to bring in teenagers, families, elderly, all ethnicities, people with disabilities, and prospective audiences to join the events of inclusive theater and fulfill our goal to “Let everyone act.”

In 2017, the NTCH held programs tailor-made for disabled people for the first time. In 2018, we continued our efforts to make the arts more accessible, and produced a new genre of programs for the blind and visually impaired. In addition to concerts and theater programs with actors narrating visual descriptions, the NTCH invited persons adept at visual description to cooperate with dance critics to write a script and simultaneously translate the visual images of Tanztheater Wuppertal Pina Bausch’s *Nelken* in order to break visual restrictions in choreographed programs. The service received positive responses from 53 visually impaired audience members who attended this performance.

A variety of workshops, international forums, programs, and lectures were constantly held in order to attract patrons with different interests. In addition to social media events conducted with the Taipei Fine Arts Museum, National Palace Museum, Taipei Astronomical Museum, and National Museum of History, the NTCH held 8 programs for families. In total, 13,576 persons were in attendance for 17 performances. Additionally, the Elderly project which combines programs and assorted classes and lesson plans was highly acclaimed. For example, the ad posting for the NTCH Arts Playland “Truth about Life” received an enthusiastic reception online. It received 167 million views and 13,000 shares,

2018TIFA 傑夫·索貝爾《斷捨離的物件習題》*The Object Lesson* by Geoff Sobelle (劉振祥 攝影)2018 新點子劇展—盜火劇團 × 平田織佐《轉校生》*Transfer Student* by Voleur du Feu Theatre × Oriza Hirata (劉振祥 攝影)

and attracted interviews from a number of media sources. With our efforts, everyone from young children to the elderly can all choose programs suitable for them.

Meanwhile the NTCH is still carrying out multiple-faceted crossover events, including crossover lectures related to programs, and *Detective H. on Fire*, a smartphone game for reality, while the *NTCH to Go* videos on the official NTCH channel attracted 686 thousand views in total. Among them, *Actors' First Lesson for Cosplay* received more than 300 thousand viewers. Two subsequent offline lessons for cosplay were launched.

Upgrade the Professional Services of Venues

In order to ensure equal access to its services, after adding accessibility facilities in the Theater in 2017, the NTCH has added 8 additional wheelchair spaces in the Concert Hall, which, together with the original 6 spaces, total 14 spaces in the concert hall. In addition, 4 wheelchair spaces have been added in the recital hall and 1 accessible & gender-neutral bathroom has been constructed backstage.

For the sake of energy efficiency and the safety and comfort of patrons, the NTCH conducted small-scale improving projects, such as lockers at the front stage of the Theater, covers for ditches in the underground parking lot, improvements for the concrete space of the Terrace, safety barriers for roofing tiles, and upgrades for large-scale mechanical equipment and control systems. With the replacement of the cooling water pipes embedded within the air conditioning in the concert hall, energy usage has been improved, with the setup of a frequency control system for the T6 blower in the theater further reducing energy consumption. As for electricity, four active power filters have been set up in the Theater and Concert Hall, in order to improve the stability and reliability of the power supply system. We also changed the storage battery pack of the 400KVA Uninterruptable Power System in the Theater during regular maintenance to ensure smooth functionality during an emergency.

The NTCH constantly renovated and replaced various facilities and equipment in order to adhere to our strict standards, including refurbishments of backstage space and improvement of performing facilities, replacement and maintenance of pianos,

new setup of LED lamps in the Concert Hall and Theater, and refurbishing of 8 backstage bathrooms. At the same time, the improvement of the acoustics in the Concert Hall which began in 2017 was continued this year. The work will last till 2019, although there has already been a noticeable improvement in sound quality. We have the confidence that any abnormalities with the acoustics of the Concert Hall will vanish completely after the work has been completed.

Looking at the NTCH's performances throughout 2018, the total number was 1,083. In the four venues, 1,057 art and cultural events were held, including the NTCH brand program(s) "Taiwan International Arts Festival" (TIFA), "Summer Jazz," "New Ideas," and others. In addition, in order to break through the restrictions of space to develop new possibilities, the NTCH has also invited artists to perform in atypical spaces such as the Theater Terrace, in the lobby of the Concert Hall, and others, with performances such as *In The Solitude of Cotton Fields*, *Where the Soul Never Dies*, *Jazzy Afternoon with Fresh Groove*, *Crazy Christmas*, and others for a total of 26 performances.

There were 673,670 visitors throughout the year, and 63 performances and 121,897 attendees of outdoor performances, tour performances, both indoor and outdoor events, and broadcasts. The annual sales rate for our hosted programs was 90%, and the average annual indoor performance venue usage rate was 98%. Throughout the year, audience satisfaction with the performance of the program was 92%, with the overall services reached 96.37%, and troupe satisfaction with the overall service reached 97%.

For thirty years the NTCH had continued to steer every task to reach the highest levels of self-inspection standards. In order to build a bright future, we will stand on the fertile foundation of the past and enhance our partnerships with both international and domestic venues, cultivate more young theater administrative staff and artistic workers, and take on more responsibilities in supporting the arts industry of Taiwan, to formulate the next thirty years.

節目概況
Program Overview

國家戲劇院 National Theater

2/23-25	2018TIFA 克莉絲朵·派特 × 強納森·楊《愛與痛的練習曲》 <i>Betroffenheit</i> by Crystal Pite and Jonathon Young
2/26-3/4	2018TIFA 拾念劇集超神話二部曲《蓬萊》 <i>Isle of Dreams</i> by La Cie MaxMind
3/8-3/11	2018TIFA 碧娜·鮑許烏帕塔舞蹈劇場《康乃馨》 <i>Nelken</i> by Tanztheater Wuppertal Pina Bausch
3/23-3/25	2018TIFA 莎士比亞的妹妹們的劇團《親愛的人生》 <i>Dear Life</i> by Shakespeare's Wild Sisters Group
3/30-4/1	2018TIFA 三谷幸喜《變身怪醫》 <i>Jekyll & Hyde & So on</i> by Koki Mitani
4/6-4/8	紙風車劇團《唐吉軼德冒險故事—銀河天馬》 <i>Galaxy Pegasus</i> by Paper Windmill Theatre
4/13-4/15	2018TIFA 托馬·喬利《理查三世》 <i>Richard III</i> by Thomas Jolly
5/4-5/6	蘭陵 40《演員實驗教室》 <i>Experimental Actors Studio</i> by Lan Ling Theatre Workshop
7/21-22、 7/28-7/29	綠光劇團《再會吧北投》音樂劇 <i>Farewell Beitou</i> by Greenray Theatre Company
8/17-8/19	明華園戲劇總團《龍逆鱗》 <i>The End of Revenge</i> by Ming Hwa Yuan Arts & Cultural Group
9/27-9/30	唐美雲歌仔戲團《夜未央》 <i>The Cursed Royal Family</i> by Mei-Yun TANG Taiwanese Opera Company
10/5-10/7	2018 國際劇場藝術節—偷窺者舞團《父親》 <i>Vader</i> by Peeping Tom
10/12-10/14	2018 國際劇場藝術節—Baboo × 馮勃棣《神農氏》 <i>God knows</i> by Birdy FONG × Baboo
10/20-10/28	寶塚歌劇團第三次台灣公演《東離劍遊記》、《星秀☆煌紅》 <i>TAKARAZUKA REVUE IN TAIWAN III</i>
11/2-11/4	2018 國際劇場藝術節—狄奧多羅斯·特爾左布勒斯《葉瑪》 <i>Yerma</i> by Theodoros Terzopoulos
11/16-11/25	雲門舞集 45 週年《林懷民舞作精選》Cloud Gate — The 45th Anniversary Gala Program
11/29-12/1	2018 國際劇場藝術節—阿姆斯特丹劇團《戰爭之王》 <i>Kings of War</i> by Internationaal Theater Amsterdam
12/7-12/9	王嘉明 × 江蘇省崑劇院 崑劇《西樓記》 <i>The Story of Xi Lou Ji</i> by Chia-Ming WANG × Suzhou Kunqu Opera Theatre
12/15、12/16	獨幕裝置歌劇《驚園》 <i>Paradise Interrupte</i>



2018 國際劇場藝術節—阿姆斯特丹劇團《戰爭之王》
Kings of War by Internationaal Theater Amsterdam
(劉振祥 攝影)



2018TIFA 三谷幸喜《變身怪醫》
Jekyll & Hyde & So on by Koki Mitani
(劉振祥 攝影)



2018TIFA 莎士比亞的妹妹們的劇團《親愛的人生》
Dear Life by Shakespeare's Wild Sisters Group
(劉振祥 攝影)

實驗劇場 Experimental Theater

2/23-25	2018TIFA 傑夫·索貝爾《斷捨離的物件習題》 <i>The Object Lesson</i> by Geoff Sobelle
3/2-3/4	2018TIFA 一當代舞團 蘇文琪《從無止境回首》 <i>Infinity Minus One</i> by YiLab Wen-Chi SU
3/8-3/11	2018TIFA 河床劇團《當我踏上月球》 <i>The First Time I Walked on the Moon</i> by Riverbed theatre
3/16-3/18	2018TIFA 舞蹈空間 × 伊凡·沛瑞茲《BECOMING》 <i>BECOMING</i> by Dance Forum Taipei × Iván Pérez
3/23-3/25	2018TIFA 比利時文字舞團《喬望尼俱樂部》 <i>Giovanni's Club</i> by As Palavras - Cie Claudio Bernardo
3/29-4/1	2018TIFA 聲光劇團《暗影》 <i>Dark Circus</i> by STEREOPTIK
5/4-5/6	2018 新點子劇展—盜火劇團 × 平田織佐《軛校生》 <i>Transfer Student</i> by Voleur du Feu Theatre × Oriza Hirata
5/11-5/13	2018 新點子劇展—EX- 亞洲劇團《來自德米安的你》 <i>Hello! My Demian</i> by EX-Theatre Asia
5/24-5/27	2018 新點子劇展—明日和合製作所《請翻開次頁繼續作答》 <i>P.T.O. (Please Turn Over :)</i> by Co-coism
6/2-6/3	2018 新點子舞展—黃大衛 舞蹈劇場《春之祭》 <i>The Rite of Spring</i> by Dick WONG Dance Theatre
6/15-6/17	2018 新點子舞展《微舞作—林素蓮、劉彥成、劉冠詳》 <i>Mixed Program - Taiwan Dance Scene</i> by Su-Lien LIN, Yen-Cheng LIU and Kuan-Hsiang LIU
7/6-7/8	2018 新點子舞展—薩維耶·勒華《春之祭》 <i>Le Sacre du Printemps</i> by Xavier Le Roy
8/24-26	2018 兩廳院歌劇工作坊—童話歌劇《三隻小豬 & 木偶奇遇記》 <i>Children Operas - The Three Little Pigs & Pinocchio</i>
9/29-9/30	新點子樂展 3《無人音樂會》 <i>Concert of Machines</i>
10/5-10/7	2018 國際劇場藝術節—柳春春劇社 × 區秀詒《南洋情報交換所》 <i>The Nanyang Intelligence Bureau</i> by Oz Theatre Company × Sow Yee AU
10/12-10/14	2018 國際劇場藝術節—阮劇團 × 李銘宸《再約》 <i>Later</i> by Our Theatre × Ming-Chen LI
10/18-10/21	2018 國際劇場藝術節—《腹語師的瘋狂集會》 <i>The Ventriloquists Convention</i>
11/2-11/4	2018 國際劇場藝術節—梁允睿 × 紅潮劇集《瑪莉皇后的禮服》 <i>The Dress</i> by Inred LIANG × Red Theatre Group
11/16-11/18	2018 國際劇場藝術節—鄭義信《海的孩子們》 <i>Children of the Ocean</i> by Wishing Chong
12/21-12/23	時代小崑劇《聽我細訴》 <i>Talking With</i>

國家音樂廳 Concert Hall

3/13	2018TIFA 女高音迪·妮絲與琉森節慶絃樂團《從莫札特到百老匯》 <i>Danielle de Niese & Lucerne Festival Strings From Mozart to Broadway</i>
3/16	2018TIFA 加拿大 DJ 無尾熊小子《機器人情歌》 <i>DJ Kid Koala's Nufonia Must Fall</i>
3/25	2018TIFA 台北愛樂室內合唱團：視覺合唱劇場《四季·台灣》 <i>Ilha Formosa</i> by Taipei Philharmonic Chamber Choir
4/1	2018TIFA《詩乃伊》—胡德夫與部落朋友音樂會 <i>SENAY</i>
5/4	首席之夜—愛樂者聯盟合奏團音樂會 <i>The Philharmonix</i>
6/23	大手小手齊步奏《老師的秘密基地》 <i>Be yourself</i>
7/12-7/13	當管風琴遇上小號—艾普卡娜法桑與柏多契基音樂會 <i>Iveta Apkalna & Gábor Boldoczki</i>
7/21	穿樂時空—我們的青春約會 <i>Have a Nice Date</i>
7/28	大手小手齊步奏《猜猜誰是音樂之王》 <i>Tales from the Vienna Woods</i>
8/26	2018 兩廳院夏日爵士派對—兩廳院夏日爵士節慶樂團·午後的巴西風味 <i>NTCH Summer Jazz Project Concert</i>
8/31	2018 兩廳院夏日爵士派對—約翰·史考菲四重奏 <i>John Scofield's "COMBO 66"</i>
9/7	2018 兩廳院夏日爵士派對—潔絲米雅·虹五重奏 <i>Jazzmeia Horn Quintet</i>
11/10	單身快樂：1×1 的幸福 <i>Love, To Be Loved</i>
11/18-11/19	祖賓·梅塔與巴伐利亞廣播交響樂團 <i>Zubin Mehta & Symphonieorchester des Bayerischen Rundfunks</i>
11/25	台北愛樂室內合唱團—傳唱記憶《星期天的音樂課》 <i>Memory of the Childhood Melody</i> by Taipei Philharmonic Chamber Choir
12/7	讓愛發芽—台北愛樂管弦樂團 × 愛樂種子計畫 <i>Love Seeds</i>
12/14	2018 兩廳院聖誕音樂會—浪漫女聲黛安娜·潘頓 <i>2018 NTCH Christmas Concert - Here Comes Diana Panton & Trio</i>

2018TIFA 舞蹈空間 × 伊凡·沛瑞茲《BECOMING》
BECOMING by Dance Forum Taipei × Iván Pérez (劉振祥 攝影)



2018 新點子劇展—明日和合製作所《請翻開次頁繼續作答》
P.T.O. (Please Turn Over :) by Co-coism (劉振祥 攝影)



2018TIFA《詩乃伊》胡德夫與部落朋友音樂會 *SENAY* (劉振祥 攝影)



大手小手齊步奏《猜猜誰是音樂之王》
Tales from the Vienna Woods (劉振祥 攝影)



演奏廳 Recital Hall

3/9	2018TIFA 柳京和 & 李珣室內樂團《鼓動韓潮》 <i>Kyung Hwa YOU & World Music Ensemble E-Do</i>
3/23	2018TIFA 三個人《3×3 計畫》異常返響 <i>3×3 Back to abnormality</i> by 3peoplemusic
4/13-4/14	2018TIFA 以色列亞馬樂團《盛滿繁星》 <i>Basket full of Stars</i> by Yamma Ensemble
9/22-9/23	新點子樂展 1《競技 XYZ》 <i>The Battle of XYZ</i>
9/23	新點子樂展 2《變數遊樂園》 <i>A Playground of Parameters</i>

藝文廣場 Main Plaza

7/28-7/31	國泰藝術節—2018 雲門戶外公演《關於島嶼》CLOUD GATE Outdoor Performance <i>FORMOSA</i>
8/25	2018 兩廳院夏日爵士戶外派對 <i>2018 Summer Jazz Outdoor Party</i>
11/18	祖賓·梅塔與巴伐利亞廣播交響樂團戶外轉播 <i>Zubin Mehta & Symphonieorchester des Bayerischen Rundfunks</i>

生活廣場 Terrace

11/22-11/25	國際劇場藝術節—羅蘭·奧澤 × 徐堰鈴 × 王安琪《在棉花田的孤寂》 <i>In The Solitude of Cotton Fields</i> by Roland Auzet × Yen-Ling HSU × Angie WANG
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國內巡演 Domestic Tours

臺東太麻里 (10/27)、 臺東關山 (11/10)、 南投 (11/17)、 花蓮 (11/25)、 雲林 (12/1)	2018 藝術出走《菲林的映画光年》 <i>Starry Memory</i>
桃園 (11/29-12/2)	國際劇場藝術節—羅蘭·奧澤 × 徐堰鈴 × 王安琪《在棉花田的孤寂》 <i>In The Solitude of Cotton Fields</i> by Roland Auzet × Yen-Ling HSU × Angie WANG

其他 Miscellaneous

5/26	2018 新點子劇展「我們需要什麼樣的青少年劇場」國際論壇 International Forum “What kind of youth theater we need?”
8/25	2018 兩廳院夏日爵士派對—爵士夏午茶 <i>Jazzy Afternoon with Fresh Groove</i>
8/18、9/1、9/8	2018 兩廳院夏日爵士派對—爵士 <i>Bistro Jazz at the Bistro</i>
9/3-9/16	法國鳳凰劇院駐館藝術家及導演 Damien Chardonnet-Darmaillacq《愛與金錢》戲劇表演工作坊 The Artists-in-Residence and director of the le phénix scène nationale ECH Valenciennes, Damien Chardonnet-Darmaillacq, "Love and Money" Drama Performance Workshop
10/15	瑞士洛桑 Vidy 劇院總監 Vincent Baudriller《大師講座：從亞維儂藝術節到洛桑 Vidy 劇院的藝術視野與經營策略》Vincent Baudrillard, Director of Théâtre Vidy-Lausanne Switzerland “Master Lecture: Art Perspectives and Business Strategies from the Avignon Festival to the Théâtre Vidy-Lausanne”
12/8	聖誕下午茶變裝 Party 音樂會 瘋戲樂工作室 Christmas Afternoon Tea Party Concert: Studio M
12/15	聖誕下午茶變裝 Party 音樂會 神秘失控人聲樂團 Christmas Afternoon Tea Party Concert: SEMISCON Vocal Band



2018TIFA 柳京和 & 李珣室內樂團《鼓動韓潮》
YOU Kyung Hwa & World Music Ensemble E-Do
(劉振祥 攝影)



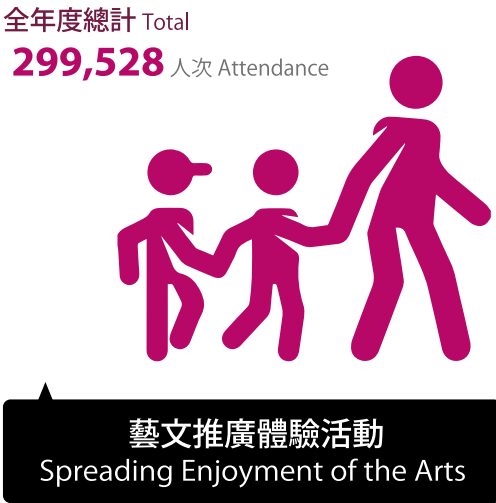
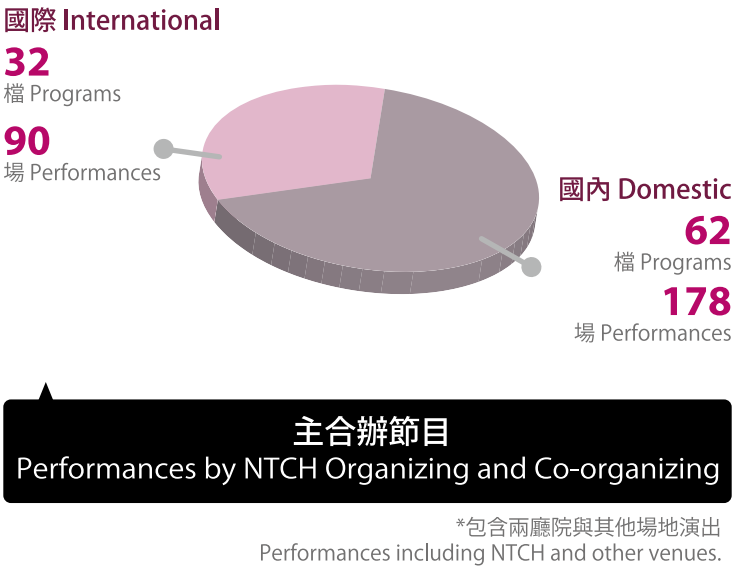
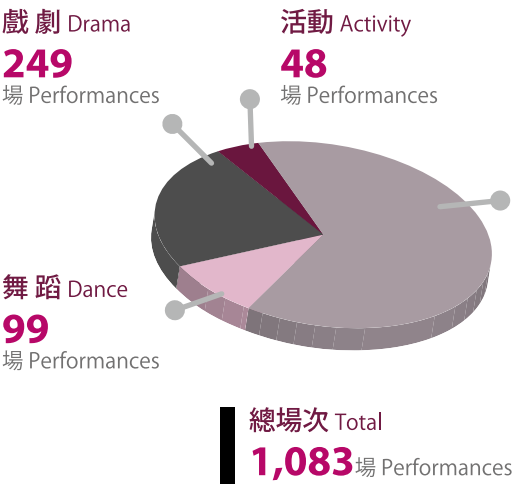
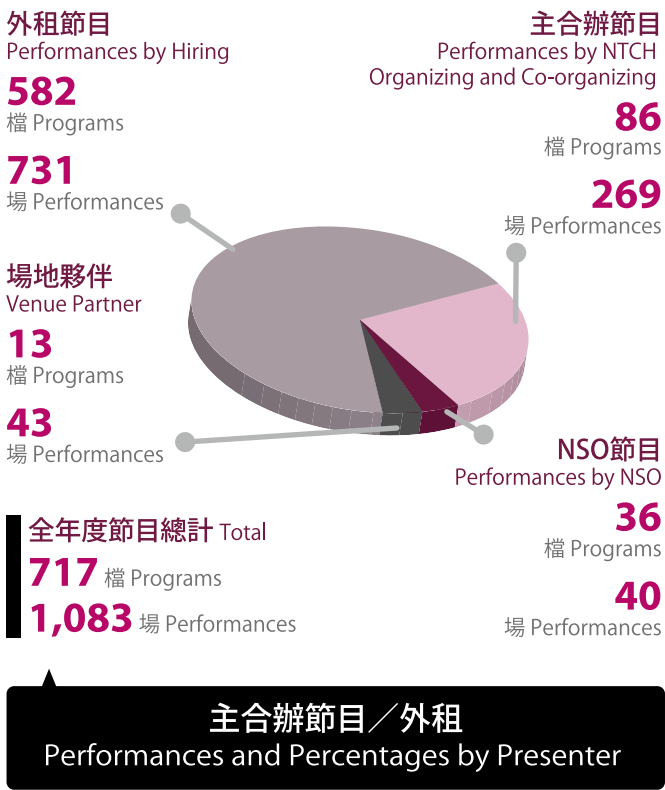
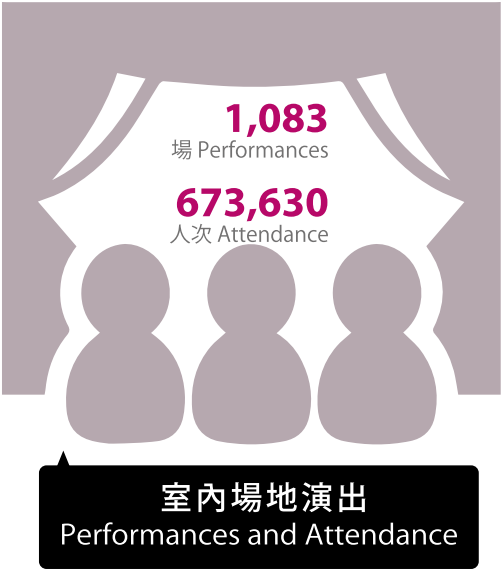
2018TIFA 以色列亞馬樂團《盛滿繁星》
Basket full of Stars by Yamma Ensemble
(劉振祥 攝影)



祖賓·梅塔與巴伐利亞廣播交響樂團
*Zubin Mehta & Symphonieorchester
des Bayerischen Rundfunks* (劉振祥 攝影)

節目統計概況

Annual Statistics



贊助及感謝名單（依中文筆劃排列）

贊助單位
公益支持單位
財團法人力晶文化基金會
中華開發金控 財團法人中華開發工業銀行文教基金會

感謝單位
Wallonie-Bruxelles International (WBI)
加拿大駐台北貿易辦事處
台北歌德學院
台灣連線股份有限公司
法國在臺協會
荷蘭貿易暨投資辦事處
駐台北以色列經濟文化辦事處

「藝術零距離－圓夢計畫」感謝名單
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林艾誼、林信和、黃坤明、張淑伶、單聯璜、蔡春雅

Special Thanks

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臺中國家歌劇院
National Taichung Theater



扮演中臺灣的藝文樞紐

2018 年是一個在表演藝術展演史上值得特別書寫並定位的年份，隨著衛武營開幕啟用，國家表演藝術中心北中南三個國家場館到位，在這微妙的競合之間，歌劇院以場館屬性單一（三個大中小劇院）、觀眾席座位數最少（約 3,000 席）、精巧聚焦的非典型展演空間（凸凸廳、空中花園展演平台、下沉式戶外劇場等），展現了有別於傳統表演藝術中心的營運特色。

歌劇院的核心業務以各種經典、當代、多元與科技跨域的表演藝術為中心擴散，又以「空氣、陽光、水」的建築概念，使得歌劇院成為一座建築藝術品，其空間設計的特殊性，造就了多個非典型展演空間，讓歌劇院成為一座藝術與生活的空間。這正是歌劇院自開館以來，一直努力營運的目標——一座貼近人的生活必需的劇場。

自 2016 年 9 月開幕以來，歌劇院即創造許多中臺灣藝術市場奇蹟，包括開幕迄今創下近 300 萬入館人次、44 萬人次購票欣賞演出，並以春季：歌劇院-台灣國際藝術節（NTT-TIFA）、夏日：音樂劇、秋天遇見巨人三大品牌節目匯聚世界各地的藝術家，帶來場場精彩作品，使「歌劇院出品」的質量深植人心。全面營運元年（2017 年度）歌劇院主合辦節目票房達 85%，2018 年度主合辦節目票房達 87%，成長 2%，購票人次從 20.6 萬餘人次成長到 23.4 萬人次，場地使用率從 73% 提高為 85%，這些成績證明「好節目」是藝術劇場的營運核心，同時更證明歌劇院的專業執行力與跨領域科技藝術劇場定位之正確營運方針。

歌劇院立足於中臺灣，從民眾的藝文參與、表演藝術展演與創作人才的平台資源、到劇場工作人才培育，再再刺激並擴大中部表演藝術市場的胃納；這一年來，與表藝團隊與藝術家們的「劇場職人筆記」圓桌論壇、與劇場技術專業人才的自動化劇場技術培訓課程，為中部地方場館從軟體到硬體，一步步朝向產業鏈與生態系的建構共同努力，讓晚三十年起步的中部表藝專業場館急起直追。

臺中國家歌劇院藝術總監

邱瓊



2018 歌劇院兒童工作坊《玩·劇場》PLAY · THEATER – NTT Creative Atelier for Kids

Building an Arts and Cultural Hub in Central Taiwan

2018 was a year of remarkable achievements in the history of performing arts in Taiwan. As the Weiwuying National Kaohsiung Center for the Arts was inaugurated, three national performing arts centers located in northern, central, and southern Taiwan fell into place. In the subtle push-pull of competition and collaboration among the three, the National Taichung Theater (NTT), though the simplest venue type (three theaters of varying sizes) and the smallest audience seating set-ups (approximately 3,000 seats), specifically features several unconventional performing spaces (Tutu Galley, Sky Garden, and Outdoor Theater), and differentiates itself from its traditional counterparts in terms of its business model.

The NTT's core business centers on the promotion of a diverse range of performing arts from all-time favorites to contemporary works while seeking crossover opportunities with technology and science. Based on the theme of "air, sun and water", the NTT not only displays architectural innovation but has also become a work of art itself. Its unique spatial design nurtures multiple unconventional venues, blurring the lines between art and ordinary life. And this is exactly what the NTT has been dedicated to since its inception--becoming a daily necessity for people just like the three elements of life.

Ever since the NTT first opened itself to the public in September 2016, it has set new records in the artistic horizon of central Taiwan: 3 million visits and 440 thousand ticket purchases as of the end of 2018. Boasting three seasonal programs – "Spring: NTT-TIFA", "Summer: Oh! Musicals", and "FALL for Great Souls" – the NTT successfully draws artists from across the globe to stage brilliant performances. The label "presented by NTT" has become a guarantee of quality. In 2017, the NTT's first year in full operation, ticket sales reached 85% while the figure rose 2% in 2018. The number of ticket purchases has also grown from 206 thousand to 234 thousand. The utilization rate of the venues increased from 73% to 85%. These numbers show that "premium programs" are the cornerstones of an arts center. They are also evidence of execution expertise and the right strategy for bridging the divide between arts and technology as adopted by NTT.

Located in central Taiwan, the NTT has launched multi-faceted initiatives to boost public participation in the arts, build a platform to aggregate resources for performing arts talent, develop the best in the theater, stimulate and enlarge the market in this region. Over the past year, the round table series "Arts Management Lecture Series" and technical training on automation for theater professionals have upgraded both the software and hardware of nearby venues. The ultimate goal is to build up an artistic and cultural ecosystem to bring arts venues in central Taiwan

Executive and Artistic Director, National Taichung Theater



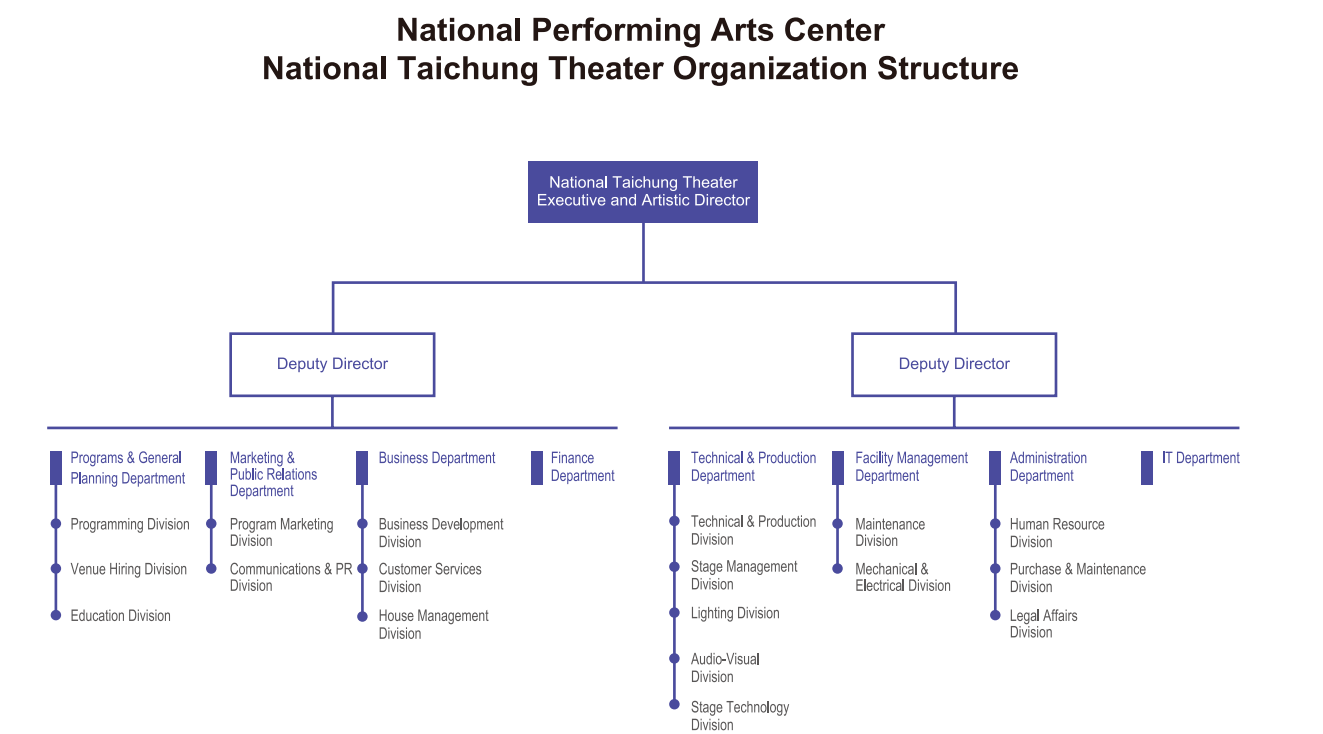
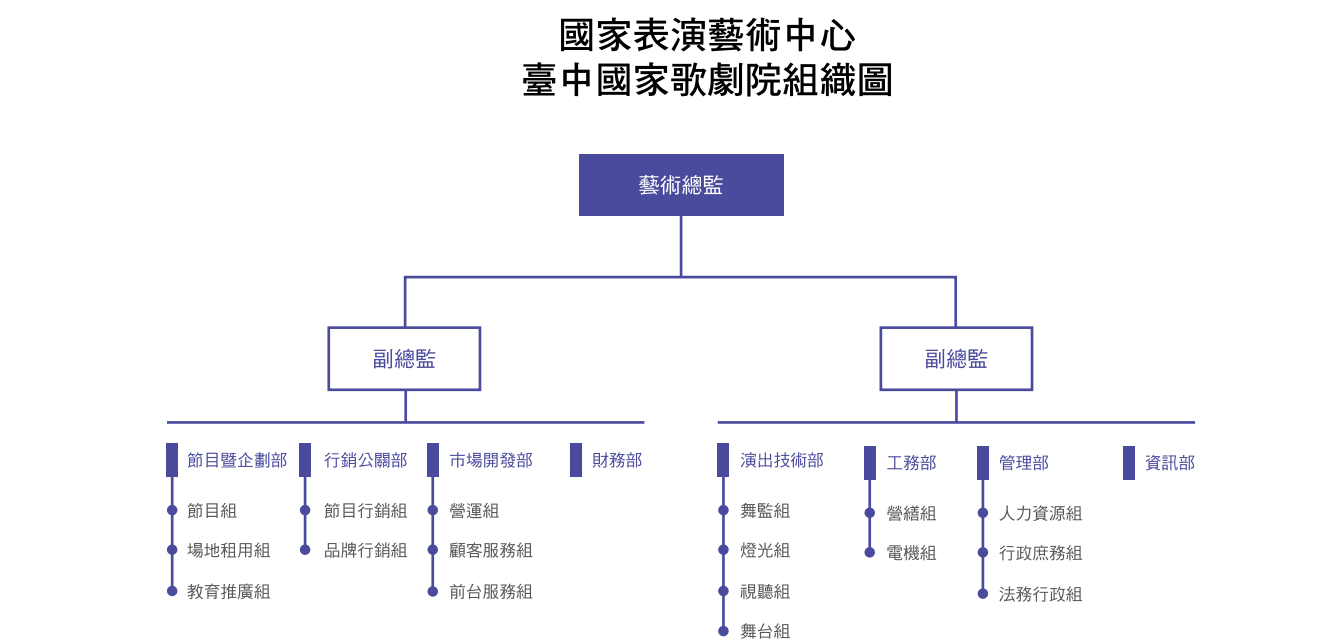
2018 NTT-TIFA —梅田宏明身體田野計畫《勾勒》Somatic Field Project *Contour* by Hiroaki Umeda

臺中國家歌劇院組織架構與經營團隊

臺中國家歌劇院設置藝術總監一人，由國家表演藝術中心董事長提請董事會通過後任免之，受董事會之監督，對內綜理歌劇院的業務，對外代表本場館。藝術總監的職掌，係負責本場館年度計畫擬定、年度預算擬訂與決算報告提出、所屬人員任免、業務執行與監督，以及其他業務計畫核定等事項。

Organization and Management Team of the National Taichung Theater

The National Taichung Theater (NTT) has one Executive and Artistic Director, who is nominated by the Chairman of the Board of the National Performing Arts Center and approved by the board of directors. The Executive and Artistic Director is supervised by the board of directors of the National Performing Arts Center. He/she is responsible for the overall management of the NTT and serves as its representative to the outside world. Specifically, the Executive and Artistic Director is in charge of approving the NTT’s annual plan, formulating the annual budget and submitting final accounting reports, hiring and dismissing staff members, and implementing and overseeing the NTT’s work.



主動・服務・在地・國際

緊扣國家表演藝術中心六大營運方向，歌劇院 2018 年度以節目演出、教育推廣、創新服務、品牌升級、硬體完備及管理精進等六項工作計畫為軸，以活絡中臺中藝文環境為己任，致力實踐文化平權，完成各項公共任務。工作推動成果簡述如下：

節目串連 強化平台效應

歌劇院作為臺灣中部的國家級表演場館，扮演平台的角色，提升資源匯整、節目流通的效率，健全中部藝文生態，以服務藝術家、演出團隊與觀眾。2018 年共有 9 檔館際合作的節目，其中 6 檔與國內場館合作，3 檔與國外場館合作。

國內的館際合作節目包括：與兩廳院、衛武營合作邀演巴伐利亞廣播交響樂團，以及雲門舞集 45 周年；與兩廳院合邀碧娜・鮑許烏帕塔舞蹈劇場《康乃馨》；與臺北兒童藝術節合邀機器人歌劇《格列佛的夢》；與超級圓頂公司合邀韓國音樂劇《搖滾芭比》；與臺北表演藝術中心合辦《身體微旅行》舞蹈工作坊。

國外館際合作則包括與北京天橋藝術中心合邀巴黎市立劇院作品《圍城》；與香港「法國五月」藝術節合邀《壁畫》；與韓國城南藝術中心合邀拉斐爾藝術合作社《美國 民主》；國際共製作品包括普雷祖卡現代芭蕾舞團《壁畫》、陶身體劇場《9》。另於 NTT-TIFA 期間全球徵件，選出日本編舞家



機器人歌劇《格列佛的夢》Gulliver's Dream by Mechanical Opera

梅田宏明《勾勒》及波蘭編舞家歐拉・瑪齊耶斯嘉《手足舞蹈音樂會》，在歌劇院進行首演。

歌劇院以共同主辦的身分參與了 13 檔製作，既發揮了平台角色，也是對表演團隊的支持：歌劇院在 2018 年首度與臺中市政府、國立臺灣交響樂團（國臺交）共同主辦歌劇院新年音樂會，並媒合國臺交與台北歌劇劇場共同製作演出歌劇《馬克白》；另外還有明華園戲劇總團《俠貓》及許亞芬歌子戲劇坊《謎魂奇案》。

歌劇院也以協辦的角色，參與 NSO《王者之音》與《皮爾金》、國光劇團《繡繡夢》、綠光劇團《再會吧北投》、Taiwan Connection 國際室內樂節 3 檔於歌劇院的巡演。

品牌升級 主動投資團隊

歌劇院不僅自國外引進優質節目，也主動服務藝術家及團隊，發掘臺灣的表演藝術家，從場地檔期、研發經費、行政支援、館際合作、國際連結等面向，以委託創作、共同主辦、協辦、場地夥伴等方式，依團隊需求提供階段性或長期性的

協助，讓作品獲得更充足的養分。在國表藝中心三場館中率先推出三年一期的藝術夥伴場地租用制度，透過評議會議選出 2018-2020 年的藝術夥伴，包括果陀劇場、天作之合劇場、黑潮藝術、國臺交、財團法人擊樂文教基金會等，由歌劇院在演出日前一年預留檔期，以利團隊提前規劃巡演製作。

「微劇場計畫」著眼於支持臺中藝術家或於臺中立案團隊的創意發想，2018 年以「聲音」為主題公開甄選，共收到 30 件申請案，從中選出李祐緯與進港浪戲劇作品《時差》，以及謝靜瑩與臺中藝術家室內合唱團以歌劇院公共空間為場域的《聲遊記》聲音裝置展。作曲家林桂如與聲音裝置設計王仲堃為 5 樓凸凸廳推出《密室尋聲》裝置展。

此外，歌劇院透過駐館藝術家來支持創作人才、鼓勵藝術家跨界創新，3 位首屆（2017-2018 年）駐館藝術家於駐館結束後發表新作，包括布拉瑞揚舞團《路訥》（註：獲得 2019 年台新藝術獎）、王靖惇《XY 事件簿》、顏寧志《照妖鏡》。



碧娜・鮑許烏帕塔舞蹈劇場《康乃馨》Nelken by Tanztheater Wuppertal Pina Bausch

教育推廣 培植專業人才

不管是扮演平台角色或協助藝術家，都需要有劇場行政與技術人才的支持，有鑑於中部大專院校並無相關科系，且工作機會多集中北部，歌劇院除了提升員工工作職能之外，更籌備成立 NTT 學苑，以進行相關人才的培訓。2018 年度執行員工培訓、劇場技術專業人才培育 2 項計畫，共完成 24 場次。

歌劇院的員工培訓係依 2018 年員工教育訓練計畫執行，並配合營運需求調整課程規劃，年度計完成 22 場次訓練課程；課程包含提升同仁工作職能及溝通能力課程 6 場次、行政系統及資訊軟體操作課程 9 場次、其他專業職能提升課程 6 場次，以及藝文參訪教育訓練。

對外，歌劇院也進行劇場技術專業人才的培育：2018 年度舉辦初階技術劇場研習營與中階技術劇場研習營各 1 梯次。「劇場職人筆記」藝術行政實務講堂（原名「圓桌會議」）是中部團隊及藝術家交流平台，針對行政概論、製作、行銷、贊助等面向，提供專業學習資源，一共舉辦 7 場，共 475 人次參加。

深化在地連結

在地連結的管道，可區分為與臺中市政府相關部會合作、與中臺灣團隊及中部區域合作，以及針對藝術創作人才與劇場技術專業人才的支持與培養。其中人才培養的部分已如前述，歌劇院與臺中市政府的合作，著重於藝術欣賞的推廣，像是與臺中市政府共同主辦的新年音樂會，就由文化局及社會局邀請中部 10 個社福團體共 392 人欣賞演出。與中彰投苗四縣市教育局處合辦的《藝起愛樂》音樂會 3 檔，開放給國中小學校報名參加，以推動美感教育劇場體驗，有 1,697 人次參與。

歌劇院與中部地區的藝文學術機構合作，形式多元。如與亞洲大學美術館合作舉辦《天圓地方》展覽；與東海大學數位創新碩士學位學程合作《科技與藝術創造力論壇》2 場；暑假兒童工作坊《玩·劇場》與國立臺灣美術館、臺中市私立惠明盲校合作，舉辦盲童專場。

歌劇院在 NTT-TIFA 期間舉辦「藝術外送課程」，結合節目內容，邀請講師走入校園舉辦專題講座及工作坊，共計 16 校中部大學、高中及國中 1,509 人次參與。部分 TIFA 節目規劃專場邀請 14 校，1,094 人次免費欣賞節目。

拓展國際網絡

歌劇院除了將各國優質節目引入國內之外，也積極拓展國際網絡，媒合國內外藝術家合作、國際共製節目，扮演前述的平台角色。其中，媒合國內外藝術家合作節目，包括法國編舞家暨蒙彼里埃國家編舞中心藝術總監克里斯汀·赫佐與臺灣影像藝術家江元皓共同發展的歌劇院駐地創作《依據自然》；華格納歌劇《齊格飛》集結臺中特技空間、戊己劇團以及國內外藝術家及技術人員近 250 人跨國合作；國立臺灣體育運動大學舞蹈系也在歌劇院安排下參與國際知名導演卡士鐵路奇的《美國 民主》演出。南投布農族羅娜薪傳音樂團參與歌劇院委託布拉瑞揚舞團新作《路吶》演出等，對於中部地區的年輕藝術工作者，是非常難得的經驗，也能提升藝術視野。

創新服務 提升文化近用

歌劇院以學生教育專席、學生優惠購票、造夢計畫、市民卡會員、一般大眾教育推廣活動等方案，推動各項藝術平權服務：「學生教育專席」提供學生以低票價購買高票級，於大劇院主辦節目演出開放 10 檔 23 場次，計 570 席。「造夢計畫」邀請青年學子、有志從事表演藝術者欣賞演出，包括 NTT-TIFA 系列節目、巨人系列節目，共 23 場，計 1,602 席。

藝術平權服務人次共計 163,379 人，市民卡會員增加 2,599 人，教育推廣活動參與計 155,732 人。

硬體完備計畫

2018 年度完成「大劇院樂池觀眾席優化工程」、「電力改善工程」、「劇場設備補強」及「安全防護升級」等四項計畫。其中大劇院樂池觀眾席優化工程令樂池觀眾席拆裝作業，由 10 名以上工作人員、花費 3 個小時簡化為 4 名工作人員、以 1.5 小時即可完成；並增進座位配置可自由調整座位，變化性大。

電力改善工程讓大劇院增加電力 1,000 安培、中劇院增加電力 500 安培，以及 1 樓廣場、6 樓空中花園等戶外區域之演出不需另架發電機。此外，不斷電系統可於停電時仍可供給全館空調、燈光、音響之電力需求達 3 個小時以上，直到演出結束、觀眾離場。



2018 NTT-TIFA — 歐拉·瑪齊耶斯嘉《手足舞蹈音樂會》DANCE CONCERT by Ola Maciejewska

Proactivity, Premium Service, Local Connection and International Outreach

Closely aligned with the six operation pillars of the National Performing Arts Center (NPAC), the NTT built its work plans around performance and programming, education and promotion, innovative service, brand upgrades, hardware enhancement, and management refinement in 2018. The NTT has since been committed to invigorating the arts and cultural industry in central Taiwan, making cultural accessibility possible, and fulfilling various public mandates. Our work achievements are summarized below:

Inter-collaboration to improve platform efficacy

As a national arts venue in central Taiwan, the NTT sees itself as a platform for aggregating resources, promulgating quality programs, and enriching the artistic and cultural ecosystem in the region, so as to serve artists, performing groups, and audiences. In 2018, there were 9 collaborative programs, including 6 with domestic venues and 3 with international ones.

Domestic collaborations include inviting Symphonieorchester des Bayerischen Rundfunks Concert and Cloud Gate 45th Anniversary Gala Program with the National Theater & Concert Hall and Weiwuying; *Nelken* by Pina Bausch with the National Theater & Concert Hall; Mechanical Opera *Gulliver's Dream* with Taipei Children's Art Festival; *Hedwig and the Angry Inch* with SuperDome; and Body Detour workshop with the Taipei Performing Arts Center.

As for international collaboration, the NTT presented *L'État de Siege* with Tarts Center Beijing, *La Fresque* with Le French May Hong Kong, Societas' *Democracy in America* with Seongnam Arts Center Korea. International co-productions include *La Fresque* by Ballet Preljocaj and *9* by TAO Dance Theater.

During NTT-TIFA, an international open call was conducted and Japanese choreographer Hiroaki Umeda's Somatic Field Project *Contour* and Polish choreographer Ola Maciejewska's *DANCE CONCERT* were premiered at the NTT.

The NTT has jointly organized or co-organized 13 productions not only as a regional platform but also as an endorser of the performing groups. In 2018, the NTT collaborated with the Taichung City Government and National Taiwan Symphony Orchestra (NTSO) on the New Year's Concert, and connected the NTSO with the Taipei Opera Theater to co-produce Verdi's *Macbeth*. The NTT also co-presented *Lin Shao-mao: Taiwanese Knight-errant* by Ming Hwa Yuan Arts & Cultural Group and *The Soul Switch and Justice Bao* by Hsu Yafen Taiwanese Opera Troupe.

The NTT also co-organized Masterworks Beyond Time and *Peer Gynt* with the National Symphony Orchestra (NSO), *The Dream of an Embroidered Robe* by GuoGuang Opera Company, *Farewell Beitou* by Greenray Theater Company, and 3 concert tour programs of TAIWAN CONNECTION.

Brand upgrade through investing in performance groups

Apart from introducing first-rate shows from abroad, the NTT also took the initiative in serving local artists and groups to spot promising talents. The scope of its service ranges from venue booking, R&D expense, admin support, to inter-venue cooperation and international networking. By means of commission, collaboration, co-organization, and venue partnership, the NTT provides short- or long-term aid per group's needs. The NTT was also the first among the three NPAC venues



2018 歌劇院巨人系列—陶身體劇場《5》《9》 5 & 9 by Tao Dance Theater

to launch a 3-year term venue booking for its partners. Venue partners from 2018 to 2020 are Godot Theatre Company, Perfect Match, Art Wave Inc., NTSO, Ju Percussion Group Foundation, etc. Under this partnership, the NTT will reserve its venue for the groups to plan their productions in advance.

The Emerging Artists Project serves to sponsor creative ideas initiated by artists from Taichung or groups registered here. The theme of 2018 was "Voice" and there were 30 applicants for the project. Eventually, *Time Différence* by You-Wei LEE & KINGKONG WAVE production and *A Sound Journey*, featuring the public space of the NTT, by Olifa HSIEH and Taichung Artists Choir were chosen. Aside from that, the NTT featured the exhibition "*Curve Your Earways*" on the 5th floor by composer Kuei-Ju LIN and sound installation artist Chung-Kun WANG.

Furthermore, the NTT recruited artists in residence to support art creation and encourage cross-genre works. Three artists in

residence (2017-2018) released new works at the end their term: *Luna* by Bulareyaung Dance Company (winner of 2019 Taishin Arts Award), *The XY Files* by Daniel WANG, and *Demon in the Mirror* by Andy YEN.

Cultivating professionals

For a performing arts verve, performing arts admin and theater technical crews are key components. As there are no relevant institutes in central Taiwan and most job opportunities are concentrated in Taipei, the NTT has on the one hand upskilled its employees and founded on the other hand the NTT Academy to offer personnel training. Two programs totaling 24 sessions concerning employee training and theater professional training were performed.

NTT employee training was conducted in accordance with our 2018 staff training program with some adjustments as per



2018 歌劇院兒童工作坊《玩·劇場》
PLAY · THEATER – NTT Creative Atelier for Kids



2018《藝起愛樂》推廣音樂會 2018 The “Music Lover” Series Concerts



2018 駐館藝術家—王靖惇戲劇工作坊
The 2018 Artists-in-Residence Daniel WANG Drama Workshop



韓國音樂劇《搖滾芭比》
Musical *Hedwig and the Angry Inch* by SHOWNOTE INC.

business needs. 22 training sessions were completed last year. 6 of them aimed to enhance work competency and communication skills, 9 were hands-on practice of admin and IT systems, 6 were job-specific courses, and 1 on-site visit.

The NTT has also launched professional theater technical crew training courses: both beginner level and advanced level course was offered. “Arts Management Lecture Series” is a platform enabling exchange among performing arts groups and artists in the region concerning general admin, production, marketing, sponsorship, etc. Last year, 7 sessions were held and 475 people were trained.

Developing local net working

Channels to develop local connections can be divided into three aspects: collaboration with agencies of the Taichung City Government, with performing arts troupes in central Taiwan, and supporting rising artists and technical talents, which was addressed in the foregoing section. Collaboration with the Taichung City Government focused on arts promotion and inclusion. For instance, the Cultural Affairs Bureau and Social Affairs Bureau invited 10 social welfare organizations in the region totaling 392 people to enjoy the New Year’s concert, jointly organized by the NTT and the City Government. The 3 Art of Music-Demonstration concerts, jointly organized with the

Education Bureau of Taichung, Changhua, Nantou and Miaoli, were open to elementary and junior high school students as a way of promoting aesthetic education. The attendance was recorded at 1,697.

The NTT also had a wide variety of partnerships with relevant academic institutes in the region, as evidenced by “Patterns of Heaven and Earth” with Asia University Museum of Modern Arts, 2 seminars “Science x Arts Creativity Forum” with the Master’s Program of Digital Innovation at Tunghai University, and an exclusive PLAY THEATRE children’s summer workshop for visually disabled students with National Taiwan Museum of Fine Arts and Huei-Ming School.

During NTT-TIFA, the NTT organized “Arts To-Go” courses to promote seasonal programs. Lecturers were invited to campuses to give seminars or workshops in 16 junior high, high schools, and universities totaling 1,509 participants. An audience of 1,094 from 14 schools was invited to watch NTT-TIFA programs with the support of NTT.

Expanding international networks

In addition to bringing in the foremost shows from far and wide to Taiwan, the NTT also took active steps to expand international networks by matching domestic and international artists,

engaging in international productions, and acting as a platform. With regards to crossover collaborations, some examples include *d’après nature* by Art Director of ICI-CCN Montpellier, Christian Rizzo, and digital image artists Iuan-Hau CHIANG, Wagner’s *Siegfried* by Acrodynamic, Wugi Troupe, and artists and technicians from home and abroad with 250 people in aggregate; students of Dept. of Dance, National Taiwan University of Sport joined in *Societas Democracy in America* directed by Romeo Castellucci as arranged by the NTT. Luluna Bunun Choir based in Nantou, was also featured in *LUNA*, a commissioned work by Bulareyaung Dance Company. For young artists in central Taiwan, these opportunities were hard to come by and offered an eye-opening experience.

New service offering to enhance cultural accessibility

Under the NTT’s art equality program, several programs have been launched, including student exclusive seating, special student offers, dream-makers, citizen membership cards, and plans for the general public. The student exclusive seating allows students to purchase premium seats at a lower price in 10 programs, totaling 23 shows and 570 seats. NTT Arts Sharing Project invites students and budding performance artists to watch NTT-TIFA programs and Fall for Great Soul programs, totaling 23 shows and 1,602 seats.

As of 2018, people served by the art equality program numbered 163,379; citizen membership card grew by 2,599; attendance of education and promotion events reached 155,732.

Hardware enhancement Project

In 2018, 4 programs were completed to optimize seating area and the orchestra pit of the Grand Theater, enhance power systems, improve theater facilities, and upgrade safety measures. Now the orchestra pit can be installed/removed within 1.5 hours with only 4 technicians, compared to the 3 hours and at least 10 technicians it took previously. This renovation has added considerable flexibility to seating planning.

A power system upgrade has granted an additional 1,000 amps and 500 amps to the Grand Theater and the Play House respectively. Additional generators are no longer needed for outdoor performances held in Outdoor Theater (1F) and Sky Garden (6F). Furthermore, the UPS system can sustain air-conditioning, lights, and acoustics venue-wide for 3 hours in the event of power outage to complete the show.



2018 歌劇院巨人系列—華格納歌劇《齊格飛》Richard Wagner: *Siegfried*

節目概況

Program Overview

大劇院 Grand Theater

1/1	2018 歌劇院新年音樂會 2018 New Year's Concert
1/19、1/21	台北歌劇劇場—威爾第歌劇《馬克白》 G. Verdi: <i>Macbeth</i> by Taipei Opera Theater
3/15-3/17	碧娜·鮑許烏帕塔舞蹈劇場《康乃馨》 <i>Nelken</i> by Tanztheater Wuppertal Pina Bausch
4/21-4/22	明華園戲劇總團 2018 文學跨界新作 正港台客武俠《俠貓》 <i>Lin Shao-mao: Taiwanese Knight-errant</i> by Ming Hwa Yuan Arts & Cultural Group
4/28-4/29	2018 NTT-TIFA —阿比查邦·韋拉斯塔古放映劇場《熱室》 <i>Fever Room</i> by Apichatpong Weerasethakul
5/5	NSO《王者之音》 <i>Masterworks Beyond Time</i> by NSO
6/15	NTSO 特別企劃《無悔的愛—波希米亞人》 Opera Concert G. Puccini: <i>La Bohème</i> by NTSO
6/17	NTSO 特別企劃《無畏的愛—托斯卡》 Opera Concert G. Puccini: <i>Tosca</i> by NTSO
7/20-7/22	韓國音樂劇《搖滾芭比》 Musical <i>Hedwig and the Angry Inch</i> by SHOWNOTE INC.
7/27	NSO 樂·劇《皮爾金》 NSO Music & Play <i>Peer Gynt</i>
8/10-8/12	綠光劇團《再會吧 北投》音樂劇 <i>Farewell Beitou</i> by Greenray Theatre Company
8/17-8/19	韓國原創音樂劇《光的來信》 Musical <i>Fanletter</i> by LIVE Corp.
8/26	TC 室內樂團巡演《田園》 Taiwan Connection Chamber Orchestra Concerts
10/10、10/12、10/14	2018 NTT 遇見巨人—華格納歌劇《齊格飛》 Richard Wagner: <i>Siegfried</i>
10/20-10/21	2018 NTT 遇見巨人—明華園戲劇總團《龍抬頭》《龍逆鱗》王子復仇記 全本 <i>Revenge of the Prince: The Dragon Rises & The End of Revenge</i> by Ming Hwa Yuan Arts & Cultural Group
11/3-11/4	2018 NTT 遇見巨人—林美虹與奧地利林茲國家劇院舞團《小美人魚》 <i>The little Mermaid</i> by Mei-Hong LIN & Landestheater Linz TANZLIN.Z
11/16	2018 NTT 遇見巨人—祖賓·梅塔與巴伐利亞廣播交響樂團 Zubin Mehta & Symphonieorchester des Bayerischen Rundfunks
11/24-11/25	2018 NTT 遇見巨人—許亞芬歌子戲劇坊《謎魂奇案》 <i>The Soul Switch and Justice Bao</i> by HSU Yafen Taiwanese Opera Troupe
11/30-12/2	2018 NTT 遇見巨人—雲門舞集 45 週年《林懷民舞作精選》 Cloud Gate — The 45 th Anniversary Gala Program

中劇院 Playhouse

3/11	樂在其中—佰元音樂會《絲竹空·翻轉爵士》Music Connection - Sizhukong
3/24-3/25	2018 NTT-TIFA —失重舞團《黃金 E 空間》 <i>E/ma</i> by DisOrienta
3/31-4/1	2018 NTT-TIFA —梵松·居彭《立體·境》 <i>Stéréoscopia</i> by Vincent Dupont
4/7-4/8	2018 NTT-TIFA —克里斯·瓦東克《I/II/III/IIII》 <i>I/II/III/IIII</i> by Kris Verdonck
4/14-4/15	2018 NTT-TIFA —克里斯汀·赫佐《趨近黑暗》 <i>AD NOCTUM</i> by Christian Rizzo
4/21-4/22	普雷祖卡現代芭蕾舞團《壁畫》 <i>La Fresque</i> by Ballet Preljocaj
4/28-4/29	阿比查邦·韋拉斯塔古主題電影院 Apichatpong Weerasethakul Film Series
5/11-5/12	2018 NTT-TIFA —露辛達·柴爾茲舞團《舞》 <i>Dance</i> by Lucinda Childs
5/19-5/20	歌劇院駐館藝術家 布拉瑞揚舞團《路吶》 <i>LUNA</i> by Bulareyaung Dance Company
5/23	《藝起愛樂》推廣音樂會 Art of Music-Demonstration Concert
5/27	樂在其中—佰元音樂會《Cicada·聽見海洋》Music Connection - <i>Cicada</i>
6/8-6/10	柏林列寧廣場劇院 × 合拍劇團《同情的罪》 <i>Ungeduld des Herzens (Beware of Pity)</i> by Schaubühne Berlin
7/21-7/22	風神寶寶兒童劇團《明星節度使》 <i>The Little Deputy of Sun Dynasty 2</i> by Feng Shen Bao Bao Troupe
8/10	第一屆 TC 國際室內樂系列《世代交鋒—追憶與昇華》TC International Chamber Music Series
8/11	第一屆 TC 國際室內樂系列《大師經典—布拉姆斯的內心風景》TC International Chamber Music Series
8/12	樂在其中—佰元音樂會 尋人啟事人聲樂團《阿卡貝拉·玩轉人聲》Music Connection - The Wanted Vocal Band
9/8-9/9	國光劇團 × 橫濱能樂堂共同製作—新編《繡襦夢》 <i>The Dream of the Embroidered Robe</i> by GuoGuang Opera Company
10/18	《藝起愛樂》推廣音樂會 Art of Music-Demonstration Concert
11/3-11/4	2018 NTT 遇見巨人—陶身體劇場《5》&《9》 <i>5 & 9</i> by Tao Dance Theater
11/9-11/11	2018 NTT 遇見巨人—巴黎市立劇院《圍城》 <i>State of Siege</i> by Le Théâtre de la Ville-Paris
11/15	《藝起愛樂》推廣音樂會 Art of Music-Demonstration Concert
11/18	樂在其中—佰元音樂會《A Root·聲度旅行》Music Connection - <i>A Root</i>
12/1-12/2	2018 NTT 遇見巨人—人力飛行劇團 × 一舖清唱《阿飛正轉》 <i>Pica pica Choose</i> by Mr. Wing Theatre Company & Yat Po Singers
12/7-12/9	2018 NTT 遇見巨人—拉斐爾藝術合作社《美國 民主》 <i>Democracy in America</i> by Societas
12/15-12/16	歌劇院駐館藝術家 王靖惇《XY 事件簿》 <i>The XY Files</i> by Daniel WANG & M.O.V.E. THEATRE
12/31	《我的歌劇院初登場》My debut at the National Taichung Theater

小劇場 Black Box

3/3-3/4	2018 NTT-TIFA —策略 1 號劇團《這我可從沒做過》 <i>I've Never Done This Before</i> by Cie 1er Stratagème
4/7-4/8	2018 NTT-TIFA —歐拉·瑪齊耶斯嘉《手足舞蹈音樂會》 <i>DANCE CONCERT</i> by Ola Maciejewska
4/14-4/15	2018 NTT-TIFA —梅田宏明身體田野計畫《勾勒》Somatic Field Project <i>Contour</i> by Hiroaki Umeda
4/27	2018 NTT-TIFA —克里斯汀·赫佐《依據自然》 <i>d'après nature</i> by Christian Rizzo
5/11-5/13	2018 NTT-TIFA —黃翊工作室 + 《黃翊與庫卡》 <i>Huang Yi & KUKA</i> by Huang Yi Studio+
6/16-6/17	好劇團 × 陳錫煌傳統掌中劇團《穿紅絲緞的少女》 <i>Time Slipping through fingers</i> by Hao Theater
7/5-7/8	《玩·劇場》兒童工作坊 - 喀噠喀噠喀噠 PLAY · THEATER – NTT Creative Atelier for Kids
7/12-7/15	《玩·劇場》兒童工作坊 -Bolobolo PLAY · THEATER – NTT Creative Atelier for Kids
7/21-7/22	達康 .come《弄巧成煙》 <i>So fool so good</i> by Dacon.come
7/27-7/29	機器人歌劇《格列佛的夢》 <i>Gulliver's Dream</i> by Mechanical Opera
6/28-6/30	青少年戲·劇夏令營 2018 NTT Youth Summer Workshop
8/4-8/5	
8/11-8/12	
8/15-8/19	歌劇院駐館藝術家 顏寧志新作《照妖鏡》 <i>Demon in the Mirror</i> by Freedom Men Art & Design Co., Ltd.
11/24-11/25	
12/8-12/9	
	2018 歌劇院微劇場《時差》 <i>Time Difference</i> by KINGKONG WAVE production

凸凸廳 Tutu Gallery

1/27-3/25	《天圓地方—董承濂個展》 <i>Patterns of Heaven & Earth</i> by Nick Dong
4/9-5/6	《altera(c)tion- 動「化」錄像裝置展》2018 NTT-TIFA Video Installation
5/9-6/3	《雲門 45 週年影像展》45th Anniversary Exhibition by Cloud Gate Dance Theatre
9/15-10/14	攻頂之旅《指環》創意影像展 On Top of the Opera World- Wagner's <i>Ring Cycle</i> Film Collection
11/5-11/25	《密室尋聲》展覽 <i>Curve Your Earways</i> by M.O.V.E. THEATRE
11/17-11/18	《密室尋聲》參與式聲響演出 <i>Curve Your Earways</i> by M.O.V.E. THEATRE
11/24-11/25	
12/8-12/21	2018 歌劇院微劇場《聲遊記》 <i>A Sound Journey</i> by Olifa Hsieh & Performance Taichung Arist Chamber Choir

忘我廳 Sound Cave

1/6-7/7	《假日隨想曲》音樂會 Saturday Concert Series
2/9-3/25	《劇人的模幻時刻》舞台設計模型展 Stage Design Model Exhibition <i>Retrospective of the Magical Moment</i>

歌劇院沙龍 NTT Lectures

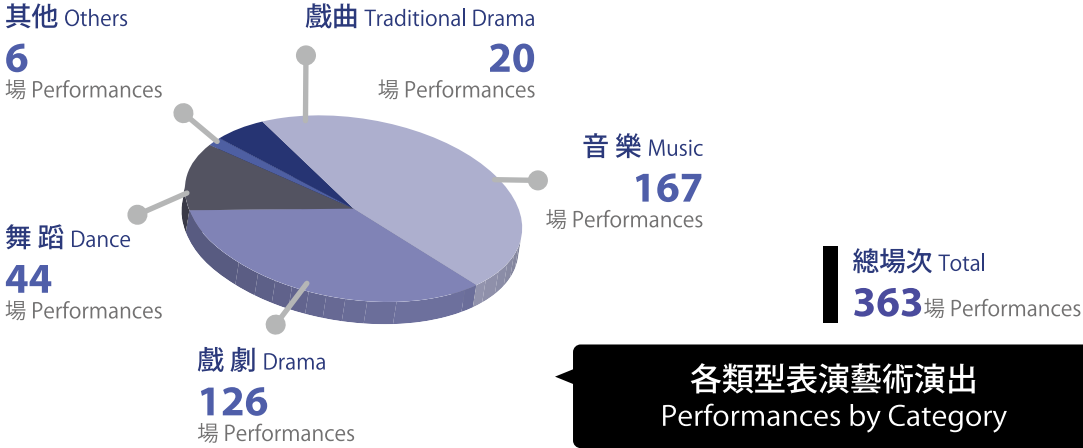
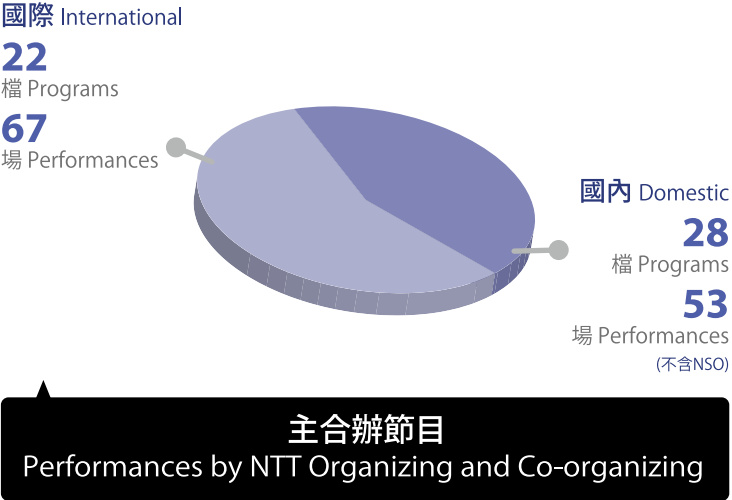
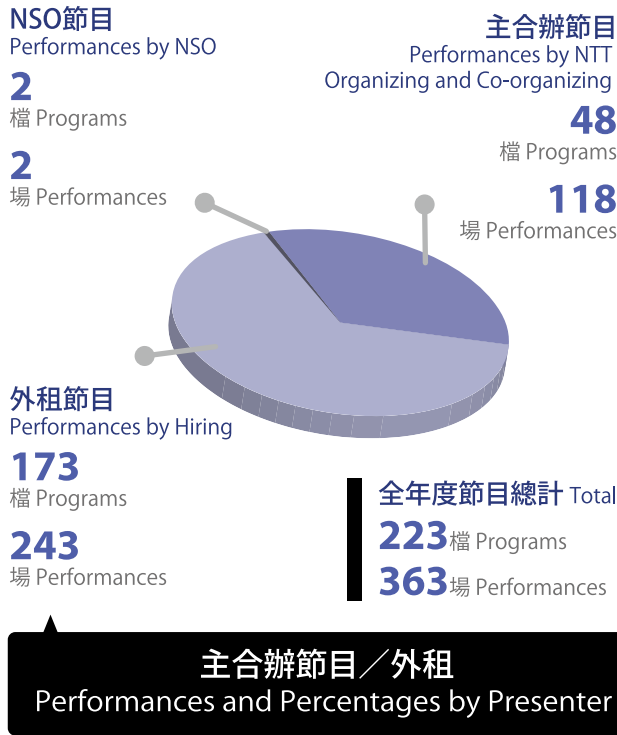
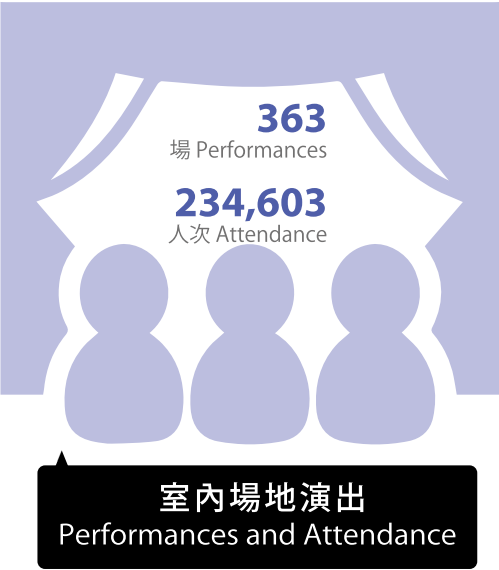
1/6	《劉垺渭談威爾第》歌劇沙龍講座：《馬克白》（上）Opera Lecture - <i>Macbeth</i>
1/13	《劉垺渭談威爾第》歌劇沙龍講座：《馬克白》（下）Opera Lecture - <i>Macbeth</i>
1/20	《劉垺渭談威爾第》歌劇沙龍講座：《茶花女》（上）Opera Lecture - <i>La traviata</i>
1/27	《劉垺渭談威爾第》歌劇沙龍講座：《茶花女》（下）Opera Lecture - <i>La traviata</i>
3/12	《聽見海頓》古典音樂沙龍講座：音樂作為神與人之間的橋樑—創世紀 NTT Classical Music Lectures - Haydn <i>Die Schöpfung</i>
3/19	《聽見海頓》古典音樂沙龍講座：二重奏形式的確立—F 大調小提琴奏鳴曲 NTT Classical Music Lectures - Haydn Violin Sonata No. 7 in F major
3/26	《聽見海頓》古典音樂沙龍講座：三重奏形式的確立—G 大調鋼琴三重奏《吉普賽》 NTT Classical Music Lectures - Haydn Piano Trio No. 39 in G major <i>Gypsy</i>
4/16	《聽見海頓》古典音樂沙龍講座：四重奏形式的確立—降B 大調絃樂四重奏《日出》 NTT Classical Music Lectures - Haydn String Quartet in B-flat major <i>Sunrise</i>
5/7	《聽見海頓》古典音樂沙龍講座：靈光與幽默—G 大調鋼琴奏鳴曲 NTT Classical Music Lectures - Haydn Piano Sonata in G major
5/14	《聽見海頓》古典音樂沙龍講座：交響形式的確立—D 大調第 104 號交響曲《倫敦》 NTT Classical Music Lectures - Haydn Symphony No. 104 in D major <i>London</i>
5/16	《劇場職人筆記》藝術行政實務講堂 [概念篇]：我準備好了嗎？—藝術行政人員的自我了解與評估 Arts Management Lecture Series: Self-understanding and Evaluation of Arts Administrators
5/16	《劇場職人筆記》藝術行政實務講堂 [概念篇]：我們可以做得更多！—表演藝術團隊的生涯發展與任務 Arts Management Lecture Series: Career Development and Tasks of Performing Arts Groups
5/23	《劇場職人筆記》藝術行政實務講堂 [概念篇]：我要做什麼？—劇場演出製作的生產流程與角色分工 Arts Management Lecture Series: Production Process and Task Division of Theater
5/27	《風靡世界 歌舞全球》音樂劇沙龍講座〈火熱崛起的亞洲新興力量 從百老匯到大學路—韓國音樂劇嶄露鋒芒〉 NTT Musical Theater Lectures
6/23	《風靡世界 歌舞全球》音樂劇沙龍講座〈世紀風華百老匯 華燈初上一穿越世紀百老匯〉 NTT Musical Theater Lectures
6/30	《風靡世界 歌舞全球》音樂劇沙龍講座〈世紀風華百老匯 好戲登場—羅漢二氏的五大名劇〉 NTT Musical Theater Lectures
7/3	《劇場職人筆記》藝術行政實務講堂 [知識篇]：大買家想什麼？—政府藝文補助與採購案企劃 Arts Management Lecture Series: Tips - Government Arts Grant and Tender Writing
7/3	《劇場職人筆記》藝術行政實務講堂 [知識篇]：打開藝企大門！—企業藝文服務與需求提案 Arts Management Lecture Series: Building the Bridge - Arts and Business
7/7	《風靡世界 歌舞全球》音樂劇沙龍講座〈世紀風華百老匯 劇力萬鈞—歌、舞、劇的完美融合〉 NTT Musical Theater Lectures



普雷祖卡現代芭蕾舞團《壁畫》La Fresque by Ballet Preljocaj

7/14	《風靡世界 歌舞全球》音樂劇沙龍講座〈世紀風華百老匯 時代經典—普立茲獎的榮耀〉 NTT Musical Theater Lectures
7/21	《風靡世界 歌舞全球》音樂劇沙龍講座〈火熱崛起的亞洲新興力量 在地耕耘數十載—臺灣音樂劇一步一腳印〉 NTT Musical Theater Lectures
8/22	《劇場職人筆記》藝術行政實務講堂 [行銷篇]：聽我說故事 I —表演藝術的行銷創意與溝通 Arts Management Lecture Series: Creative Marketing and Communication of Performing Arts I
9/10	古典音樂沙龍講座《聽見莫札特 I》：什麼是「莫札特之音」？ NTT Classical Music Lectures – Mozart: Sonata for Two Pianos in D major, K.448
9/17	古典音樂沙龍講座《聽見莫札特 I》：為什麼莫札特那麼好聽？ NTT Classical Music Lectures – Mozart: Piano Concerto No.24 in C minor, K.491
9/26	《劇場職人筆記》藝術行政實務講堂 [行銷篇]：聽我說故事 II —表演藝術的行銷創意與溝通 Arts Management Lecture Series: Creative Marketing and Communication of Performing Arts II
10/22	古典音樂沙龍講座《聽見莫札特 I》：天才背後的汗水與血淚 NTT Classical Music Lectures – Mozart: Symphony No.41 in C major, K.551
10/29	古典音樂沙龍講座《聽見莫札特 I》：音樂交織而成的戲劇性 NTT Classical Music Lectures – Mozart: <i>Don Giovanni</i> , K.527
11/5	古典音樂沙龍講座《聽見莫札特 I》：音樂中的天真與世故 NTT Classical Music Lectures – Mozart: <i>Die Zauberflöte</i> , K.620
11/12	古典音樂沙龍講座《聽見莫札特 I》：永遠的莫札特 NTT Classical Music Lectures - Chopin: Variations on <i>La ci darem la mano</i> , Op. 2, from Mozart’s opera <i>Don Giovanni</i> , in B-flat major, for piano

節目統計概況
Annual Statistics



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廖俊榮、鄭英明、蔡國洲、蘇良智

Special Thanks

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



衛武營團隊以南臺灣為基地， 打造一個新的表演藝術傳奇

2018 年 10 月 13 日是衛武營開幕的日子。從衛武營營運推動小組成立，到場館落成，歷經多年，我們終於把這一座亞洲最大的表演藝術場館，從夢想化為真實。我們做到了，我與所有的衛武營同仁都以這座場館為傲。

2018 年 10 月 10 日的衛武營入厝趴，有 5 萬人參與；10 月 13 日晚間在戶外劇場的開幕式一眾人的派對，也有 2 萬人參與。從 10 月到 12 月，整體入館人次超過 100 萬，購票觀眾共有 4 萬 7,363 人次。而在 41 檔 59 場售票節目中，共有 21 檔 30 場完售。誰說衛武營蓋在高雄不會成功？

不過，我想跟各位分享的不只是數字，數字沒辦法說明這座場館全部的故事。從過去幾年的籌備期，到 2018 年開幕後一連串的活動，我們一直努力提昇表演藝術以及場館空間的親近性。你可以在戶外看到從事各種休閒活動的鄉親跟這座場館融為一體。你也可以在樹洞電影院，看到許多懶洋洋看著電影的觀眾。你也可以看到有一些民眾這輩子第一次進到劇場看表演，我們的工作人員非常仔細地向他們解說。

還有一個故事，有一群從丹麥科技大學來高雄訪問的歐洲學者，因為沒有事先規劃行程，因為在報導讀到衛武營開幕的消息，想要來拍張照片留念。我們臨時接獲消息，直接替他們安排了導覽。結果，他們在《歌仔戲時光機—搬活戲特展》當中流連忘返，幾乎錯過了晚餐時間。

我們希望打造衛武營成為「眾人的衛武營」，成為充滿人的交流的衛武營，成為在看戲時充滿感動、散戲時餘韻猶存的衛武營。「Center for the Arts, Arts for the People」，衛武營的空間和藝術，是為了所有人而存在。

衛武營國家藝術文化中心藝術總監

馬文川



馬戲平台—野孩子肢體劇場《哼哈爺奶》Granny Grandpa A Go-Go by L' Enfant Sauvage Physical Theatre

Weiwuying – a New Performing Art Legend in Southern Taiwan

Weiwuying was officially opened on October 13, 2018. From the formation of the Weiwuying operations task force to the completion of the construction for the auditorium, our dream to build the largest performance art venue in Asia has finally come true after years of ceaseless effort. We’ve done it! All of my Weiwuying colleagues and I could not be prouder of it!

On October 10, 2018, some 50,000 people participated in Weiwuying’s “housewarming” party; the Grand Opening ceremony for Arts for the People, held at the Outdoor Theater on the evening of October 13, also attracted 20,000 participants. Over a million visits were recorded from October to December, with 47,363 being ticket-buying visitors. In the 59 showings of 41 ticket-selling performances, 30 showings of 21 performances were sold out. Weiwuying in Kaohsiung has proven to be an immense success.

However, it is not the figures I want to share, because figures alone cannot tell the whole story. From the preparation over the past years to the series of opening events in 2018, we have exerted ourselves in order to draw performance arts and the performing venues closer to people. You may see folks doing outdoor recreational activities being fused with Weiwuying; you may also see the laid-back audience watching movies at the Wonderland Theater; you may even see our staff explaining attentively to first-time visitors who had never visited a theater to watch a show.

Another anecdote about Weiwuying is about a group of European scholars who visited Kaohsiung from Danmarks Tekniske Universitet (DTU). Without a planned itinerary, they asked to visit Weiwuying to take a few photos after reading a news report about its grand opening. Once we received the notice, a guided tour was arranged. They ended up wandering in *The Gezaixi Time Machine* Exhibition for too long that they almost missed their dinner.

We wish to make Weiwuying a “venue for the people,” a place where people interact, and a theater that shows touching performances and makes lingering memories for the audience. “Center for the Arts; Arts for the People” – Weiwuying’s space and arts exist for the people.

Executive and Artistic Director,
National Kaohsiung Center for the Arts (Weiwuying)



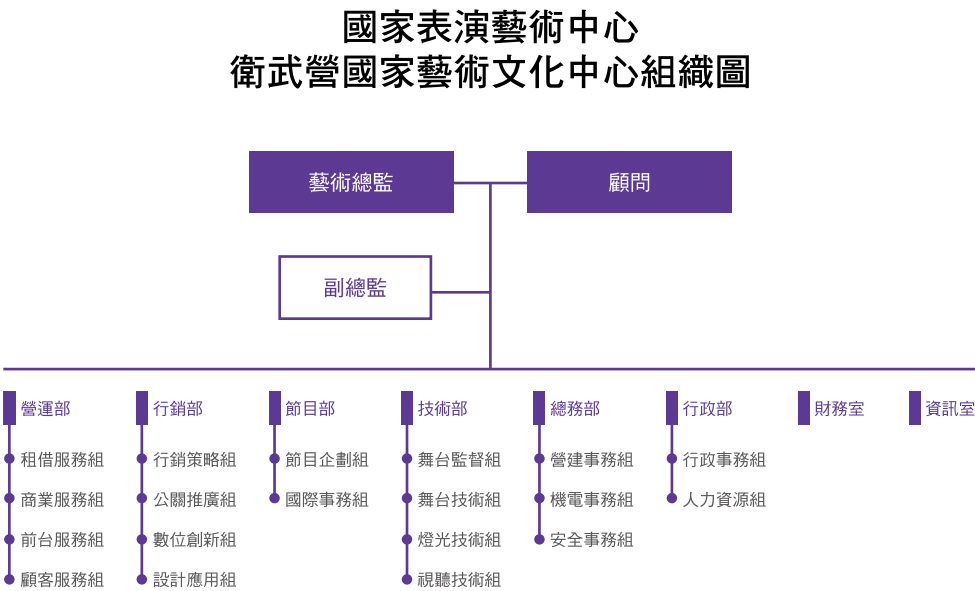

巴洛克音樂人才培訓計畫 Baroque Ensemble Audition

衛武營國家藝術文化中心
組織架構與經營團隊

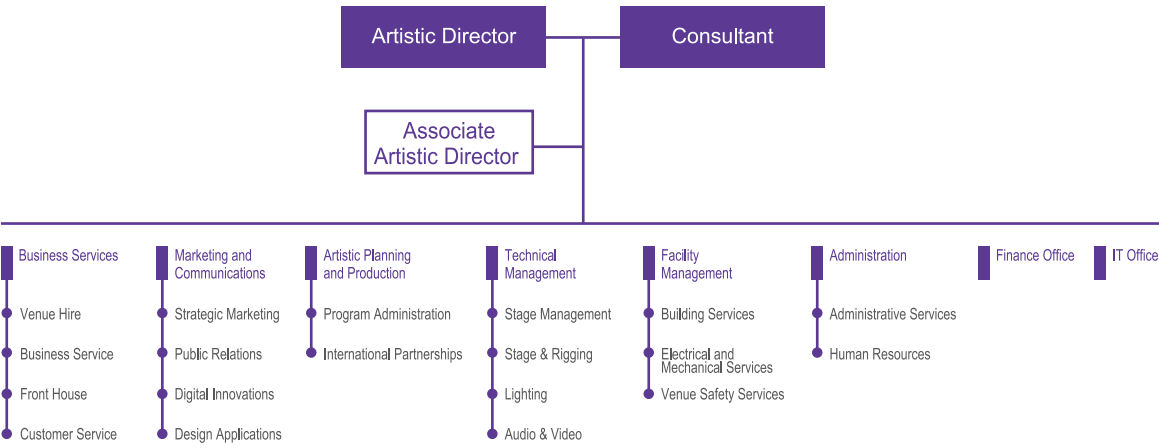
衛武營國家藝術文化中心設置藝術總監一人，由國家表演藝術中心董事長提請董事會通過後任免之，受董事會之監督，對內綜理衛武營的業務，對外代表本場館。藝術總監的職掌，係負責本場館年度計畫擬定、年度預算擬訂與決算報告提出、所屬人員任免、業務執行與監督，以及其他業務計畫核定等事項。

Organization and Management Team of
the National Kaohsiung Center for the Arts (Weiwuying)

The National Kaohsiung Center for the Arts (Weiwuying) has one Executive and Artistic Director, who is nominated by the Chairman of the Board of the National Performing Arts Center and approved by the board of directors. The Executive and Artistic Director is supervised by the board of directors of the National Performing Arts Center. He/she is responsible for the overall management of the Weiwuying and serves as its representative to the outside world. Specifically, the Executive and Artistic Director is in charge of approving the Weiwuying’s annual plan, formulating the annual budget and submitting final accounting reports, hiring and dismissing staff members, and implementing and overseeing the Weiwuying’s work.



National Performing Arts Center
National Kaohsiung Center for the Arts (Weiwuying) Organization Structure



新興藝文地標的誕生，站上世界舞台的衛武營

盛大開館年 精彩節目輪番上陣

樹洞計畫

開啟創意藝術體驗 打造眾人的文化客廳

讓觀眾在跳脫劇院空間，打開活動形式的想像，在生活場域領略精神文化，推出「一起大樹式百人瑜珈」、「樹洞想像明日寫生」、「樹下盪鞦韆」、「樹洞無聲咿」、「樹洞不投幣卡拉派對」、「樹洞窺電影」，各種創新活動吸引大眾走入藝文生活，將卡拉 OK、挽面、瑜珈、電影欣賞等平民日常，與衛武營榕樹廣場廣納百川的場地特色充分融合，充分體現眾人的藝術中心。

本次童樂節是第一次在新場館亮相，使用的空間以穿透性強的榕樹廣場作為主要發想場地。以互動性體驗方式為主要節目策畫的方向，演出節目不僅有從繪畫、繪本媒材出發的節目，更帶出更多表演與生活相關的議題，希望帶給親子更多的想像與省思。

衛武營熱鬧開幕 長達 3 個月的文化盛宴

整個 10 月從室內到戶外，來自東方與西方的表演藝術齊聚慶賀新興藝文地標的誕生，以璀璨閃耀開幕音樂會揭開序幕，由藝術總監簡文彬領軍指揮，於全臺唯一葡萄園式音樂廳舉行，之後《眾人的派對》衛武營開幕戶外盛大演出，接著由管風琴天后伊維塔·艾普卡娜獨奏會、自製大戲《相思唱歌仔》、古典音樂史上三大神劇之一《創世紀》、巴伐利亞廣播交響樂團等精彩節目輪番上陣，亮眼的票房佳績，也宣告衛武營站上世界的舞台。

從 10 月到 12 月，多元節目，檔檔強棒，一方面有歌仔戲、陣頭、國樂等表演類型，彰顯南臺灣從傳統中淬鍊養分。衛武營自製節目《相思唱歌仔》為戲劇院的演出打頭陣，向臺灣珍貴的文化資產歌仔戲致敬；臺灣國樂團、九天民俗藝術團演出的《陣頭傳奇》，透過聽覺帶觀眾聆賞古今民俗藝陣，衛武營創新之餘，亦著重從傳統中淬養分的精神。南臺灣少見的崑曲演出，亦於開幕季中呈現中國四大崑曲團江蘇省崑劇院與臺灣劇場鬼才王嘉明導演攜手打造《西樓記》，以當代的觀點，崑曲的溫婉柔美，刻畫最淒美的愛戀。

另一方面，衛武營肩負接軌世界舞台的使命，衛武營首檔國際共製節目《驚園》，與美國紐約林肯中心、斯波雷多藝術節、新加坡藝術節共同委託創作與製作，高科技互動藝術裝置與傳統文化遺產的崑曲及歌劇，展現前所未見的唯美獨幕裝置歌劇；有著當代達文西之稱的創作鬼才羅伯·勒帕吉親自演出《887》，也是臺灣舞台上首度見到勒帕吉以演員之姿親自登台；瑞士國寶默門香默劇團創團逾 45 年，衛武營開幕季首度來臺，帶來奇幻親子默劇《你和我》，拓展觀眾視野。

臺灣舞蹈平台、衛武營馬戲平台

兩大平台精彩不間斷

兩年一度的臺灣舞蹈平台，2016 年在小而美的百人黑盒劇場初試啼聲後，2018 年挾著嶄新場館的氣勢，以亞洲新興的國際級場館和創作基地的飽滿能量，第二屆臺灣舞蹈平台以「亞洲製造 ?!」破題聚焦。長達一週跳不停的臺灣舞蹈平台，在場館內外、不同的空間場域裡，挑戰不設限：從舞臺上的展演到非典型空間的移動式劇場，到搖搖筆桿的書寫舞蹈、肢體訓練工作坊、舞蹈影像和動畫在榕樹廣場和表演廳的輪番放映，以及 PRO 級的講座讓眾人一起練「舞」功。

2016 年衛武營首度策劃大型馬戲藝術活動—衛武營馬戲平台，2018 年回溯馬戲的根本，源自拉丁文「圓圈」（Circle）的「馬戲」（Circus），邀請來自西班牙、英、美、法、臺灣等團隊，帶來顛覆與衝擊演出，不僅代表馬戲的超強聚眾力，更是集結各種藝術形態於一身的集合體，結合現代舞蹈、武術、雜耍、戲劇及音樂等表演藝術型態綜合呈現，豐富的節目包含戶外演出、即興馬戲秀、肢體劇場，還有馬戲工作坊等好玩又有趣的活動。

親子教育、多元講座 走入藝文生活

藝術人才從小扎根

暑假期間舉辦兒童工作坊—韓國刷子劇團《神奇畫筆工作坊》讓孩子團體接力完成一幅圖畫，並練習口說表達畫中故事，再用戲劇方式以肢體、表情演出他們集體創作的故事，



青少年戲劇營 Weiwuying Teens in Theater © CHSG Studio

是一個從平面到立體的創意激盪工作坊。

針對青少年學子量身打造為期 7 天，涵蓋表演藝術各面向之課程，包括個人想像力及肢體開發、舞臺相關硬體如燈光、空間、配樂、造型與服裝等，邀請業界經驗豐富的一流師資，聚焦實務的學習，讓青少年走「近」劇場，開發自己的無限可能，為表演藝術注入新創意與思考。

開啟日常藝術體驗

《歌仔戲時光機—搬活戲》特展緊扣衛武營藝術文化中心「百年戲臺」的開幕主題，舉辦「搬活戲」歌仔戲特展，以 Active & Dynamic 為策展概念，營造結合表演、導覽的「歌仔戲實境秀」，打破傳統展覽框架，讓民眾對歌仔戲的文化概念更具立體化，及透由佈展場景的歌仔戲體驗。

而默門香默劇團是世界知名默劇團，劇團多年來不斷求變，演出洋溢歡笑，充滿幻想，超越語言及國界的限制，成為一種獨特的表演形式。在默門香默劇團一面具工作坊中，手藝不是最重要的，眾人依據自己的想像來製作面具，因為每個

人都可以從日常生活中自我創作，整理及收集自己的想法，並在創作的尾聲一起即興演出，大小朋友一起創作出屬於自己獨一無二的面具演出！

講座與工作坊 從藝術引路

2018 年的馬戲平台不只有專業級的技術展現，還推出劇場搏擊體驗課程《打得跟真的一樣》、肢體默劇研習工作坊《回到原點》、親子默劇體驗課程等，還有分享講座—當代馬戲藝術多元與包容，引領大眾進入馬戲的世界，體驗馬戲中的肢體技巧，以及如何運用肢體傳達戲劇效果。

「崑曲」於 2001 年 5 月經聯合國教科文組織評定為人類口述非物質性資產，揭示了這項人類資產是必需以表演或演唱的模式，才能達到傳承推廣的目的。12 月 11 日邀請江蘇省崑劇院青年演員與樂師，與民眾面對面近距離接觸，透過表演者的示範，傳遞崑曲表演藝術裡豐富的文學、音樂、戲劇、舞蹈等多元的文化內涵。

2018 年衛武營專業人才培育系列 人才培育不間斷 從點、線、面持續擴大

巴洛克音樂人才培訓計畫

本計畫為巴洛克音樂培訓第二年執行，在去年第一屆執行的基礎上，將課程與曲目等方面做調整，以提供學員更佳的學習效果。今年適逢衛武營開館，比第一年有更佳的排練場地做排練與演出，更提升了學員們整體學習的效益。同時讓大師安東·史戴克一同參與演出，增加學員培訓的向心力與努力，也讓學員學到細緻演奏的技巧和詮釋方式。其中有 10 位為第一屆學員，經過兩年的培訓，對巴洛克音樂的演奏與詮釋上更加穩定與成熟。該 10 位學員有潛力成為未來巴洛克音樂推廣的種子。

衛武營技術專業人才工作坊

「2018 衛武營技術專業人才工作坊」針對有志投入劇場技術行業者，規劃共通課程劇場通識講座，並於 7 月至 8 月開辦劇場基礎技術班、劇場安全課程、舞臺管理基礎班，聘請劇場專業講師，加以實作演練，讓學員即學即用，提升學習成效，以培育南臺灣地區劇場相關從業技術人才，充實表演技術人才庫，提升表演製作品質。

不妥協系列工作坊

衛武營國家藝術文化中心與全球二十五最佳世界音樂節慶之一的韓國全州國際音樂節（Jeonju International Sori Festival, JISF）簽訂合作備忘錄，舉辦「韓國樂團的傳統與創新」、「格外辣度的音符實驗」，JISF 是從傳統出發，找到與當代音樂的連結和定位的平台，這與衛武營在音樂表演藝術上的目標契合，以亞洲地區為中心，和各地的傳統音樂元素結合，找到當代甚至未來音樂的可能性，並讓兩地優秀的年輕音樂人才，有更多互相觀摩與合作創作的機會。

法國國家馬戲藝術中心 「專業人才培訓系列」

基於提升表演人員（雜、特技或舞蹈）既有的能力，加強其專業技術及智識，培訓融合雜、特技與舞蹈創作應用，衛武營和法國國家馬戲藝術中心（Centre National des Arts du Cirque, CNAC）合作，邀請法國一加泰隆尼亞馬戲創作劇團 Cie Daraomaï 專職表演暨音樂編創者大衛·蘇比，和法國馬戲創作劇團 Cie AOC 共同藝術總監瑪蓮·胡比奈利、佐丹奴來臺授課，注入新的角色元素，幫助表演人員精進自我創作之路，以期開發更為寬廣的創作語言。

澳洲雪梨舞團舞蹈大師班

衛武營邀請首度來臺的重量級澳洲雪梨舞團的排練指導克里斯多福·奧伯利（Christopher Aubrey）舉行大師班。奧伯利為澳洲舞評家評選為 2012 年澳洲最傑出舞者、榮獲 2013 年澳洲舞蹈大獎最佳編舞設計獎的雪梨舞團排練指導。他親授充滿啟發性的編舞思維及舞蹈技巧，指導學員本次舞團來臺演出舞作《光與暗》中的片段舞蹈。紮實課程限定開放專業舞者、舞蹈班學生及受過專業舞蹈訓練的民眾參加，是澳洲雪梨舞團臺灣唯一大師班！

舞蹈平台工作坊

工作坊系列活動推出「阿喀朗肢體與技巧工作坊」、「大家的 Gaga 身體工作坊」、「身體舞蹈詩」，邀請李貞蕙、簡晶滢、蔡博丞等現身說法，透過參與探討身體語彙，找尋身體具體化的過程，建立個人表演特色，抒發生命情感。

國際論壇和專業學院

最好的體驗是看不見的。2018 衛武營國際論壇暨專業學院，以使用者介面（User Interface, UI）、使用者體驗（User Experience, UX）為脈絡，引出兩日論壇主題。而專業學院睽違三年，再次邀請全知名藝術管理教育機構 DeVos Institute of Arts Management 總裁 Brett Egan，以「財務及募款」為主題，從捐款者開發、募款十大原則、募款機制，到前瞻研究與培力策略建構，針對亞洲專業文化場館經營者，及表演團隊經理人，提供深度實務之應用課程。

國內外合作計畫

歐亞青年藝術家基地

衛武營國家藝術文化中心期許成為「亞洲劇場自造者的新創基地」（theatermaker），於 2017 年與布拉格劇場設計四年展簽署合作備忘錄（2017-2020），建立亞洲和歐洲青年劇場自造者之網絡，提供亞洲青年劇場設計師們交流、合作與共製的機會，共同建立國際合作新景象。2018 年 5 月邀集亞洲青年劇場自造者，以衛武營為基地，探索空間與敘事的角度翻轉及各種可能性，舉辦為期 5 天的 EUREKA 發現計畫。以新建場館空間作為試驗場，彼此激盪想法、創意，並動手實作，期許一個讓亞洲青年設計創作者們能撞擊出火花、交流與思想的有機平台。



衛武營與韓國全州國際音樂節（JISF）簽訂合作備忘錄
Weiwuying signed a contract with Jeonju International Sori Festival (JISF)

跨越偏鄉、跨越藝術形式 深耕藝文教育

衛武營童樂節與高雄市教育局第三年的合作，除了在 7 月加入精彩活動響應瘋藝夏活動之外，今年度合作著重在偏鄉的校園巡迴演出，為不同的偏鄉學校媒合優秀的藝術團體，進行藝術欣賞與教育的深耕。

連結國內外演出團隊 打造資訊交流平台

2018 年衛武營舞蹈平台與馬戲平台，扣緊衛武營四大理念之一——「連結的衛武營」，提供臺灣藝術家和國外藝術家匯聚的平台，從認識彼此文化，共享知識經驗，以衛武營為創意發展基地，透過主題性的分享回饋，延伸駐地創作的未來發展性。

衛武營也和全球二十五最佳世界音樂節慶之一的韓國全州國際音樂節（JISF）簽訂合作備忘錄，以韓國及臺灣當代音樂表演及藝術家，進行三年互惠的深度交流合作。

劇場技術人才培育

衛武營擁有全臺唯一全電腦舞臺控制系統設備的表藝場館，2018 年開始舉辦專門提供給硬體人員進修的演出技術工作坊，與社團法人臺灣技術劇場協會合作，透過劇場自動控制技術、燈光、視訊、劇場安全、舞臺管理、服務價值等面向，提供專業培訓課程，培育南臺灣劇場技術人才，整體提升劇場技術人力資源發展，期望有志投入本業的求職者，結訓後能具備正確的專業技能與知識，往劇場專業工作邁進。

產官學三方合作

舉辦「藝起玩戲趣—種子教師培訓課程」，期望塑造衛武營藝術文化中心成為歌仔戲藝術人才、創發、觀眾之溫床，以落實文化傳承、在地扎根及文化創新，讓民眾透由在地的透由課程培訓歌仔戲種子教師，扎根校園，帶動學童對歌仔戲文化認識與體驗，進而走進場館，達拓展觀眾與文化扎根的目標。

The Birth of a New Cultural Landmark: Weiwuying on the Global Stage

The Grand Opening Year Brings One Stunning Performance After Another

Wonderland Program

Opening Up Possibilities of Experiencing the Arts Building a “Cultural Living Room” for the Public

The Wonderland Project broke away from the conventional trappings of the theatrical space and opened up the imagination to all sorts of activities. The audience was able to get a taste of spiritual culture in daily life, with activities including Let's Yoga, Painting a Better Tomorrow, Wonderland Swing, Silent Disco, Karaoke Time, Movie in Wonderland, and many other creative events that led the audience into the world of art. It brought aspects ordinary life such as karaoke, face threading, yoga, and cinema to the expanse of Banyan Plaza, Weiwuying and highlighted Weiwuying's footing as people's center for the arts.

The Weiwuying Children's Festival this year took place for the first time in our newly built auditorium. The highly accessible Banyan Plaza served as the main venue for this event, which took a mainly interactive approach. Performances inspired by paintings and picture books integrate issues related to performance and daily life in the hopes of offering both parents and children more room for imagination and reflection.

Weiwuying's Splendid Opening Followed by a 3-Month Cultural Feast

In order to celebrate the birth of this new artistic and cultural landmark, we brought together all forms of Western and Eastern performance art styles. The opening ceremony kicked off with the Glittering Sound - The Inauguration Concert, conducted by the Art Director CHIEN Wen-pin in the only vineyard-style concert hall in Taiwan. This was followed by the “Arts for the People - The Grand Opening” outdoor performance; the Iveta Apkalna Organ Recital; self-produced Taiwanese opera *In Love with Gezaixi*; and *The Creation*, one of the three classical oratorios in

musical history, and “Zubin Mehta & Symphonieorchester des Bayerischen Rundfunks,” all to announce Weiwuying's presence on the global performance stage with a shining box office record.

The eventful program running up from October to December promises a wide range of exhilarations with a bent on the rich cultural tradition inherited by southern Taiwan. Among the shows are Taiwanese opera, folk parade, and recitals of Chinese music. Beginning with the self-produced *In Love with Gezaixi*, Weiwuying pays homage to Taiwan's precious cultural heritage. *The Legend of Parade Formation* produced by National Chinese Orchestra Taiwan and Chio-Tian Folk Drums & Arts Troupe offers an acoustic journey through the past and present of the unique faith-inspired folk practice. In tandem with innovation, Weiwuying values classics as well by presenting a show of kunqu, a genre rarely seen in southern Taiwan. *The Story of Xi Lou Ji* is jointly created by Suzhou Kunqu Opera Theatre, one of the four major kunqu troupes in China, and Chia-Ming WANG, a dashing theater figure from Taiwan, to direct the piece. The show depicts a heartbreaking romance with the tender lyricism of kunqu from a contemporary perspective.

On the other hand, Weiwuying carries out the mission of serving as a gateway to the world. It stages *Paradise Interrupted*, an installation opera in one act jointly commissioned and produced by Lincoln Center (NY), Spoleto Festival, and Singapore International Festival of Arts. The show features state-of-the-art interactive installations to breathe new life into kunqu and opera as gems of human cultural tradition, adding a unique touch to the piece in one act. Acclaimed as a Da Vinci of the contemporary age, Robert Lepage stars *Ex Machina 887*, the first Lepage show to enter Taiwan's theater. With a history over 45 years, MUMMENSCHANZ brings Swiss excellence to Taiwan for the first time with *You & Me*, an enchanting mime piece designed for families.



臺灣舞蹈平台—丞舞製作團隊《SPLIT》 SPLIT by B.Dance

Taiwan Dancing Platform & Weiwuying Circus Platform to Unleash Wonder

The biennial Taiwan Dance Platform came around again in 2018, drawing on the momentum and energy of the new international-grade auditorium and the creative base in Asia after its debut in the elegant Black Box Theater in 2016. The second Taiwan Dance Platform themed around “Made in Asia?!” Taiwan Dance Platform performances were continuously staged for an entire week in and outside the auditorium in different spaces, challenging spatial restrictions: from stage performances to movable theater in atypical spaces, to choreography that illustrates “writing about dance,” “Akram Khan's Practice and Repertory of Until the Lions,” and “AND+Films” and animations that were showcased in the Banyan Plaza and Concert Hall. In addition, professional lectures were available that instructed audiences in their own dance practices.

Weiwuying produced a large circus art event for the first time in 2016 – Weiwuying Circus Platform. In 2018, we traced the origin of the “circus,” which originated from the Latin word for “circle,” and invited teams from Spain, the U.K., the U.S., France, and Taiwan to highlight the breakthroughs and impacts of their performances. The program not only spotlighted the immense attraction of the circus, but also a combination of various art forms, including modern dance, Wu Shu, juggling, drama, and music to present a comprehensive and integrative performative experience. The wide variety of performance types include outdoor performances, impromptu circus shows, physical theater performances, and circus workshops.

Parenting Education, Diversified Lectures, and an Artistic Life

Cultivating Artistic Talents from Early on

The Korean Brush Theater held the “Brush Workshop” during summer vacation, allowing children to work together to create a collaborative painting and practice story-telling based on the painting. The children then performed the story they created together using demonstrative body language and facial expressions.

The 7-day Weiwuying Teens in Theater was specially designed for teenagers, and covered various performance art curricula including imagination and physical staging, and stage-related techniques such as lighting, setting, sound design, fashion design, and costuming, etc. First-rate experienced teachers were invited to join Weiwuying Teens in Theater to focus on students’ practical learning. The program allowed teenagers to become familiar with the theater and explore the unlimited possibilities that bring creativity and new thought to performance art.

Experiencing the Arts in Daily Life

The Gezaixi Time Machine Exhibition was closely interwoven with the opening theme of the “Centennial Opera Stage”. The Gezaixi Time Machine Exhibition was curated based on the concept of “Active & Dynamic,” in order to create a performance guide for the “Gezaixi reality show” that broke the traditional framework in a way that allowed the audience to understand more about the Gezaixi culture.

MUMMENSCHANZ Mask Workshop is a world-famous mime theater that has always pursued change and innovation. MUMMENSCHANZ Mask Workshop adopts a unique performance style and the productions are always full of laughter and imagination that exceeds linguistic and cultural borders. Hand miming is not the most important skill in MUMMENSCHANZ Mask Workshop. Everyone made their mask according to their own imagination, because each person can be a creative artist in their daily life. By organizing and reflecting on one’s own thoughts, everyone could join the show at the end of the performances by inputting their own creative ideas. The audience, old and young, joined the performance with their unique masks.

Lectures and Workshops Leading Up to a Sharper Insight

The 2018 circus platform not only showcased sophisticated skills, but also offered the “Stage Combat Techniques” course, a physical miming workshop called “Back to the Beginning,” and a family miming course. In addition, a lecture was held to share Diversity and Inclusion in Circus Art, which led the audience into the world of the circus to experience the physical techniques of the circus and learn how to use body physics to express dramatic effect.

Kunqu Opera was listed as a “Masterpiece of the Oral and Intangible Heritage of Humanity” by the UNESCO, specifying that Kunqu Opera can only be inherited and spread through performance or song. Young actors and musicians from Jiangsu Province Kun Theater were invited to interact with the audience in close proximity and deliver the cultural connotations of the abundant literature, music, drama, and dance in Kunqu Opera performance art on December 11.

2018 Weiwuying Professional Talent Training Series Ever-expanding Scale of Talent Training

Baroque Ensemble Audition

This was the second year of the implementation of the Baroque Ensemble Audition. Drawing on last year’s experience, the curriculum and musical pieces were adjusted in order to improve students’ learning results. With the opening of the Weiwuying auditorium, a better place for rehearsal and performance became available, and accordingly boosted students’ overall learning results. Also, Anton Steck participated in the performances, providing an incentive for students to work hard while training. The program also improved students’ recital and interpretation skills. After 2 years of training, 10 of the first-batch students became more adept at playing and interpreting baroque music. These 10 students became promising seeds for promoting this genre of music.

Training Program for Theater Technicians

The “2018 Training Program for Theater Technicians” was offered for people who are interested in theater technology.



樹洞窺電影 Movie in Wonderland

General theater courses were also offered under the workshop. Courses offered between July and August included fundamental technology classes, theater safety classes, and fundamental stage management classes. Professional lecturers were invited to teach students practical skills that they can apply in real-life performances. Thus, their knowledge was greatly improved. The workshop aimed to train and build up a pool of technical professionals for theaters in southern Taiwan, in order to improve overall production quality.

Intransigent Way Series of Workshop

Weiwuying signed a contract with one of the top 25 world music festivals, Jeonju International Sori Festival (JISF) to hold “The Tradition and Innovation of DUO BUD” and “Extremely Spicy Experiment of Notes.” Based on tradition, JISF tries to find connections with modern music and a proper place for itself. JISF shares a common goal with Weiwuying in the field of performance art; both are based in Asia and try to combine traditional music elements from different origins to identify possibilities for contemporary or even futuristic music. The

workshop aimed to offer more opportunities for brilliant young musicians from both South Korea and Taiwan to work together and appreciate each other’s work.

Centre National des Arts du Cirque “Professional Talent Training Series”

Weiwuying cooperated with Centre National des Arts du Cirque (CNAC) to improve the skills of performers and reinforce their professional techniques and know-hows, merging the application of acrobatics, tricks, and dance. For the “Professional Talent Training Series,” the performer and music composer of Cie Daraomaï, David Soubies and the director of art of Cie AOC, Marlène Rubinell Giodiano were invited to offer a lecture in Taiwan to help performers refine their creative works by imbuing them with novel characters and elements. It is hoped that performers’ creativity can be expressed in a variety of languages.

Sydney Dance Company Master Class

Weiwuying invited the rehearsal director of Sydney Dance Company, Christopher Aubrey to Taiwan for the first time to offer



臺灣舞蹈平台講座 Taiwan Dance Platform Lecture

the Sydney Dance Company Master Class. Christopher Aubrey was the 'Best Ensemble' laureate in the 2012 Green Room Awards and the 2013 Australian Dance Award for 'Outstanding Achievement in Choreography'. Christopher Aubrey taught with inspiring choreography ideas and dancing techniques, and directed students in part of the dance for the drama "Lux Tenebris". Sydney Dance Company Master Class is open only to professional dancers, dance class students, and people who have received professional dance training. It is the only one of its kind in Taiwan.

Taiwan Dance Platform Workshop

For the Taiwan Dance Platform Workshop, which included "Akram Khan's Practice and Repertory of Until the Lions," "Gaga for People," and "Contemporary lyrical jazz," Chen-Wei LEE, Ching-Ying CHIEN, and Bo-Cheng TSAI were invited to demonstrate how they establish personal style in their

performances, and express emotions through the exploration of body language and the process of embodiment.

2018 International Symposium & Professional Development Session

The best experience is unseen. The 2018 International Symposium & Professional Development Session used User Interface (UI) and User Experience (UX) as threads to bring out the theme for the 2-day symposium. The International Symposium & Professional Development Session invited Brett Egan, CEO of the world-renowned DeVos Institute of Arts Management again after his visit 3 years ago, to share his thoughts on the topic of "Finance and Fundraising." Practical cases were modeled and explained to discuss issues ranging from donor development, the 10 principles of fundraising, fundraising mechanisms, to prospective research and empowerment strategies.

Local and International Cooperation

EuroAsia Young Artist Base

Weiwuying is committed to becoming the "theater maker of Asia." A 4-year contract (2017-2020) was signed with International Exhibition of Scenography and Theater Architecture Prague Quadrennial in 2017, in order to build a network for young theater makers in Asia and Europe. It offers opportunities for young theater designers in Asia to exchange ideas, cooperate, and co-produce, creating a new scene of international cooperation. In May 2018, young theater makers in Asia were invited to explore issues of perspective inversion of space and narration as well as other possibilities in the 5-day EUREKA program in the Weiwuying base. Using the newly built auditorium as an site for experiments, young theater makers are given a platform for brainstorming ideas, and engaging in creative work and practical performance.

Transcending Art Forms that Span Remote Villages

This was the third year that Weiwuying Children's Festival cooperated with Kaohsiung Education Bureau. In addition to stunning events in July, the focus of this year's cooperation was a touring activity for students in remote areas to visit different performances, matching outstanding art troupes with these schools to foster art appreciation and education.

Create Information Exchange Platform Through International Connection

In 2018, based on the idea of "Connecting Weiwuying," Weiwuying's Dance Platform and Circus Platform offered opportunities for Taiwanese and foreign artists to get together. In Weiwuying, a base for creativity was created for the understanding of others' cultures and sharing knowledge and experience, as well as for the future development of resident art through feedback on different themes.

Weiwuying also signed a 3-year contract with JISF for in-depth exchange and cooperation between Korean and Taiwanese modern musicians and artist.

Theater Technology Talents Training

Weiwuying owns the only auditorium in Taiwan with fully computerized stage management system. Since 2018, it has offered technology workshops for stage hardware technicians. We have also collaborated with the Taiwan Association of Theater Technology to give training courses in automated theater technology, lighting, video conferencing, theater safety, stage management, and service value, etc. for professionals in south Taiwan, and elevate the overall development of theater technology resources. Interested parties are welcome to enroll in the course to gain proper and professional skills and knowledge.

3-Way Cooperation of Industries, Government, and Universities

By offering the "Have Fun with Opera - Teachers Training Course," we expect to make Weiwuying the hub for Gezaixi talents, creativity, and the audience, where the heritage takes root and is passed on, and the culture is freshened up. By training local Gezaixi teachers it is expected that the culture will take root in campuses and children's knowledge and experience of Gezaixi can be developed, and hence the range of the audience can be expanded.



衛武營技術專業人才工作坊 Training Program for Theater Technicians

節目概況

Program Overview

歌劇院 Opera House

12/7-12/8	雲門 45 週年林懷民舞作精選 <i>Cloud Gate – Dance Theatre of Taiwan The 45th Anniversary Gala Program</i>
12/15-12/16	風神寶寶兒童劇團《明星節度使》 <i>The Little Deputy of Sun Dynasty 2</i> by Feng Shen Bao Bao Troupe
12/23	《陣頭傳奇》 <i>The Legend of Parade Formation</i>

音樂廳 Concert Hall

10/13	《揭幕—璀璨閃耀》衛武營開幕音樂會 <i>Glittering Sound – The Inauguration Concert</i>
10/14	管風琴天后伊維塔·艾普卡娜獨奏會 <i>Iveta Apkalna Organ Recital</i>
10/26、10/28	拉夫拉前衛劇團《創世紀》 <i>The Creation</i> by La Fura dels Baus
11/4	高雄市管樂團《世紀電影配樂大師—約翰·威廉斯精選音樂會》 <i>John Williams Tribute</i> by Kaohsiung City Wind Orchestra
11/14	指揮大師杜達美與柏林愛樂 <i>Berliner Philharmoniker & Gustavo Dudamel</i>
11/15	祖賓·梅塔與巴伐利亞廣播交響樂團 <i>Zubin Mehta & Symphonieorchester des Bayerischen Rundfunks</i>
11/30、12/2	輕歌劇《憨第德》—伯恩斯坦 100 年誕辰紀念 <i>Candide — Leonard Bernstein at 100</i>
12/9	音樂拼圖—六龜高中合唱團 10 週年音樂會 <i>A Melting Pot of Musical Traditions: Liou-Guei High School Choir Ten-Year Anniversary Concert</i>
12/15	一首人生—國臺語讚聲再起演唱會 <i>Going Down the Memory Lane: Taiwanese and Mandarin Classic Hits</i>
12/22	NSO 音樂會—美國春秋 NSO Master Series — <i>American Classics</i>
12/23	當百老匯遇上 Opera—美聲 Gala 盛宴 <i>Musical and Opera Gala – Erika Miklosa vs. KSO</i>

戲劇院 Playhouse

10/20-10/21	相思唱歌仔 <i>In Love with Gezaixi</i>
11/3-11/4	澳洲雪梨舞團《光與暗》+《大明》 <i>Lux Tenebris + Full Moon</i> by Sydney Dance Company
11/8	臺灣舞蹈平台—簡晶滢《禿鷹》+曹德寶《順》 <i>Vulture & Along</i> by Ching-Ying CHIEN & Hugh CHO
11/9	臺灣舞蹈平台—丞舞製作團隊《SPLIT》+三東瑠璃《纏》+妖精派對《韓流往事》 <i>SPLIT & Matou & Once Upon A Time</i> by B.Dance & Ruri Mito & Goblin Party
11/10	臺灣舞蹈平台—林怡芳《浮光掠影》+諾莉亞·格伊魯·薩格拉《likes》 <i>En chinoiseries & likes</i> by I-Fang LIN Núria Guiu Sagarra
11/11	臺灣舞蹈平台—李貞蕙 & 法庫亞·佐坦《孤單在一起》+里安多《方寸之間》 <i>Together Alone & Medium</i> by Chen-Wei LEE, Vakulya Zoltán & Rianto
11/16-11/18	羅伯·勒帕吉 × 機器神《887》 <i>Robert Lepage × Ex Machina 887</i>
11/24-11/25	《簡吉奏鳴曲—零落成泥香如故》 <i>Jian Ji – A Just Life</i>



輕歌劇《憨第德》—伯恩斯坦 100 年誕辰紀念 *Candide — Leonard Bernstein at 100*

11/30、12/1	默門香默劇團《你和我》 <i>You & Me</i> by MUMMENSCHANZ
12/8-12/9	獨幕裝置歌劇《驚園》 <i>Paradise Interrupted</i>
12/14-12/15	王嘉明 × 江蘇省崑劇院 崑劇《西樓記》 <i>The Story of Xi Lou Ji</i> by Chia-Ming WANG × Suzhou Kunqu Opera
12/28-12/29	莎士比亞的妹妹們的劇團《SMAP × SMAP》 <i>SMAP × SMAP</i> by Shakespeare’s Wild Sisters Group

表演廳 Recital Hall

10/27	不妥協很可以—雍女傳 <i>Intransigent Way of Pansori – Lee Narae</i>
11/3	不妥協破力—DOU BUD <i>Into The Breach – DOU BUD</i>
11/10	不妥協撞擊—韓國擊樂大師與好友們的音樂實驗 <i>Impromptus – Miyeon & Park with Friends</i>
11/11	《晨星》巴洛克音樂大師暨樂團培訓工作坊成果發表會 <i>Morning Star: Baroque Ensemble Workshop Recital</i>
11/17	競樂。重返巴洛克現場 <i>The Return to the Live Baroque Concertos</i>

繪景工廠 Paint Shop

11/2-11/3	The Second Woman <i>The Second Woman</i>
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11/9	臺灣舞蹈平台—壞鞋子舞蹈劇場《彩虹的盡頭》 <i>The End of the Rainbow</i> by Bare Feet Dance Theatre
11/10-11/11	臺灣舞蹈平台—小事製作《五虎將》 <i>Fighters</i> by Les Petites Choses Production
11/14-11/15	馬戲平台—百善笑為先—魔梯肢體喜劇夜總會 <i>Laughter The Best Medicine – Multi-X Physical Comedy Cabaret</i> by Multi-X Theatre Company
11/16-11/17	馬戲平台—《呼吸》 <i>Respire</i> by Cie Circoncentrique
11/18	馬戲平台—野孩子肢體劇場《餓主意》+馬吉爾《生生不息》 <i>Les Mauvaises Idées & Möbius</i> by L’Enfant S. Physical Theatre & Miguel Gigosos

樹冠大廳 Crown Terrace

11/14-11/15	馬戲平台—野孩子肢體劇場《哼哈爺奶》 <i>Granny Grandpa A Go-Go</i> by L’Enfant Sauvage Physical Theatre
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榕樹廣場 Banyan Plaza

6/9	一起大樹式百人瑜珈 Let’s Yoga
6/16	樹洞想像明日寫生 Painting a Better Tomorrow
6/23	樹下盪鞦韆 Wonderland Swing
7/6	小小轉動高手 Let’s Twirl!
7/7-7/8	神奇畫筆 Brush
7/7-7/8	來玩好滋味 Savor the Story
7/7-7/8、 7/14-7/15	花露露故事屋《能高山的故事》、《2500 太空漫遊》、《機器人流浪記》、《紅鼻仔大冒險》 Story Time with Florara
7/14-7/15	野溪之歌 The Song of River
7/14-7/15	叭嘍叭嘍 Jekyll on Ice
8/11	樹洞無聲啪 Silent Disco
8/13-8/19	衛武營青少年戲劇營 Weiwuying Teens in Theater
8/25	街舞 BATTLE 拍手功 Dance Battle
9/1	樹洞不投幣卡拉派對 Karaoke Time
9/14	樹洞窺電影—拉風小光 Movie in Wonderland
9/15	樹洞窺電影—康明 Movie in Wonderland
11/17	馬戲平台—魔梯形體劇場《大頭仔去迢迢》 <i>Big Head Play Play Play</i> by Multi-X Theatre Company
11/17-11/18	馬戲平台—圓劇團《狂想·洪通》 <i>Hung Tung’s Fantasy</i> by Thunar Circus

戶外劇場 Outdoor Theater

1/1	維也納愛樂新年音樂會衛星轉播 2018 New Year’s Concert Live Broadcast
10/13	眾人的派對—衛武營開幕戶外演出 <i>Arts for the People – The Grand Opening</i>
11/17-11/18	馬戲平台—臺灣街頭藝術文化發展協會《街頭 Show Time》 <i>Street Arts Performance</i> by Taiwan Street Arts and Culture Development Association
11/24-11/25	《真的，很久沒有敬我了你》 <i>Still, On the Road</i>

演講廳 Lecture Hall

11/4	大家的 Gaga <i>Gaga for People</i>
11/9	Open Talk 講座 <i>Lecture of Open Talk</i>
11/10	臺灣舞蹈平台—藤村隆一《我的舞蹈之路》 <i>How I Practice My Religion & How Did I Get Here</i> by Ryuichi Fujimura
11/17	分享講座—當代馬戲藝術多元與包容 <i>Diversity and Inclusion in Circus Art</i>
12/8-12/11	國際論壇和專業學院 2018 International Symposium & Professional Development Session
12/15	耳朵劇院系列—自由聆賞·任意行音樂會 <i>Cinema for Ears – A Walking Concert</i>
12/16	耳朵劇院系列—空間百分百·揚聲器交響音樂會 <i>Cinema for Ears – Speaker Orchestra Concert</i>

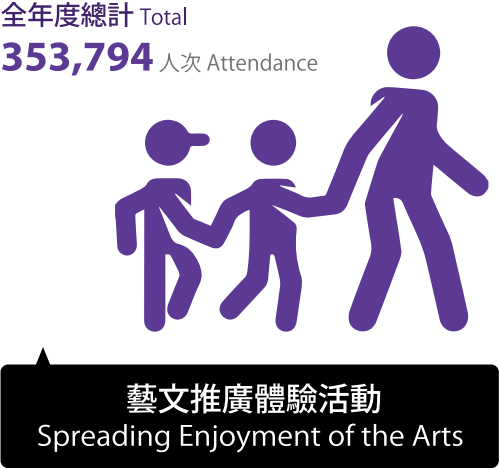
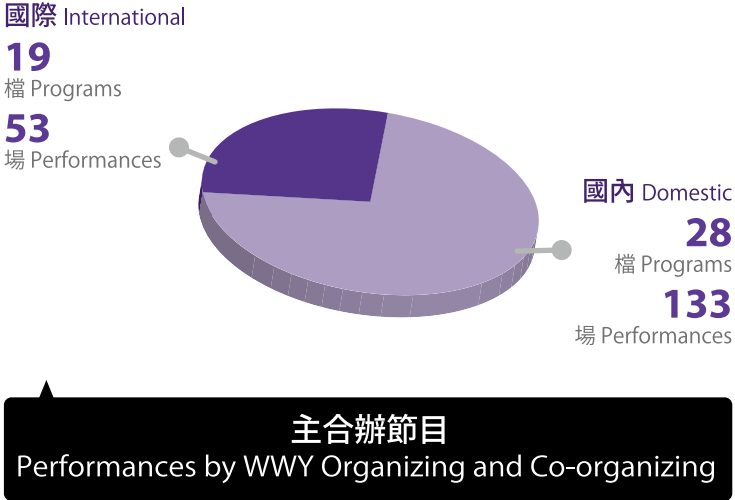
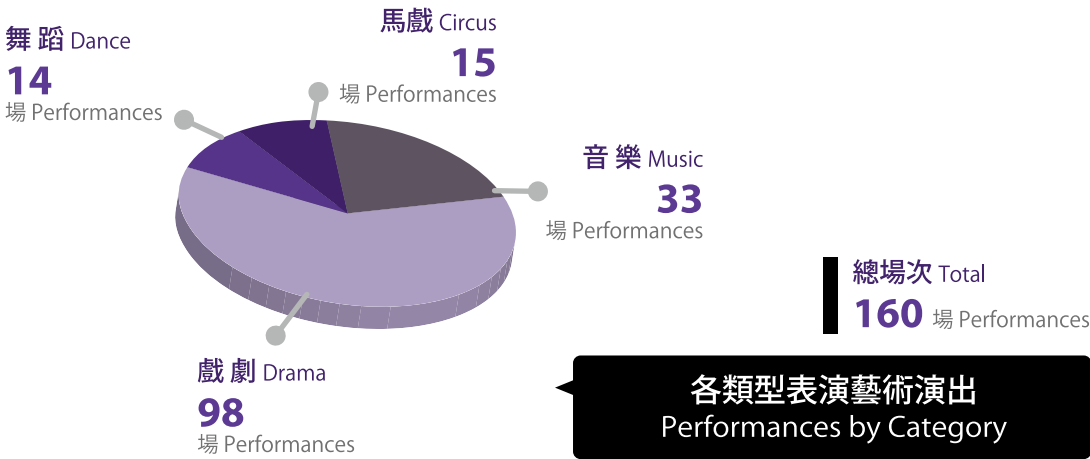
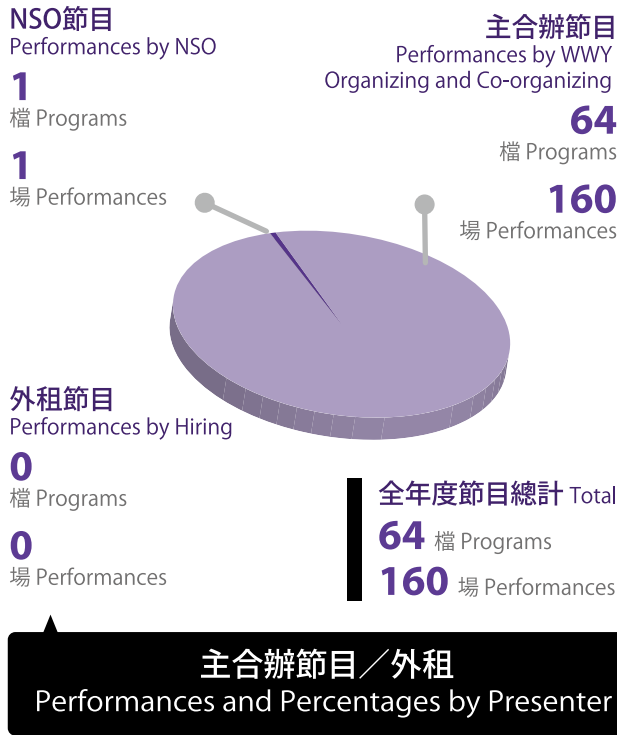
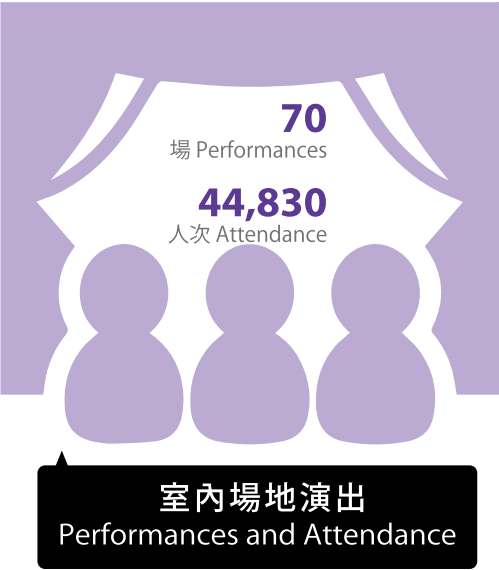
排練室 Rehearsal Studio

11/1	「不妥協」工作坊—韓國樂團的傳統與創新 <i>Intransigent Way – The Tradition and Innovation of DUO BUD</i>
11/1	澳洲雪梨舞團舞蹈大師班 <i>Sydney Dance Company Master Class</i>
11/8	「不妥協」工作坊—格外辣度的音符實驗 <i>Intransigent Way – Extremely Spicy Experiment of Notes</i>
11/7-11/10	安東·史戴克大師班 <i>Anton Steck Master Class</i>
11/5	肢體與表演工作坊—編舞家 Akram Khan <i>Akram Khan’s Practice and Repertory of Until the Lions</i>
11/6	身體舞蹈詩 <i>Contemporary Lyrical Jazz</i>
11/7-11/11	書寫運動工作坊 <i>Writing about Dance Project</i>
11/12、11/17	舞蹈—馬戲 國際專業交流工作坊 <i>Atelier 360° training in Circus & Dance</i>
11/12	馬戲變形記 <i>The Transforming Power of Circus</i>
11/13	劇場搏擊體驗《打得跟真的一樣》 <i>Stage Combat Techniques</i>
11/14	親子默劇體驗課程 <i>Mime Family Class</i>
11/28	默門香面具工作坊 <i>MUMMENSCHANZ Mask Workshop</i>
12/11	崑曲美學講座 <i>Promotion Lecture in Kunqu Opera</i>

其他 Miscellaneous

5/7-5/11	Eureka 發現計畫 Eureka program
6/16-17	巴洛克音樂人才培訓計畫甄選 Baroque Ensemble Audition
6/25	大師言談 簡文彬 × 林懷民—臺灣的文化地景與國際面貌 <i>Master Talk - CHIEN Wen-pin × LIN Hwai-min – Cultural Image: Taiwan vs. International World</i>
7/6-8/4	技術專業人才工作坊 Technical Professionals Workshop
10/10	衛武營入厝 <i>Weiwuying Open House</i>
11/10-11/11	臺灣舞蹈平台—尤夫·匹克《Hydra》 <i>Hydra</i> by Yuval Pick
11/5-11/10	放影像計畫 <i>Tempo On The Screen</i>

節目統計概況
Annual Statistics



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贊助單位

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國家交響樂團

National Symphony Orchestra



一場深入人心幽微處的探險

跨過而立之年的 NSO，持續以音樂帶領樂迷進行一場深入人心幽微處的探險。從演出布拉姆斯、馬勒、貝爾格作品中，開啟窺探世紀末德奧音樂在傳承與創新間碰撞的過程；十九世紀末到與二十世紀一次大戰前後，是近代歐洲音樂最精彩的一段時期。在這交織著已達飽和極致、即將崩離析的浪漫王朝，與蓄勢待發、風起雲湧的現代主義之「世紀末」，有著挖掘不盡的管絃樂寶藏。

2018 年是伯恩斯坦誕生百年紀念，全球樂界均以不同形式的音樂會，紀念這位美國音樂家；NSO 也以伯恩斯坦為主軸安排了三場美國音樂節目，曲目包括蓋希文、柯普蘭等膾炙人口的傳世名作；並應衛武營之邀演出歌劇《憨第德》。

除了與中心其他場館合作的歌劇（臺中《齊格飛》，衛武營《憨第德》），NSO 也製作了屬於自己風格的歌劇音樂會《帕西法爾》，這是華格納樂劇中，唯一為拜魯特歌劇院聲響量身創作的作品，國家音樂廳雖非拜魯特劇院，但音樂廳的回響，能夠讓銅管、絃樂的共鳴，較劇院更精準地傳遞情感，以「半舞臺」（semi-stage）及舞臺上極簡風格方式的呈現，期望能讓觀眾更聚焦於音樂。

集單簧管演奏家、作曲家與指揮家等多重身分於一身，並有「當代莫札特」美譽的約格·魏德曼，其百變且多樣的身分受到國際樂壇的高度肯定，成為各大樂團爭相合作的對象。NSO 接軌國際，邀請魏德曼擔任駐團音樂家，期望為樂團帶來嶄新樣貌；音樂作品應無「現代」與「古代」之分，只有是否具「創意」與「巧思」的差別。

而為臺灣古典音樂發聲的國際巡演，4 月應韓國最具代表性的文化場館—首爾藝術殿堂邀請，首次於首爾演出，音樂會也同步由 KBS（韓國國家廣播電臺）於其古典音樂電台實況轉播；11 月於美國西岸巡演 4 場，行程遍及加州橘郡塞格斯仲表演藝術中心、聖地牙哥科普萊交響音樂廳、西雅圖華盛頓大學明尼表演藝術中心，以及舊金山戴維斯交響樂音樂廳；此行以大規格及多元的曲目，將臺灣樂團的實力與特色充分展現，NSO 要讓世界「聽見」臺灣。

今年委託創作並首演了多首國人創作作品，包括顏名秀的《祭歌：母親 父親》、李俊緯的《拾掇穀聲》、林京美的《勇士情歌》、陳立立的《彼岸星潭》。NSO 希望透過委託創作、首演、重演，成為臺灣當代音樂的支持者。

這趟深入人心的音樂探險，有同行者的攜手相伴，邁向未來的步履愈顯沉穩、踏實。



國家交響樂團音樂總監

馬友友

Delve into the heart of humanity

The NSO, which had just celebrated its 30th anniversary, continually takes concert-goers on quests to explore the innermost feelings of human through music. The presentation of works by Brahms, Mahler, and Berg leads us on journeys that glimpse the results of bequeathing and innovation of Austro-Germanic music in the fin-de-siècle. This was the most glamorous period for modern European music from the end of the 19th century to the beginning of World War I. Towards the end of the century, Romanticism gave way to modernism, with numerous orchestral gems created during this period.

2018 was the 100th anniversary of Bernstein's birth. Various concerts were held by orchestras all over the world in remembrance of this American composer. The NSO devised three Bernstein-themed programs which contain American music, such as well-beloved works written by Gershwin, Copland, and others. In addition, the NSO was invited by the National Kaohsiung Center for the Arts (the Weiwuying) to join forces in the production of *Candide*.

In addition to the co-production of operas with other venues of the National Performing Arts Center (*Siegfried* by Richard Wagner at the National Taichung Theater and *Candide* at National Kaohsiung Center for the Arts), the NSO produced the opera concert *Parsifal* with the NSO's distinctive style. *Parsifal* is the only one of Wagner's musical dramas tailor-made for the Bayreuther Festspielhaus. Despite the fact that the National Concert Hall is not the Bayreuther Festspielhaus, the acoustics of the Concert Hall, compared to that of the National Theater, transmits the sentiment of the music more precisely through the resonance of the brass and strings. Furthermore, the adoption of the semi-stage format and the minimalist stage design will definitely grab concert-goers' attention and cause them to experience the music anew..

Clarinetist, composer, and conductor, Jörg Widmann, who has been called the "Mozart of today," is greatly acclaimed in the international music circle for his versatility and ingenuity. He is

one of the world's most sought-after musicians. The NSO invited Widmann to serve as the artist-in-residence, with the hope that he will breathe new life into our orchestra. For musical works, there should be no division between concepts such as "modern" and "ancient," but only the juxtaposition of the two for creative and innovative purposes.

The NSO's overseas tours, which provided music lovers from across the globe with the opportunity to appreciate the accomplishments of Taiwan's classical musical scene, visited two different countries. In April, the NSO debuted in Seoul, as invited by Seoul Art Center, the topmost cultural venue of Korea. The concert was broadcast live by the Korean Broadcasting System (KBS) on its classical music channel. In November, the NSO held four concerts on the west coast of the US at venues such as Segerstrom Center for the Arts, Costa Mesa, Copley Symphony Hall, San Diego, Meany Center for the Performing Arts, Seattle, and Louise M. Davies Symphony Hall, San Francisco. With the large-scale and multi-aspect pieces it presented, the NSO displayed the aptitude and essence of Taiwan's orchestra and dazzled the world with Taiwan's voice.

The NSO commissioned and premiered a number of new works written by Taiwanese composers, including Ming-Hsiu YEN's *Ciina Cuuma* for Orchestra, Chun-Wei LEE's *A Collection of Rice Fantasies*, Chin-Mei LIN's *Paeon for Warriors and Love*, and Lily CHEN's *Glittering Across the Ocean*. We will firmly support the Taiwanese contemporary music scene through commissions, premieres, and revivals.

With music lovers' assistance, the NSO's musical quest to delve into the heart of humanity has led us to firmly and steadily stride into the future.

Music Director, NSO




總監系列《莫札特與魏德曼 1》MD Series Mozart & Widmann 1

持續以感動普世的樂音與世界溝通

2018 年度工作計畫包含 2017/2018（2018 上半年度）及 2018/2019（2018 下半年度）兩樂季。樂季音樂會除了國人的演出外，另邀請來自歐洲、美洲及亞洲等十一國音樂家合作演出，其中包括多位國際重量級的客席音樂家，小提琴家譚訪內晶子、馬克·布許柯夫、艾拉貝拉·史坦巴赫；鋼琴家皮奧特·安德索夫斯基、白建宇、阿列克謝·瓦洛金、路易斯·洛提、麥可·羅爾及史蒂芬·賀夫；指揮井上道義、漢斯·葛拉夫、瓦希利·辛奈斯基、準·馬寇爾；及大提琴家納瑞克·哈克納札恩、豎琴家薩菲耶·德梅斯特、法國號家史帝芬·多爾等，為音樂會增添光彩。

2018 年 NSO 有多場精彩的音樂會、歌劇製作、錄音、國際巡迴演出等，主辦節目共計 45 場，年度觀眾達到 80,887 人次。曲目安排上，除了安排近代三位交響曲代表人物馬勒、布魯克納及蕭斯塔科維契的作品，也安排西貝流士的史詩作品《傳說》組曲、日本作曲家細川俊夫的作品；2018 年是美國作曲家伯恩斯坦誕生百年紀念，也在 12 月安排以伯恩斯坦為主題的 3 場美國音樂節目，尤其搭配林昭亮、嚴俊傑及林品任等獨奏家的演出，為歲末音樂會增添愉悅盡興的夜晚，與聽眾同樂。



NSO 歌劇音樂會《帕西法爾》 NSO Opera Concert *Parsifal*

在演奏經典古典名曲，NSO 也委託國人創作四首，並為世界首演，有：顏名秀的《祭歌：母親 父親》、李俊緯的《拾掇穀聲》、林京美的《勇士情歌》、陳立立《彼岸星潭》。更令人值得欣慰的是，將音樂會實況製成專輯【縱橫後浪漫—呂紹嘉與 NSO】（雙 CD），該專輯亦入圍第 29 屆傳藝金曲獎—最佳藝術音樂專輯獎。

2018 年的重頭戲歌劇音樂會《帕西法爾》，邀集了國際樂壇知名歌劇音樂家擔綱演出，並由擅長詩化意象劇場的黎煥雄導演執導。同時也規劃「樂·劇」葛利格《皮爾金》，由焦元溥裁剪葛利格其經典作品，由知名演員王耀慶獨角演出，不僅受到各個年齡層觀眾的喜愛，更獲得海外各大樂團矚目，經努力洽談授權，《皮爾金》將於 2019 年 7 月 9 日由上海交響樂團演出，成功授權輸出節目製作。

國家交響樂團自 2007 年起，致力透過國際巡演打造樂團品牌知名度與能見度，至今已躋身亞洲最好交響樂團之一，並於歐美樂壇逐漸佔有一席之地。2018 年 4 月應韓國最具代表性的文化場館—首爾藝術殿堂（Seoul Art Center, SAC）邀請，首次於首爾登臺演出，票房售罄口碑佳，音樂會也同步由 KBS（韓國國家廣播電臺）於其古典音樂電台實況轉播；並參與「SAC On Screen」計畫，於光州、浦項市以及谷城郡三處的文化場所中與演出同步於大螢幕上播放（「SAC On Screen」：SAC 為讓弱勢市民也有機會欣賞藝文演出而設立的計畫）。

繼 2016 年成功的在美國打響知名度之後，於 2018 年 10 月底由音樂總監呂紹嘉再次領軍啟程，於美國巡演 4 場，行程遍及科斯塔梅薩、聖地牙哥、西雅圖及舊金山。此行除了讓臺灣作品迎向世界，亦使國際的鎂光燈投向臺灣。本次美國巡演成果豐碩，獲得各地愛樂者及專業人士肯定，包含美國著名慈善家 Irwin M. Jacobs 伉儷、知名獨立樂評人 Ken Herman、舊金山愛樂執行長 Mark C. Hanson、舊金山芭薈前董事會主席 Richard C. Barker 等，而 San Francisco Classical Voice、Violin Channel、American Record Guide 等藝術評論平



2018 美國巡演《來自臺灣》 *From Formosa* - 2018 U.S. Tour（王永年 攝影）

台皆派員親臨音樂會現場，共同見證 NSO 的藝術實力，未來 NSO 將持續以感動普世的樂音與世界溝通。

身為國家表演藝術中心轄下唯一演出團隊，NSO 全力參與三館主辦節目，包含國家兩廳院 TIFA 系列的呂紹嘉與 NSO《馬勒第七》、臺中國家歌劇指環系列華格納歌劇《齊格飛》、衛武營國家藝術文化中心開幕季《憨弟德》及《驚園》演出，NSO 以實力及行動，達成國家表演藝術中心所交付之責任與期許。

本年度共計演出 81 場，樂團主辦售票場次為 45 場，年度演出平均票房為 83.59%。年度演出以類型分，包括大型管絃樂團 33 套曲目 49 場次，其中國內外巡演 26 場（新竹、臺中、臺南、高雄、韓國、美國），另室內樂及講座音樂會 18 場（包括新北市、中壢、苗栗、臺中、高雄、宜蘭、澎湖），共計 86,692 人次；各種推廣講座及講座活動，共計 119 場次，計

13,812 人次參與；空中導聆、雲端音樂廳及愛樂實驗室 161 單元。

此外，參與文化部之科技藝術計畫第二年，以「愛樂實驗室」，將科技技術延續於藝文領域發展，持續將科技元素注入藝術文化，透過此專案將樂團多年推廣古典音樂之經驗，結合古典音樂中各項有趣的元素，以 theMusicMaps.com 網站平台，藉影片與遊戲引發更多人接近音樂。今年新增 30 則影音與遊戲內容，並於社群粉絲頁吸引 47 萬次之造訪，影片 9 萬餘人點閱。未來將結合文化平權的概念，不侷限於音樂廳內，嘗試發展提供多元藝術欣賞內容，化解各種年齡及身心障礙者參與文化活動之限制。



2018 美國巡演《來自臺灣》 From Formosa - 2018 U.S. Tour (王永年 攝影)

註：2018 年度演出共計 81 場次，內容為：

- | | |
|----------|---|
| 一月 2 場 | 諏訪內晶子與 NSO、NSO 藍色電影院（臺南） |
| 三月 12 場 | 簡文彬與柴五、弓絃絮語、華麗木管首席之聲講座音樂會 (2)、La La Land（臺北 2、臺南）(3)、背叛與忠誠—馬家輝《龍頭鳳尾》、臺東梅之宴 GAYA 戶外音樂會—舞動春之聲、傳說、華麗木管 2018、馬勒第七 |
| 四月 7 場 | 韓國巡演、蕭斯塔科維契第一、法國與法國號、NSO 永遠的話—鼠際大戰 (3)、探索頻道 III—顏華容歌舞俄羅斯 |
| 五月 7 場 | 狂舞浪漫—穿越銀幕的古典樂章（新竹）、王者之音（臺中）、探索頻道 II—林慈音歌劇裡的動物明星、赫比希的雙 B 饗宴、樂讀福斯特—古典音樂與文學和電影、赫比希與馬勒第二、葛拉夫與 NSO |
| 六月 8 場 | 《烏克蘭大劇院 基輔國家芭蕾舞團—天鵝湖》(3)、《烏克蘭大劇院 基輔國家芭蕾舞團—睡美人》(2)、音樂會說話、1905、一千零一夜 |
| 七月 5 場 | NSO 歌劇音樂會《帕西法爾》(2)、NSO 樂·劇《皮爾金》（臺北、臺中）(2)、新樂季沙龍音樂會 |
| 八月 2 場 | NSO 綠野講座音樂會《跟著音樂去旅行》（新北市、澎湖）(2) |
| 九月 9 場 | NSO 綠野講座音樂會《跟著音樂去旅行》（中壢、宜蘭、苗栗）(3)、許遠東紀念音樂會、開季音樂會—交響啟示錄、琴絃對話、莫札特與魏德曼 1、唐獎光輝世界共響音樂會、蕭斯塔科維契的絃音 |
| 十月 9 場 | 臺中國家歌劇指環系列—華格納歌劇《齊格飛》(3)、亞洲作曲家聯盟大會暨音樂節開幕音樂會—融合與蛻變、樂讀艾倫坡、來自臺灣—美國巡演行前音樂會、我討厭音樂！?—伯恩斯坦的歌樂、來自臺灣—2018 美國巡演 (2) |
| 十一月 7 場 | 來自臺灣—2018 美國巡演 (2)、銀幕中的四重奏—古典音樂與電影、俄國風雲 (2)、樂讀克莉絲蒂—向謀殺天后致敬、衛武營開幕季《憨弟德》 |
| 十二月 13 場 | 衛武營開幕季《憨弟德》、衛武營開幕季《驚園》（高雄 2、臺北 2）(4)、久石讓 (3)、媽媽說故事—腳尖上的柴科夫斯基 (2)、浪漫琴絃、美國春秋（臺北、高雄）(2)、歲末音樂會—搖擺美國 |

Persist in Impressing International Music Lovers with Its Ravishing Music

The annual plan in fiscal year 2018 included two musical seasons, 2017/2018 (first half of the fiscal year) and 2018/2019 (second half of the fiscal year). Concerts in this season featured Taiwanese artists as well as international musicians from eleven countries throughout Europe, America, and Asia. We have hosted a number of internationally renowned guest musicians, such as violinists Akiko Suwanai, Mark Bouchkov, and Arabella Steinbacher; pianists Piotr Anderszewski, Kun-woo PAIK, Alexie Volodin, Louis Lortie, Michael Roll, and Stephen Hough; conductors Michiyoshi Inoue, Hans Graf, Vassily Sinaisky, and Jun Märkl, cellist Narek Hakhnazaryan, harpist Xavier de Maistre, horn soloist Stefan Dohr, and others who have made our concerts more enthralling.

The NSO participated in numerous magnificent concerts, opera productions, recordings, and overseas tours in 2018, with a total of 45 programs attended by 80,887 people in 2018. As for the repertoires of this season, compositions of three leading modern symphonic composers, Mahler, Bruckner, and Shostakovich, were presented. Sibelius's epic *Lemminkäinen Suite* and a concerto by Japanese composer Toshio Hosokawa were also included. In addition, to celebrate American composer Leonard Bernstein's 100th birthday, the NSO devised three Bernstein-themed concerts which contained American music in December, featuring soloists Cho-Liang LIN, Chun-Chieh YEN, Richard LIN, and others. Each of them filled the night with rejoicing and entertainment at the end of the year.

In the category of classical masterpieces, the NSO commissioned Taiwanese composers to write four new pieces and hosted their world premieres, including Ming-Hsiu YEN's *Ciina Cuuma* for Orchestra, Chun-Wei LEE's *A Collection of Rice Fantasies*, Chin-Mei LIN's *Paeon for Warriors and Love*, and Lily CHEN's *Glittering Across the Ocean*. What made music lovers even more delighted was the NSO publishing the album Shao-Chia LÜ & NSO (2CDs) containing the NSO's live directed by LÜ,

which was nominated for the 29th Golden Melody Awards for Traditional Arts and Music in the category of the Best Art Music Album.

The highlight of 2018, the NSO opera concert *Parsifal*, invited internationally renowned opera singers to work together with Huan-Hsiung Li, who is adept at directing poetic theatre. At the same time, the program NSO Music & Play *Peer Gynt*, with clips compiled from Grieg's showpieces by Yuan-Pu CHIAO and solely performed by famed actor David WANG, was well received by audiences from all different age groups. Moreover, it received attention from well-known orchestras overseas. After copyright negotiations, *Peer Gynt* will be performed by the Shanghai Symphony Orchestra on July 7, 2019, in a success story of authorized production export.

Since 2007, the NSO has made every effort to promote its brand name through its international tour performances. To date, it is considered to be one of the best orchestras in Asia and has gained renown in the Western classical music circle. In April 2018, the NSO debuted in Seoul, invited by the Seoul Art Center, the most prestigious venue of Korea. Not only was the box office sold out, the performance was also highly acclaimed. The concert was broadcast live by the Korean Broadcasting System (KBS) on its classical music channel. The broadcast was shared on screens at the cultural centers of Gwangju, Pohang, and Gokseong County in real time throughout the program "SAC on Screen" (a program that provides the underprivileged with opportunities to appreciate the arts).

After its successful tour in the United States in 2016, the NSO visited the United States once more in the last part of October 2018, led by music director Shao-Chia LÜ. Four concerts were held in Costa Mesa, San Diego, Seattle, and San Francisco. The tour brought works of Taiwanese composers into the spotlight overseas and focused international attention on Taiwan. The tour



總監系列 4 《馬勒第七》2018 TIFA MD Series 4 *Mahler 7*

was fruitful and praised by music lovers and artists, including the well-known philanthropists Irwin M. Jacobs couple, independent music critic Ken Herman, chief executive officer of the San Francisco Symphony Mark C. Hanson, and the former chair of the Board of Trustees, San Francisco Ballet Association Richard C. Barker. Critics from the San Francisco Classical Voice, Violin Channel, American Record Guide attended the performances and they witnessed the unparalleled productions. In the future, the NSO will persist in impressing international music lovers with its ravishing music.

As the sole performance troupe affiliated with the National Performing Arts Center (NPAC), the NSO opted to join its programs hosted by our three venues, such as LÜ & NSO Mahler 7 at NTCH's 2018 TIFA, *Siegfried* by Richard Wagner at National Taichung Theater, and *Candide* and *Paradise Interrupted* at National Kaohsiung Center for the Arts, with the NSO successfully fulfilling the tasks assigned by the NPAC.

The number of performances of the NSO in fiscal year 2018 was eighty-one. It hosted and sold tickets for a total of 45 programs. The annual box office performance averaged 83.59%. By annual performance type, there was a total of 33 large-scale orchestral programs played in 49 concerts, including 26 domestic and overseas tours (Hsinchu, Taichung, Tainan, Kaohsiung, Korea, and the United States), and 18 chamber music and lecture concerts (containing New Taipei City, Chungli, Miaoli, Taichung, Kaohsiung, Yilan, and Penghu). These performances were attended by 86,692 people. There were 119 music promotion campaigns and lectures which had 13,812 attendees. In addition, there were 161 episodes and modules held in *NSO on-air*, *NSO Live*, and *theMusicMaps*.

The NSO's Arts and Technology: Creative Innovation and Counseling Project, sponsored by the Ministry of Culture, entered its second year in 2018. *theMusicMaps*, a project devised by the NSO, united technology with the arts, imbuing high-tech elements

within artistic culture. Through this project, the NSO utilized its rich experience in the promotion of classical music in the past, to create a variety of compelling elements of classical music as the basic elements of the website *theMusicMaps.com*. The NSO hoped the videos and games available on this website will draw more people to the appreciation of music. 30 videos and games were added in 2018. The website received 4,700,000 visitors and over 90,000 views for its videos in 2018. In the future, the NSO will follow the policy of cultural accessibility, working hard to

provide content for multi-dimensional appreciation of the arts in order to overcome the restrictions which prevent senior citizens, young children, and disabled and mentally challenged persons from attending cultural events.

Appendix: 81 concerts in the fiscal year 2018 are listed below:

2 in Jan. Akiko Suwanai & NSO, NSO At the Movies - NSO × Blue Cinema (Tainan)

12 in Mar. Tchaikovsky 5, Mozart, Beethoven, Smetana, Glorious Woodwinds Lecture Concert 2018 (2), La La Land (2 in Taipei, 1 in Tainan)(3), Once Upon a Time in Hong Kong, Gaya Outdoor Concert, Lemminkäinen, Glorious Woodwinds 2018, LÜ & NSO Mahler 7

7 in Apr. Korean Tour, Shostakovich 1, Fragrance of France, The Mice War(3), Russian Soul

7 in May NSO Romance Beyond Time (Hsinchu), NSO Masterworks Beyond Time (Taichung), ZOOpera, Beethoven & Bruckner, The Musical E. M. Forster, Mahler 2, Graf & NSO

8 in Jun. Swan Lake (3), The Sleeping Beauty (2), Music Tells, 1905, Scheherazade

5 in Jul. Parsifal (2), Peer Gynt (Taipei, Taichung) (2), New Season Salon Concert

2 in Aug. Traveling with Music (New Taipei City, Penghu) (2)

9 in Sep. Traveling with Music (Chungli, Yilan, Northern Miaoli) (3), The Voices of Taiwan, Season Opening Concert, Men's Talk, Mozart & Widmann 1, The Glory of Tang Prize, Shostakovich on Strings

9 in Oct. *Siegfried* by Richard Wagner (3), 35th ACL Conference and Festival - Opening Concert, Edgar Allan Poe Set To Music, From Formosa - 2018 U.S. Pre-tour Concert, A Bernstein Bash, 2018 U.S. Tour (2)

7 in Nov. 2018 U.S. Tour (2), String Quartet Goes to Cinema, Sinaisky & NSO (2), A Musical Tribute to the Queen Of Murder, Candide, Leonard Bernstein

13 in Dec. Candide, Leonard Bernstein at 100, Paradise Interrupted An Installation Opera in One Act (Kaohsiung 2, Taipei 2) (4), Joe Hisaishi (3), Tip Toe Tchaikovsky (2), Strolling in the Musical Sky, American Classics (Taipei, Kaohsiung)(2), New Year's Eve Concert - Swing to America



《歲末音樂會—搖擺美國》Swing to America

國家交響樂團

音樂總監	呂紹嘉							
桂冠指揮	根特・赫比希							
駐團指揮	張尹芳							
第一小提琴	吳庭毓	李宜錦	鄧皓敦	○ 陳逸群	郭昱麟	林基弘	梁坤豪	陳逸農
	卓曉青	方俊人	黃佳頤	李庭芳	賴佳奇	林孟穎	李家豪	曾智弘
	蔡竺君	* 黃瑾諍						
第二小提琴	● 陳怡茹	孫正玫	○ 陳玟佐	吳怡慧	李京熹	黃衍繹	顧慈美	康信榮
	李梅箋	鍾仁甫	蔡孟峰	洪章文	陳偉泓	王致翔		
中提琴	● 黃瑞儀	鄧啟全	○ 呂昭瑩	黃雅琪	李靖宜	謝君玲	呂孟珊	李思琪
	陳猶白	蔡秉璋	吳彥廷					
大提琴	● 熊士蘭	連亦先	○ 韋智盈	周幼雯	陳怡婷	林宜嫻	黃日昇	蘇品維
	* 謝秉臻	唐鶯綺	王郁文					
低音提琴	● 傅永和	蘇億容	○ 周春祥	王淑瑜	黃筱清	王淑宜	連珮致	蔡歆婕
	* 汪育萱							
長笛	● 安德石	宮崎千佳	李 浚	* 林佳欣				
短笛	鐘美川							
雙簧管	● 王怡靜	阮黃松	楊舒婷					
英國管兼雙簧管	李明怡							
單簧管	● 朱玖玲	張凱婷 ■	朱偉誼	孫正茸				
低音管	● 簡凱玉	陳奕秀	高靈風					
倍低音管兼低音管	簡恩義							
法國號	● 劉宜欣	劉品均	○ 黃任賢	黃哲筠	王婉如	曹予勉	* 張顯嚴	
小號	● 宇新樂	陳長伯	張景民	鄒儒吉				
長號	● 李昆穎	邵恆發	陳中昇					
低音長號兼長號	彭曉昀							
低音號	● 藤田敬介							
定音鼓	● 賽堤恩	陳廷銓						
打擊樂	● 陳哲輝	陳振馨	楊璧慈					
豎琴	● 解 瑄							
鍵盤	▲ 許毓婷							
樂團首席 樂團副首席 ●首席 副首席 ○助理首席 ■留職停薪 ▲樂季合約人員 (編制外) *TNUA 樂團職銜學程學員								

National Symphony Orchestra

Music Director Shiao-Chia LÜ	Wei-Hong CHEN Chih-Hsiang WANG		
Conductor Laureate Günther Herbig			
Resident Conductor Yin-Fang CHANG			
First Violin Ting-Yu WU I-Ching LI Hao-Tun TENG ○ Yi-Chun CHEN Yu-Lin KUO Ji-Hung LIN Kun-Hao LIANG Yee-Nong CHEN Hsiao-Ching CHO Cecilia FANG Jiachi HUANG Ting-Fang LEE Chia-Chi LAI Meng-Ying LIN Chia-Hao LEE Chih-Hong TSENG Chu-Chun TSAI * Chin-Cheng HUANG	Viola ● Grace HUANG Chi-Chuan TENG ○ Chao-Ying LU Yea-Chyi HWANG Jing-Yi LEE Juin-Ling SHIEH Meng-San LU Szu-Chi LI Jubel CHEN Ping-Chang TSAI Yen-Ting WU Ya-Han HUANG Cello ● Lana HSIUNG Yi-Shien LIEN ○ Chih-Yi WEI Yu-Wen CHOU I-Ting CHEN Yi-Hsien LIN Jih-Sheng HUANG Pin-Wei SU Ying-Chi TANG Yu-Wen WANG * Ping-Chen HSIEH Double Bass ● Yung-Ho FU Yi-Juan SU ○ Chun-Shiang CHOU Su-Yu WANG Hsiao-Ching HUANG Shu-Yi WANG Pei-Chih LIEN Hsin-Chieh TSAI * Yu-Hsuan WANG	Flute ● Anders Norell Chika Miyazaki Chuin LEE Piccolo Mei-Chuan CHUNG Oboe ● I-Ching WANG Tung Nguyen HOANG Shu-Ting YANG English Horn Ming-I LEE Clarinet ● May-Lin JU Kai-Ting CHANG ■ Wei-I CHU Cheng-Jung SUN Bassoon ● Kai-Yu JIAN I-Hsiu CHEN Ling-Feng KAO Contrabassoon En-Yi CHIEN Horn ● Yi-Hsin Cindy LIU Pin-Chun LIU ○ Jen-Hsien HUANG Jer-Yun HUANG Wan-Ju WANG Yu-Mien TSAO * Hao-Yan CHANG	Trumpet ● Nicolas Rusillon Chang-Po CHEN Ching-Min CHANG Loo-Kit CHONG Trombone ● Kun-Ying LEE Hang-Fat SHIU Chung-Sheng CHEN Bass Trombone Hsiao-Yun PENG Tuba ● Keisuke Fujita Timpani ● Sebastian Efler Ting-Chuan CHEN Percussion ● Jer-Huei CHEN Chen-Hsing CHEN Pi-Tzu YANG Harp ● Shuen CHIEH Keyboard ▲ Yu-Ting HSU Concertmaster Associate Concertmaster ● Principal Associate Principal ○ Assistant Principal ■ On Leave ▲ Season Contracted Musicians * TNUA&NSO Internship Program

演出及活動一覽表
Concert Calendar

講座 導聆 粗體字表首次與 NSO 合作客席藝術家
Lecture Give pre-concert talks for concerts. Bold type for the guest artist worked with NSO for the first time.

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
2018/1/12	Maestro Series 3 名家系列 3 Akiko Suwanai & NSO 《諏訪內晶子與 NSO》	Dorian WILSON, conductor 指揮／多利安·威爾森 Akiko SUWANAI, violin 小提琴／諏訪內晶子	Concert Hall 國家音樂廳
2018/1/21	At the Movies NSO 院線 NSO x Blue Cinema (on tour) NSO 藍色電影院 (巡演)	Yin-Fang CHANG, condutor 指揮／張尹芳 Tony Tsu-Wei LAN, host 主持人／藍祖蔚 May-Lin JU, clarinet 單簧管／朱玫玲 Yi-Chih LU, piano 鋼琴／盧易之	Tainan Cultural Center Performance Hall 臺南文化中心演藝廳
2018/3/3	Masterpiece Series 2 名曲系列 2 Tchaikovsky 5 《簡文彬與柴五》	Wen-Pin CHIEN, conductor 指揮／簡文彬 Marc BOUCHKOV, violin 小提琴／馬克·布許柯夫	Concert Hall 國家音樂廳
2018/3/6	Chamber Concerts 室內樂集 Mozart, Beethoven, Smetana 《弓絃絮語》	Chang-Wen HUNG, Meng-Fong TSAI, violin 小提琴／洪章文、蔡孟峰 Ping-Chang TSAI, viola 中提琴／蔡秉璋 I-Ting CHEN, cello 大提琴／陳怡婷	Recital Hall 國家演奏廳
2018/3/10	邀演 2018 臺南藝術節 -La La Land in Concert- 樂來越愛你電影交響音 樂會	Erik OCHSNER, conductor 指揮／艾瑞克·奧斯納 Randy KERBER, piano 鋼琴／藍迪·寇伯 Taiwan National Choir 國立實驗合唱團	Tainan Municipal Stadium 臺南市立體育場
2018/3/11	邀演 La La Land in Concert 2018- 樂來越愛你電影交響音樂會	Erik OCHSNER, conductor 指揮／艾瑞克·奧斯納 Randy KERBER, piano 鋼琴／藍迪·寇伯 Taiwan National Choir 國立實驗合唱團	Concert Hall 國家音樂廳

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
2018/3/17	Read Between Notes 音樂與朗讀 Once upon a time in Hong Kong 背叛與忠誠馬家輝《龍頭鳳尾》	Ka-Fai MA, recitation 朗讀／馬家輝 Yuan-Pu CHIAO, curator 音樂策劃／焦元溥 I-Ching LI, Hao-Tun TENG, violin 小提琴／李宜錦、鄧皓敦 Grace HUANG, viola 中提琴／黃瑞儀 Yi-Shien LIEN, cello 大提琴／連亦先 Pei-Yao WANG, piano 鋼琴／王佩瑤	Recital Hall 國家演奏廳
2018/3/23	MD Series 3 總監系列 3 Lemminkäinen 《傳說》	Shao-Chia LÜ, conductor 指揮／呂紹嘉 Piotr ANDERSZEWSKI, piano 鋼琴／皮特·安德索夫斯基	Concert Hall 國家音樂廳
2018/3/25	Chamber Concerts 室內樂集 Glorious Woodwinds 2018 《華麗木管 2018》	Anders NORELL, flute 長笛／安德石 May-Lin JU, clarinet 單簧管／朱玫玲 I-Ching WANG, oboe 雙簧管／王怡靜 Kai-Yu JIAN, bassoon 低音管／簡凱玉 Yu-Ting HSU, piano 鋼琴／許毓婷	Recital Hall 國家演奏廳
2018/3/30	2018 TIFA MD Series 4 總監系列 4 Mahler 7 《馬勒第七》	Shao-Chia LÜ, conductor 指揮／呂紹嘉 Wei-Chun Regina CHANG, chorus master 合唱指導／張維君 Taipei Philharmonic Chorus 台北愛樂合唱團	Concert Hall 國家音樂廳
2018/4/5	NSO South Korea Tour 2018 韓國巡演 - 首爾第 30 屆交 響樂節系列演出	Shao-Chia LÜ, conductor 指揮／呂紹嘉 Kun Woo PAIK, piano 鋼琴／白建宇	Seoul Arts Center 首爾藝術中心
2018/4/14	Masterpiece Series 3 名曲系列 3 Shostakovich 1 《蕭斯塔科維契第一》	Michiyoshi INOUE, conductor 指揮／井上道義 Xavier de MAISTRE, harp 豎琴／薩菲耶·德梅斯特	Concert Hall 國家音樂廳
2018/4/20	Maestro Series 4 名家系列 4 Fragrance of France 《法國與法國號》	Jun MÄRKEL, conductor 指揮／準·馬寇爾 Stefan DOHR, horn 法國號／史帝芬·多爾	Concert Hall 國家音樂廳

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
2018/4/27 ~ 2018/4/28	NSO Forever Tale 永遠的童話	Yin-Fang CHANG, conductor 指揮／張尹芳 Pei-Yu SHIH, stage director 導演／石佩玉 Boren CHENG, narrator & Tashi 作曲家、Tashi 國王／程伯仁 Jo-Pei WENG, Albert 士兵 Albert／翁若珮 Alfred CHEN, General Kan Kan 將軍／陳威宇 Pallas LAI, Bagi & Soldier Bagi 國王、士兵／賴玟君 Vera Hui-Pin HSU, répétiteur 鋼琴排練暨聲樂指導／許惠品 NSO Musicians NSO 獨奏家群 Flying Group Theatre 飛人集社劇團 Lianqi HUANG, set designer 舞臺設計／黃廉榮 Yu-Ling LING, costume designer 服裝設計／林俞伶 Tian-Hon WANG, lighting designer 燈光設計／王天宏 Cheng Yuan WANG, video designer 影像設計／王正源	Concert Hall 國家音樂廳
	The Mice War 《鼠際大戰》		
2018/4/28	Music Discovery 探索頻道	Artemis YEN, lecture & piano 主講鋼琴／顏華容 Chih-Hong TSENG, Chu-Chun TSAI, violin 小提琴／曾智弘、蔡竺君 Chao-Ying LU, viola 中提琴／呂昭瑩 Ying-Chi TANG, cello 大提琴／唐鶯綺 Meng-Chun LIN, soprano 女高音／林孟君 Yi-Chih LU, piano 鋼琴／盧易之	Recital Hall 國家演奏廳
	Русская Душа (Russian Soul) 《歌舞俄羅斯》		
2018/5/4	Romance Beyond Time 《狂舞浪漫—穿越銀幕的古典樂章》	Wing-Sie YIP, conductor 指揮／葉詠詩 Alexei VOLODIN, piano 鋼琴／阿列克謝·瓦洛金	Hsinchu Performing Arts Center 新竹市文化局演藝廳
2018/5/5	Music Discovery 探索頻道 《歌劇裡的動物明星》 ZOOpera	Grace LIN, lecture & soprano 主講女高音／林慈音 Jo-Pei WENG, alto 次女高音／翁若珮 Julian LO, bass 男低音／羅俊穎 Vera Hui-Pin HSU, piano 鋼琴／許惠品	Recital Hall 國家演奏廳
2018/5/5	Masterworks Beyond Time 《王者之音》	Wing-Sie YIP, conductor 指揮／葉詠詩 Alexei VOLODIN, piano 鋼琴／阿列克謝·瓦洛金	National Taichung Theater 臺中國家歌劇院

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
2018/5/11	Masterpiece Series 4 名曲系列 4 Beethoven & Bruckner 《赫比希的雙 B 饗宴》	Günther HERBIG, conductor 指揮／根特·赫比希 Louis LORTIE, piano 鋼琴／路易斯·洛提	Concert Hall 國家音樂廳
2018/5/18	What is Composition? Lecture Concerts 勇源 xNSO 焦點講座 The Musical E. M. Forster 《樂讀福斯特》	Yuan-Pu CHIAO, lecture 主 講／焦元溥 Ling-Hui LIN, soprano 女高音／林玲慧 Chih-Hsiang WANG 小提琴／王致翔 Chih-Yi WEI, cello 大提琴／韋智盈 Chika Miyazaki, flute 長笛／宮崎千佳 Vera Hui-Pin HSU, piano 鋼琴／許惠品	Recital Hall 國家演奏廳
2018/5/19	Maestro Series 5 名家系列 5 Mahler 2 《赫比希與馬勒第二》	Günther HERBIG, conductor 指揮／根特·赫比希 Mei-Ling CHEN, soprano 女高音／陳美玲 I-Chiao SHIH, mezzo-soprano 次女高音／石易巧 Wei-Chun Regina CHANG, chorus master 合唱指導／張維君 Taipei Philharmonic Chorus 台北愛樂合唱團	Concert Hall 國家音樂廳
2018/5/25	Maestro Series 6 名家系列 6 Graf & NSO 《葛拉夫與 NSO》	Hans GRAF, conductor 指揮／漢斯·葛拉夫 Haochen ZHANG, piano 鋼琴／張昊辰	Concert Hall 國家音樂廳
2018/6/6 ~ 2018/6/8	National Opera of Ukraine - KIEV BALLET 《烏克蘭大劇院 基輔國家芭蕾舞團 -- 天鵝湖》	Mykola DYADYURA, conductor: 指揮／密克拉·迪亞杜拉	National Theater 國家戲劇院
2018/6/9 ~ 2018/6/10	National Opera of Ukraine - KIEV BALLET 《烏克蘭大劇院 基輔國家芭蕾舞團 -- 睡美人》	Mykola DYADYURA, conductor: 指揮／密克拉·迪亞杜拉	National Theater 國家戲劇院

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
2018/6/10	Read Between Notes 音樂與朗讀	Lina YEH, Rolf-Peter Wille, recitation & piano 朗讀 & 鋼琴／葉綠娜、魏樂富 T.L., rap & piano 說唱 & 鋼琴／江天霖 Chika Miyazaki, flute & piccolo 長笛 & 短笛／宮崎千佳 Kai-Yu JIAN, bassoon 低音管／簡凱玉 I-Ching WANG, oboe 雙簧管／王怡靜 Pi-Tzu YANG, percussion 打擊／楊璧慈 Yu-Ting HSU, piano 鋼琴／許毓婷	Recital Hall 國家演奏廳
	MD Series 5 總監系列 5	Shao-Chia LÜ, conductor 指揮／呂紹嘉 Michael ROLL, piano 鋼琴／麥可・羅爾	Concert Hall 國家音樂廳
	MD Series 6 總監系列 6	Shao-Chia LÜ, conductor 指揮／呂紹嘉 Jian WANG, cello 大提琴／王健	Concert Hall 國家音樂廳
2018/6/15	1905 《1905》		
	MD Series 6 總監系列 6	Shao-Chia LÜ, conductor 指揮／呂紹嘉 Jian WANG, cello 大提琴／王健	Concert Hall 國家音樂廳
	Scheherazade 《一千零一夜》		
2018/7/6 & 2018/7/8	NSO opera concert NSO 歌劇音樂會	Shao-Chia LÜ, conductor 指揮／呂紹嘉 Huan-Hsiung LI, stage director 導演／黎煥雄 Martin ANDERSSON, vocal coach 聲韻指導／馬丁・安德森 Will HARTMANN, Parsifal 帕西法爾／威爾・哈特曼 Heike WESSELS, Kundry 昆德麗／海克・威瑟爾斯 Michael LION, Gurnemanz 古奈曼茲／麥可・禮翁 Chung-Kuang LIN, Amfortas 安弗塔斯／林中光 Martin NG, Klingsor 克林格左爾／吳翰衛 Meng-Chun LIN, Grace LIN, Ting-Yu FAN, Ming-Fang LO, Chiu-Wen WANG, Yu CHEN, Six Flowermaidens 花之少女／林孟君、林慈音、范婷玉、羅明芳、王秋雯、陳禹 Meng-Hsien PENG, chorus master 合唱指導／彭孟賢 The Müller Chamber Choir 木樓合唱團	Concert Hall 國家音樂廳
	Parsifal 《帕西法爾》		

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
2018/7/20 & 2018/7/27	NSO Music & Play NSO 樂・劇	Yin-Fang CHANG, condutor 指揮／張尹芳 David WANG, narrator 獨白／王耀慶 Yuan-Pu CHIAO, script adaptation 劇本改編／焦元溥 Meng-Chun LIN, soprano 女高音／林孟君 Yun-Hung CHEN, I-Chen YANG, chorus master 合唱指導／陳雲紅、楊宜真 Taipei Chamber Singers 台北室內合唱團 Taichung Chamber Choir 台中室內合唱團 Yen-Jen Chen 影像設計／陳彥任	Concert Hall 國家音樂廳 & National Taichung Theater 臺中國家歌劇院
	Peer Gynt 《皮爾金》		
2018/7/1	Salon Concert 沙龍音樂會	Shao-Chia LÜ, lecture 主講／呂紹嘉 Yuan-Pu CHIAO, panelists 與談人／焦元溥 Meng-Chun LIN, Ling-Hui LIN, soprano 女高音／林孟君、林玲慧 Ezio KONG, tenor 男高音／孔孝誠 Chung-Hua WENG, Chun-Chieh YEN, piano 鋼琴／翁重華、嚴俊傑 I-Ching LI, Hao-Tun TENG, Chih-Hong TSENG, violin 小提琴／李宜錦、鄧皓敦、曾智弘 Chih-Yi WEI, cello 大提琴／韋智盈	Hall of Concert Hall 國家音樂廳一樓大廳
2018/8/25 & 2018/8/26 & 2018/9/9 & 2018/9/15 & 2018/9/16	2018 NSO Outdoor Lecture Concert	Yung-Kai TSAI, lecture & keyboard 主講與鍵盤／蔡永凱 Fang-Hao CHAO, baritone 男中音／趙方豪 Yu-Zhen XU, soprano 女高音／許育甄 Jen-Hsien HUANG, french horn 法國號／黃任賢 Ching-Min CHANG, trumpet 小號／張景民 Chang-Po CHEN, trumpet 小號／陳長伯 Hang-Fat SHIU, trombone 長號／邵恆發 Hsiao-Yun PENG, bass trombone 低音長號／彭曉昀	Performance Hall of Xinzhuang Cultural and Arts Center 新莊藝文中心演藝廳 戶外廣場 & Performance Hall of Cultural Affairs Bureau of Penghu County Government 澎湖縣政府文化局園區演藝 廳前戶外廣場 & Performance Hall of Cultural Affairs Bureau of Yi-Lan County Government 宜蘭縣文化局演藝廳 戶外舞臺 & Goldenage Carehome of Ten-Chen Medical Group 中壢市天晟醫院 金色年代護理之家 & Northern Miaoli Art Center 苗栗藝文中心戶外展演舞臺
	2018 NSO 綠野講座音樂會 Musical Trail 《跟著音樂去旅行》		

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
	(邀演)		
2018/9/1	The Voices of Taiwan 臺灣的聲音 — 許遠東先生暨夫人 紀念音樂會	Wen-Pin CHIEN, conductor 指揮／簡文彬	Concert Hall 國家音樂廳
2018/9/14	MD Series 總監系列 Season Opening Concert Steinbacher & Lü 2018 《開季音樂會—交響啟示錄》	Shao-Chia LÜ, conductor 指揮／呂紹嘉 Arabella STEINBACHER, violin 小提琴／艾拉貝拉·史坦巴赫	Concert Hall 國家音樂廳
2018/9/16	Men's Talk 《琴絃對話》	Hao-Tun TENG, Wei-Hong CHEN, violin 小提琴／鄧皓敦、陳偉泓 Jubel CHEN, viola 中提琴／陳猶白 Jih-Sheng HUANG, cello 大提琴／黃日昇 Chung-Hua WENG, piano 鋼琴／翁重華	Huludun Cultural Center 葫蘆敦文化中心
2018/9/22	MD Series 總監系列 Mozart & Widmann 1 《莫札特與魏德曼 1》	Shao-Chia LÜ, conductor 指揮／呂紹嘉 Jörg WIDMANN, clarinet 單簧管／約格·魏德曼 Grace LIN, soprano 女高音／林慈音 Jo-Pei WENG, alto 女中音／翁若珮 Fa-Kai TANG, tenor 男高音／湯發凱 Julian LO, bass 男低音／羅俊穎 Yuchung John KU, chorus master 合唱指導／古育仲 Taipei Philharmonic Chorus 台北愛樂合唱團	Concert Hall 國家音樂廳
2018/9/24	The Glory of Tang Prize 唐獎光輝 世界共響音樂會	Shao-Chia LÜ, conductor 指揮／呂紹嘉 Jorg WIDMANN, Clarinet 單簧管／約格·魏德曼	Concert Hall 國家音樂廳
2018/9/30	Chamber Concert 室內樂集 Shostakovich on Strings 《蕭斯塔科維契的絃音》	Tingyuh WU, Chia-Hao LEE, violin 小提琴／吳庭毓、李家豪 Yen-Ting WU, viola 中提琴／吳彥廷 Jih-Sheng HUANG, cello 大提琴／黃日昇 Oscar LIN, piano 鋼琴／林佳鋹	Recital Hall 國家演奏廳

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
2018/10/10 & 2018/10/12 & 2018/10/14	NTT Ring Cycle 臺中國家歌劇指環系列 RICHARD WAGNER: <i>Siegfried</i> 華格納歌劇《齊格飛》	Shao-Chia LÜ, conductor 指揮／呂紹嘉 Carlus PADRISSA, stage director (La Fura dels Baus) 導演／卡盧斯·帕德利薩（拉夫拉前衛劇團） Esteban MUNOZ, revival stage director 執行導演／艾斯德邦·穆諾茲 Roland OLBETER, set designer 舞臺設計／羅朗·歐貝特 Chu UROZ, costume designer 服裝設計／裘·烏洛茲 Franc ALEU, video designer 影像設計／法朗·埃樂 Peter van PRAET, lighting designer 燈光設計／彼得·凡派瑞 Gianni Paolo MIRENDA, revival lighting 燈光執行／吉尼亞·米藍達 Martin ANDERSSON, vocal coach 聲樂指導／安馬丁 Vera Hui-Pin HSU, piano accompanist 鋼琴排練／許惠品 Jonathan DEAN, English subtitles 英譯字幕／強納森·狄恩 Nightingale Foundation, Chinese subtitles 中譯字幕／夜鶯基金會	National Taichung Theater 臺中國家歌劇院
2018/10/19	ACL Conference and Music Festival Opening Concert-- Fusion and Transformation 亞洲作曲家聯盟大會暨音樂節開 幕音樂會 融合與蛻變	Vincent WOLFSTEINER, <i>Siegfried</i> 齊格飛／文森·沃夫史坦納 Rodell ROSEL, <i>Mime</i> 迷 魅／羅德爾·羅塞爾 Jukka RASILAINEN, Der Wanderer 流浪者／尤卡·拉斯勒能 Nathan BERG, <i>Alberich</i> 阿伯利希／內森·貝格 Andrea SILVESTRELLI, <i>Fafner</i> 法夫納／安迪亞·席維斯特烈 Juliana Jia-Jen CHANG, <i>Erda</i> 艾 達／張嘉珍 Susan BULLOCK, <i>Brünnhilde</i> 布倫希德／蘇珊·布洛 Meng-Chun LIN, <i>Waldvogel</i> 林中鳥／林孟君 Supernumerary Performance, Acrodynamic & Wugi Troupe 特技空間與戊己劇場	Concert Hall 國家音樂廳

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
2018/10/20	What is Composition? Lecture Concert 焦點講座	Yuan-Pu CHIAO, lecture 主講／焦元溥 I-Ching LI, Hao-Tun TENG, violin 小提琴／李宜錦、鄧皓敦 Grace HUANG, viola 中提琴／黃瑞儀 Yi-Shien LIEN, cello 大提琴／連亦先 Shuen CHIEH, harp 豎琴／解瑄	Recital Hall 國家演奏廳
	Edgar Allan Poe Set to Music 《樂讀艾倫坡》	Li-Chin HUANG, soprano 女高音／黃莉錦 Chan-Yu YEH, Fang-Hao CHAO, baritone 男中音／葉展毓、趙方豪 Julian LO, bass 低男中音／羅俊穎 Vera Hui-Pin HSU, piano 鋼琴／許惠品	
2018/10/25	Masters Series 名家系列	Shao-Chia LÜ, conductor 指揮／呂紹嘉	Concert Hall 國家音樂廳
	From Formosa 2018 U.S. Pre-tour Concert 《2018 萬海慈善音樂饗宴： 來自臺灣—美國巡演前音樂會》	Yu-Chien TSENG, violin 小提琴／曾宇謙	
2018/10/28	Music Discovery Lecture Concerts 勇源 X NSO 探索頻道	Grace LIN, lecture & soprano 主講，演唱／林慈音 Chueh-Yu LAI, soprano 女高音／賴珏妤	Recital Hall 國家演奏廳
	A Bernstein Bash 《我討厭音樂！?—伯恩斯坦的歌 樂》	Jo-Pei WENG, mezzo-soprano 次女高音／翁若珮 Yi-Wei LIN, tenor 男高音／林義偉 Vera Hui-Pin HSU, piano 鋼琴／許惠品	
2018/10/29～ 2018/11/8	From Formosa 來自臺灣	Shao-Chia LÜ, conductor 指揮／呂紹嘉	Costa Mesa 科斯塔梅薩 & San Diego 聖地牙哥 & Seattle 西雅圖 & San Francisco 舊金山
	2018 U.S. Tour 《2018 美國巡演》	Stephen HOUGH, piano 鋼琴／史蒂芬·賀夫 Yu-Chien TSENG, violin 小提琴／曾宇謙	
2018/11/19	焦點講座	Yuan-Pu CHIAO, lecture 主講／焦元溥	Shu-Te University 高雄樹德科技大學
	String Quartet Goes to Cinema 《銀幕中的四重奏：古典音樂與電 影》	Chih-Hong TSENG, Chu-Chun TSAI, violin 小提琴／曾智弘、蔡竺君 Chao-Ying LU, viola 中提琴／呂昭瑩 Ying-Chi TANG, cello 大提琴／唐鶯綺	



來自臺灣—2018 美國巡演 From Formosa - 2018 U.S. Tour（王永年 攝影）

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
2018/11/23 ~ 2018/11/24	Classics Series 經典系列 Sinaisky & NSO 《俄國風雲》	Vassily SINAISKY, conductor 指揮／瓦希利·辛奈斯基 Narek HAKHNAZARYAN, cello 大提琴／納瑞克·哈克納札恩	Concert Hall 國家音樂廳
2018/11/25	What is Composition? Lecture Concerts 焦點講座 A Musical Tribute to the Queen Of Murder 《樂讀克莉絲蒂—向謀殺天后致敬》	Yuan-Pu CHIAO, lecture 主講／焦元溥 Anders NORELL, flute 長笛／安德石 Yu-Zhen XU, soprano 女高音／許育甄 Rios LI, baritone 男中音／李增銘 Yi-Chih LU, Huei-Yu CHEN , piano 鋼琴／盧易之、陳慧宇	Recital Hall 國家演奏廳
2018/11/30 & 2018/12/2	Wei-Wu-Ying Opening Season 衛武營開幕季 Bernstein: Candide in Concert 《憨弟德》	Ching-Po CHIANG, conductor 指揮／江靖波 Frederika TSAI, stage director 導演／蔡佩芳 Yuchung John KU, Szuyun Swing HSIEH, chorus master 合唱指導／古育仲、謝斯韻 Taipei Philharmonic Choir 合唱團／台北愛樂合唱團 Paul GROVES, Candide 憨弟德／保羅·葛洛夫 Elena SANCHO-PEREG, Cunegonde 克妮岡蒂／伊蓮娜·珊秋瓊格 Yi-Sheng HSU, Narrator, Voltaire, Pangliss 說書人、潘格羅斯、馬丁／許逸聖 Pei-Chi CHEN, The old lady 老婦人／陳瓊琪 Zeng-Ming LI, Maximillian, Captain 馬克西米連、船長／李增銘 Chien-Chi LIN, Governor, Vanderdendur, Ragotski 總督、凡德登德、拉戈斯基／林健吉 Chueh-Yu LAI, Paquette 帕克蒂／賴珏妤	National Kaohsiung Center for the Arts 衛武營國家藝術文化中心
2018/12/8 ~ 2018/12/9 & 2018/12/15 ~ 2018/12/16	Wei-Wu-Ying Opening Season 衛武營開幕季 Paradise Interrupted 《驚園》	Wen-Pin CHIEN, conductor 指揮／簡文彬 Jennifer WEN MA, director & visual designer 導演 & 視覺設計／馬文 Yi QIAN, lead role 主演／錢熠 Tingyuh WU, Yi-Ju CHEN, Chi-Chuan TENG, Lana HSIUNG, Yung-Ho FU, I-Ching WANG, May-Lin JU, Kai-Yu JIAN, Chang-Po CHEN, Hang-Fat SHIU, Jer-Huei CHEN, NSO principals NSO 首席群／ 吳庭毓、陳怡茹、鄧啟全、熊士蘭、傅永和、王怡靜、 朱玟玲、簡凱玉、陳長伯、邵恆發、陳哲輝	National Kaohsiung Center for the Arts 衛武營國家藝術文化中心 & National Theater 國家戲劇院

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
2018/12/8 ~ 2018/12/9	(邀演) Joe Hisaishi Symphonic Concert 音樂大師 久石讓交響音樂會	Joe HISAISHI, conductor 指揮／久石讓 Sergio TIEMPO, piano 鋼琴／賈吉歐·廷波	Concert Hall 國家音樂廳
2018/12/9	Dear Little Ones— 媽媽說故事 Tip Toe Tchaikovsky 《腳尖上的柴科夫斯基》	Yin-Fang CHANG, I-Ching LI, narrator 說書人／張尹芳、李宜錦 I-Ching LI, Hao-Tun TENG, violin 小提琴／李宜錦、鄧皓敦 Jubel CHEN, viola 中提琴／陳猶白 Yi-Shien LIEN, cello 大提琴／連亦先 Shuen CHIEH, harp 豎琴／解瑄 Pi-Tzu YANG, percussion 打擊／楊璧慈 Vera Hui-Pin HSU, piano 鋼琴／許惠品	Recital Hall 國家演奏廳
2018/12/22	Chamber Concert 室內樂集 Strolling in the Musical Sky 《浪漫琴絃》	Chang-Wen HUNG, Meng-Fong TSAI, violin 小提琴／洪章文、蔡孟峰 Ya-Han HUANG, viola 中提琴／黃亞漢 I-Ting CHEN, cello 大提琴／陳怡婷 Chi-Chen WU, piano 鋼琴／吳紀禎	Recital Hall 國家演奏廳
2018/12/21 ~ 2018/12/22	Masters Series 名家系列 American Classics 《美國春秋》	Shao-Chia LÜ, conductor 指揮／呂紹嘉 Cho-Liang LIN, violin 小提琴／林昭亮	Concert Hall 國家音樂廳 & National Kaohsiung Center for the Arts 衛武營國家藝術文化中心
2018/12/31	MD Series 總監系列 Swing to America 《歲末音樂會—搖擺美國》	Shao-Chia LÜ, conductor 指揮／呂紹嘉 Richard LIN, violin 小提琴／林品任 Chun-Chieh YEN, piano 鋼琴／嚴俊傑	Concert Hall 國家音樂廳

2018 年度演出場次涵蓋 2017/2018、2018/2019 兩個樂季，其中包括「Hero 30」、「經典系列」、「愛樂臺灣」、「樂季精選」、「名曲系列」、「總監系列」、「名家系列」、「院線系列」等大型音樂會演出；親子與節慶性的音樂會如：「永遠的童話」、「跨新年音樂會」、「歲末音樂會」及教育與推廣的系列講座音樂會，包括「音樂與朗讀」、「焦點講座」、「探索頻道」及「室內樂集」，共計 81 場次。

The performances in 2018 covered the two seasons of 2017/2018 and 2018/2019, including large-scale concert performances such as “Hero 30”, “Classic Series”, “The Philharmonic Series”, “NSO’s Choice”, “Masterpiece Series”, “MD Series”, “Maestro Series” and “At the Movies”; family and festive concerts such as “NSO Forever Tales”, “NSO 30 New Year’s Concert”, “New Year’s Eve Concert” and the series of lecture concerts on education and promotion, including “NSO Read Between Notes”, “What is Composition?”, “NSO Music Discovery” and “NSO Chamber Concerts”, totaled 81 performances.

感謝名單（依中文筆劃排列）

企藝相成者
天成醫療社團法人天晟醫院、可成教育基金會、北都汽車股份有限公司、台積電文教基金會
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Nightingale Foundation
Chord&Major

Sin-Hua WANG
Wei-Min SYU
Shih-Han SYU
Sui-Chen TSAI
Kun-Chu HAN

年度財務報告 Financial Overview



國家表演藝術中心 National Center for the Performing Arts
收支餘絀表 Statement of Revenue and Expenses

2018 年及 2017 年 1 月 1 日至 12 月 31 日
For the years ended December 31, 2018 and 2017

	單位：新台幣元 (NTD)			
	2018 年		2017 年	
	金額 AMOUNT	%	金額 AMOUNT	%
業務收入 Operating Income				
銷貨收入 Sales Revenue	\$ 6,018,091	-	\$ 5,535,977	-
租金收入 Rentals Revenue	154,061,104	7	146,561,965	8
勞務收入 Ticketing and Other Services Revenue	405,561,851	17	392,491,591	22
政府補助收入 Government Subsidy	1,750,657,777	76	1,246,580,268	69
其他補助收入 Other Subsidy	-	-	13,104,924	1
	2,316,298,823	100	1,804,274,725	100
業務成本 Operating Cost	702,040,085	30	563,100,945	31
業務毛利 Operating Gross Profit	1,614,258,738	70	1,241,173,780	69
業務費用 Operating Expenses				
行銷及業務費用 Marketing	331,757,986	15	227,287,378	13
管理及總務費用 General Management	1,257,042,883	54	919,369,731	51
	1,588,800,869	69	1,146,657,109	64
業務賸餘 (短絀) Surplus from operations	25,457,869	1	94,516,671	5
業務外收益及費損 Non-operating Income and Expense				
利息收入 Interest Income	22,332,933	1	21,916,292	1
股利收入 Dividend Income	1,453,665	-	1,353,387	-
廣告收入 Advertisement Income	21,818,460	1	18,821,327	1
處分投資損益 Disposition of Investment Gains and Losses	-	-	(2,098,454)	-
其他收入淨額 Other Net Income	4,849,618	-	13,634,002	1
	50,454,676	2	53,626,554	3
稅前賸餘 Income before income tax	75,912,545	3	148,143,225	8
所得稅費用 Income Tax Expense	-	-	-	-
本期賸餘 (短絀) Surplus (Deficit)	75,912,545	3	148,143,225	8
本期其他綜合餘絀 Other Comprehensive Savings				
備供出售金融資產未實現損益 Unrealized Gains/(Losses) on Available-for-sale financial assets,	(3,140,106)	-	1,692,585	-
本期綜合餘絀總額 (稅後淨額)Total Comprehensive Income	\$ 72,772,439	3	\$ 149,835,810	8

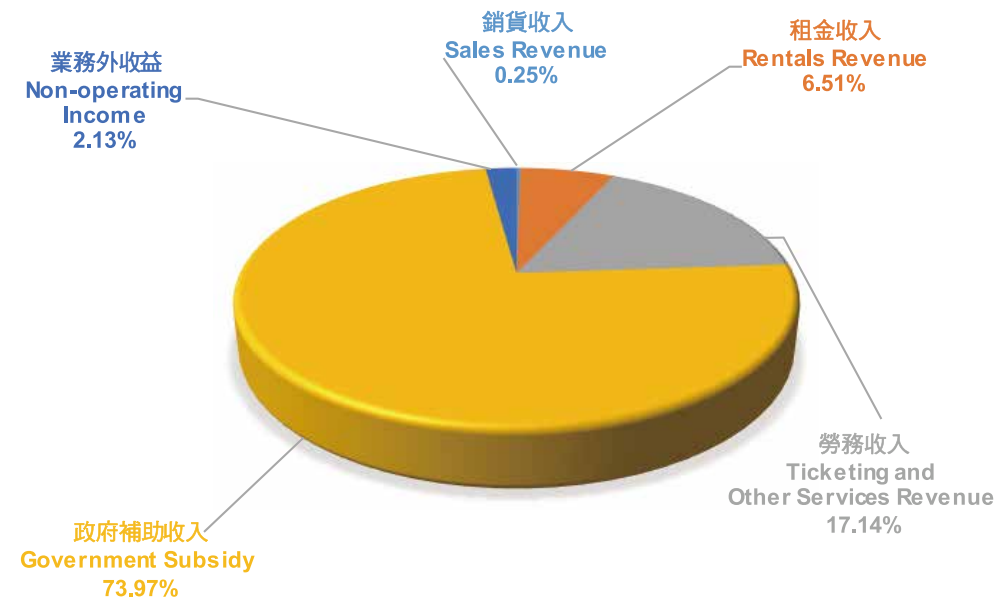
單位：新台幣元 (NTD)

自籌比例 The Ratio of Self-generated Income

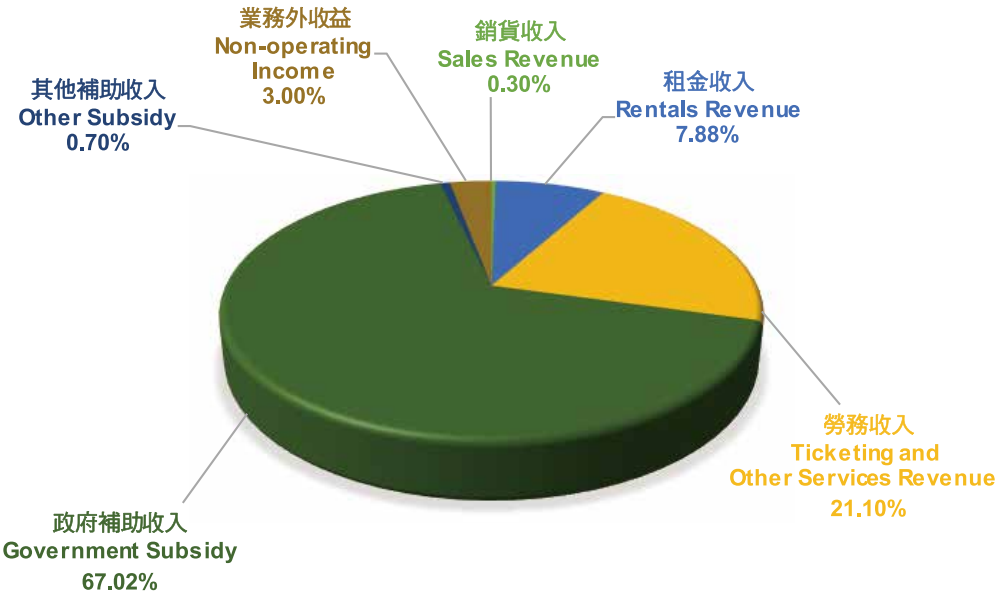
項 目	2018 年	2017 年
自籌收入 Self-generated Income		
業務收入 Operating Income	565,641,046	557,694,457
業務外收入 Non-operating Income	50,488,289	55,725,210
合計 Total	616,129,335	613,419,667
支出 Expenditure		
業務成本與費用 Operating Costs and Expenses	2,290,840,954	1,709,758,054
業務外支出 Non-operating Expenditure	33,613	2,098,656
代管資產及捐贈動產折舊 Depreciation Expense of Assets Under Custody and Depreciation Expense of Donated Assets	(316,371,908)	(146,485,056)
合計 Total	1,974,502,659	1,565,371,654
自籌比例 The Ratio of Self-generated Income	31%	39%

自籌比例 (自籌收入 / 支出) The Ratio of Self-generated Income (Self-generated Income / Expenditure)

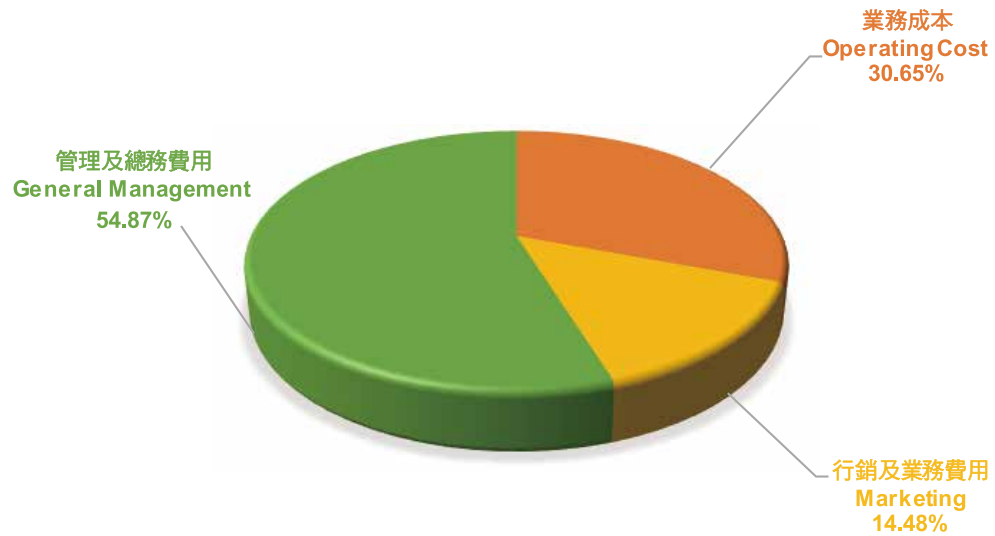
2018 收入 I INCOME



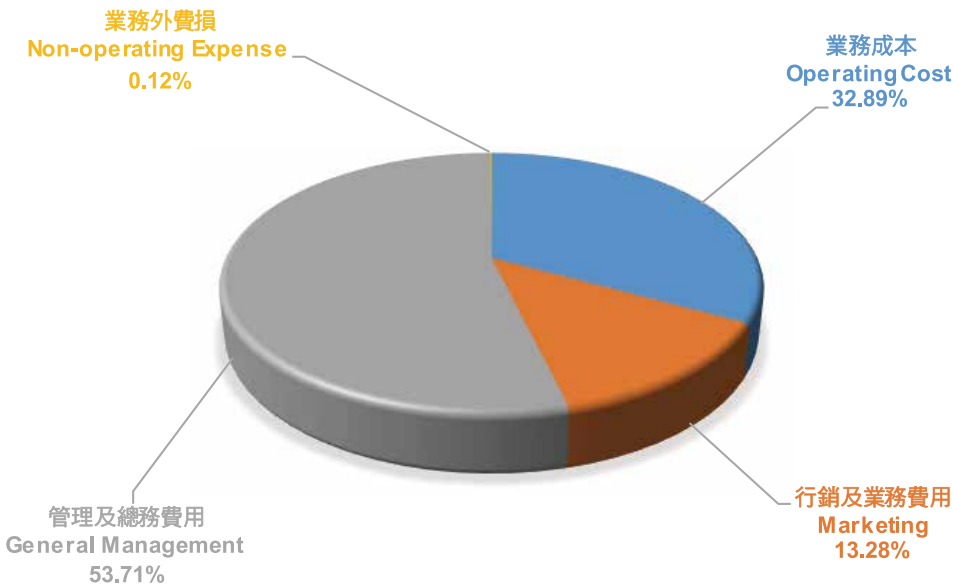
2017 收入 I INCOME



2018 支出 COST AND EXPENSES



2017 支出 COST AND EXPENSES



國家表演藝術中心 國家兩廳院

National Performing Arts Center - National Theater & Concert Hall

收支餘絀表 Statement of Revenue and Expenses

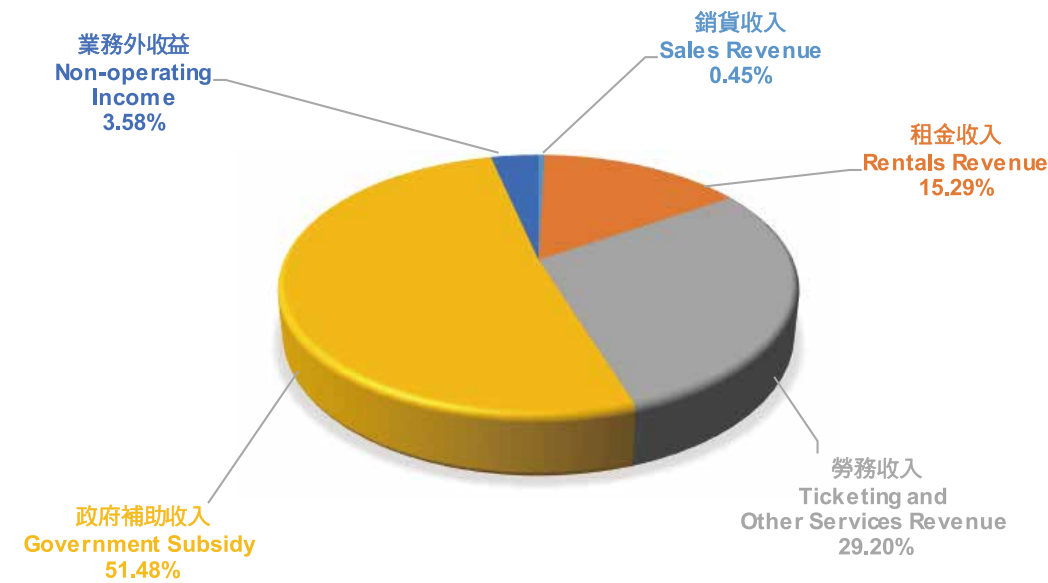
2018 年及 2017 年 1 月 1 日至 12 月 31 日
For the years ended December 31, 2018 and 2017

	單位：新台幣元 (NTD)			
	2018 年		2017 年	
	金額 AMOUNT	%	金額 AMOUNT	%
業務收入 Operating Income				
銷貨收入 Sales Revenue	\$ 3,384,198	1	\$ 3,400,405	-
租金收入 Rentals Revenue	114,765,128	16	112,596,981	16
勞務收入 Ticketing and Other Services Revenue	219,167,296	30	229,361,393	32
政府補助收入 Government Subsidy	386,318,946	53	377,720,053	52
其他補助收入 Other Subsidy	-	-	604,924	-
	723,635,568	100	723,683,756	100
業務成本 Operating Cost	216,293,397	30	221,584,447	31
業務毛利 Operating Gross Profit	507,342,171	70	502,099,309	69
業務費用 Operating Expenses				
行銷及業務費用 Marketing	140,535,288	19	129,839,345	18
管理及總務費用 General Management	397,476,459	55	363,164,613	50
	538,011,747	74	493,003,958	68
業務賸餘 (短絀) Surplus from operations	(30,669,576)	(4)	9,095,351	1
業務外收益及費損 Non-operating Income and Expense				
利息收入 Interest Income	2,766,709	-	3,958,620	1
廣告收入 Advertisement Income	20,236,555	3	18,333,706	3
其他收入淨額 Other Net Income	3,841,562	1	8,915,454	1
	26,844,826	4	31,207,780	5
稅前賸餘 Income before income tax	(3,824,750)	-	40,303,131	6
所得稅費用 Income Tax Expense	-	-	-	-
本期賸餘 (短絀) Surplus (Deficit)	(3,824,750)	-	40,303,131	6
本期其他綜合餘絀 Other Comprehensive Savings	-	-	-	-
本期綜合餘絀總額 (稅後淨額) Total Comprehensive Income	\$ (3,824,750)	-	\$ 40,303,131	6

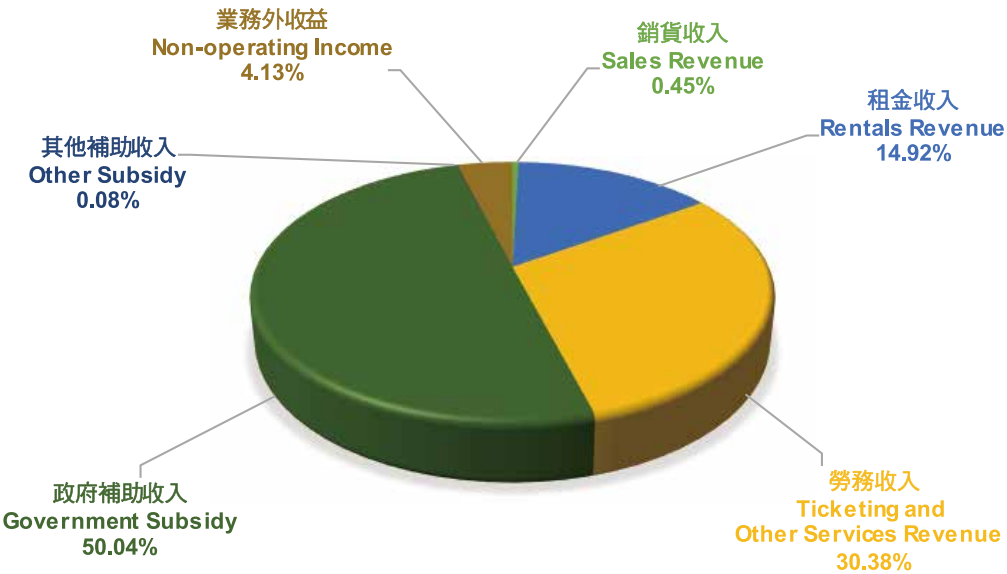
	單位：新台幣元 (NTD)	
	2018 年	2017 年
自籌比例 The Ratio of Self-generated Income		
自籌收入 Self-generated Income		
業務收入 Operating Income	337,316,622	345,963,703
業務外收入 Non-operating Income	26,878,265	31,207,780
合計 Total	364,194,887	377,171,483
支出 Expenditure		
業務成本與費用 Operating Costs and Expenses	754,305,144	714,588,405
業務外支出 Non-operating Expenditure	33,439	0
合計 Total	754,338,583	714,588,405
自籌比例 The Ratio of Self-generated Income	48%	53%

自籌比例 (自籌收入 / 支出) The Ratio of Self-generated Income (Self-generated Income / Expenditure)

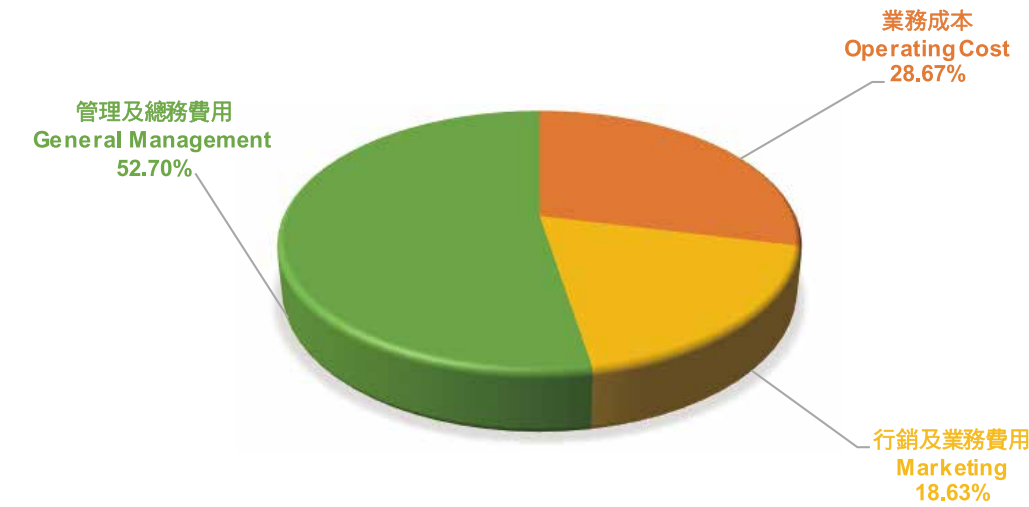
2018 收入 I INCOME



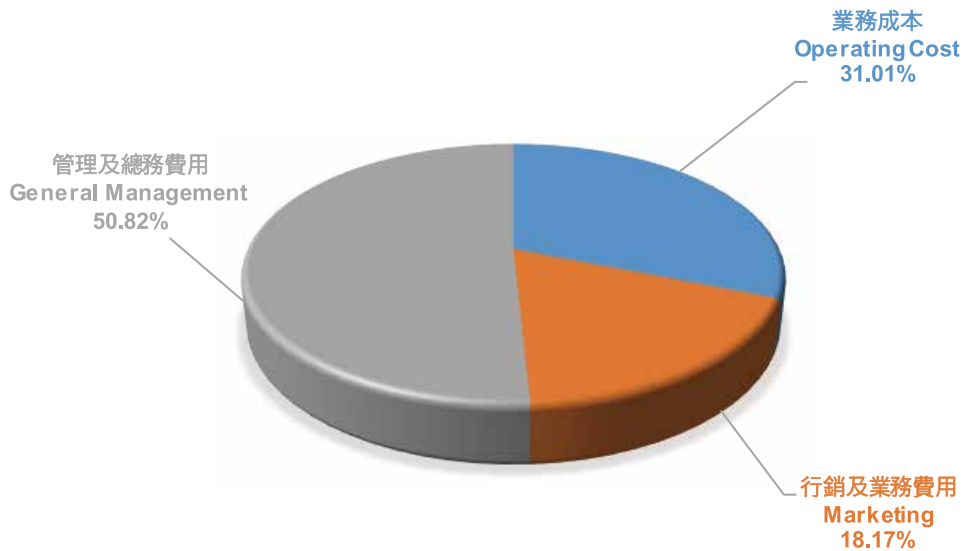
2017 收入 I INCOME



2018 支出 COST AND EXPENSES



2017 支出 COST AND EXPENSES



國家表演藝術中心 臺中國家歌劇院
National Performing Arts Center - National Taichung Theater
收支餘絀表 Statement of Revenue and Expenses

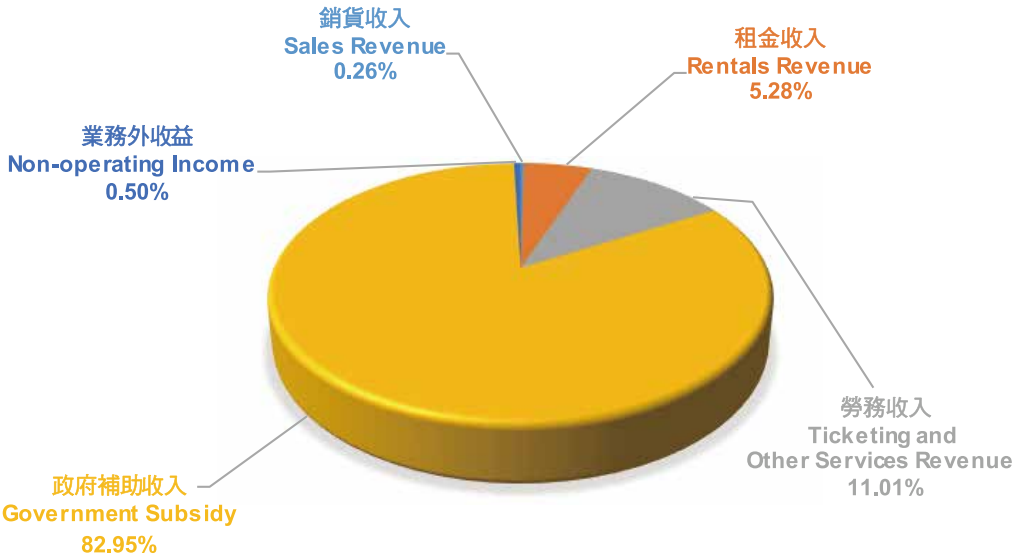
2018 年及 2017 年 1 月 1 日至 12 月 31 日
For the years ended December 31, 2018 and 2017

	單位：新台幣元 (NTD)			
	2018 年		2017 年	
	金額 AMOUNT	%	金額 AMOUNT	%
業務收入 Operating Income				
銷貨收入 Sales Revenue	\$ 1,742,551	-	\$ 1,380,756	-
租金收入 Rentals Revenue	36,451,037	5	33,062,581	6
勞務收入 Ticketing and Other Services Revenue	76,049,566	12	71,818,323	15
政府補助收入 Government Subsidy	572,733,810	83	412,085,512	79
	686,976,964	100	518,347,172	100
業務成本 Operating Cost	181,871,368	26	166,475,262	32
業務毛利 Operating Gross Profit	505,105,596	74	351,871,910	68
業務費用 Operating Expenses				
行銷及業務費用 Marketing	84,080,982	12	74,453,086	14
管理及總務費用 General Management	361,491,614	54	235,776,497	46
	445,572,596	66	310,229,583	60
業務賸餘 (短絀) Surplus from operations	59,533,000	8	41,642,327	8
業務外收益及費損 Non-operating Income and Expense				
利息收入 Interest Income	915,774	-	682,412	-
其他收入淨額 Other Net Income	984,557	-	3,145,640	1
廣告收入 Advertisement Income	1,562,857	-	487,621	-
	3,463,188	-	4,315,673	1
稅前賸餘 Income before income tax	62,996,188	8	45,958,000	9
所得稅費用 Income Tax Expense	-	-	-	-
本期賸餘 (短絀) Surplus (Deficit)	62,996,188	8	45,958,000	9
本期其他綜合餘絀 Other Comprehensive Savings	-	-	-	-
本期綜合餘絀總額 (稅後淨額) Total Comprehensive Income	\$ 62,996,188	8	\$ 45,958,000	9

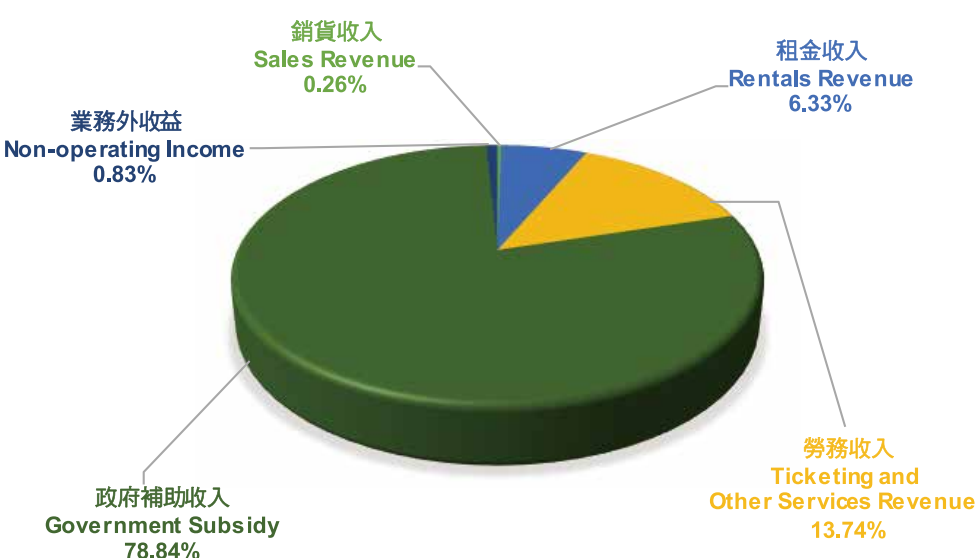
項 目	單位：新台幣元 (NTD)	
	2018 年	2017 年
自籌收入 Self-generated Income		
業務收入 Operating Income	114,243,154	106,261,660
業務外收入 Non-operating Income	3,480,717	4,321,333
合計 Total	117,723,871	110,582,993
支出 Expenditure		
業務成本與費用 Operating Costs and Expenses	627,443,964	476,704,845
業務外支出 Non-operating Expenditure	17,529	5,660
捐贈動產折舊 Depreciation Expense of Donated Assets	(103,031,041)	0
合計 Total	524,430,452	476,710,505
自籌比例 The Ratio of Self-generated Income	22%	23%

自籌比例 (自籌收入 / 支出) The Ratio of Self-generated Income (Self-generated Income / Expenditure)

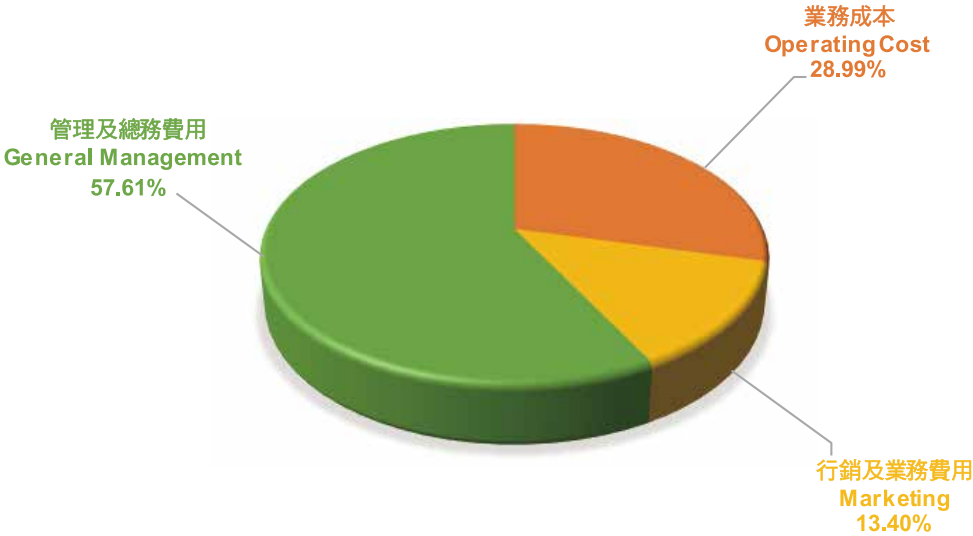
2018 收入 I INCOME



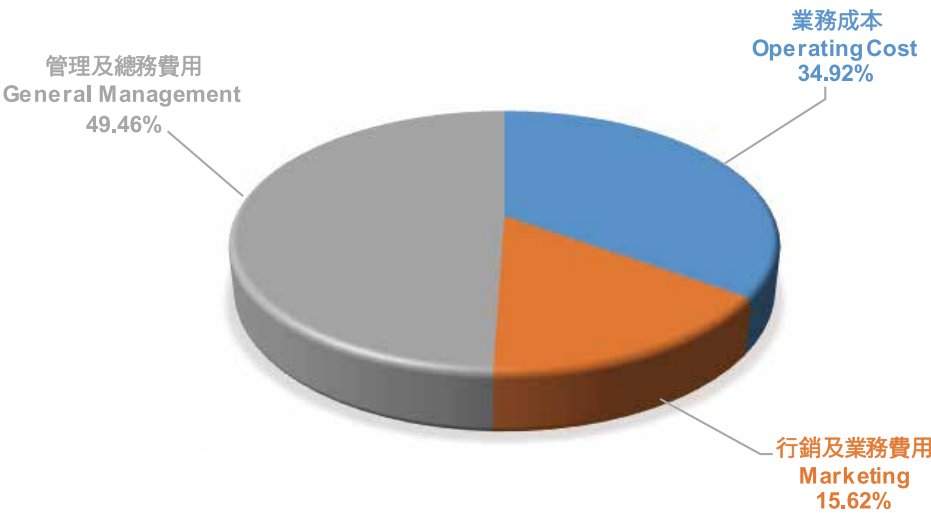
2017 收入 I INCOME



2018 支出 COST AND EXPENSES



2017 支出 COST AND EXPENSES



國家表演藝術中心 衛武營國家藝術文化中心
National Performing Arts Center -
National Kaohsiung Center for the Arts (Weiwuying)
收支餘絀表 Statement of Revenue and Expenses

2018 年及 2017 年 1 月 1 日至 12 月 31 日
For the years ended December 31, 2018 and 2017

單位：新台幣元 (NTD)

	2018 年		2017 年	
	金額 AMOUNT	%	金額 AMOUNT	%
業務收入 Operating Income				
銷貨收入 Sales Revenue	\$ 664,579	-	\$ 340,619	-
租金收入 Rentals Revenue	2,047,111	-	-	-
勞務收入 Ticketing and Other Services Revenue	50,686,843	11	15,455,062	8
政府補助收入 Government Subsidy	<u>424,188,937</u>	<u>89</u>	<u>171,900,000</u>	<u>92</u>
	477,587,470	100	187,695,681	100
業務成本 Operating Cost	<u>223,146,410</u>	<u>47</u>	<u>77,934,267</u>	<u>42</u>
業務毛利 Operating Gross Profit	<u>254,441,060</u>	<u>53</u>	<u>109,761,414</u>	<u>58</u>
業務費用 Operating Expenses				
行銷及業務費用 Marketing	95,342,480	20	13,350,767	7
管理及總務費用 General Management	<u>153,643,404</u>	<u>32</u>	<u>45,717,509</u>	<u>24</u>
	<u>248,985,884</u>	<u>52</u>	<u>59,068,276</u>	<u>31</u>
業務賸餘 (短絀) Surplus from operations	<u>5,455,176</u>	<u>1</u>	<u>50,693,138</u>	<u>27</u>
業務外收益及費損 Non-operating Income and Expense				
利息收入 Interest Income	1,279,069	-	812,978	-
廣告收入 Advertisement Income	19,048	-	-	-
其他收入淨額 Other Net Income	<u>41,008</u>	<u>-</u>	<u>1,211,360</u>	<u>1</u>
	<u>1,339,125</u>	<u>-</u>	<u>2,024,338</u>	<u>1</u>
稅前賸餘 Income before income tax	6,794,301	1	52,717,476	28
所得稅費用 Income Tax Expense	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>
本期賸餘 (短絀) Surplus (Deficit)	6,794,301	1	52,717,476	28
本期其他綜合餘絀 Other Comprehensive Savings	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>
本期綜合餘絀總額 (稅後淨額) Total Comprehensive Income	<u>\$ 6,794,301</u>	<u>1</u>	<u>\$ 52,717,476</u>	<u>28</u>

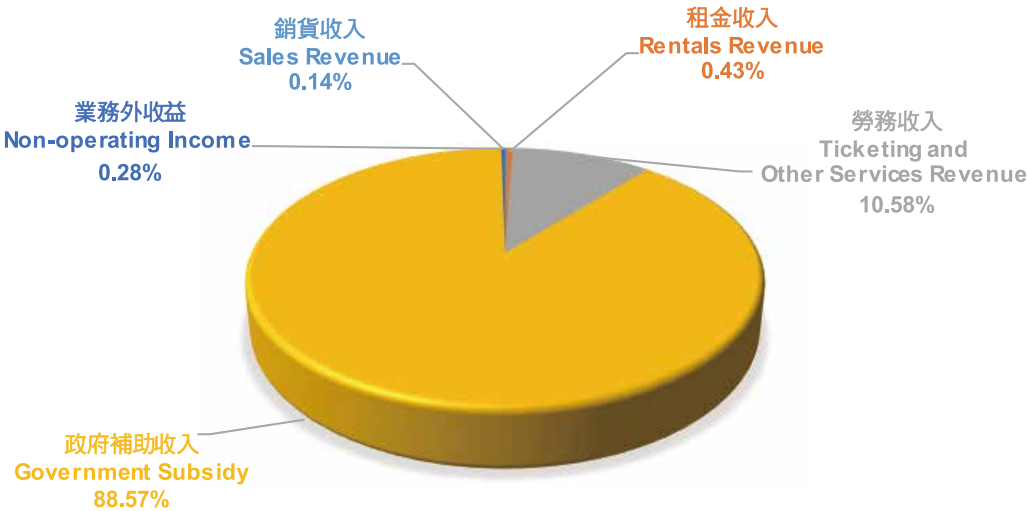
單位：新台幣元 (NTD)

自籌比例 The Ratio of Self-generated Income

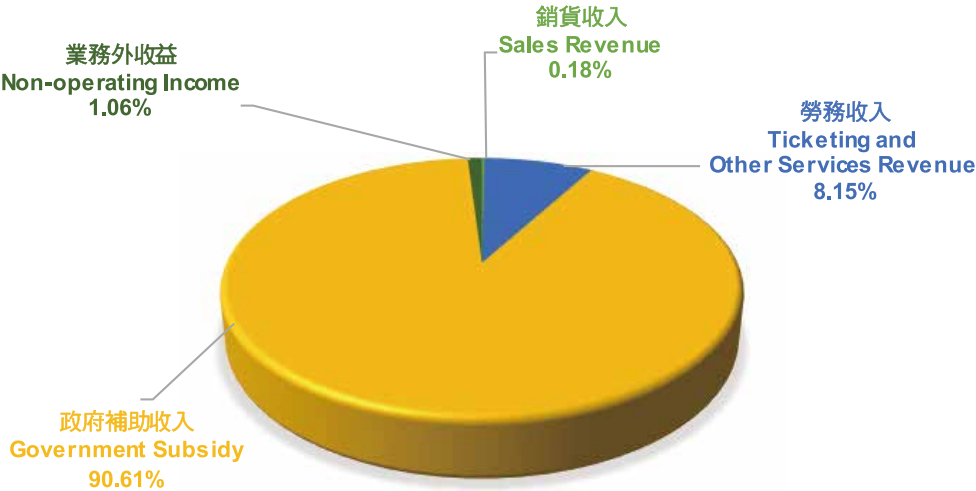
項 目	2018 年	2017 年
自籌收入 Self-generated Income		
業務收入 Operating Income	53,398,533	15,795,681
業務外收入 Non-operating Income	1,298,307	2,024,338
合計 Total	54,696,840	17,820,019
支出 Expenditure		
業務成本與費用 Operating Costs and Expenses	472,132,294	137,002,543
業務外支出 Non-operating Expenditure	(40,818)	0
捐贈動產折舊 Depreciation Expense of Donated Assets	(11,710,191)	0
合計 Total	460,381,285	137,002,543
自籌比例 The Ratio of Self-generated Income	12%	13%

自籌比例 (自籌收入 / 支出) The Ratio of Self-generated Income (Self-generated Income / Expenditure)

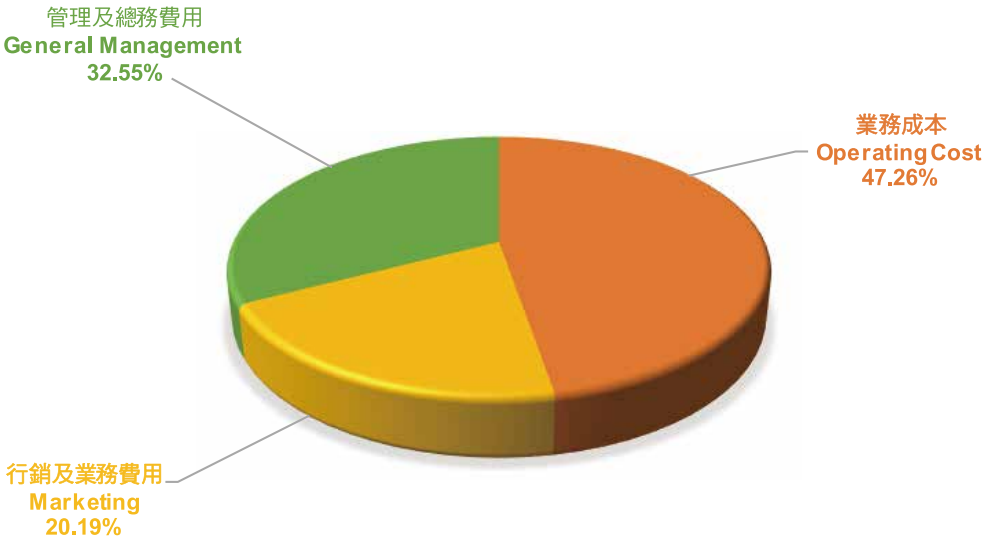
2018 收入 I INCOME



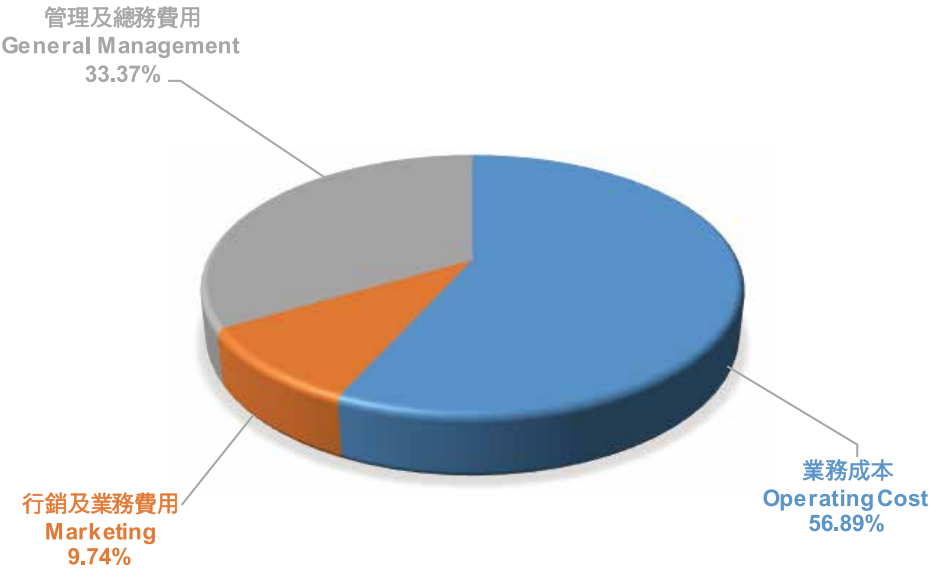
2017 收入 I INCOME



2018 支出 COST AND EXPENSES



2017 支出 COST AND EXPENSES



國家表演藝術中心 國家交響樂團

National Performing Arts Center - National Symphony Orchestra

收支餘絀表 Statement of Revenue and Expenses

2018 年及 2017 年 1 月 1 日至 12 月 31 日
For the years ended December 31, 2018 and 2017

單位：新台幣元 (NTD)

	2018 年		2017 年	
	金額 AMOUNT	%	金額 AMOUNT	%
業務收入 Operating Income				
銷貨收入 Sales Revenue	\$ 226,763	-	\$ 414,197	-
租金收入 Rentals Revenue	797,828	1	902,403	-
勞務收入 Ticketing and Other Services Revenue	59,658,146	26	75,856,813	33
政府補助收入 Government Subsidy	165,785,408	73	138,389,647	61
其他補助收入 Other Subsidy	-	-	12,500,000	6
	226,468,145	100	228,063,060	100
業務成本 Operating Cost	80,728,910	36	97,106,969	42
業務毛利 Operating Gross Profit	145,739,235	64	130,956,091	58
業務費用 Operating Expenses				
行銷及業務費用 Marketing	11,799,236	5	9,644,180	4
管理及總務費用 General Management	129,945,236	57	128,581,763	57
	141,744,472	62	138,225,943	61
業務賸餘 (短絀) Surplus from operations	3,994,763	2	(7,269,852)	(3)
業務外收益及費損 Non-operating Income and Expense				
利息收入 Interest Income	66,681	-	44,316	-
其他收入 (支出) 淨額 Other Net Income	(17,509)	-	2,680,712	1
利息費用 Interest Expense	(6,575)	-	(34,886)	-
	42,597	-	2,690,142	1
稅前賸餘 Income before income tax	4,037,360	2	(4,579,710)	(2)
所得稅費用 Income Tax Expense	-	-	-	-
本期賸餘 (短絀) Surplus (Deficit)	4,037,360	2	(4,579,710)	(2)
本期其他綜合餘絀 Other Comprehensive Savings	-	-	-	-
本期綜合餘絀總額 (稅後淨額) Total Comprehensive Income	\$ 4,037,360	2	\$ (4,579,710)	(2)

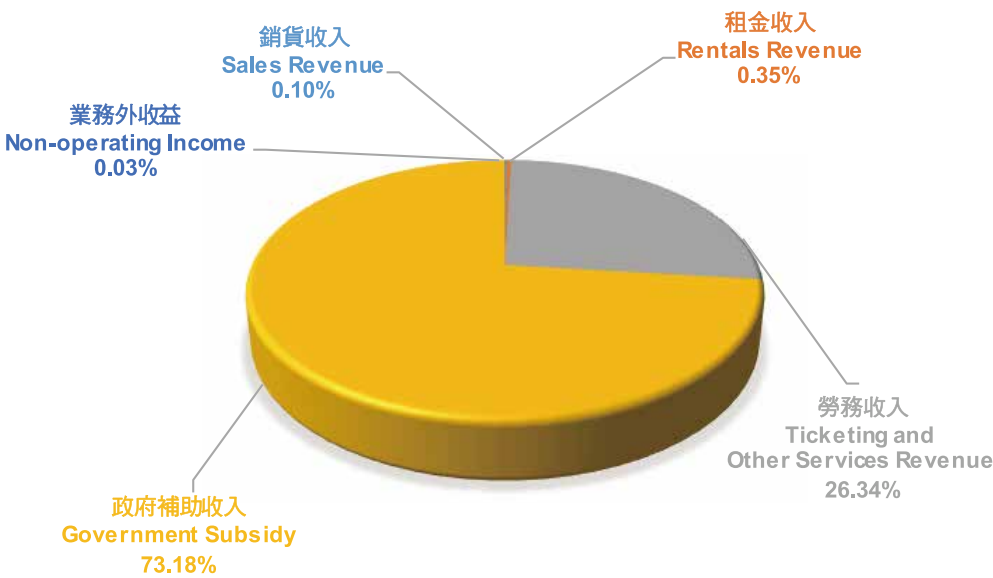
單位：新台幣元 (NTD)

自籌比例 The Ratio of Self-generated Income

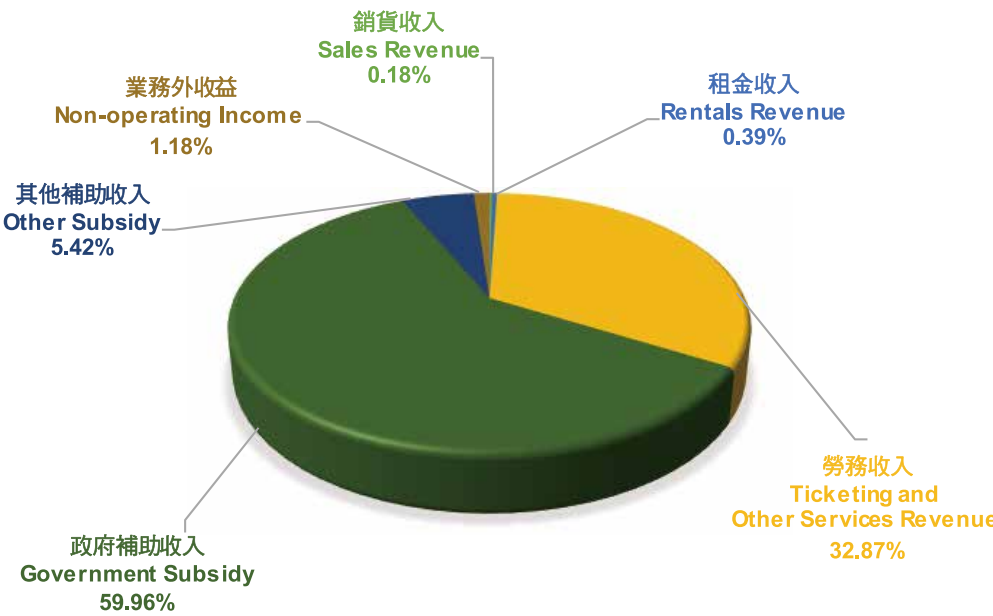
項 目	2018 年	2017 年
自籌收入 Self-generated Income		
業務收入 Operating Income	60,682,737	89,673,413
業務外收入 Non-operating Income	72,635	2,734,138
合計 Total	60,755,372	92,407,551
支出 Expenditure		
業務成本與費用 Operating Costs and Expenses	222,473,382	235,332,912
業務外支出 Non-operating Expenditure	30,038	43,996
合計 Total	222,503,420	235,376,908
自籌比例 The Ratio of Self-generated Income	27%	39%

自籌比例 (自籌收入 / 支出) The Ratio of Self-generated Income (Self-generated Income / Expenditure)

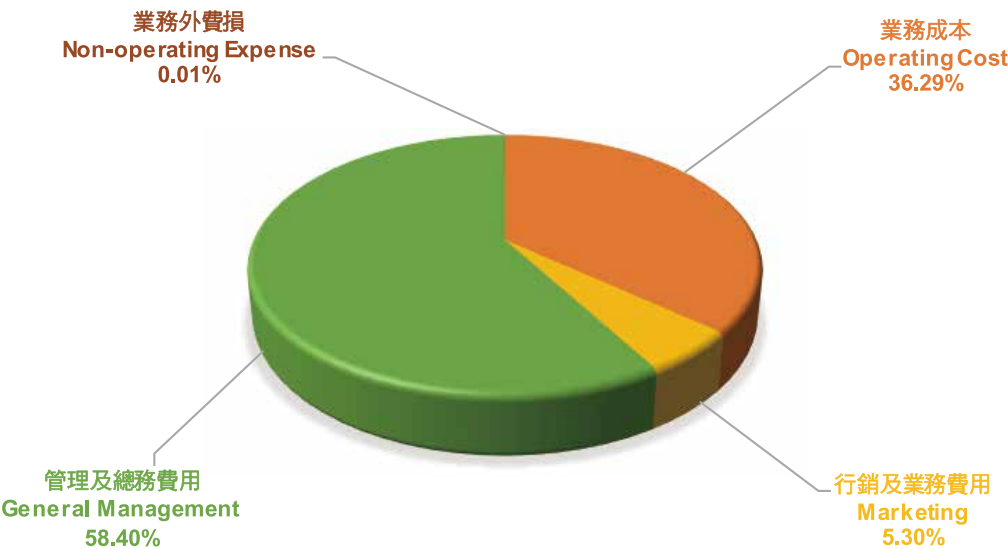
2018 收入 I INCOME



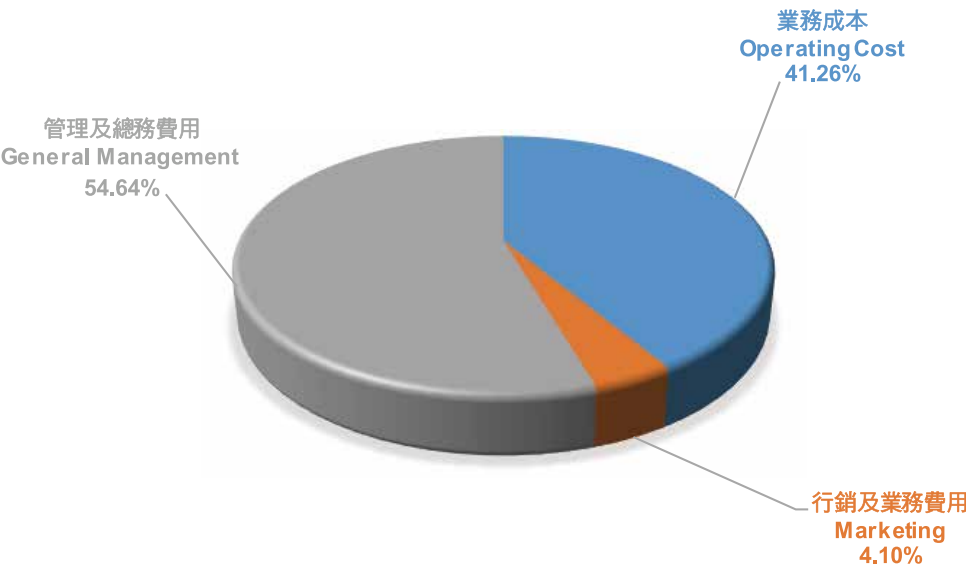
2017 收入 I INCOME



2018 支出 COST AND EXPENSES



2017 支出 COST AND EXPENSES



國家表演藝術中心 內部控制制度聲明

本中心 2018 年之內部控制制度，依據評估及稽核之結果，謹聲明如下：

- 一、 本中心確知設計、執行及維持有效的內部控制制度係由本中心全體人員共同參與，並已建立此一制度，其目的係在確保營運效果及效率、報導具可靠性、及時性、透明性及符合相關規範與遵循相關法令等目標之達成，提供合理的確認，但不包括本中心內部控制無法掌握之外部風險。
- 二、 內部控制制度有其先天限制，不論設計如何完善，有效之內部控制制度僅能對相關目標之達成提供合理的確認，另環境、情況之改變，內部控制制度之有效亦可能隨之改變，惟本中心之內部控制制度設有監督機制，針對內部控制缺失進行追蹤改善。
- 三、 本中心依 2018 年之內部控制制度設計及執行情形辦理評估及稽核之結果，認為本中心於 2018 年 12 月 31 日整體內部控制制度之設計及執行係屬有效，其能合理確保上述目標之達成。

國家表演藝術中心董事長	朱宗慶
國家兩廳院藝術總監	劉怡汝
臺中國家歌劇院藝術總監	邱瑗
衛武營國家藝術文化中心藝術總監	簡文彬
國家交響樂團音樂總監	呂紹嘉

簽署日期：2019/4/29

Statement on the Internal Control System of The National Performing Arts Center

The internal control system of the National Performing Arts Center (hereinafter referred to as "the Center") in 2018, according to the results of assessment and auditing, is thus expressed as follows:

1. The Center acknowledges that the design, implementation, and maintenance of an effective sound and internal control system are the responsibility of the entire staff of the Center. The Center has already established the system, with the aim to reasonably ensure the effectiveness and efficiency of the operation, the reliability, timeliness, and transparency of the reports, as well as compliance with applicable laws and conformity to relevant regulations, and to provide reasonable assurance, which, however, excludes external risks that the Center's internal control cannot be held accountable for.
2. The internal control system has its innate restrictions. An effective internal control system, however perfect its design is, can only provide reasonable assurance for achievement of the aforementioned goals. In addition, the effectiveness of the internal control system will be changed accordingly in response to changes in the environment and other conditions. However, the Center's internal control system has a self-monitoring mechanism, which is able to detect and correct defects within the internal control system.
3. The Center, based on the results of the assessment and auditing of the design and implementation of the 2018 internal control system, holds that the design and implementation of the Center's overall internal control system is effective as of 31 December 2018 and is able to reasonably ensure achievement of the aforementioned goals.

Tzong-Ching JU, Chairman of National Performing Arts Center
Ann Yi-Ruu LIU, Executive and Artistic Director, National Theater & Concert Hall
Joyce CHIOU, Executive and Artistic Director, National Taichung Theater
CHIEN Wen-pin, Executive and Artistic Director, National Kaohsiung Center for the Arts (Weiwuying)
Shao-Chia LÜ, Music Director, National Symphony Orchestra

Signed on 2019/4/29



國家表演藝術中心董事長：朱宗慶

國家兩廳院藝術總監：劉怡汝

臺中國家歌劇院藝術總監：邱瑗

衛武營國家藝術文化中心藝術總監：簡文彬

國家交響樂團音樂總監：呂紹嘉

