



2016 Annual Report

國家表演藝術中心 年度報告

National Performing Arts Center

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心心南管樂坊《此岸·彼岸》*Temporality and Nirvana* by XinXin Nanguan Ensemble (劉振祥 攝)

豐碩的累積

國家表演藝術中心自 2014 年成立以來，在陳國慈董事長所帶領的董事會努力下，已陸續完成各項基礎建置工作；相關資源正更進一步整合與開拓，創造一個正循環的創作、展演與觀賞環境。回顧 2016 年，中心所轄三館一團皆有堪稱豐碩的累積。

臺中國家歌劇院正式開幕

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。自 2016 年 9 月起歷時 3 個半月的開幕季，歌劇院共推出 53 場次國內外精彩節目，其中有高達八成的節目，為首度引進中臺灣，甚至是臺灣首演。再加上逾百場與民眾近距離接觸的藝術推廣活動，共有高達 22 萬人次參與，這個數字代表了中臺灣民眾對藝術的渴望及對歌劇院的支持，同時也象徵著中臺灣的藝術文化發展將邁入歷史新頁。

國家兩廳院修館不休館

國家兩廳院在 2016 年展開了 30 年來最大規模的整修，即國家戲劇院為期 8 個月的硬體升級工程。整修期間，兩廳院「修館不休館」，與其他場館合作推出「藝術出走」計畫，室內演出觀眾達 56 萬人次，創造了很好的口碑效益。過去 30 年來，國家兩廳院與臺灣表演藝術共同成長，隨著戲劇院的重新啟用，迎接 2017 年兩廳院的 30 周年慶，期盼善用過去累積的經驗，找出持續引領發展的新方向。

衛武營國家藝術文化中心持續扎根

衛武營國家藝術文化中心持續致力於藝術工作者的培育，以及觀眾群的擴展。2016 年，營運推動小組主辦 818 場演出及活動，吸引逾 10 萬人次參與。秋季為期 7 周的衛武營藝術祭，更首次打造「臺灣舞蹈平台」及「馬戲平台」，促進國際交流的同時，也提高了臺灣藝術家的能見度。

NSO 國家交響樂團精采 30 周年

2016 年適逢 NSO 國家交響樂團成立 30 周年，除了一系列精采演出之外，也透過形象短片、影音互動、特展等多元化媒介來與社會大眾對話。此外，NSO 亦展開跨年度的兩次國際巡演，2016 年 12 月首度赴美加巡演，獲得當地大報權威樂評報導，並獲選為南加州年度十大演出之一，後更引發當地樂團對臺灣作曲家蕭泰然作品的興趣，可說是 NSO 再一次的成功出擊。

持續做領航的火車頭

國表藝中心之於臺灣表演藝術發展，確實扮演著火車頭的角色。延續 2014 年以來碩實累積的基礎，國表藝所轄三館一團將會更積極朝向建構合作平台、連結在地、拓展國際網絡等方向來努力，引領臺灣藝文發展向前邁進。

國家表演藝術中心董事長

朱宗慶

A Fruitful Year!

The National Performing Arts Center (NPAC), since its establishment in 2014, has gradually constructed the fundamental infrastructure for further integration and exploration of relevant resources as well as the formation of a positive environment for art creation, performance, and appreciation under the leadership of former Chairman K. C. CHEN. Looking back at 2016, it was a fruitful year for all three venues and NSO.

NTT : Grand Opening

In 2016, the highly-anticipated National Taichung Theater (NTT) opened to infuse brand-new vitality within the performing arts circle in Taiwan. During the three-and-half-month opening season that began in September 2016, the NTT presented a total of 53 wonderful performances by domestic and foreign groups, 80 percent of which were introduced to central Taiwan for the first time and some of which even made their Taiwanese premieres here. In addition, over 100 promotion activities that brought audiences closer to the arts, and attracted the participation of over 220,000 people in Central Taiwan, who demonstrated their enthusiasm for the arts and support for the NTT. At the same time, the NTT also stands as a symbol of the new chapter in the history of artistic and cultural development in central Taiwan.

NTCH: Closed for Renovation, but Never Closed

In 2016, the National Theatre and Concert Hall (NTCH) launched its largest renovation project in 30 years since its opening: an eight-month-long construction project to upgrade the facilities in

the National Theater. During this period, the NTCH was closed for renovations, but never closed. It collaborated with other venues to launch the FormosART project that presented programs within indoor venues, serving as many as 560,000 audience members, and creating a positive reputation for efficiency. For the last 30 years, the NTCH has witnessed the growth of performing arts in Taiwan. With the reopening of the National Theater in celebration of its 30th anniversary in 2017, it is expected that the NTCH will make the best use of its past experience and continue to play the lead role in the development of the performing arts in the future.

Weiwuying: Continuing to Take Root

The National Kaohsiung Center for the Arts (Weiwuying) continues its dedication to fostering artistic talents and expanding their audience in southern Taiwan. In 2016, the Weiwuying Management Team organized a total of 818 performances and activities, attracting more than 100,000 people. The seven-week-long Weiwuying Arts Festival held in the autumn established the Taiwan Dance Platform and Circus Platform for the first time, initiating international exchanges and also promoting the visibility of Taiwanese artists throughout the world.

NSO: Celebrating the Spectacular 30 Years

In 2016, the National Symphony Orchestra (NSO) celebrated its 30th anniversary. In addition to a series of wonderful performances, the NSO also launched diversified media vehicles

to engage in dialogues with society, such as short films to shape its image, interactive audiovisual products, special exhibitions, and so forth. Furthermore, the NSO conducted two overseas tours over a span of two years. The NSO's first-ever tour to North America in December 2016 was highly praised by authoritative music critics of major local newspapers and was selected as one of the top 10 annual performances in southern California that year. The tour piqued local orchestras' interest in works by Taiwanese composer HSIAO Tyzen, a further success for the NSO.

NPAC: The Locomotive Continuing to Lead the Way into the Future

The NPAC has indeed played the role of the locomotive for the development of performing arts in Taiwan. Based on the fruits accumulated since 2014, the NPAC's three venues and one ensemble will continue to strive towards the building of cooperative platforms, connection of local cultures, and exploration of international networks so as to lead the way for Taiwan's literary and artistic development to march into the future.



金枝演社《伊底帕斯王》（劉振祥 攝）
Oedipus Tyrannos by Golden Bough Theatre

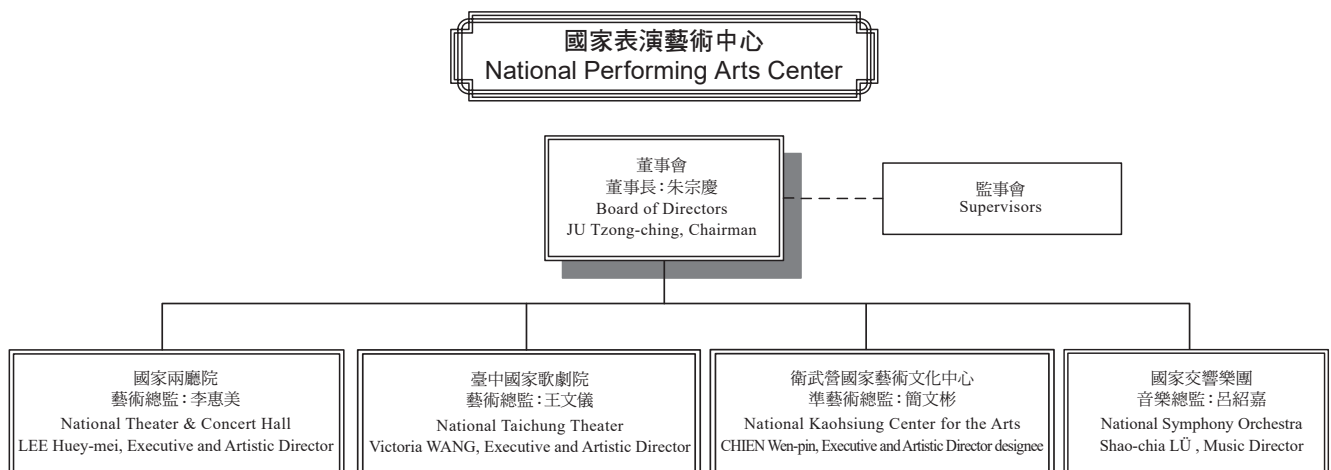
Chairman of the National Performing Arts Center

Ju, Tzong-ching

國家表演藝術中心組織架構 Organization of the National Performing Arts Center

國家表演藝術中心是一行政法人機構，監督機關為中華民國文化部，於 2014 年成立，設有國家兩廳院、臺中國家歌劇院與衛武營國家藝術文化中心三個場館，並附設國家交響樂團（NSO）。以「一法人多場館」方式營運，設統管三大藝術中心的董事會，並在三場館設置藝術總監各一人，以及 NSO 設置音樂總監一人。

The National Performing Arts Center (NPAC) was established in 2014 as an administrative entity within the Ministry of Culture, Republic of China (Taiwan). The NPAC consists of three venues: the National Theater & Concert Hall, National Taichung Theater, and National Kaohsiung Center for the Arts, as well as the NPAC-affiliated National Symphony Orchestra (NSO). Operating as one administrative entity with multiple venues, the NPAC established a Board of Directors to oversee the administration of all three venues and the NSO, with each venue assigned one Executive and Artistic Director and one Music Director for the NSO.



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）

丁曉菁

平 珩

申學庸

吳靜吉

姚仁祿

胡德夫

章文樑

陳樂融

童子賢

蔡清華

劉富美

劉金標

鍾政瑩（鍾喬）

簡靜惠

監事

黃日燦

張明珠

李秋月

Board of Directors

Chairman

JU Tzong-ching

Directors

TING Hsiao-ching

PING Heng

SHEN Hsueh-yung

WU Jing-jyi

Eric YAO

Ara Kimbo

Paul Wen-liang Chang

CHEN Lo-jung

T. H. TUNG

TSAI Ching-hwa

LIU Fu-mei

King LIU

CHUNG Chiao

CHIEN Ching-hui

Supervisors

Jack J.T. HUANG

CHANG Ming-jue

LEE Chiu-yueh

國家表演藝術中心 內部控制制度聲明

本中心民國 105 年度之內部控制制度，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 105 年度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 105 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	李惠美
臺中國家歌劇院藝術總監	王文儀
衛武營營運推動小組召集人	簡文彬
國家交響樂團音樂總監	呂紹嘉

簽署日期：106 年 5 月 3 日

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 2016, 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 2016 internal control system, holds that the design and implementation of the Center's overall internal control system is effective as of 31 December 2016 and is able to reasonably ensure achievement of the aforementioned goals.

JU Tzong-ching, Chairman of National Performing Arts Center

LEE Huey-mei, Executive and Artistic Director, National Theater & Concert Hall

Victoria WANG, Executive and Artistic Director, National Taichung Theater

CHIEN Wen-pin, Executive and Artistic Director designee, National Kaohsiung Center for the Arts

Shao-chia LÜ, Music Director, National Symphony Orchestra

Signed on 3/5/106

國家兩廳院

National Theater & Concert Hall





擴散與分享的 2016 年

2016 年 7 月，國家兩廳院終於在即將 30 歲之際，開始了國家戲劇院大規模的整修作業。回顧這段整修期，兩廳院不但持續經營辦理優質品牌節目，打造兩廳院國際品牌，更致力推動館際合作模式，透過資源的整合分享，擴大市場效益。

因過去從未有長達 8 個月的整修經驗值可參考，而 2016 年兩廳院共 29 項績效衡量指標，在全體同仁的努力下，不僅全數達標，更有超標表現。營運目標和營運計畫平均達成率 104%，創新及成長平均達成率 193%，顧客及專業服務平均達成率 161%，財務構面平均達成率 123%，完全不受整修影響。

協助中心確立行政法人運作模式

身為國家第一個行政法人，兩廳院依據一法人三場館之營運模式，以國家表演藝術中心制度規章為基礎，發展區域特色，落實行政管理制度，並將兩廳院多年在培育人才、國際鏈結網絡等多方面的實務經驗分享給其他館所，並推動場地租借單一窗口服務及三館共製節目計畫，協助團隊於國內巡演，以達資源整合之效。

2016 年兩廳院兼辦國家表演藝術中心行政工作，如：財務、採購、財管、資管及人事相關業務；協助彙編三館一團年度報告，並於官網公告；配合「一法人多館所」政策，持續表演藝術場地營運培訓課程。此外，並以行銷整合平台服務中心協助其他場館票務與宣傳工作，分享兩廳院管理系統如：公文、ERP、人事等。

藝術出走締造亮麗口碑

戲劇院於 2016 年 7 月起休館展開大整修，兩廳院除持續引介與推展曾主辦的國內外節目至各縣市演出外，更以戶外環境劇場為節目規劃主軸，辦理第 8 屆「國際劇場藝術節」，於大臺北地區不同的戶外及室內場地演出。其中，自製的大型戶外節目《酒神的女信徒》，由國際戲劇奧林匹克委員會

主席狄奧多羅斯·特爾左布勒斯執導，結合十鼓擊樂團及臺、港、澳演員，演出極為成功且大獲好評。

室內節目則以館際合作方式，與臺灣藝術大學、臺灣戲曲中心及臺中國家歌劇院合作舉辦 3 檔國外節目，分別為《戰火浮生》、《陌生人之歌》及《第十二夜》；此外，2016 TIFA 楊輝《邊界》在高雄衛武營演出，《楊頌斯與巴伐利亞廣播交響樂團》則於臺中國家歌劇院演出，也展現多元的展演形式及劇場樣貌。

本年度戶外演出除「藝術出走 1 —《阿章師的拉哩歐》」持續巡演，亦全新推出「藝術出走 2 —《阿香的繪葉書》」，由民間企業支持，結合藝術與公益，以改裝貨櫃為舞臺，於自由廣場牌樓前首演後，前往臺南、高雄、基隆、嘉義、臺中巡演。此外，兩廳院委託國內團隊製作的節目包括歌劇工作坊《糖果屋》、《白日夢騎士》、《流星》、《拼裝家族》、《十三聲》、《沙度》、《窗明几淨》、《四兩皇后》、《此岸·彼岸》、《聊齋一聊什麼哉？！》等，亦受邀至其他場館巡迴演出，引發各地迴響。

表演藝術圖書館跨界辦展

而在節目與技術組同仁忙碌奔波於各地表演中心時，表演藝術圖書館的同仁也沒閒著。由於圖書館位於戲劇院內，為因應戲劇院大整修，圖書館也增加其他場地推廣活動，其中與英國文化協會及國立公共資訊圖書館合作舉辦莎士比亞 400 周年展——「世界一舞台：莎士比亞在臺灣特展」。

英國文豪莎士比亞，這位縱橫學界、文學與戲劇的作家，不論是作品或他本身早已是家喻戶曉，但完整介紹莎士比亞文學主題的展覽，臺灣至今仍未曾有過。本次展出百餘件的莎翁相關文物，來源除了英國莎士比亞故居，表演藝術圖書館也出借了許多莎劇演出的戲服、劇照、海報等演出資料。展出 6 個月期間，吸引約 6 萬餘人次到場欣賞，使全年累計使用人數超過預期目標成長約 51%。



楊輝《邊界》Lifelines by YEUNG Fai (劉振祥 攝)

驗證兩廳院品牌的一年

對兩廳院所有的工作同仁而言，2016 無疑是極其辛苦的一年。暫時離開這個熟悉的环境，前往各地不同的場館，不但成本增加，在行銷操作、技術配合、前台服務等方面，都是一次又一次新的學習與挑戰。

值得欣慰的是，藉由戶外演出及全省巡演的經驗，我們發現「國家兩廳院」這個品牌已深深建立在觀眾心中，即便不在兩廳院的場地，觀眾仍會以兩廳院應有的規格來要求服務，讓我們繃緊了神經，卻也充滿感激。而我們曾經合作過的場館，也很高興在舞台運用及技術發揮上，能有更上一層樓的交流空間。

經過了忙碌的 2016 年，兩廳院的羽翼變得更堅強豐盈，我們正蓄勢待發，以迎接即將到來的 30 周年慶！

國家兩廳院藝術總監

李季美

2016, A Year in Sharing

Upon its thirtieth anniversary in 2016, the National Theater & Concert Hall (NTCH) finally began a large-scale renovation of the National Theater in July. During the restoration, the NTCH not only continued operations, but also persisted in producing high-quality programs and strengthened its international brand image; moreover, we strove to promote inter-venue cooperation while engaging in resource sharing and integration in order to increase market benefits.

There had been no prior experience of an eight-month renovation to rely on. Yet with the efforts of the entire NTCH staff, the venue has met the benchmarks and even exceeded expectations in all 29 performance indicators in 2016. We had an average achievement rate of 104% in operational goals and plan, a 193% achievement rate in innovations and growth, a 161% in customer and professional service, and a 123% in the financial dimension, indicating that our performance was not affected by the renovation project in any way.

Supporting Operations as an Administrative Entity

The NTCH was the first public corporation in Taiwan. Operating on the principles of one entity with multiple venues, the NTCH has built on the system and regulations of the National Performing Arts Center (NPAC) to develop local features, implement systematic administrative management, and to share with other venues the practical experience that the NTCH has accumulated over the years in educating professionals and engaging in international networking. We have also promoted a one-stop venue rental service, supported three-venue co-productions, and assisted performance teams with conducting tours throughout Taiwan, so as to achieve resource integration.

In 2016, the NTCH was also in charge of the NPAC's administrative affairs, such as finance, procurement, financial management, information management, and personnel matters. We provided assistance with compiling the annual report of the

three venues and orchestra, and with its announcement on the official website. In accordance with the one-entity-multiple-venues policy, the NTCH has continuously conducted training courses in the operation of performing arts venues. In addition, we have established an integrated marketing platform and service center to assist the partner venues with ticketing and promotional work, sharing with them the NTCH's official documentation, alongside ERP, personnel, and other management systems.

Establishing Wide Acclaim with FormosART

During the period when the National Theater was closed for major renovation beginning in July 2016, the NTCH continued to facilitate their tour performances of past NTCH productions in other cities and counties. Furthermore, we organized the eighth International Theater Festival with the theme of site specific theater. The programs were presented at various outdoor venues across the Greater Taipei area. Among them was the large-scale NTCH production *The Bacchae* directed by Theodoros Terzopoulos, Chairman of the International Committee of the Theater Olympics. The play is the result of a combined effort of the Ten Drum Art Percussion Group and actors from Taiwan, Hong Kong, and Macau. The performance was greatly successful and received wide acclaim.

Indoor programs took the form of inter-venue collaboration. The NTCH partnered with the National Taiwan University of Arts, the Xiqu Center of Taiwan, and the National Taichung Theater (NTT) to produce three international programs: *The War*, *Stranger's Song*, and *Piya Bebrupiya*. As for the programs of the 2016 Taiwan International Festival of Arts (TIFA), YEUNG Fai's *Lifelines* was presented at the National Kaohsiung Center for the Arts (Weiwaying) while Mariss Jansons and the Bavarian Radio Symphony Orchestra were featured at the National Taichung Theater, with both programs demonstrating the diverse possibilities of artistic manifestation and theatrical forms.

Outdoor productions in 2016 also included the continued tour performances of FormosART 1 – *Maestro A-Chang's Radio Broadcast* and the brand-new FormosART 2 – *Postcard*. Supported by private corporations, the FormosART project brings together charity and art. Cargo containers were remodeled to set the stage; after their premieres on the NTCH Main Plaza, the shows traveled to Tainan, Kaohsiung, Keelung, Chiayi, and Taichung for tour performances. Several NTCH-commissioned works, produced by talented Taiwanese teams, have also been invited to other venues, where their performances were successful and well-received. Such programs included *Hänsel und Gretel* (Opera Studio Series), *Don Quixote*, *The Meteor*, *Borrowed Family*, *13 Tongues*, *Sadhu*, *The Clean House*, *Queen Penny*, *Temporality and Nirvana*, and *Inside Out: A Tale of Allure and Enchantment*.

Exhibitions by the Performing Arts Library

While the programming and technical departments traveled nonstop among different performance centers, staff at the Performing Arts Library remained busy as well. Because of its location inside the National Theater, the library has also increased promotional events at other venues, one of which being the 400th anniversary exhibition in tribute to William Shakespeare, *All the World's a Stage: Shakespeare in Taiwan Exhibition*, organized in collaboration with the British Council and the National Library of Public Information.

Shakespeare, the British literary giant and accomplished writer widely recognized across academic, literary, and theater communities, needs no introduction; but despite the worldwide renown of both his name and his works, there had never been a comprehensive exhibition on Shakespearean literature in Taiwan. This exhibition featured more than one hundred Shakespearean artifacts, some of which were borrowed from the Shakespeare Birthplace Trust, while many articles of costumes, promotional photos, posters, and other documents from performances of his

plays were supplied by the Performing Arts Library. During the six months of the exhibition, it attracted more than 60 thousand visits, leading to a major growth of library users that exceeded the year's expected goals by 51%.

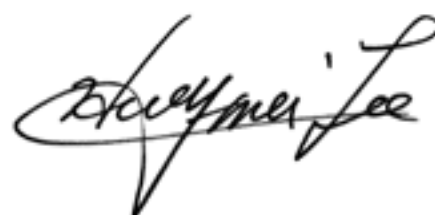
A Year that Testifies to the NTCH Brand's Reputation

For the entire NTCH staff, 2016 was no doubt a year of great hardship. The temporary change from our familiar environment to various different venues not only increased our costs, but also posed a series of challenges in marketing management, technical support, front stage service and other different aspects.

It is a comfort that through the outdoor performances and tours around Taiwan, we have discovered the place that the NTCH has earned in the minds of our audience. Even outside of the NTCH venues, our programs and services are expected to uphold the high standards befitting the NTCH. Such expectations remind us to always remain alert, but for them we are also profoundly grateful. With respect to the venues the NTCH has worked with, we are pleased to have had the chance for further interaction and improvement in stage and technical aspects.

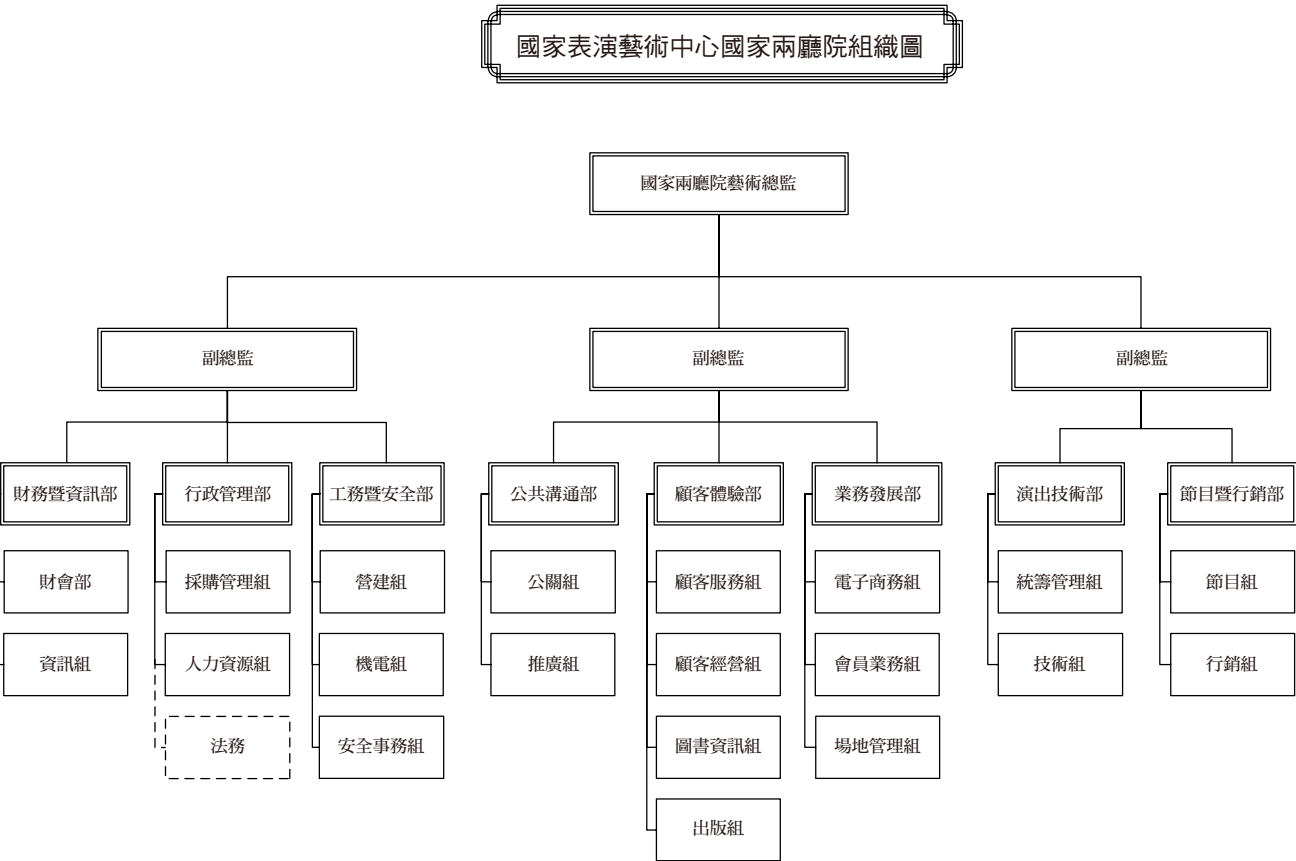
After a busy 2016, the NTCH has matured and grown stronger; armed with the strength and energy we have acquired, we are now eagerly anticipating the approach of the thirtieth anniversary celebration.

Executive and Artistic Director, National Theater & Concert Hall



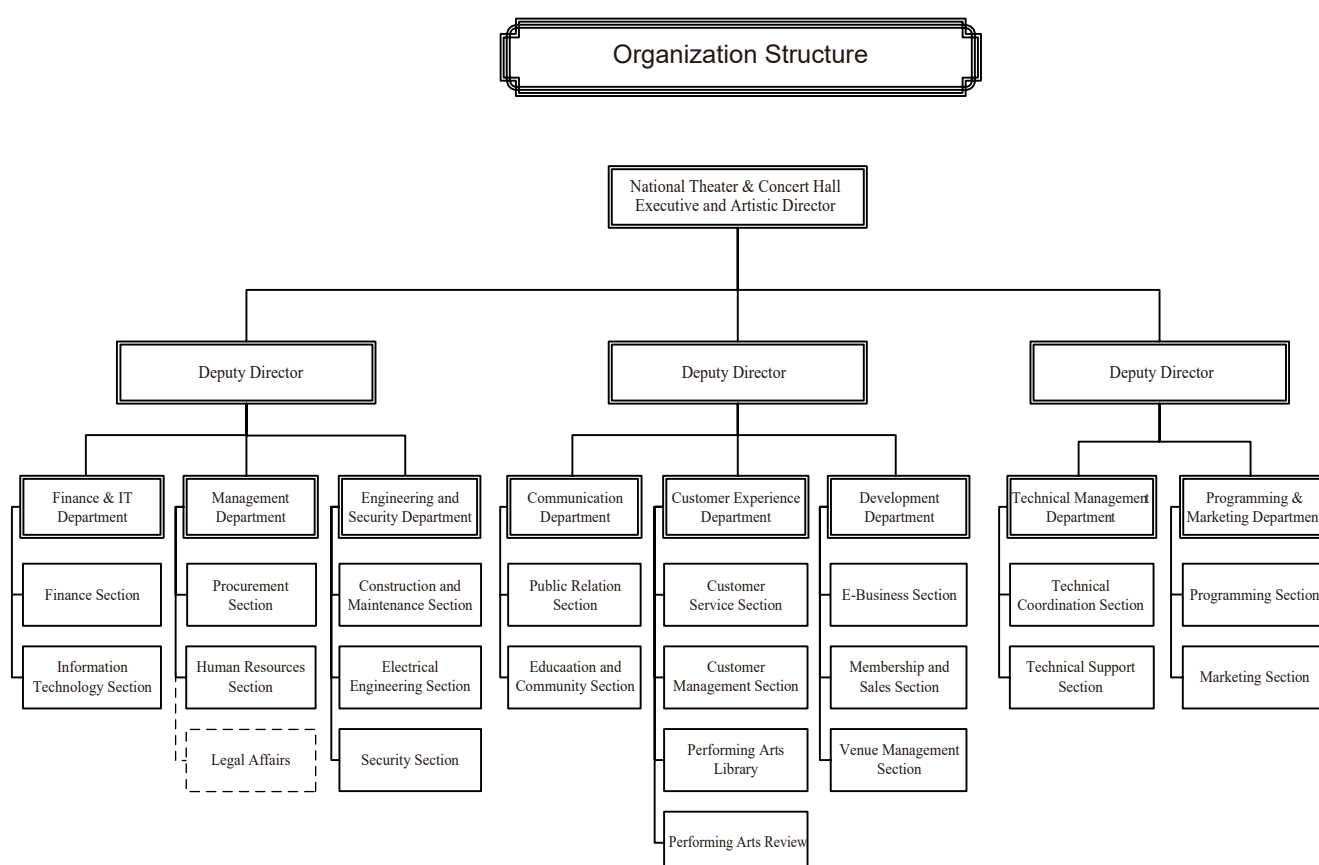
國家兩廳院組織架構與經營團隊

國家兩廳院置藝術總監一人，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 is headed by the Chairman of the Board of the National Performing Arts Center, who nominates and oversees the Artistic Director. The Artistic Director, approved by the Board, acts with the authorization of the Chairman and is in charge of the NTCH's operations while serving as the venue's representative.



兩廳院「藝術出走」的一年

2016 年對國家兩廳院來說，是「藝術出走」的一年！雖然國家戲劇院從 7 月至年底閉館進行整修工程，但兩廳院仍戮力辦理各項推廣活動及巡迴演出，將戲劇院的整修，轉化為場館與觀眾拉近距離的品牌行銷契機。「2016 國際劇場藝術節」、「《阿香的繪葉書》」大步邁出兩廳院廣場，至板橋、新莊的劇場及基隆、高雄、臺南、嘉義、臺中各地的戶外空間，吸引 11 萬名觀眾參與。2016 年 6 個月的閉館不但非空窗期，反而蓄積更多能量和經驗，多元活絡各地場館的發展。

持續領先創意和節目品牌

2016 年持續經營辦理優質品牌節目，打造兩廳院國際品牌，在「台灣國際藝術節」（TIFA）、「夏日爵士派對」、「國際劇場藝術節」、「新點子系列」等介紹表演藝術最新發展外，也同時獲得國際注目，尤其吸引亞洲鄰近國家專業人士來臺觀摩。此外，兩廳院以蓄積國內團體創作能力做為重要指標，積極委託國人創作，鼓勵發表新作為根基，雲門舞集、優人神鼓、明華園歌仔戲團、心心南管樂坊、台北愛樂合唱團等優質團隊，多年來與兩廳院長期合作，共同打造國人節目創新的質量。

同時兩廳院也積極推動跨國合作，如參與法國亞維儂藝術節的共製作品《李爾王》，優人神鼓與德國柏林廣播合唱團的跨國製作《愛人》；以及兩廳院自製跨國製作，由法籍導演楊輝及國內演出者共同合作《邊界》，並再次邀請希臘導演狄奧多羅斯·特爾左布勒斯，透過與國內演員的長期訓練，所呈現的戶外演出《酒神的女信徒》等節目，都獲得很大的迴響。

另有跨國合作的演出如：加拿大羅伯·勒帕吉機器神的《癡迷》、拉鐸男男聲合唱團與日本指揮松下耕《桂冠指揮下的美聲》、李貞蕙與匈牙利編舞家 Vakulya Zoltán《孤單在一起》、兩廳院歌劇工作坊與德國導演珮塔·穆勒《糖果屋》、「兩廳院夏日爵士節慶樂團」特別邀請美國鼓手約翰·萊利及小號手麥可·摩斯曼、《天使之聲－蕾茜·沃克》與 TSO POP 等。

強化國內表演藝術環境和市場

為提供國內藝術家發展無限創意，「兩廳院藝術基地計畫」2016 年由蘇威嘉與簡莉穎擔任年度駐館藝術家，參與了兩廳院教育及行銷推廣活動。而其駐館期間所創作的作品《自由步－身體的眾生相》與《叛徒馬密可能的回憶錄》，也將在 2017 年的 TIFA 中首演。此外，2016 年 10 月作曲家羅蘭·奧澤來臺短期駐館期間，已成功媒合其與花蓮 TAI 身體劇場發展新作，雙方將於 2017 年 6 月新點子舞展首演《尋，山裡的祖居所》。

而在教育推廣活動方面，兩廳院首次舉辦「兒童領袖營·藝術探索」，結合導覽及兩廳院周邊環境等資源，培養小朋友的想像力、執行力與領導力；還有「阿卡貝拉兒童夏令營」、「第九屆爵士音樂營」、駐館藝術家計畫「大家一起來跳舞」學生篇、「展覽不設限」、「顛覆想像，藝起體驗」體驗課程系列及「兩廳院表演藝術體驗課程推廣計畫」等，服務 25,682 人次（年度目標值：20,100 人次），達成率 128%。藉由為親子與銀髮族群設計的音樂會與工作坊活動，以及為弱勢團體服務的「圓夢計畫」，呼應文化平權的理念。



歐利維耶·畢《李爾王》King Lear by Olivier Py（劉振祥 攝）



莫比斯圓環創作公社《夢外之境》*Somewhere Out There* by Möbius Strip Theatre (劉振祥 攝)

建置國內場館資源分享和合作平台

除了館內演出，兩廳院也主動與全國各場館分享節目資源，推動巡演，或以共同主辦方式推動館際合作。2016年「兩廳院藝術出走」專案在藝企合作下，《阿章師的拉哩歐》及《阿香的繪葉書》順利完成巡演。另有歌劇工作坊《糖果屋》、艾密拉·梅頓賈寧三重奏《波士尼亞超凡女聲》、《邊界》、心心南管樂坊《此岸·彼岸》及吳定謙與動見體《拼裝家族》也至新北市、嘉義、高雄、臺南、臺中等地演出。

「國際劇場藝術節」則與臺灣藝術大學、臺灣戲曲中心、臺中國家歌劇院館際合作3檔國外節目，分別為《戰火浮生》、《陌生人之歌》及《第十二夜》，展現多元的演出形式及劇場樣貌。此外，本場館委託國內團隊製作的節目包括《流星》、《十三聲》、《聊齋－聊什麼哉？！》、《白日夢騎士》、《邊界》、《此岸·彼岸》、《拼裝家族》、《沙度》、《阿棲咪》、《四兩皇后》、《仲夏夜之夢》、《一個兄弟》、《窗明几淨》、《千圈之旅》等，亦受邀至各縣市文化中心室內場地巡迴演出，引發迴響。

表演藝術圖書館目前館藏已達178,201件，為因應劇院整修不便，與其他圖書館及美學館等單位合作外借館藏，共辦理20場「影迷聚場」影片欣賞活動及8場映後座談，3場黑膠講座及「莎士比亞400周年展」、「國家兩廳院出版品影音展」2檔展覽等推廣館藏活動，大幅提升服務人次，達124,456人次。

強化場館經營國際競爭力

兩廳院同時積極與國際劇場及藝術家串連、跨越領域合作，建立國際表演藝術交流平台，參與國際藝術節和組織，與法國蒙佩里耶舞蹈中心洽談藝術家交換計畫，與澳洲伯斯藝術節洽談節目製作，與TPAM、APPAC會員、紐約BAM、香港藝術節、上海音樂節等單位節目交流。

同時，兩廳院也邀請國際策展人來臺，爭取國際巡演機會。例如邀請日內瓦偶戲劇院總監Isabelle Matter及西安音樂廳曹彥總經理來臺觀賞2016TIFA節目，安排伯斯藝術節總監Wendy Martin觀賞《邊界》及《波士尼亞超凡女聲－艾密拉·



楊頌斯與巴伐利亞廣播交響樂團 戶外轉播（劉振祥 攝）
Symphonieorchester des Bayerischen Rundfunks Outdoor Live Broadcast

梅頓賈寧三重奏》演出。此外，與文化部共同接待法國巴黎偶戲劇院總監 Isabelle Bertola 並安排觀賞《邊界》，並已獲邀 2018 年至伯斯藝術節演出。

打造國際專業劇場設施

而於 7 月開始進行國家戲劇院的「演出設備系統改善工程」，不但打造合於國際潮流及演出需求的專業劇場設施，也進行兩廳院周邊、前後台設施及觀眾席的改善工程，繼續維持國際專業劇場競爭力。

■ 提升劇場專業服務

為推動文化平權，兩廳院增設無障礙硬體設施，重新標示及鋪設身障停車位，增設符合法令規定的斜坡通道，並於戲劇院停車位鄰近區域設置無障礙電梯。另完成戲劇院、音樂廳及演奏廳增設輪椅席位的規劃設計，同時規劃 3 場手語專題導覽，讓兩廳院展演場所不僅符合最新無障礙輪椅席位設置法定數量，也為身障觀眾提供更佳欣賞環境。

此外，戲劇院地面層駐店也重新規劃，辦理服務升級課程訓練，並針對表演團隊及場館提供節目行銷服務，客製提供「電子禮券」及 CRM 平台服務，共計 4 家表演團隊及 1 場館選擇使用。值得一提的是，兩廳院售票系統本年度首次導入秒殺功能，並順利執行跨年蘇打綠與 NSO 合作演出的售票任務，未來可對應大流量搶票的熱門型態節目需求。系統亦於 9 月起展開大規模資安升級計畫，導入網頁應用程式防火牆（WAF），資料庫監控（DAM），7X24 資安全時監控機制，以及網路交易安全升級等軟硬體措施。

■ 改善演藝設備

延續 2015 年完成音樂廳觀眾席整修，戲劇院觀眾席設備更新為防燄材質，加強安全與耐用性。另改善隔音門鎖老舊與隔音不佳等問題，隔音數值由之前約 30dB 提昇至單扇 45dB、雙扇 43dB。此外，2016 年上半年持續完成「燈光設備工程」、「新增電力與消防改善工程」及「建築配合與設備拆除工程」等各項配合工程的招標作業，並自 7 月 1 日起正式展開主要工程「舞台機械設備工程」暨各項配合工程施作。



戲劇院舞台機械設備工程暨各項配合工程施作（陳仕愷 攝）
National Theater mechanic equipment on the stage and other coordinati constructions officially commenced.

音樂廳並進行鋼琴養護汰換計畫，確認鋼琴音質與琴齡並無絕對關係，加強維護工作。此外，7月至8月針對音樂廳觀眾席異音問題研議解決方案，除已改善空調溫度及濕度控制以外，將持續觀察藻井天花板的結構變化與異音的關係，預定於2017年提出進一步改善計畫。

■ 提升其它硬體設備功能

停車場完成面積23,800平方公尺鋪面改善，改善鋪面坑洞、起沙問題，並為原有鋪面、動線指標、標線、區域顏色等進行調整，提高無障礙停車位辨識便利度。

戲劇院15間老舊廁所及淋浴空間進行改裝，並將戲劇院19座老舊電梯的電氣系統汰舊換新。於音樂廳大廳及實驗劇場區域增設AED設備，並完成戲劇院戶外多項維護工程，於戲劇院5號門側隔音玻璃門、窗設置不透光電動遮光簾，提高場地活動型態及場地租借的多樣變化性。完成戲劇院2號門外無障礙電梯增設工程，提供身障與行動不便人士24小時便利通道，不再受限場館開放時間。

而在機電設備升級方面，增設2台緊急發電機組，大幅提高緊急供電系統的可靠度（提昇備載率100%）。此外，完成電力系統改善工程，提高用電穩定度及安全性。汰換冷卻水泵浦及音樂廳1號冷卻水塔，整合冷卻水塔汰舊更新作業，回收廢棄的冷卻水熱能以供加熱盤管使用，達節能省電目的。

綜觀兩廳院2016全年演出場次：室內四廳共舉辦861場藝文活動，平均使用率為96%，全年室內觀眾人次為562,602人。戶外演出及巡演場次共88場，參與戶外演出觀眾合計111,473人，相較於年度目標值70場100,000人次，達成率為126%和111%。年度票房回收率44.81%，較目標值40%增加4.81%，達成率為112%。兩廳院主辦節目售票率為90%，觀眾對節目演出滿意度為91%，演出單位對整體服務滿意度則為96%，未因工程影響場館環境，仍維持最高水準的服務品質。

A Year for the NTCH to Bring the Arts to the Streets

2016 was a year for the National Theater and Concert Hall (NTCH) to bring the arts to the streets! Although the National Theater was closed for renovation from July to December, the NTCH continued to push forward various promotions and tours, turning the renovation into an opportunity to market its brand name and to draw audiences closer to the arts. The 2016 International Theater Festival and *Postcard* embarked from the Main Plaza and then toured theaters in Banqiao and Xingzhuang, as well as outdoor spaces in Keelung, Kaohsiung, Tainan, Chiayi, and Taichung, attracting 110,000 audience members. The six-month closure was never an empty period, but instead a period for accumulating energy and experiences as well as for promoting the diversified development of multiple venues.

Continuing Leading Creativity and Brand-Name Programs

In 2016, the NTCH continued to organize high-quality programs to build up its international brand name. In addition to introducing the latest development in the performing arts through the Taiwan International Festival of Arts (TIFA), Summer Jazz Party, International Theater Festival, and New Concept Series, the NTCH also attracted international attention. Particularly, many professionals from neighboring countries in Asia visited Taiwan for observation and learning. Furthermore, the NTCH proactively commissioned new works from domestic artists, aiming to accumulate creative energy. The NTCH's long-term partners, such as the Cloud Gate Dance Theatre, the U-Theatre, Ming Hwa Yuan Arts & Cultural Group, XinXin Nanguan Ensemble, and Taipei Philharmonic Chorus, continued to collaborate with the NTCH in building up the innovation energy for creating homemade programs.

Meanwhile, the NTCH also vigorously promoted international cooperation with other countries. The results of these cross-border efforts included the co-production of *King Lear* with the French

Avignon Festival, the cross-border production of *Lover* by the U-Theatre and Rundfunkchor Berlin, and *Frontier*, a collaboration between YEUNG Fai and Taiwanese performers, independently produced by the NTCH. The NTCH also invited Greek director Theodoros Terzopoulos to present a flawless outdoor performance of *The Bacchae*, achieved through long-term training and cooperation with local performers. All these programs received positive responses from their audiences.

Other cross-border collaborations included *Needles and Opium* by Canadian director Robert Lepage and his theater company, Ex Machina; Taipei Male Choir & Ko Matsushita Concert; *Together Alone* by LEE Chen-wei and Hungarian choreographer Vakulya Zoltán; *Hänsel und Gretel* by NTCH Opera Studio and German Director Petra Müller; the NTCH Summer Jazz Project Concert, featuring American drummer John Riley and trumpeter Michael Mossman; *Lexi Walker in Christmas Concert* with TSO POP, and others.

Reinforcing the Domestic Environment and Market for Performing Arts

As part of the NTCH's goal to support domestic artists in achieving boundless creativity, the NTCH invited SU Wei-chia and CHIEN Li-ying to participate in the 2016 NTCH Artist in Residence project and join the NTCH's educational activities and marketing promotions. *Free Steps* and *The Possible Memoirs of a Traitor*, respective works created during their residencies, will premiere in the 2017 TIFA. In addition, the NTCH successfully brought together French composer Roland Auzet, who had a short-term residency in Taiwan in October 2016, with the TAI Body Theater from Hualien to cooperate on a new work, which will premiere in the Innovation Series Dance in June 2017.

In terms of educational promotion activities, the NTCH held the Children Leaders' Arts Camp for the first time, aiming to cultivate

children's imagination, executive capability, and leadership skills by combining the NTCH guided tours with other resources in its neighborhood. Other programs included the Children's A Cappella Summer Camp, the Ninth Jazz Camp, Let's Dance for Students, Unlimited Exhibitions, the NTCH Arts Playland, as well as the NTCH Performing Arts Experience Course, serving a total of 25,682 participants with an achievement rate as high as 128 percent (the goal having been set at 20,100 participants). Through concerts and workshops tailor-made for parents and children alike as well as senior citizens, and the NTCH's Art Is for Everyone project targeted at the underprivileged, the NTCH spared no effort in bringing to life the concept of equal rights to experience culture.

Establishing a Platform for Resource-Sharing and Cooperation Among Domestic Venues

Other than the performances in its own venues, the NTCH also took initiative in working with other venues in Taiwan to share resources, promote touring performances, and push forward with cooperation among various venues through co-organizing and co-producing programs. In 2016, through the FormosART project, *Maestro A-Chang's Radio Broadcast* and *Postcard* successfully toured around Taiwan, showcasing the cooperation between art and enterprise. The NTCH Opera Studio's *Hänsel und Gretel*, Amira Medunjanin Concert, *Frontier*, Xinxin Nanguan Ensemble's *Temporality and Nirvana*, and *Borrowed Family* presented by WU Ting-chien and M.O.V.E. Theatre also toured throughout Taiwan, visiting New Taipei City, Chia-yi, Kaohsiung, Tainan, and Taichung.

In the 2016 International Theater Festival, the NTCH cooperated with the National Taiwan University of Arts, the Xiqu Center of Taiwan, the National Taichung Theater in co-producing three programs created by foreign performing groups – *The War*, *Stranger's Song*, and *The Twelfth Night* – demonstrating

diversified performance styles and the various faces of different theaters. A variety of programs commissioned by the NTCH and produced by domestic groups also toured to indoor venues in various cities and counties throughout Taiwan and received a positive reception. These programs included *The Meteor*; *13 Tongues*; *Inside Out: A Tale of Allure and Enchantment*; *Don Quixote*; *Frontier*; *Temporality and Nirvana*; *Borrowed Family*; *Sadhu*; *Qaciljay*; *Queen Si-Liang*; *A Midsummer Night's Dream*; *U, Brother*; *The Clean House*; and *One-Thousand Circles for Space Travel*.

The collection of the Performing Arts Library has reached 178,201 items. To cope with the inconvenience caused by the National Theater's renovation, the library cooperated with other partners in inter-library loans. It also held 20 sessions of the Performing Arts Film Club and eight post-screen symposiums, three Seminars on Vinyl Records, and two exhibitions on The 400th Anniversary of William Shakespeare's Birthday and The NTCH Audio-Video Publications respectively to promote the library's collections, serving a total of 124,456 visitors.



好森活祖孫日一身聲劇場 Forest Experience - Sun Son Theatre

Strengthening International Competitiveness in Venue Management

In 2016, the NTCH was proactive in connecting with international theaters and artists, engaging in interdisciplinary cooperation, establishing a platform for international exchange, participating in international artistic festivals and organizations, negotiating with the French ICI-CCN Montpellier with regards to artists exchanging projects and with the Australian Perth International Arts Festival regarding co-production of programs, and participating in an exchange with TPAM and APPAC members, New York's Brooklyn Academy of Music, the Hong Kong Arts Festival, the Shanghai Music Festival, and others.

Meanwhile, the NTCH invited international curators to visit Taiwan so as to strive for opportunities to tour abroad. For example, Director Isabelle Matter of Puppet Theatre of Geneva and Director Cao Yan of Xi'an Concert Hall were invited to Taiwan for the 2016 TIFA; and Artistic Director Wendy Martin of Perth International Arts Festival was invited to watch *Frontier* and the Amira Medunjanin Concert. The NTCH also hosted Artistic Director Isabelle Bertola from the Puppet Theatre of Paris, jointly with the Ministry of Culture, for their viewing of *Frontier* and received an invitation to perform in the 2018 Perth International Arts Festival.

Building Professional Theater Facilities in Line of International Standards

The National Theater's innovation project that began in July not only built professional theater facilities complying with international trends and meeting performance needs, but also improved the NTCH's neighboring facilities, the front stage and backstage, as well as the auditorium, with the goal of maintaining its international competitiveness as a professional theater.

■ Upgrading the theater's professional services

In working to promote equal rights to culture, the NTCH improved its barrier-free facilities, including repainting and repaving parking spaces for disabled persons, adding ramps in accordance with legal regulations, and setting up a barrier-free elevator near the National Theater's parking space. Additional seating designated for wheelchair users were established in the National Theater, the Concert Hall, and the Recital Hall, and three sessions of guided tour in sign language were held. Now the number of seats for wheelchair users in the NTCH's venues fully complies with legal regulations, and audience members with disabilities are therefore provided with a better environment in which they can appreciate the performing arts.

In addition, the shops on the ground floor of the National Theater were reorganized and training courses were offered to the staff, with the goal of upgrading service standards. The NTCH also began to provide performing groups and other venues with a service for marketing their programs, which includes tailor-made electronic coupons and a customer relations management (CRM) platform. Thus far, four performing groups and one venue have chosen to use this service.

It is worth mentioning that the NTCH Ticketing System introduced the system ability to handle numerous simultaneous purchases in 2016 and successfully completed ticket sales for the year-end concert of Sodagreen and the NSO, proving its ability to cope with high volume demands for popular programs in the future. In September, the system further conducted a large-scale security upgrade plan and introduced various security measures, such as the web application firewall (WAF), database activity monitoring (DAM), a 24/7 monitor mechanism for information security, and an upgrade of the security for online transactions.

■ Improving performing facilities

In line with the renovation of the auditorium at the Concert Hall

in 2015, the seats in the auditorium of the National Theater were replaced with ones made from fireproof materials in order to improve safety and durability. Such problems as aging locks on the soundproof doors and inadequate soundproof insulation were also resolved. The decibel reduction level of our soundproofing insulation was upgraded to 45dB for single doors and 43dB for double doors from the present 30dB. The public tendering procedures for construction of lighting equipment, additional electrical and firefighting improvements, as well as removal of structures and equipment were completed in the first half of 2016, and the major construction of mechanical equipment on the stage and other coordinating constructions officially commenced on July 1st.

A maintenance and replacement project was implemented for the pianos in the Concert Hall, confirming that the sound quality is not absolutely related to their age, and the maintenance work was thus enhanced. Regarding the abnormal acoustics in the auditorium of the Concert Hall, a solution plan was drafted between July and August to improve the temperature and humidity control as well as to continue observing the relations between the structural changes of the caisson ceiling and the abnormal acoustics. A plan for further improvement is scheduled to be proposed in 2017.

■ Improving the functions of other facilities

The project to repave the 23,800 square meters of the parking garage was completed, and improved the pavement, adjusted the barrier-free parking spaces, refreshed the paint on signs, road markings, and colors, as well as made the parking area for disabled persons easier to find.

The 15 toilets and shower rooms in the National Theater were refurbished and the electrical systems for 19 elevators in the National Theater were also renewed. An Automated External Defibrillator (AED) was added in the lobby of the Concert Hall and the Experimental Theater. The maintenance constructions

for the National Theater's outdoor areas were accomplished and powered opaque shades were installed on the soundproof doors and windows next to the National Theater's Exit #5 to accommodate the diversified needs of activities and to increase the venue's rental rate. A barrier-free elevator was installed outside the National Theater's Exit #2 to provide disabled persons with 24/7 access.

In terms of upgrading electrical and mechanical equipment, two sets of power generators were installed to significantly improve the reliability of the emergency power supply with the operating reserve upgraded by 100%. Construction was completed to improve the stability and safety of the power system. The cooling water pump and cooling tower No. 1 in the Concert Hall were replaced to be in line with the cooling towers' replacement project. The heat collected from the cooling water can now be further recycled to save energy.

The overview of performances at the NTCH in 2016: A total of 861 art and cultural activities were held in the four indoor venues for a total of 562,602 audience members with an average participation rate of 96%; a total of 88 outdoor and touring performances were held and participated in by 111,473 people with respective achievement rates of 126% and 111% in comparison with the set goals of 70 performances and 100,000 people; the profit margin for annual ticket sale reached 44.81% with an achievement rate of 112% in comparison with the set goal of 40%; and the programs organized by the NTCH achieved a successful 90% in ticket sales with 91% of customers expressing satisfaction with those programs and 96% of performing groups expressing satisfaction with the general service, indicating that the renovation did not affect the environment of the venues and the NTCH still maintained the highest level of service quality.

2016 全年節目概況 2016 Program Overview

2016 年度主辦節目一覽表 List of Performances, 2016

國家戲劇院 National Theater

1/29-1/31	台北歌劇劇場《鄭莊公涉泉會母》 <i>A Vow to the Underworld Spring</i> by Taipei Opera Theater
2/25-2/28	2016TIFA－克利斯提安·佑斯特 × 優人神鼓 × 柏林廣播電台合唱團《愛人》 <i>Lover</i> by Christian Jost & U-Theatre & Rundfunkchor Berlin
3/5-3/6	2016TIFA－克里斯汀·赫佐《依據真實》 <i>d'après une histoire vraie</i> by Christian Rizzo
3/11-3/13	2016TIFA－雲門2《十三聲》 <i>13 Tongues</i> by Cloud Gate 2
3/18-3/20	2016TIFA－歐利維耶·畢《李爾王》 <i>King Lear</i> by Olivier Py
3/24-3/27	2016TIFA－當代傳奇劇場《仲夏夜之夢》 <i>A Midsummer Night's Dream</i> by Contemporary Legend Theatre
4/1-4/3	2016TIFA－西迪·拉比 × 英國沙德勒之井劇院《米隆加》 <i>milonga</i> by Sidi Larbi Cherkaoui x Sadler Wells London
4/8-4/10	2016TIFA－侯非胥·謝克特現代舞團《Sun》 <i>Sun</i> by Hofesh Shechter Company
4/15-4/17	2016TIFA－羅伯·勒帕吉 × 機器神《癮·迷》 <i>Needles and Opium</i> by Robert Lepage × Ex Machina
4/21-4/24	唐美雲歌仔戲團《冥河幻想曲》 <i>Dance with Death</i> by TANG Mei-yun Taiwanese Opera Company
5/14-5/15	1 + 1 雙舞作 古名伸《沙度》+ 布拉瑞揚《阿棲睺》 <i>Sadhu & Qaciljay</i> by KU Ming-shen & Bulareyaung Pagarlawa
5/27-5/29	明華園戲劇總團《四兩皇后》 <i>Queen Penny</i> by Ming Hwa Yuan Arts & Cultural Group
6/24-6/26	果陀劇場《一個兄弟》 <i>U, Brother?</i> by Godot Theatre Company

唐美雲歌仔戲團《冥河幻想曲》（劉振祥 攝）
Dance with Death by TANG Mei-yun Taiwanese Opera Company



實驗劇場 Experimental Theater

- 3/10-3/13 2016TIFA —人力飛行劇團《公司感謝你》*The Company Thanks You* by Mr. Wing Theatre Company
- 3/18-3/20 2016TIFA —羅蘭·奧澤 & 阿露西·穆耿《印×法交鋒》*SAMA* by Roland Auzet & Arushi Mudgal
- 3/25-3/27 2016TIFA —賴翠霜舞創劇場《發聲》*Sounds, Body, Memories* by Lais Creative Dance Theater
- 4/1-4/3 2016TIFA —亞瑟·皮塔《賣火柴的小女孩》*The Little Match Girl* by Arthur Pita
- 4/8-4/10 2016TIFA —楊輝《邊界》*Lifelines* by Yeung Fai
- 4/29-5/1 2016 新點子劇展—流山兒★事務所+樂塾《女人的和平》*Lysistrata — Eros in Wonderland* by Ryuzanji Company & Rakujyuku
- 5/6-5/8 2016 新點子劇展—黃郁晴×同黨劇團《窗明几淨》*The Clean House* by HUANG Yu-ching & The Party Theatre Group
- 5/13-5/15 2016 新點子劇展—吳定謙×動見體《拼裝家族》*2016 Innovation Series Borrowed Family* by WU Ting-chien & M·O·V·E· Theatre
- 5/27-5/29 2016 新點子舞展—林素蓮《福吉三街》*2016 Innovation Series — No Man's Land* by LIN Su-lien
- 6/3-6/5 2016 新點子舞展—李貞葳《孤單在一起》*2016 Innovation Series — Together Alone* by LEE Chen-wei
- 6/9-6/12 2016 新點子舞展—大衛·溫帕許《如飢似渴》*2016 Innovation Series — Urge* by David Wampach

流山兒★事務所+樂塾《女人的和平》（劉振祥 攝）
Lysistrata — Eros in Wonderland by Ryuzanji Company & Rakujyuku



國家音樂廳 Concert Hall

3/4	2016TIFA – 國家交響樂團《馬勒第六》 <i>Mahler's Sensational Sixth</i> by National Symphony Orchestra
3/11	2016TIFA – 《佳麗村三姊妹》電影音樂會 <i>The Triplets of Belleville Cine-Concert</i> by Le Terrible Orchestre de Belleville with composer Benoit Charest
3/18-3/19	2016TIFA – 朱宗慶打擊樂團《第五種擊聲》 <i>The Fifth Sound of Beats</i> by Ju Percussion Group
3/25	2016TIFA – 歌劇女神安娜·涅翠柯歌劇之夜 <i>Anna Netrebko and Yusif Eyvazov in Concert</i> by Anna Netrebko and Yusif Eyvazov
5/21	拉鐸人男聲合唱團《桂冠指揮下的美聲》 <i>Taipei Male Choir & Ko Matsushita Concert</i> by Taipei Male Choir & Ko Matsushita
6/25	快樂寶貝起步奏 Plus – 小山羌丹丹 <i>Family Concert Plus: Dan Dan</i>
7/23	史密斯與葛萊利管風琴打擊音樂會 <i>Organized Rhythm Duo Concert</i> by Clive Driskill-Smith and Joseph Gramley
8/13	快樂寶貝起步奏 – 大籊呆和古錐仔的奇幻之旅 <i>Family Concert: Our Fantastic Journey</i> by National Chinese Orchestra Taiwan
8/19	2016 兩廳院夏日爵士派對 – 兩廳院夏日爵士節慶樂團音樂會 <i>NTCH Summer Jazz – Project Concert with John Riley</i> by John Riley and NTCH Summer Jazz Project Ensemble
8/26	2016 兩廳院夏日爵士派對 – 艾蓮·艾莉亞演唱會 <i>NTCH Summer Jazz – Eliane Elias Concert</i> by Eliane Elias
8/28	小巨人絲竹樂團《禁錮之翼》 <i>Trapped Angel</i> by The Little Giant Chinese Chamber Orchestra
9/2	2016 兩廳院夏日爵士派對 – 查爾斯·洛依德薩克斯風四重奏音樂會 <i>NTCH Summer Jazz – Charles Lloyd Quartet Concert</i> by Charles Lloyd
9/9	2016 兩廳院夏日爵士派對 – 克里斯汀·麥克布萊低音大提琴三重奏音樂會 <i>NTCH Summer Jazz – Christian McBride Trio Concert</i> by Christian McBride
10/21	EIC 巴黎愛樂廳天團「向布列茲致敬」 <i>Ensemble intercontemporain 2016</i>
11/1	約第·沙瓦爾與晚星二十一古樂團 – 漫步的心音朝聖者 <i>The Traveller of Time</i> by Jordi Savall & Hespèrion XXI
11/5	傳唱記憶《四年五班的同樂會》 <i>A Night of Classic Chinese Choral Music</i> by Taipei Philharmonic Chamber Choir
12/1-12/2	力晶 2016 藝文饗宴 – 楊頌斯與巴伐利亞廣播交響樂團 <i>Symphonieorchester des Bayerischen Rundfunks</i>
12/10	《和你在一起》舒米恩與黃裕翔電影音樂會 <i>Together Film Music in Concert</i> by HUANG Yu-siang, Suming Rupl, Hngyang Na Atayal, and Interstring Quartet
12/16	2016 兩廳院聖誕音樂會《天使之聲 – 蕾茜·沃克》 <i>Lexi Walker in Christmas Concert</i> by Lexi Walker and TSO POP

演奏廳 Recital Hall

- 3/10-3/11 2016TIFA 一心心南管樂坊《此岸·彼岸》*Temporality and Nirvana* by XinXin Nanguan Ensemble
- 3/18 2016TIFA 丹耐夫正若 & 烏瑪芙巴刺拉蒂《念念古調》*Ayi-yanga* by Djanav ZengrorBunun & Umav Balalavi
- 5/14 2016 兩廳院室內樂系列—《陳妍陵與她的黃金搭檔》*NTCH Chamber Music Series — CHEN Yen-ling & Friends Concert* by CHEN Yen-ling, WANG Pei-yao, LIN Jian-ji, HE Jun-heng
- 5/27 2016 兩廳院室內樂系列—《三個人與他們的神秘嘉賓》*NTCH Chamber Music Series — 3peoplemusic & Friends Concert* by 3peoplemusic, WU Yong-long
- 6/24 2016 兩廳院室內樂系列—《廖皎含與演奏家好友們》*NTCH Chamber Music Series — LIAO Chiao-han & Friends Concert* by LIAO Chiao-han, CHENG Yi-qing, DENG Hao-dun, HSIEH Wan-chen, JIAN Kai-yu, LIU Kai-ni
- 9/22 2016 新點子樂展—《來自斯圖加特的極致人聲》音樂會 *2016 Innovation Series — Vocal Poetry Concert* by Neue Vocalsolisten Stuttgart
- 9/24 2016 新點子樂展—《MO 登 BA 洛克》音樂會 *2016 Innovation Series — When Mozart and Bach in Modern Musicland* by Classical Players
- 9/25 2016 新點子樂展—《德奧經典 跨界童趣》講座音樂會 *2016 Innovation Series — Klassic Kindheit - Lecture Concert* by Ensemble Quatrain Cologne and CHEN Pi-hsien
- 9/25 2016 新點子樂展—《德奧經典 跨界童趣》音樂會 *2016 Innovation Series — Klassic Kindheit Concert* by Ensemble Quatrain Cologne and CHEN Pi-hsien
- 11/4 2016 我是這樣看世界—地中海的珍珠《西西里島的引吭高歌》*Music from a Mediterranean Island* by Unavantaluna
- 11/18 2016 我是這樣看世界—波蘭瑰寶《猶太的克雷茲莫歡慶聲》*A Klezmer Feast of Jewish Music Heritage* by Kroke
- 12/9 2016 我是這樣看世界—臺灣好客《溫柔女聲米莎》*Hakka Songs Presented In Modern Times* by Misa WEN Yin-chan



《歌劇女神安娜·涅翠柯歌劇之夜》（劉振祥 攝）
Anna Netrebko and Yusif Eyvazov in Concert



丹耐夫正若 & 烏瑪芙巴刺拉蒂《念念古調》（劉振祥 攝）
Ayi-yanga by Djanav ZengrorBunun & Umav Balalavi



聲音劇場工作室《戰火浮生》（劉振祥 攝）
The War by Theatre Festival, Edinburgh International Festival, in collaboration with SounDrama Studio

藝文廣場 Main Plaza

- 7/23 2016 年雲門舞集戶外公演 *CLOUD GATE Outdoor Performance* by Cloud Gate Dance Theatre
- 9/10 兩廳院藝術出走《阿香的繪葉書》*Postcard* by M·O·V·E· Theatre
- 9/16-9/17 (颱風取消) 2016 兩廳院夏日爵士戶外派對 *2016 NTCH Summer Outdoor Jazz Party*
- 12/2 力晶 2016 藝文饗宴－楊頌斯與巴伐利亞廣播交響樂團 戶外轉播 *Symphonieorchester des Bayerischen Rundfunks Outdoor Live Broadcast*

國內巡演 Domestic Tours

- 1/23、1/31 兩廳院藝術出走－《阿章師的拉哩歐》*Maestro A-Chang's Radio Broadcast* by Tainaner Ensemble
- 4/1-4/21、4/3 2016TIFA－艾密拉·梅頓賈寧三重奏《波士尼亞超凡女聲》*Amira Medunjanin Concert* by Amira Medunjanin Trio
- 7/9-7/10、7/16-17 2016 兩廳院歌劇工作坊－洪伯定克《糖果屋》*Engelbert Humperdinck : Hänsel & Gretel* by NTCH Opera Studio
- 9/17、10/1、11/5、11/12、11/26 兩廳院藝術出走－《阿香的繪葉書》*Postcard* by M·O·V·E· Theatre

戶外演出 Outdoor

- 11/19 遇見森林之光 *Light Up the Forest*

2016 國際劇場藝術節 2016 International Theatre Festival

(因國家戲院／實驗劇場整修，國際劇場藝術節全於他館、戶外舉辦)

- 10/7-10/9 莫比斯圓環創作公社《戰火浮生》*The War* by Theatre Festival, Edinburgh International Festival, in collaboration with SoundDrama Studio
- 10/13-10/16 莫比斯圓環創作公社《夢外之境》*Somewhere Out There* by Möbius Strip Theatre
- 10/22 狄奧多羅斯·特爾左布勒斯《酒神的女信徒》*The Bacchae* by Theodoros Terzopoulos
- 10/29-10/30 黑眼睛跨劇團《蜜莉安的詭計》*Les fourberies de Myriam* by Dark Eyes Performance Lab
- 11/4-11/6 板索里 ZA 劇場《陌生人之歌》*Stranger's Song* by Pansori Project ZA
- 11/11-11/12 金枝演社《伊底帕斯王》*Oedipous Tyrannos* by Golden Bough Theatre
- 12/3-12/4 印度團體劇場《第十二夜》*Piya Behrupiya* by The Company Theatre

2016 節目統計概況 Annual Statistics

2016 年度室內表演場地節目場次與觀賞人次

Performances and Attendance by Venue

場地別 Venue	席次 Seats	節目場次 Performances	觀賞人次 Attendance
國家戲劇院 National Theater	1524 席	76 場	85091 人次
國家音樂廳 Concert Hall	2064 席	308 場	371386 人次
演奏廳 Recital Hall	361 席	385 場	92855 人次
實驗劇場 Experimental Theater	179-242 席	92 場	13270 人次
2016 年度四廳總計 Total of 4 Venues	--	861 場	562602 人次
2015 年度四廳總計 Total of 4 Venues	--	828 場	518186 人次
2014 年度四廳總計 Total of 4 Venues	--	1093 場	710952 人次

2016 年度室內表演場地主辦、NSO 與外租節目場次比例

Performances and Percentages by Venue and Presenter

單位：場次

場地別 Venue	主辦 NTCH		NSO		外租 Hires		總計 Total
	場次 Performances	比例 Percentage	場次 Performances	比例 Percentage	場次 Performances	比例 Percentage	
國家戲劇院 National Theater	43	56.60%	0	0.00%	33	43.40%	76
國家音樂廳 Concert Hall	24	7.80%	31	10.10%	253	82.10%	308
演奏廳 Recital Hall	15	3.90%	13	3.40%	357	92.70%	385
實驗劇場 Experimental Theater	24	52.20%	0	0.00%	44	47.80%	92
2016 年度四廳總計 Total of 4 Venues	130	15%	44	5.10%	687	79.80%	861
2015 年度四廳總計 Total of 4 Venues	188	23%	45	5%	595	72%	828
2014 年度四廳總計 Total of 4 Venues	264 (24%)				829 (76%)		1093 (100%)

2016 年度室內表演場地主辦、NSO 與外租天數使用比例

Total Days and Percentages by Venue and Presenter

場地別 Venue	主辦、NSO 與外租節目使用天數比例						節目使用合計		其他		總使用 Total
	主辦 NTCH		NSO		外租 Hires		Days by Present		Other		
	主辦節目 使用天數 Days by NTCH Present	比例 Percentage	NSO 節目 使用天數 Days by NSO	比例 Percentage	外租節目 使用天數 Days by Hirer Present	比例 Percentage	使用天數 Days	比例 Percentage	其他 使用天數 Days by other Present	比例 Percentage	
國家戲劇院 National Theater	90	61%	0	0%	57	39%	147	40%	205	56%	96%
國家音樂廳 Concert Hall	37	11%	42	13%	249	76%	328	90%	29	8%	98%
演奏廳 Recital Hall	21	6%	14	4%	289	89%	324	89%	26	7%	96%
實驗劇場 Experimental Theater	79	56%	0	0%	61	44%	140	38%	205	56%	94%
2016 年度四廳總計 Total of 4 Venues	227	24%	56	6%	656	70%	939	64%	465	31.8%	96%
2015 年度四廳總計 Total of 4 Venues	362	34%	68	6.4%	636	60%	1066	73%	274	18.8%	92%
2014 年度四廳總計 Total of 4 Venues	463	36%			840	64%	1303	89%	81	5.5%	95%

備註： 1. 「節目使用合計」包括主辦、NSO 與外租節目使用天數。
2. 「其他使用天數」包括年保養、季保養、停電保養、整修、年節休館等。

2016 年度室內表演場地主辦、NSO 與外租天數使用比例

Total Days and Percentages by Venue and Presenter

所屬廣場 Venue	活動類別 Category	藝文廣場 Main Plaza	小廣場 Terrace	劇院生活廣場 Theater Terrace	音樂廳生活廣場 Concert Hall Terrace	其他 Others	合計 Total
活動場次 Exhibitions	主辦 NTCH	3	1	0	0	2	6
	場地租用 Hires	29	3	0	0	6	38
使用天數 Total days	主辦 NTCH	26	11	0	0	15	52
	場地租用 Hires	75	6	0	0	8	89
	其他 Others	51	0	0	0	0	51

備註： 1. 使用天數之其他類別內容包括保養維修及非屬主辦或外租使用之內容（例如：軍禮、國慶日活動排演）等。
2. 其他場地為音樂廳迴廊、旗桿前區域、CH 五號門停車場區域。

2016 每月節目場次統計 Total Monthly Performances by Presenter

	1 月	2 月	3 月	4 月	5 月	6 月	7 月	8 月	9 月	10 月	11 月	12 月	總計
自辦 Presenting	3	5	32	29	22	16	1	6	6	1	4	5	130
NSO	2	1	4	7	6	4	2	0	2	5	7	6	46
外租 Hiring	70	21	46	69	65	75	57	61	49	60	56	58	687
合計 Total	75	27	82	105	93	95	60	67	57	66	67	69	863

2016 每月節目場次百分比 Monthly Percentage of Performances by Presenter

	1 月	2 月	3 月	4 月	5 月	6 月	7 月	8 月	9 月	10 月	11 月	12 月	平均
自辦 Presenting	4%	19%	39%	27.6%	24%	17%	2%	9%	11%	1.5%	6%	7%	15%
NSO	3%	4%	4.9%	6.7%	6%	4%	3%	0%	4%	7.6%	10%	9%	5%
外租 Hiring	93%	78%	56.1%	65.7%	70%	79%	95%	91%	86%	90.9%	84%	84%	80%

2016 各類節目場次統計 Total Monthly Performances by Category

	1 月	2 月	3 月	4 月	5 月	6 月	7 月	8 月	9 月	10 月	11 月	12 月	總計
音樂 Music	55	18	54	66	62	63	60	67	57	65	67	69	703
舞蹈 Dance	10	5	12	21	23	22	0	0	0	0	0	0	93
戲劇 Drama	10	4	16	18	8	10	0	0	0	0	0	0	66
講座 Lecture	0	0	0	0	0	0	0	0	0	1	0	0	1
綜合 Others	0	0	0	0	0	0	0	0	0	0	0	0	0
合計 Total	75	27	82	105	93	95	60	67	57	66	67	69	863

2016 每月觀眾人數統計 Monthly Attendance

	1 月 Jan	2 月 Feb	3 月 Mar	4 月 Apr	5 月 May	6 月 Jun	
人數 Attendance	52490	18148	53229	60435	57796	63162	
	7 月 July	8 月 Aug	9 月 Sep	10 月 Oct	11 月 Nov	12 月 Dec	總計 Total
人數 Attendance	43129	44128	35092	42936	47405	44652	562602

2016 各場地觀眾人數百分比 Monthly Percentage of Attendance by Venue

	1 月 Jan	2 月 Feb	3 月 Mar	4 月 Apr	5 月 May	6 月 Jun	7 月 July	8 月 Aug	9 月 Sep	10 月 Oct	11 月 Nov	12 月 Dec	平均 Average
國家戲院 National Theater	71.45%	75.81%	79.30%	77.11%	76.48%	66.68%	0%	0%	0%	0%	0%	0%	73.95%
國家音樂廳 Concert Hall	70.16%	53.23%	64.83%	53.62%	51.51%	58.21%	66.97%	58.47%	51.57%	60.72%	59.06%	57.22%	58.65%
演奏廳 Recital Hall	66.44%	58.57%	70.06%	61.82%	64.11%	67.93%	68.89%	67.55%	67.23%	65.54%	67.66%	70.08%	66.81%
實驗劇場 Experimental Theater	75.14%	92.13%	87.29%	83.73%	79.61%	74.98%	0%	0%	0%	0%	0%	0%	81.03%
大廳平均 Average of NT & CH	70.56%	59.79%	69.11%	60.26%	57.82%	60.70%	66.97%	58.47%	51.57%	60.72%	59.06%	57.22%	61%



狄奧多羅斯·特爾左布勒斯《酒神的女信徒》*The Bacchae* by Theodoros Terzopoulos (張震洲 攝)

2016 贊助及感謝名單（依中文筆畫排列） Special Thanks

贊助單位

JTI

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國家交響樂團

National Symphony Orchestra







音樂總監 呂紹嘉 Music Director Shao-Chia LÜ

從臺灣面向世界——談 NSO 的 30 年

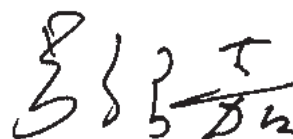
這是一個回顧與前瞻，讓更多人來認識我們的時刻。回顧 NSO 這幾年的曲目，從《艾蕾克特拉》、《古勒之歌》、《華沙倖存者》、《伯沙撒王的盛宴》……NSO 演出許多國內少見的精彩作品，但作為樂團，經過風風雨雨的變革、改制，這 30 年究竟代表什麼？

傳統不一定需要經過百年的錘鍊，30 年也可以有自己的傳統。在第 30 樂季裡，我們重新檢驗許多過去經常演奏的經典：布拉姆斯第一，貝多芬第三、第五、第九，柴可夫斯基第五、白遼士《幻想》等等，有些作品甚至熟悉到不用排練就可直接演奏，如此安排，是希望在「而立」後的 NSO 團員，已是一群具備成熟的自覺、自信與自我思想的音樂家。藉由這些熟悉曲目所累積的經驗與理解，他們與國際重量級客席音樂家的互動是更高層次的對話交流、激盪，像一場旗鼓相當的球賽。

做為亞洲代表性樂團之一，NSO 當然有自己的聲響特色，而不是成為歐洲樂團的影子。擔任 NSO 總監 6 年之後，我與 NSO 共同經歷了六次國際巡演，建立非常深厚的感情。每次在國外客席指揮其他樂團演出，不論歐洲樂團有多好，我總是會想念 NSO。這箇中差異，就是經過多年合作默契累積後，音樂演奏中的「凝聚力」。法國團演出德布西，聲音與感覺確實很對，但 NSO 的演出也完全有作品該要的風格，而且又有了屬於自己的特色。古典音樂若要在二十一世紀繼續成長，恰恰需要來自亞洲的能量與活水。很希望臺灣的愛樂者能漸漸用這樣的觀點來看自己的樂團，常來欣賞我們的演出，熟悉我們的聲音——來自臺灣而面向世界的聲音。

我深信，提昇文化素養是讓這個社會更好的原動力，而我們能做的，就是盡量為大家提供一個高品味的音樂環境。古典音樂永遠不會是普羅大眾的主流，但它也是永遠不會消逝的人類珍貴精神資產。我常說，我們走的是不好走，但長遠的路。經過這幾年，我已感受到有一群瞭解我們在做什麼，並堅定跟隨我們腳步的固定愛樂者，我希望這樣的聽眾可以更多。

國家交響樂團音樂總監



The Voice of Taiwan Before the World: Reviewing 30 Years of the NSO

This is a moment for looking back, and looking forward, and also a moment for more people to get to know us. Reviewing the repertoires of the NSO from the past few years, from *Elektra*, *Gurrelieder*, *A Survivor from Warsaw*, to *Belshazzar's Feast*... Indeed, the NSO performed many works that are rarely performed in Taiwan, but as an orchestra, after the ups and downs of reformation and restructure, what do these three decades really stand for?

Tradition is not necessarily forged over the course of a hundred years. Tradition can be honed within thirty years. In the 30th season, we re-examined many of the classic repertoires which have often been performed: Symphony No.1 by Brahms, Symphony No.3, No.5, No.9 by Beethoven, Symphony No.5 by Tchaikovsky, *Symphonie fantastique* by Berlioz, and so on. And some works are familiar enough for us to play without needing to be rehearsed. Such an arrangement was made with the expectation that the NSO members after their "30th" are now confident, independent-thinking musicians who are aware of their own maturation. With the experience and understanding of these familiar repertoires, they can interact with international canon guest musicians at a higher level of dialogue, through which they can strike sparks of inspiration, as with a well-matched game.

As one of the representative orchestras of Asia, the NSO, of course, has its own characteristic sounds, rather than becoming a mirrored image of European orchestras. As the music director of the NSO for six years now, I have experienced six international tours together with the NSO,

and we've established a tight emotional bond. Every time I perform abroad as a guest conductor invited by a European orchestra, no matter how skilled they are, I always miss the NSO. The difference is the presence or absence of "cohesion", which is accumulated after years of tacit understanding in our performances. When a French orchestra performs Debussy, the sound and the ambiance feels right, but the performance of the NSO not only completely grasps the style of the work, but also has its own characteristics. If classical music needs to develop in the twenty-first century, the energy and inspiration from Asia, which can bring in something fresh, is exactly what it should seek. I sincerely hope that music lovers in Taiwan will be able to see their own orchestra from this point of view, and enjoy our performances frequently in order to become familiar with our voice - the voice of Taiwan before the world.

I truly believe, that to bring cultural literacy to a higher level is to provide this society with a better driving force, and what we can do is to try our best to provide a musical environment of high quality and refined taste. Classical music might never be the mainstream for the general public, but it is also a never-fading, precious spiritual legacy of the human race. I often say that the path we're treading on is not easy, but its long way holds promise. Through all these years, I have already felt that there has been a group of music lovers, who understands what we are doing and is determined to follow us and in our footsteps. I hope that there will be more listeners and followers like them.

Music Director, NSO





《來自台灣》歐洲巡演
From Formosa - Taiwan Philharmonic 2017 Europe Tour



《來自台灣》美加巡迴記者會
Press Conference of From Formosa -
Taiwan Philharmonic 2017 North America Tour



貝多芬9 The Immortal 9th



《第二號》記者會 Press conference of Two Great SECONDS



《英雄崛起》記者會 Titan Arise press conference

三十而立，感謝與祝福！

「這得歸功於傑出的指揮呂紹嘉，他以精湛的能力引導出演奏者豐富的音色與熱情，讓音樂（柴可夫斯基第五）變得很不一樣。」
—《美國唱片指南》雙月刊 2017. 3 & 4

「許多精良的樂團展現了亞洲古典音樂的茁壯，然而臺灣愛樂以卓越、純淨、質樸的音樂表現更令人印象深刻。」
—《美國唱片指南》雙月刊 2017. 3 & 4

「呂紹嘉的柴可夫斯基第五號交響曲不過於多愁善感，特別是曲中著名的單簧管、低音管與法國號獨奏樂段光彩動人，作品高潮壯麗非凡，……臺灣愛樂早該來美國做大規模巡演。」
—美國《洛杉磯時報》2016. 12

2016 年 度 包 含 了 NSO 2015/2016（2016 上 半 年）及 2016/2017（2016 下半年）兩樂季。2015/2016 樂季以「早期浪漫樂派」為音樂規劃的核心，邀請旅法韓國鋼琴家白建宇、美籍華裔作曲家黃若為樂季駐團音樂家。2016/2017 樂季則以「英雄」為主軸迎接 2016 下半年的 NSO 30 周年慶，同時澳洲作曲家布萊特·狄恩（Brett Dean）與瑞士籍華裔大提琴家楊文信為樂季駐團音樂家。本年度的三項重點演出為：7 月於國家音樂廳的《奧泰羅》semi-staged 歌劇音樂會、9 月底參與臺中國家歌劇院開幕製作：華格納歌劇《萊茵黃金》，及 12 月首次於美國、加拿大登台巡演。

每年 NSO 都藉著與國際重量級音樂家合作，建立與國際樂壇的網絡與拓展知名度，天王級小提琴家卡瓦科斯（Leonidas Kavakos）特為 30 樂季開季音樂會而來，指揮大師辛奈斯基（Vassily Sinaisky）及 NSO 桂冠指揮根特·赫比希（Günther Herbig）、近年炙手可熱的作曲家／單簧管演奏家魏德曼（Jörg Widmann）、知名鋼琴家賀夫（Stephen Hough）、「法國號之神」巴伯羅柯（Radek Baborák）、與「小號之父」弗里德里希（Reinhold Friedrich）等都是 2016 年度裡獨具分量的世界級音樂家。

為「三十而立」之年，NSO 特別擴大邀請傑出華人音樂家參與「愛樂臺灣」系列場次演出，如：小提琴家胡乃元、林品任，指揮陳秋盛、陳美安，擊樂家葉孟芸、大提琴家楊文信、鋼琴家陳郁秀等與 NSO 各聲部首席 20 餘人參與「愛樂臺灣」系列音樂會演出。

除第 30 樂季之各項節慶系列音樂會外，2016 年適逢英國文豪莎士比亞逝世 400 周年紀念，NSO 於 2015/2016 年樂季除了新年音樂會邀請張艾嘉一人分飾 14 個角色演出《仲夏夜之夢》（孟德爾頌）外，於樂季壓軸製作威爾第以莎士比亞四大悲劇《奧泰羅》為題寫下的歌劇；由於國家戲劇院進行整修，本次歌劇製作在國家音樂廳以半舞台方式呈現，邀請來自紐約茱麗亞音樂院歌劇中心導演瑪莉·柏恩鮑姆（Mary Birnbaum）擔任戲劇統籌，王奕盛擔任多媒體設計，並由國內外歌手共同演出。這次以音樂為中心的歌劇製作，將音樂廳的「極限走位」轉化為「完全戲劇音樂」的完美演出。9 月底，參與臺中國家歌劇院開幕大製作《萊茵黃金》演出，本製作與西班牙拉夫拉前衛劇場共製，由樂團與國內外聲樂家共同演出；除成功的演出，也協助歌劇院進行各項設備與音響的測試。12 月，樂團在經歷 5 年嘗試後，終於得以在北



作曲家／單簧管演奏家 魏德曼 composer/clarinet player Jörg Widmann



NSO 30 小時熱古典 NSO 30 Hrs. Music Nonstop Festival

美洲首次登台，由音樂總監呂紹嘉領軍於溫哥華（售罄）及洛杉磯地區橘郡（85 成）成功首演，獲得近 3,000 名觀眾的 standing ovation，及當地主流媒體與古典音樂業界人士的好評。本次演出在文化部及原住民委員會的支持下，曲目以「向蕭泰然致敬」出發，規劃由林昭亮與 NSO 共同演奏其小提琴協奏曲及《福爾摩沙的天使》；及安排青年作曲家李俊緯以泰雅族傳說創作的《最後一哩路》，並以柴科夫斯基第五號交響曲壓軸。

為樂團 30 樂季的整體形象推廣舉辦各種活動，包括：一、在 9 月及 10 月分別在國家音樂廳影音走廊及中正紀念堂捷運站展出 30 周年慶特展；二、與 Marq+ 手機 APP 公司合作，在 2016/2017 樂季手冊、展覽輸出上嵌入「虛擬實境」的影音體驗，將音樂推廣從平面走向虛擬實境；三、30 小時的 open house 活動－「30Hrs. 熱古典」。

歲末跨年期間舉辦的「30Hrs. 熱古典」是在兩廳院的全力支

持下，從 2016 年 12 月 31 日下午 4 點起，至 2017 年 1 月 1 日下午 10 點止，於國家音樂廳四個樓層舉辦 30 項古典音樂展演與活動，在 30 小時內超過 13,000 人次參與，從葉樹涵銅管五重奏展開；嚴俊傑、盧易之鋼琴大對抗，半夜 DJ 在大廳以古典樂與電子樂 re-mixed 的多媒體「太空交響實驗」；魏廣皓、王若琳、兩廳院夏日爵士節慶樂團；王佩瑤、許惠品「小小指頭的鋼琴派對」；VOX 玩聲樂團，及各種跨界對談到演奏廳《840 人鋼琴馬拉松》。「鋼琴馬拉松」由音樂界人士與觀眾共同參與演出，與音樂總監呂紹嘉接力於 23 小時接棒連續演出，完整呈現法國作曲家薩提鋼琴作品《煩惱事》。本次跨歲末與新年的展演活動將 NSO 第 30 樂季的慶祝高潮拉到最高，不僅迴響豐碩，更吸引許多從未來過音樂廳或未曾接觸 NSO（或古典音樂）的民眾。

本年度的錄音專案及發行包括，一、與國際唱片品牌 Naxos 合作發行的《臺灣一金希文專輯》，與繆斯文化合作發行《世紀交響》雙 CD、《媽媽說故事－頑皮的莫札特》；二、完



駐團音樂家 楊文信 Artist-in-Residence Wen-Sinn YANG

成兩廳院委託辦理的「樂典國人音樂創作、演出、錄音發行計畫」之第 11、12 輯錄音，本專案前後共以 5 年時間從委託創作、錄音到剪接，共完成 12 張專輯；三、原住民委員會「傳承與創新－臺灣原住民族古調之新創／編管絃樂作品」委託案，從企劃、委創、錄音到樂譜出版，將於 2017 年 2 月完成兩張 CD 合輯、總譜兩冊及管絃樂分譜電子檔之發行。其中，與繆斯文化合作發行《世紀交響－呂紹嘉與國家交響樂團經典現場重現》雙 CD 獲得第 27 屆傳藝金曲獎出版類最佳詮釋獎－團體及指揮獎。

本年度原核定之節目成本較 2015 年度減少 24%（1655 萬元），因此樂團主辦售票場次之目標值調降為 45 場，綜覽全年度共演出 59 場次音樂會，其中主辦之售票節目 49 場次，以類型分為：大型交響樂演出共 28 套曲目 42 場次，含國內外巡演 12 場次（桃園、中壢、新竹、臺中、新營、高雄、溫哥華及加州橘郡），另室內樂及講座音樂會 17 場次，共 59,498 人次購票入場；各種音樂推廣及講座活動及駐校演出，

共 88 場次、計 12,878 人參與；空中導聆及雲端音樂廳 100 單元，及「公教人員終身學習時數認證」共 836 人次 118 小時。其中 5 月 13 日土城清水國小「認識音樂廳與 NSO」講座，由於內容規劃活潑生動，在全體師生與學生家長共 345 人的熱情參與下，音樂廳與音樂會體驗校外教學課程被新北市政府提出表揚。

The Blessed and Blessing 30th Anniversary!

“... I would attribute a lot to its excellent conductor, Shao-Chia LÜwhose ability to get a wealth of nuances and charged-up fervor from his players made a big difference.”

— American Record Guide, 2017/3-4

Many fine groups have demonstrated how classical music is thriving in Asia. The Taiwan Philharmonic demonstrated something even more impressive: excellence, pure and simple.”

— American Record Guide, 2017/3-4

“When it came to Tchaikovsky’s Fifth, LÜ kept sentiment at bay. The symphony’s famous solos, especially those for clarinet, bassoon and horn, were exquisitely polished. The climaxes were spectacular.....the Taiwan Philharmonic is overdue for a major U.S. tour.”

— Los Angeles Times, USA, 2016/12

The annual report for the administrative year of 2016 covers two seasons: the NSO 2015/2016 season (the first half of 2016) and the 2016/2017 season (the second half of 2016). “Early romantic music” was set as the core theme for the 2015/2016 music program, and the NSO invited Korean pianist based in France, Kun Woo PAIK, and Chinese-American composer HUANG Ruo as the Artists-in-Residence of the season. For the 2016/2017 season, we took “hero” as the main axis around which to arrange the program, celebrating the NSO’s 30th anniversary in the second half of the administrative year of 2016, with Australian composer Brett Dean and Swiss-Taiwanese cellist Wen-Sinn YANG as Artists-in-Residence of the season. The three highlight events this year were: *Othello*, a semi-staged opera concert at the National Concert Hall in July, our participation in the production of Wagner’s opera *Das Rheingold* as the opening of the National Taichung Theater at the end of September, and our debut tour in the United States and Canada in December.

Year by year, by collaborating with international canon musicians, the NSO has established the a network of connections within the international music world and has become more and more renowned. Superstar violinist

Leonidas Kavakos came especially for the season-opening concert for the 30th Anniversary. Maestro Vassily Sinaisky, NSO Conductor Laureate Günther Herbig, the most sought-after composer/clarinet player Joerg Widmann, distinguished pianist Stephen Hough, the “God of Horn” Radek Baborák, and the “Father of the Trumpet” Reinhold Friedrich, are all world-class musicians we extended invitations to during this administrative year.

In the year of their 30th anniversary, the NSO specially expanded the guest group, and invited outstanding Chinese musicians to participate in the “Philharmonic Taiwan” series of performances. Violinists Nai-Yuan HU and Richard LIN, conductors Felix CHEN and Mei-Ann CHEN, percussionist Cynthia YEH, cellist Wen-Sinn YANG, pianist TCHEN Yu-Chiou and more than 20 NSO principals were involved in the “Philharmonic Taiwan” series of concert performances.

In addition to all the series of concerts for the celebration of the 30th anniversary, a couple of Shakespeare-related performances also put under the spotlight in 2016 was the quadricentennial anniversary of this colossal British playwright’s passing. For the 2015/16 season, the NSO



威爾第歌劇《奧泰羅》Verdi's OTELLO

invited Sylvia CHANG, the renowned actress/director, to play 14 characters in Mendelssohn's *A Midsummer Night's Dream* in the New Year concert, and also produced Verdi's opera, *Otello*, based on one of four Shakespearean tragedies by the same title as the finale of the music season; due to renovation of the National Theater, the opera production was presented in a semi-staged way in the National Concert Hall. For the opera, we invited Mary Birnbaum, the theater and opera director of the Opera Center at the Julliard School in New York, as the theater coordinator, Ethan WANG as the multimedia designer, and both domestic and foreign singers. The music-centered opera production transformed the "limited stage blocking" of the concert hall into a perfect performance featuring "complete theatrical music". At the end of September, the NSO participated in the grand opening production of the National Taichung Theater, Wagner's *Das Rheingold*, which was co-produced with La Fura dels Baus, Spain, and performed by the orchestra and singers from home and abroad. In

December, after trying for five years, the orchestra finally had the opportunity to perform in North America for the first time, and made a successful debut led by our music director Shao-Chia LÜ in Vancouver and Orange County, Los Angeles, receiving a standing ovation from an audience of nearly three thousand, and was lauded by the local mainstream media and professionals in the classical music industry. The performance tour, with the support of the Ministry of Culture and the Aboriginal Committee, was centered around an "Homage to Tyzen HSIAO". Hsiao's Violin Concerto, with Cho-Liang LIN as soloist, and *The Angel from Formosa* were arranged for performance. The program also included *The Last Mile*, which was inspired by an Atayal legend and composed by Taiwanese young composer LI Chun-Wei, and Tchaikovsky's Symphony No. 5 as the finale.

The NSO also held various activities to promote their 30-year image campaigns, including: 1. Launching the 30th



客席指揮 辛奈斯基 conductor Vassily Sinaisky

anniversary special exhibitions in the audio and video corridors of the National Concert Hall and Chiang Kai-Shek Memorial Hall MRT Station respectively in September and October; 2. Cooperating with Marq+ APP to embed “virtual reality” audiovisual experiences in the 2016/2017 season manual and the exhibition output, bringing music promotion from just plain flat surfaces to the level of virtual reality; 3. Providing 30 hours worth of open house activities in the “30Hrs. Music Nonstop Festival”.

With the full support of the NTCH, the “30Hrs. Music Nonstop Festival” was held from 4 pm on December 31, 2016, to 10 pm on January 1, 2017. 30 classical music performances and activities took place on four floors in the National Concert Hall, and more than 13,000 audience participated during those 30 hours, performances beginning with the Yeh Shu-Han Brass Quintet and Piano Battle YEN Chun-Chieh × LU Yi-Chih. At midnight, DJs and VJs brought the stunning multimedia show “space symphony experiment” to life in the lobby of the Concert Hall, remixing classical music and electronic music. Later, the audience was serenaded by Stacey WEI, Joanna WANG, and the NTCH Summer Jazz Project,

followed by the “Piano Party of Little Fingers” led by WANG Pei-Yao and Vera Hui-Pin HSU. The festival was then handed over to VOX and a variety of crossover performances, before the “840-Person Piano Marathon” began in the Recital Hall. The “Piano Marathon” involved both music professionals and the audience, with our music director Shao-Chia LÜ as the relay in the 23rd hour to take over the non-stop performance, finishing with *Vexations* by the French composer Erik Satie. This performance activity across the year's end and the New Year was the culmination of the celebration for the NSO's 30th anniversary. It not only resulted in a lot of passionate feedback, but also attracted many people who had previously never been to the concert hall or had not yet experienced the NSO (or classical music).

The recording project and distribution for this year includes: 1. “Taiwan - Gordon S. W. CHIN”, in cooperation with and published by the international record label Naxos, and “Symphonia Domestica – Highlights of Shao-Chia LÜ & Taiwan Philharmonic”, with the double CD set created in cooperation with and co-published by Muse Music, and “NSO Little Mozart for Little Ones”; 2. Completing the 11th



《來自臺灣》美加巡演溫哥華場 *From Formosa - Taiwan Philharmonic 2017 North America Tour*

and 12th albums in the series “Voices of Taiwan – Project of Performance, Recording, Publication of Music Creation in Taiwan” commissioned by the NTCH. The project spanned five years, from commissioning to recording and editing a total of 12 album; 3. Completing the project commissioned by the Aboriginal Committee “Inheritance and Innovation - the new orchestral creation/production of the ancient tune from the legacy of indigenous people in Taiwan”. The project required planning, commissioning, recording and score publishing, and will be completed and released in the form of two CDs, two volumes of musical scores, and electronic files of the scores in February 2017. Among them, “Symphonia Domestica,” co-published with Muse Music, won the Best Interpretation Award in the publication category of the group and conductor award for the 27th Golden Melody Awards for Traditional Arts and Music.

The approved cost of the program this administrative year was reduced by 24% (NTD 16.55 million) from that of the previous year. Therefore, the target number of the concerts organized by the NSO was reduced to 45, and the actual number of concerts that year came out to 59, 49 of which

were organized and the tickets sold by the NSO. They can be categorized by type: large scale symphony performances as 28 repertoires and 42 concerts in total, including 12 tours home and abroad (Taoyuan, Chungli, Hsinchu, Taichung, Xinying, Kaohsiung, Vancouver, and Orange County California), and 17 chamber music and lecture concerts, with 59,498 people in attendance; various music promotion activities, lectures and on-campus performances numbered 88, in which 12,878 persons participated; “NSO On-Air” lectures for concerts were composed of 100 sessions, and there were 836 attendances and 118 hours in total for the “Certification of Lifelong Learning Hours for Staff in Public Services and Education”. Among all the offerings, the lecture “Knowing National Concert Hall and the NSO” held at Qing Shui Elementary School in the Tucheng District on May, 13, 2016, was enthusiastically participated in by 345 persons, including teachers, students, and parents for its lively and vivid content. This off-campus educational program that provided experiences in the concert hall and concerts was praised by the New Taipei City Hall.

當季樂評剪報

「當演出柴科夫斯基第五號交響曲時，呂紹嘉排除濫情的詮釋，樂曲中著名的獨奏樂段，尤其是單簧管、低音管及法國號，都很精煉優雅的呈現出來，最後的高潮樂段，更是令人歎為觀止。……臺灣愛樂應該再來美國做一次大規模的巡演。」

— 美國《洛杉磯時報》2016.12

「在美國加州的首次登台是其北美小規模巡演的一站……呂紹嘉與其被低估的臺灣愛樂卻以驚人、突出、充滿豐富音色變化的柴科夫斯基第五號交響曲獲得一次非凡的勝利。」

— 《音樂美國》雜誌 2016.12

「在他僅 7 年的任期裡，音樂總監呂紹嘉將 NSO 帶到國際級樂團的地位。其音色是令人驚喜的美妙、豐富圓潤、完美平衡，而在強大的力度下演出時也不覺得過度或輕率，這是一個世界級偉大樂團才有的聲音質感。」

— 奧地利《新標點》2016.8

「呂紹嘉掌握了如何讓樂團聽起來像一個生命體一般一致呼吸的祕訣。（奧泰羅）『吻』的主題閃耀著令人融化的美，其他令人難忘的還有第四幕開啟的段落，完美平衡的木管聲部迷人優雅的包裹了人聲。」

— 奧地利《新標點》2016.8

「在斯特拉汶斯基的《火鳥》中，呂是一位律動與抒情的真正大師，如此規範卻又靈活的速度讓音樂感覺就像芭蕾舞一般。」

— 《美國唱片指南》雜誌 2016.3

「樂季之初，呂續簽了下一紙 5 年合約，（在他的帶領下）小提琴依然完美無瑕，豐厚的中提琴與大提琴水準均首屈一指，八把低音提琴（其中有六位女性）為樂團的整體提供了深沉、結實的根基，長笛與低音管如此穩定，而小號也相當優秀。」

— 《美國唱片指南》雜誌 2016.3

「……德國或日本的管絃樂團往往固守其常道，臺灣愛樂卻能達成任何要求。」

— 《美國唱片指南》雜誌 2016.3

Excerpts of Music Critics

“When it came to Tchaikovsky’s Fifth, LÜ kept sentiment at bay. The symphony’s famous solos, especially those for clarinet, bassoon and horn, were exquisitely polished. The climaxes were spectacular.....the Taiwan Philharmonic is overdue for a major U.S. tour.”

— **Los Angeles Times, USA, 2016/12**

“(US debut) as part of its first mini-tour of North America...Shao-Chia LÜ and the underrated Taiwan Philharmonic scored a triumph with a stunning, fervently-played, meticulously nuanced performance of Tchaikovsky’s Symphony No. 5. ”

— **Musical America, 2016/12**

“In his mere 7 years at the helm, music director Shao-Chia LÜ has brought the NSO to world-class status. The sound alone is a marvel—beauteous, richly rounded, perfectly balanced, at times of staggering power yet never forced or brash, the latter a quality found only to the world’s very greatest orchestras.”

— **der neue Merker, 2016/8**

“LÜ has mastered the secret of how to make his orchestra sound like a single, living organism that breathes as one. The baccio theme glowed with melting beauty. Memorable also were the opening pages of Act IV, where the NSO’s immaculately balanced woodwind section complemented the voices with enchanting loveliness.”

— **der neue Merker, 2016/8**

“In Stravinsky’s Firebird LÜ was the true master of movement and lyricism. So disciplined yet flexible were his tempos that the music really felt like ballet.”

— **American Record Guide, 2016/3**

“LÜ signed a second five-year contract at the start of this season. His violins remain flawless, the sumptuous violas and cellos are second to none, and the eight string basses (six of them women) supply a rich, firm, articulated foundation to the orchestra. The flutes and Bassoons are firm, and the trumpets are stellar.....”

— **American Record Guide, 2016/3**

“.....saying that some German and Japanese orchestras are fixed in “the way it’s always done” whereas the (NSO) can do anything they’re asked.”

— **American Record Guide, 2016/3**

NSO 2016 年度演出及活動一覽表

NSO Concert Calendar in 2016

國家音樂廳 CH 演奏廳 RH 國家戲劇院 NT 實驗劇場 ET △講座 ★導聆
粗體字表首次與 NSO 合作客席藝術家

日期	演出節目	演出者	地點
2016/1/1	NSO 2016 New Year Concert 跨新年音樂會 Midsummer Magic in Winter 《仲夏夜之夢》	CHANG Ying-Fang, conductor 指揮 / 張尹芳 CHIAO Yuan-Pu, script adaptation 劇本改編 / 焦元溥 SHIH Pei-Yu, visual director 戲劇統籌 / 石佩玉 Sylvia CHANG, narrator 朗讀 / 張艾嘉 Grace LIN, soprano 女高音 / 林慈音 WENG Jo-Pei, alto 女中音 / 翁若珮 SCU Department of Music Choral 東吳大學音樂學系合唱團 Cherubim Singers 潔璐品歌手 LIN Chu-Hsein, chorus master 合唱指導 / 林舉嫻 LANG Tsu-Yun, diction coach 語韻指導 / 郎祖筠 Flying Group Theatre 飛人集社劇團	CH ★
2016/1/10	What Is Composition? 焦點講座 Musical Proust 《樂讀普魯斯特》	CHIAO Yuan-Pu, lecturer 主講 / 焦元溥 LIN Meng-Chun, soprano 女高音 / 林孟君 TSENG Chih-Hong, violin 小提琴 / 曾智弘 TANG Ying-Chi, cello 大提琴 / 唐鶯綺 Chika Miyazaki, flute 長笛 / 宮崎千佳 Vera Hui-Pin HSU, piano 鋼琴 / 許惠品	RH
2016/2/25	Pyotr v.s. Dmitri 《琴(情)挑俄羅斯》	Shao-Chia LÜ, conductor 指揮 / 呂紹嘉 Valeriy Sokolov, violin 小提琴 / 瓦列里·索柯洛夫	CH ★
2016/3/4	NSO Classics 樂季精選 2016 TIFA 台灣國際藝術節 Mahler's Sensational Sixth 《馬勒第六》	Shao-Chia LÜ, conductor 指揮 / 呂紹嘉 TSAI Pao-Chang, narrator 朗讀 / 蔡柏璋 Rolf-Peter Wille, German diction coach 語韻指導 / 魏樂富 Taipei Male Choir 拉薩人男聲合唱團 NIEH Yen-Hsiang, chorus master 合唱指導 / 聶焱庠	CH ★
2016/3/5	NSO Music Discovery NSO 探索頻道 Blossoms and Love in Springtime 《春天裡的花朵與愛情》	CHE Yen-Chiang, lecturer 主講 / 車炎江 LO Ming-Fang, soprano 女高音 / 羅明芳	RH

國家音樂廳 CH 演奏廳 RH 國家戲劇院 NT 實驗劇場 ET △講座 ★導聆
粗體字表首次與 NSO 合作客席藝術家

日期	演出節目	演出者	地點
2016/3/5	NSO Music Discovery NSO 探索頻道 Blossoms and Love in Springtime 《春天裡的花朵與愛情》	HUNG Yi-Te, tenor 男高音 / 洪宜德 WANG Pei-Yao, piano 鋼琴 / 王佩瑤	RH
2016/3/12	NSO Music Discovery NSO 探索頻道 Lieder mit und ohne Worte 《「有言」與「無言」之歌》	Lina YEH, lecturer 主講 / 葉綠娜 Rolf-Peter Wille, narrator 朗誦 / 魏樂富 YEN Chun-Chieh, LIAO Chiao-Han, piano 鋼琴 / 嚴俊傑、廖皎含 LIN Meng-Chun, soprano 女高音 / 林孟君	RH
2016/3/27	Musical Philosophy 《查拉圖斯特拉如是說》	Long YU, conductor 指揮 / 余隆 Jian WANG, cello 大提琴 / 王健 HUANG Ruo, vocal 歌者 / 黃若	CH ★
2016/4/1 & 4/2	NSO & Hsin-Yi Forever Tales NSO & 信誼 永遠的童話 Detective Dog & the Fantastic Toy Shop 《狗汪汪與神奇玩具屋》	CHANG Ying-Fang, conductor 指揮 / 張尹芳 KUNG Yu-Chi, narrator 說書人 / 龔鈺祺 The puppet & Its Double Theater 無獨有偶工作室劇團	CH ★
2016/4/9	Blast of Spring 《春天號角》	Christian Arming, conductor 指揮 / 克里斯蒂安·阿閔 Radek Baborák, horn 法國號 / 拉德克·巴伯羅柯	CH ★
2016/4/10	NSO Music Discovery NSO 探索頻道 Music and the Divine 《在音樂裡見到了光》	YEN Ming-Hsiu, lecturer 主講 / 顏名秀 LIN Meng-Chun, soprano 女高音 / 林孟君 LU Yi-Chih, HSU Yu-Ting, piano 鋼琴 / 盧易之、許毓婷 HUANG Jih-Sheng, cello 大提琴 / 黃日昇	RH
2016/4/15	The Sound of the Principals 《華麗木管—首席之聲》	LI I-Ching, violin 小提琴 / 李宜錦 Jubel CHEN, viola 中提琴 / 陳猶白 LIN Yi-Hsien, cello 大提琴 / 林宜嫻 SU Yi-Jung, double bass 低音提琴 / 蘇億容 Anders Norell, flute 長笛 / 安德石 WANG I-Ching, oboe 雙簧管 / 王怡靜	RH

國家音樂廳 CH 演奏廳 RH 國家戲劇院 NT 實驗劇場 ET △講座 ★導聆
粗體字表首次與 NSO 合作客席藝術家

日期	演出節目	演出者	地點
2016/4/15	The Sound of the Principals 《華麗木管－首席之聲》	JU May-Lin, clarinet 單簧管 / 朱玫玲 JIAN Kai-Yu, Bassoon 低音管 / 簡凱玉 Cindy Yi-Hsin LIU, horn 法國號 / 劉宜欣	RH
2016/4/2 & 4/30	Shostakovich, His Humor and Seriousness 《爵士・交響》	Shao-Chia LÜ, conductor 指揮 / 呂紹嘉 Reinhold Friedrich, trumpet 小號 / 萊因霍爾德・弗里德里希	CH ★ & 桃園多功能展演中心
2016/5/1	What Is Composition? 焦點講座 The Flame of Romanticism: The Life and Music of Berlioz 《浪漫主義的火焰： 白遼士的人生與音樂》	CHIAO Yuan-Pu, lecturer 主講 / 焦元溥 TANG Fa-Kai, FANG Ting-Yu, voice 聲樂 / 湯發凱、范婷玉 LU Chao-Ying, viola 中提琴 / 呂昭瑩 Anders Norell, Chika Miyazaki, flute 長笛 / 安德石、宮崎千佳 HSU Yu-Ting, piano 鋼琴 / 許毓婷 CHIEH Shuen, harp 豎琴 / 解瑄	RH
2016/5/6	NSO Classics 樂季精選 A Berlioz Bash 《浪漫白遼士》	Shao-Chia LÜ, conductor 指揮 / 呂紹嘉 Olesya Petrova, mezzo-soprano 次女高音 / 歐莉西亞・佩特洛娃	CH ★
2016/5/14	Kun Woo Paik & NSO- An Evening of Symphonic Blast 《白建宇 & NSO－琴・鍵・交響》	Rico Sacconi, conductor 指揮 / 里科・斯卡尼 Kun Woo PAIK, piano 鋼琴 / 白建宇 CHEN Hsiang-Yu, organ 管風琴 / 陳相瑜	CH ★
2016/5/18 & 5/20	Kun Woo Paik & Friends 《白建宇 & NSO－五重奏》	Kun Woo PAIK, piano 鋼琴 / 白建宇 LI I-Ching, TENG Hao-Tun, CHEN Wei-Hong, violin 小提琴 / 李宜錦、鄧皓敦、陳偉泓 Grace HUANG, Jubel CHEN, viola 中提琴 / 黃瑞儀、陳猶白 LIEN Yi-Shien, HUANG Jih-Sheng, cello 大提琴 / 連亦先、黃日昇 SU Yi-Jung, double bass 低音大提琴 / 蘇億容	臺南新營文化中心 & CH ★
2016/5/22	Excavating Italy 《發現義大利》	HUNG Chang-Wen, TSAI Meng-Fong, violin 小提琴 / 洪章文、蔡孟峰 TSAI Ping-Chang, viola 中提琴 / 蔡秉璋	RH

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2016/5/22	Excavating Italy 《發現義大利》	CHEN I-Ting, cello 大提琴 / 陳怡婷 TANG Fa-Kai, tenor 男高音 / 湯發凱 CHEN Ting-Chuan, arranger 編曲 / 陳廷銓	RH
2016/5/27 & 5/28	Two Great SECONDS 《第二號》	Adrian Prabava, conductor 指揮 / 亞利安·普拉巴伐 Stephen Hough, piano 鋼琴 / 史帝芬·賀夫	CH ★ & 新竹市文化局演藝廳
2016/6/4	What Is Composition? 焦點講座 Musical Pushkin 《樂讀普希金》	CHIAO Yuan-Pu, lecturer 主講 / 焦元溥 Grace LIN, soprano 女高音 / 林慈音 Julian LO, bass 男低音 / 羅俊穎 LI I-Ching, violin 小提琴 / 李宜錦 Vera Hui-Pin HSU, piano 鋼琴 / 許惠品	RH
2016/6/5	NSO Classics 樂季精選 The Dual Faces of JÖRG WIDMANN 《雙面魏德曼》	Shao-Chia LÜ, conductor 指揮 / 呂紹嘉 Jörg Widmann, clarinet 單簧管 / 約格·魏德曼	CH ★△
2016/6/12	The Planets 《行星組曲》	Shao-Chia LÜ, conductor 指揮 / 呂紹嘉 LIU Meng-Chieh, piano 鋼琴 / 劉孟捷 Nicolas Rusillon, trumpet 小號 / 宇新樂 Taiwan National Choir 國立實驗合唱團	CH ★
2016/6/18	100% Водка 《百分百伏特加》	Antoni Wit, conductor 指揮 / 安東尼·維特 Andrei YEH, piano 鋼琴 / 葉孟儒	CH ★
2016/7/8 & 7/10	Opera-in-Concert 樂季壓軸歌劇音樂會 Verdi's OTELLO 《奧泰羅》	Shao-Chia LÜ, conductor 指揮 / 呂紹嘉 Mary Birnbaum, stage director 戲劇統籌 / 瑪莉·柏恩鮑姆 Chen Hui, stage design 舞台設計 / 陳 慧 LEE Chun-Yu, lighting design 燈光設計 / 李俊餘 Ethan WANG, visual design 影像設計 / 王奕盛	CH ★△

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2016/7/8 & 7/10	Opera-in-Concert 樂季壓軸歌劇音樂會 Verdi's OTELLO 《奧泰羅》	Michal Lehotsky, Otello 奧泰羅 / 麥可·雷赫斯基 Cellia Costea, Desdemona 黛絲德莫娜 / 希莉亞·科絲提雅 Boris Statsenko, Iago 亞果 / 鮑里斯·史坦森柯 Julian Lo, Lodovico 洛杜維可 / 羅俊穎 Fernando WANG, Cassio 卡西歐 / 王典 YEH Chan-Yu, Montano 蒙塔諾 / 葉展毓 FANG Ting-Yu, Emilia 愛蜜莉亞 / 范婷玉 TANG Fa-Kai, Roderigo 羅德利果 / 湯發凱 Miah IM, vocal coach 聲樂指導 / 任美芽 Taipei Philharmonic Chorus 台北愛樂合唱團 John Y.C. KU, chorus master 合唱指導 / 古育仲	CH ★△
2016/7/9	Meet Maestro LÜ 呂紹嘉時間 Salon Concert for the 2016/ 2017 Season 新樂季巡禮 - 沙龍音樂會	Shao-Chia LÜ, conductor 指揮 / 呂紹嘉 CHIAO Yuan-Pu, moderator 與談 / 焦元溥 WU Ting-Yu, LI I-Ching, DENG Hao-Ten, CHEN Yi-Chun, CHEN Yi-Ju, violin 小提琴 / 吳庭毓、李宜錦、鄧皓敦、 陳逸群、陳怡茹 TENG Chi-Chuan, LU Chao-Ying, Jubel CHEN, viola 中提琴 / 鄧啟全、呂昭瑩、陳猶白 Lana HSIUNG, LIEN Yi-Shien, WEI Chih-Yi, cello 大提琴 / 熊士蘭、連亦先、韋智盈 FU Yung-Ho, double bass 低音提琴 / 傅永和 JU May-Lin, clarinet 豎笛 / 朱玖玲 WANG Pei-Yao, piano 鋼琴 / 王佩瑤 Chika Miyazaki, flute 長笛 / 宮崎千佳 Tung Nguyen HOANG 雙簧管 / 阮黃松 LIN Ling-Hui, soprano 女高音 / 林玲慧 Fernando WANG, Ezio KONG, tenor 男高音 / 王典、孔孝誠	CH 大廳
2016/8/31	邀演 Amadeus Live in Concert 阿瑪迪斯 LIVE 電影交響音樂會	Neil Thomson, conductor 指揮 / 尼爾·湯姆森 Taiwan National Choir 國立實驗合唱團	CH ★

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2016/9/11	NSO & Hsin-Yi Forever Tales NSO & 信誼 永遠的童話 Detective Dog & the Fantastic Toy Shop 《狗汪汪與神奇玩具屋》	CHANG Yin-Fang, conductor 指揮 / 張尹芳 HUANG Yu-Lin, narrator 說書人 / 黃宇琳 The Puppet & Its Double Theater 無獨有偶工作室劇團	新北市藝文中心
2016/9/16	Shell Night of Music — NSO A Hero's Life 《殼牌之夜 — NSO 英雄生涯》	Shao-Chia LÜ, conductor 指揮 / 呂紹嘉 Leonidas Kavakos, violin 小提琴 / 列奧尼達斯·卡瓦科斯	CH ★
2016/9/17	Hero 30 30 樂季 A Hero's Life — 30th Season Opening Concert 《英雄生涯 — 30 樂季開季音樂會》	Shao-Chia LÜ, conductor 指揮 / 呂紹嘉 Leonidas Kavakos, violin 小提琴 / 列奧尼達斯·卡瓦科斯	CH ★
2016/9/30 & 10/2	邀演 2016 National Taichung Theater Opening Season 2016 臺中國家歌劇院開幕季 Das Rheingold 華格納歌劇《萊茵黃金》	Shao-Chia LÜ, conductor 指揮 / 呂紹嘉 Carlus Padrissa, director 導演 / 卡盧斯·帕德利薩 Roland Olbeter, stage design 舞台設計 / 羅朗·歐貝特 Peter Van Praet, lighting design 燈光設計 / 彼得·凡派瑞 Chu Uroz, costume design 服裝設計 / 裘·烏洛茲 Franc Aleu, video design 影像設計 / 法朗·埃勒 Jukka Rasilainen, Wotan 佛旦 / 尤卡·拉斯勒能 Roswitha C. Müller, Fricka 佛麗卡 / 蘿絲維特·穆勒 John Daszak, Loge 洛格 / 約翰·達斯札克 LIN Ling-Ying, Freia 佛萊亞 / 林玲慧 HUNG Yi-Te, Froh 佛洛 / 洪宜德 YEH Chan-Yu, Donner 東內 / 葉展毓 SHIH I-Chiao, Erda 艾姐 / 石易巧 Gordon Hawkins, Alberich 阿伯利希 / 高登·霍金斯 Joseph HU, Mime 迷魅 / 胡中良 Andrea Silvestrelli, Fafner 法夫納 / 安迪亞·席維斯特利 TSAI Wen-Hao, Fasolt 法索德 / 蔡文浩 Eri Nakamura, Woglinde 佛格琳德 / 中村惠理	臺中國家 歌劇院

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2016/9/30 & 10/2	邀演 2016 National Taichung Theater Opening Season 2016 臺中國家歌劇院開幕季 Das Rheingold 華格納歌劇《萊茵黃金》	Catherine Martin, Wellgunde 薇昆德 / 凱瑟琳·瑪坦 Renee Tatum, Floskilde 佛洛絲德 / 瑞娜·托頓 Martin Andersson, vocal coach 聲樂指導 / 馬丁·安德森 WANG Pei-Yao, vocal coach & rehearsal pianist 聲樂指導、鋼琴排練 / 王佩瑤 Acrodynamic & Wugi Troupe 特技空間與戊己劇場	臺中國家 歌劇院
2016/10/7	邀演 Dmitry Masleev Piano Concert 《馬斯里夫鋼琴協奏曲之夜》	Chin-Chao LIN, conductor 指揮 / 林勤超 Dmitry Masleev 鋼琴 / 狄米崔·馬斯里夫	CH ★
2016/10/7	The Amazing Zygel~ 《紀傑爾的異想世界》	HUNG Chang-Wen, TSAI Meng-Fong, violin 小提琴 / 洪章文、蔡孟峰 TSAI Ping-Chang, viola 中提琴 / 蔡秉璋 CHEN I-Ting, cello 大提琴 / 陳怡婷 Jean-François Zygel, piano 鋼琴 / 尚·弗朗索瓦·紀傑爾	RH
2016/10/12	Hero30 30 樂季 Concerto for Orchestra 《英雄競技》	CHANG Yin-Fang, conductor 指揮 / 張尹芳 Freddy Kempf, piano 鋼琴 / 弗雷迪·肯普夫	CH ★
2016/10/16	What is Composition? 焦點講座 From Folk Song to Bartok 《由民歌聽世界：巴爾托克音樂宇宙》	CHIAO Yuan-Pu, lecturer 主講 / 焦元溥 LI I-Ching / DENG Hao-Ten, violin 小提琴 / 李宜錦、鄧皓敦 Grace HUANG, viola 中提琴 / 黃瑞儀 LIEN Yi-Shien, cello 大提琴 / 連亦先 LU Yi-Chih, piano 鋼琴 / 盧易之	RH
2016/10/22 & 10/23 (邀演)	Hero30 30 樂季 Titan Arise 《英雄崛起》	Günther Herbig, conductor 指揮 / 根特·赫比希 Anders Norell, flute 長笛 / 安德石 CHIEH Shuen, harp 豎琴 / 解瑄	CH ★ & 高雄至德堂★

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2016/10/29	經典 30 Classics 30 The Immortal 9th 《貝多芬 9》	Günther Herbig, conductor 指揮 / 根特·赫比希 WU Ting-Yu, LI I-Ching, violin 小提琴 / 吳庭毓、李宜錦 LIN Ling-Hui, soprano 女高音 / 林玲慧 WENG Jo-Pei, mezzo soprano 女中音 / 翁若珮 Fernando WANG, tenor 男高音 / 王典 YEH Chan-Yu, bass 男低音 / 葉展毓 Taiwan National Choir 國立實驗合唱團 LAI Shu-Fang, chorus master 合唱指導 / 賴淑芳	CH ★
2016/11/6 (2 場)	邀演 Shall We Dance 《與你共舞》	Johannes Wildner, conductor 指揮 / 約翰尼斯·瓦德納	CH ★
2016/11/11	The Philharmonic series 愛樂臺灣 Dance of Drums 《鼓·舞》	Mei-Ann CHEN, conductor 指揮 / 陳美安 Cynthia YEH, percussion 打擊 / 葉孟芸	CH ★
2016/11/13	What is Composition? 焦點講座 Magic, Madness, and Macabre 《魔女、巫女和瘋女》	CHIAO Yuan-Pu, lecturer 主講 / 焦元溥 LIN Meng-Chun, soprano 女高音 / 林孟君 WENG Jo-Pei, mezzo soprano 女中音 / 翁若珮 Chika Miyazaki, flute 長笛 / 宮崎千佳 Tung Nguyen HOANG, oboe 雙簧管 / 阮黃松 Vera Hui-Pin HSU, piano 鋼琴 / 許惠品	RH
2016/11/17 & 11/18(邀演)	Classics 30 經典 30 Tchaikovsky 5 《柴科夫斯基 5》	Vassily Sinaisky, conductor 指揮 / 瓦希利·辛奈斯基 Severin Von Eckardstein, piano 鋼琴 / 賽佛林·馮·艾克哈斯坦	CH ★
2016/11/25	The Philharmonic Series 愛樂臺灣 Symphonie Fantastique 《青春幻想曲》	Felix CHEN, conductor 指揮 / 陳秋盛 Richard LIN, violin 小提琴 / 林品任	CH ★

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2016/12/9 & 12/12	From Formosa - Taiwan Philharmonic 2016 North America Tour 《來自台灣》美加巡演	Shao-Chia LÜ, conductor 指揮 / 呂紹嘉 Cho-Liang LIN, violin 小提琴 / 林昭亮	加拿大溫哥華 UBC 表演藝術中心 & 美國加州橘郡 賽格斯仲音樂廳
2016/12/22	邀演 Shao-Chia LÜ, Wen-Sinn YANG & NSO 《天成禮讚 愛樂臺灣— 呂紹嘉、楊文信與 NSO》	Shao-Chia LÜ, conductor 指揮 / 呂紹嘉 Wen-Sinn YANG, cello 大提琴 / 楊文信	中壢藝術館★
2016/12/23	愛樂臺灣 The Philharmonic series 琴韻交響 《Cello & Symphony》	Shao-Chia LÜ, conductor 指揮 / 呂紹嘉 Wen-Sinn YANG, cello 大提琴 / 楊文信	CH ★△
2016/12/24	媽媽說故事 Dear Little Ones Do You Hear Beethoven? 《聽見貝多芬》	LI I-Ching, violin & narrator 小提琴 & 說書人 / 李宜錦 CHANG Yin-Fang, narrator 說書人 / 張尹芳 Vera Hui-Pin HSU, piano 鋼琴 / 許惠品 DENG Hao-Ten, violin 小提琴 / 鄧皓敦 Grace HUANG, viola 中提琴 / 黃瑞儀 LIEN Yi-Shien, cello 大提琴 / 連亦先	RH
2016/12/31	NSO 30 New Year's Concert NSO30 跨新年音樂會	Shao-Chia LÜ, conductor 指揮 / 呂紹嘉 TCHEN Yu-Chiou, piano 鋼琴 / 陳郁秀 LIN Ling-Hui, soprano 女高音 / 林玲慧 WENG Jo-Pei, mezzo soprano 次女高音 / 翁若珮 Taipei Philharmonic Chorus 台北愛樂合唱團 John Y.C. KU, Chorus master 合唱指導 / 古育仲 DENG Hao-Ten, CHEN Yi-Chun, CHEN Yi-Ju, violin 小提琴 / 鄧皓敦、陳逸群、陳怡茹 Grace HUANG, TENG Chi-Chuan, LU Chao-Ying, viola 中提琴 / 黃瑞儀、鄧啟全、呂昭瑩 Lana HSIUNG, LIEN Yi-Shien, WEI Chih-Yi, cello 大提琴 / 熊士蘭、連亦先、韋智盈 FU Yung-Ho, double bass 低音提琴 / 傅永和	CH ★

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2016/12/31	NSO 30 Hrs. Music Nonstop Festival NSO 30 小時熱古典	YEH Shu-Han Brass Quintet 葉樹涵銅管五重奏 Hao-En & his friends 昊恩與他的朋友 Vera Hui-Pin HSU 許惠品 WANG Pei-Yao 王佩瑤 YEN Chun-Chieh 嚴俊傑 LU Yi-Chih 盧易之 Stacey WEI & NTCH Summer Jazz Project 魏廣皓與兩廳院夏日節慶爵士樂團 Joanna WANG 王若琳 E-Sound Band 藝聲管樂團 Sodagreen 蘇打綠 VOX A Capella VOX 玩聲樂團	CH

※105 年度演出場次涵蓋 2015/2016、2016/2017 兩個樂季，其中包括「樂季精選」、「巨擘系列」、「30 樂季」等大型音樂會演出；推廣性與節慶性的音樂會如：「永遠的童話」、「跨新年音樂會」及肩負教育與推廣的系列講座音樂會，包括「焦點講座」、「探索頻道」及「室內樂集」，共計 59 場次。

感謝名單（依中文筆劃排列）

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Joyce CHIOU, KU Yi-feng, LIU Hao-shang, WANG Zhi-xi, WU Hui-zhen, YANG Chen-yuan, YANG Yi-feng, YAO Ling-chih, YU Zhong-zhi

Star of NSO

HAN Kun-chu, SU Hui-chun, YU Chien-wen, CHOU Jung-chih

臺中國家歌劇院 National Taichung Theater





「如果臺中國家歌劇院是那個漩渦，
我們就是那從中拔起的強大水柱，要用表演，翻新整個中臺灣。」

——臺中國家歌劇院藝術總監王文儀

(葉昇典 攝)

讓歌劇院成為臺中人的驕傲、藝術人的家

2016 年臺中國家歌劇院在萬眾期待中開幕，無論對市民、藝術家、中央與地方政府、經營團隊、或建築團隊而言，都是集汗水與淚水的甜美成果，更是夢想成真的一年。透過國家資源挹注，中臺灣的表演藝術終於翻騰躍起。藝術可以改變城市，臺中承繼五千年前發軔的惠來遺址文明、百年來的河圳人文發展，也將迎來第三波文明。

初試啼聲好成績，在地觀眾為主流

回顧 2016 年，全國共有 22 萬人次民眾參與歌劇院開幕季（Grand Opening）。我們將世界級演出帶入臺中，從 9 月到 12 月總計推出 32 檔、84 場次精彩節目，類型涵蓋音樂、舞蹈、歌劇、戲劇等。結算整體票房，共售出 35,570 張票，售票率達 86.8%，總金額 3,020 萬元，成果超乎預期。

深入分析購票觀眾，則發現臺中市民卡購票張數與臺中市團票張數總計為 20,500 張，金額為 1,540 萬元，佔整體售票率與票房收入 50% 以上，顯示臺中人有強大的購票潛力和意願。過去國內表演團隊多視臺中市場為畏途；各界也疑惑，中部有足夠的藝文觀眾嗎？開幕季的超標成績說明了：高品質的節目會催生熱情的觀眾，中臺灣絕非藝文沙漠！

教育專席向下扎根，造夢計畫推展平權

除了致力開拓在地觀眾，歌劇院為落實向下扎根並兼顧藝術平權的公共職責，首創「教育專席」，讓中部學子得以 3 折價格享高價席位。造夢計畫（Art is For Everyone Project）邀請近 800 位偏鄉學生欣賞節目；透過企業支持，也邀請藝術行政科系學子參與開幕盛事，欣賞開幕歌劇《萊茵黃金》。免費美聲涵洞音樂會與藝術辦桌擂台，則提供無負擔的藝術饗宴，吸引市民熱烈參與。

邀請社區參與，串聯在地藝術家

歌劇院與在地攜手，蓄積藝術能量，2016 年也展現豐碩成果。開幕季推出國內首部社區歌劇《迷宮魔獸》，邀數百位市民擔綱，經密集專業訓練後登台演出。此外，持續媒合在地團隊與國際藝術家共同演出，如國立臺灣體育大學學生參與開幕歌劇《萊茵黃金》演出；在地友好夥伴國立臺灣交響樂團，參與國際共製節目《孤絕的詠歌—冬之旅》等開幕季 3 場演出，均是彌足珍貴的經驗。

為串聯在地藝術家，共舉辦 3 場藝術圓桌會議，與 270 位藝術工作者分享新知、交流切磋。歌劇院並與臺中市政府花都藝術節合作，提供免費場地資源，共同扶植在地演藝團隊。針對臺中團隊，還推出獨步全國的免申請費、優先使用檔期；為鼓勵外縣市團隊來臺中巡演，也透過低租金與優質服務，將歌劇院打造為 CP 值最高、最友善的專業劇場。



《吉時·慶成》邀請民眾一同搓湯圓 The housewarming event "Celebration in Auspicious Time."

專業友善的劇場，藝術文化為優先

歌劇院以專業劇場為定位，以藝術優先為原則，開幕季 5 個月的營運成績，給予我們充分信心。未來將進一步發揮歌劇院磁吸效應，吸引表演人才踏足中臺灣，讓這裡成為藝術家的最佳舞臺；同時也竭力扶植協助中臺灣的藝術人才接軌國際，成為臺中的驕傲。

臺中國家歌劇院藝術總監

王文儀

NTT — The Pride of Taichung, the Home of Artists

In 2016, the National Taichung Theater (NTT) opened to the anticipation of many. For city residents, artists, central and local governments, and the management and construction teams, this was the sweet fulfillment of a massive undertaking. It was a dream come true. With an injection of resources from the central government, there is now finally a stage for the performing arts in central Taiwan. Art can change a city. Taichung inherited a civilization from 5,000 years ago, when people first settled at what is now the Hui-Lai Site. Hundreds of years ago, Han Chinese immigrants developed their culture along its rivers. Now, it is welcoming its third wave of civilization.

A Successful Debut, Large Attendance by Local Residents

Looking back on 2016, a total of 220,000 people from all over Taiwan attended the NTT's grand opening. We have brought world-class performances to Taichung. From September to December, there were 32 programs and a total of 84 outstanding shows. These included music, dance, operas, and plays. In terms of overall box office performance, 35,570 tickets were sold, which was 86.8% the maximum number of tickets available. Box office revenue reached NT\$30.2 million, which was higher than expected.

From in-depth analysis of audience members, we determined that 20,500 tickets were purchased using a Taichung Card or by Taichung City groups, with revenue of NT\$15.4 million, more than 50% of the total. This revealed strong ticket purchasing potential and intention among Taichung residents. In the past, domestic performing groups often neglected Taichung. Many people were skeptical as to whether there are enough people in central Taiwan willing to attend arts and cultural programs. The better than expected results following the grand opening support the concept that high quality programming attracts audiences. Central Taiwan is absolutely not an arts and culture desert!

Implementation of Special Student Discounts, Accessibility to the Arts

In addition to striving to develop a local audience, the NTT has been working to put down roots and to fulfill its public responsibility of equal access to the arts. It was the first to provide a 70 percent discount on the highest priced seats to students in central Taiwan. The "Art is for Everyone" project has brought nearly 800 students from rural townships to the NTT to view performances. With the support of private enterprises, the NTT was able to encourage students enrolled in Arts Management programs to attend the grand opening and watch the opening opera "Das Rheingold". The free "Sound Cave" Concert and "Arts Banquet Platform" provide accessibility to the arts and encourage the enthusiastic participation of city residents.

Encouraging Community Participation, Connecting With Local Artists

During the opening season, the NTT promoted Taiwan's first community opera, *The Monster in the Maze*, inviting hundreds of city residents to fill the roles and undergo intensive, professional training. In addition, the NTT has been serving as a go-between, facilitating collaborative productions between local and international groups. For example, students from the National Taiwan University of Sport participated in the opening opera *Das Rheingold* and local residents partnered with the National Taiwan Symphony Orchestra for three showings of *The Dark Mirror: Zender's Winterreise*.

To connect with local artists, three round-table conferences were organized, during which 270 arts workers shared their knowledge and exchanged views. The NTT cooperated with the Taichung City Government during the Taichung Arts Festival to provide free venues and jointly foster local performing arts groups. The NTT is the only venue in Taiwan that does not require an



2016 年 8 月 26 日歌劇院開館日，當天吸引近萬名民眾入館 The Grand Opening day, ten thousands of people had visited the National Taichung Theater.

application fee for Taichung-based groups and that gives them priority in booking dates. To encourage groups from other cities and counties to come to Taichung, the NTT offers low rental fees and outstanding services, creating maximum CP value and earning a reputation as a friendly professional theater.

Professional and Friendly Theater, Focused on Arts and Culture

The NTT presents itself as a professional theater, with the arts as its first priority. The achievements in the first five months after the grand opening have given us great confidence. In the future, we will further develop the NTT to attract performing arts talent to central Taiwan and to create the best stage for artists. At the same

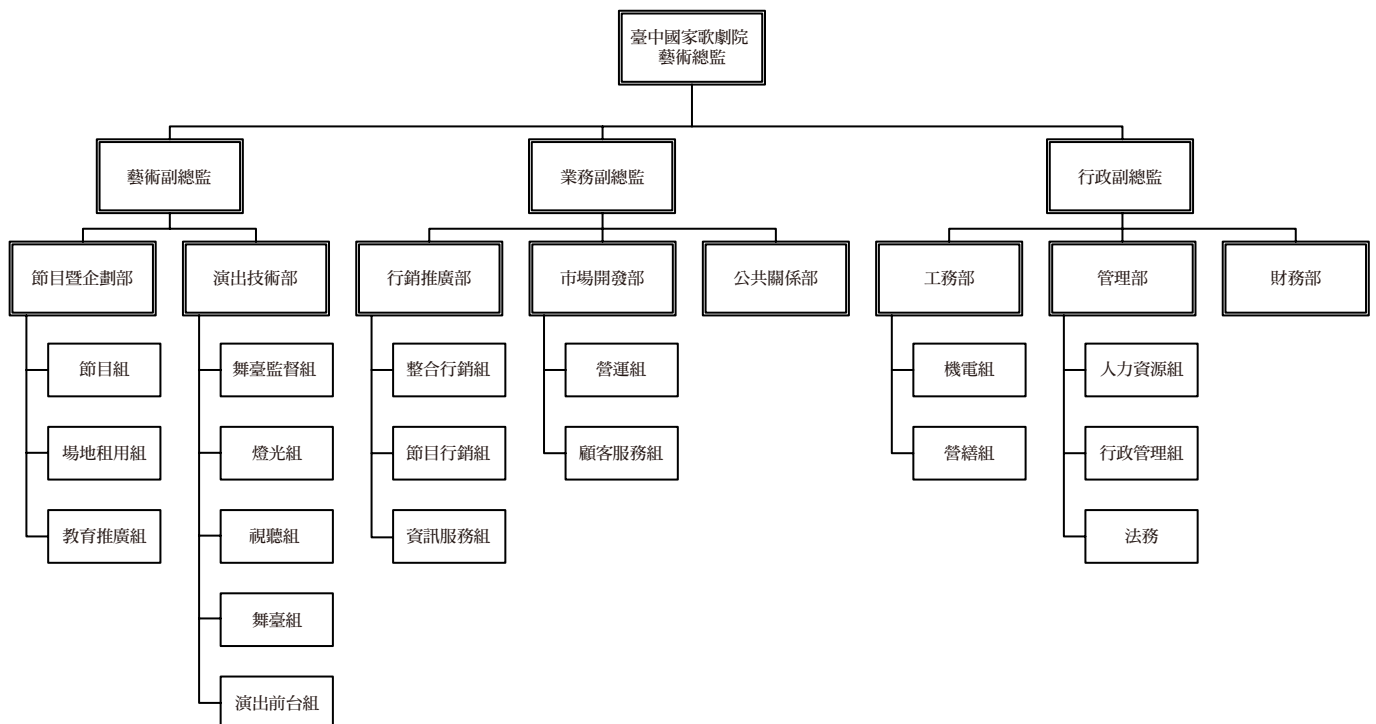
time, we are sparing no effort to foster and assist central Taiwan's artistic talent in building international connections and bringing pride to Taichung.

Executive and Artistic Director, National Taichung Theater

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，受董事會之督導，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。

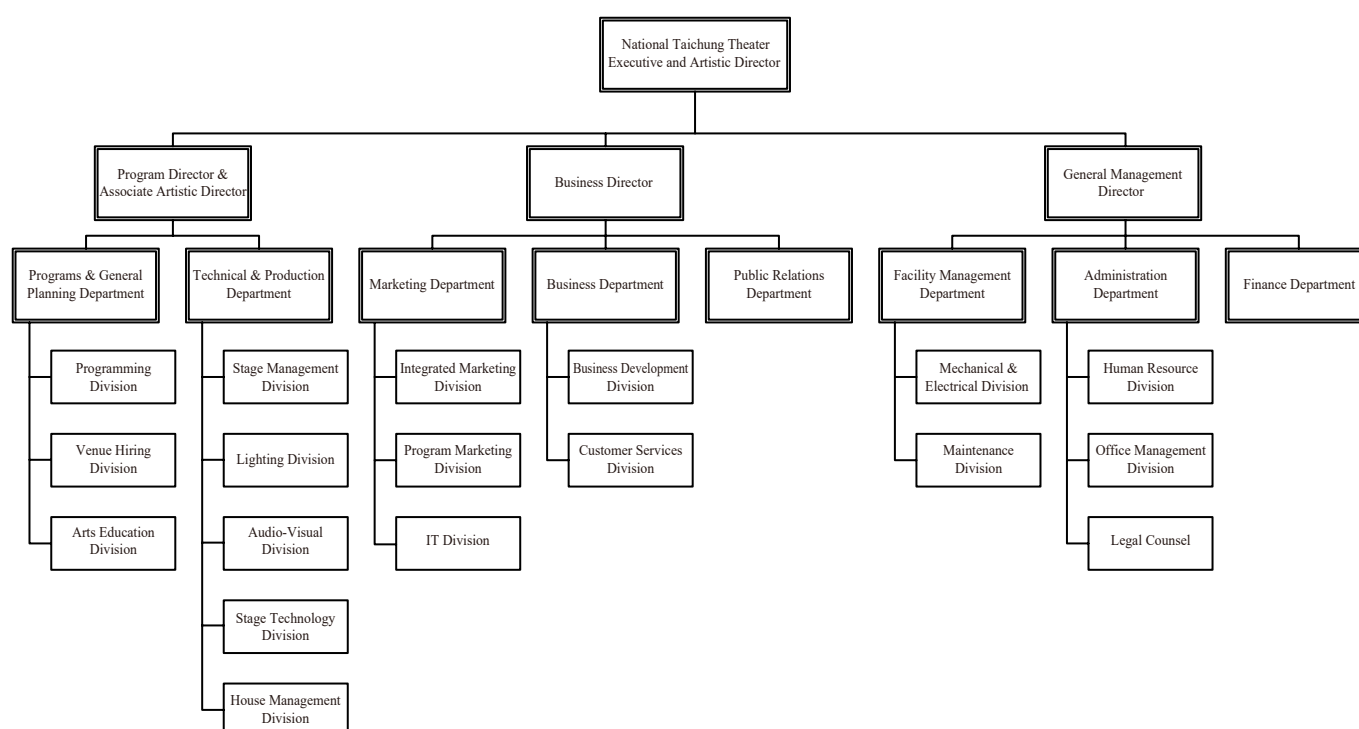
國家表演藝術中心 臺中國家歌劇院
組織圖



Organization and Management Team of the National Taichung Theater

The 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.

**National Performing Arts Center National Taichung Theater
Organization Structure**



各部門工作成果

節目暨企劃部

節目規劃跨越形式 回望土地匯聚國際視野 體現空間意義

臺中以柳川、綠川、黎明圳匯聚水文，坐落其中的歌劇院以《淨·水》的建醮儀式掬取綠川之水、灌溉人文環境，並揭示歌劇院與土地的連結——由戲劇學者邱坤良擔任總策畫，以《淨·水》作為歌劇院的幕起，不只是一場文化性的劇場祭儀，也彰顯歌劇院串聯「在地與國際」以及「精神與空間」對話的場域角色，透過祈福與除煞「灑淨」，也「圓滿」了劇場與土地。

歌劇院「接地氣」的企圖與「立足土地」的核心理念極為清晰。廟會劇場《九天鼓樂·經典重現》（臺中的九天民俗技藝團演出）藉強勁震撼的節奏與力道，召喚藝陣的激勵能量；以詩意劇場著稱的導演黎煥雄執導的社區歌劇《迷宮魔獸》，匯集在地職業、社區、學校等表演團體，接合「地方」與「歌劇」的關係；差事劇團《尋·里山》除結合社區居民及專業表演，更以身體操演都市人對自然的緬懷，與生態環境對話。

多部臺灣製作、形式相異的優秀作品，皆為一時之選，並凸顯臺灣豐厚且多元的創作環境。舞台劇有大開劇團《男人幫—青春小鳥一去不回來》（首演）、綠光劇團《當妳轉身之後》、戶外劇場《阿香的繪葉書》等，戲曲有國光劇團《孝莊與多爾袞》（首演）、唐美雲歌仔戲團《春櫻小姑一回憶的迷宮》，音樂則以「黑月演唱會」為獨特品牌，不同族群語言的土地之聲（如胡德夫、廖瓊枝、黃連煜等國寶藝術家）於劇場內外悠揚。歌劇院並引進為數不少的外國製作進行亞洲首演，如德國音樂工廠樂團的音樂劇場《進擊的狂想》、結合紙雕與動畫投影的英國創作《記得愛情—用紙上的光影》等。此外，法國鬼才導演奧雷利安·博瑞的《妳怎麼樣了？》與《糾纏》、巴黎市立劇院製作的荒謬劇經典《犀牛》、印度團體劇場以歌舞劇詮釋莎士比亞經典喜劇《第十二夜》等皆於歌劇院巡演，使臺灣觀眾得以前來臺中親炙大師風采，並拓展視野。



環境劇場《尋·里山》 Searching for Satoyama

演出技術部

友善使用者 強化軟硬體服務

演出技術部為充分掌握歌劇院工程進度及施工狀況，於 2015 年 11 月起進駐歌劇院臨時辦公室，為所有部門中最早開始於工程現場辦公的單位。

2016 上半年的工作重點，在整合「第二期－建築主體工程」及「第三期－舞台專業設備工程」之設計與介面，以劇場實際使用者的角度及經驗，提出未來演出團隊使用上可能發生的困擾或安全疑慮。4 月 2 日起至 4 月 18 日止，共安排了大開劇團、朱宗慶打擊樂團、故事工廠、上劇團、全民大劇團、果陀劇場、極至體能舞蹈團、台灣揚琴樂團等 8 個不同性質的演出團隊，分別於大劇院、中劇院、小劇場進行與正式演出相同規格之測試演出，並於各節目結束後立刻進行驗收檢討會議，將團隊的第一手意見反映給設計監造及施工單位。

諸如：劇場觀眾席燈光及舞台區工作燈照明度不足、工作廊道及貓道欄杆空隙太大疑有人員墜落風險、手動吊桿剎車器及配重區位置設計不佳、舞台升降平台平整度欠佳及間隙落差

太大、燈光線材規格不良及迴路分布配置失當、劇場內缺乏分區監看電視及含倒數功能的電子計時系統等問題，均對於不利裝台之工作效率或憑添工作風險造成程度不一的影響。

鑑於下半年開幕季節日豐富、檔期安排緊湊，演出技術部在歌劇院完成移交程序後，利用零星的時段及較分散的空檔，立即展開各劇場的改善工程，透過設備的添購或小規模的優化施工，在有限的預算與工期中，針對上述問題尋求解決之道。

在 2016 年歌劇院主辦的 10 檔節目中，依據演出團隊填寫的意見回饋單之統計資料顯示，滿意度最低的項目是「燈光設備功能」，滿意度最高則是「工作人員服務與專業」，各項滿意度平均為 74%，與當年度設定之目標值相較，達成率為 92.5%。而觀眾對節目演出滿意度，執行問卷調查 123 場，回收問卷 3,836 份，以主辦節目 77 場為統計樣本，節目整體滿意度平均為 91%，前台整體服務滿意度平均為 89%。



大劇院以溫暖紅色為基底，優雅大方地迎向觀眾，共享近距離的感動
The theme color of Grand Theater is warm red, and this is a theater that gracefully welcoming the audience to share the intimate moments in art.



2016 年 8 月 26 日歌劇院開館日，《源泉計畫》眾人身穿水藍色齊聚歌劇院
The Grand Opening day, we initiated a "Fountain Flash Activity," inviting citizens to gather at the outdoor plaza of National Taichung Theater.

行銷推廣部 整合資源翻心視界

臺中國家歌劇院行銷推廣部主要業務分為整合行銷、節目行銷與資訊服務，除經由傳統廣告媒介如路燈旗、公車車體廣告、報章雜誌廣告等宣傳，亦投入大數據分析、關鍵字精準行銷、社群行銷與 CRM 顧客管理，將行銷資源有效利用。此外更透過企業贊助推動造夢計畫，讓偏鄉孩童與弱勢族群走進歌劇院觀賞藝文表演，盡情享受歌劇院的空間與服務，讓藝術深入每個人的心中。

打造城市品牌，引領藝術風潮

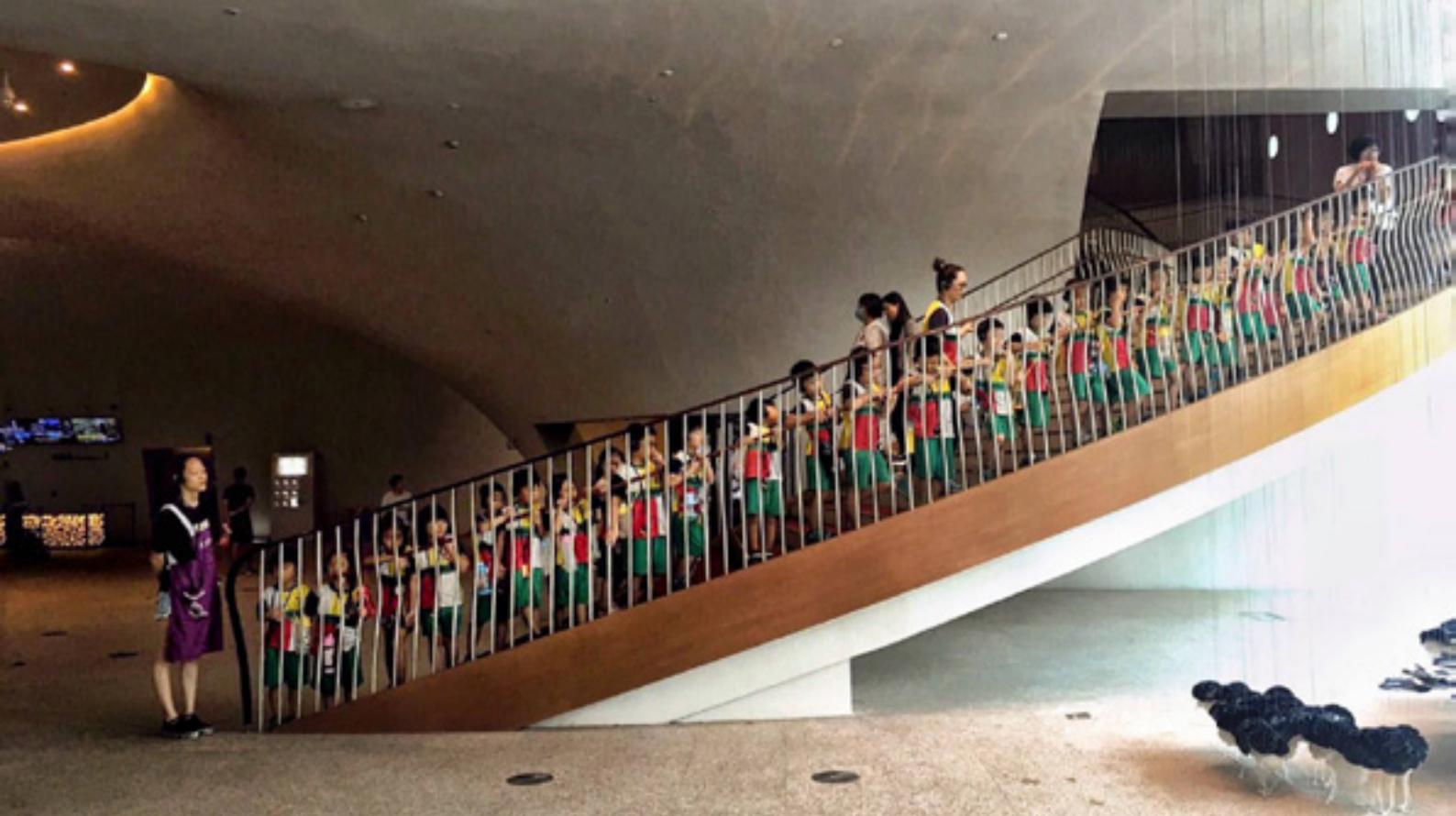
以「QA—藝術提問」及「你惠來嗎？我們在惠來路等你」兩項標語，歌劇院向會員與民眾傳達資訊並進行溝通。號召民眾於 8 月 26 日正式開館啟用身穿水藍色服裝入館，象徵水流從四面八方匯聚歌劇院，開館當日吸引近萬人入館，包含國際人士與媒體到訪。除傳統媒體宣傳管道外，行銷推廣部更致力於自營媒體的發展，截至 2016 年 12 月底官方網站造訪人次 113,752 人、Facebook 粉絲人數達 51,592 人、Line 粉絲人數 6,018 人、YouTube 系列影片創下近 10 萬觀賞人次，

此外並拓展社群媒體平台 Instagram、twitter、tumblr 等分眾行銷，希冀未來能透過自營媒體增加訊息曝光與廣告收益。除了媒體宣傳，另整合實體活動，執行壓力測試、開館搓湯圓、開幕晚會、聖誕音樂會、聖誕燈光秀、社區孩童鋼琴演出、31 場沙龍講座等活動，吸引超過萬人參與。

為你圓夢歌劇院造夢計畫啟動

為推廣藝術平權理念，並減輕學生觀賞表演的負擔，更推行「中臺灣超級學生方案」，凡中彰投、雲林、苗栗 5 縣市學生，開幕季 6 檔大劇院演出節目，每場釋出 20 張票券，學生能以最高票價的 3 折起購票，6 檔節目之學生方案全數售罄。

提供偏鄉孩童與弱勢團體友善的藝文觀賞環境，也是歌劇院責無旁貸的責任。截至 2016 年底，歌劇院共完成 16 次造夢計畫，成功帶領逾 2,646 位孩童進入劇場觀賞演出。我們相信教育推廣不該是帶狀的執行，而是長遠的經營，不僅拉近藝術與民眾的距離，更是歌劇院對下一代的承諾。



兒童導覽—帶小朋友以歡樂的方式認識歌劇院 Children's Tours

市場開發部 顧客服務組 以服務散播表演藝術的種子

從籌備期、試營運至開館等歷程中，歌劇院服務人員持續地自我提升，豐富各項服務，除為初踏入表演場館的在地鄉親悉心介紹各場節目，也讓一睹歌劇院風采的遊客擁有絕佳之參觀經驗，內部進行了無數場教育訓練，為呵護觀者的每一回到訪，而透過招募並培訓前台計時人員，亦讓中部地區的莘莘學子有機會一窺表演藝術之殿堂，除豐富藝文涵養外，也讓藝術能從此扎根，2016 年度共服務來館民眾達 89 萬人次。立於服務民眾的第一線，理應不斷自我鞭策，非常感謝這段期間參訪民眾多元的建言，使我們能進一步研討並優化，盼望與民眾一同成長。

為與觀眾有更深層之互動，希冀以資訊互享讓表演藝術滋養人們生活，歌劇院亦努力耕耘與培養歌劇院會員，透過序曲卡、劇院卡、市民卡與學生卡等卡別區分藝文群眾，給予不同之購票折扣，於 2016 年度的會員招募已達 22,408 人次。透過微笑溫暖每天的到來，在前台服務的實踐中迎來多樣的任務與挑戰，我們皆期許於每回的交流裡，努力創造中臺灣嶄新的文化生活，一齊實現以表演藝術豐富城市的夢想。

優質導覽，藝文欣賞零距離

於歌劇院的籌備時間，亦號召了一群優秀、博學且樂於分享的志工老師們，於開館的每一日提供三個時段的導覽服務，為每位到訪的賓客分享歌劇院的建築理念、劇場知識與藝文消息。本場館提供子母機系統導覽，由導覽人員配帶母機及麥克風，來館民眾配戴子機及耳機的方式，讓導覽人員帶領來館民眾漫步於場館內並僅需輕聲說明，即可與來館民眾咫尺暢談建築和藝文新知，以親和力打開歌劇院之臂膀，將在門外觀望的群眾們皆納入表演藝術的懷中。歌劇院更隔週推出夜間導覽，隨著夜的來臨，歌劇院也換上晚宴裝，與白天呈現截然不同的氛圍，邀請民眾一同探索歌劇院的多重面貌。導覽服務從試營運起，截至 2016 年 12 月，參與導覽之人次共 22,944 人，參與其中的熱心志工伙伴們共 90 人。

臺中國家歌劇院期待成為市民朋友最忠誠的生活夥伴，讓藍天、綠地、流水環繞著樂音與舞蹈，延展合為人與自然共生的文化地景。



《聖誕燈光秀》於曲牆營造浪漫氛圍 Christmas Light Show

市場開發部 營運組 開幕後場地使用綜覽

歌劇院整體建築除了邊界之外，幾乎沒有直線，整體建築以 58 面曲牆所間隔出的 29 個弧形洞穴空間組成，內部空間大小不一，彼此存在區隔卻又相連。進到歌劇院裡，很容易因為建築特色而失去方向感，而指標設施在場館內就成了重要的引導設備。

場館指標優化

為了優化指標功能，歌劇院分別因應開館前準備、開館後為服務觀眾及演出團隊之優化升級、辦公室擴增等需求分數期建置，以統一的視覺設計和規劃來進行指標施作，主要內容分別有指標系統製作與設置、追加鐵件製作與安裝、前後場補充指標訂製、場館服務換補指標訂製，使來館參觀民眾便於獲得方向指引。

停車場自動化辨識系統及顧客服務

觀眾地下停車場目前委外由歐特儀股份有限公司經營管理，24 小時對外開放，254 個收費汽車停車位（含 6 個身心障礙停車格及 6 個親子優先車位），並且設置電動車及重型機車

專用車位。進出場管理採用高科技收費系統規劃，包含車號辨識系統、車位在席系統及停車位置查詢系統，同時遠端監看停車場現況，維護停車場安全與管理。

為了讓停車的來賓享受賓至如歸的服務，停車場管理室以「幸福管理站」為經營理念，朝多功能服務中心邁進，提供的貼心服務包括：輪椅、嬰兒手推車免費借用，免費手機充電站，夜間陪同取車，和全自動收費站尋車功能，期使來館民眾無須擔心停車困擾，盡情欣賞歌劇院的各項演出節目。

當下光影鐘

當下光影鐘設置於一樓售票台前，是由書法藝術家董陽孜老師與姜樂靜建築師共同完成的藝術作品。本作品將藝術家董陽孜授權之「無聲的樂章」局部，組構後雷切成板相接成環，投光成影於曲牆面上。抽象線條之美經由動態的形變後更為豐富，一分鐘一圈之轉速詮釋了秒，在歌劇院裡掌握「當下」之美好。此一藝術時鐘除具有功能實用性外，更有象徵上的重大意義。利用場館本身曲牆建築，複合時間的流動感，讓時鐘不止有指出時間的功能，更成為存在於建築本體內不可分割之藝術再造。



於忘我廳舉辦《美聲涵洞音樂會》 "Sound Cave" Concerts

藝角開放閱讀空間

「藝角」，為財團法人陸府生活美學教育基金會（以下簡稱陸府）與歌劇院合作提案之佈展空間，以人文、藝術、保育、公益等跨界主題，傳遞生態美感與生活新意。開館以來，舉辦具閱讀、教育及藝術展覽、休憩功能之綜合生活美學活動，經常吸引眾多來賓駐足。除了為歌劇院注入藝術表演與建築特色之外，更添加許多溫暖情感與動人的元素。

館內餐飲服務

餐飲也是美學的一部分，為營造藝術與生活態度的新體驗，歌劇院內目前設置 1 處餐廳、2 處輕食咖啡吧，兼具不同服務定位，皆委由好樣本事股份有限公司經營。一樓 Labo 咖啡廳是來館參觀民眾休息小憩、談天說話的最佳地點，也是觀賞表演前提供簡單輕食讓觀眾填飽肚子的好去處。五樓餐廳則提供台灣在地特色風味，是欣賞歌劇院建築物之美與營造藝術氣氛的場所；在欣賞演出節目後，六樓的輕食飲料吧是讓來賓放鬆、討論欣賞心得，也是讓參觀民眾流連忘返的最美景觀區。

VVG SCHOOL 文創孵育空間

歌劇院身負推動藝術展演之使命，除演出節目外，另一重要核心為觀眾與台中市市民，透過運用本場館之商業區域，一來可培育本土設計家，二來以創意設計豐富歌劇院空間。因此一樓兼具品牌輔導與創意交流的設計孵育中心，特委由好樣本事股份有限公司規劃，結合數十家不同品牌產品，符合孵育中心對中部在地文創與國際連結之要求，目前呈現品牌包括臺灣工藝中心之藝術家作品推廣、臺中青年設計商品、兒童閱讀區以及日本 Good Design 產品。尤其此係日本 Good Design 首度進入臺灣，同時將臺中商品與國際設計同步展示，以良性競爭達到產業孵育功能，進行孵育中心招商進駐與管理之工作。

藍米克花藝空間

藍米克設計花藝藉由其設計觸動人與植物，甚至是大自然的對話，對於自然的尊重與連繫，與本場館建築設計概念不謀而合，而花藝空間的進駐佈置為本場館注入更多綠與美，營造自然不做作的視覺引導，增添場館空間的多元性與生命力。

Work Reports

Programs & General Planning Department

Grand Opening Programs Highlight Diversity, Connections With the Land and International Perspectives

The Liuquan, Luquan and Liming canals run through Taichung. Therefore, the grand opening of NTT involved the performing of various rituals based on *Purification and Water*, as planned by playwright and theater arts professor CHIU Kun-liang. Culturally-based theatrical ceremonies were held, which served to connect the “local and international” and “spirit and space”. Through blessing and protection “purification” rituals, the relationship between the NTT and the land was made complete.

The grand opening temple fair featured a performance by the Chio-Tian Folk Drums & Arts Troupe based in Taichung with powerful, vibrating rhythms that summoned and stirred artistic power. LI Huan-hsung directed the community-based opera *The Monster in the Maze*. This brought together local professional, community, and school performing arts groups to connect “place” and “opera”. Assignment Theatre’s *Searching for Lishan* not only connected community residents with professional performance, but also expressed the recollection of nature among urban dwellers.

A large number of outstanding productions highlighted Taiwan’s rich and diverse artistic environment. Stage plays included Open Theater Group’s *Those Years of Dude* (premiere), Greenray Theatre Company’s *W;t* and M.O.V.E. Theater’s outdoor performance of *Postcard*. Traditional operas included Guogang Opera Company’s *Queen Xiao-Zhuang and Dorgon* (premiere) and Tang Mei Yun Taiwanese Opera Company’s *The Maze of Memories*. The “Black Moon Concert” featured national treasure artists from different ethnic groups, such as Kimbo HU, LIAO Chiung-chih and Ayugo HUANG. The NTT also attracted a significant number of Asian premieres of foreign productions. These included Ensemble Musikfabrik’s version of the opera *Delusion of the Fury* and a British production that combined paper sculpture and animation entitled “The Paper Architect”. Moreover, French director Aurélien Bory’s *Questcequetudeviens?* and *Plexus* and le Théâtre de la Ville de Paris’ absurdist classic *Rhinocéros* took to the stage, as did an interpretation of William Shakespeare’s *Twelfth Night* by The Company Theatre of India, broadening the perspectives of Taiwanese audiences.



社區歌劇《迷宮魔獸》 *The Monster in the Maze*

Technical & Production Department

Strengthening Facilities and Services Based on User Feedback

To keep abreast of the NTT's construction progress, the Technical & Production Department moved into temporary space in November 2015. This was the first department to set up its offices at the NTT's construction site.

In the first half of 2016, focus was on integrating the design and interfaces of the second phase principal architectural structure and the third phase stage and professional facilities construction. Possible difficulties and safety considerations for performing arts groups were identified based on the perspectives and experience of actual users. From April 2 to April 18, eight different performing arts groups-- the Open Theater Group, the Ju Percussion Group, Story Works, UPShow Theater, All U People Theater, Godot Theatre Company, MAD Theater, and Taiwan Yang-Qin Ensemble-- were individually invited to carry out test performances based on formal specifications in the Grand Theater, Playhouse, and Black Box. After each performance, a meeting was held to review and discuss issues with suggestions passed onto the design supervisor and construction units.

It was found that the lighting in the audience seating area and stage area was not adequate. In addition, the gaps between the gallery and catwalk railing were large, increasing the risk of falls. The manual boom brake and counterweights were

not well designed. The stage lift was not level enough and the gaps were too wide. Specifications for the wiring of the lights and loop circuit distribution were not met. There were no monitoring screens and no electronic timing system. All of these were disadvantages in terms of efficiency and posed risks of occupational hazard.

In the latter part of the year, following the completion of the NTT, the Technical & Production Department made use of intervals in the packed programming schedule to improve each of the theaters through additional equipment purchases and small-scale optimization. Despite limited budget and time, the above-mentioned issues were resolved. In 2016, the NTT organized 10 programs. From feedback forms filled out by the performing groups, they were least satisfied with the lighting equipment and function, and most satisfied with the level of service and professionalism of the staff. The average satisfaction rate was 74%. In comparison with the target values for that year, this rate reached 92.5%. In terms of audience satisfaction, questionnaires were distributed at 123 showings with 3836 questionnaires returned. Among them, 77 showings served as a statistical sample. The overall satisfaction rate was 91% and satisfaction rate for front-line service was 89%.



中劇院以海藍色為基底，具有多變性的靈活空間 The theme color of Playhouse is deep blue, and it is a performing space with convertible stage.

Marketing Department Integration of Resources

The Marketing Department is divided into the Integrated Marketing, Program Marketing, and IT divisions. In addition to traditional advertising methods such as lamp post banners, bus side advertising, and newspaper and magazines ads, it has also invested in big data analysis, keyword marketing, social media marketing, and customer relationship management (CRM). Moreover, through corporate sponsorship, children living in rural areas and disadvantaged groups can enjoy performances at the NTT.

Rebranding a city with trends in the art

For the grand opening on August 26, the public was asked to dress in blue to symbolize the flow of water all around the NTT. On that day, nearly 10,000 people were in attendance, including international visitors and members of the press. By the end of December 2016, the NTT had 113,752 hits on its official website, 51,592 Facebook fans, 6,018 LINE fans, and nearly 100,000 views on its Youtube videos. It has launched Instagram, Twitter, and Tumblr accounts in order to reach a wider audience. The NTT hopes to increase its exposure through self-operated media, as well as the efficacy of its

advertising. In addition, the NTT held a number of events such as the making of sweet dumplings, a grand opening party, Christmas concert, Christmas light show, community children's piano concert, and 31 lectures, which together attracted more than 10,000 participants.

Art is for Everyone Project

To promote accessibility to the arts, the NTT provided 20 tickets for students living throughout five cities and counties, Taichung City, Changhua County, Nantou County, Yunlin County, and Miaoli County, for six of the grand opening Grand Theater programs. These tickets were for the highest priced seats, but offered at a 70 percent discount. All were sold. Providing a friendly environment for appreciating the arts and culture to children living in rural areas and to the disadvantaged is one of the NTT's obligations. As of the end of 2016, the NTT had completed 16 Dream Projects, successfully bringing 2,646 children to its venue to view performances. We believe that education is a long-term commitment, and bridging the gap between the arts and the public is the NTT's promise to the next generation.



免費活動《聖誕紅毯音樂會》
"Christmas-The Red Carpet" Christmas Concert

Customer Services Division, Business Department

Disseminating the Seeds of the Performing Arts Through Service

During the preparatory, trial operating, and grand opening periods, the front-line staff of the NTT worked hard to elevate their level of service. In addition to helping first-time visitors become acquainted with the venue, they strive to provide a superb experience. Countless training programs have been held for service staff members so that they may understand how to provide the best care for each person. During recruitment and training of front-line staff, many students had the opportunity to view this performing arts palace. Last year, the NTT served 890,000 visitors. Those working as part of the front-line staff are encouraged to continue to carry out personal growth. We are very appreciative of the diverse suggestions provided by visitors. They give us direction for discussion and optimization.

The NTT has developed its membership program, which includes the Prelude Card, NTT Card, Taichung Card, and Student Card for different sections of the public, providing different levels of discounts on ticket purchases. Last year, 22,408 members were recruited. With warm smiles on their faces, the front line service staff welcomes a diversity of daily tasks and challenges. Through each and every exchange, the NTT is working to create a new cultural lifestyle in central Taiwan and to achieve the dream of a city with a wealth of performing arts.

Guide Services Bridge the Distance Between the NTT and Visitors

During its preparatory period, the NTT recruited a group of outstanding, well-educated, and enthusiastic volunteer teachers to provide three scheduled guided tours daily. During the tour, they introduce the NTT's architectural concepts, its theaters, and information about the arts and cultural programs. Each guide uses a transmitter and microphone, and each tour participant a receiver and earphones. This allows the guides to show tour participants around the theater without disturbing others. Through these tours, the public is encouraged to enter through the NTT's doors and into the world of the performing arts. Every other week, the NTT hosts nighttime tours to encourage the public to explore the many faces of the NTT. During the trial operating period, up to December of last year, 22,944 people joined the guided tours, led by 90 passionate volunteers.

The NTT expects to become a loyal partner in the pursuit of improving the quality of life in Taichung, as well as a cultural landmark that brings together people and nature.

Business Development Division, Business Department

Management From Visitors' Perspectives

Except for its edges, there are almost no straight lines within the NTT. The overall structure is comprised of 58 curved walls forming 29 caverns, all of different sizes. Each exists independently and they are not connected. It is very easy to lose your sense of direction when in the NTT due to this unique structure. Thus, great importance has been placed on directional signs.

Optimization of Signage

To optimize signage, the NTT divided this work into various phases, including pre-opening preparation, post-opening optimization, and upgrading of visitor and performing group services and expansion of offices. Signage has been created based on unified visual design and planning. Signage systems have been set up, with additional metal components produced and installed. Public access and work area signage is custom ordered, and replaced and added as needed. All of this effort has made it easier for visitors to find their way.

Parking Lot Automated Identification System and Customer Service

The operations and management of the NTT's basement parking lot has been delegated to Altob Co., Ltd. Open 24 hours a day, 254 car parking spaces (including six spaces for the physically and mentally challenged, and six spaces for families with small children) are provided. There is also parking available for electric scooters and motorcycles. Management of vehicle entry and exit is based on a high-tech payment system, which includes identification of vehicle license plate number, a parking space detection system, and a parking space locator system. At the same time, remote monitoring is carried out to maintain safety and enhance management.

A parking lot management station has been set up as a multi-functional service center. Services include free use of wheelchairs and strollers, free cell phone charging station, nighttime escort to vehicles, and automatic payment station with a vehicle search function. Audience members can focus on enjoying the outstanding performances without needing to fret about their vehicles.

Shadow Clock

A shadow clock has been installed in front of the ticket counters on the first floor. This is an art work that was jointly produced by calligraphy artist TONG Yang-tze and architect CHIANG Le-ching. It was based on Tong's work entitled "A Movement Without Sound". The fabric upon which it was written was cut and joined to form a ring through which light shines, projecting an image onto the curved wall. The beautiful abstract lines are enriched by the constant changes. This clock turns at a rate of once per minute, interpreting seconds and the beauty of "the moment" in the NTT. In addition to serving a practical function, this art work symbolizes the flow of time. It also highlights the inseparable relationship between the NTT and the arts.

Art Corner - Opening Up Reading Spaces

The Art Corner is the result of the collaboration between the NTT and the Live Forever Foundation. It covers culture, the arts, conservation, and public welfare, conveying the aesthetics of ecology and meaning of life. Since the opening of the NTT, jointly organized reading as well as educational and art exhibitions have been held in this space, in addition to integrated life aesthetics activities, which have attracted much attention. The NTT is not only working to provide artistic performances and showcase its architectural characteristics, but also to incorporate elements of warmth and emotion.

Food and Beverage Outlets

Food and beverage are part of aesthetics. The NTT has developed one restaurant and two cafes, both of which are managed and operated by VVG Co., Ltd. VVG Labo on the first floor is a place to take a break and chat. It also provides light meals for audience members before performances. The fifth floor restaurant presents Taiwan's characteristic flavors, while allowing diners to enjoy the beauty of the NTT's architecture and artistic atmosphere. Following performances, audience members can head to the sixth floor to relax and enjoy light meals or a beverage from the bar. The beautiful landscaped area encourages people to linger.

VVG SCHOOL - Creative and Cultural Industry Incubator

The NTT cultivates local designers and enriches its commercial spaces through innovative design. The first floor is for brand guidance and exchanges of ideas, as well as the incubation of young brands. VVG Co., Ltd. was

commissioned to plan this space. Dozens of brands have been brought together, conforming to the demands of an incubator for connecting central area creative and cultural industries with the world. Currently, recommended works by artists of the National Taiwan Craft Research and Development Institute, products by young Taichung designers, the children's reading area, and Good Design products from Japan can be found here. This is the first time that Good Design products have entered Taiwan. Products designed in Taiwan are shown together with those designed internationally. This provides healthy competition to fulfill the function of an industry incubator.

Lamech Design - Floral Art Space

Lamech Design creates floral art that brings people closer to plants. It can even be said to be a dialogue with nature. Its designs show a respect for and connection to nature, while confirming to the architectural design concepts of the NTT. Floral art is used to infuse the NTT with greenery and beauty to create visual cues and to increase the diversity and vitality of the NTT's spaces.



中劇院公共藝術—蘇孟鴻《翩翩》
The public art in front of Playhouse - Graceful by artist SU Meng-Hung



歌劇院 6 樓空中花園 The Sky Garden on the 6th floor

2016 全年節目概況 Program Overview

大劇院 Grand Theater

9/3-4	舞鈴劇場《奇幻旅程》 <i>Entrance</i>
9/9	NTSO 2016/17 開季音樂會《愛的超脫與永恆—華格納崔斯坦與伊索德》 <i>An Evening of R. Wagner's Tristan und Isolde</i>
9/30、10/2	華格納歌劇《萊茵黃金》 <i>Das Rheingold</i>
10/7-8	音樂劇場《進擊的狂想》 <i>Delusion of the Fury</i>
10/28、30	社區歌劇《迷宮魔獸》 <i>The Monster in the Maze</i>
11/5	《當妳轉身之後》 <i>W;t</i>
11/12-13	新編京劇《孝莊與多爾袞》 <i>Queen Xiao-zhuang and Dorgon</i>
11/19	《2016 百人木琴—澎湃》 <i>100 Marimba Orchestra: PENG PAI</i>
11/30	楊頌斯與巴伐利亞廣播交響樂團 <i>Mariss Jansons & Bavarian Radio Symphony Orchestra</i>
12/10-11	《春櫻小姑—回憶的迷宮》 <i>The Maze of Memories</i>
12/23、25	《聖誕快樂—深情歌劇選粹》 <i>Christmas Concert – Opera Highlights</i>

中劇院 Playhouse

9/3-4	廟會劇場《九天鼓樂·經典重現》 <i>Chio-Tain Classics Revisited</i>
10/1-2	跨界劇場《魔時尚》 <i>La Mode</i>
10/7	《吳音經典·評彈盛宴》 <i>Classic Collection of Pingtan</i>
10/15-16	《妳怎麼樣了?》 <i>Questcequetudeviens?</i>
10/22-23	《糾纏》 <i>Plexus</i>
10/29-30	《男人幫 青春小鳥一去不回來》 <i>Those Years of Dude</i> by Open Theater Group
11/4-6	多媒體音樂劇場《孤絕的詠歌—冬之旅》 <i>The Dark Mirror: Zender's Winterreise</i>
11/12-13	舞蹈《4》&《8》
11/18-20	荒謬劇《犀牛》 <i>Rhinocéros</i>
12/3-4	《第十二夜》 <i>Piya Behrupiya</i>

小劇場 Black Box

9/3-4	親子感官劇場《拇指小英雄》 <i>Buchettino</i>
9/10-11	環境劇場《尋·里山》 <i>Searching for Satoyama</i>
9/16	無障礙閱讀推廣計畫—原鄉文學 & 巡演《魚·貓》 <i>Barrier-free Reading Promotion Plan Nativist Literature and Theater - Echo</i>
10/1-2	黑月演唱會—胡德夫《山谷的呼喚》 <i>Voice from Sweet Home Ka-Aluwam</i>
10/14-15	黑月演唱會—廖瓊枝《吟唱東方最美詠歎調》 <i>An Epoch in Taiwanese Opera</i>
11/4-6、11/8-9	《記得愛情—用紙上的光影》 <i>The Paper Architect</i>
12/16-17	黑月演唱會—黃連煜《為山歌而唱》 <i>Rock n Folk Hakka</i>

歌劇院前廣場 Outdoor Plaza

8/26-28 圓滿開門《淨·水》*Blessed Prana: Rite of Vital Purification in the Action of Arts*

9/17-18、9/24-25 藝術辦桌擂台

11/26 《阿香的繪葉書》*Postcard* by M · O · V · E · Theatre

忘我廳 Sound Cave

9/10-11、9/17-18、9/24-25 美聲涵洞音樂會

展覽 Exhibition

8/26-2017/2/5 《伊東豐雄的劇場夢》觀念建築展

11/4-9 立體書展覽《馬克白》*Exhibition: Theatre Book-Macbeth*

裝置藝術展 Installation Art Exhibition

8/1-9/25 《小小守護神》蔡根與臺中一中美術班 *Little Patron Saints* by TSAI Ken & Art Class of the National Taichung First Senior High School

《鋼構醺台系列》姜樂靜 *Sanctuaries* by CHIANG Le-ching

《鍾馗與隨從》陳奕彰 *Zhong Kui* by CHEN Yi-chang

《洞天福地》理性與感性大樓 Participating community "Sense and Sensibility"

8/1-12/31 《布輪海》楊偉林 *Ocean of Cloth Wheels* by YANG Wei-lin

8/20-25 《白屋》新台灣壁畫隊 現地創作 *Bywood* by Formosa Wall Painting Group Artists will be at work on-site from Aug. 20th to Aug. 25th

歌劇院電影院 Theater Cinema

9/3-4 《行者》*The Walkers*

9/3、17 《華格納的夢—指環的誕生》*Wagner's Dream: The Metropolitan Opera*

9/24 《陸上行舟》*Fitzcarraldo*

論壇 Forum



- 8/27 與伊東豐雄有約《歌劇院與建築師的藝術大夢》
- 10/1 《藝術翻新基地》國際論壇—文化政策的深層思維
- 10/1 《藝術翻新基地》國際論壇—舞蹈的全球影響力
- 10/1 《藝術翻新基地》國際論壇—劇場的惑人

歌劇院沙龍 NTT Lectures

- 7/30 華格納歌劇沙龍講座—談北歐神話與德意志神話
- 8/21 華格納歌劇沙龍講座—德意志歌劇的特色與經典
- 9/4 華格納歌劇沙龍講座—華格納的傳奇一生
- 9/17 《東方古典—揭起戲曲紅頭紗》沙龍講座—京劇《決戰梳妝台—大清國母孝莊鎮國美計》
- 9/18 華格納歌劇沙龍講座—如何指揮華格納歌劇？
- 9/24 《東方古典—揭起戲曲紅頭紗》沙龍講座—歌仔戲《廖瓊枝唱哭調、林鶴宜說歌仔》
- 10/8 《東方古典—揭起戲曲紅頭紗》沙龍講座—歌仔戲《百年婆媳難題 唐美雲歌仔戲新嘗試》
- 10/9 《聽見浪漫》古典音樂沙龍講座—談文學與戲劇：孟德爾頌《仲夏夜之夢》
- 10/22 《東方古典—揭起戲曲紅頭紗》沙龍講座—黃梅調《遠山含笑 梁祝化蝶—黃梅調電影作曲人周藍萍》
- 10/23 《聽見浪漫》古典音樂沙龍講座—談標題音樂：舒曼《兒時情景》
- 11/12 《東方古典—揭起戲曲紅頭紗》沙龍講座—豫劇《王海玲上花轎—豫劇皇后的椰子戀曲》



《手指運動，預備起！》邀請大朋友、小朋友到歌劇院一起彈鋼琴 "Play Piano Together" Event

- 11/13 《聽見浪漫》古典音樂沙龍講座—談大自然：舒曼《森林情景》
- 11/19 《聽見浪漫》古典音樂沙龍講座—談音樂中的幽默：蕭邦《第三號詠諧曲》
- 11/20 《東方古典—揭起戲曲紅頭紗》沙龍講座—京劇《戲曲與莎翁·牽手來做夥》
- 12/3 《東方古典—揭起戲曲紅頭紗》沙龍講座—南管《心心南管—落雁·昭君·待嫁女兒心》
- 12/4 《聽見浪漫》古典音樂沙龍講座—談史詩：蕭邦《第四號敘事曲》
- 12/10 《東方古典—揭起戲曲紅頭紗》沙龍講座—偶戲《邂逅與愛戀—臺灣布袋戲的文戲風華》
- 12/11 《聽見浪漫》古典音樂沙龍講座—談視覺畫面：蕭邦《船歌》
- 12/18 《聽見浪漫》古典音樂沙龍講座—談典故：李斯特《葬禮曲》
- 12/24 《東方古典—揭起戲曲紅頭紗》沙龍講座—崑曲《如花美眷 似水流年—湯顯祖四百年青春夢》
- 12/25 《聽見浪漫》古典音樂沙龍講座—談詩：李斯特《奧柏曼山谷》

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衛武營營運推動小組

National Kaohsiung Center for the Arts





眾人參與式，藝術進行式

衛武營在高雄大港停靠；如航母平台，經由聲響匯聚，讓夢想前進。

衛武營不是一個金字塔，它是屬於所有人的藝術中心。不僅作為容納展演的空間，進而讓所有的藝術關係人轉為主動參與，創造藝術文化氛圍與場域。主體自 2015 年「眾人的藝術中心」，延伸為 2016 年「眾人參與式」之提案，藉國際論壇、公民論壇、青年辯論與「青銀共創一世代對話」等多元形式，邀請不同性別、年齡、種族、階層跨越社群的對話，從南方發聲，增加認同和參與，發揮藝術中心的效力和影響力。

旗艦品牌，首創平台

2016 年，衛武營營運推動小組策劃多檔旗艦節目與委製創作，連結國際知名藝術節與藝術中心，協助在地團隊升級。整年舉辦 818 場室內、戶外展演活動，涵蓋衛武營童樂節、衛武營藝術祭等大型自辦品牌藝術節，更首創國內少見大規模的馬戲平台和臺灣舞蹈平台，從中培植地方藝文團隊、拓展新興觀戲人口。臺灣舞蹈平台與歐陸青年編舞家網路平台 Aerowaves 串接國際交流，促成實質合作，將國內優秀作品劉冠詳《我知道的太多了》帶往國際，向世界展現國際水準的臺灣製作。

專業培訓，藝文推廣

衛武營腹地原為國軍新訓單位，衛武營國家藝術文化中心落成後將作為南部唯一國家級的藝文場館，延續培訓的精神，以凝聚地方表演藝術人才及產業為任務。2016 年衛武營辦理國際論壇、未來學院與超過 8 個場次的衛武營專業人才培育系列，持續提供藝文專業研習進修，同時策畫青年辯論、觀察員、評論家，透過青銀藝術對話的計畫，創造世代對話與文化平權的藝術環境，延伸藝術專業的教育推廣，深耕在地藝術文化種子。衛武營的精神是文化展演、交流的大港，實現所有藝術表現的無限可能。讓眾人在衛武營，盡情發聲。

衛武營國家藝術文化中心準藝術總監
簡文彬





馬戲平台：彼得·夏卜《悲傷小丑的嘆喺劇場》
Weiwuying Circus Platform: Peter Shub *Stand Up and Fall Down*



布拉瑞揚舞團《拉歌》 *La Song* by Bulareyaung Dance Company (王鴻駿 攝)



《茶花女》 *La Traviata* (拉風攝影)



《機器人歌劇》演出 Wade Marynowsky *Robot Opera* (李奕瑋 攝影)



馬戲平台《吃兔子的人》
Weiwuying Circus Platform: *Les Mangeurs de Lapin*

The Arts For All, At All Times

The National Kaohsiung Center for the Arts (Weiwuying) is situated in the harbor city Kaohsiung in the south of the island. It is a vehicle that brings all art forms together, and where our dreams take flight.

We strive to be an arts center accessible to everyone. It is not only a space for performances and exhibits, but rather an active arena where everyone engaged in the arts may flourish, and through which an artistic climate and generation are created. Since 2015, we have been championing the concept of “the arts center for all”, urging citizens and artists to take ownership of the center. Reaching into 2016, we continued to promote “active engagement by all” to come up with and enable everyone to participate. Through a variety of events including international and civic forums, youth debate, and “inter-generational conversations,” we carried out these ideas and received valuable feedback from the society. Voices from southern Taiwan have spoken out, embracing their self-identity, engaging with an influential and pioneering arts center.

Pioneering Flagship Events

In 2016, Weiwuying curated a range of flagship programs, commissioned original productions, collaborated with internationally well-known arts festivals and arts centers, and continued to play a significant role in promoting new local creations as well as performing groups. Among the total number of 818 performances and events, both indoor and outdoor, there were celebrated arts festivals such as the Weiwuying Children's Festival in July and the Weiwuying Arts Festival from October to November; there were also pioneering platforms, Circus Platform and Taiwan Dance Platform, on a scale that is seldom seen in Taiwan, which not only cultivated local arts groups but also expanded the size of the local audience. The Taiwan Dance Platform partnered with

the European dance network Aerowaves, and propelled LIU Kuan-hsiang's *Kids* onto the international stage, showcasing outstanding Taiwanese productions for the world to see.

Professional Development and Promotion of the Arts

The location of Weiwuying was formerly a military training base for new recruits. After its official inauguration, Weiwuying will be the sole national art center in southern Taiwan; it will carry on the spirit of training and cultivation to gather and promote local talents in the performing arts and to promote the industry. In 2016, international forum Academy for Creative Producers and more than 8 professional development series were organized to provide further study for arts professionals. There were also youth debates and conversations amongst generations to promote communication and a fairer environment for culture and the arts, which in turn would help to promote art education and nurture local talents. Weiwuying sees itself as a major port for performance and cultural communication where the possibility of art representation is boundless. At Weiwuying, all voices will be heard.

CHIEN Wen-pin
Executive and Artistic Director designée





衛武營童樂節 Weiwuying Children's Festival (李弈瑋 攝)

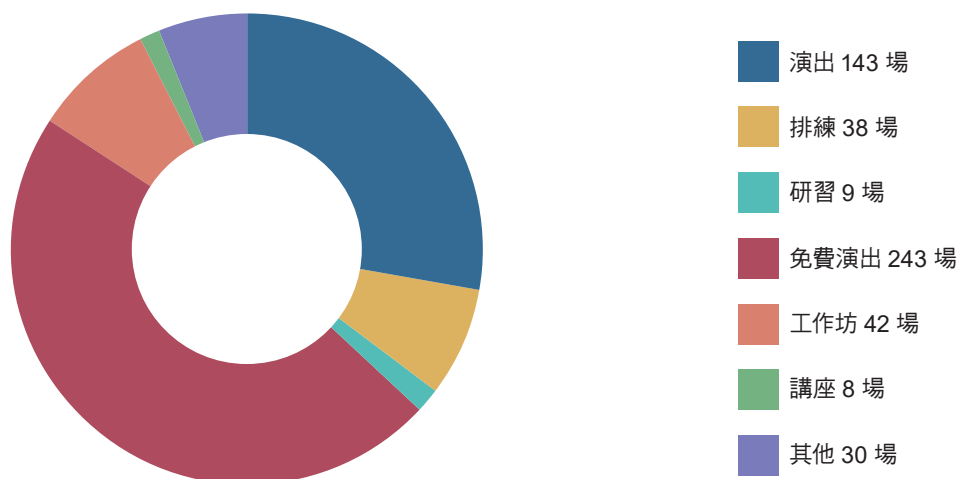
南方發聲，眾人的衛武營

365 天，818 場活動，逾 10 萬人參與

衛武營延展練兵培育的精神，以現有小劇場空間與戶外園區，與環境共構一處沒有界線的藝文村落，透過不同型態的展演與工作坊，呈現藝術的穿透性與感染力，成為大眾親近的藝文場域。

2016 年，衛武營共完成 818 場展演、研習、工作坊、室內外演出與講座等活動，吸引逾 10 萬人參與，逐步形聚出南方藝文生活圈的面貌。

2016 年以「眾人參與」目標，衛武營讓創作者、欣賞者、表演者、學習者、各工作者等，人人都是藝術關係人的角度切入，化被動為主動參與的第一人。從公民論壇、青年辯論，與藝術列車、青銀藝術對話等專案，跨越不同性別、年齡、種族、階層等社群，藉衛武營投入相關公共議題的討論，交流不同立場與觀點，兼顧到每個人的需求，讓每個聲音平等的被聽見，成為多元對話的平台，落實「大眾的衛武營」。



衛武營國家藝術文化中心

佔地約 9.9 公頃的衛武營國家藝術文化中心，坐落高雄鳳山，是南臺灣唯一國家級的藝文場館。清領時期，衛武營即作為練兵之地，1978 年後，因市民參與催生城市景觀的改變，逐漸解除武裝，穿越長期封閉的營區，翻轉軍事色彩的齊一性，從都會公園到藝文中心，開啟南方藝文發聲的管道，朝向一座豐富開放的藝文基地。

場館本體由荷蘭建築師法蘭馨·侯班帶領的麥肯諾建築團隊負責打造，至今超過 5,000 名人員投入興建工程，其中涵蓋國內第一座大型電腦輔助的歌劇院，共有 2,260 席；擁有臺灣第一座葡萄園式座位規劃的 2,000 席音樂廳；以鏡框、凸出式舞台設計的戲劇院，容納 1,254 席；而 470 席的表演廳，則以不對稱鞋盒構造，提供最佳的聲響效果；另外，結合衛武營都會公園草坪的露天劇場，可舉辦 1,000 席座位的戶外演出。開館後，衛武營國家藝術文化中心將成為臺灣最大型的綜合劇院。



青銀共創欣賞—《機器人歌劇》Wade Marynowsky Robot Opera (李弈瑋 攝)

旗艦領航，跨界共製

旗艦節目 10 月《新社員》、《英雄崛起》

委託製作 11 月《鞍馬天狗》

2016 年衛武營推出兩檔國內旗艦節目，除了前叛逆男子劇團《新社員》首度移師衛武營戶外演出，滿足南部戲迷引領期盼的聲音；《英雄崛起》則由桂冠指揮赫比希帶領國家交響樂團，帶來劇力萬鈞的聲響震撼。2016 年委託創作大戲則由奇巧劇團以新戲《鞍馬天狗》交出漂亮成績單。該劇集結傳統戲曲人才，與中生代創作者、新生代表演者，是融合胡撇仔、日本武術殺陣的新式歌仔戲，孕育出臺灣多元文化揉雜的藝術能量。維也納愛樂新年音樂會和柏林愛樂音樂會等戶外授權轉播節目，也致力提供最高品質的轉播節目給南臺灣民眾，帶動南部藝文生活的人口。

《邊界》Lifelines (張震洲 攝)



品牌共製

4 月 楊輝《邊界》與兩廳院共同製作

6 月《茶花女》與高雄春天藝術節共同製作

國際偶戲大師楊輝的新作《邊界》為衛武營與兩廳院共同製作，融合了東西劇場元素，是突破傳統偶戲形式的演出。歌劇《茶花女》則為衛武營與高雄市政府高雄春天藝術節首度攜手合作，邀請指揮簡文彬、女高音瓦倫提娜·法卡絲、男高音安德烈·杜納耶夫等多位享譽國際的大師擔綱，以歐洲歌劇院高規格製作，帶給臺灣觀眾高品質的藝術饗宴。

國際共製

7 月《驚園》美國林肯中心共製，驚豔國際

《驚園》是由衛武營與美國林肯中心、斯波萊多藝術節與新加坡藝術節共製的獨幕歌劇，巧妙融合劇場與裝置藝術，於紐約林肯中心藝術節開幕連演三場。透過這些多邊資源的加乘，衛武營建立一套節目交流的機制，讓國際專業級創作，以高雄為基地，匯聚南方，讓市民在地看到世界，讓世界看到高雄。

《驚園》Paradise Interrupted (Julia Lynn 攝)



打造衛武營品牌藝術節 童樂節開啟兒童月，藝術祭突破形式框架

夏日 衛武營童樂節

秋天 衛武營藝術祭

衛武營夏天的「衛武營童樂節」，與高雄市政府教育局首度攜手「2016 高雄兒童月」，與高雄師生共同打造創意踩街開幕活動，邀請國內外超過 40 場次的團隊展演，辦理工作坊、故事屋等相關活動，除了創造「花露露」角色，並邀請英美戶外裝置「軟軟幫闖營區」、「小淘氣」，共同開啟兒童的想像力。

秋天，為期 7 周的「衛武營藝術祭」，共有 60 檔演出、超過 100 場活動，集結臺灣、美國、韓國、義大利、法國、日本、澳洲等團隊，策畫展演、論壇、講堂、體驗、工作坊，包含享譽國際的馬戲大師、頂尖玩家和表演新秀參與，兼顧常民乃至專業藝術工作者的聲音。



衛武營童樂節 Weiwuying Children's Festival (李奕瑋 攝)

策劃大型馬戲平台，首創臺灣舞蹈平台 串連國際連結，開創表藝先河

2016 衛武營藝術祭首創「馬戲平台」與「臺灣舞蹈平台」，為國內首次大型交流介面，開啟世界匯演的網絡，顛覆國人對馬戲表演的想像，更與歐陸青年編舞家網路平台 Aerowaves 橋接。

「馬戲平台」以馬戲人的馬戲活動為概念，邀請前太陽馬戲團表演者陳星合共同策畫，為臺灣第一次舉辦相關大型馬戲活動，參與團隊包含全球頂尖表演者，如美國傳奇小丑彼得·夏卜、法國知名歌舞雜耍團隊「吃兔子的人」，與金氏世界紀錄保持者楊元慶等來自臺灣及歐、美、亞洲地區 7 國好手，帶來演出、學堂、工作坊、擂台、街頭快閃和民眾體驗等新馬戲活動，跳脫傳統馬戲動物表演形式，以現代劇場元素，將雜耍表演提升到新的境界，開啟世界馬戲匯演的中心，吸引國內外玩家朝聖，創造國際馬戲工作者交流發展的平台。

「臺灣舞蹈平台」為衛武營首創，網羅國際舞蹈家、學者及愛舞人士，探討亞洲舞蹈發展。展演則有橫掃國際獎項的以色列、義大利、法國與臺灣當代編舞家、舞蹈家等 12 組混搭，為觀眾帶來兩套演出節目《化學反應 I、II》，透過相互觀摩激盪交流，展現臺灣舞蹈深厚的實力。衛武營與歐陸青年編舞家網路平台 Aerowaves 首次搭建合作平台，促成實質效益，除了選入歐洲最佳新銳編舞作品首次移師高雄，同時將臺灣優秀的編舞作品送入下一屆歐洲舞蹈平台 Spring Forward 演出。編舞家劉冠詳作品《我知道的太多了》則自臺灣舞蹈平台獲選，於 2017 年 4 月前往丹麥演出，向世界展現國際水準的臺灣製作。



臺灣舞蹈平台 Mattia & Antonio De Rosa 《Yellow Place》



衛武營馬戲平台 Wei Wu Ying Circus Platform (王鴻駿 攝)

專業培訓，藝文推廣

專業人才南方集結

衛武營啟動專業人才培訓系列，邀請表演、製作、管理、教育等國際專家，以衛武營為基地，提供臺灣藝文產業鏈所需的各項專業人士進修機會與資源。2016 年舉辦 2 場音樂表演大師班：齊瑪諾夫斯基弦樂四重奏大師班，與女高音瓦倫提娜·法卡絲及男高音安德烈·杜納耶夫的歌劇大師班；3 檔專業者進修班：鈕扣計畫舞者專修班、彼得·夏卜大師馬戲、林克雷特聲音表演訓練工作坊；另邀請英國知名音樂劇製作人 Simon Woolley 及蘇黎世劇院資深國際製作人 Barbara Suthoff 擔任創意製作人未來學院講師。專業的另一個部分是教育延伸，衛武營作為一個藝文園區，延續社會的藝術教育功能，舉辦《天使飛飛》捷克桌上紙劇場工作坊、無垢舞蹈劇場專業及體驗工作坊，與青少年戲劇營等多元課程，期待藝術教育持續在衛武營扎根。

國際論壇

「衛武營藝術祭」自 2015 年舉辦國際論壇與專業工作坊，聽到許多國際與在地聲音。2016 年以「眾人的參與式」為主軸，邀請臺、德、澳、英、美等國內外相關藝文工作者，分享藝術與全球地方經營與社群介入的經驗，並邀集在地不同族群、性別進行公民論壇，拋出「如何參與」的課題，激發不同層面思考，青年辯論更讓長久被忽略的青少年現身發言，共同思辨臺灣藝術教育的發展。

創意製作人未來學院

「創意製作人未來學院」繼 2015 年探討「財務與募款」及「策略規劃」，打造亞洲劇場專業人士進修平台，2016 年聚焦於製作預算與藝術創意，邀請 2 位國際劇場工作者：英國知名音樂劇製作人 Simon Woolley 及蘇黎世劇院資深國際製作人 Barbara Suthoff，分享商業與非商業劇場的製作實務，吸引超過上百位來自華人圈的藝術文化與教育專業人士的參與。



「衛武營藝術祭」公民論壇
Weiwuying Arts Festival Public Forum

開啟對話，眾人投身藝術的中心地

2016 年，衛武營有青年新潮、非典型的創作，也有大師、經典和傳統的延展。衛武營期待，讓藝術成為動詞，在藝術家和觀眾參與實踐的過程中開展對話和交流，衛武營在其間致力扮演提供經驗的橋樑，讓彼此共同參與衛武營。

除了持續打造旗艦品牌節目，延續平台任務，加強專業培力與人員建置，未來也唯有每個人願意開啟對話，挺身投入藝文場館、機構和環境，才有發展的支柱。聲音沒有絕對，藝術沒有高低，一起在衛武營發聲，產生共振與迴響。衛武營期許為臺灣劇場產業持續連結社群、地方政府與國際，凝聚藝文表演力量，創造更優質的環境，成為眾人發聲的藝術中心。



《茶花女》歌劇大師班 *La Traviata* Master Class (顏涵正 攝)

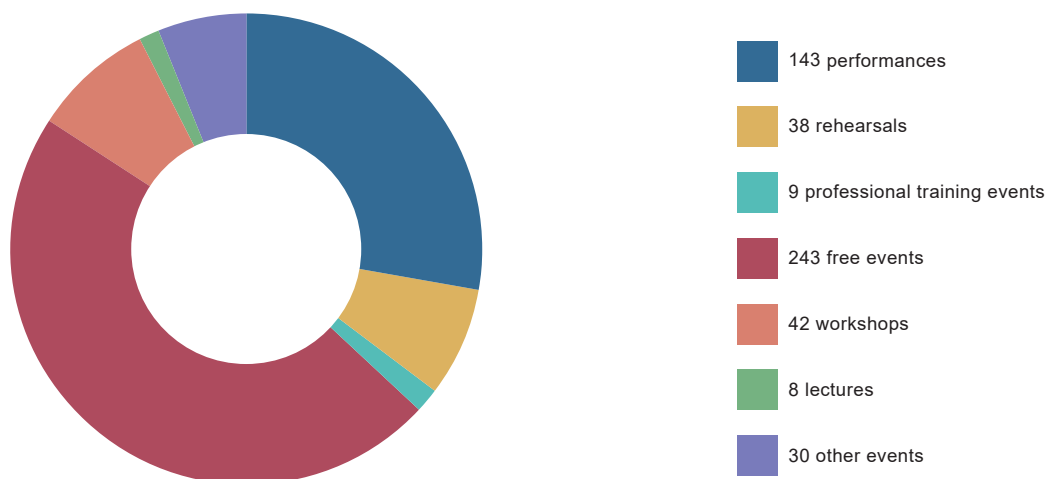
Voice from the South; The Art Center for All

365 days, 818 events, more than 100,000 participants

Carrying on Weiwuying Army Base's former heritage of training and incubation, the National Kaohsiung Center for the Arts (Wewuying) has used its current theater and outdoor space to create a cultural village without boundaries. Through hosting a wide variety of performances and workshops, it demonstrated the pervasive and infectious power of the arts and has come to fruition itself as an art space that is embracing to the public.

During 2016, Weiwuying held 818 events including exhibitions, workshops, indoor and outdoor performances, lectures, etc., attracting more than 100,000 visitors and shaped a lively culture of the arts in southern Taiwan.

The thematic goal set for 2016 was “civic engagement”. The National Kaohsiung Center for the Arts (Wewuying) sees everyone as being related to the arts and that therefore everyone can be actively engaged in arts, whether they are creators, appreciators, performers, learners or art managers. From the Civic Forum and Youth Debate, to projects such as outreach activities and Conversations between Generations, Weiwuying was set up to provide opportunities for a public composed of different genders, ages, ethnicities, and social classes to discuss and exchange their opinions on public issues. Therefore “the arts center for all” has been realized as a platform where everyone can engage in conversation and let their voices be heard.



The National Kaohsiung Center for the Arts (Weiwuying)

Located in Fongshan, Kaohsiung, the 9.9-hectare National Kaohsiung Center for the Arts (Weiwuying) is the only national level arts center in southern Taiwan. This location was previously used as military training center starting in the Qing dynasty. After 1978, as the urban landscape gradually re-shaped under the influence of public opinion, the somewhat drab military facility was transformed first into a park, and then into an arts center, and eventually has become an open base for the arts and the vehicle of the voice from the south.

The main architecture was designed by a Mecanoo architect under the supervision of lead architect Francine Houben from the Netherlands. Up to this day, 5,000 people have been involved in the construction work, which includes the very first large-scale opera house in Taiwan to be fully computerized and boasting 2,260 seats. The 2,000-seat Concert Hall is the first in Taiwan to be in vineyard form. The 1,254-seat Playhouse has proscenium and thrust stages. The Recital Hall, with 470 seats, has adopted an asymmetrical shoebox shape to provide the best acoustic experience for chamber music and recital performances. In addition, overlooking the Weiwuying Metropolitan Park, the outdoor theater has a capacity of 1,000 seats. After its grand opening, the National Kaohsiung Center for the Arts (Weiwuying) will be the largest art venue for the performing arts in Taiwan.



《鞍馬天狗》Kurama Tengu (王鴻駿 攝)

Flagship and Collaborative Productions

Flagship programs

The New Member; Titan Arise

Commissioned production

November: *Kurama Tengu*

In 2016, the National Kaohsiung Center for the Arts (Weiwuying) launched two flagships programs. *The New Member* by the Ex-rebel was performed outdoors at Weiwuying for the first time, and met the eager anticipation of their fans in the south. *Titan Arise* with conductor laureate Günther Herbig and the National Symphony Orchestra presented a powerful, symphonic experience. In 2016 Weiwuying commissioned a major production, *Kurama Tengu* (ChiChiao Musical Theatre), which brought together talents from traditional theaters, both experienced creators and emerging performers, and combined Taiwanese Opera with Japanese martial arts and fighting abilities to form a new style of hybrid Taiwanese opera/drama that represented the multicultural energy of the arts in Taiwan. Licensing of outdoor broadcasting such as the Vienna Philharmonic's New Year's Concert and the Berlin Philharmonic's concert provided high quality broadcasting to the public in southern Taiwan and helped to nurture the art-loving population in the south.

Collaborative projects

Lifelines; co-production with the National Theater and Concert Hall, Taipei

La Traviata; co-production with the Kaohsiung Spring Arts Festival

Master puppeteer YEUNG Fai's new work, *Lifelines*, was a co-production by Weiwuying and the National Theater and Concert Hall, Taipei. *La Traviata* was a first-time collaboration between Weiwuying and the Kaohsiung Spring Arts Festival by the Kaohsiung City Government. Internationally renowned artists, including conductor CHIEN Wen-pin, soprano Valentina Farcas, tenor Andrei Dunaev, were gathered in this opera which was produced to the very highest standards of worldwide opera houses, presenting to Taiwanese audiences a high quality artistic feast.

International collaboration

Paradise Interrupted; co-production with the Lincoln Center, Spoleto Festival and Singapore International Festival of Arts

Paradise Interrupted was a one-act opera co-produced by Weiwuying, the Lincoln Center in the USA, the Spoleto Festival in the USA, and the Singapore International Festival of Arts. It ingeniously integrated theater and installation art and was performed for 3 consecutive days at the Lincoln Center Festival in July before traveling to Singapore in September. This collaboration involved multiple resources and organizations. Through this experience, Weiwuying was able to establish a mechanism for international collaborations, thus realizing the vision of bringing professional international productions to southern Taiwan, whilst enabling the world to see the outstanding showcased works from Kaohsiung.



《茶花女》La Traviata (拉風攝影)

Making Weiwuying's Art Festivals Children's Festival Brings In “Children's Month”; Arts Festival challenged the norms

Summer: Weiwuying Children's Festival

Autumn: Weiwuying Arts Festival

In the summer of 2016, for the first time the Weiwuying Children's Festival worked with “Kaohsiung Children's Fun Art Month” organized by the Education Bureau of the Kaohsiung City Government, to open children's month with a creative children's parade. The Weiwuying Children's Festival held more than 40 events, including workshops and a story house, presented by groups from Taiwan and abroad. The mascot “Florara” and friends were created, together with *Airy Aliens* and *Sluggo Below*, which were outdoor installations invited from England and the USA, inspired by children's imaginations.

In the autumn was the Weiwuying Arts Festival. During this 7-week festival, there were 60 performances and more than 100 events. Artists and performing groups were invited from Taiwan, the USA, Korea, Italy, France, Japan and Australia to present events including performances, exhibitions, forums, lectures, hands-on experiences, workshops, etc. World-renowned circus masters, highly skilled circus lovers, and emerging talents all gathered together. From the public to arts professionals, everyone could find something they enjoyed in the festival.



衛武營童樂節 Weiwuying Children's Festival (李弈璿 攝)

First Large Scale Circus Platform; Weiwuying Initiates the Taiwan Dance Platform

The 2016 Weiwuying Arts Festival introduced the Weiwuying Circus Platform and Taiwan Dance Platform, the very first large scale platforms that connected Taiwan with international networks. The circus platform provided a boost of the genre into the bright limelight in Taiwan. The Taiwan Dance Platform connected Taiwan to the European dance network, *Aerowaves*.

The concept of the Circus Platform was “circus events for circus people”. Simon Chen, a former performer with Cirque de Soleil, was invited to be on the production team to co-curate the first large-scale circus event in Taiwan. Performers were invited from seven countries throughout Taiwan, Europe, America, and Asia, including Peter Shub, the legendary American clown, *Les Mangeurs de Lapin*, the famous French vaudeville group, and YANG Yuan-ching, a yo-yo performer and Guinness World Record holder. There were performances, classes, workshops, a Juggling Battle, street events and experiences, and so on that shook off the old image of animal performances, and introduced a fresh image of contemporary circus. Circus lovers from Taiwan and abroad were gathered here and valuable exchanges between the circus performers took place.

The Taiwan Dance Platform was created for dancers, and scholars together with lovers of dance from around the world were gathered for discussion of the development of dance in Asia. International dancers were invited from Israel, Italy, France, and Taiwan to perform in *Chemistry I* and *Chemistry II*, which provided opportunities for international collaborations as well as showcased new Taiwanese choreographers’ achievements. Through the collaboration with *Aerowaves*, not only were the latest outstanding works from Europe introduced in Taiwan, but selected Taiwanese dance work was also presented in the European dance platform Spring Forward in 2017. Choreographer LIU Kuan-hsiang’s *Kids* was chosen from the Taiwan Dance Platform and performed in Denmark in April 2017, allowing outstanding work from Taiwan to shine on the world stage.



衛武營馬戲平台 Weiwuying Circus Platform (王鴻駿 攝)

Professional Developments and Promotion of the Arts

Professional Development in the South

In the Weiwuying Professional Development Series, masters and internationally acclaimed masters and professionals in the industries of production, management, and education provided resources and opportunities for further development for arts professionals in Asia. In 2016, there were two music performance master classes: a string quartet master class presented by the Szymanowski Quartet and an opera master class by soprano Valentina Farcas and tenor Andrei Dunaev. In addition, there were three professional development programs: New Choreographer for dancers, a Professional Vaudeville Workshop with Peter Shub for circus performers, and a voice training workshop with Kristin Linklater, all of which received positive and eager feedback. West End producer Simon Woolley and senior producer at Zurich Opera House Barbara Suthoff were invited as lecturers for the Academy for Creative Producers, which saw a warm reception from producers across the country. Another direction which echoed professional development was extended education, and Weiwuying demonstrated its dedication to arts education by holding various workshops and classes such as the Paper Theater Workshop, *Teach Your Angel How to Fly*, *Poetry in Motion* dance workshop, and Theater Camp for Young Adults.

International Forum

The Weiwuying Arts Festival started the international forum and professional workshop with a focus on civic ownership in 2015. The 2016 focus was on “civic engagement” and professionals from Taiwan, Germany, Australia, the UK, and the USA were invited to share their valuable experiences regarding operations and involvements of local communities. Guests from different social backgrounds and genders from local communities were invited to the civic forum to discuss “how to engage” which also sparked more inspiration on wider levels. Youth debates allowed young adults, a relatively neglected group in the arts community, to have their say on arts education in Taiwan.

Academy for Creative Producers

After 2015’s topics of “finance and fundraising” and “strategic planning”, in 2016, the Academy for Creative Producers focused on production budget and artistic creativity, creating a mid-career training platform for theater professionals in Asia. Two international theater professionals were invited: West End producer Simon Woolley, and senior producer of Zurich Opera House Barbara Suthoff. Their knowledge and experience in production practice in both non-commercial and commercial settings attracted an audience of more than a hundred professionals with arts, culture and education backgrounds throughout Asia.

Opening Up Dialogues; the Art Center for Everyone

During 2016, young voices and contemporary-style creations as well as established masterpieces and solid classical traditions were presented in the National Kaohsiung Center for the Arts (Weiwuying). Weiwuying wishes to make art into an action, to become a bridge that connects artists and audience through artistic practices, and to encourage communication and engagement.

Despite what Weiwuying has accomplished with its flagship programs, platforms, professional developments and personnel enhancement, the future of a healthy development of arts and culture in Taiwan will still need even more people to engage in the conversations and devote themselves to arts venues, organizations, and the overall cultural environment. Weiwuying relishes the prospect of enhancing connections between local communities, governments, and the world to promote the theater industry in Taiwan, nurture the energy in the performing arts, and create an even better environment for arts and culture. It will allow all voices to be heard and thus bring to life an arts center that is truly for everyone.



無垢舞蹈劇場《緩行中的漫舞》工作坊
Legend Lin Dance Theatre Workshop
(許斌 攝)

2016 全年節目概況

2016 年度主辦節目一覽表

月份	系列	演出日期	節目名稱
一月		1/1	維也納愛樂新年音樂會實況轉播
一月 六月	榕樹下	1/17	桑布伊
		1/24	海馬樂團
		2/20	CMO 創造音樂室內樂團
		2/21	SURE 人聲樂團
		3/6	嵐馨樂團
		3/20	笙根蘭陽
		4/10	高雄室內合唱團
		4/24	Bliss 人聲樂團
		5/15	午後之樹跨界爵士實驗樂團
		5/29	泥灘地浪人樂團
		6/5	科羅曼德印度融合樂團
		6/12	玩弦四度爵士弦樂團
二月	臺灣國際鼓樂節	2/11	臺灣十鼓擊樂團
		2/11	日本我龍太鼓團
		2/12	日本野武士太鼓團
		2/12	美國手擊鼓樂團
二月 三月	歌仔戲	2/27	春美歌劇團《悍動天下》
		3/4	明華園天字戲劇團《宮變》
		3/19	秀琴歌劇團《魅湖咒》
四月		4/15 – 4/16	楊輝《邊界》
		4/27	齊瑪諾夫斯基弦樂四重奏
五月		5/6 – 5/8	無垢舞蹈劇團《緩行中的漫舞演出暨工作坊》

月份	系列	演出日期	節目名稱
五月		5/7	柏林愛樂臺北音樂會實況轉播
		5/21	蘋果劇團《小蜘蛛大英雄》
六月		6/3、6/5	簡文彬指揮《茶花女》
七月	衛武營童樂節	7/2 – 7/3	風神寶寶兒童劇團《開幕火燄山》
		7/8 – 7/10	再一次拒絕長大劇團《深夜裡我們正要醒來》
		7/10	豆子劇團《沙漠巫婆》
		7/14 – 7/16	不想睡遊戲社《黑白跳跳》
		7/15 – 7/17	無獨有偶工作社劇團《夜鶯》
		7/17	天狼星口琴樂團《狼來了》
		7/22 – 7/24	四喜坊劇團《撲克臉男孩》
		7/23 – 7/24	荷蘭舞者舞團《俄羅斯方塊》
		7/30 – 7/31	保羅·柯利《天才烘培師》
		7/30	KoSwing《爵士童樂會》
		7/31	小小舞林大會
七月		7/13、7/15 – 7/16	簡文彬指揮《驚園》美國林肯中心
八月		8/6	鈕扣計畫 - 田采薇、簡麟懿、洪綵希
十月 十一月	衛武營藝術祭	10/13 – 10/16	前叛逆男子《新社員》
		10/15	表演家合作社劇團《從這一刻開始》
		10/16	神秘失控人聲樂團《人聲下午茶》
		10/22	冉而山劇場《永恆的妮雅盧》
		10/23	瘋戲樂工作室《瘋戲樂》
		10/23	國家交響樂團《英雄崛起》
		10/28 – 10/29	吃兔子的人《吃兔子的人》

月份	系列	演出日期	節目名稱
十月 十一月	衛武營藝術祭	10/28、10/30	馬戲平台：眾星馬戲秀 I、II
		10/29	馬戲平台：雜耍擂台
		10/28 – 10/30	馬戲平台：彼得·夏卜《悲傷小丑的嘆喙劇場》
		10/29 – 10/30	馬戲平台：街頭大匯串
		10/30	馬戲平台：亞洲馬戲新秀
		11/4 – 11/6	Wade Marynowsky《機器人歌劇》
		11/5 – 11/6	魯斯塔維合唱團《蒼穹之外的天籟》
		11/5 – 11/6、11/12 – 11/13	臺灣舞蹈平台《日常編舞》
		11/12 – 11/13	臺灣舞蹈平台《化學反應 I》、《化學反應 II》
		11/12 – 11/13	小事製作 × 王嘉明《七》
		11/12 – 11/13	布拉瑞揚舞團《拉歌》
		11/18 – 11/19	奇巧劇團《鞍馬天狗》
		11/19	臺灣豫劇團《錢要搬家了?!》
		11/20	金枝演社《可愛的冤仇人》
		11/25 – 11/26	陳盈、崔昭理《新古擊》
		11/27	身聲劇場《希望之翼》
		10/22	影響·新劇場《莎士比亞落台語》
		10/22	原聲巴洛克樂團《哈囉！韋瓦第 Hello! Vivaldi》
		10/23	蒂摩爾古薪舞集《排灣族當代肢體解碼》
		10/23	天宏園掌中戲團《閩法金山》
		11/19	光鹽民俗藝術團《光影之間—紙影戲之美》
		11/19	高雄城市芭蕾舞團《牡丹亭》、《胡桃鉗》精選
		11/20	藝綻室內樂團《玩節拍·齊步奏》

月份	系列	演出日期	節目名稱
十月 十一月	衛武營藝術祭	11/20	大事件劇場 × 兩兩製造《縮時攝影》
		11/26	滯留島舞蹈劇場《當代舞蹈劇場作品選粹》
		11/26	橄欖葉劇團《阿嬤，笑一個》
		11/26	秋老虎音樂祭：米星星
		11/26	秋老虎音樂祭：祖魯樂隊
		11/26	秋老虎音樂祭：HH
		11/27	表演家合作社《看三小戲》
		11/27	台南青年國樂團《絲竹之美》
		11/27	秋老虎音樂祭：Matzka
		11/27	秋老虎音樂祭：安達組合

List of Performances, 2016

2016 Program Overview

Month	Series	Dates	Performance
January		1/1	Vienna Philharmonic's New Year's Concert broadcast
January June	Weiwuying Banyan Tree Series	1/17	Sangpuy
		1/24	Seahorse Music
		2/20	CMO Creating Music Orchestra
		2/21	SURE Singers
		3/6	LanXin Music Group
		3/20	A Root Yilan
		4/10	Kaohsiung Chamber Choir
		4/24	Bliss <i>A Cappella</i> (Switzerland)
		5/15	Afternoon Tree (Jazz)
		5/29	The Muddy Basin Ramblers
		6/5	Coromandel Express
		6/12	Interstring Quartet
February	International Drumming Festival in Taiwan	2/11	Ten Drum Art Percussion Group
		2/11	Garyu Alternative Taiko Unit (Japan)
		2/12	Taiko Nobushi Japanese Drumming
		2/12	Hands On'Semble (USA)
February March	Taiwanese Opera Series	2/27	Chunmei Taiwanese Opera Troupe <i>Love Conquers All</i>
		3/4	Ming Hua Yuan Tian Taiwanese Opera Co. <i>A Mutiny in the Palace</i>
		3/19	Shiu-Kim Taiwanese Opera Troupe <i>The Curse of the Lake</i>
April		4/15 – 14/16	YEUNG Fai <i>Lifelines</i>
		4/27	Szymanowski Quartet
May		5/6 – 5/8	Legend Lin Dance Theatre <i>Poetry in Motion</i> performance and dance workshop

Month	Series	Dates	Performance
May		5/7	Berlin Philharmonic's Taipei Concert broadcast
		5/21	Apple Theater <i>Little Spider Big Hero</i>
June		6/3 、 6/5	<i>La Traviata</i> Conductor: CHIEN Wen-pin
July	Weiwuying Children's Festival	7/2 – 7/3	Festival Opening: Feng Shen Bao Bao Children's Theatre <i>Flaming Mountain</i>
		7/8 – 7/10	Against Again Troupe <i>While You Were All Sleeping</i>
		7/10	Bean Theatre <i>The Desert Witch</i>
		7/14 – 7/16	Sleep No Playground <i>Jump! Black and White</i>
		7/15 – 7/17	The Puppet & Its Double Theater <i>The Nightingale</i>
		7/17	Sirius Harmonica Ensemble <i>Sirius is Coming</i>
		7/22 – 7/24	4C. Four Fun Theatre <i>The Poker Face Boy</i>
		7/23 – 7/24	De Dancers (Netherland) <i>Tetris</i>
		7/30 – 7/31	Paul Curley <i>Bake!</i>
		7/30	KoSwing Big Band <i>KoSwing</i>
		7/31	<i>Dancing Kids Battle</i>
July		7/13 、 7/15 – 7/16	CHIEN Wen-pin conducted <i>Paradise Interrupted</i> at Lincoln Center Festival, USA
August		8/6	New Choreographer – TIEN Tsai-weii, CHIEN Lin-yi, HORNG Tsai hsi
October November	Weiwuying Arts Festival	10/13 – 10/16	The Ex-rebel Lads <i>The New Member</i>
		10/15	Action Corporation <i>From Now On</i>
		10/16	SEMISCON Vocal Band <i>Tea time with A Cappella</i>
		10/22	Langasan Theatre <i>Eternal Niyaro</i>
		10/23	Studio M <i>Cabaret</i>
		10/23	National Symphony Orchestra <i>Titan Arise</i>
		10/28 – 10/29	Les Mangeurs de Lapin <i>Les Mangeurs de Lapin</i>

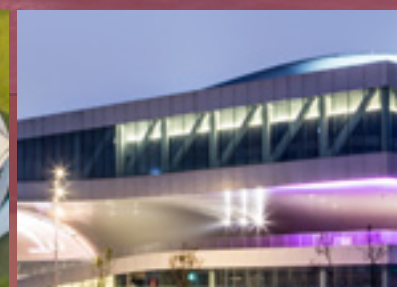
Month	Series	Dates	Performance
October November	Weiwuying Arts Festival	10/28 、 10/30	Circus Platform: Gala Show A & B
		10/29	Circus Platform: Juggling Battle
		10/28 – 10/30	Circus Platform: Peter Shub <i>Stand Up and Fall Down</i>
		10/29 – 10/30	Circus Platform: Street Gathering
		10/30	Circus Platform: Young Talent Stage
		11/4 – 11/6	Wade Marynowsky <i>Robot Opera</i>
		11/5 – 11/6	Rustavi Choir from Georgia <i>The Sound from Heaven</i>
		11/5 – 11/6 、 11/12 – 11/13	You Choreograph
		11/12 – 11/13	Taiwan Dance Platform: Chemistry I, Chemistry II
		11/12 – 11/13	Les Petites Choses Production & WANG Chia-ming: <i>Seven Selves</i>
		11/12 – 11/13	Bulareyaung Dance Company: <i>La Song</i>
		11/18 – 11/19	ChiChiao Musical Theatre: <i>Kurama Tengu</i>
		11/19	Taiwan Bangzi Opera Company <i>Where Does the Money GO?!</i>
		11/20	Golden Bough Theatre: <i>She is So Lovely</i>
		11/25 – 11/26	CHEN Ying-hsueh and CHOI Sori: <i>So New-So Old, So Far-So Near</i>
		11/27	Sun Son Theatre <i>The Wings of Hope</i>
		10/22	New Visions New Voices Theatre Company <i>When Shakespeare Speaks Taiwanese?!</i>
		10/22	Essential Sound Baroque Ensemble <i>Hello! Vivaldi</i>
		10/23	Tjimur Dance Theatre <i>Decoding the Body Movement of Tjimur's Contemporary Paiwan Dance</i>
		10/23	Tienhungyuan Puppet Theater Troupe <i>Battle of Jingshan Temple</i>
		11/19	Salt Folk Art Troupe <i>Between the Light and Shadow – The Beauty of Shadow Puppets</i>

Month	Series	Dates	Performance
October November	Weiwuying Arts Festival	11/19	Kaohsiung City Ballet <i>The Beauty of Ballet – Selected from the Peony Pavilion and The Nutcracker</i>
		11/20	Arts Blooming Ensemble <i>Play with the Tempo and Step at the Same Time</i>
		11/20	Big Event Theater x Double & Cross Theater Group <i>Short Shot Show</i>
		11/26	Resident Island Dance Theatre <i>Selected from Contemporary Dance Theatre Pieces</i>
		11/26	Olive Leaf Theater <i>Smile, Grandma</i>
		11/26	Hotter Than the Sun Music Festival: Ricing Star
		11/26	Hotter Than the Sun Music Festival: Zulu Band
		11/26	Hotter Than the Sun Music Festival: HH
		11/27	Action Corporation <i>Look, Three Little Plays</i>
		11/27	Tainan Youth Traditional Chinese Music Band <i>The Beauty of Chinese Music</i>
		11/27	Hotter Than the Sun Music Festival: Matzka
		11/27	Hotter Than the Sun Music Festival: AnDa Union

年度財務報告

2016 Financial Overview





國家表演藝術中心 National Performing Arts Center 2016 Financial Overview

2016 年度財務概況 Financial Statement

新臺幣：千元 (NTD/Thousand)

項目	2016 年	百分比 %
業務收入 Operating Income	1,521,735	97%
業務成本與費用 Operating Cost	1,366,784	87%
業務賸餘 (短絀) Surplus (Deficit)	154,951	10%
業務外收入 Other Income	47,467	3%
業務外費用 Other Expense	2,300	0%
業務外賸餘 Surplus (Deficit)	45,167	3%
本期賸餘 (短絀) Surplus (Deficit)	200,118	13%

業務收入 Operating Revenue

新臺幣：千元 (NTD/Thousand)

項目	2016 年	百分比 %
銷貨收入 Sales Revenue	4,532	0%
租金收入 Rentals Revenue	115,171	8%
勞務收入 Ticketing and Other Services Revenue	337,191	22%
其他補助收入 Other Subsidy	0	0%
政府補助收入 Government Subsidy	1,064,841	70%
合計 Total	1,521,735	100%

業務成本與費用 Operating Costs and Expenses

新臺幣：千元 (NTD/Thousand)

項目	2016 年	百分比 %
銷貨成本 Cost of Goods Sold	6,844	1%
勞務成本 Professional Service Fees	455,070	33%
行銷及業務費用 Marketing	165,518	12%
管理費用 General Management	739,352	54%
合計 Total	1,366,784	100%

業務外收支 Non-operating Income and Expense

新臺幣：千元 (NTD/Thousand)

項目	2016 年	百分比 %
業務外收入 Non-operating Income		
廣告收入 Advertisement Income	17,112	36%
財務收入 Investment Income	26,228	55%
雜項收入 Miscellaneous Income	4,127	9%
合計 Total	47,467	100%
業務外支出 Non-operating Expense		
財務費用 Investment Loss	2,297	100%
雜項支出 Miscellaneous Expense	3	0%
合計 Total	2,300	100%
業務外賸餘 Surplus (Deficit)	45,167	

自籌比例 The Ratio of Self-generated Income

新臺幣：千元 (NTD/Thousand)

項目	2016 年
自籌收入 Self-generated Income	
業務收入 Operating Income	456,893
業務外收入 Non-operating Income	47,467
合計 Total	504,360
支出 Expenditure	
業務成本與費用 Operating Costs and Expenses	1,366,784
業務外支出 Non-operating Expenditure	2,300
代管資產折舊	-103,286
合計 Total	1,265,798
自籌比例 The Ratio of Self-generated Income	40%

自籌比例 (自籌收入 / 支出)

The Ratio of Self-generated Income (Self-generated Income /Expenditure)

國家兩廳院財務概況 National Theater & Concert Hall 2016 Financial Overview

2016 年度財務概況 Financial Statement

新臺幣：千元 (NTD/Thousand)

項目	2016 年	百分比 %
業務收入 Operating Income	705,720	97%
業務成本與費用 Operating Cost	630,928	87%
業務賸餘 (短絀) Surplus (Deficit)	74,792	10%
業務外收入 Other Income	22,931	3%
業務外費用 Other Expense	317	0%
業務外賸餘 Surplus (Deficit)	22,614	3%
本期賸餘 (短絀) Surplus (Deficit)	97,406	13%

業務收入 Operating Revenue

新臺幣：千元 (NTD/Thousand)

項目	2016 年	百分比 %
銷貨收入 Sales Revenue	3,526	1%
租金收入 Rentals Revenue	106,494	15%
勞務收入 Ticketing and Other Services Revenue	200,765	28%
其他補助收入 Other Subsidy	0	0%
政府補助收入 Government Subsidy	394,935	56%
合計 Total	705,720	100%

業務成本與費用 Operating Costs and Expenses

新臺幣：千元 (NTD/Thousand)

項目	2016 年	百分比 %
銷貨成本 Cost of Goods Sold	6,359	1%
勞務成本 Professional Service Fees	186,885	30%
行銷及業務費用 Marketing	101,279	16%
管理費用 General Management	336,405	53%
合計 Total	630,928	100%

業務外收支 Non-operating Income and Expense

新臺幣：千元 (NTD/Thousand)

項目	2016 年	百分比 %
業務外收入 Non-operating Income		
廣告收入 Advertisement Income	17,111	75%
財務收入 Investment Income	3,932	17%
雜項收入 Miscellaneous Income	1,888	8%
合計 Total	22,931	100%
業務外支出 Non-operating Expense		
財務費用 Investment Loss	315	99%
雜項支出 Miscellaneous Expense	2	1%
合計 Total	317	100%
業務外賸餘 Surplus (Deficit)	22,614	

自籌比例 The Ratio of Self-generated Income

新臺幣：千元 (NTD/Thousand)

項目	2016 年
自籌收入 Self-generated Income	
業務收入 Operating Income	310,785
業務外收入 Non-operating Income	22,931
合計 Total	333,716
支出 Expenditure	
業務成本與費用 Operating Costs and Expenses	630,928
業務外支出 Non-operating Expenditure	317
合計 Total	631,245
自籌比例 The Ratio of Self-generated Income	53%

自籌比例 (自籌收入 / 支出)

The Ratio of Self-generated Income (Self-generated Income /Expenditure)

國家交響樂團 National Symphony Orchestra 2016 Financial Overview

2016 年度財務概況 Financial Statement

新臺幣：千元 (NTD/Thousand)

項目	2016 年	百分比 %
業務收入 Operating Income	203,048	100%
業務成本與費用 Operating Cost	210,778	104%
業務賸餘 (短絀) Surplus (Deficit)	-7,730	-4%
業務外收入 Other Income	115	0%
業務外費用 Other Expense	52	0%
業務外賸餘 Surplus (Deficit)	63	0%
本期賸餘 (短絀) Surplus (Deficit)	-7,667	-4%

業務收入 Operating Revenue

新臺幣：千元 (NTD/Thousand)

項目	2016 年	百分比 %
銷貨收入 Sales Revenue	632	1%
租金收入 Rentals Revenue	512	0%
勞務收入 Ticketing and Other Services Revenue	57,666	28%
其他補助收入 Other Subsidy	0	0%
政府補助收入 Government Subsidy	144,238	71%
合計 Total	203,048	100%

業務成本與費用 Operating Costs and Expenses

新臺幣：千元 (NTD/Thousand)

項目	2016 年	百分比 %
銷貨成本 Cost of Goods Sold	95	0%
勞務成本 Professional Service Fees	75,099	36%
行銷及業務費用 Marketing	8,836	4%
管理費用 General Management	126,748	60%
合計 Total	210,778	100%

業務外收支 Non-operating Income and Expense

新臺幣：千元 (NTD/Thousand)

項目	2016 年	百分比 %
業務外收入 Non-operating Income		
廣告收入 Advertisement Income	0	0%
財務收入 Investment Income	112	97%
雜項收入 Miscellaneous Income	3	3%
合計 Total	115	100%
業務外支出 Non-operating Expense		
財務費用 Investment Loss	52	100%
雜項支出 Miscellaneous Expense	0	0%
合計 Total	52	100%
業務外賸餘 Surplus (Deficit)	63	

自籌比例 The Ratio of Self-generated Income

新臺幣：千元 (NTD/Thousand)

項目	2016 年
自籌收入 Self-generated Income	
業務收入 Operating Income	58,810
業務外收入 Non-operating Income	115
合計 Total	58,925
支出 Expenditure	
業務成本與費用 Operating Costs and Expenses	210,778
業務外支出 Non-operating Expenditure	52
合計 Total	210,830
自籌比例 The Ratio of Self-generated Income	28%

自籌比例 (自籌收入 / 支出)

The Ratio of Self-generated Income (Self-generated Income /Expenditure)

臺中國家歌劇院 National Taichung Theater 2016 Financial Overview

2016 年度財務概況 Financial Statement

新臺幣：千元 (NTD/Thousand)

項目	2016 年	百分比 %
業務收入 Operating Income	344,976	99%
業務成本與費用 Operating Cost	307,706	89%
業務賸餘 (短絀) Surplus (Deficit)	37,270	11%
業務外收入 Other Income	2,478	1%
業務外費用 Other Expense	85	0%
業務外賸餘 Surplus (Deficit)	2,393	1%
本期賸餘 (短絀) Surplus (Deficit)	39,663	11%

業務收入 Operating Revenue

新臺幣：千元 (NTD/Thousand)

項目	2016 年	百分比 %
銷貨收入 Sales Revenue	325	1%
租金收入 Rentals Revenue	8,165	2%
勞務收入 Ticketing and Other Services Revenue	67,257	19%
其他補助收入 Other Subsidy	0	0%
政府補助收入 Government Subsidy	269,229	78%
合計 Total	344,976	100%

業務成本與費用 Operating Costs and Expenses

新臺幣：千元 (NTD/Thousand)

項目	2016 年	百分比 %
銷貨成本 Cost of Goods Sold	347	0%
勞務成本 Professional Service Fees	123,405	40%
行銷及業務費用 Marketing	49,660	16%
管理費用 General Management	134,294	44%
合計 Total	307,706	100%

業務外收支 Non-operating Income and Expense

新臺幣：千元 (NTD/Thousand)

項目	2016 年	百分比 %
業務外收入 Non-operating Income		
廣告收入 Advertisement Income	0	0%
財務收入 Investment Income	706	28%
雜項收入 Miscellaneous Income	1,772	72%
合計 Total	2,478	100%
業務外支出 Non-operating Expense		
財務費用 Investment Loss	85	100%
雜項支出 Miscellaneous Expense	0	0%
合計 Total	85	100%
業務外賸餘 Surplus (Deficit)	2,393	

自籌比例 The Ratio of Self-generated Income

新臺幣：千元 (NTD/Thousand)

項目	2016 年
自籌收入 Self-generated Income	
業務收入 Operating Income	75,748
業務外收入 Non-operating Income	2,478
合計 Total	78,226
支出 Expenditure	
業務成本與費用 Operating Costs and Expenses	307,706
業務外支出 Non-operating Expenditure	85
合計 Total	307,791
自籌比例 The Ratio of Self-generated Income	25%

自籌比例 (自籌收入 / 支出)

The Ratio of Self-generated Income (Self-generated Income /Expenditure)

衛武營營運推動小組 National Kaohsiung Center for the Arts 2016 Financial Overview

2016 年度財務概況 Financial Statement

新臺幣：千元 (NTD/Thousand)

項目	2016 年	百分比 %
業務收入 Operating Income	163,552	100%
業務成本與費用 Operating Cost	106,326	65%
業務賸餘 (短絀) Surplus (Deficit)	57,226	35%
業務外收入 Other Income	789	0%
業務外費用 Other Expense	1	0%
業務外賸餘 Surplus (Deficit)	788	0%
本期賸餘 (短絀) Surplus (Deficit)	58,014	35%

業務收入 Operating Revenue

新臺幣：千元 (NTD/Thousand)

項目	2016 年	百分比 %
銷貨收入 Sales Revenue	49	0%
租金收入 Rentals Revenue	0	0%
勞務收入 Ticketing and Other Services Revenue	11,503	7%
其他補助收入 Other Subsidy	0	0%
政府補助收入 Government Subsidy	152,000	93%
合計 Total	163,552	100%

業務成本與費用 Operating Costs and Expenses

新臺幣：千元 (NTD/Thousand)

項目	2016 年	百分比 %
銷貨成本 Cost of Goods Sold	43	0%
勞務成本 Professional Service Fees	69,680	66%
行銷及業務費用 Marketing	5,673	5%
管理費用 General Management	30,930	29%
合計 Total	106,326	100%

業務外收支 Non-operating Income and Expense

新臺幣：千元 (NTD/Thousand)

項目	2016 年	百分比 %
業務外收入 Non-operating Income		
廣告收入 Advertisement Income	0	0%
財務收入 Investment Income	326	41%
雜項收入 Miscellaneous Income	463	59%
合計 Total	789	100%
業務外支出 Non-operating Expense		
財務費用 Investment Loss	1	100%
雜項支出 Miscellaneous Expense	0	0%
合計 Total	1	100%
業務外賸餘 Surplus (Deficit)	788	

自籌比例 The Ratio of Self-generated Income

新臺幣：千元 (NTD/Thousand)

項目	2016 年
自籌收入 Self-generated Income	
業務收入 Operating Income	11,552
業務外收入 Non-operating Income	789
合計 Total	12,341
支出 Expenditure	
業務成本與費用 Operating Costs and Expenses	106,326
業務外支出 Non-operating Expenditure	1
合計 Total	106,327
自籌比例 The Ratio of Self-generated Income	12%

自籌比例 (自籌收入 / 支出)

The Ratio of Self-generated Income (Self-generated Income /Expenditure)



國家表演藝術中心董事長：朱宗慶

國家兩廳院藝術總監：李惠美

臺中國家歌劇院藝術總監：王文儀

衛武營國家藝術文化中心準藝術總監：簡文彬

國家交響樂團音樂總監：呂紹嘉

封面：雲門 2 《十三聲》 13 Tongues by Cloud Gate 2 (劉振祥 攝)





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