

The NTT logo is rendered in a bold, red, sans-serif font. The letters 'N' and 'T' are connected, and the second 'T' is also connected to the first. The logo is partially overlaid by a large, dynamic splash of green and purple paint that originates from the top right corner of the page.

春天到臺中看 **TIFA**

Young

青春

起步奏
青出於藍 入勝超凡

歌劇院

2017

台灣國際藝術節

舞 音 傳 戲
蹈 樂 統 劇
曲 劇

Theater
Chinese Opera
Music
Dance

節目總表 | 演出節目

演出日期	節目名稱	地點	類型	節目頁碼
2月2/24 Fri. - 2/25 Sat.	荷蘭舞蹈劇場—NDT 1 《激膚》×《揮別》×《停格》	大劇院	舞蹈	P04
3月3/03 Fri. - 3/04 Sat.	柏林劇團《彼得潘》	大劇院	戲劇	P10
4月4/08 Sat.	無獨有偶工作室劇團《夜鶯》	中劇院	戲劇	P16
4/15 Sat.- 4/16 Sun.	風神寶寶兒童劇團《晴空小侍郎》	中劇院	戲劇	P20
4/21 Fri. - 4/23 Sun.	路易霧靄劇團《小木偶》	中劇院	戲劇	P24
4/28 Fri. - 4/30 Sun.	白先勇與《青春版牡丹亭》	大劇院	傳統戲曲	P28
5月5/11 Thu. - 5/12 Fri.	沙隆年與英國愛樂管絃樂團	大劇院	音樂	P34

觀眾購票須知 |

- 每人一票，憑票入場，並對號入座。
- 歌劇院會員序曲卡8折、歌劇院卡9折、臺中市民卡8折、學生卡75折；各種優惠僅能擇一使用。
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- 身障人士及其必要陪同者1人、65歲以上年長者享5折；凡持敬老、身障票者，入場請出示相關有效證件，未持有效證件者或不符優待資格者，應補足差額並加收手續費20元。
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- 購票請至兩廳院售票系統www.artsticket.com.tw，兩廳院票務系統臺中服務處電話04-22080128。歌劇院客服專線04-22511777。
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劇場的青春，教你細細品味那些蠢蠢欲動

「台灣國際藝術節」(TIFA, Taiwan International Festival for the Arts)是臺灣在亞洲表演藝術上的重要品牌，今年在國家表演藝術中心的整合之下，「歌劇院2017台灣國際藝術節」(NTT-TIFA)於焉誕生，展現不同於TIFA臺北的節目風格與勁道。

2017年歌劇院用「青春」作為策劃主題，這個青春不是青澀粉嫩的膚淺青春，而是一種從蠢蠢欲動、華麗潑灑、甚至於到轉動創新的動能，「NTT-TIFA」之於中臺灣，是一個動詞，掀起中臺灣表演藝術風潮。

2004年大型崑曲舞台劇《青春版牡丹亭》首演，而這個古老的劇種，就在白先勇老師號召下，透過兩岸藝術家的聯手合作，從此在全球起死回生、展露起更加耀眼的光芒。杜麗娘「這般花花草草由人戀、生生死死隨人怨、便酸酸楚楚無人怨」的情懷，深情款款地被現代劇場保留發揚。成功重現400多年前湯顯祖浪漫思惟的白老師，當時67歲——他大刀闊斧地完成人生夢想，從此讓世人有了一個文學與劇場完美結合的傳承，而這個資產，世界與華人社會一起受益。

白老師80大壽的今年，謹以《青春版牡丹亭》在臺中首演向白老師致敬，他不僅讓我們體會了崑曲的美麗，更讓我們體認，青春永駐的祕訣原來是對夢想無止境地實踐與追尋，而且只要願意開始，就從不嫌晚。

久違的羅伯·威爾森(Robert Wilson)與柏林劇團(Berliner Ensemble)合作的《彼得潘》(*Peter Pan*)，優秀的演員與製作團隊，全方位展現了威爾森冷調而昇華的劇場美學，歐式歌舞酒館的微醺陶醉氛圍，功勞來自獨立樂團可可蘿絲(CocoRosie)自在斑斕的音樂以及演員的出神入化；同樣塗白臉龐的《小木偶》(*Pinocchio*)，由法國最重要導演喬埃·波默拉(Joël Pommerat)執導，維持一貫古靈精怪卻淡露憂傷的基調，娓娓道來童話故事中的小木偶想掙脫桎梏、想跟別人一樣又想保有自由的生命旅程。夢境般曖昧隱喻的美感，小木偶的矛盾心情、說謊行為、學習尊重的過程，像極每一個人的成長禮，格外讓人認同疼惜。

這兩位20世紀最重要的導演，分別將小時候的童話故事搬上舞台；他們傳達了人生中許多來不及理解的真實，而為了不再讓生命質地繼續荒蕪，他們用劇場說明了青春歲月時常常忘記的細膩品味人生片段的能力。

舞蹈節目，引薦給各位的是睽違臺灣15年的荷蘭舞蹈劇場(Nederlands Dans Theater)。這個全球編舞家最希望合作的舞團，舞者有最頂尖技術與表現力，是一支思想與行動結合的菁英團隊。三個舞作，有統一精準與敏捷，而包裹在不同編舞家的人文熱情底下時，卻又變化出各種絕美、冥想、激勵、內斂的風貌：優雅的爆發力，是這個舞團無可取代的特色。

特別要提的，是舞者群中的吳孟珂。這位來自於臺中、21歲便勇敢地隻身前往歐洲參加專業舞團的甄選，並且以精湛的舞技獲得荷蘭舞蹈劇場的青睞，目前已是舞團終身舞者的她，將在這次演出中展現被評論家視為「美得令人屏息」的詮釋力。多年後回到家鄉演出，孟珂帶給我們的是青春追逐夢想的義無反顧，以及過程中克服寂寞懷疑、重獲樂觀自信後的奕奕神采。

在古典音樂會的策劃上，優秀的曾宇謙透過歌劇院的媒合，與指揮大師艾薩-佩卡·沙隆年(Esa-Pekka Salonen)率領的英國愛樂管絃樂團(Philharmonia Orchestra)演出兩位最拿手的西貝流士小提琴協奏曲，特別讓人期待。

國內節目的安排，無獨有偶工作室劇團以及由明華園開枝散葉、致力於兒童歌仔戲發展的風神寶寶兒童歌仔戲團，不約而同地將文學作品改編。前者是用安徒生童話的《夜鶯》發展各式可能的人偶，而人偶所透露的安靜詩意與活靈活現，映照著人類的心境與表情，技術與美感都無與倫比；後者則改編了金鼎獎作家哲也的《晴空小侍郎》，主人翁用善良拯救了妹妹跟鬼怪，讓人們放心的一種價值觀在歌仔戲的率真中獲得應證。

青春，是一種揮灑的態度——無關年齡。青春年少的歌劇院，願用這七個青春態度的藝術節目，跟所有朋友一起重塑青春。

NTT-TIFA redefines Youth

As a primary brand in Asia's performing arts, TIFA (Taiwan International Festival for the Arts) is integrated under the National Performing Arts Center this year and thus TIFA by National Taichung Theater (NTT-TIFA) displays a style and tenacity as different from TIFA Taipei.

The NTT (National Taichung Theater) uses "youth" as the central theme in 2017. This is not the youth of an innocuous facile kind; rather it's the youth of a seething, aggrandized, or even innovative kind. NTT-TIFA functions as a verb which is propelling a wave of performing arts in central Taiwan.

Peony Pavilion—Young Lovers' Edition made its world premier in 2004. Under the tutelage of Taiwan literary master Kenneth Pai and with the joint efforts from artists from across the strait, the ancient Kunqu art form was thus resuscitated, radiating a brilliant glow brighter than ever. The heart-wrenching and remorseless passion of female lead Du Liniang is preserved and even expanded in this modern theater version. Pai successfully reimagined the romantic classic from four centuries ago by China master TANG Xian-zhu and thus delivered a flawless show blending literature and theater. This masterpiece is here for the Chinese community and the world to savor.

Master Pai is 80 years of age this year. The Taichung premier of *Peony Pavilion—Young Lovers' Edition* serves as a tribute to Pai, who allows us to experience the beauty of Kunqu. We realize that eternal youth is built in the endless pursuit and realization of dream, and that pursuit is never too late.

The pairing of Robert Wilson and Berliner Ensemble in the play *Peter Pan*, aided by outstanding actors and the production team, brings about a unique theater esthetics that's cool-toned and elevated. The inebriated atmosphere of European cabaret came courtesy of CocoRosie's music to enhance actors' fine performances. *Pinocchio* is helmed by France's premier director Joël Pommerat. With his trademark eccentric and melancholic tone, he tells the tale of a character trying to rid of fate's shackle, one who wants a normal life and freedom at the same time. Dreamlike, ambiguous esthetics heightens Pinocchio's conflicted emotions, lying behavior and then his learning journey. This coming-of-age tale is a gift to audiences looking for their inner child.

These two premier directors of the 20th century coincidentally adapted fairy tales from their childhood. The stories convey much truth about life that roll pass without being understood. The two masters use theater to narrate the delicate fragments of life too swiftly gone to be savored in youthful years.

Dance wise, we present you the performances of Nederlands Dans Theater, the most sought after dance troupe in the minds of choreographers around the world. The dancers boast virtuosic techniques and expressiveness, forming an elite team that merges contemplation with bodily movements. The three dance works showcase their precision and agility. Guided by the choreographers' unwavering passion, these pieces are by turns celestial, contemplative, inspiring and understated. Elegant explosiveness is an oxymoron that aptly describes this troupe.

One highlight is dancer Wu Meng-ke who hails from Taichung. She went to audition in Europe alone before the age of 20 and won the recognition of Nederlands Dans Theater. Currently a principle dancer at the troupe, Wu's performance is hailed by critics as "breathtakingly beautiful." Delivering her home coming performance, Wu shows us the spirit of pursuing dream in regretless youth. After overcoming loneliness and doubt, she recovers optimistic confidence and delivers us unrivalled flair in his performance.

Classical concert wise, the outstanding Taiwanese violinist Yu-Chien Tseng pairs up with Conductor Esa-Pekka Salonen in Philharmonia Orchestra's concert to perform pieces by Sibelius and Tchaikovsky.

Local troupes The Puppet and Its Double Theater and Feng Shen Bao Bao Children's Taiwanese Opera Troupe derive inspiration from literature. The former revisits Christian Anderson's fairytale *The Nightingale* in a puppet show that's quietly poetic and vivacious. It's reflection of human sentiments is aided by flawless puppetry techniques and esthetics. The latter adapts Taiwanese award-winning author Jie Ye's novel *Sunny, the Boy Officer*. The protagonist uses his kindness to rescue his younger sister and a trove of ghosts, delivering time-honored wisdom about life that rings even more true in the grassroots Taiwanese Opera.

Youth is an attitude to squander and live—regardless of your age. Facing its prime youth right now, the NTT wishes to present these seven programs about youth to reshape those golden years with all of you.

Victoria W. Y. Wang
Executive and Artistic Director
National Taichung Theater

舞蹈完全進化 芭蕾與現代合體

荷蘭舞蹈劇場—NDT 1

《激膚》×《揮別》×《停格》

Nederlands Dans Theater 1

Thin Skin × *In the Event* × *Stop-Motion*

Marco Goecke

Crystal Pite

Sol León & Paul Lightfoot

世紀淬煉的當代舞蹈先鋒，睽違十五年再次來臺！荷蘭舞蹈劇場帶來國際最受矚目編舞家三支風格迥異的舞作；向搖滾桂冠詩人、龐克教母佩蒂·史密斯致敬之作《激膚》、脈動強烈層次豐富的《揮別》、及描繪時光消逝與追尋的《停格》，臺灣獨家首演！

2017

2.24 Fri. 19:30

2.25 Sat. 14:30

大劇院 Grand Theater

500 / 700 / 900 / 1200 / 1500 / 1800

①

- 全長約130分鐘，含2次中場休息
- 每場演出前40分鐘舉辦導聆
- 本節目建議12歲以上觀眾觀賞
- 本節目有部分裸露畫面，敬請斟酌入場
- 本節目因配合演出需求，並無開放遲到觀眾入場，敬請留意

- 130 minutes including 2 intermissions.
- A pre-performance talk will start 40 minutes before the show.
- This program is recommended for those 12 and older.
- Please note that this program contains nudity and adult themes.
- Please arrive early for the performance. Latecomers will not be admitted.

Photo © Rahi Rezvani *Stop-Motion* by Sol León & Paul Lightfoot

如果你今年只觀賞一場演出，荷蘭舞蹈劇場絕對是必看的選擇。— 美國《紐約時報》
If you see only one live performance this year, Nederlands Dans Theater is the one to see. — The New York Times

全世界最棒的舞者；充滿熱情與力量的演出。— 英國《週日先驅報》
They are the world's most magnificent dancers: a retina-shredding spectacle of passion and power. — The Sunday Herald, UK

豐富的肢體語言與唯美動人的舞蹈，必看的絕世佳作。— 澳洲《雪梨晨鋒報》
Dancers' stunning performances pack huge emotional impact. — The Sydney Morning Herald

只要五分鐘就足夠確認：這個舞團是舞蹈世界的七大奇景之一。— 法國《費加洛報》
Five minutes of the performance is sufficient to be certain: this company is one of the seven wonders in the world of dance. — Le Figaro

令人讚嘆不已的一場演出.....作品有著豐富飽滿的當代芭蕾語彙，

完美展現荷蘭舞蹈劇場令人印象深刻的舞技。— 美國《紐約客》

A sublime performance... the choreography included full-bodied balletic-modern phrases that showed off the company's impressive technique. — The New Yorker

舞

蹈

Dance

05

Photo © Rahi Rezvani *In the Event* by Crystal Pite

荷蘭舞蹈劇場NDT

成立超越半世紀，全球最著名的現代舞團之一，1959年由荷蘭國家芭蕾舞團的班傑明·哈卡維、阿爾·非胥特哈、特卡洛·勃尼與十八位舞者共同創建，致力突破傳統芭蕾的規範與框架，尋找當代舞蹈劇場語彙。創立初期，由編舞家葛蘭·泰德利及漢斯·范·曼恩突出的前衛美學風格，拒絕墨守成規的挑戰，奠定NDT在國際舞壇的藝術形象。至80-90年代捷克編舞家季里安擔任藝術總監期間，則帶領NDT的藝術發展達到巔峰，成為國際首屈一指的舞團，席捲全球各大重要舞台。

NDT也被稱作「聯合國」，來自全球各地的傑出舞者齊聚一堂，包含由24-38歲身體技巧成熟的舞者組成的主團NDT 1，以及進入主團前培訓的新銳舞者組成的NDT 2。在經歷九名藝術總監及超過30位合作編舞家，演出累積600部作品，NDT的舞者練就極具廣度的表演能力與肢體技巧，駕馭編舞家們的多元想像與風格，主團目前有28位舞者，其中就有來自臺中的舞者—吳孟珂，本次也將隨團來台演出。

NDT在現任藝術總監保羅·萊福特領導下，持續展示前衛新穎、實驗性強烈的舞蹈作品，引領舞蹈創新語彙的先鋒，使NDT在國際舞壇保持屹立不搖的地位。

Nederlands Dans Theater (NDT)

NDT has always been ambitious and idiosyncratic. Since its founding in 1959 by Benjamin Harkavy, Aart Verstegen and Carel Birnie together with eighteen dancers from the Dutch National Ballet, NDT has tried to pave its own way in the modern dance field. Glen Tetley and Hans van Manen prominently imprinted NDT with an avant-garde aesthetic and their nonconformist, progressive productions put the company on the national and international map. Jiri Kylián added his own vision in the 80s and 90s, giving the company a distinct choreographic profile.

NDT has also been called a mini "United Nation", with outstanding dancers from all over the world, which includes both NDT 1 and NDT 2. The latter is the younger company with 16 dancers between the ages of 17 and 23. NDT 1 hosts the more mature artists, currently ranging in age from 24 to 38. Since NDT's establishment, the company has experienced over nine artistic directors and 30 choreographers, performing more than 600 ballets. The dancers of NDT have developed a wide range of skills to master the imagination and style of the choreographers. The main group currently has 28 dancers, including a dancer from Taiwan — WU Meng-ke.

NDT is currently under the artistic leadership of its artistic director and house choreographer Paul Lightfoot. He continues to encourage cutting edge and experimental creations, and leads the vanguard of the innovative contemporary dance vocabulary which maintain its irreplaceable uniqueness in the international dance scene.



© Rahi Rezvani

藝術總監 保羅·萊福特

1966年出生於英國。1985年加入NDT 1擔任舞者，在時任藝術總監季里安的鼓勵下嘗試編舞，並自2002年起，萊福特與他長年合作的夥伴蘇爾·萊昂，共同獲聘為NDT駐團編舞家，至今合作超過26年，累積50部以上的作品，橫掃各大舞蹈藝術獎項，多部經典作品持續由荷蘭舞蹈劇場巡演或受邀於其他知名舞團重新搬演。萊福特於2011年正式升任為藝術總監。

Paul Lightfoot, Artistic Director and House Choreographer

Paul Lightfoot (1966, England) is Artistic Director of NDT since September 2011. Lightfoot has been with the company since 1985; first as a dancer, then as a choreographer together with Sol León (Artistic Advisor). They became renowned choreographers and were appointed as house choreographers of NDT in 2002. To date, León and Lightfoot have created over 50 choreographies for the company, for which they received many dance awards and the pieces are performed around the world.



© Joris-Jan Bos

特別介紹 吳孟珂

臺中人，2009年自國立臺北藝術大學肄業後，進入荷蘭舞蹈劇場二團(NDT 2)，成為第一位加入這個世界頂尖舞團的臺灣女舞者，同年更獲得德國斯圖加特國際獨舞劇場藝術節「舞者第一名」及「觀眾最佳票選獎」。2013年晉升荷蘭舞蹈劇場一團(NDT 1)，獲得終身合約殊榮。

WU Meng-ke, Dancer of NDT 1

Born in Taichung, WU joined NDT 2 in 2010, and before that was studying at the Taipei National University of the Arts. In the same year she won the 1st Prize and the Audience Award of the International Solo Dance Theater Festival of Stuttgart. She joined NDT 1 in 2013.

作品簡介



《激膚》

Photo © Rahi Rezvani *Thin Skin* by Marco Goecke

《激膚》為編舞家馬可·歌克向美國知名龐克音樂教母佩蒂·史密斯致敬的迷人作品，2015年首演後獲得荷蘭媒體 *de Volkskrant* 讚譽為「原創、強而有力、展現驚人的天賦」。編舞家以其內在真實感受出發，在強烈的搖滾節奏與極速肢體動作的撞擊下，舞者身穿佈滿刺青的服裝，環繞身體肌膚表層之下，爆發出原始的藝術能量，高調呈現出反叛的革命美學。

Thin Skin

Marco Goecke's *Thin Skin* is a homage to the punk rock icon and poet Patti Smith. Her rhythmically elaborate, sometimes breathless-sounding lyrics form a visually and acoustically powerful synthesis with Goecke's very particular frenetic language of movement. The dancers, whose skin is covered in countless tattoos, create dream worlds that are permanently changing. The dance remains elusive, but it gets under the skin, the skin of the thin-skinned. *Thin Skin* was labelled "Original, dynamic and astoundingly innate" by newspaper *de Volkskrant* when it premiered in 2015.



© Roman Novitzky

NDT協同編舞家 馬可·歌克

現任德國斯圖加特芭蕾舞團駐團編舞家，2006年至2011年為鹿特丹斯卡皮諾芭蕾舞團駐團編舞家，2013年起受邀擔任NDT協同編舞家。擁有旺盛的創作能量，在過去十年內，即編創超過四十部作品，並持續受到世界多個重要舞團邀請委託創作。2006年獲頒法國尼金斯基獎，2015年榮獲德國TANZ舞蹈雜誌評論家選為「年度編舞家」。

Marco Goecke, NDT Associate Choreographer

Since 2005 Goecke is resident choreographer at the Stuttgart Ballet, between 2006 and 2011 with Scapino Ballet Rotterdam and since 2013 he is also associate choreographer with Nederlands Dans Theater. In the past decade, he has created over forty choreographies. He was awarded with Prix Nijinsky in 2006 and he was honored with the critic's award of the German *Tanz* magazine as the "Choreographer of the Year" in 2015.

編舞家 / 馬可·歌克

燈光設計 / 尤多·哈伯蘭

舞台與服裝設計 / 馬可·歌克

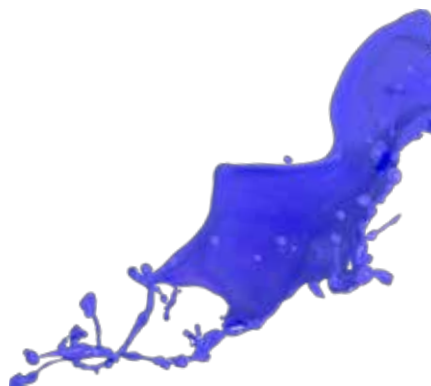
音樂 / 佩蒂·史密斯 凱斯·傑瑞

Choreography / Marco Goecke

Lighting Design / Udo Haberland

Set & Costume Design / Marco Goecke

Music / Patti Smith, Keith Jarrett





《揮別》

Photo ©Rahi Rezvani In the Event by Crystal Pite

《揮別》為NDT協同編舞家克莉絲朵·派特因友人遭逢家庭鉅變，有感而發所編創的作品，緊密的結構與豐厚的層次轉折，時而憂鬱內斂、細膩穩固，時而能量爆發，以節奏感強烈的音樂為基底，展現精準又充滿力道的肢體語彙。

In the Event

In the Event was created by award-winning Canadian choreographer, Crystal Pite. Integrating movement, original music, text, and rich visual design, Pite's performance work is assembled with recklessness and rigour, balancing sharp exactitude with irreverence and risk. *In the Event* offers a powerful gesture, articulate and incisive, on a percussive music.



© Michael Slobodian

NDT協同編舞家 克莉絲朵·派特

來自加拿大的克莉絲朵·派特是當今舞壇備受矚目的編舞家之一，與許多國際知名舞團合作密切。2002年於溫哥華創立基德皮沃舞團(Kidd Pivot)，2008年起受邀擔任NDT協同編舞家。派特獲獎無數，2015年更獲頒英國勞倫斯·奧立佛獎「傑出舞蹈成就」榮譽。《紐約客》曾讚譽其作品為「令人驚嘆的美麗與完美」。

Crystal Pite, NDT Associate Choreographer

Choreographer Crystal Pite lives and works in Vancouver. In 2002, she founded her own company, Kidd Pivot. Since 2008 she has been associate choreographer with NDT. Pite has received numerous arts awards, most recently, a Laurence Olivier Award (2015) for Outstanding Achievement in Dance. Pite's work was acclaimed by *The New Yorker* as "A work of astonishing beauty and thoughtfulness."

編舞 / 克莉絲朵·派特

作曲 / 歐文·貝爾頓

燈光設計 / 湯姆·維瑟

服裝設計 / 巧克·維瑟 克莉絲朵·派特

舞台設計 / 喬·高爾·泰勒

Choreography / **Crystal Pite**

Music / **Owen Belton**

Lighting Design / **Tom Visser**

Costume Design / **Joke Visser, Crystal Pite**

Set Design / **Jay Gower Taylor**



《停格》

Photo © Rahi Rezvani Stop-Motion by Sol León & Paul Lightfoot

《停格》由駐團編舞家保羅·萊福特與蘇爾·萊昂共同創作，7位舞者在當代電影配樂大師麥克斯·瑞赫特動人心弦的旋律中，展現抽象又強烈的心靈探索，將逝去與轉變的生命歷程，以純淨俐落的肢體，轉化為如詩一般唯美視覺，巨幅的慢速影像刻劃時間的更迭，其中包含兩位編舞家的女兒畫面，2014年首演時獲得荷蘭評論家四星級的高度讚賞。

Stop-Motion

For Saura

Stop-Motion was created by resident choreographers León & Lightfoot for the NDT 1 repertoire. On melancholic music by Max Richter seven dancers depict a process of farewell and transformation. This is reinforced by massive screens that show delayed video projections, which include their daughter Saura. *Stop-Motion* was critically acclaimed and received four stars in the press.

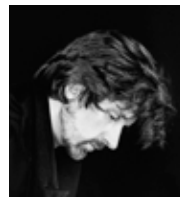


NDT駐團編舞家 蘇爾·萊昂 & 保羅·萊福特

來自西班牙、現任NDT藝術指導蘇爾·萊昂1989年加入舞團，與英國舞蹈家保羅·萊福特開始合作，兩人2002年同時獲聘為NDT駐團編舞家，良好的合作默契，激盪出豐沛的創意，且獲得無數的藝術獎項，包含俄羅斯伯努瓦獎、英國愛丁堡藝術節先驅天使獎及荷蘭舞蹈界最高榮譽，由荷蘭劇院及音樂廳管理協會頒發的最佳舞蹈製作天鵝獎。

Sol León & Paul Lightfoot (León & Lightfoot), NDT House Choreographers

Sol León and Paul Lightfoot started creating together more than 26 years ago. Since then, the duo has choreographed over fifty pieces for NDT. Together, the choreographers have won prestigious awards, such as the Benois de la Danse and the Herald Archangel Award and the VSCD Dance Award "Zwaan" for best dance production.



© Rahi Rezvani

編舞家 / 蘇爾·萊昂 & 保羅·萊福特

音樂 / 麥克斯·瑞赫特

燈光設計 / 湯姆·彼伏特

舞台設計 / 蘇爾·萊昂 保羅·萊福特

服裝設計 / 巧克·維瑟 赫麥·霍蘭德

影像設計 / 蘇爾·萊昂 & 保羅·萊福特 (概念)

拉希·雷茲瓦尼 (拍攝 / 導播)

迪克·史庫德 (拍攝 / 剪輯)

哈曼·史德羅曼 (剪輯)

Choreography / **Sol León & Paul Lightfoot**

Music / **Max Richter**

Lighting Design / **Tom Bevoort**

Set Design / **Sol León & Paul Lightfoot**

Costume Design / **Joke Visser, Hermien Hollander**

Video Design / **Sol León & Paul Lightfoot (concept)**

Rahi Rezvani (camera and direction)

Dicky Schuttel (camera, montage)

Harmen Straatman (montage)

Special thanks to: Stefan Zeromski, Saura Lightfoot-León and Hector the kestrel.

封箱了！全球最後一次機會

柏林劇團

《彼得潘》× 羅伯·威爾森

Berliner Ensemble

Peter Pan

美國劇場先驅羅伯·威爾森，與奇異風格的可可蘿絲獨立樂團聯手，打造超現實新版冒險童話，由柏林劇團演員活靈活現編戲，及現場樂隊演奏互動，徹底顛覆想像童話，帶來夢幻島的異想世界。

2017

3.03 Fri. 19:30

3.04 Sat. 19:30

大劇院 Grand Theater

500 / 700 / 900 / 1200 / 1500 / 1800

①

- 全長約150分鐘，含中場休息
- 每場演出前40分鐘舉辦導聆
- 本節目建議7歲以上觀眾觀賞
- 德語、英語發音演出，中文字幕
- 150 minutes including one intermission.
- A pre-performance talk will start 40 minutes before the show.
- This program is recommended for those 7 and older.
- Performed in German and English with Chinese subtitles.

《彼得潘》讓我們high到不怕死亡：這是一場可怕的華麗旅程…… — 《2個法國人雜誌》
Peter Pan gets us high. To Die Would Be An Awfully Great Adventure... — 2-French Magazine

一個童話般的展開，這麼殘忍，這麼黑暗，這麼有趣。— 德國《每日鏡報》
Eine Märchenerzählung wird entrollt, grausam, dunkel, unterhaltsam. — Der Tagesspiegel

羅伯·威爾森的《彼得潘》是一趟航向夢幻島的完美旅程。— 新加坡《海峽時報》
Robert Wilson's Peter Pan is a sublime journey to Neverland. — Straitimes

柏林劇團

1949年在德國政府支持下，由布萊希特(Bertolt Brecht, 1898-1956)和夫人、演員魏格爾(Helene Weigel, 1900–1971)創建，由魏格爾任劇團經理，布萊希特任藝術指導。1954年德國政府把船塢劇院分配給柏林劇團作為它固定的劇場。布萊希特為柏林劇團制定了藝術原則，要求劇團實踐和完善史詩戲劇（敘事戲劇）的演劇方法。法國作家羅蘭·巴特曾說：「1954年，柏林劇團第一次到法國演出。看過演出的人中有的當時就感受到一種新方法的出現，這種戲劇方法殘酷地使我們所有的戲劇都變得過時。」布萊希特倡議「史詩劇場」(epic theatre)，影響了現代劇壇及解構主義的美學觀，他認為劇場不應寫實地處理題材，應創造疏離效果，主張舞台力求簡化，讓觀眾看戲時保持距離不應投入情感。

布萊希特和魏格爾之後，接棒的總監都是德國戲劇界赫赫有名的導演，包括賓奴·比桑、彼特·帕烈殊和艾納·舒利夫；1992到1995年間，海納·穆勒擔任劇院的導演兼編劇。1999年克勞斯·佩曼接任藝術總監後，一改傳統史詩劇場傳統美學，廣邀優秀的劇作家、導演及演員在柏林劇團創作口碑及品質俱優之作品，使柏林劇團重新躍上德國及國際知名劇團之列，同時也是柏林及德國境內搬演最多定目劇之劇場，亦是世界唯一持續搬演羅伯·威爾森定目劇之劇場。

Berliner Ensemble

The Berliner Ensemble theater company was founded by Bertolt Brecht and his wife, actress Helene Weigel, in 1949 and moved into its current venue, the historical Theatre at Schiffbauerdamm, in 1954. The theater itself (next to the former border crossing at the Friedrichstraße station) was built in 1892, and in 1928, Brecht's *The Threepenny Opera*, with the music of Kurt Weill, was performed there for the first time, marking the beginning of Bertolt Brecht's world career.

After Brecht and Weigel founded the company, Benno Besson, and Peter Palitzsch, and later Matthias Langhoff, Manfred Karge, Manfred Wekwerth, Ruth Berghaus, and Einar Schleef were directors of Berliner Ensemble. From 1992 on, poet and playwright Heiner Müller worked at the theater as director and author until his death in 1995.

In September 1999, Claus Peymann started his tenure as artistic director of the Berliner Ensemble. Since then, the "BE" has become again one of Germany's leading internationally renowned theater companies. At the heart of the Berliner Ensemble's work today is contemporary theater, including German-language debut performances, but also modern interpretation of classics. The repertoire comprises plays by e.g. Shakespeare, Tschchow, Beckett and German writers such as Gotthold Ephraim Lessing, Johann Wolfgang von Goethe, Heinrich Heine, Georg Büchner, and Heinrich von Kleist, and of course a range of plays by Bertolt Brecht, including *The Resistable Rise of Arturo Ui*, *Mother Courage and Her Children*, *The Caucasian Chalk Circle*, and many more.

With its great history, the Berliner Ensemble is acclaimed as one of the most famous theaters and it is celebrated not only in Berlin and Germany, but also-for its numerous guest performance shows- all over the world.

Since 1999, Robert Wilson (and Co-director Ann-Christin Rommen) has directed 10 plays at the Berliner Ensemble. It is the only theater in the world running Wilson's shows in repertory.



藝術總監 克勞斯·佩曼

克勞斯·佩曼本身是著名的戲劇導演，1966年他以執導彼得·漢德克《觸怒觀眾》引起德國劇場界的矚目，他擅長將劇本抽絲剝繭，深層挖掘劇作意涵，重新詮釋經典作品，並獨具慧眼發掘新的劇作家。佩曼以其戲劇才華被德語圈劇院聘任為總監，包含斯圖加州立劇院、奧地利城堡劇院等，在奧地利國家劇院任職期間，他結識了許多奧地利劇作家並執導他們的第一齣戲劇作品，1999年起擔任柏林劇團的藝術總監，使劇團再度成為德國劇場界的指標，亦贏得國際讚譽，因此號召了不少傑出的演員和導演，例如羅伯·威爾森、彼得·史坦、彼得·查德等參與製作，再次奠定屹立不搖的基礎。

Claus Peymann, Artistic Director of Berliner Ensemble

Claus Peymann first attracted national attention with his production of Peter Handke's *Offending the Audience* (Frankfurt, 1966). After a short period as a co-director at the new Schaubühne in Berlin (1971), he worked freelance at major theatres. From 1974 to 1979 he was artistic director at Stuttgart's State Theatre. He moved with his troupe to Bochum where he remained until 1986. Subsequently, he took over the Austrian National Theatre as artistic director, where he successfully fought for Thomas Bernhard's dramatic works in spite of fierce controversy. Peymann is representative of a group of German directors in the late 1960s who tried to reform the established theatre through a combination of collective management and politically inflected productions. His productions are characterized by careful dramaturgical preparation and topical interpretations of the classics. He has developed special relationships with Austrian dramatists such as Handke, Thomas Bernhard, and Peter Turrini, directing many of the first productions of their plays.

Since 1999 he has been the artistic director of the Berliner Ensemble and invited on board the finest actors and directors such as Robert Wilson, Peter Stein, Peter Zadek, George Tabori, Luc Bondy, Thomas Langhoff, Katharina Thalbach, Leander Haußmann, Manfred Karge, Philip Tiedemann, Andrea Breth, and others.

作品簡介 崛起於六〇年代的前衛劇場大師，羅伯·威爾森，2013年與柏林劇團創作的《彼得潘》，維持他一貫幾何舞台設計、冷冽燈光、簡潔肢體線條及疏離敘事等風格，打造溫蒂和彼得潘的黑暗冒險音樂劇。劇中角色以白臉為基底勾勒出誇張五官線條的造型，頭頂龐克式髮型的少年，纖瘦叛逆如大衛·鮑依的彼得潘，身著芭蕾舞裙卻是魁梧身形的仙子叮鈴，一一現身於簡約後現代的舞台。2013年首演後，獲得極大好評，無論是再度搬演或是受邀至國際藝術節，皆是一票難求。

有別於廣為人知的迪士尼電影版本，柏林劇團搬演的劇情，更貼近由德國當代兒童文學之父埃里希·凱斯特納以德文翻譯原著詹姆斯·巴利的版本。威爾森說：「迪士尼改編的版本太陽光了，無法貼近原著。只有曾經身在地獄，才能了解天堂在哪裡。呈現彼得潘光明面和黑暗面，才能看到完整的人物個性」。

熱愛自由，卻顯得冷漠高傲的彼得潘，是一個會飛卻拒絕長大的頑皮男孩，有天晚上出現在溫蒂的窗邊，彼得邀請溫蒂到夢幻島當一群失落男孩的媽媽。到了夢幻島後，危機重重，溫蒂被嫉妒的仙子叮鈴陷害受傷，捲入了海盜的戰爭，遇見海盜首領虎克船長；而為了拯救虎蓮公主，彼得潘差點死亡，最後，虎克船長被打敗，溫蒂帶著失落男孩們回到了倫敦，溫蒂與彼得潘告別，並要彼得潘不要忘記她。

羅伯·威爾森在1976年以《沙灘上的愛因斯坦》奠定大師地位，從此在世界劇壇引領風騷至今，此次邀請同樣擅長融合不同元素的獨立樂團可可蘿絲，打造全劇魔幻般音樂及歌曲，在柏林劇團演員極富生命力的肢體及聲音表現中，帶領觀眾前往猶如美麗異境的夢幻島世界。柏林劇團的《彼得潘》在臺中國家歌劇院演出後將暫停巡演，別錯過這全球最後一次機會。

Peter Pan by the Berliner Ensemble is a musical directed by Robert Wilson (co-director Ann-Christin Rommen) with music by CocoRosie, stage play by Jutta Ferbers and Dietmar Böck and costume and makeup by Jacques Reynaud.

According to the avant-garde visionary director, *Peter Pan* "is a prism of very many personas, the dark sides of the character and the lighter sides, and how they somehow support each other. This is one of the failures of the Disney *Peter Pan*. It's too light. Only when you're in hell do you know where heaven is." Wilson's version features expressionist silent-movie characters with red punk hairstyles and malicious grimacing. The faces, frozen in typically Wilsonesque white make-up, show more of a life of their own than usual. His *Peter Pan* takes after David Bowie more than after a chubby-cheeked child, whereas the jealous fairy Tinkerbell is a man in a tutu with marceled blond hair.

With *Peter Pan*, the eternal child, the Scottish writer James Matthew Barrie has created one of the immortal myths of modernism. Few other texts have so profoundly influenced the imagination of entire generations such as Barrie's who tells us about the fabulous and dreamlike journey to Neverland. Robert Wilson turns this daring universe filled with pirates, Indians, mermaids and children who can fly into a theatrical show full of inventions, supported by original music created by the Canadian duo CocoRosie, and as usual by the splendid performers of the Berliner Ensemble company.





© Hsu Ping

導演 羅伯·威爾森

羅伯·威爾森是實驗劇場界的標竿，舞台空間與時間的探索者。 — 《紐約時報》

羅伯·威爾森，1941年出生於德克薩斯州瓦克市，1960年代中期以紐約為基地，開始發展極具個人風格的作品，早期作品包括《聾人一瞥》、《致維多利亞女皇的信》，與於1976年《沙灘上的愛因斯坦》。爾後他與許多傑出劇作家、音樂家合作，亦以自己獨特的美學詮釋了經典作品貝克特《最後錄音帶》、布萊希特《三便士歌劇》、歌德《浮士德》、荷馬《奧迪賽》、普契尼《蝴蝶夫人》、威爾第《茶花女》。喜好融合各種藝術創作媒體，包含舞蹈、肢體、燈光、雕塑、音樂及文本，作品以冷冽簡約極具撼動性的視覺影像及完美融和聽覺著稱，緩慢迷人的戲劇性節奏帶出充滿情感的每部作品，使他獲獎及榮耀無數，包含8個榮譽博士學位、2度獲得義大利烏布大獎、威尼斯雙年展金獅獎、奧立佛獎、美國國家設計獎及建築學會金獎，其在藝術領域的傑出貢獻獲法國文化部頒發「藝術及文學司令勳章」、歌德學院終身成就獎等。為培育年輕藝術家，威爾森在紐約長島創立了「水磨坊藝術中心」，提供創作空間與人脈網絡，支持創作者的發展。

威爾森與柏林劇團自1999年開始合作，迄今已合作了10齣不同的製作。

Robert Wilson, Director

[Robert Wilson is] a towering figure in the world of experimental theater and an explorer in the uses of time and space on stage. —The New York Times

Born in Waco, Texas, Wilson is among the world's foremost theater and visual artists. His works for the stage unconventionally integrate a wide variety of artistic media, including dance, movement, lighting, sculpture, music and text. His images are aesthetically striking and emotionally charged, and his productions have earned the acclaim of audiences and critics worldwide. After being educated at the University of Texas and Brooklyn's Pratt Institute, Wilson founded the New York-based performance collective "The Byrd Hoffman School of Byrds" in the mid-1960s, and developed his first signature works, including *Deafman Glance* (1970) and *A Letter for Queen Victoria* (1974-1975). With Philip Glass he wrote the seminal opera *Einstein on the Beach* (1976). Wilson's artistic collaborators include many writers and musicians such as Heiner Müller, Tom Waits, Susan Sontag, Laurie Anderson, William Burroughs, Lou Reed and Jessye Norman. He has also left his imprint on masterworks such as Beckett's *Krapp's Last Tape*, Brecht / Weill's *Threepenny Opera*, Debussy's *Pelléas et Mélisande*, Goethe's *Faust*, Homer's *Odyssey*, Jean de la Fontaine's *Fables*, Puccini's *Madama Butterfly* and Verdi's *La Traviata*. Wilson's drawings, paintings and sculptures have been presented around the world in hundreds of solo and group showings, and his works are held in private collections and museums throughout the world. Wilson has been honored with numerous awards for excellence, including a Pulitzer Prize nomination, two Premio Ubu awards, the Golden Lion of the Venice Biennale, and an Olivier Award. He was elected to the American Academy of Arts and Letters, as well as the German Academy of the Arts, and holds 8 Honorary Doctorate degrees. France pronounced him Commander of the Order of Arts and Letters (2003) and Officer of the Legion of Honor (2014); Germany awarded him the Officer's Cross of the Order of Merit (2014). Wilson is the founder and Artistic Director of The Watermill Center, a laboratory for the Arts in Water Mill, New York.



© Lucie Jansch

原創音樂及歌曲 可可蘿絲

可可蘿絲是雙人女子樂團，由姐姐席雅拉·卡薩迪(Sierra Casady)與妹妹碧昂卡·卡薩迪(Bianca Casady)組成，2003年在巴黎出道發跡，音樂創作上席雅拉負責音樂主旋律，碧昂卡則負責和聲、節奏打擊及採樣合成音效。她們的音樂在民謠曲風中自由融入各種奇思妙想元素，如電子、前衛、布魯斯、歌劇等，曾被評為當今最有影響力的20位藝術家/樂團之一，專輯獲得星期日泰晤士報(The Sunday Times)五顆星評價，歌曲亦被使用於Prada、Kenzo等時尚品牌中。

除了本身音樂創作外，可可蘿絲亦跨足表演藝術及視覺藝術，2012年兩姐妹於奧地利克雷姆斯多瑙(Donau)藝術節分別展演新創歌劇及新編舞作，2013年與羅伯·威爾森合作《彼得潘》後，2015年亦二度合作《普希金童話》。

CocoRosie, Music and Songs

Combining folk, electronic, lo-fi, and globe-trotting musical elements into a unique and often poignant sound, CocoRosie consists of the Casady sisters, vocalist/guitarist/harpist Sierra and vocalist/percussionist Bianca. Both sisters had an early love of music that they pursued as they grew up, albeit in different ways: Sierra began operatic vocal training while she was in high school, while Bianca sang and wrote songs but kept them to herself. That is, until she reconnected with Sierra, who joined Bianca at her Paris apartment, and they started playing and recording songs together. In 2012, CocoRosie choreographed a dance production, *Nightshift*, and an opera, *Soul Life*, for the Donau Festival in Krems, and performed at the Meltdown Festival. They worked with Robert Wilson for *Peter Pan* (2013) and Pushkin's *Fairy Tales* (2015).



© Barbara Braun

原著 / 詹姆斯·馬修·巴利(英文) 埃里希·凱斯特納(德文)
導演、舞台設計暨燈光設計 / 羅伯·威爾森
音樂及歌曲 / 可可蘿絲
音樂總監及指揮 / 史堤芬·哈格 漢斯·耶恩·布蘭登伯格
服裝設計 / 賈克·瑞諾
聯合導演 / 安-克利斯汀·羅門
聯合舞台設計 / 薩爾哥·范·艾斯
聯合服裝設計 / 雅希·塔巴蘇米
戲劇顧問 / 尤達·費比斯 迪特瑪·別克
編曲 / 道格·威瑟曼
燈光 / 烏列希·伊
歌曲翻譯 / 阿賀蘇·懷特霍爾茲
演出 / 安東尼雅·比爾

路卡·修伯
克勞蒂雅·布克哈特
安科·恩格斯曼
約翰娜·葛里貝爾
拉斐爾·德溫格
特勞特·賀絲
鮑里斯·雅各比
馬文·舒爾茨
克里斯多夫·內爾
史堤芬·希弗
馬丁·施耐德
薩賓·坦布里亞
約爾格·蒂姆
菲利克斯·帝德
喬治·齊萬諾格魯
艾素·韋納
納丁·基澤法爾特
姚阿幸·潭姆茨
喬亞·布蘭登伯格
溫弗里德·彼得·古斯
樂手「暗黑天使」 / 喬·鮑爾 (音效)
弗洛里安·伯格曼
漢斯 耶恩·布蘭登伯格
菲利普·庫倫
智卉·漢
安德烈亞斯·亨策
史堤芬·哈格
恩涅斯托·維拉洛沃斯
馬堤亞斯·穆勒

Text / James Matthew Barrie(English), Erich Kästner(German)
Director, stage and lighting design / Robert Wilson
Music and songs / CocoRosie
Musical directors / Stefan Rager, Hans-Jörn Brandenburg
Costume design / Jacques Reynaud
Co-director / Ann-Christin Rommen
Stage collaborator / Serge von Arx
Costume collaborator / Yashi Tabassomi
Dramaturgy / Jutta Ferbers, Dietmar Böck
Arrangements / Doug Wieselmann
Lighting / Ulrich Eh
Translation into German of the songs / Arezu Weitholz
Cast / Antonia Bill

Luca Schaub
Claudia Burckhardt
Anke Engelsmann
Johanna Griebel
Raphael Dwinger
Traute Hoess
Boris Jacoby
Marvin Schulze
Christopher Nell
Stephan Schäfer
Martin Schneider
Sabin Tambrea
Jörg Thieme
Felix Tittel
Georgios Tsivanoglou
Axel Werner
Nadine Kiesewalter
Joachim Nitz
Gioia Brandenburg
Winfried Peter Goos
Musicians "The Dark Angles" / Joe Bauer(Sound)

Florian Bergmann
Hans-Jörn Brandenburg
Philipp Kullen
Jihye Han
Andreas Henze
Stefan Rager
Ernesto Villalobos
Matthias Müller



© Robert Wilson

朕要聽夜鶯唱歌！
尋找觸動皇帝真心的小夜鶯

無獨有偶工作室劇團

《夜鶯》

The Puppet and Its Double Theater

The Nightingale

2014年臺灣與波蘭跨國驚豔合作，波蘭連演22場欲罷不能，由戲偶設計家葉曼玲與導演鄭嘉音及波蘭創作團隊共同發想，立體紙雕加杖頭偶靈活演出，打開安徒生童話東方大門，平易近人的故事卻蘊含著深遠的智慧，透過小小夜鶯的歌聲，古老童話裡的今世寓言，敞開人人內心最真誠的靈魂。

2017

4.08^{Sat.} 14:30 19:30

中劇院 Playhouse

400 / 600

①

- 約60分鐘，無中場休息
- 本節目建議7歲以上觀眾觀賞
- 中文演出，無字幕
- 60 minutes without intermission.
- This program is recommended for those 7 and older.
- Performed in Chinese without surtitles.

鄭嘉音導演提出的點子，對我們而言完全耳目一新。我們仰仗她才能將想法付諸實現。

— 波蘭羅登市立大眾劇院總監茨比格涅夫·銳布卡

To, co proponuje Chia-yin Cheng, było dla nas odświeżającym spojrzeniem na teatr, my całkowicie poddajemy się jej pomysłowi na pracę. — Zbigniew Rybka, Director of Jan Kochanowski Powszechny Theatre in Radom

《夜鶯》不但結合歐洲與亞洲的傳統，各自迥異的文化和截然不同的表演技法亦有所拉扯，一來一往間擦出了許多創意的火花。……經典童話故事和栩栩如生的美麗戲偶帶有神祕的異國情調使觀眾耳目一新。— 波蘭《回聲日報》

The Nightingale integrates the European and Asian traditions, while the cultural conflict, especially in terms of performance skills, nourishes a greater creativity... the classical fairy tale and the vivid, beautiful puppets are exotically fascinating — Echo Dnia

無獨有偶工作室劇團的作品在臺灣被視為前衛風格的領導者。……這一個個小寓言，鬆綁了牽制想像力的絲線。— 法國《人道報》

The Puppet and Its Double is considered the leader of avant-garde theater in Taiwan. Their works are one little fable after another, untying the threads that restrain imagination. — L'Humanite, FRANCE

無獨有偶工作室劇團

無獨有偶工作室劇團創立於1999年，秉持「無物不成偶」的創作觀點，打造臺灣當代偶戲劇場的新風貌，以及魔幻哲思的變身美學。演出形式涵蓋手套偶、懸絲偶、杖頭偶、執頭偶、光影劇場以及人偶同台等，觀眾涵蓋從親子到成人，以多樣豐富的探索實驗和專業製偶技術，開創獨特的劇場敘事手法，作品多次被提名及入圍台新藝術獎。作品風格充滿創意的造型以及詩意的演繹能力，並以各種跨領域合作，開發「人」所不能為的自由想像空間。

《洋子》、《夜鶯》、《剪紙人》、《洪通計畫》、《快樂王子》等均為其膾炙人口的經典代表作，不間斷的創意研發，一次次締造臺灣偶戲發展里程碑，並多次受邀至國際藝術節演出，所到之處，觀眾迴響熱烈、媒體佳評不斷。

The Puppet and Its Double Theater

The Puppet and Its Double Theater was launched in September 1999. This group is dedicated to an experimental approach and the belief that all possible things can be performed by puppets, exploring the possibilities of puppetry in contemporary performing art. It is known for filling puppets with souls and delving into the interactions between real persons and puppets so as to find new interpretations of puppet performance. The group incorporates various forms of puppetry, including glove puppets, string puppets, rod puppets, and table-top puppets; its performance also draw techniques and inspirations from shadow theater and co-staging actors and puppets. With professional and highly crafted puppetry skills, creative design, and poetic presentation on stage, the Puppet and Its Double brings forth an imaginary space that humans alone cannot realize. With this merit the group has received numerous invitations to perform at international art festivals, and it distinguishes itself as a contemporary Taiwanese theater that appeals to audiences across boundaries.



© 陳又維

藝術總監暨導演 鄭嘉音

1989年參與蘭陵劇坊演員訓練開始踏入劇場。1999年美國康乃狄克大學偶戲碩士，回國後與同好創立「無獨有偶工作室劇團」，擔任團長職務至今。以跨文化視野及跨領域美學編導多齣現代偶劇，擅長使用形體與物件在空間中的流動營造詩意豐美的視覺意象，作品多次入圍或被提名台新藝術獎，並受邀於國際藝術節演出。近年來致力於偶戲創作人才的培育，透過所學傳授與引薦國際偶戲大師，對臺灣當代偶戲的蓬勃發展，貢獻卓著。

CHENG Chia-yin, Director

CHENG Chia-yin made up her mind to work in theatre, and started joining the acting training of the Lan-ling Theatre Company in 1989. In 1997-1999, she studied in the puppetry program in the University of Connecticut in USA. In 1999, after she got her master degree in puppet arts, CHENG went back to Taipei and co-founded The Puppet and Its Double Theatre, the first contemporary puppet company in Taiwan, which is well known for its "poetic" and "visual" productions. The works she directed or co-directed were usually selected as the "Best 10 Performances of the Year" of the Taishin Arts Awards.

For continually developing her professional strength, she followed several puppet masters in international master classes. She also produced several international productions and cultural exchange projects, inviting foreign artists to Taiwan. Recently, she has devoted herself as an advocate of Taiwan puppetry by presenting the company's works around the world and by planning and teaching workshops for the young people.

波蘭羅登市立大眾劇院

成立於1976年，最初為經紀型劇院。隨即組成代理公司，演出齊格蒙特·沃伊丹的《通往扎拉諾拉斯之路》。沃伊丹被任命為經理，並經營劇院長達13年，直到1991年。這段期間，劇院主要演出波蘭經典作品以及當代戲劇，主要都是由沃伊丹執導。1991至1998年由沃伊切赫·肯普齊斯基經營管理，開始一系列音樂劇製作，並推出開放的戲劇活動政策，邀請許多波蘭各地各類的戲劇作品，並於1993年創辦第一屆的貢布羅維奇藝術節，以雙年展方式舉辦至今。現任總監茨比格涅夫·銳布卡於2008年上任，催生了《夜鶯》這部跨國製作。

Jan Kochanowski Powszechny Theatre in Radom

Established in 1976, this was initially an impresario-type theatre. An acting company was soon assembled, and the theatre put on *The Road to Czarnolas* directed by Zygmunt Wojdan (1978). Wojdan was appointed manager of the theatre and ran it for thirteen years, until 1991. During this time mainly Polish classics were staged, with some productions of contemporary plays, and most of them were directed by Wojdan directed. In 1991-1998 the theatre was dynamically managed by Wojciech Kępczyński. He embarked on a series of musical productions, and pursued an open policy of theatre activity, inviting many ensembles from around Poland and presenting productions by both institutional and alternative theatres. The first International Gombrowicz Festival was held in Radom in 1993, and has taken place biannually ever since. In 2008 Zbigniew Rybka was appointed as the Director, and it is him who initiated the collaboration with The Puppet and Its Double Theater.

作品簡介



© 張瑞宗

這是一齣關於愛與盲目的寓言故事。相傳在中國古代皇帝的御花園裡，有一隻長相平凡卻擁有天籟般嗓音的夜鶯，動人的歌聲能撫慰人心，並喚回純真。辛苦工作的廚娘，善良的心讓她能夠聆聽到夜鶯的美妙；而成天活在象牙塔裡的皇帝卻一意孤行派人捕捉夜鶯，把牠關在宮中只為他獨唱。有一天，日本朝貢一台機器夜鶯，每天為皇帝重複歌唱。喜新厭舊的皇帝逐漸冷落夜鶯，接著發生一連串的可怕危機……

無獨有偶以深具質感與操作細膩的現代偶藝術著稱：內在是會思考、會呼吸的偶，外顯於信手捻來、點到為止的真功夫。在《夜鶯》中，打造細緻優雅的東方古典紙雕偶，執掌輕巧懸絲偶，新創討喜的連體三人偶，展現了團隊的藝術成就。2014年與波蘭羅登市立大眾劇院聯手創作，2016年推出國際中文版，夜鶯出谷，餘音繚繞臺灣，是波蘭名作曲家彼得·薩拉伯東方當代音樂創作，由臺灣知名戲曲家游源鏗譜入古典文詞，在劇場裡與觀眾真誠相遇。

Directed by CHENG Chia-yin, the Artistic Director of The Puppet and Its Double Theater known for her cross-cultural theatre experiences, *The Nightingale* integrates various types of puppetry, while the traditional and innovative, the Eastern and Western, are all brought together on stage. The round stage features a tinge of sobriety, where actors and puppets, interacting in the same space, smoothly move from one scene into the next as the story unfolds.

Conceived by the well-known puppet designer YEH Man-ling and the creative team following her lead, the puppets in *The Nightingale* are exquisite and elegant paper sculptures in a mixed classical style of the eastern tradition and modern aesthetics. The performance includes traditional Chinese rod puppets and the newly created "conjoined puppets," allowing the masterful puppeteers to revitalize various types of Andersen's characters with satirical humor and subtle humanity throughout the fascinating theatrical experience. The music of *The Nightingale*, where elegant and yet lyrical melodies emerge, is composed by Piotr Salaber, a Polish award-winning composer.

演出單位 / 無獨有偶工作室劇團

原著 / 漢斯·克里斯汀·安徒生

藝術顧問 / 林環如

劇本改寫 / 林蔚昀

藝術總監暨導演 / 鄭嘉音

音樂設計 / 彼得·薩拉伯

原始舞台設計 / 林孟寰

執行舞台設計 / 梁夢涵

服裝設計 / 李冠瑩

戲偶美術設計 / 葉曼玲

戲偶結構設計 / 阮義 宮能安

燈光設計 / 海爾米·菲塔

動畫設計 / 宮能安

歌詞創作 / 游源鏗

演員 / 盧侑典 阮義 黃思瑋

林伯龍 劉毓真

Performer / **The Puppet and Its Double Theater**

Original Story / **H.C. Anderson**

Artistic Adviser / **LIN Ching-ru**

Playwright / **LIN Wei-yun**

Director / **CHENG Chia-yin**

Composer / **Piotr Salaber**

Stage Design Conceiver / **LIN Meng-huan**

Executive Stage Designer / **LIANG Mong-han**

Costume Designer / **LEE Kuan-ying**

Puppet Designer / **YEH Man-ling**

Puppet Designer for Mechanism / **RUAN Yi, KUNG Neng-an**

Lighting Designr / **Helmi Fita**

Animation Designer / **KUNG Neng-an**

Lyric Writer / **YU Yuan-keng**

Cast / **LU You-tien, RUAN Yi, HUANG Ssu-wei,**

LIN Po-lung, LIU Yu-jane

明華園總團新世代 有傳統戲劇DNA的兒童繪本劇場

風神寶寶兒童劇團

《晴空小侍郎》

Feng Shen Bao Bao Troupe

Sunny, the Boy Officer

「真正的咒語，是用愛和語言做成的。」

改編自金鼎獎作家哲也的奇幻作品，猶如《神隱少女》進入第三空間尋找至親的冒險故事。風神寶寶兒童劇團以傳統歌仔戲戲劇手法，承襲明華園一貫華麗舞台風格，用國台語雙聲道生動靈活地呈現書中每個角色。

20

2017

4.15 Sat. 14:30 19:30

4.16 Sun. 14:30

中劇院 Playhouse

400 / 600 / 800

①

- 120分鐘，含中場休息15分鐘
- 國台語發音，中文字幕
- 每場演出後舉行擊掌會
- 本節目建議3歲以上觀眾欣賞

- 120 minutes including a 15-minute intermission.
- Performed in Mandarin and Taiwanese with Chinese subtitles.
- A High Five Party will take place after the show.
- This program is recommended for those 3 and older.

創團首部作品《風神寶寶之火焰山》，便以堅實的創作團隊為後盾，打造出結合歌子戲、雜技、歌舞、現代劇場及3D動畫，又具有明華園一貫華麗奇幻風格的兒童戲劇。

— 劉美芳（節錄於表演藝術評論台〈創發新聲，勇敢逐夢《風神寶寶之火焰山》一文〉）

《風神寶寶》歌仔戲唱給囡仔聽 — 102年1月14日中國時報

哲也的書帶領讀者進入傳統中國鬼怪的歷史情境，裡面還有豐富的民間故事和傳說，以及有趣的典故和詩詞歌賦。……現在即將推出新版，十分樂於推薦新舊讀者一起展讀這本傑出的奇幻長篇小說。— 陳玉金（【童書新樂園】版主）

本書之所以好看，是因為處處盡是刺激驚險的奇幻情境；本書之所以必讀，是因為行文優美，文字充滿節奏韻律之美；然而，本書之所以讓人一讀再讀，更是因為有一股強大的力量能深深打動讀者心底的良善、愛與勇氣！— 彭菊仙（親子教養書作者）

不要覺得奇怪，風神寶寶的晴空小侍郎比原作還要可愛！

不要覺得奇怪，風神寶寶的歌唱和舞蹈，比書上還要熱鬧精彩！

晴爺爺、莫怪樓，可愛的妖怪與符咒，一起在台上活了起來！

舞台上，光芒閃爍，我心裡，衷心期待，風神寶寶兒童劇團，重現這美麗天真的朝代！

你看你看，孩子們笑得那麼燦爛！— 哲也（原著作者）

《晴空小侍郎》榮譽榜：

- 新聞局中小學生優良課外讀物推介書籍
- 誠品店書店年度TOP100暢銷書
- 德國法蘭克福書展、義大利波隆那童書展台灣館推薦作品
- 國語日報連載大受歡迎的兒童少年小說

風神寶寶兒童劇團

由一群年輕的成員所組成，藝術總監陳昭賢來自戲劇家庭，團員都是表演藝術科班出身，還有武術專業教練，個個身懷絕技，皆是來自歌仔戲、京劇、舞蹈、現代劇、武術等各方面的精英。憑著對藝術的熱忱，風神寶寶兒童劇團希望將這個多數人認為是黃昏產業的歌仔戲傳承下去，用另一種不同於傳統演出的方式，活潑地將歌仔戲帶給臺灣未來的主人翁。

Feng Shen Bao Bao Troupe

Feng Shen Bao Bao Troupe is comprised of a group of young members. Its Artistic Director CHEN Chao-hsien comes from a theater dynasty while all the members are classically trained in performing arts. Actors in the troupe include elite performers from Taiwanese opera, Peking opera, modern dance, drama and martial arts. With passion for performing arts, they hope to pass on the torch of Taiwanese opera, which is generally considered a declining industry. In contrast to the traditional Taiwanese opera, they adopt a youthful approach to bring the traditional art form to the next generation. With productive and positive attitude, they persist to consummate their ideals.



© 風神寶寶兒童劇團

藝術總監 陳昭賢

三歲就登台的明華園第三代子弟陳昭賢，對歌仔戲有著無比的熱情與執著。在臺北讀書時期，深感在百花齊放的藝文演出中，傳統戲曲的觀眾正逐漸流失，使她深思該如何做才能再使觀眾注意到歌仔戲。2012年創立「風神寶寶兒童劇團」，希望以輕鬆歡愉的演出方式，在孩子們心中種下藝術種子，培植未來觀眾，推廣歌仔戲這個最具本土特色的劇種。

CHEN Chao-hsien, Artistic Director

As the third generation descendant of the famed Ming Hwa Yuan, CHEN Chao-hsien started performing on the stage at the age of three and has strong passion and persistence for Taiwanese Opera. When she was studying in Taipei as a youth, she discerned that audiences for traditional theater was declining in the kaleidoscopic art scene in Taipei. The lack of young audiences and the gap in audience groups provoked her to contemplate about how to win back audiences. She founded the Feng Shen Bao Bao Troupe in 2012, hoping to use a leisurely and jovial approach to plant the seed of art into children's hearts. She hopes to cultivate future audiences and promote Taiwanese opera, the most locally colored art form in Taiwan.



© 許栢昂

導演 許栢昂

中國戲曲學院導演碩士、中國戲曲導演學會會員，臺灣藝術大學戲劇學士、國光藝校京劇科六期生。栢優座座首。24歲成立栢優座，以京劇元素融合舞台劇作為創作手段。四度參演大稻埕青年戲曲藝術節。以《獨、角、戲—吉嶽切》《惡虎青年Z》入選第12、15屆台新藝術獎。因其突破體制的創作風格，被報導為臺灣京劇界的齊天大聖。

HSU Po-ang, Director

HSU started studying in Taiwan's theater circle since 1993. He founded "Po You Set" in 2007 and is currently the principle creative person, enjoying over thousands of performance under his belt. He is currently an adjunct professor at the Peking Opera department at the National Taiwan College of Performing Arts.



© 哲也

原著作者暨文學顧問 哲也

臺灣兒童文學作家。歷經出版社編輯、幼教多媒體、遊戲企劃等職業後，現專職寫作。作品獲獎連連，其中《明星節度使》曾榮獲2014年金鼎獎最佳兒童及少年圖書獎，《晴空小侍郎》則榮獲「好書大家讀」年度最佳少年兒童讀物獎，哲也亦為2007年義大利波隆那兒童書展及2008年法蘭克福書展臺灣館推薦作家。

Jay Yeh, Original Author and Literary Consultant

Formerly working in the publishing, children's education multimedia and game industries, Jay Yeh is currently a full-time Taiwanese children literature author. Recent awards and recognitions include the Best Children's Book Award at Golden Tripod Awards, Best Children's Book for "Everyone Reads Good Books", and merit recommendation at Italy Bologna Children's Book Fair.

作品簡介

「所有的鬼都有一段傷心的故事，所有的妖怪都有他們的可愛。」

小男孩為了尋找他失蹤的妹妹，意外地闖入充滿鬼魂的莫怪樓裡，也陰錯陽差的當上了鬼部尚書晴爺爺的小助手——「晴空小侍郎」，小侍郎漸漸認識這些鬼怪，也發現到這些鬼怪小氣懶惰但又可愛，他們其實並不可怕，背後都藏有不為人知的故事，只是希望被了解、被關懷。在這趟尚未完成的旅程中，小男孩與這些鬼怪們的遭遇正捲入一場深不可知的漩渦。

《晴空小侍郎》邀請大小朋友透過劇場、透過想像力，重新面對自己心中對於異世界的好奇與恐懼。

Adapted from an award-winning children's book, *Sunny, the Boy Officer* is a heart-warming Chinese fantasy story about a child who travels to a long lost dynasty where gods and ghosts roam the human world to rescue her young sister abducted by a ghost army. Directed by HSU Po-ang, this musical merges Taiwanese opera, pop music and children's story to deliver an entertaining yet enlightening tale that will appeal to adults and children at the same time. The lead actress CHEN Chao-hsien is the daughter of the premier Taiwanese opera diva SUN Tsui-feng. As the heiress of a theater dynasty, CHEN is currently the Director of the Feng Shen Bao Bao Troupe, and she devotes herself to producing Taiwanese opera for children audiences and thus continuing the much treasured art form for the future generations.

演出單位 / 風神寶寶兒童劇團

創辦人 / 陳勝福

藝術顧問 / 趙自強 孫翠鳳

藝術總監（飾晴空小侍郎）/ 陳昭賢

導演 / 許栢昂

助理導演 / 陳昱君

原著作者暨文學顧問 / 哲也

編劇 / 倪瑞廷

舞台設計 / 王辰驊 陳昭賢

燈光設計 / 吳沛穎

服裝設計 / 北京寶榮寶衣

音樂設計 / 卓士堯 姜建興

舞台監督 / 官家如

舞台技術指導 / 王智瑋

音響工程 / 唐宋音響

藝術行政 / 林珈安

平面設計 / 鄒筠璞

Performer / Feng Shen Bao Bao Troupe

Founder / CHEN Sheng-fu

Artistic Adviser / CHAO Tzu-chiang, SUN Tsui-feng

Artistic Director / CHEN Chao-hsien

Director / HSU Po-ang

Assistant Director / CHEN Yu-jun

Original Story / Jay Yeh

Playwright / NI Rui-ting

Stage Design / WANG Chen-hua, CHEN Chao-hsien

Lighting Design / WU Pei-ying

Costume Design / Beijing Baoyi Media Co., Ltd

Composer / ZHUO Shi-yao, JIANG Jian-xing

Stage Manager / GUAN Jia-ru

Technical Director / WANG Zhi-yu

Audio Engineering / TOPSOUND

Administration / LIN Jia-an

Graphic Design / TSOU Yun-pu



© 風神寶寶兒童劇團

淡淡的憂傷卻引人入勝 小木偶想要成為大家的好朋友

路易霧靄劇團

《小木偶》

Compagnie Louis Brouillard

Pinocchio

法國編導奇才波默拉透過小木偶的生命故事，提出好奇、慾望、恐懼、欺瞞、以及渴望自由的反思。一心渴望脫貧卻又天真的小木偶，在荒誕的奇遇中，體驗了與其他人的關係，經歷生命的學習之後，它能變為真正的男孩嗎？波默拉以無可抗拒的詩意美學，引導觀眾走入劇場式童話，細細品嚐人生況味。

2017

4.21 Fri. 19:30

4.22 Sat. 19:30

4.23 Sun. 14:30

中劇院 Playhouse

600 / 900 / 1200

①

- 約75分鐘，無中場休息
- 每場演出前40分鐘舉辦導聆
- 本節目建議10歲以上觀眾觀賞
- 法語演出，中文字幕
- 本節目因配合演出需求，並無開放遲到觀眾入場，敬請留意

- 75 minutes without intermission.
- A pre-performance talk will start 40 minutes before the show.
- This program is recommended for those 10 and older.
- Performed in French with Chinese surtitles.
- Please arrive early for the performance. Latecomers will not be admitted.

喬埃·波默拉是當代最傑出有創意的導演……是個在語言、演員、舞台、聲音或社會意義上都非常全面的藝術家及演出製作團隊！……不管他做甚麼，通常都真實得令人坐如針氈，需要觀眾放開心胸才能接受。——當代劇場大師 彼得·布魯克

One of the most outstanding and creative directors working today. Joël Pommerat is not just a writer nor a director. As a superb artisan, he thinks simultaneously in terms of words, acting, decor, sound and social meaning.....Whatever he does is often disturbing and needs our warmest reception. — Peter Brook

請用你的雙眼仔細聆聽：喬埃·波默拉這引人入勝的劇場作品 —— 英國《衛報》
Listen closely with both eyes: the spellbinding theatre of Joël Pommerat — The Guardian

這個奇才與他的路易霧靄劇團，以劇本、燈光與聲音設計作為尋找這世界的真實的工具，創造了這些完美的作品。——法國《世界報》

A brilliant artist who with his Compagnie Louis Brouillard, creates these beautifully conceived productions, in which the words, the lights and the sound are all in dialog with each other to describe a state of the world and of being — Le Monde

波默拉的作品滿足我心中對一齣好戲的所有條件，而且做得更好。

—— 2015年《仙杜拉》臺中演出觀眾迴響

路易霧靄劇團

喬埃·波默拉於1990年所創立，開啟劇團與他自身不凡的成就。「霧靄」（Brouillard）搭配上跟法文動詞「發出光亮」（luire）諧音的「路易」（Louis），明確地表明了波默拉的劇場路線：介於呈現與隱藏、光明與晦暗之間。他的作品刻意追求「黑暗」，對燈光的運用精準而執著的要求「相當黑暗但並非全黑」。波默拉認為當觀眾看不清演員時，便能從專注在作品本身看到自己。

現今，路易霧靄劇團已成為叫好且叫座的劇團。自2006年起，不斷拿下法國多項戲劇大獎，包括以《圈子／小說》（Cercles / Fictions, 2010）與《我的冷房》（Ma chambre froide, 2011），連續獲得兩屆莫里哀獎「最佳演出劇團」（Molières，法國劇場界最高殊榮）。不僅在歐洲享負盛名，也受邀至日本、俄羅斯、加拿大及美國等地演出。

Compagnie Louis Brouillard

Pommerat created his theatre company Louis Brouillard in 1990 and the core of longtimers remain with him from the early years. The company is committed to touring widely in Europe and often has several shows on the road, all of them written and staged by Pommerat. "Brouillard" is French for fog, and the murky look. "It's an idea I had that on stage you don't necessarily have to reveal all the faces," Pommerat said. "So the audience has something else to focus on – not just the faces but the bodies, too. In that way, you can see yourself in the actors. Just like when you read a novel."



© Cici Olsson

劇本創作暨導演 喬埃·波默拉

喬埃·波默拉生於1963年，高中畢業後就投入劇場工作，一開始擔任演員，後因渴望全面參與戲劇，轉而從事編劇與導演，更自創劇團。是法國當代劇壇難得一見的編導奇才，擅於運用各種舞台技巧，營造出高度濃縮而精準的劇場美學。27歲成立路易霧靄劇團，堅持所有作品都自編自導，他相信只有劇作者才能真正了解自己的劇作，也最清楚導演方向。而這也使他幾乎拿盡了法國所有重要的戲劇大獎，例如憑《這個孩子》（*Cet enfant*, 2006）獲得劇場評論學會大獎（Grand Prix du Théâtre du Syndicat de la Critique）、憑《商人》（*Les Marchands*, 2006）獲得戲劇文學大獎（Grand Prix de littérature dramatique），也曾獲得莫里哀獎（Molière Award）。2007年，巴黎北方劇院（Théâtre des Bouffes du Nord）的彼得·布魯克邀請波默拉擔任駐團藝術家及演出製作團隊，亦擔任巴黎歐德翁歐洲劇院（Odeon Theatre de l'Europe）及布魯塞爾比利時國家劇院（Théâtre national de Belgique）的聯合藝術家及演出製作團隊。

波默拉相當關切當代政治、經濟議題與社會問題的關聯性，並往往透過獨特的說書方式，形諸於舞台。為了讓小女兒了解他的工作，2004年首度改編童話，將《小紅帽》（*Le Petit Chaperon rouge*, 2004）搬上舞台，後來又陸續進行《小木偶》（*Pinocchio*, 2008）、《仙杜拉》（*Cendrillon*, 2011）童話三部曲改編。他認為童話的讀者不只限於孩子，因為其中觸碰的議題，其實是人類最根本、共同的經驗，比如失去、死亡、孤獨、恐懼、盼望與自由等等，果然獲得成人觀眾極大迴響與共鳴，同時也吸引了年輕的觀眾走入劇場。

Joël Pommerat, Author-Director

Joël Pommerat, an inescapable fixture of the French stage who was born in 1963, has written and directed two dozen plays. He founded his company in 1990, at the age of 27, and devoted himself exclusively to staging his own writing. For *Cet enfant* (*This Child*), he received the 2006 Critics "Prize for Best Work in the French Language" from the Critics Syndicate. National recognition came in the same year with his first production at the Avignon Festival, *Les Marchands* (*The Merchants*), which won the Grand Prix for Dramatic Literature. In 2007, Peter Brook invited him to be artist-in-residence at his Théâtre des Bouffes du Nord in Paris, where he was ensconced for three years, creating his diptych *Je tremble 1 et 2*, and transforming the space into a theater-in-the-round for *Cercles / Fictions*, for which Cie Louis Brouillard won the 2010 Molière Award, the French equivalent of the Tony, for Best Company. He was named Associate Artist at both the Odeon Theater of Europe in Paris and the National Theater of Belgium in Brussels in 2010, where he developed his play *Ma chambre froide* (*My Cold Room*), winner of the 2011 Molières for Best Living Francophone Author and Best Company, as well as the Critics Grand Prix. Since then he has created *The Great and Amazing History of Trade* (Comedy Bethune 2011) and *The Reunification of the Two Koreas* (Odeon, 2013, resumed in 2014) and *Ca ira* (1) *Fin de Louis* (Le Manège Mons 2015).

作品簡介



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小木偶皮諾丘從一棵被劈倒的樹木中被雕塑成形，以粗糙的技法製成，導致他所擁有的僅是用木材創製的頭與身體，與尚未被好好拋光研磨的行為舉止。他沒有耐心、懶惰貪玩、時而說謊；他一心想要脫貧，追求慾望、卻又十分天真；在遭到欺騙、蒙受冤獄、被吞進魚腹，一連串荒誕又殘酷的奇遇中，卻體驗了與其他角色的關係，經歷生命的學習。小木偶最後能通過考驗，成為真正的男孩嗎？這也拋出了哲學般的提問：我們是否相信生命真能改變？生命中的每一件事都能被解釋嗎？長大是否意味放棄自由？看似歡樂的結局，卻貫穿了傷痛與磨難。最終，所有道德訓示都消失在霧裡。

喬埃·波默拉被公認為歐陸最重要導演，他自創獨立劇團，並以原創編導著稱。其作品之所以迷人，不在於演員動作，而在角色刻畫；不在壯闊場面，而在凝結的時空氛圍。《小木偶》改編義大利作家卡洛·科洛迪1883年作品，透過極簡的場面、魔幻的情境、詩意的敘事，在說書人的引導下，帶領觀眾進入故事中。給自己一次機會，重新在劇場式童話裡尋找人生的真實答案！

Pinocchio by Compagnie Louis Brouillard is inspired by Carlo Collodi's book and directed by Joël Pommerat. Pommerat has created two dozen plays, winning the 2006 Critics' Prize for Best Work from the Critics Syndicate and the Grand Prix for Dramatic Literature at the Avignon Festival among others.

Seconds after it starts, the play plunges the audience into darkness. This is not uncommon in Pommerat's shows, which are punctuated with blackouts and are dimly lit at the best of times. *Pinocchio*'s narrator – or, more specifically, its présentateur – is illustrating his blindness as a child, during which time he created a company of characters who remain at his side. A couple of them are picked out upstage in a spotlight, each wearing an animal mask that's creepy rather than cute. With the help of his company, the presenter tells us, he has dedicated himself to one task: to speak only the truth. *Pinocchio*'s audience learn, much like the wooden hero, that the world is full of random cruelty. If you hadn't already guessed, there is no chirpy, Disney-style cricket in this retelling.

演出單位 / 路易霧靄劇團

劇本創作暨導演 / 喬埃·波默拉

藝術統籌 / 菲力普·卡爾布諾

舞台與燈光設計 / 艾西克·索耶爾

服裝設計 / 瑪麗·埃萊娜·布維

原創音樂 / 安東·雷馬西

音效設計 / 弗朗索瓦·雷馬西

格雷戈里·雷馬西

伊恩·皮斯特

演員 / 蜜雅·阿蘇利納

西爾·凱亞

皮埃爾-伊夫·夏平朗

丹尼爾·杜波依斯

瑪雅·維朗度

技術統籌 / 伊曼紐·阿貝蒂

技術執行 / 西爾·凱亞 穆罕默德·艾拉斯利

瑪戈·博凱 布魯諾·拉辛

音效執行 / 伊恩·皮斯特

燈光執行 / 尚-皮埃爾·米歇爾

服裝管理 / 伊麗莎白·賽克夏

字幕執行 / 賈西·多米

劇本翻譯 / 王世偉

Performer / **Compagnie Louis Brouillard**

Original Text & Director / **Joël Pommerat**

Artistic collaboration / **Philippe Carboneaux**

Stage and Lighting Design / **Éric Soyer**

Music / **Antonin Leymarie**

Sound / **François Leymarie**

Grégoire Leymarie

Yann Priest

Cast / **Myriam Assouline**

Sylvain Caillat

Pierre-Yves Chapalain

Daniel Dubois

Maya Vignando

Technical director / **Emmanuel Abate**

Stage managers / **Sylvain Caillat, Mohamed Elasri,**

Margot Boche, Bruno Racine

Sound manager / **Yann Priest**

Light manager / **Jean-Pierre Michel**

Dresser / **Elisabeth Cerqueira**

Surtitles manager / **Jorge Tomé**

Chinese Translation / **Shih-Wei Wang**

給青春一堂最美的崑曲體驗課，掀起崑曲熱潮的新美學之作

白先勇 × 蘇州崑劇院

青春版《牡丹亭》

本檔同為台積「藝術季」台積三十「特別企劃節目」

Suzhou Kunqu Opera Theatre of Jiangsu Province

Peony Pavilion — Young Lovers' Edition by PAI Hsien-yung

牡丹亭上三生路 傳唱無悔青春夢

百年崑曲瑰寶，明代戲劇文豪湯顯祖得意代表作，上天下地生死契闊的三生情緣，2004年由文壇巨擘白先勇號召兩岸文化菁英打造《牡丹亭》不朽神話，睽違12年經典全本再現，兩大主角一沈豐英、俞玖林歷經十餘年全球巡演的千錘百鍊，如今演技及唱功日臻雍容大氣。

2017

4.28 Fri. 19:30 上本〈夢中情〉
Part I *Dream of Love*

4.29 Sat. 14:30 中本〈人鬼情〉
Part II *Romance and Resurrection*

4.30 Sun. 14:30 下本〈人間情〉
Part III *Reunion and Triumph*

大劇院 Grand Theater

600 / 900 / 1200 / 1500

1800 / 2200 / 3600 (贊助票)

台積電員工憑員工證購票，享75折

①

- 全長約180分鐘，含中場休息
- 本節目建議12歲以上觀眾觀賞
- 本節目為中英字幕

- 180 minutes including one intermission.
- This program is recommended for those 12 and older.
- Performed with Chinese and English surtitles.

牡丹亭



一個藝術品種如果只有白髮蒼蒼的觀眾，是不會有長久生命力的。我對年輕人有信心，尤其在這個浮動的社會，我感到人們心中對優雅、精緻文化的渴望。— 白先勇

傳統與現代的融合獲得青年觀眾青睞。—《光明日報》

青春版《牡丹亭》在藝術上表演成功而勾動了海外各地華人觀眾在內心中潛伏已久的民族文化鄉愁，所以才引起如此熱烈的反響與共鳴。—《新華社》

一場高水準的精煉之作。— 美國《舊金山古典之聲》

"A Refined Art"—San Francisco Classical Voice





© 許培鴻

總製作人 白先勇

臺灣文學作家，旅美學人夏志清曾讚譽其為「當代中國短篇小說家中的奇才，五四以來，藝術成就上能與他匹敵的，從魯迅到張愛玲，五、六人而已。」著有小說《謫仙記》、《遊園驚夢》、《臺北人》等。

自詡「崑曲義工」，積極推廣崑曲，編著《白先勇說崑曲》、《姦紫嫣紅牡丹亭：四百年青春之夢》、《色膽包天玉簪記：琴曲書畫崑曲新美學》、《牡丹情緣——白先勇的崑曲之旅》等，並製作青春版《牡丹亭》、新版《玉簪記》等大型公演。

PAI Hsien-yung, General Producer

PAI is a world renowned writer, playwright and producer of Kunqu. His many highly acclaimed novels and short stories have been translated into different languages and adapted for film, television and the stage.

Regardless of whether he was writing creative works in Taiwan, Pai's love affair with Kunqu opera has never weakened. He was involved in the productions of *Peony Pavilion-Young Lovers' Edition*, and *The New Edition Jade Hairpin* among others. He took on the task of creating an adaptation that is suited to modern tastes and yet remains faithful to the original opera, including all the traditional performance practices of Kunqu opera.

原著 湯顯祖

湯顯祖(1550-1616)，為明末劇作家、文學家與思想家。由於他的生卒年與英國的莎士比亞(William Shakespeare)接近，因此兩人被認為是東西方最具影響力的文學家。代表作為《紫釵記》、《牡丹亭》、《南柯記》和《邯鄲記》。因劇中都有夢境的描寫，湯顯祖又是江西臨川人，故合稱「臨川四夢」，亦會以晚年所居之「玉茗堂」命名為「玉茗堂四夢」。湯顯祖詩、文、賦著述豐富，著有《紅泉逸草》、《問棘郵草》、《玉茗堂全集》等。

TANG Xian-zhu, Original Work

TANG Xian-zhu (1550-1616) is a litterateur, philosopher, and playwright of the Ming Dynasty in China. He is the most influential litterateur of the orient, an Asian counterpart to William Shakespeare in the west in the 16th century. TANG's four major Kunqu opera plays: *The Purple Hairpin*, *The Peony Pavilion*, *A Dream under the Southern Bough*, and *Dream of Handan*, which are constructed around a dream narrative, are known as *the Four Dreams of Yuming Hall*. He also writes plenty of poems, prose, and odes.

演出單位 江蘇省蘇州崑劇院

江蘇省蘇州崑劇院原名江蘇省蘇崑劇團，成立於1956年，崑劇、蘇劇兼演。成立以來，先後演出崑劇《牡丹亭》、《長生殿》、《白兔記》、《釵釧記》、《荊釵記》等，與蘇劇《花魁記》、《五姑娘》等百台大戲、二百餘折子戲，並培養了五代崑劇演員，其中尤以著名崑劇藝術家張繼青、王芳為佼佼者。堅持古老的傳統樣式、純正的崑劇風貌，2004年與知名臺灣文學作家白先勇等人精心打造青春版《牡丹亭》，2009年原班人馬製作新版《玉簪記》，掀起崑劇熱潮。

Suzhou Kunqu Opera Theatre of Jiangsu Province, Performer

Suzhou Kunqu Opera Theatre of Jiangsu was formerly the Su and Kunqu Opera Troupe of Jiangsu. Established in 1956, it performed both Kunqu Opera and Su Opera. The theatre has groomed five generations of performers, numbering over a hundred, and boasts numerous renowned artists such as ZHANG Jiqing, WANG Fang. It has contributed to the salvaging, upholding and developing of the classical art form.

It cooperated with PAI Hsien-yung producing *The Peony Pavilion - Young Lovers' Edition* and *The New Edition Jade Hairpin*, which has been a sensational crossover in Kunqu communities and cultural circles.



作品簡介

戲曲最情深的生死戀曲—《牡丹亭》，明代劇作家湯顯祖最膾炙人口作品，描寫名門閨秀杜麗娘與書生柳夢梅一段跨越生死的纏綿戀情。

「崑曲無他，得一美字：唱腔美、身段美、詞藻美。」這是文學巨擘白先勇對崑曲的讚嘆。青春版《牡丹亭》由白先勇全新改編，並親自擔任總製作人及藝術總監，力邀崑曲界巾生魁首汪世瑜、旦角祭酒張繼青擔任藝術指導，由兩岸三地團隊悉心打造，堅持以古老的傳統樣式、純正的崑劇風貌，重現「中國文學最美麗的一則愛情神話」。

故事內容講述的是大家閨秀杜麗娘和書生柳夢梅的生死之戀，是一齣歌頌青春、愛情與生命的劇作，中國戲曲作家田漢甚至作詩：「杜麗如何茱麗葉，情深真已到梅根。」指出其媲美羅密歐與茱麗葉的淒美愛情，此版本由白先勇特別千挑萬選出來的兩大主角—沈豐英、俞玖林詮釋，他們從2004年首演版時青春逼人、活力四射的演出，到如今演技及唱功日臻成熟，優異的表現，演繹出超越生死的纏綿悱惻，使作品呈現出雍容大氣的成熟之美。

英國每日電訊報(The Telegraph)評論為：「如同置身於一場精彩的中國文化盛宴之中。」的青春版《牡丹亭》，是湯顯祖的四百年風華夢，將在臺中國家歌劇院，分三天搬演全本，似這般姦紫嫣紅開遍於你我心中。

Peony Pavilion — Young Lovers' Edition is adapted by Taiwan literary master PAI Hsien-yung and produced by Suzhou Kunqu Opera Theatre of Jiangsu Province. Directed by WANG Shiyu with artistic direction and costume design by WANG Toon, this period drama kunqu opera features SHEN Fengying (as DU Liniang) and YU Jiulin (as LIU Mengmei) as two star-struck lovers.

The Peony Pavilion, a 16th-century Chinese musical drama about love, death, and resurrection, and arguably the most famous of all Kunqu operas, is a poetic musical about undying love. Passion is its currency, and when expressed through kun—a sophisticated art form that fuses poetry, dance, and refined woodwind ensemble, not to mention fabulous costumes and makeup—and with a story line rivaling Romeo and Juliet, its performances literally stopped a few attendants' hearts in the audience during the late Ming Dynasty.

演出單位 / 江蘇省蘇州崑劇院

領銜主演 / 沈豐英 俞玖林

總製作人 / 白先勇

製作人 / 蔡少華 樊曼儁

原著 / 湯顯祖

劇本整理 / 白先勇 華瑋 張淑香 辛意雲

總導演 / 汪世瑜

導演 / 翁國生

藝術指導 / 汪世瑜 張繼青

音樂總監 / 周友良

美術總監 / 王童

書法 / 董陽孜

繪畫 / 奚淞

舞台設計 / 王孟超

燈光設計 / 黃祖延

服裝設計 / 王童 曾詠霓

舞蹈設計 / 吳素君 馬佩玲

攝影 / 許培鴻

共同製作 / 臺中國家歌劇院

Performer / **Suzhou Kunqu Opera Theatre of Jiangsu Province**

Lead Performers / **SHEN Fengying, YU Jiulin**

General Producer / **PAI Hsien-yung**

Producers / **CAI Shaohua, FAN Man-nong**

Original Work / **TANG Xian-zu**

Libretto Adaptation / **PAI Hsien-yung, HUA Wei, CHANG Shu-hsiang, HSIN Yi-yun**

Chief Director / **WANG Shiyu**

Director / **WENG Guosheng**

Artistic Director / **WANG Shiyu, ZHANG Jiqing,**

Music Arranger / **ZHOU Youliang**

Artistic Supervisor / **WANG Toon**

Calligraphy / **TONG Yang-tze**

Graphic Artist / **SHI Song**

Stage Design / **Austin M.C. WANG**

Lighting Design / **WONG Choo-yeen**

Costume Design / **WANG Toon, TSENG Yung-Ni**

Choreographer / **WU Su-chun, MA Peiling**

Photographer / **HSU Pei-hung**

Co-producer / **National Taichung Theater**





上本〈夢中情〉

南宋時期，南安太守杜寶家教森嚴，獨生女杜麗娘嬌靜嬌美，一天與侍女春香私出遊園，觸景生情，因感成夢，夢中與俊逸書生柳夢梅相會於牡丹亭，兩人纏綿繾綣。夢醒後麗娘情思綿綿，抑鬱成疾。她自知不起，便對鏡自畫春容，並題詩記夢，終傷情而死。

Part I Dream of Love

The story happens in South Sung Dynasty. DU Bao is a high official in the city of Nanan, with strict house rules and an only daughter DU Liniang, who is known for her beauty and gentleness. This day, Liniang and her maid secretly go out to the gardens. Moved by the beautiful scenery, Liniang dreams of meeting the scholar Liu Mengmei at the Peony Pavilion. They fall in love in her dream. When Liniang wakes, she is depressed because of her unfulfilled love. She knows that she has little chance of getting well. So, looking into the mirror, she makes a portrait of herself and writes a poem on the scroll. Soon afterward, Liniang dies.

- 第一齣 訓女
Scene 1 *Enlightening the Daughter*
- 第二齣 閨塾
Scene 2 *The Classroom*
- 第三齣 驚夢
Scene 3 *Interrupted Dream*
- 第四齣 言懷
Scene 4 *Declarations of Ambitions*
- 第五齣 尋夢
Scene 5 *Search for the Dream*
- 第六齣 虜謀
Scene 6 *The Traitor*
- 第七齣 寫真
Scene 7 *Painting a Portrait*
- 第八齣 道觀
Scene 8 *The Taoist Nun*
- 第九齣 離魂
Scene 9 *The Soul Departs*



中本〈人鬼情〉

麗娘鬼魂在地府受判官審問。判官查姻緣簿得知麗娘與柳夢梅日後有姻緣之份，放她出枉死城。另一邊廂，果有書生柳夢梅寄寓南安，偶拾麗娘寫真，心生愛慕，情深感動麗娘魂。二人穿透陰陽同拜天地成婚。柳為愛冒死開墳，麗娘為柳郎回生。

Part II Romance and Resurrection

Liniang's spirit goes in front of the judge in the underworld. Looking through the Book of Marriage, the judge learns that Liniang and Mengmei would have married in the future, and so he lets her spirit free. Back in the world of humans, Mengmei is boarding in a house in Nanan. He picks up Liniang's portrait by accident, and falls in love with the young woman. This deeply touches Liniang's spirit. In spite of being in two different worlds, the young lovers tie their knots and take their vows to be human-husband and spirit-wife. For his love, Mengmei risks his own life to open up Liniang's grave, hoping for a resurrection.

- 第一齣 冥判
Scene 1 *Hell*
- 第二齣 旅寄
Scene 2 *On the Road*
- 第三齣 憶女
Scene 3 *Reminiscing about the Daughter*
- 第四齣 拾畫
Scene 4 *The Portrait Recovered*
- 第五齣 魂遊
Scene 5 *The Wandering Spirit*
- 第六齣 幽媾
Scene 6 *Consorting with a Ghost*
- 第七齣 淮警
Scene 7 *Impending Danger over Huaiyang*
- 第八齣 冥誓
Scene 8 *Love Vows*
- 第九齣 回生
Scene 9 *Resurrection*



下本〈人間情〉

因怕開棺事發遭官府捉拿，柳夢梅與麗娘避難臨安，寓居杭州，因柳赴考在即，二人新婚燕爾，乍又分離。柳夢梅歷盡艱辛，尋訪岳丈岳母，卻反遭杜父誤為盜墓賊人拷打羈押。幸得夢梅高中狀元，金鑾殿上，杜府闔家歡喜重聚。

Part III Reunion and Triumph

Quite worried that they may be found out and indicted, Mengmei and Liniang flee to Linan and temporarily stay in Hangzhou. Mengmei must be on his way to the public examinations, and the newly-weds are separated once again. Mengmei makes a long difficult journey to visit the home of Liniang's father. Unfortunately, the old man is convinced that Mengmei has raided his daughter's grave, and so orders Mengmei to receive lashes and be arrested. At this time, news of the official examination results reaches the in-laws. Mengmei is the top scorer and is invited to the Emperor's palace, where the family is finally reunited.

- 第一齣 婚走
Scene 1 *Wedding*
- 第二齣 移鎮
Scene 2 *Armies on the Move*
- 第三齣 如杭
Scene 3 *Arrival in Hangzhou*
- 第四齣 折寇
Scene 4 *Frustrating the Enemy*
- 第五齣 遇母
Scene 5 *Reunion with Mother*
- 第六齣 淮泊
Scene 6 *Stranded at Huaiyang*
- 第七齣 索元
Scene 7 *Searching for the Top Candidate*
- 第八齣 硬拷
Scene 8 *Torture*
- 第九齣 圓駕
Scene 9 *The Emperor's Verdict*



從卡拉揚到沙隆年的傳奇樂團 × 臺灣之光 黃金組合 磅礪鉅獻

沙隆年與英國愛樂管絃樂團

Esa-Pekka Salonen & Philharmonia Orchestra

享譽國際、創意無限的芬蘭指揮大師沙隆年率領英國愛樂管絃樂團，演出德系經典曲目，並首度與臺灣小提琴王子曾宇謙合作，以兩人最拿手的西貝流士作品《小提琴協奏曲》首次獻給臺中，此曲為曾宇謙2015年拿下柴柯夫斯基小提琴大賽銀獎之自選曲，聯手演繹壯闊波瀾的激昂旋律，親炙指揮大師沙隆年席捲全球的魅力風采。

首席指揮暨藝術顧問 / 艾薩·佩卡·沙隆年

小提琴 / 曾宇謙 (5/11場次)

英國愛樂管絃樂團

Esa-Pekka Salonen, Principal Conductor
and Artistic Advisor
TSENG Yu-chien, Violin (5/11)
Philharmonia Orchestra

2017

5.11 Thu.
19:30

曲目

貝多芬：《命名日慶典》序曲
西貝流士：D小調小提琴協奏曲（小提琴/曾宇謙）
貝多芬：第七號交響曲

Program

BEETHOVEN: Overture in C Major, Op. 115, Zur Namensfeier (Name Day Celebration)
SIBELIUS: Violin Concerto in D minor, Op. 47 (TSENG Yu-chien, violin)
BEETHOVEN: Symphony No.7 in A Major, Op. 92

5.12 Fri.
19:30

曲目

理查·史特勞斯：交響詩《唐璜》
理查·史特勞斯：《查拉圖斯特拉如是說》
貝多芬：第三號交響曲《英雄》

Program

RICHARD STRAUSS: Don Juan, Op.20
RICHARD STRAUSS: Also sprach Zarathustra, Op.30, TrV 176
BEETHOVEN: Symphony No. 3, in E-flat Major Op. 55, Eroica

大劇院 Grand Theater

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①

- 全長約120分鐘，含中場休息
- 演出前40分鐘舉辦導聆
- 本節目建議7歲以上觀眾觀賞

- A pre-performance talk will start 40 minutes before the concert.
- 120 minutes including one intermission.
- This program is recommended for those 7 and older.

沙隆年展現出當今罕見的完整音樂素養。— 美國《波士頓環球報》
...a kind of complete musicianship rarely encountered today.— The Boston Globe

曾宇謙(錄音時年僅 18 歲)演奏出像艾薩克·史坦或歐伊斯特拉赫那樣細緻又質地豐厚的音色.....
他有自覺地運用了具表現力的演奏技巧，例如他從容不迫的滑音，塑造出一種充滿理解又感性的詮釋。
— 2013 年美國《號角音樂雜誌》

Tseng (only just 18 at the time of the recording) draws from his instrument a tone as richly nuanced and as thickly textured as Isaac Stern's (or David Oistrakh's).....he bends it to his will (employing expressive devices, such as leisurely portamentos) to fashion a reading redolent with sensibility.
— Robert Maxham, Fanfare Magazine, 2013

我聽著他的演奏然後目瞪口呆.....幾乎停止呼吸，而他居然只有 20 歲。

— 莎夏·麥斯基，於 2015 年柴科夫斯基大賽轉播現場

I was stunned when I listened to his play...He blew my breath away...and he was only 20.
— Sascha Maisky, The XV International Tchaikovsky Competition, 2015



© Felix Broede

英國愛樂管絃樂團

英國愛樂管絃樂團被認為是英國三大重要古典樂團之一，1945年由EMI唱片傳奇製作人華特・李格所成立，樂團原是為了錄音而創辦，在世界知名指揮卡拉揚、克倫貝勒、慕提、辛諾波里、杜南伊等人帶領下，輪番注入不同的活力，匯聚歐洲古典樂菁英，創造出輝煌歷史，奠定世界級樂團聲名。其珍貴豐富的錄音資產，更是一大特色。2008年由沙隆年接下首席指揮棒後，以創新的姿態，運用新科技方法，更大舉提升古典樂新境界，開拓新觀眾。現任音樂顧問沙隆年認為，當年錄音工程技術催生了愛樂管絃樂團，科技就是愛樂管絃樂團的DNA，更是觸及觀眾的重要工具。每年一百六十餘場的正式演出之外，還跨足電影配樂、電玩音樂製作，如《鋼鐵人3》電影主題曲、《哈利波特》電玩主題曲等，皆出自於愛樂管絃樂團之手；除此之外也參與跨領域裝置展，邀請民眾共同指揮、演出，並推動新科技計畫。

Philharmonia Orchestra

The Philharmonia Orchestra is one of the world's great orchestras. Widely acknowledged as one of the UK's foremost musical pioneers, and with an extraordinary recording legacy, the Philharmonia leads the field for its quality of playing, and for its innovative approach to residencies, audience development, music education and the use of new technologies in reaching a global audience. Together with its relationships with the world's most sought-after artists, most importantly its Principal Conductor and Artistic Advisor Esa-Pekka Salonen, the Philharmonia Orchestra is at the heart of British musical life.

Today, the Philharmonia has the greatest claim of any to be the UK's national orchestra, committed to presenting the same quality, live music-making in venues throughout the country as it brings to London and the great concert halls of the world. In 2015 the Orchestra celebrated its 70th birthday and the 20th anniversary of the foundation of its residency programme, which began in 1995 with the launch of its residencies at London's Southbank Centre and Bedford's Corn Exchange. The Orchestra also has long-term partnerships with De Montfort Hall in Leicester (Resident Orchestra since 1997), the Anvil in Basingstoke (Orchestra in Partnership since 2001), and, more recently, at the Marlowe Theatre in Canterbury and Three Choirs Festival (Resident Orchestra).

The Orchestra performs more than 160 concerts a year, as well as recording music for films, computer games and commercial audio releases. Under Esa-Pekka Salonen a series of flagship, visionary projects at the Royal Festival Hall, where the Orchestra performs 40 concerts a season, have been critically acclaimed. *City of Light: Paris 1900-1950* (2015), *City of Dreams: Vienna 1900-1935* (2009), *Bill Viola's Tristan und Isolde* (2010), *Infernal Dance: Inside the World of Béla Bartók* (2011) and *Woven Words, a celebration of Witold Lutoslawski's centenary year* (2013), are followed in 2016 by *Stravinsky: Myths & Rituals*, a major, five-concert festival of music by Igor Stravinsky.

The Philharmonia has a busy international touring schedule, with recent major series in Taiwan and Japan with Esa-Pekka Salonen, a tour to China with Vladimir Ashkenazy, and concerts in Iceland, France, Germany, Austria, Belgium, Spain, Switzerland, Luxembourg and Poland. The Orchestra and Esa-Pekka Salonen take up residence at the 2016 Festival International d'Art Lyrique d'Aix-en-Provence, including two concerts from the *Stravinsky: Myths & Rituals* series.

The Philharmonia's Principal International Partner is Wuliangye.

www.philharmonia.co.uk

沙隆年與愛樂管絃樂團，亞洲之行一口氣推出三首貝多芬作品，包括較少被演奏的《命名日慶典》序曲，主題其實是第九號交響曲的雛型；第七號交響曲生命力蓬勃，節奏明快、光采洋溢，被華格納譽為「舞蹈的極致」(The Apotheosis of Dance)，曾多次選為當代電影配樂，包含近期奧斯卡獎得主《王者之聲》，廣受當代樂迷喜愛。

開創西方浪漫派先河的第三交響曲「英雄」是結合了詩意和力量，描繪受壓迫者獲得解放的歡欣，半自傳式表達了貝多芬內心奮鬥歷程，體現了「人的潛力和對自由的追求」，同樣是不可錯過的經典之作。

要與貝多芬的英雄相呼應，非理查・史特勞斯所創作的哲理性交響詩《查拉圖斯特拉如是說》莫屬。這首以音樂傳達尼采永無休止的超越精神與哲學理想，「聽」到了生命與智慧，平靜與昇華，是「最能考驗樂團實力、最難演奏」的作品，將讓觀眾一睹世界級樂團的精湛技法，親炙指揮大師沙隆年席捲全球的魅力風采。

This concert is led by Philharmonia Orchestra's Principal Conductor and Artistic Advisor Esa-Pekka Salonen and features Taiwanese violinist TSENG Yu-chien. TSENG is an award-winning soloist in the Queen Elisabeth Competition (2012) in Belgium and the 15th International Tchaikovsky Competition. The 110-person orchestra will play six classical pieces by Beethoven, Sibelius, and R. Strauss.



© Katja Tähjä

首席指揮暨藝術顧問 艾薩・佩卡・沙隆年

沙隆年1958年出生於赫爾辛基，從西貝流士音樂院畢業，25歲時因緣際會指揮一曲由英國愛樂樂團所演奏的馬勒第三號交響曲，自此於國際上嶄露頭角。他於1992-2009年間擔任洛杉磯交響樂團音樂總監長達17年之久，2008年受邀擔任愛樂管絃樂團首席指揮至今，現兼任該團藝術顧問，他同時也與世界一流樂團合作、擔任客座指揮，如紐約愛樂、巴伐利亞廣播交響樂團、芝加哥交響樂團等。

沙隆年不斷追求創新的特質，使其成為古典樂界獨樹一幟的指揮家，其指揮生涯猶如點石成金的魔術師。在洛杉磯交響樂團長達17年音樂總監任內，注入21世紀的嶄新觀念與作法，藉由現代作曲家委託創作首演，使樂團重振聲名，《紐約時報》讚譽「沙隆年讓洛杉磯交響樂團成為全美最有活力的樂團」，《洛杉磯時報》則認為他幫助樂團成為「開放、互動、有想像力的藝術家及演出製作團隊，成為這個國家、這個時代，人們的最愛」，他於2006年獲得美國媒體Musical America選為年度音樂家。

2008年沙隆年受邀擔任英國愛樂管絃樂團首席指揮後，他率領樂團前進各大音樂盛會，同時展開許多創舉，例如策劃曾獲獎的跨界展覽 *RE-RITE* 與 *Universe of Sound*，讓民眾透過影像與聲音計畫，得以參與演奏、指揮；並協助發展iPad應用程式 *The Orchestra*，讓使用者史無前例的參與8首交響樂製作。他為古典樂的未來，開闢科技蹊徑，擁抱21世紀的全球觀眾。他除了擔綱指揮、音樂總監，更是當代重要作曲家、策展人，全面發展的音乐成就與貢獻，備受世人肯定。

Esa-Pekka Salonen, Principal Conductor and Artistic Advisor

Salonen was born in Helsinki. He was Principal Conductor of Swedish Radio Symphony Orchestra 1985-95 and Music Director of Los Angeles Philharmonic 1992-2009, where he is now Conductor Laureate. He has been closely involved with the Philharmonia since 1984 and is currently Principal Conductor and Artistic Advisor for the orchestra. In 2014 he became the first Creative Chair of the Tonhalle-Orchestra Zürich, and he is co-founder and Artistic Director of the Baltic Sea Festival. This season is his second of three as the Marie-Josée Kravis Composer-in-Residence at the New York Philharmonic, and his first of five years as Artist in Association at the Finnish National Opera and Ballet. He regularly performs as a guest conductor with orchestras including Bavarian Radio Symphony Orchestra, Orchestre de Paris, New York Philharmonic, Chicago Symphony Orchestra and Royal Stockholm Philharmonic Orchestra, and for such opera companies as the Metropolitan Opera, New York, and at the Aix-en-Provence Festival.

Salonen and the Philharmonia have curated landmark multi-disciplinary projects, such as the award-winning *RE-RITE* and *Universe of Sound* installations, which allow the public to conduct, play, and step inside the Philharmonia with Salonen through audio and video projections. Salonen also drove the development of an app for iPad, *The Orchestra*, which allows the user unprecedented access to the internal workings of eight symphonic works.



© Philip Van Ootegem

小提琴 曾宇謙

2015年榮獲俄國柴柯夫斯基國際小提琴大賽首獎(銀牌)的曾宇謙，在歷次國際大賽中，皆以最年輕入選並獲得獎項，其中包括2006年(11歲)曼紐因國際小提琴比賽青少年組第三名，2009年西班牙薩拉沙泰國際小提琴比賽第一名及最佳演奏獎；2011年韓國尹伊桑國際小提琴比賽第一名及最佳詮釋獎；2012年比利時伊莉莎白國際小提琴比賽第五名及觀眾票選第一名；2015年新加坡首屆國際小提琴比賽第一名等。曾與美國費城管絃樂團、德國慕尼黑愛樂、俄國馬林斯基管絃樂團、捷克愛樂、英國倫敦愛樂、西班牙納瓦拉交響樂團、比利時國家交響樂團、中國國家交響樂團、新加坡交響樂團、香港小交響樂團、臺灣愛樂等世界知名樂團共同演出。首張專輯於2012年由比利時Fuga Libera唱片公司錄製及發行，2014年由CHIMEI發行第二張專輯《薩拉沙泰名曲集》，並榮獲臺灣第26屆傳藝金曲獎最佳詮釋獎，2016年與環球國際唱片簽約，即將以Deutsche Grammophon品牌發行個人第三張專輯。

TSENG Yu-chien, Violin

TSENG was the second prize of the 2015 International Tchaikovsky Competition (the highest prize of that year since first prize was not awarded). TSENG has already set more than his share of records in his young life, triumphing in many international violin competitions as the youngest participant. After winning the third prize in the junior division of Menuhin Competition at the age of 11 in 2006. In 2009, he won the first prize of the Sarasate Competition and the special prize for the best performance of Sarasate's works. In 2011, TSENG took the first prize in the Isang Yun International Violin Competition in Korea, and the best interpretation prize of works by Isang Yun. In 2012, TSENG was the fifth laureate and won the audience prize at the Queen Elisabeth Competition. In 2015, he took the first prize in the inaugural Singapore International Competition.

TSENG is already developing a promising career as a violinist. He has performed as soloist with many prestigious orchestras including the Philadelphia Orchestra, the Munich Philharmonic, the Mariinsky Orchestra, the Czech Philharmonic, the London Philharmonic and among others. His first recording, a disc of all French music, was released internationally in 2012. The most recent album, will be released under Deutsche Grammophon label in 2016.

Young

青春

NTT

起步奏 春天到臺中看 TIFA

38

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購
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2016

12/01

歌劇院會員預購

12/08

全面啟售

2017

2/24 — 5/12

節目演出

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超值藝術饗宴，絕無僅有All-in-one

牡丹亭套票：一次購買青春版《牡丹亭》上中下各**1**張，共**3**張，享**7**折。(適用於1500元以上票券)

NTT套票：一次購買**4**檔以上不同節目各**1**張，享**75**折。

家庭套票：一次購買單一場次節目**3**張以上，享**75**折。

※套票票券購買後，如需退票須整筆訂單辦退，恕不得單張退、換票。

※各種優惠僅能擇一使用。

一起加入歌劇院會員，享好康！

臺中國家歌劇院為服務藝文愛好者，推出歌劇院卡、臺中市民卡、學生卡與尊榮卡四種會員方案，邀請民眾成為臺中國家歌劇院會員，享受歌劇院提供的藝文資訊、免費活動及消費優惠等絕佳服務；會員申辦請上歌劇院官網【會員專區】或親臨本場館【顧客服務】櫃台申辦。

歌劇院卡：年費350元，享有歌劇院自辦節目**9**折優惠，其他節目不定期優惠。

臺中市民卡：臺中市之市民，設籍者出示身份證；居住者出示身份證與最近帳單地址信封，即可享辦卡首年年費200元（次年續卡350元），並享有歌劇院自辦節目**8**折優惠。歡迎臨櫃申辦，網路申辦時請上傳上述證明文件之掃描電子檔。

學生卡：學生持學生證及身份證件臨櫃申辦。免年費，享有歌劇院自辦節目**75**折優惠，每檔限購1張，入場時須同時出示學生證。

尊榮卡：每年限量發行，1年期會費20萬，3年期會費50萬。請電洽顧客服務專線 04-24155858 由專人服務申辦。

單場購票優惠！

歌劇院會員

序曲卡**8**折

歌劇院卡**9**折

臺中市民卡**8**折

學生卡**75**折

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身障人士及其必要陪同者**1**人

65歲以上年長者（入場請出示證件）

※ 各種優惠僅能擇一使用。

中臺灣超級學生方案！

為進一步開啟學子與世界各地藝術的接觸，2017NTT-TIFA系列節目，凡於大劇院演出，每場均於最佳區域開放20個座位，供學生以低價購票觀賞，從此年輕學子的藝術經驗不打折，直接站上巨人肩膀上眺望全世界。

資格：1. 凡於苗栗、彰化、臺中、南投、雲林縣市，教育部立案公私立學校，具正式學籍之學生(不含E-MBA、在職學生、社區大學、空中大學)。

2. 符合上述學生資格之歌劇院會員。

入場：每場限購1張。入場需出示學生證，未出示證件者請於現場補足全價差額，並加收100元補票手續費。

購票：12/1(四)中午12:00正式啟售，售完為止；每場票價與座位區域將依各節目公告為準，請詳見售票網頁。

購票指南 |

如何購票

全臺超過5000個現場購票點，網站訂票24小時不打烊

購票方式	交易付款方式	取票方式	手續費	備註
網路購票	信用卡	售票點取票	無	請登入兩廳院售票系統 www.artsticket.com.tw
		歌劇院取票		
		超商取票	8元 / 張	
超商購票	現金	超商	8元 / 張	7- ELEVEN ibon機台 全家便利商店FamiPort 萊爾富Life-ET
售票點購票 歌劇院購票	信用卡 現金	各售票點	無	請參閱兩廳院售票系統 中部購票點

網路購票（僅接受信用卡）|

請登入兩廳院售票系統www.artsticket.com.tw

Step.1 兩廳院售票系統搜尋：歌劇院，或於左側欄位點選「歌劇院2017台灣國際藝術節」。

Step.2 選擇您要購買的節目。

Step.3 「歌劇院會員」於兩廳院售票系統購票時，請於票別欄選擇所屬會員別折扣，輸入身份證字號，即可享有會員購票優惠。

Step.4 結帳前確認購票人基本資料，訂購之節目名稱、日期、場次、票價、張數、座位號等。

Step.5 完成交易後，請參考下方取票方式。

取票方式

1. 親自取票

完成網路訂票後，以信用卡訂購者，請攜帶您的「身份證」、「原購票信用卡」，至「兩廳院售票系統」購票點或歌劇院取票。

2. 超商取票

請攜帶「原購票信用卡」至「7- ELEVEN ibon 機台」、「全家便利商店FamiPort」或「萊爾富Life-ET」，輸入信用卡號，先取得「取票憑證」後，於10分鐘之內至櫃檯列印並領取票券。

※超商取票，每張票將收取8元手續費，部份超商門市不提供取票服務，詳細門市資訊請至 7- ELEVEN、全家FamiPort、Hi-Life萊爾富網站及網站查詢。

超商購票（僅接受現金）|

提供「7- ELEVEN ibon」、「全家便利商店FamiPort」及「萊爾富Life-ET」購票服務，僅接受現金交易。

※詳細步驟請參閱兩廳院售票系統網路說明。

※超商購票將收取手續費，每張票券8元。

歌劇院或兩廳院售票系統購票點購票 |

※可接受信用卡或現金交易。

※詳細購票點資訊請洽歌劇院官網。



線上購票

開館及售票服務時間 |

週日至週四 11:30 ~ 21:00

週五至週六及例假日 11:30 ~ 22:00

導覽服務 | 與您一同漫步於歌劇院的美，發現歌劇院的細膩，聆聽歌劇院的故事

本館依不同內容與需求，提供定時、兒童、夜間導覽。民眾可以在歌劇院官網線上預約，或在本場館「顧客服務櫃台」現場登記。

定時
導覽

歌劇院外形特殊，建築獨具特色，定期導覽與您一同漫步於歌劇院的美，發現歌劇院的細膩，聆聽歌劇院故事。
時間：每日 11:30 13:30 15:30

兒童
導覽

想像力豐富的小朋友們，看到歌劇院會想到什麼呢？歡迎小朋友一起來玩，與我們一起長大！
時間：每日 11:30 13:30（參加對象限13歲以下兒童，家長／老師需全程陪同）

夜間
導覽

隨著夜晚的來臨，歌劇院與白天呈現截然不同的氛圍，邀您一同享受歌劇院的燈光饗宴，探索歌劇院的多重面貌。
時間：每月第二、四週的週三晚間 19:30

【注意事項及收費方式】

※ 每場導覽60分鐘，相同導覽類型一場次最多50人。

※ 所有導覽，身障人士及其必要陪同者1人、65歲以上年長者，享5折優惠，報到時請出示證件。

※ 為顧及場館參觀品質，相同導覽類型每次超過25人將分成2個導覽路線進行，不同之處僅為動線順序之差異，導覽內容相同。

定時／兒童導覽：100 元/人

（以上導覽，持臺中市民卡、身分證戶籍地址設於臺中市者、及臺中市學校團體，事先預約可免費參加）

夜間導覽：100 元/人

無障礙服務 |

臺中國家歌劇院為提高身心障礙人士館內活動便利性，設有無障礙專用坡道、電梯洗手間及專用停車位。

● 無障礙專用停車位 | 本場館地下停車場設有無障礙專用停車位5格，皆靠近通往大廳的入口，並設有指示牌指引動線。每個專用停車位均空間寬敞，可方便輪椅使用者上下車。

● 輪椅租借 | 【服務台】提供輪椅租借服務

● 廁所設施 | 各開放樓層均設置無障礙廁所

● 友善服務 | 開館期間歡迎隨時致電 04-22511777洽詢，或Email至本場館客服信箱service@npac-ntt.org

● 身心障礙席免費索票（僅適用於本場館自辦節目）

1. 本場館身心障礙席及輪椅席同時提供現場及網路兩種方式領取。

(1) 現場索票：請於每月第二個（非每月第二週）星期一至星期五，開館時間憑身心障礙手冊正本及其影本，至本場館售票處免費索取次月節目票券。

(2) 網路索票及取票：

i. 索票：每月第二個（非每月第二週）星期一中午12點開放至星期五晚上24點，請至兩廳院售票系統歌劇院自辦節目免費身障票專區登記。

ii. 取票：演出當天開演前1小時，憑身份證及身心障礙手冊正本及其影本，至本場館售票處領取票券。

2. 身心障礙席與陪同席席數：

(1) 大劇院30席（含輪椅席13席、陪同席13席、身心障礙席4席）

(2) 中劇院20席（含輪椅席8席、陪同席8席、身心障礙席4席）

(3) 小劇場2席

3. 每人每月限領1場（含陪同者至多可領2張），代領以1名為限。

4. 領用輪椅席票券者，入場時須自備輪椅。

5. 持身心障礙優惠票入場時，均須出示相關身份證件，以備核對。證件過期、缺漏或無法辨識，恕無法入場。

6. 本場館自製節目在節目演出當日如尚有未售出票券，將開放於同日售票時間起至演出前30分鐘，給予身心障礙人士及其必要之陪同人員(限1人)憑身心障礙手冊正本及其影本，至本場館演出場地之售票處領取免費之票券。

● 身心障礙購票優惠 | 由於觀賞座位有限，為鼓勵尚未取得免費票券之身心障礙人士仍得享優惠入場，凡購買本場館自辦節目票券之身心障礙人士及陪同者(限1人)，得享5折購票優惠。



- 停車場資訊**
- P¹** 臺中國家歌劇院停車場
 - P²** 朝富停車場
 - P³** TIGER CITY停車場
 - P⁴** 惠順停車場
 - P⁵** 惠新停車場
 - P⁶** 惠安停車場
 - P⁷** 新光三越中港店停車場
 - P⁸** 惠政停車場

交通路線 |

一、大眾交通運輸

從【公路客運：朝馬站】至本場館

● 搭乘公路客運（統聯、國光等）至「朝馬站」後，往市區方向步行約10～15分鐘；或至秋紅谷轉搭市區公車至「新光三越站」，沿惠來路往新光三越後方步行約5～10分鐘

【市區公車】

● 優化公車「新光 / 遠百」停靠站： 搭乘300、301、302、303、304、305、305E、305W、306、306E、306W、307、308，下車後沿惠來路往新光三越後方步行約5～10分鐘

● 「新光三越」停靠站： 搭乘5、33、48、73、77、151、151(副)、152、153、153(副)、153(區)、155、157、323、323(區)、324、325、326、359，下車後沿惠來路往新光三越後方步行約5～10分鐘

● 「臺中國家歌劇院」停靠站： 60、69、69(繞)、75、75(區2)、358、658

從【高鐵臺中站】至本場館

● 高鐵臺中站→「臺中國家歌劇院站」：搭乘高鐵快捷公車161

● 高鐵臺中站→「朝馬轉運站」：搭乘高鐵快捷公車160，往市區方向步行約10～15分鐘

● 高鐵臺中站→「新光三越站」：搭乘33、151、151(副)、153、153(區) 及155，沿惠來路往新光三越後方步行約5～10分鐘

從【臺中火車站】至本場館

● 臺中火車站→「新光三越站」：搭乘5、33、73、323、323區、324、325、326，並沿惠來路往新光三越後方步行約5～10分鐘

● 臺中火車站→「新光 / 遠百」：搭乘300、301、302、303、304、305、305E、305W、306、306E、306W、307、308，並沿惠來路往新光三越後方步行約5～10分鐘

從【清泉崗機場】至本場館

● 臺中清泉崗機場→「臺中國家歌劇院」：搭乘市區公車69

● 臺中清泉崗機場→「新光 / 遠百」：搭乘302，並沿惠來路往新光三越後方步行約5～10分鐘

二、iBike

● 租賃地點01：臺中國家歌劇院 (市政北六路 / 惠民路交叉口)

● 租賃地點02：新光/遠百 (臺灣大道三段 / 惠來路二段交叉口，距離歌劇院約450公尺，步行約6分鐘)

● 租賃地點03：市政公園停車場 (市政北五路 / 惠中路一段交叉口，距離歌劇院約400公尺，步行約5分鐘)

三、自行開車

● 國道一號（南下、北上方向）：「中港交流道」下→往臺中市區方向→沿臺灣大道直行→惠來路二段右轉→臺中國家歌劇院

● 國道三號（南下方向）：國道三號→國道四號→國道一號（南下）→「中港交流道」下→往臺中市區方向→沿臺灣大道直行→惠來路二段右轉→臺中國家歌劇院

● 國道三號（北上方向）：國道三號→「快官交流道」下→接台74線快速公路，往臺中市區方向→「市政路出口」下→市政路直行→惠來路二段左轉→臺中國家歌劇院

● 台74線快速公路（中彰快速道路）：「市政路出口」下→沿市政路直行→惠來路二段左轉→臺中國家歌劇院

四、停車場資訊

臺中國家歌劇院停車場

本場館地下停車場提供254個收費汽車停車位（含5個身心障礙車位），歌劇院3號門惠民路側設有306個露天免費機車停車位

鄰近停車場

臺中國家歌劇院附近亦有停車場可供來賓付費使用



City Buses

- | Shin Kong Mitsukoshi / Top City Dept. Store | Bus Stop 01:
Take the 300/301/302/303/304/305/305E/305W/306/306E/306W/307/308.
After alighting, walk for 5 to 10 minutes along Huilai Road and past the Shin Kong Mitsukoshi store.
- | Shin Kong Mitsukoshi store | Bus Stop 02:
Take the 5/33/48/73/77/151/151 (Sub-route)/152/153
153(Sub-route) /153(Shuttle)/155/157/323/323(Shuttle)/324/325/326/359.
After alighting, walk for 5 to 10 minutes along Huilai Road and past the Shin Kong Mitsukoshi Store.
- | National Taichung Theater | Bus Stop 03:
60/69/69(detour)/75/358/658/161



i Bike


- | Rental Station 01 :
National Taichung Theater (Intersection of Shizheng North Sixth Road and Huimin Road)
- | Rental Station 02 :
Mitsukoshi Shin Kong/Top City Dept. Store
(Intersection of Taiwan Blvd Section 3 and Huilai Road Section 2; approximately 450 meters from the theater or a 6-minute walk)
- | Rental Station 03 :
City Park Parking Lot (Intersection of Shizheng North Fifth Road and Huichung Road Section 1; approximately 400 meters from the theater or a 5-minute walk)

National Taichung Theater

Service Hours

Sunday – Thursday 11:30-21:00
Friday, Saturday and Holidays 11:30-22:00

How to purchase a ticket?

Purchase Method	Payment Method	Ticket Pick-up	Service Charge	Note
Online Purchase	Credit Card	Designated Ticket Vender	None	Please visit the online ticketing system: www.artsticket.com.tw
		Convenience Store	8 NTD per ticket	
Convenience Store Purchase	Cash	Convenience Store	8 NTD per ticket	7-ELEVEN ibon machine, Family Mart's FamiPort, Hi-Life's Life-ET
NTT's Ticket Center & Designated Ticket Venders	Credit Card & Cash	At the individual ticket venders	None	Please check the NTCH Ticketing system (www.artsticket.com.tw) for ticketing information in Taiwan's central region.

Ticket Packages

1. Peony Pavillion Package

Book *Peony Pavillion - Young Lover's Edition* Part I, II, & III at the same time and receive a 30% discount (for tickets starting at 1500 NTD).

2. NTT Package

Book any four programs at the same time and receive a 25% discount.

3. Family Package

Book three tickets for a single program and receive a 25% discount.

* For Ticket Packages, please note:

- No other discount applies.
- Tickets for individual performances will not be refunded.

How to join the membership and take advantage of it?

To apply for membership, please visit the Membership Section of the NTT website or go in person to the Customer Service Counter.

Type of Membership	Annual Fee	Ticket Discount
NTT Card	350 NTD	10% off NTT-presented programs
Taichung Card	350 NTD (First time membership fee 200 NTD)	20% off NTT-presented programs
Student Card	free	25% off NTT-presented programs

Any other discount?

- 5% off for credit card purchases through Taichung Bank, Taipei Fubon Bank, Taishin Bank, Bank Sinopac, Cathay United Bank and HSBC
- 10% off for Taichung Bank credit card holders
- 25% off group ticket price for over 20 people per program
- 50% off for disabled persons plus one companion, senior citizens 65 and over (ID required at entrance)

Only one discount may apply per purchase.

Ticket Guidelines

1. One person per ticket.
2. Senior citizens, people with disabilities and students with discounted tickets must provide ID upon entry. Those without ID must pay back the discount plus a processing fee of 20 NTD.
3. Returning or exchanging tickets must be done 10 days before the performance, and it will be subject to a 10% processing fee on the ticket price. In case of natural disaster or other unpredictable incident which causes a performance to be cancelled, an announcement will be made on the website of www.npac-ntt.org. Processing fees will not be refunded if the ticket was returned before the performance was cancelled.
4. Group tickets cannot be returned or exchanged.
5. If a ticket is lost or damaged, admission will be denied. Only if sufficient documentation is provided to prove ticket purchase and seat location can the person in question be admitted.
6. Tickets are on sale at www.artsticket.com.tw. The Taichung service hotline is 04-22080128. For English service, please call 04-22511777.
7. For further logistical details, check the National Taichung Theater's website at www.npac-ntt.org.
8. The program is subject to change, please refer to NTT's website for updates.

Accessibility

Parking spaces:

There are five barrier-free parking spaces inside NTT's underground parking lot.

Wheelchair rentals:

Wheelchairs are available for rent at the Service Counter.

Restroom Facilities:

Each floor is equipped with barrier-free restrooms.

Seating:

NTT's Grand Theater, Playhouse, and Black Box are all equipped to handle audience members in wheelchairs and their companions.

Friendly Service:

During opening hours, you are welcomed to call 04-22511777 or email to service@npac-ntt.org.

Address

No. 101, Section 2, Huilai Road, Xitun District, Taichung City

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兩廳院售票系統 www.artsticket.com.tw 02-3393-9888

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