



National
Taichung
Theater

2019 Taiwan
International
Festival of
Arts

3.9
|
6.16

歌劇院
台灣國際藝術節
NOVA



**National
Taichung
Theater**

**2019 Taiwan
International
Festival of
Arts**

3.9-6.16

保持新鮮，就是青春
———— Keep Young, Keep Fresh

德國萊茵芭蕾舞團
馬勒第七號Ballett am Rhein Düsseldorf Duisburg
73.9 (六) 14:30 (聆)
3.10 (日) 14:30 (聆)藍舞男孩
黑·白·灰Boy Blue
Blak Whyte Gray3.23 (六) 14:30
3.24 (日) 14:30克里斯提安·齊瑪曼
鋼琴獨奏會

Krystian Zimerman Piano Recital

4.6 (六) 19:30

路易霧靄劇團
小紅帽Compagnie Louis Brouillard
Le Petit Chaperon Rouge4.13 (六) 14:30, 19:30
4.14 (日) 14:30飛人集社劇團
黑色微光Flying Group Theatre
The Black Light4.20 (六) 14:30 (談), 19:30 (談)
4.21 (日) 14:30 (談)重現劇團
在遺忘之後Theatre Re
The Nature of Forgetting4.27 (六) 14:30, 19:30
4.28 (日) 14:30鄭宗龍 × 雲門2
毛月亮CHENG Tsung-lung × Cloud Gate 2
22° Lunar Halo4.27 (六) 19:30 (聆)
4.28 (日) 14:30 (聆)黃翊工作室 +
長路HUANG YI STUDIO +
A Million Miles Away5.18 (六) 19:30 (談)
5.19 (日) 14:30 (談)奇巧劇團 × 臺灣豫劇團
未來處方箋ChiChiao Musical Theatre ×
Taiwan Bangzi Opera Company
Existential Feelings6.1 (六) 14:30 (聆) (談)
6.2 (日) 14:30 (聆)荷蘭舞蹈劇場 NDT 1
四舞作NDT 1
Shut Eye × Woke up Blind ×
The Statement × Bedroom Folk6.15 (六) 19:30 (聆)
6.16 (日) 14:30 (聆)郭奕臣裝置藝術特展
2061 宇宙掉了一顆牙
· 週邊活動詳見 P.44

Promise 2061

5.1 (三) – 6.2 (日)
每日 11:30 - 20:00

保持新鮮 就是青春

NTT-TIFA 再探「青春」主題，大家難免好奇，「青春」若不是字面意義，還有什麼？！容我以這次 TIFA「最資深」的鋼琴大師齊瑪曼與大家說青春！

齊瑪曼的獨奏會常常是「無菜單料理」，就算開了曲目也不一定照單演出。原因很簡單，齊瑪曼跟很多大演奏家一樣，練琴不在手指運動，而是「練腦」；在樂曲上追根究底的研讀，就是要推敲作曲家的創作初衷。齊瑪曼曾因為對布拉姆斯的樂譜有疑慮，認為「不像是布拉姆斯想說的話」而臨時更改演出曲目，直到找出手稿釐清了自己的想法才釋然演奏。

不以「事情本應該就是這樣！」不斷挑戰自己的可能性、以新鮮的態度面對常態、翻新自己的觀點，就是「年輕」！也就是這次 NTT-TIFA 台灣國際藝術節的核心策展概念。2019 年 NTT-TIFA，10 檔國內外精選節目與展覽，貫穿舞蹈、音樂、戲劇、偶劇、多媒體與講座／工作坊活動，觀眾會看到無設限（borderless）的各種劇種的融合。從作品的主題，我們看到需要成長勇氣的《小紅帽》、《黑色微光》，與回看人生來時路的《在遺忘之後》、《長路》，是赤子心的兩端；從內向外張望的《馬勒第七號》、《荷蘭舞蹈劇場 NDT 1 四舞作》與《黑·白·灰》，發現我們內心的吶喊其實都是個小宇宙；從遠觀向內透視的《毛月亮》、《未來處方箋》，不論從外太空或未來時序的探訪，也都是人性本源。「青春」的 NTT-TIFA，當然也要為孩子開一扇好奇之眼：《2061 宇宙掉了一顆牙》郭奕臣裝置藝術特展，彗星與我、成長與創意，是展開生活藝術的起點！

我們的每一次與藝術、創意的交匯，都能產生出年輕、充滿能量的生命力。我如此盼望著。

臺中國家歌劇院 藝術總監

印張

Keep Young, Keep Fresh

This year, the National Taichung Theater-Taiwan International Festival of Arts (NTT-TIFA) explores the theme of “youth” once again. This may make people wonder if there are other meanings of this word other than the literal one. Allow me to talk about “youth” from Krystian Zimerman, “the most senior” artist at this year’s TIFA.

Mr. Zimerman’s recitals often do not come with an announced program, and even if they do, he doesn’t necessarily follow it. The reason for this is simple. For many of the world’s outstanding musicians, practice is not just about moving their fingers but, rather, about “brain exercise”. Mr. Zimerman conducts a thorough study of each piece. If he feels this is not what Brahms meant to say, for example, he will change the program immediately. He will only play a piece of music when he can make perfect sense of it.

The real youth is defined by the defiance to the status quo, the constant challenging the border of possibilities and the fresh attitude toward the everyday life. And this is the core concept behind 2019 NTT-TIFA, which is made up of 10 outstanding programs and one exhibition, both domestic and international, covering dance, music, theater, puppet theater and multimedia works. In addition, there are lectures and workshops. Audiences can experience the borderless fusion of various art and theater forms at feast of NTT-TIFA. In *Le Petit Chaperon Rouge* and *The Black Light*, one observes the toughness of growing-up and in *The Nature of Forgetting* one reflects on the memory and dignity as a human being. *A Million Miles Away* is the exploration of our inner child and the passing of time. The 7 by the Ballett am Rhein Düsseldorf Duisburg brings forth the tension between internal and the external. The productions of Nederlands Dans Theater 1 and *Blak Whyte Gray* reveal that the heart is itself a miniature universe. Moreover, *22° Lunar Halo* by CHENG Tsung-lung × Cloud Gate 2 provides an unique perspective into the lunatic side of heart and *Existential Feelings* highlights the tenacity of human nature. This “youthful” NTT-TIFA also seeks to encourage the curiosity of children. The exhibition *Promise 2061* is the creative integration of comet, self and growing up, and is thus an ideal starting point for the appreciation of the arts and new lifestyle!

I hope, every encounter of arts and creativity is full of youthfulness and vitality.

Joyce Chiou
Executive & Artistic Director
National Taichung Theater

Joyce

以現代芭蕾風格 將整首交響曲入舞

德國萊茵芭蕾舞團 《馬勒第七號》

Ballett am Rhein Düsseldorf Duisburg
7

《馬勒第七號》極具視覺衝擊，是編舞家馬汀·薛雷夫最優異的舞作，也是德國萊茵芭蕾舞團勁道十足的演出。

— 英國《衛報》

The visual impact of this image represents the best of Martin Schlöpfer's work, and of Ballett am Rhein's collectively powered performance.

— The Guardian

集敏銳、驚豔、精湛及睿智於一身，絕無冷場！

— 德國《舞蹈》雜誌

Sensitive, amazing, virtuoso, intelligent – they never leave you cold.

— German dance magazine Tanz

對我而言，第七號交響曲展現馬勒真正樣貌。聽愈多次，愈能感受其音樂帶來的無限想像。馬勒喚醒了我過去不曾出現的編舞特質。

— 編舞家馬汀·薛雷夫

馬勒有句名言：「交響曲必須要像這個世界，它必須無所不包。」因而，交響曲不只是聲響或形式結構的安排而已，而是世界的映像，所有的愛憎悲喜、壯麗晦暗交織其中，豐富的程度甚且超過這個世界。馬勒創作此曲的時候，人生急轉直下：愛女夭折，被迫辭去維也納國家歌劇院音樂總監，又被診斷出罹患心臟病，更為第七號交響曲豐富的音樂色彩增添了不安氣息，幽微難解的人生課題處處可聞。

馬勒的第七號交響曲有五個樂章，演奏長度超過一小時，薛雷夫以整首交響曲編舞，舞台成為整個世界的縮影，舞者時而穿著靴子、足尖鞋或芭蕾舞鞋，時而赤足，在馬勒交響曲的恢弘結構中，以肢體盡現人生的艱難。加上由衛武營藝術總監簡文彬現場指揮國立臺灣交響樂團演奏馬勒第七號交響曲，舞與樂的契合搭配，將會帶給觀眾雙重享受。

“The more I listen to the 7, the crazier it gets. Mahler's music releases things in my own choreography which I did not believe I had in me.”

—Martin Schlöpfer

The great Bohemian-born composer Gustav Mahler once said: “A symphony must be like the world. It must embrace everything.” To Mahler, a symphony is not just an acoustic phenomenon, nor a structural arrangement of materials, but rather a reflection of the world. Thus, inspired by Mahler's music, Martin Schlöpfer created 7 for Ballett am Rhein Düsseldorf Duisburg, in which “the choreography's imagery is vividly shaped by the colors and rhythms of the score.”

Schlöpfer choreographed the entire symphony, transforming the stage into an epitome of the world. One can paraphrase Mahler's words here: “A dance must be like the world. It must embrace everything.” Indeed, the dancers wear boots, pointe shoes, ballet slippers or go barefoot, and, accompanied by this richly textured symphony, present the difficulties of life.



© Gert Weigelt

3.9 Sat. 14:30 (聆)

3.10 Sun. 14:30 (聆)

大劇院 Grand Theater

\$ 500/800/1000/1200/1500/1800/2200

- 全長約 80 分鐘，無中場休息
- 遲到或中途離場的觀眾請配合主辦單位安排進出場
- 建議 12 歲以上觀眾觀賞

- 80 minutes without intermission
- Latecomers may not be admitted until a suitable break in the performance. Kindly follow the instructions of the NTT staff.
- Suggested for ages 12+



編舞
馬汀·薛雷夫

早年在瑞士與倫敦皇家芭蕾舞學校習舞，加入巴塞爾芭蕾舞團嶄露頭角，繼而開始教學、編舞。在 1999 年接掌 Ballettmainz 之後，舞團銳意精進，自 2009/10 舞季起擔任德國萊茵芭蕾舞團藝術總監，一年之後，便獲德國《舞蹈》雜誌「年度最佳編舞家」榮銜。

薛雷夫創作的舞碼超過 70 部，淬煉出特色獨具的現代芭蕾美學，是當代最有創造力、最成功的編舞家及芭蕾導演之一。他曾受邀為巴伐利亞邦立芭蕾舞團等重要舞團編創作品，獲得德國浮士德獎最佳編舞、瑞士舞蹈獎等多個重要獎項，他將在 2020 年出任維也納國家芭蕾舞團總監。

Martin Schläpfer, Choreographer

Martin Schläpfer received ballet training from Marianne Fuchs in St. Gallen (Switzerland) and at the Royal Ballet School in London. He then joined the Basel Ballet where he became one of its most charismatic soloists, and began teaching and choreographing. From 1999, under his leadership, Ballettmainz advanced to the upper ranks of German companies. Then, in 2010, he became artistic director and principal choreographer of Ballett am Rhein Düsseldorf Duisburg. In 2011, he was named Choreographer of the Year by German dance magazine *Tanz*.

To date, Schläpfer has created more than 70 dance productions, refining his individual contemporary ballet esthetic. He is regarded as one of the most innovative and successful choreographers and ballet directors. He has been invited to develop works for prestigious dance companies such as the Bavarian State Ballet. Schläpfer is a recipient of the German *Der Faust* and *Swiss Dance Awards*. In 2020, he is expected to take up the post of director of Wiener Staatsballet.



德國萊茵芭蕾舞團

來自 16 個國家的 43 名舞者組成了《泰晤士報》稱為「表現力強、有勁而性感」的德國萊茵芭蕾舞團。經過現任藝術總監薛雷夫在 2009 年的重整，該團已經成為德國最成功、最有創意的芭蕾舞團之一，於 2013、2014、2015 和 2017 年四度獲選為德國《舞蹈》雜誌「年度最佳舞團」。除了演繹藝術總監暨首席編舞家薛雷夫的舞作之外，也經常於國際各大舞台和藝術節演出經典舞劇及當代首演作品。

Ballett am Rhein Düsseldorf Duisburg

Ballett am Rhein Düsseldorf Duisburg, re-formed in 2009, is considered one of Germany's most successful and innovative ballet companies. In a poll conducted by German dance magazine *Tanz* of international critics, it was named Best Company four times, in 2013, 2014, 2015 and 2017. It is comprised of 43 dancers from 16 countries. In addition to interpreting the works of its artistic director and principal choreographer, Martin Schläpfer, this company performs classical ballets and contemporary works on numerous international stages and at countless arts festivals.



國立臺灣交響樂團

創立於民國 34 年，為臺灣歷史最悠久的交響樂團。團址座落於臺中霧峰，是擁有完整軟硬體的全方位音樂團體。創團 72 年來，在歷任團長的奠基與現任團長劉玄詠推展之下，樂團累積豐富的演奏經驗，受邀合作演出的國際團隊及音樂家不計其數。在前任藝術顧問水藍及簡文彬帶領之下，奠定良好基礎。樂團以向舊傳統取經，與新時代接軌，以提昇全民音樂生活，達到社會和諧美好為目標。

National Taiwan Symphony Orchestra

Founded in 1945, National Taiwan Symphony Orchestra (NTSO) is the oldest symphony orchestra in Taiwan. Located in Wufeng, Taichung, NTSO is a comprehensive music group with well-organized software and hardware.

Over 70 years of history, under the accumulated establishment of directors of past terms and the promotion of the current director LIU Suan-yung, NTSO has had rich performing experience. Countless international teams and musicians have been invited to perform with the orchestra. Under the leadership of the former Artistic Advisor SHUI Lan and CHIEN Wen-pin, NTSO has learned from tradition and connected with the trends of the new age, expecting itself to promote the musical life of the general public and achieve the goal of social harmony.



指揮
簡文彬

衛武營國家藝術文化中心藝術總監。國立藝專（今國立臺灣藝術大學）鍵盤組畢業，維也納音樂暨表演藝術大學指揮碩士學位。1996 至 2018 年擔任德國萊茵歌劇院駐院指揮長達 22 年；1998 至 2004 年為日本太平洋音樂節駐節指揮；2001 至 2007 年為國家交響樂團（NSO）音樂總監，在任內推動「定期音樂會系列」、國人作品委託創作及錄製、「歌劇系列」等創舉，並在 2006 年樂團 20 週年時推出華語地區首次自製之華格納《尼貝龍指環》四部曲；2014 至 2016 年擔任國立臺灣交響樂團藝術顧問。2014 年 9 月獲頒第十八屆國家文藝獎。

CHIEN Wen-pin, Conductor

CHIEN Wen-pin is the executive and artistic director of the National Kaohsiung Center for the Arts (Weiwuying). He received an undergraduate degree from the National Taiwan Academy of Arts and a Master's degree from the University for Music and Performing Arts Vienna. In 1996, he began his 22-year career as Kapellmeister of Deutsche Oper am Rhein (Düsseldorf Duisburg, Germany). From 1998 to 2004, he was resident conductor of the Pacific Music Festival (Sapporo, Japan). From 2001 to 2007, while CHIEN was its music director, the National Symphony Orchestra (Taiwan Philharmonic) created its Subscription Concert Series, commissioned Taiwanese composers, introduced an opera series and completed the first production of *Der Ring des Nibelungen* by Richard Wagner in the Chinese-speaking world for its 20th anniversary in 2006. From 2014 to 2016, CHIEN served as artistic advisor to the National Taiwan Symphony Orchestra. In 2014, he was honored with the National Award for Arts.

編舞／馬汀·薛雷夫
指揮／簡文彬
音樂／古斯塔夫·馬勒 第七號交響曲
舞台暨服裝設計／弗洛里安·安堤
燈光設計／沃克·維哈特
演出暨製作單位／德國萊茵芭蕾舞團
樂團／國立臺灣交響樂團

Choreographer / Martin Schläpfer
Conductor / CHIEN Wen-pin
Music / Symphony No. 7 in E minor by Gustav Mahler
Set and Costume Design / Florian Etti
Lighting Design / Volker Weinhart
Ballett am Rhein Düsseldorf Duisburg
National Taiwan Symphony Orchestra

英國巴比肯藝術中心駐館團隊 街舞藝術新層次

藍舞男孩《黑·白·灰》

Boy Blue *Blak Whyte Gray*

純粹詩意的肢體，看得過癮。

— 英國《舞台》

Pure physical poetry - a joy to watch.

— *The Stage*

《黑·白·灰》予人荒蕪之感，這是很少在舞台上見到的——一種精練至極之感，舞蹈直指核心。

— 英國《觀察家報》

Sandy and Asante's new work, *Blak Whyte Gray*, is very fine indeed. There's a spareness about it – a sense of intensely distilled feeling, of dance cut to its essence – that you only rarely encounter.

— *The Observer*

3.23 Sat. 14:30

3.24 Sun. 14:30

中劇院 Playhouse

\$ 400/600/800

- 全長約 90 分鐘，含中場休息 20 分鐘
- 遲到或中途離場的觀眾請配合主辦單位安排進出場
- 建議 7 歲以上觀眾欣賞

- Approx. 90 minutes, including one 20-minute intermission.
- Latecomers may not be admitted until a suitable break in the performance. Kindly follow the instructions of the NTT staff.
- Suggested for ages 7+

嘻哈街舞來自街頭，不拘時地，在一般概念裡，街舞是劇場作品當中少見的形式。但是，誰規定如此？傾聽內心的覺醒，律動自己的肢體！

藍舞男孩的《黑·白·灰》以叛逆之姿，充滿爆發力的能量、強而有力的動作，從個人經驗出發，表達內心的受困壓抑、麻木屈服與超脫。在 2017 年首演，就獲得英國劇場界最高榮譽勞倫斯·奧利佛獎最佳新舞作獎提名，也受到國際矚目，登上英國巴比肯中心、愛丁堡國際藝術節、紐約林肯中心藝術節。《黑·白·灰》以短篇三連舞作結合而成，融合街舞的動作精華、嘻哈音樂節奏，詮釋被體制或外在環境壓抑，而後從混沌中覺醒，獲得質疑的勇氣。

With explosive physical energy, the artists of Boy Blue break through the boundaries of hip-hop and other dance styles in *Blak Whyte Gray*, a triple bill of short dance productions that highlight issues of concern to the youth and reflect contemporary life. Street dance moves are combined with the musical rhythms of hip-hop to interpret the themes of oppression, insensitivity and submission, as well as to initiate awakening and the courage to question.

Blak Whyte Gray premiered in 2017 and was nominated that same year for an Olivier Award for Best New Dance Production, one of the highest honors in British theater.



© Carl Fox



藝術總監暨編舞
肯瑞克·桑迪

肯瑞克·桑迪是藍舞男孩共同創辦人兼聯合藝術總監、倫敦巴比肯藝術中心駐館藝術家，是英國街頭、商業和劇場演出領域中的頂尖編舞和舞者。桑迪從 19 歲起展開舞蹈生涯，作品廣泛，包括劇場、電視和電影。2012 年，桑迪與導演丹尼·鮑伊（Danny Boyle）合作，編排了倫敦奧運開幕式中的《法蘭基和茱恩感謝提姆》（*Frankie and June say thanks Tim*, 2012），並榮獲《倫敦標準晚報》的超越劇場獎（Beyond Theatre Award）。他的作品出現在英國影藝學院電影獎頒獎典禮、《舞力全開 3D》（*Street Dance 3D*, 2010）及 BBC 實境秀《舞林爭霸》（*So You Think You Can Dance*），還為歌手 FKA Twigs, Rita Ora 等人編舞，並與運動品牌 Nike、adidas 和 ASOS 合作。

2017 年，因其對舞蹈藝術的傑出貢獻榮登英國女王新年榮譽榜，並獲頒大英帝國員佐勳章（MBE）。同時也被《Time Out London》雜誌和英國文創機構醫院俱樂部（Hospital Club）提名為創意產業最具影響力及創意 100 人之一。

Kenrick “H2O” Sandy MBE

Kenrick “H2O” Sandy MBE is co-founder and co-artistic director of East London-based Boy Blue. He is currently one of the most renowned choreographers and performers in the UK urban, commercial and theatrical scenes. Despite not beginning his career until the age of 19, his extensive credits include *Outliers* (2018), *Blak Whyte Gray* (2017), *The Five & the Prophecy of Prana* (2013), *A Night with Boy Blue* (2018, 2016, 2015, 2013) and *Pied Piper: A Hip-Hop Dance Revolution* (2007).

A collaboration with director Danny Boyle for the London 2012 Olympics opening ceremony led to the *Evening Standard's* Beyond Theatre award. Sandy has also developed choreography for film and television including the *BAFTA Awards*, *All Stars* and *T2 Trainspotting* and appeared on *Street Dance 3D* and the BBC's *So You Think You Can Dance*. In 2017, he was awarded an MBE for services to dance and the community and included in Her Majesty the Queen's New Year's honors list. Moreover, he has been listed by *Time Out London* and Hospital Club among the 100 most influential and innovative people in the creative industries.

麥可·雅頌泰出生於東倫敦，是著名的製作人、作曲家、歌手、舞者和 DJ，20 年的職業生涯已在英國街頭音樂產業留下深刻的印記。

2001 年，他與肯瑞克·桑迪共同創辦了藍舞男孩，以聯合藝術總監的身分為藍舞男孩構想多部作品，並擔負音樂創作。雅頌泰的作品豐富多元，他曾為電影《舞力全開 3D》（*Street Dance 3D*, 2010）和《舞力神童》（*All Stars*, 2014）創作音樂，也與大型音樂製作公司合作，其與饒舌歌手 Kano 合作的音樂專輯入圍水星大獎（Mercury Prize）和全英音樂獎（BRIT Awards），更榮獲英國黑人音樂大獎（MOBO Awards）最佳專輯。

Michael “Mikey J” Asante

As co-founder and co-director of Boy Blue, East London-born Michael “Mikey J” Asante is credited with the conception and composition of *Outliers* (2018), *Blak Whyte Gray* (2017), *The Five & the Prophecy of Prana* (2013), *Touch* (2011), *Pied Piper: A Hip-Hop Dance Revolution* (2007) and *Legacy*.

At dance rehearsals with the troupe Ruff Stuff, then 13-year-old Asante met Kenrick “H2O” Sandy. The two formed Matrix with a group of friends, inadvertently sowing the seeds for Boy Blue.

Asante created the music for the films *Street Dance 3D* and *All Stars*. His session work and production work have been with artists such as Delilah, Raleigh Ritchie, Estelle and George The Poet. However, it was his collaborations with Kano that put Asante on the map in 2005.

藍舞男孩

2001 年由編舞家肯瑞克·桑迪和作曲家麥可·雅頌泰創立於倫敦，致力於將嘻哈舞蹈帶到街頭和夜店之外，範疇橫跨劇場、時尚、電視及電影。2009 年受邀擔任巴比肯藝術中心駐館藝術家至今，推出多部廣受好評的作品，其中《黑·白·灰》（*Blak Whyte Gray*, 2017）首演即入圍 2017 年勞倫斯·奧利佛最佳新舞作獎。《表現主義的解放》（*Emancipation of Expressionism*）成為第一部被收錄進英國中學課程舞蹈教學大綱的嘻哈舞蹈劇場作品。

Boy Blue

Hip-hop dance company Boy Blue, acclaimed for presenting “the perfect marriage of music and dance”, was founded in London by choreographer Kenrick “H2O” Sandy MBE and composer Michael “Mikey J” Asante in 2001. Its performances are characterized by boundless creative energy, as well as thrilling and raw dance sequences. In 2009, Boy Blue was invited to join the Barbican as Associate Artist where it has developed numerous works including *Touch* (2011), *The Five & The Prophecy of Prana* (2013), *A Night with Boy Blue* (2018, 2016, 2015, 2013) and *Blak Whyte Gray* (2017), which was nominated for Best New Dance Production at the 2017 Olivier Awards.



藝術總監暨編舞／肯瑞克·桑迪
藝術總監暨音樂創作／麥可·雅頌泰
燈光設計／李·庫倫
服裝設計／萊恩·道森·萊特
製作／藍舞男孩
共同委託製作／巴比肯藝術中心

Director and Choreographer / Kenrick “H2O” Sandy
Director and Music / Michael “Mikey J” Asante
Lighting Design / Lee Curran
Costume Design / Ryan Dawson Laight

Production / Boy Blue
Co-commission and Co-production / Barbican, London
Supported using public funding by Arts Council England

國際鋼琴巨擘臺中初登場

克里斯提安·齊瑪曼鋼琴獨奏會

Krystian Zimerman Piano Recital

從樂音的開始到消逝，沒有一位鋼琴家能讓你如此注意每一個聲音細節。齊瑪曼只消用一個和弦，就能勾勒出整個音樂脈絡，即使最不起眼的過門也能讓人讚嘆不已。

— 英國《衛報》

No other pianist makes you listen so intently to every detail of the sound, to the way in which it is produced and how it dies away. Zimerman can light up a texture with a single chord and transform the most mundane transition into a thing of wonder.

— *The Guardian*

琴藝超卓，技巧純熟，又不失細緻精微，每個樂句都是一個故事。

— 英國《金融時報》

Zimerman's pianism was extraordinary, a staggering combination of dexterity with nuance, each phrase telling a story.

— *Financial Times*

4.6 Sat. 19:30

大劇院 Grand Theater

\$ 600/900/1200/1800/2400/3000/3600

- 遲到或中途離場的觀眾請配合主辦單位安排進出場，應演出者要求，前台等候區不提供電視畫面及播音
- 演出曲目將於演出前公布，敬請留意歌劇院官網最新消息
- 建議 7 歲以上觀眾觀賞

- Latecomers may not be admitted until a suitable break in the performance. Kindly follow the instructions of the NTT staff.
- At the performer's request, no video transmission to the front of house will be provided.
- Program contents will be announced on the NTT Website.
- Suggested for ages 7+

一個樂迷一生能聽到幾次齊瑪曼的現場音樂會？機會恐怕不多。齊瑪曼在 1975 年以年紀最小的參賽者，奪下蕭邦國際鋼琴大賽首獎，此後活躍於國際樂壇已超過 40 載。他對自我要求極高，不僅控制每年演奏場次於 50 場左右，對於曲目的挑選、細節的打磨、樂器品質的要求，更近乎苛刻，為的就是把精湛的演奏技巧、豐富細膩的音色、真摯深刻的情感完美呈現在聽眾面前。

齊瑪曼早年以詮釋古典、浪漫的曲目而受樂迷稱道，但是他不曾停止對曲目的探索與拓展，近年也鑽研 20 世紀的鋼琴作品，展現了一位藝術家的精進與蛻變。睽違 13 年再度訪臺舉辦獨奏會，更是他第一次為臺中的觀眾獻藝，不事先宣布曲目，將會帶來什麼驚喜？

From *The Guardian*: "A class above any other pianist around," and from *the Los Angeles Times*: "Arguably the greatest pianist of his generation," whenever Krystian Zimerman plays, critics around the world struggle to find new superlatives. This perfectionist Polish maestro holds limited concerts annually. As such, each of his performances is highly anticipated by critics and music lovers alike.

Zimerman is widely praised for his interpretations of the works by Chopin, Mozart, Schubert, Brahms, Grieg, Bartok and Karol Szymanowsky. This recital marks this legendary pianist's debut in Taichung. It will be thrilling to hear what pieces he will bring to the audience.



克里斯提安·齊瑪曼

1956 年出生於波蘭扎布熱，在 1975 年贏得第九屆蕭邦國際鋼琴大賽首獎，次年獲鋼琴大師魯賓斯坦指點，不久之後受邀與柏林愛樂、阿姆斯特丹大會堂管絃樂團合作，自此活躍於國際樂壇。

齊瑪曼與許多近代的一線指揮合作過，包括卡拉揚、伯恩斯坦、梅塔、穆提、布列茲、小澤征爾、拉圖；他也與基頓·克萊曼、鄭京和、曼紐因等音樂家演出室內樂。波蘭作曲家盧托斯瓦夫斯基也為齊瑪曼創作鋼琴協奏曲。齊瑪曼在 DG 灌錄的唱片深受好評，獲獎無數，包括葛萊美古典類最佳協奏曲錄音大獎、愛迪生唱片大獎、法國唱片大獎等。

齊瑪曼在 2005 年獲頒法國榮譽軍團騎士勳章、2015 年獲頒波蘭華沙蕭邦音樂大學榮譽博士，以表彰他在音樂藝術的卓越成就。

Krystian Zimerman

Krystian Zimerman was born in Zabrze, Poland in 1956. He won the International Fryderyk Chopin Piano Competition in Warsaw, Poland in 1975. He later met the legendary Arthur Rubenstein, who opened the doors of important halls for him.

Zimerman has shared the stage with great conductors, including Leonard Bernstein, Pierre Boulez, Bernard Haitink, Herbert von Karajan, Zubin Mehta, Riccardo Muti, Sir Simon Rattle and Stanisław Skrowaczewski, and has performed chamber music with Gidon Kremer, Yehudi Menuhin, among others. Witold Lutoslawski wrote a piano concerto for him.

Zimerman's many honors include the French National Order of the Legion of Honour in 2005 and an honorary doctorate from the Fryderyk Chopin University of Music in 2015.

現代都會版的童話經典

路易霧靄劇團《小紅帽》

Compagnie Louis Brouillard
Le Petit Chaperon Rouge

喬埃·波默拉是當代最傑出、最有創意的導演之一。他不僅是作家、或導演，他能同時想到文字、表演、舞台設計、聲響與社會意義……。他的作品常讓人坐立難安，需要觀眾敞開心胸去接受。

— 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

喬埃·波默拉與路易霧靄劇團的製作構思巧妙，文字、燈光與聲音彼此對話，向觀眾描繪世界與存有的狀態。

— 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

4.13 Sat. 14:30, 19:30

4.14 Sun. 14:30

中劇院 Playhouse

\$ 600/900/1200

- 全長約 40 分鐘，無中場休息
- 法語演出，中文字幕
- 本節目為配合演出需求，不開放遲到觀眾入場
- 建議 9 歲以上觀眾觀賞

- 40 minutes without intermission
- Performed in French with Chinese surtitles
- Please arrive early for the performance. Latecomers may not be admitted.
- Suggested for ages 9+

喬埃·波默拉 童話三部曲之首部曲

成長路中探究勇敢與面對恐懼

小女孩視角映照成人的自己

繼 2015 年《仙杜拉》、2017 年《小木偶》演出廣獲迴響之後，歌劇院三度邀請歐陸最受矚目的導演喬埃·波默拉與路易霧靄劇團來臺，帶來童話三部曲的首部曲《小紅帽》。

波默拉說：「《小紅帽》是我改寫的第一部童話故事，這齣戲是我寫給女兒，同時也懷念母親。」波默拉忙於劇場工作，壓縮了與七歲小女兒的相處，為了讓她瞭解爸爸的工作，波默拉於 2004 年選擇把《小紅帽》搬上舞台。勇敢的小紅帽、壞心的大野狼、忙碌而冷淡的媽媽，透過極簡的舞台及表演方式、詩意的敘事，讓童話成為現代社會的寓言。說書人的敘述將不同視角重新聚焦，探究了角色，也是面對了自己。從上一代到下一代，一同經歷並回望長大的渴望、恐懼、孤獨、寂寞、害怕與自由。

喬埃·波默拉以精簡的語言觸動了內心，展現獨特迷人而深刻的美學，拋出富含哲理的提問，反映人生中的抉擇與省思。

Le Petit Chaperon Rouge (Little Red Riding Hood) is French writer and director Joël Pommerat's first adaptation of a popular fairytale. In this version, *Le Petit Chaperon Rouge* is neglected by her mother and bravely faces the Big Bad Wolf on her own. With a simple, yet powerful, stage design, the audience is drawn in, as the actors bring the characters to life. Pommerat also makes use of simple theatrical language to heighten emotions and to develop a unique esthetic.

Pommerat created this adaptation for his young daughter in 2004 to help her understand his work and in memory of his mother. *Le Petit Chaperon Rouge* is the first in a trilogy of fairytales presented by Pommerat and Compagnie Louis Brouillard. The other two are *Cinderella* and *Pinocchio*. Such stories can be enjoyed by children, as well as adults, as they address the desires, fears, loneliness and freedom experienced while growing up.



© Elisabeth Carecchio



© Cécile Olsson

編劇暨導演
喬埃·波默拉

波默拉幾乎囊括了法國所有重要的戲劇大獎，擅於運用各種舞台元素，營造出洗練而精準的劇場美學。曾受巴黎北方劇場（Théâtre des Bouffes du Nord）的彼得·布魯克之邀，擔任駐團藝術家及演出製作團隊，亦擔任巴黎奧德翁歐洲劇院（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。

波默拉往往透過獨特的說書方式，形諸舞台上。2004 年首度改編童話，將《小紅帽》（*Le Petit Chaperon Rouge*, 2004）搬上舞台，後來又陸續改編《小木偶》（*Pinocchio*, 2008）、《仙杜拉》（*Cendrillon*, 2011）。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。

Joël Pommerat, Writer and Director

Joël Pommerat stages works that he has written, adopting a diversity of elements to construct a refined theatrical esthetic. He has won almost all of France's important theater awards. In 2007, he served as artist-in-residence at Théâtre des Bouffes du Nord in Paris and in 2010 as associate artist for both the Odeon Theater of Europe in Paris and the National Theater of Belgium in Brussels.

Pommerat is a keen observer of political, economic and social issues and makes use of unique storytelling methods. In 2004, his first adaptation of a popular fairytale, *Le Petit Chaperon Rouge*, premiered. This was followed by *Pinocchio* (2008) and *Cendrillon* (2011) to form a trilogy.

路易霧靄劇團

1990 年波默拉成立路易霧靄劇團。「霧靄」（Brouillard）搭配上跟法文動詞「發出光亮」（*luire*）諧音的「路易」（Louis），明確地表明波默拉的劇場路線：介於呈現與隱藏、光明與晦暗之間。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，便能專注在作品上，從中看到自己。

自 2006 年起，劇團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），連續兩屆獲得法國劇場界最高榮譽莫里哀獎「最佳演出劇團」。

Compagnie Louis Brouillard

Compagnie Louis Brouillard was formed by Joël Pommerat in 1990. "Brouillard" is the French word for "fog" and "luire", which means to "give off light", sounds like Louis. This reveals Pommerat's theatrical direction, which lies somewhere between presentation and concealment and light and darkness. This company's works tend toward the dark. However, light is used to present the concept of "very dark, but not completely dark". Pommerat feels that when audiences cannot clearly see the actors, their focus shifts to the work itself, allowing them to view themselves in the actors.

This company has received much recognition including two Molière awards (the highest honor in French theater) for *Cercles/Fictions* in 2010 and *Ma chambre froide* in 2011.



© Victor Tonelli, Hans Lucas

編劇暨導演／喬埃·波默拉

舞台暨服裝設計／瑪麗·埃萊娜·布維

舞台暨燈光設計／艾西克·索耶爾

音響設計／格雷戈里·雷馬西、弗朗索瓦·雷馬西

演出／魯道夫·馬汀、伊莎貝拉·黎弗俄、華勒莉·芬奇

製作暨演出單位／路易霧靄劇團

共製單位／都爾大區戲劇中心、布雷庭尼劇院

補助支持／法國上諾曼地大區

Writer and Director / Joël Pommerat

Set and Costumes / Marguerite Bordat

Set and Lighting / Eric Soyer

Sound / Gregoire Lemaire, Francoise Leymarie

Performers / Rodolphe Martin, Isabelle Rivoal, and Valérie Vinci

Production / Compagnie Louis Brouillard

Co-production / Centre Dramatique Régional de Tours,

Théâtre Brétigny – Scène conventionnée du Val

d'Orge, with the support of

the Haute- Normandie, Region of France

以黑白光影 訴說一個有溫度的故事

飛人集社劇團《黑色微光》

Flying Group Theatre *The Black Light*

美麗的驚喜，就像一趟發現之旅，讓人感覺溫暖而脆弱，充滿純粹的詩。

—法國馬薩利亞劇院藝術總監 菲利普·弗利吉
(2011年法國馬賽《初生》首演)

And this Birth is a nice surprise, sweet and fragile, poetic and refreshing.

—Philippe Foulquié, Director of the Theatre Massalia

4.20 Sat. 14:30 談, 19:30 談

4.21 Sun. 14:30 談

中劇院 Playhouse

\$ 400/600

- 全長約 70 分鐘，無中場休息
- 入場遲到或中途離場的觀眾請配合主辦單位安排進出場
- 建議 9 歲以上觀眾觀賞

- 70 minutes without intermission
- Latecomers may not be admitted until a suitable break in the performance. Kindly follow the instructions of the NTT staff.
- Suggested for ages 9+



© 飛人集社劇團

《黑色微光》的靈感來自報紙上一小則社會報導：一個家庭發生暴力悲劇，獨留失去雙親的小男孩，報導到此結束。但是，後來呢？這個小男孩如何面對？

在劇中，男孩目睹父母雙亡，把自己封閉起來，退縮到內心的世界，不說話，也不吃飯。與他相依為命的爺爺束手無策。在男孩的世界裡，有他害怕的事、有對他很好的朋友、更有他想念的人。現實世界的大人都叫男孩醒來，但他一點也不想。問題是，他能在自己的世界待多久？

飛人集社劇團活躍於各大國際藝術節，以詩意的偶戲結合國際知名的美國光影藝術家賴瑞·李德（Larry Reed）獨創「電影式光影」手法，以執頭偶、面具偶與真人演出，觀眾進入小男孩的內心，在黑暗中看見微光。

A boy, traumatized after witnessing the death of his parents, won't talk or eat. His grandfather is worried and doesn't know what to do. The boy crawls into a world of fantasy where he comes across friends and people he misses, as well as scary things. He doesn't want to face reality, but he can't escape it forever.

Flying Group Theatre, which specializes in puppetry, collaborates with Larry Reed, a trailblazer in the contemporary shadow theatre field, to create this warm and moving production that incorporates shadow theater and black light techniques, as well as table-top puppets, masked puppets and live actors.



© 飛人集社劇團



光影導演
賴瑞·李德

美國舊金山光影藝術家，被譽為當代影戲開拓先鋒。創造「電影式光影劇場」，結合傳統影戲和電影、現代戲劇、舞蹈，研發出獨特的影戲面具及手持燈光設備，讓真人演員與影偶同台演出，交互呈現遠、中、近景、特寫，甚至淡入淡出的效果。

Larry Reed, Shadowlight Director

San Francisco-based Larry Reed is a lighting master and a pioneer in contemporary shadow theater. He invented a shadow casting method, integrating shadow theater techniques with film, modern theater and dance styles, and developed shadow theater masks and hand-held lighting equipment to enable live actors to interact with shadow puppets and to fade in and fade out. Reed has long looked for ways to nurture shadow theater traditions and is one of the first Westerners to have trained in Balinese shadow theater.



導演
石佩玉

飛人集社劇團團長，專長偶劇編劇、導演、操偶人、戲偶設計製作，曾與無獨有偶工作室劇團、沙丁龐客劇團、河床劇團、莎士比亞的妹妹們的劇團、鞋子兒童劇團、台灣絃樂團、國家交響樂團（NSO）合作。現代偶劇作品曾獲誠品戲劇節、皇冠藝術節、兩廳院新點子邀約製作，並曾獲台新藝術獎提名。

SHIH Pei-yu, Director

SHIH Pei-yu is the founder and executive director of Flying Group Theatre. She specializes in puppet theater scriptwriting and direction. She also designs and produces puppets. Her long list of collaborative partners includes Taiwan-based performing arts groups Puppet & Its Double Theater, Theatre de la Sardine, Riverbed Theatre, Shakespeare's Wild Sisters Group, Shiny Shoes Children's Theater, Academy of Taiwan Strings and National Symphony Orchestra. Her contemporary puppet theater productions have been performed at arts festivals in Taiwan and internationally and she has been nominated for a Taishin Arts Award.



美術暨音樂設計
許向豪

自 2001 起從事國內劇場、舞蹈音樂設計創作，擅長融合各種音樂元素、音樂曲風多變，曾與臨界點劇象錄劇團、創作社劇團、無獨有偶工作室劇團、舞蹈空間舞團等團隊合作，參與製作的作品多次入圍及獲得台新藝術獎。

HSU Hsiang-hao, Illustration and Music Design

HSU Hsiang-hao has worked in domestic theater, dance and music design and creation since 2001, blending a diversity of musical elements and styles. He has collaborated with various performing arts groups including Critical Point Theatre, Creative Society, Puppet & Its Double Theater and Dance Forum Taipei. HSU's talent has been recognized with a Taishin Arts Award.



飛人集社劇團

成立於 2004 年 5 月。「飛人」取其諧音「非人=偶」，同時意指在劇場行走各處、自由飛行的藝術創作者集合之所。劇團初期以「偶」為主要創作形式，多次獲台新藝術獎提名，並受邀至北京、荷蘭、法國、新加坡、西班牙、日本等各地藝術節演出。製作定位以多元複合的精神製作／創作小規模、並挑戰傳統觀賞距離的表演藝術作品。2010 年開始主辦「超親密小戲節」，以非劇場空間展演的迷你偶戲為主，至今已舉行七屆。2011 年至 2013 年與法國「東西社」合作「一睡一醒之間三部曲」（即《初生》、《長大的那一天》、《消失—神木下的夢》）。

Flying Group Theatre

The Flying Group Theatre was established in May 2004. In its early years, puppetry was its main focus with many of its works nominated for the Taishin Arts Award. This group has performed in Taiwan, Beijing, the Netherlands, France, Singapore, Spain and Japan. Its more recent productions integrate art forms, are intimate in scale and challenge the traditionally accepted distance between performer and spectator. In 2010, it organized the first CLOSE TO YOU International Puppet Festival for small scale puppet performances in non-traditional spaces. This year marks this festival's seventh edition. From 2011 to 2013, the Flying Group Theatre collaborated with L'est et l'Ouest of France on a trilogy entitled *A Sleep and a Forgetting*.



導演／石佩玉
光影導演／賴瑞·李德
美術暨音樂統籌／許向豪
製作人／莊菀萍
戲劇顧問／傅裕惠
故事文本／林唐聿
演員／于明珠、高友怡、邱米漆
許乃馨、劉向、劉毓真
（依姓氏筆劃排序）

燈光設計／王天宏
舞台設計／黃廉榮
動作設計／楊乃璇、陳逸恩
戲偶設計／溫思妮
舞台監督／林茜
執行製作／楊喆甯
宣傳行銷／盧崇偉
排練助理／呂綺容
製偶助理／許乃馨
行政助理／許紫珈
平面設計／蕭羊希
共同製作／雲門劇場

Director / SHIH Pei-yu
Shadowlight Director / Larry Reed
Illustration and Music Design / HSU Hsiang-hao
Producer / CHUANG Wan-ping
Dramaturgy / FU Yu-hui
Text / LIN Tang-yu
Cast / YU Ming-chu, KAO Yu-yi, CHIU Mi-chen,
HSU Nai-hsin, LIU Hsiang, LIU Yu-jane
Lighting Design / WANG Tien-hung
Set Design / HUANG Lien-chi
Motion Design / YANG Nai-hsuan, CHEN Yi-en
Puppet Design / WEN Szu-ni
Stage Management / LIN Chien
Executive Producer / Cordelia YANG
Marketing / LU Chung-wei
Rehearsal Assistant / LU Chi-rung
Puppet Make-up Assistant / HSU Nai-hsin
Administrative Assistant / HSU Zi-jia
Graphic Design / HSIAO Yang-hsi
Co-Production / Cloud Gate Theater

英國肢體劇場 回應現代社會最切身議題

重現劇團《在遺忘之後》

Theatre Re *The Nature of Forgetting*

深刻感動人心…… 充滿能量的生命禮讚。

— 英國 BBC 廣播電台

Profoundly moving... An action-packed celebration of life.

— *Front Row - BBC Radio 4, John Wilson*

非常細膩、充滿強烈張力的肢體劇場傑作。

— 英國《愛丁堡指南》

This is an exceptionally fine piece of high-energy physical theatre.

— *Edinburgh Guide*

4.27 Sat. 14:30, 19:30

4.28 Sun. 14:30

中劇院 Playhouse

\$ 600/800

- 全長約 75 分鐘，無中場休息
- 本節目為配合演出需求，不開放遲到觀眾入場
- 建議 12 歲以上觀眾觀賞

- 75 minutes without intermission
- Please arrive early for the performance. Latecomers may not be admitted.
- Suggested for ages 12+

早發性失智症改變了湯姆與周遭世界的關係。55 歲生日那天，女兒蘇菲幫湯姆為派對換裝。他拾起一件件衣服，破碎的記憶也隨之浮現，在現實與過去的交織糾纏中重回純真年少、再次溫習愛情，卻遍尋不著正確的當下……。記憶所能捕捉留存的，遠比流逝的多，當記憶一點一滴消逝後，會留下什麼？生命中的永恆是什麼？

重現劇團與神經科學家合作，並訪談失智症患者和長者，在記憶的機制裡巧妙織入故事，以細膩的肢體動作輔以精簡對白，現場演奏專為此劇創作的樂曲，更有畫龍點睛的效果。當記憶中的故事逐一被喚醒，一場心靈旅程也隨之展開，在「記得」與「遺忘」之間尋找生命的美好與脆弱。《在遺忘之後》是 2017 年倫敦國際默劇藝術節委託製作節目，在 2017 愛丁堡藝穗節受到矚目，開始全球巡演行程。

Following a sell-out run at the 2017 London International Mime Festival, Latitude and the Edinburgh Fringe, Theatre Re presents a powerful, explosive and joyous piece about what is left when memory is gone.

Tom is 55, today. As he dresses for his party, tangled threads of disappearing memories spark him into life, unravelling as a tale of friendship, love and guilt.

Established in 2009, Theatre Re is a London-based international ensemble creating thought-provoking, tangible and poignant work that examines fragile human conditions and spans the boundaries of mime and theatre.

Presented in association with Glynis Henderson Productions.





構想暨導演
紀堯姆·皮傑

戲劇及默劇演員、導演和魔術師。2009 年創立重現劇團。

在倫敦國際默劇學校接受訓練，並於英國皇家藝術戲劇學院取得戲劇理論碩士學位。除了執導及演出重現劇團作品，也以動作指導身分與英國知名導演如安德·文森斯基（Andrew Visnevski）、蘇·丹德戴爾（Sue Dunderdale）及比爾·葛斯基爾（Bill Gaskill）共事。目前任教於英國皇家戲劇藝術學院，也是英國伊斯特利聚點劇場駐館藝術家，並經常受邀至英、美、法等地舉辦工作坊。

Guillaume Pigé, Conceiver and Director

Guillaume Pigé is an actor, director, mime and magician, as well as the founder of Theatre Re. He trained at the Conservatory of Villeurbanne (FR) and the International School of Corporeal Mime in London. Pigé earned an MA in Text and Performance Studies from King's College and the Royal Academy of Dramatic Art (RADA), where he is an associate teacher.

In addition to having directed and performed in all Theatre Re productions to date, Pigé has worked as a movement director with Andrew Visnevski, Sue Dunderdale and Bill Gaskill. He is regularly invited to give workshops in the UK and internationally. He was recently commissioned by The National Theatre (UK) to produce a new literal translation of *Tartuffe* by Molière. Pigé is an @HOME Artist at The Point, Eastleigh (UK).



重現劇團

2009 年創立於倫敦，劇團名稱取自英文裡的字首「再」（re），帶有重新發掘、重新想像的自我期許。作品探討生命的脆弱，以深具感染力的敘事方式，結合肢體劇場，並搭配現場音樂演出。作品兼具魔力、詩意、溫柔、憂傷與美麗，發人深省而感動人心。常與科學與公共衛生等不同領域的專家及社區團體協力合作，並經常在英國各地與歐美各國巡演。

Theatre Re

Established in 2009, Theatre Re is a London-based international ensemble that creates thought-provoking and moving works that examine the fragile human condition in a compelling, physical style, embracing mime, theater and live music. These works are often described as magical, poetic and tender, as well as disturbing and haunting. The name of the company comes from the prefix “re”, as in re-discovering and re-imagining, as it breathes new life into what already exists.

Intimate collaborations with experts in different fields – such as science and public health – and various community groups during the creative process play a crucial role in the development of its works. Its productions have been performed in the UK, France, Ireland, Switzerland, Germany and the USA.



Theatre Re *The Nature of Forgetting*

構想暨導演／紀堯姆·皮傑

共同創作／重現劇團

演出者／露蕊絲·威爾克斯、艾格羅·貝拉馮特、馬修·奧斯汀、
紀堯姆·皮傑、亞歷·朱德、克利斯·瓊斯、
齊倫·皮爾森

作曲／亞歷·朱德

燈光設計／凱瑟琳·格雷姆

服裝暨道具設計／馬利克·伊比斯

舞台暨道具製作／提姆·海曼、安祖斯·維拉奎斯

戲劇顧問／A.C. 史密斯

科學研究顧問／凱特·傑佛瑞教授

外部策劃／安德魯·文森斯基

Conceiver and Director / Guillaume Pigé

Devised by Theatre Re

General Manager / Glynis Henderson Productions

Performers / Louise Wilcox, Eygló Belafonte,
Matthew Austin, Guillaume Pigé,
Alex Judd, Chris Jones, Keiran Pearson

Composer / Alex Judd

Lighting Design / Katherine Graham

Costume and Prop Design / Malik Ibheis

Set and Props / Tim Highman, Andres Velasquez

Dramaturg / A.C. Smith

Scientific Collaboration / Professor Kate Jeffery

External Curator / Andrew Visnevski

鄭宗龍攪動雲門新風暴
挑戰 22° 的美麗與不安 冰冷與爆烈

鄭宗龍×雲門2 《毛月亮》

CHENG Tsung-lung × Cloud Gate 2
22° Lunar Halo

才華洋溢，技術超群……雲門2的卓越應與世界分享！
— 美國《紐約時報》

Talent and skill require no translation... Cloud Gate 2 has those virtues, it's only right that they should be shared with the rest of the world.
— *The New York Times*

這是一個你會欣賞，會愛上，會想一看再看的舞團。
— 美國《芭蕾舞雜誌》

This is a company that you will enjoy, fall in love with, and want to see again.
— *Ballet-Dance*

生氣勃勃的舞團！
— 《歐洲舞蹈雜誌》

A vibrant company.
— *Dance Europe*

4.27 Sat. 19:30 (靜)

4.28 Sun. 14:30 (靜)

大劇院 Grand Theater

\$ 500/800/1200/1500/1800

- 節目全長約 70 分鐘，無中場休息，遲到觀眾請配合主辦單位安排進出場
- 演出含裸露與極大音量及閃光等特殊效果，請留意並斟酌入場
- 本節目建議 7 歲以上觀眾觀賞

- 70 minutes without intermission
- Latecomers may not be admitted until a suitable break in the performance. Kindly follow the instructions of the NTT staff.
- This program contains nudity, loud sounds and strobe lights. Viewer discretion is advised.
- Suggested for ages 7+



© 李佳暉 主視覺設計 / 廖小子

月暈，俗稱「毛月亮」。古語「月暈而風」，暗喻風起，即將有事情要發生了。

當月光穿透高空卷雲層的細小冰晶，折射 22 度角的剎那，月亮周圍築起一圈銀白的美麗光環。飄忽、朦朧又高冷的氣息，令鄭宗龍深深著迷。

鄭宗龍遠赴冰島，敲下後搖滾天團 Sigur Rós 極地空靈的音樂；並邀請曾獲 IV 路易威登藝術首獎的剪紙藝術家吳耿禎、以《十三聲》獲世界劇場設計展影像設計銀獎的王奕盛、數度踏上倫敦時裝周的服裝設計師陳劭彥合作，聯手創造舞台幻境，映照變化的舞影與現境的虛實。

14 位舞者幻化如獸，如原始神秘的部族，姿態蟄伏、肉體顫動，在精準切割的鏡面舞台上，演繹人性的欲望與爭奪，愛戀與孤寂，攪動《毛月亮》的現代傳說。

In ancient folklore, a lunar halo is a sign foreboding changes, while scientifically it appears when the moonlight is refracted by 22 degrees through millions of ice crystals suspended in the atmosphere. In his new dance piece 22° Lunar Halo, CHENG Tsung-lung draws on this natural phenomenon to explore the themes of human anxieties, struggles, desires, love and loneliness in the lunatic, ever-changing world. Set to the music by the internationally renowned Icelandic band Sigur Rós, CHENG unfolds an exotic modern fable, as 14 dancers, like mystic animals, squeeze one another, creep, mate, fight, and kill on the deep-black mirror floor.



藝術總監
鄭宗龍

© Bei-ji Reid

CLOUD GATE 雲門2

生於臺北艋舺的鄭宗龍，街頭活力和人生百態是他的創作泉源。作品在德國、西班牙、羅馬、臺灣獲頒大獎。2014 年起擔任雲門 2 藝術總監，率領舞團深耕臺灣，作品受邀巡演歐美澳亞，被讚譽為「國際舞蹈界新鮮而獨特的聲音」。2020 年林懷民退休後，接任雲門舞集藝術總監。

CHENG Tsung-lung, Artistic Director

From hawking slippers on the streets of Taipei in childhood, CHENG Tsung-lung has grown into the Artistic Director of Cloud Gate 2 since 2014. Inspired by the dynamics of street life, his breathtaking works have been seen as a fresh and unique voice in the international dance world. He will become the Artistic Director of Cloud Gate Dance Theatre of Taiwan since 2020 after LIN Hwai-min's retirement.

雲門 2

雲門 2 於 1999 年創立，以培育編舞家、舞者及培養多元觀眾為目標。多次應邀赴紐約、倫敦、德國、新加坡、中國等地演出。不僅活躍於國際舞台，更投注極大心力深耕基層，他們深入鄉鎮、校園推廣舞蹈藝術。學校、醫院、地震水災重建區、部落廣場，都是雲門 2 的舞台。

Cloud Gate 2

Cloud Gate 2 was founded in 1999 by LIN Hwai-min, focusing on showcasing talented young choreographers and dancers from Taiwan. Since 2014, choreographer CHENG Tsung-lung has served as its artistic director. The Company has been acclaimed in venues and festivals worldwide, including Fall for Dance Festival and the Joyce Theater in New York; Sadler's Wells in London; Internationale Tanzmesse NRW in Düsseldorf; Esplanade-Theatres on the Bay in Singapore; and major cities in China. It also reaches out to thousands of people by holding free outdoor performances and residency programs on campuses and in grass-roots communities in Taiwan.

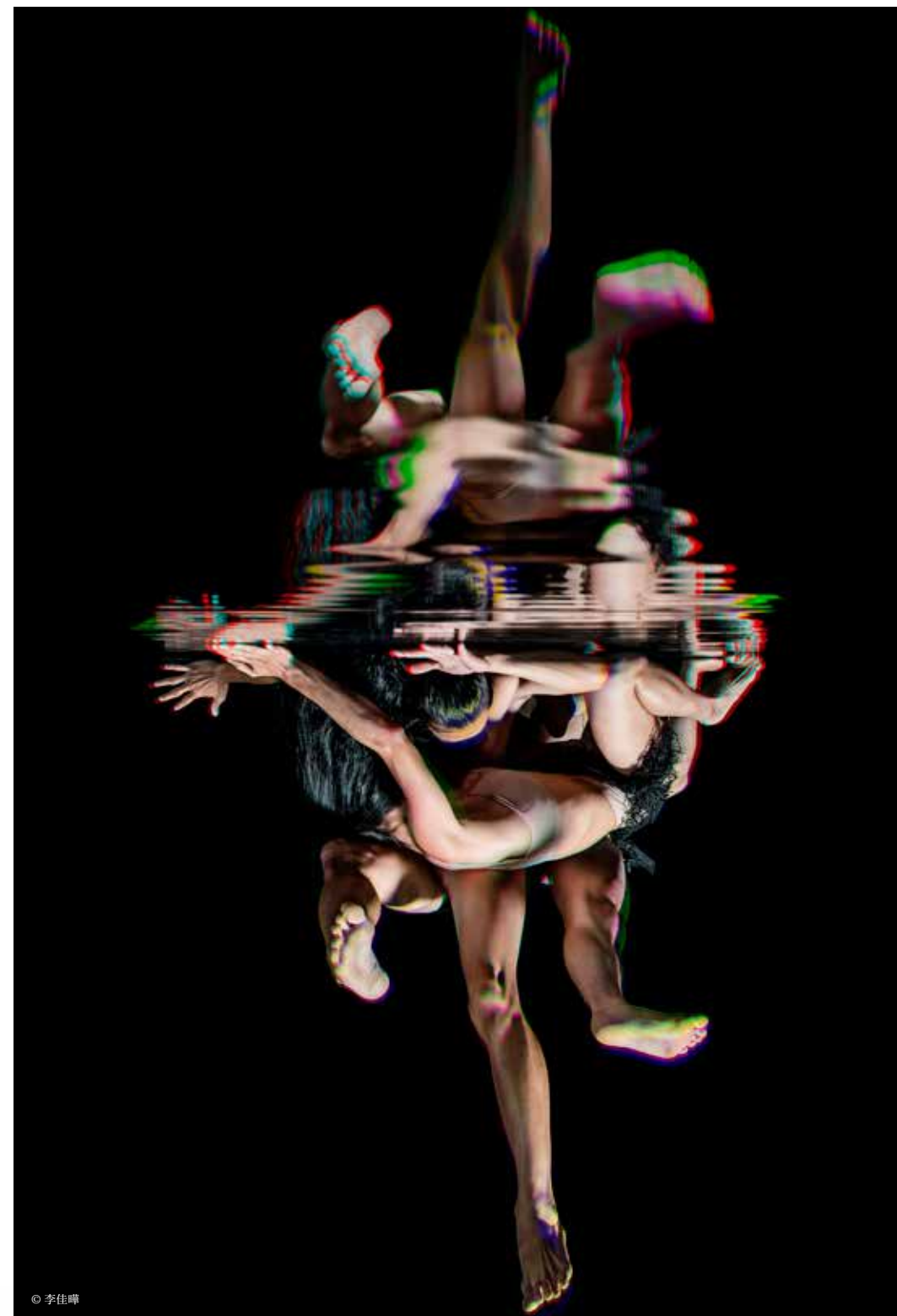
編舞／鄭宗龍
音樂／席格若斯
音樂統籌／查丹·霍姆
視覺設計暨統籌／吳耿禎
燈光設計／沈柏宏
影像設計／王奕盛
服裝設計／陳劭彥

Choreography / CHENG Tsung-lung
Music / Sigur Rós
Music Direction / Kjartan Holm
Visual Design and Direction / Jam WU
Lighting Design / SHEN Po-hung
Video Design / Ethan WANG
Costume Design / CHEN Shao-yen

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

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

22° Lunar Halo by Cloud Gate 2



© 李佳暉

科技與藝術 再次精彩結合

黃翊工作室 + 《長路》

HUANG YI STUDIO + *A Million Miles Away*

黃翊以創新聞名，他所創立的舞團黃翊工作室 + 以舞作《黃翊與庫卡》獲得全球讚譽。

— 荷蘭舞蹈人群評論網

HUANG Yi is known as an innovator. With his dance company Huang Yi Studio + he gained worldwide fame

— *Danspubliek.nl*

黃翊的舞蹈融入科技，跨界驚豔世界。

— 《遠見》雜誌

5.18 Sat. 19:30 談

5.19 Sun. 14:30 談

中劇院 Playhouse

\$ 500/700/900/1200

- 全長約 60 分鐘，無中場休息
- 遲到或中途離場的觀眾請配合主辦單位安排進出場
- 部分演出有較大聲響，請注意並斟酌入場
- 本節目提供中文口述影像
- 建議 12 歲以上觀眾觀賞

- 60 minutes without intermission
- Latecomers may not be admitted until a suitable break in the performance. Kindly follow the instructions of the NTT staff.
- This program may contain loud sounds. Viewer discretion is advised.
- Audio description in Mandarin available
- Suggested for ages 12+



©Erik Linton, Linton Art

時間總是在我們腳下偷偷地流動著。

不論你要或不要，

時間，都會將你抽高，令你盛放、凋零。

2011 年獲美國《舞蹈雜誌》評選「全球 25 位最受矚目舞蹈家」之一的黃翊，擅長結合科技與舞蹈，繼《黃翊與庫卡》和《地平面以下》後，全新創作的《長路》，在國家表演藝術中心第一屆場館共製計畫甄選脫穎而出。

時間之輪上，一片空無的世界，獨身一人如唱針般原地踏步，腳下踩著巨輪轉動的聲音，循著歲月軌跡，走過人生漫漫長路。瞬息萬變的人生際遇、過往回憶反覆重播，喜怒哀樂與生命「慢」長時光，不斷重複、旋轉、錯身、殞落。黃翊細膩刻劃生命經驗，展開一場與自我對話的旅程。

Taiwanese dancer, choreographer, inventor, and videographer Huang Yi is known for breaking the boundaries between dance and technology. Following the successful runs of *HUANG YI & KUKA* and *Under the Horizon*, Huang Yi Studio + has created *A Million Miles Away*, which has been selected as the first co-commission of the National Performing Arts Center.

Huang Yi Studio + has danced with a robot and with shadows. Now, they dance with time. Accompanied by Ravel's *Pavane pour une infante défunte*, dancers move on a revolving stage with its surface etched as growth rings. Through the movements of the dancers and the ever-rotating stage, Huang Yi Studio + shows us the trace of time that passes and waits for no one.



藝術總監暨編舞
黃翊

黃翊工作室創辦人暨藝術總監，兩度獲得臺北數位藝術節數位表演獎首獎，是臺灣極富潛力的年輕編舞家，除了編舞之外，也涉獵錄像、攝影、裝置創作。2010 年成立黃翊工作室+，2015、2016 年分別以《黃翊與庫卡》及《地平面以下》連續獲得國際表演藝術協會（ISPA）「年度最受矚目十大新作」。2017 年 4 月，登上 TED 年度大會，TED 釋出的官方開幕演出影片已逾 38 萬全球點閱，獲得 CNN、時代雜誌等國際報導。

HUANG Yi, Artistic Director and Choreographer

Taiwanese dancer, choreographer, inventor, and videographer Huang Yi's pioneering work is steeped in his fascination with the partnership between humans and technology. He interweaves continuous movement with mechanical and multimedia elements to create a form of dance which corresponds with the flow of data, effectively making the performer a dancing instrument. Huang is widely considered one of Asia's most prolific choreographers. The video of his performance at the TED conference opening has been viewed more than 380,000 times and was featured on CNN and *Time Magazine*.

HUANG YI STUDIO +

黃翊工作室 +

創立於 2010 年，藝術家成員包括黃翊、胡鑑、林柔雯、駱思維、特約表演者陳韋安，以及庫卡工業機器人。每件作品擁高度的科技研發比例，從研發到完成製作，雖然需耗時 2 至 5 年，成果屢獲國際肯定。

工作室創作暨經營理念與努力秉持的製作原則，是透過一連串的發展與實驗累積，並找到最理想的創作流程、製作規格與關鍵要素，進而從中提煉出最菁華的部分。創辦人黃翊期待工作室創作的作品都能與觀眾共鳴，帶著時代的痕跡，融入生命精華與周遭事物。

Huang Yi Studio +

Founded in 2010, Huang Yi Studio + is a pioneer in boundary breaking dance performance with cutting edge technology, taking pride in being a "laboratory" that creates new possibilities for imaging what performing arts could be.

Huang Yi Studio + has been invited to acclaimed venues and festivals worldwide including Ars Electronica Festival in Austria, TED conference in Vancouver/Canada, Steps Dance Festival in Switzerland, Esplanade-Theatres on the Bay in Singapore, and toured globally including Australia, the US, the Netherlands and the UAE.

藝術總監暨編舞／黃翊

主要舞者／胡鑑、黃翊、林柔雯、駱思維

客席舞者／陳韋安、鍾順文、李原豪

製作人／陳汗青

行政經理／李柏儀

技術總監／鄭皓庭

旋轉舞台技術總監／楊金源（奎比克動能系統有限公司）

旋轉舞台執行設計／陳暉涵（奎比克動能系統有限公司）

旋轉舞台年輪表面工程規劃／樂美成、羅開（多苗空間實驗）

旋轉舞台年輪表面工程製作／何明修、楊甯翔（渥得室內裝修有限公司）

Artistic Director and Choreographer / HUANG Yi

Performers / HU Chien, HUANG Yi, LIN Jou-wen, LUO Sih-wei, CHEN Wei-an, CHUNG Shun-wen, LI Yuan-hao

Producer / Yukio Nitta

Company Manager / LEE Po-yi

Technical Director / CHENG Hao-ting

Revolving Stage / Cubical Motivation System Co., Ltd. (Engineering):

YANG Chin-yuan Eugene (Director), CHEN Wei-han (Production)

Platform Design / YUEH Mei-chen, LO Kai (Seed Spacelab)

Platform Production / HO Ming-hsiu, YANG Ning-hsiang (Woodart-Design)



《長路》之概念素材，非最終演出畫面

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

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

新銳編導跨豫劇 重新詮釋俄國文學名作

奇巧劇團 × 臺灣豫劇團 《未來處方箋》

ChiChiao Musical Theatre × Taiwan Bangzi Opera Company
Existential Feelings

臺灣的豫劇因王海玲而存在，因王海玲而出色。

— 第四屆國家文藝獎評語

編導劉建幗為戲劇注入具有現實感的現代意識，讓歌仔戲真正成為當代臺灣最有代表性的劇種。

— 詩人導演 鴻鴻

6.1 Sat. 14:30 (聆) (談)

6.2 Sun. 14:30 (聆)

中劇院 Playhouse

\$ 400/600/800

- 全新創作、歌劇院首演，將於演前一週公告演出長度
- 華語發音、中、英文唱詞字幕
- 遲到或中途離場的觀眾請配合主辦單位安排進出場
- 建議 12 歲以上觀眾觀賞

- World premiere. The performance details will be announced one week in advance of the show.
- In Mandarin with Chinese and English lyric surtitles.
- Latecomers may not be admitted until a suitable break in the performance. Kindly follow the instructions of the NTT staff.
- Suggested for ages 12+

明亮無瑕的星球，人類終於找到了完美的處方。
醫生、病人，與他的想像朋友——
看不見的角落，是誰偷偷藏了不科學的神蹟？

新地球紀元 298 年正式進入智能時代 (AI)，科技不斷進化，人類的智商持續降低，現在的政府由 AI 控管。在這個世界裡，人類乃是多餘，而「故障」的人類會被送去「修復」。安辰丁醫生與病人在「修復」過程中的交談對話，觸發了醫生的思緒。醫生一直以為自己是高智商人類、人類心理醫師，當人類智商達到 100% 時，那麼自身存在的意義究竟是什麼？代號 2537 的病人，總是在房裡瘋言瘋語。但這些囁語卻觸動醫生的內心，思考人生與意義。這是自由靈魂的聲音嗎？我們又在追求什麼樣的一生呢？

《未來處方箋》故事靈感來自契訶夫的經典小說《六號病房》，透過交談，喚醒人類本有的天性與選擇的自由。由新世代戲曲編導劉建幗與劇場導演符宏征聯手打造，邀請臺灣豫劇皇后王海玲與臺灣豫劇團當家花旦與小生蕭揚玲、劉建華擔綱主演，在未來時空交織著現代戲劇與豫劇豐富聲腔，咀嚼人生的無常況味。

Inspired by the short story *Ward No. 6* by Anton Chekhov, through reflection and debate, *Existential Feelings* focuses on the innate nature of humanity and free choice. Written by LIU Chien-guo, who is creating a new generation of traditional opera works, and directed by modern theater veteran POO Hong-chen, it stars Taiwan's first Bangzi opera diva WANG Hai-ling, HSIAO Yang-ling and LIU Chien-hua of the Taiwan Bangzi Opera Company. This is a groundbreaking work that integrates Bangzi opera and modern drama.

The story is set in the year 298 of a new world order, in which the human race is controlled by artificial intelligence. Less intelligent people are labeled as “broken” and sent to hospitals for “repair”. A doctor working in one such institution is emotionally affected by the rantings of Patient 2537, and thus begins a discourse on the meaning of life and free spirit.



© 林育全



藝術總監暨主演
王海玲

第四屆國家文藝獎得主，臺灣豫劇團國家一等演員榮退，現為臺灣豫劇團與奇巧劇團藝術總監。自幼為了興趣而進入飛馬豫劇隊學戲，有「八齡神童」之稱。14 歲便挑大樑扛起劇團重責，從藝近一甲子，主演超過 150 齣劇碼，詮釋過百位以上不同的人物角色。王海玲以旦角入行，挑戰過舞台上各種行當，演遍生、旦、淨、丑，是真正文武不擋的全才演員。2018 年作品《一生只豫王海玲經典唱段選粹》獲傳藝金曲獎最佳傳統音樂專輯獎、最佳詮釋獎演唱類。

WANG Hai-ling, Artistic Director and Lead

WANG Hai-ling, a recipient of the National Award for Arts, is the artistic director of the Taiwan Bangzi Opera Company. She became interested in traditional Chinese opera at a very young age and was considered a child prodigy. She made her debut at 14 and has graced the Bangzi opera stage for nearly six decades with a repertoire of more than 150 operas and 100 roles. Although she began in “dan” (female) roles, she has shown her diverse talent by also taking on sheng, jing and chou roles. In 2008, her album *All My Life for Yu* was honored with two Golden Melody awards.



編劇
劉建國

臺灣藝術大學戲劇學系碩士，王海玲之女，現任奇巧劇團團長，擅長跨文化、跨劇種、跨語言的多重融合。作品涵括舞台劇、音樂劇、歌仔戲、京劇、豫劇與電視劇，力圖打破劇種與文化的疆界，開創新世代戲曲風格。曾連續兩年應臺北藝術節邀約改編布萊希特作品《Mackie 蹣共沒》及《波麗士灰闖記》。近年作品《鞍馬天狗》、《蝴·蝶·效·應》、《我可能不會度化你》以大膽而具當代巧思的敘事手法深受年輕觀眾喜愛。

LIU Chien-guo, Playwright

Born into a traditional opera family, LIU Chien-guo earned a Master's degree in drama from the National Taiwan University of Arts. She is currently the director of the ChiChiao Musical Theatre. Her written and directed works encompass a diversity of artistic disciplines including drama, musicals, Taiwanese opera, Beijing opera and Bangzi opera. She strives to break through the boundaries of theater and culture to create unique productions. For the past two years, she has been invited to adapt the works of Bertolt Brecht for the Taipei Arts Festival. Her recent original productions have won the ardor of young audiences.

臺灣資深劇場導演，2006 年創辦動見體劇團並擔任藝術總監，現任教於中國文化大學中國戲劇學系、臺灣大學戲劇系。長期關注精神場域與社會樣態，發展實驗性藝術創作，以詩意的身體景觀、多焦點的拼貼敘事，構築超現實風格打造獨特劇場美學。近年作品受邀至外亞維儂及亞洲等各地巡演，近期《離家不遠》獲香港第十屆華文戲劇節優秀導演獎、《狂起》獲曼谷藝術節最佳劇本、最佳導演、最佳藝術設計及最佳肢體類演出。近期導演作品：創作社《安娜與齊的故事》、動見體《病號》、《野良犬之家》、音樂時代劇場《少年台灣》、《渭水春風》等多部作品。

POO Hong-chen, Director

Malaysian-born POO Hong-chen is a veteran theater director in Taiwan trained in the Grotowski system of acting. He worked as resident director at Off Performance Workshop before establishing M.O.V.E. Theatre in 2006, where he serves as artistic director. He is a long-time observer of psychological and social states and develops experimental and artistic works, which feature poetic physical landscape and multi-perspective collaged narrative to construct a surreal visuality and a unique theater esthetic. His works have been performed at Avignon Off and in Asia. His recent productions have been recognized with the outstanding director award at Hong Kong's Chinese Drama Festival and Best Script, Director, Art Design and Physical Performance awards at the Bangkok Theatre Festival.

奇巧劇團

成立於 2004 年的南臺灣，2014 年起連年獲選文化部傑出分級獎助團隊。王海玲及劉建華（小名「奇」）、劉建楓（小名「巧」）母女三人是核心成員。奇巧劇團致力於「傳統」與「創新」的持續對話，混融雜糅劇種與音樂。以貼近當代的胡撇仔美學，打造一部部多元且風貌不同的原創劇目，並以輕鬆活潑的表現手法、新世代語言的運用，吸引年輕族群走進劇場。

ChiChiao Musical Theatre

ChiChiao Musical Theatre was founded in southern Taiwan in 2004 and the founders are WANG Hai-ling and her two daughters, LIU Chien-hua (nicknamed “Chi”) and LIU Chien-guo (nicknamed “Chiao”). ChiChiao Musical Theatre is devoted to creating dialogues between tradition and innovation. The characteristic feature of its works is the fusion of different styles of operas and genres of music. Through creative energy, lively presentation, and the use of language familiar to the new generation, the works of this company attract young audiences, ensuring that traditional dramatic culture is passed on and preserved.

臺灣豫劇團

豫劇源於河南，屬梆子劇種，深具北方率真、奔放、豪邁之特色。臺灣豫劇團立基高雄左營，耕耘逾一甲子，由王海玲與開枝散葉的新生代演員，衣箱挑的是「戲曲薪傳」，肩頭扛的是「精進劇藝」，屢屢應邀海外巡迴演出，不斷努力創新，融入臺灣在地人文風情及藝術涵養，形成獨特的臺灣風格豫劇。每年皆製作年度大戲，結合現代劇場菁英跨界合作、進行教育推廣，成果豐碩。

Taiwan Bangzi Opera Company

The Taiwan Bangzi Opera Company, based in Kaohsiung, works to preserve a form of folk Chinese opera that originated in Henan Province and uses woodblocks (referred to as bangzi) as accompanying musical instruments. Under the leadership of its artistic director and Bangzi opera diva WANG Hai-ling, it attracts new generations of performers and creates new styles of performances as it works to integrate aspects of Taiwanese culture and customs with artistic meaning. Every year, it develops an annual production that involves the modern theater elite and collaborations across artistic disciplines, as well as organizes academic forums and educational activities. This company has been invited to perform domestically and internationally.

（依筆劃順序排列）
演出製作／奇巧劇團、國立傳統藝術中心臺灣豫劇團
總製作人／彭宏志
藝術總監／王海玲
導演／符宏征
編劇／劉建國
舞台暨戲偶設計／張哲龍
燈光設計／黃祖延
音樂設計／彭靖
戲曲唱腔設計／王海玲
服裝暨戲偶設計／林恒正
主視覺設計暨攝影／林育全
製作人／潘璐漪
劇團經理／林娟妃、陳璟慧
執行製作／林春輝

表演者／王海玲、蕭揚玲、劉建華、薛美華、鄭舜文
樂師／臺灣豫劇團

Production / ChiChiao Musical Theatre,
National Center for Traditional Arts
Taiwan Bangzi Opera Company
General Producer / PENG, Hung-chih
Artistic Director / WANG Hai-ling
Director / POO Hong-chen
Playwright / LIU Chien-kuo
Stage and Puppet Design / CHANG Che-lung
Lighting Design / WONG Choo-yeen
Music Design / PENG Jing
Traditional Chinese Opera Melodies Design / WANG Hai-ling
Costume and Brocade Design / LIN Chen-zheng
Key Vision and Promotional Photographer / LIN Yu-quan
Producer / Lois PAN
Company Manager / LIN Chuan-fei, CHEN Jing-huei
Executive Producer / LIN Chun-hui

Performers / WANG Hai-ling, HSIAO Yang-ling, LIU Chien-hua,
HSUEH Mei-hua, ZHENG Shun-wen
Musicians / Taiwan Bangzi Opera Company

舞團形象鮮明 舞作風格迥異

荷蘭舞蹈劇場NDT 1 四舞作

NDT 1

Shut Eye × *Woke up Blind* × *The Statement* × *Bedroom Folk*

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*

荷蘭舞蹈劇場的舞者完美展現了現代舞令人心醉神馳之處。

— 澳洲《每日電訊報》

The dancers of Nederlands Dans Theater showed just how wonderfully exhilarating contemporary dance can be.

— *The Daily Telegraph Sydney*

6.15 Sat. 19:30 (聆)

6.16 Sun. 14:30 (聆)

大劇院 Grand Theater

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

- 全長約 140 分鐘，含 2 次 20 分鐘中場休息。
- 本節目為配合演出需求，遲到觀眾僅能於中場休息時入場。
- 建議 12 歲以上觀眾觀賞。

- 140 minutes including two 20-minute intermissions.
- Latecomers may not be admitted until a suitable break in the performance. Kindly follow the instructions of the NTT staff.
- Suggested for ages 12+



© Rahi Rezvani

《心之所見》

法國畫家高更曾說，「我閉上眼睛，以求能看見。」這句話啟發了駐團編舞家保羅·萊福特與蘇爾·萊昂，編創出饒富詩意的舞蹈劇場作品。閉上眼睛，打開一個充滿幻想的世界，舞者以身體作詩，在理性與感性交會的劇場時空中悠遊，並提出探問：感官是否限制了我們所見，或是大腦終能透過情感操控欲見的圖像？

Shut Eye

"I shut my eyes in order to see" - Paul Gauguin
In *Shut Eye*, house choreographers Sol León and Paul Lightfoot have captured their innovative poetic approach towards contemporary dance once again. This piece expresses a world full of fantasy, that carries symbolic meanings behind the dynamic use of black and white, light and shadow. *Shut Eye* offers the spectator a glimpse into a surrealistic world that asks the question: is what we see limited by our senses or is it conditioned by how we let our brain manipulate images through our emotions?



© Rahi Rezvani



駐團編舞家
蘇爾·萊昂
保羅·萊福特

來自西班牙、現任 NDT 藝術指導的蘇爾·萊昂於 1989 年加入舞團，與英國舞蹈家保羅·萊福特開始合作超過 25 年，至今已共同創作 55 支舞作。兩人在 2002 年獲聘為 NDT 駐團編舞家，合作默契十足，激盪出豐沛的創意，獲獎無數，包括俄羅斯伯努瓦獎、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, House Choreographers

Sol León is from Spain. She joined NDT in 1989 and currently serves as artistic advisor. She has collaborated on over 50 works with Paul Lightfoot for 30 years. Since 2002, this duo has served as NDT house choreographers. Together, they have been recognized with many prestigious awards, such as the Benois de la Danse (Russia), the Herald Archangel Award (UK) and the VSCD Dance Award "Zwaan" for the best dance production, the highest honor in the Dutch dance world.

《心之所見》*Shut Eye*

編舞／蘇爾·萊昂 & 保羅·萊福特
音樂／奧拉佛·阿納爾德斯
燈光設計／湯姆·彼福特
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
影像概念／蘇爾·萊昂
拍攝指導／拉希·雷茲瓦尼、蘇爾·萊昂
影像剪輯／迪克·史庫德、蘇爾·萊昂

Choreographer / Sol León & Paul Lightfoot
Music / Olafur Arnalds, Bryce Dessner with Kronos
Light / Tom Bevoort
Set Design / Sol León & Paul Lightfoot
Costumes / Joke Visser, Hermien Hollander
Film Concept / Sol León
Camera and Direction / Rahi Rezvani, Sol León
Film Editing / Dicky Schuttel, Sol León

《盲戀》

馬可·歌克以美國創作歌手傑夫·巴克利 *You and I* 及 *The Way Young Lovers Do* 這兩首曲子編舞，歌聲初則緩慢綿延，繼而進入急切的吉他伴奏，有如年輕戀人不顧一切，墜入渴望的漩渦。肢體風格狂烈複雜，在反覆與變化中製造出強烈的速度感，與音樂完美交融。



© Rahi Rezvani



© Roman Novitzky

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 客席編舞家。創作能量旺盛，在過去十年內，編創超過 40 部作品，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 年獲德國《舞蹈》雜誌評選為年度編舞家。

Marco Goecke, Associate Choreographer

Marco Goecke has been NDT's associate choreographer since 2013. Goecke currently also serves the role of house choreographer of the Stuttgart Ballet in Germany. From 2006 to 2011, he was the choreographer of the Scapino Ballet Rotterdam. Goecke has also choreographed productions for many other prestigious dance companies around the world. He was awarded the Prix Nijinsky (France) in 2006 and honored by the German dance magazine *TANZ* as Choreographer of the Year in 2015.

《盲戀》*Woke up Blind*

編舞／馬可·歌克
戲劇顧問／娜德哈·卡德兒
音樂／傑夫·巴克利
燈光設計／尤多·哈伯蘭
舞台與服裝設計／馬可·歌克

Woke up Blind

The songs *You and I* and *The Way Young Lovers Do* by Jeff Buckley, who died tragically and young, deal with love in different ways: the first is slow, with very stretched-out vocals; the second features fast, almost hectic guitar accompaniment. Both songs form the basis for Marco Goecke's latest choreography *Woke up Blind*. The two female and five male dancers are drawn into an acoustic world in which they excel in contesting with Buckley's vocal power and his frenetic guitar sounds. Like young lovers, they throw themselves into the unknown regardless of the consequences, driven purely by longing. In *Woke up Blind*, Goecke has once again managed to reach the core of human emotions through pure, highly complex movement. — Nadja Kadel

Choreographer / Marco Goecke
Dramaturge / Nadja Kadel
Music / Jeff Buckley
Light / Udo Haberland
Decor and Costumes / Marco Goecke

《各自表述》

克莉絲朵·派特擅長在舞作中注入敘事風格，此作以四個角色演出的獨幕作品，編舞家精準運用對白和肢體表現，舞者在彼此封鎖、抗爭與企圖掌控中互相拉扯，在肢體的爆發力與感染力中展現了權力關係。



© Rahi Rezvani



© Michael Slobodian

協同編舞家
克莉絲朵·派特

來自加拿大，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 客席編舞家。派特在 2015 年獲頒英國勞倫斯·奧立佛獎「傑出舞蹈成就」榮譽。《紐約客》讚譽其作品為「令人驚嘆的美麗與完美」。

Crystal Pite, Associate Choreographer

Since 2008, Crystal Pite has been associate choreographer of NDT. She is from Canada and one of the most sought-after choreographers today. In 2002, she founded her own company, Kidd Pivot, in Vancouver. Miss Pite has received numerous awards, most recently, a Laurence Olivier Award (2015) for Outstanding Achievement in Dance. Her work has been described by *The New Yorker* as "of astonishing beauty and thoughtfulness."

《各自表述》*The Statement*

編舞／克莉絲朵·派特
音樂／歐文·貝爾頓
劇作家／強納森·楊
聲音表現／梅格·羅、科里·惠勒、安德魯·惠勒、強納森·楊
燈光設計／湯姆·維瑟
舞台設計／喬·高爾·泰勒
服裝設計／克莉絲朵·派特、巧克·維瑟

The Statement

The Statement is a wedge of realism, cold and current. One recognizes both the characters and the language as being of our world and our time. *The Statement* is a one-act play, with four characters locked in their own battle for control, and faced with the morality of their actions: they have been tasked with fueling a conflict in a distant country. Character "A" declares: "For generations they've been fighting. All we did was use it. We used it as an opportunity - the attacks - for investment. For growth. We used it." Now, being asked to take responsibility for their actions to exonerate their superiors, a conflict is rising within their department. — Crystal Pite

Choreographer / Crystal Pite
Music / Owen Belton
Playwright / Jonathon Young
Vocal Performance / Meg Roe, Colleen Wheeler, Andrew Wheeler, Jonathon Young
Light / Tom Visser
Decor / Jay Gower Taylor
Costumes / Crystal Pite, Joke Visser

《愛慾之徒》

由以色列 L-E-V 舞團兩位靈魂人物，莎倫·伊爾、蓋伊·貝哈爾以及音樂家歐瑞·利奇提克共同創作。男女舞者跟著魔幻而強大的電音脈動，加上現實又迷幻的光線渲染，肢體變幻，情感強烈，交織成一部聲光流瀉的舞作。



客席編舞家
莎倫·伊爾 &
蓋伊·貝哈爾

© Tom Weinberger

莎倫·伊爾為備受國際舞壇矚目的以色列編舞家。1990 年至 2008 年，她與以色列巴希瓦現代舞團合作，擔任助理藝術總監和駐團編舞家。2005 年開始與蓋伊·貝哈爾合作，並於 2013 年共同成立 L-E-V 舞團。伊爾曾獲 2004 年以色列文化部青年編舞獎、2009 年以色列蘭道舞蹈類表演藝術獎、2017 年第 12 屆貝爾格萊德舞蹈節尤萬·齊爾洛夫獎、法國費朵拉 2017 年度舞蹈製作獎、法國舞蹈戲劇評論專業協會大獎。

Sharon Eyal and Gai Behar, Guest Choreographers

Choreographers Sharon Eyal and Gai Behar are an innovative duo from Israel who have gained worldwide attention. From 1990 to 2008, Eyal served as associate artistic director and house choreographer for the Batsheva Dance Company of Israel. In 2005, she began collaborating with Behar. Together, they formed the dance company L-E-V in 2013. Eyal was honored with an award for young dance creators by Israel's Ministry of Culture in 2004 and with the Landau Prize for the Performing Arts in the dance category in 2009. She is also the recipient of the Belgrade Dance Festival's Jovan Ćirilov Award, the prestigious Fedora Prize and the French Professional Association of Dance & Theater Critics Award.

《愛慾之徒》*Bedroom Folk*

編舞／莎倫·伊爾、蓋伊·貝哈爾

音樂／歐瑞·利奇提克

燈光與佈景設計／帝埃里·德雷福斯

助理／道格·勞赫倫、麗貝卡·希廷

編排指導／洛林·布勞

服裝設計／莎倫·伊爾、蓋伊·貝哈爾、道格·勞赫倫、
麗貝卡·希廷、帝埃里·德雷福斯

Bedroom Folk

Creators Sharon Eyal and Gai Behar have worked together and with musician Ori Lichtik, as an innovative trio in the contemporary dance world for years. For their new creation for NDT 1 they have engaged in a first time collaboration with set and lighting designer Thierry Dreyfus. In this multi-disciplinary effort, sound and lighting stand side by side, creating pieces that transcend the borders of 'traditional' contemporary dance and transform all elements into equal protagonists.

Choreographer / Sharon Eyal & Gai Behar

Music / Ori Lichtik

Light and Set / Thierry Dreyfus

Assistants / Doug Letheren, Rebecca Hytting

Staged by Lorraine Blouin

Costumes / Sharon Eyal & Gai Behar, Doug Letheren,
Rebecca Hytting, Thierry Dreyfus



藝術總監
保羅·萊福特

© Rahi Rezvani

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。自 2002 年起，萊福特與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 25 年，累積 40 部以上的作品，囊括各大舞蹈藝術獎項，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 was born in England. He joined NDT 1 as a dancer in 1985. With the encouragement of the then artistic director Jiří Kylián, he became a choreographer. Together with his creative partner Sol León, he has created over 50 works for the company since 1989. In 2002, he and León were appointed house choreographers of NDT. Many of their classic works continue to be performed around the world. In 2011, Lightfoot was named NDT's artistic director, a post he continues to hold today.



NDT 1 舞者
吳孟珂

© Joris-Jan Bos

臺中人，2009 年自國立臺北藝術大學肄業後，隔年即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 NDT 1 舞者。

WU Meng-ke, Dancer of NDT 1

WU was born in Taichung and joined NDT 2 in 2010, and before that was studying at the Taipei National University of the Arts. She is the first female Taiwanese member of this world-renowned dance company. In 2010, she won the first prize and the Audience Award at the International Solo Dance Theater Festival of Stuttgart. In 2013, she joined NDT 1.

荷蘭舞蹈劇場 NDT 1

在現任藝術總監保羅·萊福特領導下，荷蘭舞蹈劇場（簡稱 NDT）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，在國際舞壇屹立不搖。

NDT 成立超過半世紀，是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 18 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，編舞家葛蘭·泰德利及漢斯·范·曼恩以鮮明的前衛美學風格，奠定 NDT 在國際舞壇的藝術形象。捷克編舞家季里安在 80 至 90 年代擔任藝術總監，讓 NDT 登上全球各大重要舞台，成為國際首屈一指的舞團。NDT 1 由 28 位年齡在 23 至 39 歲之間的舞者組成，其中包括來自臺中的吳孟珂。每位舞者都擁有寬廣的表演能力與熟練的肢體技巧，能回應編舞家的多元想像與風格。

Nederlands Dans Theater 1 (NDT 1)

Nederlands Dans Theater is one of the world's leading contemporary dance companies, under the artistic guidance of choreographer Paul Lightfoot. The Dutch troupe is based in The Hague, and performs for over 150,000 visitors in Europe as well as in the USA, Asia and Australia. Since its foundation in 1959, this rebellious pioneering company has built a rich repertoire of over 650 ballets, by master choreographers such as Jiří Kylián, Hans van Manen, renowned house choreographers Sol León & Paul Lightfoot, associate choreographers Crystal Pite, and Marco Goecke and high-profiled guests such as Johan Inger, Medhi Walerski, Alexander Ekman, Gabriela Carrizo, Franck Chartier, Hofesh Shechter, Edward Clug, and Sharon Eyal & Gai Behar.

The main company NDT 1 consists of 28 phenomenal dancers from all over the world, varying in age between 23 and 40. Each one excels in their solo qualities. The dancers of NDT are renowned for their versatility, astonishing technique and virtuosic expression. By working together with established choreographers, the dancers are provided with the opportunity to employ a multitude of styles that often require an interdisciplinary approach by involving visual art, music composition, and innovative light and set designs. At NDT's home base in The Hague, all this comes together daily in surroundings that are regarded as a breeding ground, constantly moving ahead to make a significant contribution to the future of dance.

哈雷彗星重訪地球時

牽起一段記憶、一顆牙齒、一整個宇宙、一句 75 年的承諾

《2061宇宙掉了一顆牙》 郭奕臣裝置藝術特展

Promise 2061

宇宙像是深邃迷人的大海，
當你仰望無際的天邊，星光閃閃中有一顆名叫「承諾」的彗星。
這顆彗星繞著太陽緩緩運行，每隔 75 年造訪地球一次，
人的一生只有兩次機會可遇見它，
它的名字叫做「哈雷彗星」。

臺灣新媒體藝術家郭奕臣，以自我生命歷程作為創作源頭。7 歲那年，父親帶著他前往墾丁追尋哈雷彗星的蹤跡，哈雷彗星那長長銀白色的尾巴，開啟了他對浩瀚宇宙的美麗想像。那段觀星回憶成為父親離世後內心永恆的情感刻度。2061 年是哈雷彗星重訪地球時，郭奕臣許下承諾能再次與兒時記憶重逢，發展出《承諾 2061》、《失訊》、《未完的承諾》、《成為更好的人類》、《蝕夢》等裝置作品，透過光與影像多元媒材形式呈現，將凸凸廳內圓弧曲牆空間，營造出如詩意般宇宙夢境。歡迎大人小孩搭乘未來時光機，進入一場身體、記憶與想像旅程。

The inspiration for the installations that make up the special exhibition *Promise 2061* comes from new media artist KUO I-chen's life experiences. When he was seven years old, his father took him to Kenting in southern Taiwan to observe Halley's Comet, and this experience triggered his fascination with the universe. The year 2061 is the next predicted appearance of Halley's Comet. The title of this exhibition refers to his wish to reconnect with childhood memories. His installations involve lighting effects and multimedia including *Promise 2061*, *Lose contact*, *Keep the Promise*, *A better Human Being*, and *Eclipses the Dreams*. During this exhibition, the Tutu Gallery, made up of curved wall units unique to the National Taichung Theater, is converted into a romanticized version of the universe which integrates themes related to the physical body, memories and imagination.

5.1 Wed. - 6.2 Sun. 11:30-20:00

凸凸廳 Tutu Gallery

免費入場 Free Admission

週邊活動

《宇宙掉了一顆牙》藍曬記憶

5.4 Sat. 16:30、5.5 Sun. 16:30
凸凸廳、空中花園 \$300

教師培訓工作坊《用繪本做劇場》

5.14 Tue. - 5.18 Sat.
B2 排練室、凸凸廳 \$1000

· 戲劇工作坊課程由大開劇團策畫執行

《哈雷 2061》夜間寫生活動

5.4 Sat. 19:00、5.5 Sun. 19:00
凸凸廳、空中花園 \$100

兒童戲劇工作坊《用繪本做劇場》

5.25 Sat. - 5.26 Sun.
6.1 Sat. - 6.2 Sun.

B2 排練室、凸凸廳、空中花園 \$1000

· 戲劇工作坊課程由大開劇團策畫執行



報名請至戲院官網



© 林小杯



郭奕臣

新媒體藝術家，畢業於國立臺北藝術大學科技藝術研究所，主修電子影音藝術。作品的核心關注於環境與內心歸屬感的消逝與飄盪的精神狀態，透過不存在的狀態去顯現對生命本質的探索，並以複合媒材創造出獨特詩意語彙。作品《入侵》曾代表臺灣參加 2005 年威尼斯雙年展臺灣館，成為歷年來參展最年輕的藝術家。2016 年與插畫家林小杯合作出版童書《宇宙掉了一顆牙》，獲得金鼎獎圖書插畫獎。2017 年創立 STUPIN 藝術家工作室駐村平台。作品持續受邀至新加坡、雪梨、美國、首爾國際媒體藝術雙年展與德國卡爾斯魯厄藝術與媒體中心 (ZKM) 等國際重要美術館展出。

KUO I-chen

New media artist KUO I-chen earned an MFA from the Taipei National University of the Arts. His works explore disappearing belongingness and the floating state of the human spirit. In 2005, his installation *Invade* was included in the Taiwan Pavilion at the Venice Biennale, making him the youngest artist to represent Taiwan at this prestigious event. In 2016, his picture book *The Universe Lost a Baby Tooth* received a Golden Tripod Award. The following year, 2017, he founded STUPIN, an artist studio residency platform. Kuo's works have been exhibited in major art museums in Singapore, Sydney, and the US, as well as at Seoul Mediacity Biennale and Germany's ZKM.

2019 NTT-TIFA 節目指南座談

邀請跨域劇場職人引路，幫劇場迷做足看戲功課，深入淺出精彩解析，從舞蹈、音樂、戲劇到無設限的劇種融合，一次給您 2019 NTT-TIFA 必看的關鍵亮點。

2018

12.14 Fri. 不只是看舞

19:30-21:30

小劇場

一齣作品的完成是先有舞蹈還是先有音樂呢？音樂的律動、樂句、色彩如何引發編舞家的靈感，轉化成舞蹈的肢體表現？邀請名家來聊聊兩者間密不可分的关系。

2018

12.15 Sat. 不只是看戲

14:30-16:30

小劇場

故事說得精彩，觀眾就能從中找到個人經驗連結和共鳴。我們把創作者想說的、觀眾想問的，一次帶來給您，拉近台上台下的距離，加深交流與共感。

報名及入場方式：

- 12.5 開放報名，詳情請見官網活動專區。
- 活動採 Accupass 線上報名，憑 QR code 驗證入場；活動名額有限，額滿為止。
- 活動當天前 30 分鐘開放入場，入場請出示報名驗證，一人一票認證後入場。
- 活動開始前 10 分鐘開放候補入場。

2019 NTT-TIFA 系列講座

邀請名家從生活化的角度剖析，被青春包裹的藝術是甚麼樣子？從「保鮮」的自我探索、以服裝解析舞作、透過劇本聚焦人我關係、把玩聲音的兒童劇場工作坊，青春是勇敢、真誠，是舞動，也是啟程的初始。青春，有太多種存在的軌跡，邀請您跟著歌劇院的腳步，接觸國內外展演節目，聆聽青春的樣貌。

1.27 Sun.

14:30-15:30

「保持新鮮，就是青春」
— 通靈少女編劇林孟寰的保鮮之道

講者：通靈少女編劇 林孟寰
地點：誠品園道店 3 樓
(臺中市西區公益路 68 號)

2.24 Sun.

14:30-16:00

透過劇本與自己和解

講者：「用關係說故事」的諮商心理師 許皓宜
地點：道禾六藝文化館
(臺中市西區林森路 33 號)

3.10 Sun.

14:30-15:30

從服裝設計漫談舞蹈
— 國際節目案例分享

講者：國際資深服裝設計 林璟如
地點：誠品園道店 3 樓
(臺中市西區公益路 68 號)

3.23 Sat.

14:30-16:00

《妳好，小紅帽》
聲音劇場兒童工作坊

講者：故事劇樂部 邱筑君
地點：道禾六藝文化館
(臺中市西區林森路 33 號)

報名及入場方式：

- 12.17 開放報名，詳情請見官網活動專區。
- 活動採 Accupass 線上報名，憑 QR code 驗證入場；活動名額有限，額滿為止。
- 活動當天前 30 分鐘開放入場，入場請出示報名驗證，一人一票認證後入場。
- 活動開始前 10 分鐘開放候補入場。

2019 NTT × TIFA TREASURE HUNT 一起來尋寶

2019.1.9 Wed. - 1.27 Sun.

- 活動期間內，至指定地點尋找「NTT-TIFA 寶藏」，並與寶藏合照打卡
- 公開發布於個人 FaceBook 或 Instagram 帳號，地點標記臺中國家歌劇院
- 完成後至歌劇院綜合服務台與節目關鍵字配對成功

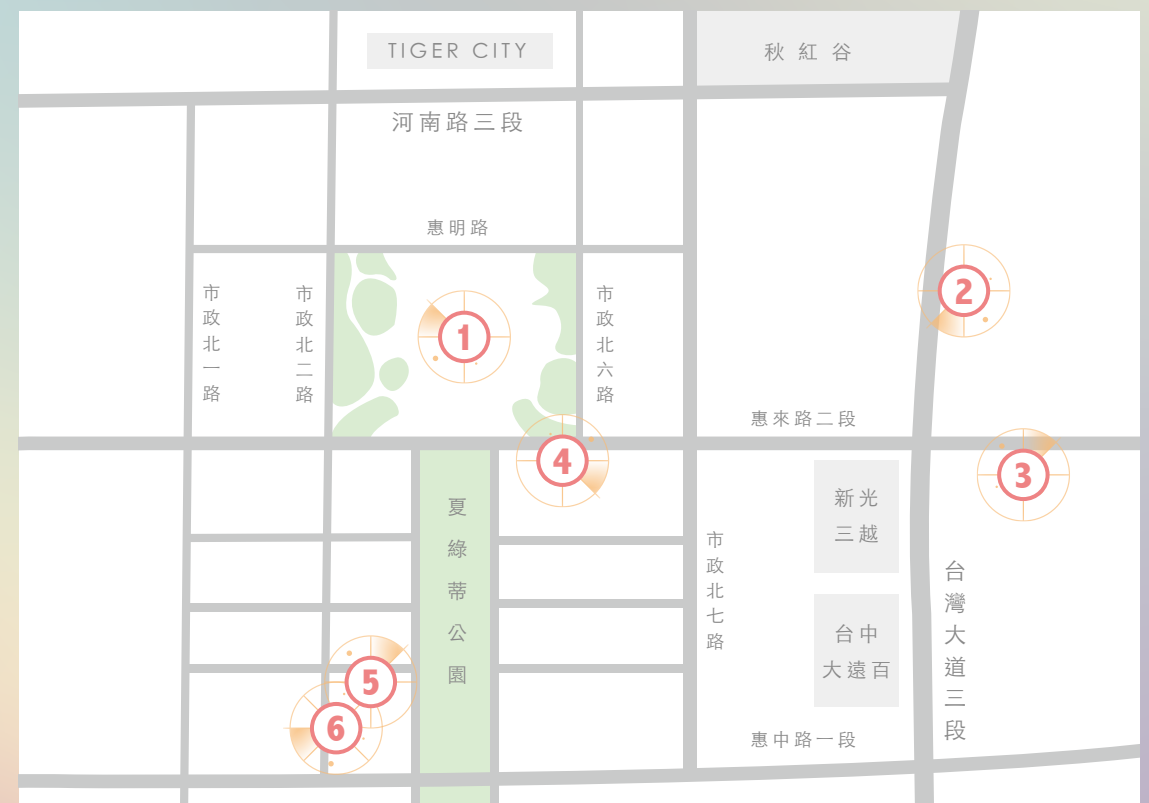
即可獲得 2019 NTT-TIFA 限定禮物，數量有限，手腳要快！

詳情請關注官網活動專區



臺中國家歌劇院 | Q

(本場館保有活動最終解釋權，若有未盡事宜得隨時修正公佈之)



1. 臺中國家歌劇院

週日至週四 11:30-21:00
週五-週六及國定假日 11:30-22:00
臺中市西屯區惠來路二段101號

2. 邊譜書店

12:00-23:00
臺中市西屯區台灣大道三段408號

3. 解空間

戶外空間
臺中市西屯區台灣大道三段308號

4. 分子藥局

10:00-21:00 (週二休)
臺中市西屯區惠來路二段236-1號

5. 薦屋書店

11:00-22:00
臺中市西屯區市政北二路18之1號

6. 吳寶春麥方店

10:00-20:30
臺中市西屯區市政北二路18號

購票資訊 Ticket Information

2018.12.1 (六) – 12.7 (五) 歌劇院會員預購
2018.12.8 (六) 全面啟售

NTT-TIFA 節目套票

藝術上癮套票：單次購買 6 檔節目各 1 張享 75 折

呼朋引伴套票：單場購買 4 張享 75 折

· 套票恕不得單張退、換票。

· 12/1(六)~12/23(日) 凡以歌劇院會員身分購買【NTT-TIFA 節目套票】，經後端系統確認後，前 100 組者可獲得「一日茶事 - 茗品組」兌換券，數量有限，贈完為止。洽詢電話：04-2415-5790。

一般購票優惠

歌劇院會員：序曲卡 8 折、歌劇院卡 9 折、臺中市民卡 8 折、忘我卡 75 折、學生卡 75 折 (限購 1 場 1 張)

信用卡購票：95 折 永豐銀行、國泰世華銀行

9 折 台中銀行

其它 5 折優惠：身障人士及其必要陪同者 1 人、65 歲以上年長者

團票 75 折優惠：單一節目購買 20 張以上，請來電 04-2251-1777 洽詢

· 各種優惠僅能擇一使用。

高鐵套票 台灣高鐵 12.8 開賣，適用於《馬勒第七號》、《黑·白·灰》兩檔節目

標準車廂對號座來回全票票價約 75 折 + 演出票券 8 折。

限透過 **ibon** 售票系統 於網路完成訂票，再至 7-ELEVEN 門市 ibon 機台繳費，不開放直接於 ibon 機台購票。

中臺灣超級學生方案

為開啟青年學子與表演藝術的接觸，大劇院每場次主合辦節目均保留 20 個最佳席次，提供學生以低價購票觀賞，讓藝術欣賞不打折，直接站在巨人的肩膀上眺望全世界。

資格：凡設籍於苗栗、臺中、彰化、南投、雲林縣市，或於前述縣市教育部立案公私立學校就讀，並具正式學籍之學生（不含 E-MBA、在職學生、社區大學、空中大學），且具有歌劇院會員身分者皆可購買。

· 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。
· 每場票價與座位區域依各節目公告為準，詳見兩廳院節目售票網頁。

Ticket Packages

Purchase any six programs at the same time and receive a 25% discount.

Purchase four tickets for a single program and receive a 25% discount.

· For Ticket Packages, please note:

-No other discount applies.

-Tickets purchased as a ticket package can not be individually returned or exchanged.

Other Discounts

Only one discount may apply per purchase.

· 5% off for credit card holders of Bank SinoPac, Cathay United Bank.

· 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).

歌劇院帶給您藝術的洗禮
生活的驚喜與表演的共鳴

聆聽建築每個角落的故事，
欣賞紀念商品與劇場的邂逅，
體驗會員專屬活動所激盪的藝術花火，
這，是屬於歌劇院生活的日常。



享樂生活
會員申辦資訊



漫步建築
導覽服務資訊



品味藝術
紀念品店資訊

交通資訊 Getting to the NTT



公車站1

- 優化公車「新光三越/大遠百」停靠站
300、301、302、303、304、305、305E、305W、306、306E、306W、307、308

Bus Stop 1

- Shin Kong Mitsukoshi / Top City Dept. Store
Take Nos: 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.

公車站2

- 「新光三越」停靠站
5、33、48、73、77、151、151(副)、152、153、153(副)、155、157、323、323(副)、324、325、326、359

Bus Stop 2

- Shin Kong Mitsukoshi Store
Take Nos: 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.

公車站3

- 「臺中國家歌劇院」停靠站
60、69、69(繞)、75、75(區2)、358、658、161高鐵快捷公車

Bus Stop 3

- National Taichung Theater
Take Nos: 60/69/69(detour)/75/358/658/161



租賃點1

- 臺中國家歌劇院
市政北六路/惠民路交叉口

Rental Station 1

- National Taichung Theater
Intersection of Shizheng North Sixth Road and Huimin Road

租賃點2

- 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

Rental Station 2

- 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.

租賃點3

- 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

Rental Station 3

- 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.



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



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。

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

為提升民眾來館之便利性，本場館於惠來路（1號門）規劃臨時停車區，另設地下停車場（B1）設有無障礙停車格。場館內設置無障礙專用坡道、電梯、洗手間。相關服務查詢：(04)2251-1777洽詢。



tsit-lit tê-sū
一日茶事

一日茶事

一座山，一枝草，一點露，
一片自然農法栽培茶園，
一天的美好生活，
從一碗茶開始。
一日茶事：大自然教我們的事。

一日茶事品牌商城 | tsitlittesu.easy.co

異業合作 /  ESCENTS®

指定住宿 /  HUNG'S MANSION GROUP
台中商旅集團



感謝單位 /  MOLECURE
分子藥局



 吳寶春麵店

 孵空間
ZERO SPACE

TSUTAYA BOOKSTORE



公共區域開放時間

週日至週四 11:30-21:00

週五、週六及例假日 11:30-22:00

服務時間（售票、會員申辦服務、紀念品店）

週一至週日及例假日 11:30-20:00

40756 臺中市西屯區惠來路二段101 號

No. 101, Sec. 2, Huilai Rd., Xitun District, Taichung City, Taiwan, R.O.C.

T 04-22511777

F 04-22513229

E service@npac-ntt.org



臺中國家歌劇院官方網站
www.npac-ntt.org

