



Taiwan  
International  
Festival of Arts  
2020 台灣國際藝術節

# 腦洞 大開

TO INSPIRE  
FOR ALL

2.21 — 4.26



2020TIFA 節目表



		★ 演前導聆 ◎ 中文字幕			2/21 FRI.	2/22 SAT.	2/23 SUN.	3/4 WED.	3/5 THU.	3/6 FRI.	3/7 SAT.	3/8 SUN.	3/13 FRI.	3/14 SAT.	3/20 FRI.	3/21 SAT.	3/22 SUN.			4/3 FRI.	4/4 SAT.	4/10 FRI.	4/11 SAT.	4/12 SUN.	4/17 FRI.	4/18 SAT.	4/19 SUN.	4/24 FRI.	4/25 SAT.	4/26 SUN.
TIFA 開席 《十二碗菜歌》	TIFA Opening Outdoor Party Bando		兩廳院藝文廣場 Main plaza	戲劇 THEATER	18:00																									
舞蹈之家 麥可・基根-多藍《癡鵝湖》	Teač Darisa Michael Keegan-Dolan Swan Lake / Loch na hEala	★	國家戲劇院 National Theater	舞蹈 DANCE	20:00	20:00	14:30 演後座談																							
東京藝術劇場 × 野田地圖 野田秀樹《滾啦》	Tokyo Metropolitan Theatre × NODA・MAP One Green Bottle	◎	實驗劇場 Experimental Theater	戲劇 THEATER	20:00	14:30 19:30 演後座談	12:30																							
里米尼紀錄劇團 《未竟之室》	Rimini Protokoll (Stefan Kaegi/ Dominic Huber) Nachlass, pièces sans personnes	◎	實驗劇場 Experimental Theater	戲劇 THEATER				19:30	3/5 (THU.) - 3/14 (SAT.) 12:00 13:30 15:00 17:00 18:30 20:00																					
楊景翔演劇團 《我為你押韻-情歌 Revival》	Yang's Ensemble Love Song –Rhyme for you (Revival)		國家戲劇院 National Theater	戲劇 THEATER						19:30	14:30 19:30	14:30 演後座談 口述影像																		
人力飛行劇團 陳建騏「一人之海」音樂會	Mr.Wing Theatre Company CHEN Chien-Chi, One person on the sea		國家音樂廳 National Concert Hall	音樂 MUSIC									19:30																	
NSO 國家交響樂團 總監系列《牧之神・森之靈》	National Symphony Orchesrta LÜ & Kit	★	國家音樂廳 National Concert Hall	音樂 MUSIC										19:30																
菲利浦・賈洛斯基與 阿塔瑟斯古樂合奏團 「粹金之聲」	Countertenor Philippe Jaroussky with Ensemble Artaserse Philippe Jaroussky	★	國家音樂廳 National Concert Hall	音樂 MUSIC											19:30															
肯杜可舞團 《透視》&《讓我們來談談 Dis》	Candoco Dance Company Face in & Let's talk about dis		實驗劇場 Experimental Theater	舞蹈 DANCE											19:30	14:30 輕鬆自在場 19:30	14:30 演後座談													
巴希瓦現代舞團 《委內瑞拉》	Batsheva Dance Company VENEZUELA	★	國家戲劇院 National Theater	舞蹈 DANCE											19:30	19:30	14:30 演後座談													
朱利安・戈瑟蘭 《玩家、毛二世、名字》	Julien Gosselin Players, MAO II, THE NAMES	◎	國家戲劇院 National Theater	戲劇 THEATER															14:00	14:00										
王佩瑤 「浮光流影」音樂會	WANG Pei-yao Luminous Shadow		演奏廳 Recital Hall	音樂 MUSIC																	19:30	19:30								
王景生、魏海敏 陳界仁、張照堂 《千年舞臺，我卻沒怎麼活過》	Ong Keng-sen, WEI Hai-min, CHEN Chieh-jen, CHANG Chao-tang A Thousand Stages, Yet I Have Never Quite Lived.		國家戲劇院 National Theater	戲劇 THEATER																	19:30	14:30 19:30	14:30							
布拉瑞揚舞團BDC 《沒有害怕太陽和下雨》	Bulareyaung Dance Company Not Afraid of the Sun and Rain	★	國家戲劇院 National Theater	舞蹈 DANCE																				19:30	19:30	14:30 演後座談				
動見体 《共鳴体》	M.O.V.E. Theatre Resonance: Into the Maze		實驗劇場 Experimental Theater	音樂 MUSIC																				19:30	14:30 19:30	11:00 14:30				
魯多維柯・艾奧迪 「散策七日」音樂會	Ludovico Einaudi Seven Days Walking Concert	★	國家音樂廳 National Concert Hall	音樂 MUSIC																					19:30					
舞蹈空間 × 東京 鷹 《月球水 2.0》	Dance Forum Taipei × Condors Moon River 2.0	★	國家戲劇院 National Theater	舞蹈 DANCE																							14:00 公益歡樂場 口述影像	19:30	14:30 演後座談	

GENERAL  
AND  
ARTISTIC DIRECTOR

## 總監的話

# 人人的藝術嘉年華  
# 共同啟發  
# 藝術文化與生活在一起  
# 未來源自於當下

十年前，兩廳院開始舉辦「TIFA 台灣國際藝術節」，透過藝術的舞台與世界同步，更將台灣的藝術能量穿透國際。承繼這股強勁的驅動力，2020 TIFA 把目光放回每一位參與者本身，並聚焦於藝術帶給人們的啟發。我們期待每一雙被啟發而發亮的雙眼，我們冀望人們透過藝術找到新的觀點。

「To Inspire. For All.」未來，源自於當下的啟發。

這兩年TIFA，兩廳院放眼「未來」：未來的大師、未來的體驗與未來的觀眾。為何「未來」會如此重要？因為人人不需服膺「當下」的定義與權威，我們可以專注於討論作品有無重新定義表演藝術、重寫創作規則的可能性？這些企圖都挑戰著既有世界的創作者與觀眾們，藝術的觀點、方法跟一瞬靈光，都有可能啟發我們在自己生活的場域，找出新的可能性。

而如果說持續前進與探索是創作者的天性，最令觀眾雀躍的是共同參與這段冒險的旅程。如果說碰撞跟衝突是創作的必要條件，最令人興奮的是親眼見證未知誕生的瞬間。如果說有人可以重組日常生活中的理所當然，我們會不會更享受當下的自己？TIFA是藝術家和觀眾們第一線的匯聚交流的平台。TIFA可以「To Inspire. For All.」。

在TIFA，每個人都可以從17檔作品與推廣活動中，獲得深刻的啟發與感動。這些將把我與我們連結在一起，打造不同的時代，改變每一個人的未來。

2020 TIFA，就等著你的加入！

劉怡汝

國家表演藝術中心 國家兩廳院  
藝術總監

#arts festival for all  
#inspirationforall  
#join hands with art culture and life  
#the future starts now

Ten years ago, The National Theater and Concert Hall (NTCH) launched Taiwan International Festival of Arts (TIFA), aiming to bring our own artistic energy to the international stage by synchronizing the global development of arts with what is happening in Taiwan. This year, 2020 TIFA turns its attention back to the audience. We hope to bring inspiration and new Perspective to the audience by means of arts.

"To Inspire. For All." — the future starts now.

In recent years, TIFAs has focused on the "future"—future masters, future experiences, and future audiences. Why is the "future" so important? Because one should not be defined and autorotated by the "contemporary". Instead, one should be given the space to participate in conversations regarding new possibilities of performing arts. All these attempts challenge existing creatives and audiences. Every artistic approach, creative perspective and moment of enlightenment will inspire us to seek for new possibilities in our existing realm.

If it is an artistic creators' nature to continue moving forward and taking on new adventures, it is the most pleasurable that the audiences join us in this adventure. If collisions and confrontations are essential for artistic creation, it is more exciting to witness the crystallization of the unknown. If the things we take for granted in our daily lives can be reimaged, we can better enjoy the moment. As the Platform for exchange between artists and audiences, TIFA hopes To Inspire, For All.

Everyone can be inspired by the 17 programs presented in 2020 TIFA. With the hope of building a new era, the experience will bind us together.

The 2020 TIFA is waiting for you!

Linji Ren

General and Artistic Director, National Theater & Concert Hall  
National Performing Arts Center

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"FormosART" returns to NTCH after bringing art to the streets around Taiwan with a luxurious and bustling banquet feast of lives.

獻給眾人的 臺味派對場

2020TIFA 開席《十二碗菜歌》

\Bando!\

· 大廟宴客 ·

· 婉謝禮金 ·

OPENING OUT DOOR PARTY

兩廳院藝術出走  
答謝臺北觀眾  
燴煮一臺子的人生盛宴



開幕作品《十二碗菜歌》由國家兩廳院駐館藝術家樊宗錡擔任編導，力邀楊烈、蔡昌憲聯手六位青春劇場演員，用道地臺灣味揭開藝術節序幕，做一齣獻給眾人的現場歌舞戲，讓音樂、歌舞、食物喚醒鮮明記憶，一起在兩廳院慶祝 TIFA 開幕！

Bando, a Taiwanese-style musical, incorporates the cultural elements of traditional banquet catering into this enchanting story of a chef's family to reveal the intricate complex of father and son.

導演 | 樊宗錡  
辦桌顧問 | 總舖師林明燦

PLAYWRIGHT · DIRECTOR | FAN Chung-chi  
BANQUET CATERING CHEF | LIN Ming-tsang

演出地點  
兩廳院藝文廣場 Main Plaza, NTCH

2/21 (FRI.)

16:30 開放排隊

17:00 歡迎入場

18:00 準時開席

Free Entry

注意事項

- ◎ 節目全長約 90 分鐘，無中場休息。
- ◎ 國臺日語發音，無字幕。
- ◎ 派對以歌舞戲為主，辦桌形式為輔，賓客請甲飽再來。

限

定



# THE FRONTIER

前沿

把事情做到頂尖的方法，  
就是把自己留在最頂尖的地方。

To achieve great things,  
Be in the right place.

- |    |                    |                |
|----|--------------------|----------------|
| 8  | 王景生、魏海敏、陳界仁、張照堂    | 《千年舞臺，我卻沒怎麼活過》 |
| 10 | 朱利安·戈瑟蘭            | 《玩家、毛二世、名字》    |
| 12 | 野田秀樹               | 《滾啦》           |
| 14 | 菲利浦·賈洛斯基與阿塔瑟斯古樂合奏團 | 「粹金之聲」         |
| 16 | 舞蹈空間 × 東京 鷹        | 《月球水 2.0》      |



Ong Keng-sen, WEI Hai-min, CHEN Chieh-jen, CHANG Chao-tang

A THOUSAND STAGES,  
YET I HAVE NEVER  
QUITE LIVED.

王景生、魏海敏、陳界仁、張照堂

## 《千年舞臺，我卻沒怎麼活過》

## Ticket Price

600	900	
1200	1600	
2000	2500	3000

## 演出地點

國家戲劇院 National Theater

## 演出時間

4/10 FRI. 19:30 | 4/11 SAT. 14:30 19:30

4/12 SUN. 14:30

## 注意事項

◎ 節目全長約90分鐘，無中場休息。

◆ Duration: approx. 90 minutes, without intermission.

taiwan  
week 國家兩廳院策劃之Taiwan Week 系列節目  
A Taiwan Week selection by NTCH, TaipeiOng Keng-sen, renowned director in Asia,  
invited 3 masters of diverse fields to propel  
the poetics of contemporary Taiwan onto  
the international stage in 2020.

時間是一條巨流河，帶來的是未知，帶走的幾乎如詩。當導演王景生將視角望向臺灣，島國清楚給他三個名字——魏海敏、陳界仁、張照堂——都是時代中涉水獨行的人。

在這齣獨角戲中，影像藝術家陳界仁開出一條坑道，讓時間的水流穿舞臺，帶魏海敏從大唐演到民國，再現她表演生涯中各個經典角色，時間也帶你我回溯臺灣過去的六十年，從國民黨撤退臺灣到解嚴與民主，來路上所有大悲大喜與未盡之意，全都收在大師張照堂的底片裡。

《千年舞臺，我卻沒怎麼活過》有國家社會有時代政治的波瀾壯闊，有個人族親有古老劇種的輾轉更迭，在小歷史裡呈現大時代，讓大時代刻劃小歷史。

在2020TIFA，導演王景生交錯堆疊三位大師的人生，敘事詩般的將當代臺灣端上舞臺。

Time is like a gushing river. What it brings in, is yet unknown; what it takes away, is almost poetry. When director Ong Ken-sen cast his gaze towards Taiwan, the island presented him with 3 names distinctly: WEI Hai-min, CHEN Chieh-jen, and CHANG Chao-tang. All of them are pathfinders of their time, braving frontiers and pushing ahead against the tides of the epoch.

In this one-woman show, visual artist CHEN Chieh-jen carves a passage through time for its tides to flow onto the stage. Riding the tide is WEI Hai-min, who would bring to life, again, the iconic roles that she has embodied on stage over the course of her acting career, transversing the centuries from the Tang dynasty to the era of the Republic of China. These waves would also take us on a retrospective journey over the past 6 decades of Taiwan's history, during which we would visit Xiao Haiguang in Zuoying, Kaohsiung, the end of Taiwan's martial law period, and the present democratic society. All the tears, the joys, and the unfulfilled matters along this sojourn are captured across time by the photographs of master CHANG Chao-tang. In "A Thousand Stages, Yet I Have Never Quite Lived.", one would find narratives of the nation, the history of the age and its politics; one would find the twists of personal stories of families, and the individual as well as the surprises inherent in archaic dramatic genres. The micro-narrative perspective grants us a glimpse of the overarching historical backdrop; the macro-narrative perspective leaves its mark on unique individual lives.

For 2020 TIFA, director Ong Keng-sen interweaves the threads of life from 3 artistic maestros to create an epic of contemporary Taiwan for the stage.

亞洲名導王景生  
跨域邀請三位大師  
在2020將當代臺灣  
如詩般推向國際

## 導演・編劇 | 王景生

新加坡劇藝工作坊藝術總監，曾經在2010年以亞洲現代表演藝術的創作，獲頒極富盛名的福岡亞洲藝術文化獎。他執導的作品曾經在全球各地藝術節和劇場展演，包括紐約林肯中心、巴黎市立劇院等。

## 表演者 | 魏海敏

1957年生於臺灣臺北，京劇表演藝術家，國光劇團領銜主演。師事梅蘭芳大師之子梅葆玖、陳永玲、童芷苓先生。拿手戲碼有：《貴妃醉酒》、《霸王別姬》、《穆桂英掛帥》。表演跨越流派、行當，自由游走傳統、新編，是臺灣京劇新美學的靈魂人物。

## DIRECTOR・PLAYWRIGHT | Ong Keng-sen

Ong Keng-sen (Ph.D.), is the artistic director of TheatreWorks Singapore. He was awarded the prestigious Fukuoka Asian Arts and Culture Prize in 2010 for his creations in Asian contemporary performance. His directions have been presented at Lincoln Center New York City, Théâtre de la Ville Paris.

## PERFORMER | WEI Hai-min

WEI Hai-min, born in 1957 at Taipei, Taiwan, is a celebrated Peking Opera performer as well as the diva of the Guoguang Opera Company. She has learned from many Peking Opera masters, such as MEI Bao-jiu (son of MEI Lan-fang), CHEN Yong-ling, and TONG Zhi-ling, etc. She is highly recognized for her performance in such traditional operas as The Drunken Concubine, Farewell to My Concubine, Mu Guiying in Command, and so forth. As the leading character in the new aesthetics movement of the Peking Opera in Taiwan, her performances cover a wide spectrum from the traditional to the contemporary and also cross the borders of different theater genres.





© Simon Gosselin

## Ticket Price

1000	1500	2000
2500	3000	3500
4000	4200	4500

## 演出地點

國家戲劇院 National Theater

## 演出時間

4/3 FRI. 14:00 | 4/4 SAT. 14:00

## 注意事項

- ◎ 節目全長約9小時20分鐘，無中場休息，過程中會穿插二次45分鐘的換場演出；您可以自由至場外休息，再入場請依服務人員引導。
- ◎ 法文發音，中文字幕。
- ◎ 演出部分含裸露、吸菸，煙霧與極大音量特殊效果，請留意並斟酌入場。
- ◆ Duration: 9 hours 20 minutes without intermission. While performing, there are two 45-minute breaking for changing scenes. Audiences may feel free to leave the auditorium and rest in the lobby. Please follow the staff's instruction for re-entry.
- ◆ Performed in French with Chinese surtitles.
- ◆ This production contains nudity and smoking scenes and such special effects as smoke and extremely loud sounds. Audience discretion is advised.

## The Masterpiece Including Three Plays About the Fear of Human Being's Survival

### Using Performances to Read Contemporary Literature and Social Violence Through Time and Space's Illusions

你還讀小說嗎？還記得當書頁上的文字向你展開一個全然陌生的世界時，你既不安又期待，偶爾因為過多的陌生議題而忍不住分心，滑個手機看看現實在你佇留虛構的同時，發生哪些無關緊要的小事……

將文學小說改編為劇場演出不新鮮，年僅三十二歲的法國鬼才導演朱利安·戈瑟蘭來說，把文學搬進劇場必須具備更強悍的美學與哲學意義。《玩家、毛二世、名字》改編自偉大又暢銷的美國小說家唐·德里羅三部同名作品，長達九小時二十分的演出以即時投影、現場音樂、不間斷的表演和奇觀的巨型舞台，呈現破碎而流動的微小瞬間。這場以恐怖主義和集體崇拜為題的演出，帶著各自人生走進劇場閱讀的我們，會怎麼拾取、彙整、拼組出屬於自己的「文學與暴力的關係」？

Do you still read novels? Do you remember the uneasiness and excitement when being led into a strange new world by the words on the pages? Occasionally you are distracted because the issues simply do not resonate with you and can't help turning to your smartphone to see what trifles have happened in reality while you're staying in the fiction world.

It's not new for us to see novels being adapted for the stage. Yet for the talented French director Julien Gosselin, the novels must have specific aesthetical and philosophical connotations for him to have potential for a theatrical adaptation. *Players, Mao II, The Names* is based on three novels with the same titles by the renowned American novelist Don DeLillo. During this lengthy performance lasting nine hours and twenty minutes, the humongous stage features a continuous performance and varied spectacles, accompanied by real-time image projections and live music to portray broken and fleeting fragments of moments. The show highlights the theme of terrorism and collective worship. How would we, as well as the audiences, with different kinds of lives, collect, compile, and piece together our own relationships between literature and violence in the theater?

囊括三部人類生存恐懼不朽巨作  
在舞臺時空幻覺中，  
用表演來閱讀當代文學與社會暴力

#### 編劇暨導演 | 朱利安·戈瑟蘭

年僅三十二歲已三獲亞維儂藝術節邀演，被英國衛報譽為繼劇場巨匠伊沃·凡·霍夫之後最紅的導演，今年更被欽點為荷蘭阿姆斯特丹劇團導戲。朱利安·戈瑟蘭專注於改編文學作品，探討讀者／觀眾對時間的認知，並提供超感官的體驗。他認為戲劇本該融入在日常生活中，因此常創作出史詩般長劇作品。

#### SCRIPT WRITER AND DIRECTOR | Julien Gosselin

"Move over Ivo van Hove: Europe's hottest theatre directors." - The Guardian. At age thirty two, the young talented French director Julien Gosselin was invited three times to the Avignon Festival. For Gosselin, the experience of a performance has to be integrated into everyday life; the play should, as far as possible, form part of the viewer's day in the same way as reading a book would. He continues his scenic exploration of the literature of today and violence in our societies via marathon performance.

此演出由國家兩廳院及

法國鳳凰劇院合作之開動計畫共同促成

This project is initiated by Kaidong, the French-Taiwanese cooperation for the performing arts between Phénix-Scène Nationale Pôle Européen de Création Valenciennes and National Theater & Concert Hall Taiwan, Taipei.



## Ticket Price

| 1600 |

## 演出地點

實驗劇場 Experimental Theater

## 演出時間

2/21 FRI. 20:00 | 2/22 SAT. 14:30 19:30  
2/23 SUN. 12:30

## 注意事項

- ◎ 演出全長約75分鐘，無中場休息。
- ◎ 演後座談：2/22 (SAT.) 晚場演出後於實驗劇場，座談中提供「同步聽打」服務。
- ◎ 英文發音，中文字幕。
- ◆ Duration: approx. 75 minutes, without intermission.
- ◆ Post-show talk: 2/22 (SAT.) Evening at the Experimental theater.
- ◆ Performed in English with Chinese surtitles.

Fittingly Integrating Aesthetics  
into a Family Drama

家裡的毛孩隨時要生小小狗，可一家三口誰該留在家中陪產？老媽要追偶像男團、老爸要與演員夥伴慶祝、女兒也想與網友去吃排隊美食，說穿了，誰都不願成為待在家中見證生物繁衍後代奇蹟的那個人……被譽為「家庭劇大國」的日本，把家庭失能的嚴肅議題，精心包裝成感官風格強烈的狂野鬧劇，還邀來英國劇場演技派一同英語演出，誰能做到這等跨文化劇場？被蜚川幸雄讚為「當代日本最有天分以及最具煽動性劇作家」的野田秀樹才能做到！

近年與英國蘇活劇場長期合作，將日本傳統劇場的能劇、歌舞伎與當代劇場的高強度表演能量及搞笑風格帶入跨國創作，終於等到來台的《滾啦》，野田秀樹更親自反串母親大人，要觀眾浸泡在野田氏黑色幽默，感受科技養成的自戀世代如何讓家庭加速崩潰滑坡。

Because their dog, PRINCESS, is heavily pregnant, it seems important that one of the family should stay behind to look after her. But the Father needs to get to the fairytale theme park "Wonderland" where he is due to have an anniversary outing with his fellow actors. The Mother needs to go to a concert of her favourite boyband "Boys Boys Boys", and the Daughter seems to have arranged to spend the entire night queueing with her "computer friends" for a Mexican brunch at "Oveja Negra" the following morning. In a word, nobody wants to stay home and witness the miracle of a living creature propagating...In Japan, a country acclaimed as the "major power of family dramas," a serious topic about a dysfunctional family can be deliberately wrapped as a wild farce with strong sensational styles and featuring a cast of outstanding theater performers from the United Kingdom to perform in English. Who is capable of bringing such a cross-cultural theater into being? No one but Hideki Noda, who is described by Japanese director Yukio Ninagawa as "absolutely the most talented and provocative playwright of contemporary Japan."

In recent years, he further cooperates with Soho Theatre in the UK to incorporate the intense performing energy, the hilarious style showcased in the Japanese traditional Noh, Kabuki and contemporary theater into cross-cultural creations. In *One Green Bottle*, which finally comes to Taiwan, Noda plays the role of the Mother. Audiences are promised a night of being immersed in the black humor of Noda style and witnessing how the narcissistic generation fed on technologies accelerates the declines and collapses of families.

## 把美學妥妥融入家庭劇

## 導演・劇作家・演員 | 野田秀樹

身兼劇作家、導演、演員，並擔任東京藝術劇場藝術總監，以及東京多摩美術大學教授。東京大學就學時，成立第一個劇團「夢之遊眠社」。1992年赴倫敦留學，返日之後，成立「野田地圖」戲劇製作公司，連續推出許多叫好又叫座的作品，獲得日本國內各大戲劇獎項。野田秀樹也獲頒大英帝國官佐勳章，及日本紫綬勳章。

## PLAYWRIGHT · DIRECTOR · ACTOR | Hideki Noda

Hideki Noda is currently the artistic director of Tokyo Metropolitan Theatre. In 1992, he went to study in London and then established a theatre production company called "NODA · MAP" on his return to Japan, presenting a succession of major hits, which win various drama awards in Japan. Hideki Noda has been appointed an Honorary Officer of the British Empire (OBE) and received the Medal with Purple Ribbon.



Countertenor Philippe Jaroussky with Ensemble Artaserse

## PHILIPPE JAROUSSKY

菲利浦·賈洛斯基與阿塔瑟斯古樂合奏團

「粹金之聲」

## Ticket Price

800	1200	
1500	1800	
2000	2400	2800

## 演出地點

國家音樂廳 National Concert Hall

## 演出時間

3/20 FRI.  
19:30

## 注意事項

- ◎ 節目全長約110分鐘，含20分鐘中場休息。
- ◎ 演前導聆：演出前30分鐘於國家音樂廳大廳。

- ◆ Duration: approx. 110 minutes with a 20-minute intermission.
- ◆ Pre-show talk: 30 minutes before the performance at the lobby of National Concert Hall.

完美極限花腔  
領你飛躍聽覺天堂

十幾世紀前的天主教會，禁止了婦女在教會開口的權利，高聲音域不得不由男童代替。為了突破變聲的生理限制，而出現了假聲男高音這門獨特的歌唱技藝，藉調整發音位置與頭腔共鳴唱出清亮樂音。

以精緻花腔著名的俄裔法籍假聲男高音菲利普·賈洛斯基就像是內力深厚的高手，駕馭著挺拔身軀製成的精妙樂器，空靈清新的聲音底下醞釀巨大能量，以靜制動，帶著聽者神遊四方。再度訪台，更將超越時空，重返十八世紀的巴洛克古樂時代，如韓德爾與韋瓦第穿梭於希臘愛情神話與羅馬政爭，以樂音召喚的神聖祕境。

In Catholic Church during the Renaissance, women were banned from singing in church services. Countertenors consequently founded a prominent part in liturgical music. In order to retain the soprano voice range, male singers developed a specific falsetto singing technique to overcome physical development.

Known for his impeccable coloratura, French countertenor Philippe Jaroussky fosters a powerful energy under his youthful and sublime sound. His voice will take the listeners back in Handel and Vivaldi's time, summoning the mysterious landscapes and stories of the Baroque era.

Soar in Musical Paradise  
with Jaroussky's Sublime Coloratura

## 曲目

- 韋瓦第：歌劇《奧林匹克》序曲  
A. Vivaldi: Overture of *L'Olimpiade*
- 韋瓦第：清唱劇《停止，從今以後都停止》，RV684  
A. Vivaldi: *Cessate mai cessate*, RV684
- 韋瓦第：「當你睡著時」，選自歌劇《奧林匹克》，RV725  
A. Vivaldi: "Mentre dormi", from *L'Olimpiade*, RV725
- 韋瓦第：「用這不值錢的鐵…我不禁呻吟且顫抖」，選自歌劇《奧林匹克》，RV725  
A. Vivaldi: "Con questo ferro... Gemo in un punto e fremo", from *L'Olimpiade*, RV725
- 韓德爾：「受傷者流的血不會停止」，選自歌劇《朱利奧·凱撒》，HWV17  
G.F. Handel: "L'angue offeso mai riposa", from *Giulio Cesare*, HWV17
- 韓德爾：大協奏曲，作品6之4，深情的基緩板  
G.F. Handel: Concerto grosso, Op.6, No.4, *Larghetto affettuoso*
- 韓德爾：「當我失去我親愛的之後…我失去我的愛」，選自歌劇《慶典歌劇》，HWV73  
G.F. Handel: "Dopo d'aver perduto il caro bene... Ho perso il caro ben", from *Il Parnasso in Festa*, HWV73
- 韓德爾：「親愛的靈魂」，選自歌劇《拉達密斯托》，HWV12  
G.F. Handel: "Ombra cara", from *Radamisto*, HWV12
- 韓德爾：「來吧！那些殘忍不相信神的人…邪惡者，如果你饒了我的命」，選自歌劇《拉達密斯托》，HWV12  
G.F. Handel: "Vieni, d'empietà mostro crudele... Vile, se mi dai vita", from *Radamisto*, HWV12

## 假聲男高音 | 菲利浦·賈洛斯基

假聲男高音賈洛斯基是當今國際樂壇最重要的歌手之一。在2004及2007年榮獲法國音樂獎之「年度最佳藝術家」，2008年獲得德國「古典回聲獎」，在許多巴洛克音樂會中嶄露頭角。卓越的演唱技巧毫無拘束地呈現音樂中細微的變化，對音符的雕琢令人嘆為觀止。

## COUNTERTENOR | Philippe Jaroussky

One of the major singers in the international musical world as confirmed by the French Victoires de la Musique, "Revelation Artiste Lyrique" in 2004, "Artiste Lyrique de l'année" in 2007 and the Echo Klassik Awards in Germany in 2008 in Munich. Jaroussky has an extremely large repertoire in the baroque area. His technique allows him the most audacious nuances and impressive pyrotechnics.

Dance Forum Taipei × Condors

## MOON RIVER 2.0

舞蹈空間 × 東京 鷹

## 《月球水 2.0》

## Ticket Price

600	900	500	600
1200	1600		
2000	2500		

## 公益歡樂場

## 演出地點

國家戲劇院 National Theater

## 演出時間

4/24	FRI. * 14:00	4/25	SAT. 19:30	4/26	SUN. 14:30
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\* 公益歡樂場

## 注意事項

- ◎ 節目全長約 90 分鐘，無中場休息。
- ◎ 演前導聆：每場演出前 30 分鐘於國家戲劇院大廳。
- ◎ 演後座談：4/26 (SUN.) 演後於國家戲劇院大廳。
- ◆ Duration: approx. 90 minutes, without intermission.
- ◆ Pre-show talk: 30 minutes before every performance at the lobby of National Theater.
- ◆ Post-show talk: 4/26 (SUN.) at the lobby of National Theater.

## 公益歡樂場購票限定

不提供選位，單筆訂單不少於 20 張。  
歡迎聽障、身障、樂齡觀眾參與。  
購票專線：02-2716-8888 #117

The Most Precious Resource  
Is Found in Laughter!

2009 年美國太空總署確認月球上有氣態和固態的水存在，世界強國一度沉寂的登月計劃再度啟動，畢竟出了地球，水就是比石油更珍貴的存在。科學家從「月球水」看見人類跨星球移民的可能，但對藝術家來說呢？

睽違 10 年再合作的日本東京 鷹與創團 30 週年的舞蹈空間再次以「月球水」為題，趁著春暖花開的季節重返台灣，以表演為杯觥，當穿著高校制服的全男搞笑團遇見台灣身手最靈活的舞者，深沉議題輕鬆談，抹去通俗與藝術、戲劇與舞蹈的絕對分野，用宛如「超級變變變」的道具轉場和搞笑藝人 hyper 無極限的集錦式演出，讓觀眾再次舉杯痛飲驚喜連連、笑到無法的滋味，在全球高壓運轉的 2020 年，我們終在這重逢或新遇中明白：紓壓大笑是超越宇宙零極限的最強資源！

The confirmation that water exists on the surface of the moon by NASA in 2009 has caused many lunar exploration projects to be relaunched. If water is said to be the most precious resource outside of planet Earth, what is considered to be such a resource for an artist?

After 10 years, in celebration of the 30th anniversary, Dance Forum Taipei joins hands again with Condors from Tokyo, Japan. When the Japanese comedians, dressed in high-school uniforms, meet the most agile dancers from Taiwan, they blur the line between pop culture and art, dance and theater. Audience will find themselves unable to stop from laughing. In 2020, when the world is fueled by stress, let us discover together that laughter is the most powerful resource in the universe!

## 藝術總監 | 平珩

第三屆國家文藝獎舞蹈類得主，紐約大學舞蹈碩士。1989 年創立舞蹈空間舞團。曾任國立中正文化中心藝術總監、國立臺北藝術大學舞蹈學院院長、國藝會董事等職。

## 編舞家 | 近藤良平

東京 鷹團長。在日本 NHK 電視台節目中參與編舞。2007 年在野田秀樹的戲劇《THE BEE》中演出。生於秘魯，在智利和阿根廷長大。愛好養狗。

## ARTISTIC DIRECTOR | PING Heng

Ping Heng holds an MA degree in Dance from New York University and the Third National Arts Award in Dancing. Ping founded Dance Forum Taipei in 1989. She has served as the Dean of School of Dance at the Taipei National University of the Arts, the Artistic Director at the National Chiang Kai-Shek Cultural Center and a member of the Board of Directors at the National Culture and Arts Foundation.

## CHOREOGRAPHER | Ryohei Kondo

Founder of Condors, Kondo has choreographed for numerous programs for NHK. He has appeared in Hideki Noda's *The Bee*. Born in Peru, grew up in Chile and Argentina, loves dog.

最珍貴的資源，  
藏在笑聲裡

# THE CROSSOVER

跨界

發現新觀點的捷徑，  
就是去做本來不做的事。

The shortcut of discovering new perspectives is  
to do whatever would not be done at first.

- |    |            |                   |
|----|------------|-------------------|
| 20 | 魯多維柯·艾奧迪   | 「散策七日」音樂會         |
| 22 | 陳建騏        | 「一人之海」音樂會         |
| 24 | 布拉瑞揚舞團 BDC | 《沒有害怕太陽和下雨》       |
| 26 | 王佩瑤        | 「浮光流影」音樂會         |
| 28 | 動見体        | 「共鳴体」             |
| 30 | 肯杜可舞團      | 《透視》&《讓我們來談談 Dis》 |





Ludovico Einaudi

SEVEN DAYS  
WALKING  
CONCERT

魯多維柯·艾奧迪

## 「散策七日」音樂會

© Ray Tarantino

## Ticket Price

800	1200	
1600	2000	
2400	2800	3200

## 演出地點

國家音樂廳 National Concert Hall

## 演出時間

4/18 SAT.  
19:30

## 注意事項

- ◎ 演出全長約 120 分鐘，無中場休息。
- ◎ 演前導聆：每場演出前 30 分鐘於國家音樂廳大廳。
- ◆ Duration: approx. 120 minutes, without intermission.
- ◆ Pre-show talk: 30 minutes before every performance at the lobby of National Concert Hall.

Transforming Daily Stroll  
Into the Competence of Daily Composition

一成不變的生活，也有可能成為一首幽微幻化的變奏曲。

你可能不記得他的名字，但你也許聽過法國電影《逆轉人生》衝破病床囚禁，翱翔天地的自由樂音；你可能也曾看過綠色和平超過千萬點閱的《北極輓歌》，鋼琴家在冰川上，以琴鍵點綴冰原崩落、極地融解的末世聲音。他是義大利當代古典主義作曲家魯多維柯·艾奧迪。

魯多維柯·艾奧迪的「散策七日」，以重複的路徑為題，想像每日散步途中不經意的微小變化。打開身體感官，沉浸在自然的沉思中，或許是陽光灑落葉間，或許是雨滴滑過窗簷，或許是微風徐徐，或許是雨後泥地大口吐氣，一日又一日，直到第七日，化為鋼琴與大小提琴極簡純澈的主題變奏曲。

在時間的瑣碎中尋找，迷失，然後尋見。平凡的生活，也能成為見山還是山的藝術實踐。

You may not recognize his name, but you have probably heard the music of freedom that takes the bedridden patient to fly in the sky in the film, *The Intouchables*. You may also have seen *Elegy for the Arctic*, a Greenpeace film that has been watched by more than 10 million viewers, where the acclaimed Italian composer and pianist performs one of his own compositions on a floating platform in the Arctic Ocean with collapsing ice field behind him. The pianist is an Italian contemporary composer of classicism, Ludovico Einaudi.

With a theme of repetitive routes, Ludovico Einaudi's *Seven Days Walking* imagines the subtle changes that you could have easily overlooked along the route of your daily walks. It may be the sunlight scattering through the foliage, or rain drops falling from the eaves, or light breezes flowing, or refreshing breath of the earth after the rain – let's open up our senses to be immersed in the nature's meditation from Day One to Day Seven until these changes turn into the simple and pure variations.

Let's search in the triviality of the time, then get lost and finally find what you're looking for. Ordinary life can also be the artistic practice where a mountain seen remains a mountain being.

## 化日常散步為每日樂章的作曲功力

## 鋼琴家暨作曲家 | 魯多維柯·艾奧迪

魯多維柯·艾奧迪出生於義大利都靈，1982年起開始替劇場、芭蕾與電影譜曲，其知名作品包含電影《逆轉人生》配樂，2016年他接受綠色和平的委託，在北極海冰中漂浮的平台上演奏自己的作品《北極輓歌》(Elegy for the Arctic)，《散策七日》為2019最新的系列專輯。

## PIANIST · COMPOSER | Ludovico Einaudi

Italian pianist and composer Ludovico Einaudi trained at the Conservatorio Verdi in Milan, and subsequently with Luciano Berio, spending several years composing in traditional forms. In the mid-1980s he began to search for a more personal expression. He has released a series of chart-topping albums, sells out the most prestigious concert halls worldwide, composed a string of award-winning film scores, ballet and theatre. In 2016, he performed his *Elegy for the Arctic*, commissioned by Greenpeace, on a floating platform amidst the ice in the Arctic Ocean. Ludovico Einaudi's all *Seven Days Walking* albums have been released in 2019.



Mr.Wing Theatre Company

# CHEN CHIEN-CHI, ONE PERSON ON THE SEA

人力飛行劇團

## 陳建騏「一人之海」音樂會

陳建騏畫像 © 魏如萱

## Ticket Price

600	900
1200	1600
2000	2500

## 演出地點

國家音樂廳 National Concert Hall

## 演出時間

3/13 FRI.  
19:30

## 注意事項

◎ 節目全長約80分鐘，無中場休息。

◆ Duration: approx. 80 minutes, without intermission.

A Music Note Drops into the Boundless Sea,  
while the World Surges with Love

我想記得夏天午後的暴雨／雨的形狀  
我想記得黃昏的光／光裏的灰塵在飛揚  
我想記得愛人如何親吻如何擁抱  
我想記得你煩躁不耐的模樣

——（失明前）我想記得的四十七件事

音樂，是心跳的節拍，像是與母體的共振。  
音樂，是呼吸的節拍，像是人體與自然的交替循環。  
是這看不見的快慢波動，強弱震盪，讓心靈感知得以衝破物象的枷鎖，迎向光，迎向愛，迎向超越時空擁抱世界的無所不在。

金獎作曲家陳建騏指尖流動哲思與靈動的樂音，與魏如萱、柯智棠、許含光、夏宇、脆樂團、洪佩瑜眾位歌手、詩人的聲音詮釋，交織情感，迴盪能量，療癒人世間的裂痕與傷。演出經典曲目，將以全新編曲賦予另番生命風景，再現其以記憶銘刻、用心靈見證的真摯世界。

*I want to recall the downpour of rain  
in the summer afternoons, the shape of rain.  
I want to recall the light of dusk,  
the fluttering dusts in the light.  
I want to recall how lovers kiss and hug each other.  
I want to recall your impatient look.*

——47 things I want to recall before I lose my sight

Music is the rhythm of heartbeats, resonating with the mother's body.  
Music is the tempo of breathing, the cycle of human bodies exchanging with nature.  
It is the invisible fluctuations, with various speeds and vibrations of different intensity, which enable our minds and senses to break through the barriers of objects as well as to embrace with our open arms the light, love and ubiquity of the world that is beyond time and space.

The philosophic and ethereal music flowing through the fingers of CHEN Chien-chi, Golden Melody Award winning composer, accompanied by the voices of such singers, music bands and poets as Waa WEI, Kowen KO, Lumi XU, HSIA Yu, Crispy, and HUNG Pei-yu, heals the cracks and wounds in our lives with intertwining emotions and reverberating energies. They will jointly perform classic pieces with new arrangements to bring to life the world of sincerity that has been imprinted in their memories and witnessed with their minds.

## 音樂總監 | 陳建騏

現為人力飛行劇團、何樂音樂音樂總監、好多音樂，好多聲音創辦人，音樂創作作品跨足劇場、電影、流行音樂、廣告界。曾多次入圍／榮獲金鐘獎音效獎及金曲獎最佳編曲、單曲製作人獎及金馬獎項。

## MUSIC DIRECTOR | CHEN Chien-chi

CHEN Chien-chi is the music director of the Mr.Wing Theatre Company and Pourquoi Pas Music Limited. He is the founder of Forgood Music and Forgood Sound. His musical works range from theatre, movies, popular music, to advertising industry. CHEN Chien-chi has been nominated for the Golden Bell, Golden Melody, and Golden Horse Awards. He won the Best Sound Award of the Golden Bell Awards, Best Music Arrangement and Producer of the Year, Single Awards of the Golden Melody Awards, and categories of the Golden Horse Awards.

一滴音符滴進無垠之海  
整個世界因愛盪漾



Bulareyaung Dance Company

# NOT AFRAID OF THE SUN AND RAIN

布拉瑞揚舞團

## 《沒有害怕太陽和下雨》

©高信宗

## Ticket Price

600	800	
1000	1200	1400
1600	2000	2500

## 演出地點

國家戲劇院 National Theater

## 演出時間

4/17 FRI. 19:30 | 4/18 SAT. 19:30 | 4/19 SUN. 14:30

## 注意事項

- ◎ 節目全長約75分鐘，無中場休息。
- ◎ 建議12歲以上觀眾觀賞。
- ◎ 演前導聆：每場演出前30分鐘於國家戲劇院大廳。
- ◎ 演後座談：4/19 (FRI.) 演後於國家戲劇院大廳。
- ◆ Duration: Approx. 75 minutes, without intermission.
- ◆ The age guidance of this production is 12+.
- ◆ Pre-show talk: 30 minutes before every performance at the lobby of National Theater.
- ◆ Post-show talk: 4/19 (SUN.) at the lobby of National Theater.

**Taiwan Week** 國家兩廳院策劃之 Taiwan Week 系列節目  
A Taiwan Week selection by NTCH, Taipei

### The Way Home Is to Keep Walking Towards Yourself

連續兩年獲頒台新藝術獎的布拉瑞揚舞團 (BDC) 重磅回歸國家戲劇院！在東部創團扎根、生活跳舞的布拉瑞揚和舞者們，這回想告訴你：「aka katalaw ko cidal, aka katalaw ko'orad」——阿美族歌謠一代代教給未成年族人傳唱，當「沒有害怕太陽，沒有害怕下雨」從舌間唱進心裡，青年們能否在歌謠中找到一條通往內心深處的回家之路？

布拉瑞揚與舞者攜手走進台東阿美族部落，除了以身體付諸勞動學習，也參與了部落年祭儀式的全部過程，藉著和海岸阿美族人謙卑學習，擅長撥開族群與個人的認同縫隙、投以深刻凝視的布拉瑞揚，此次要找的路也藏在藝術家艾未未的話裡：「人的一生中，最遠的一段路，就是走向自己。」

彎身走進部落學習的BDC團隊，這回同樣繞路，泅水往自己游去，願海洋將勇氣灌進跳舞的身體裡。

Bulareyaung Dance Company (BDC), the winner of the Taishin Arts Awards for two years in a row, is returning to the National Theater. BDC is founded and rooted in the East of Taiwan, and Bulareyaung live and dance. Now they would like to tell you: "aka katalaw ko cidal, aka katalaw ko'orad—that is, "not afraid of sun, not afraid of rain." The folksongs of the Amei tribe are taught to children in the tribe, thereby passed from generation to generation. With diligent work and participation in the tribe affairs, would they be able to find their way home in the depth of their hearts through these folksongs?

Bulareyaung and his dancers walked into the Amei tribe in Taitung. They humbly labored, learned and participated in the entire process of annual tribal rituals along with members of the Amei tribe, who are living on the coast of the Pacific and raised by the ocean. Bulareyaung, who has been known for his efforts in digging into and then deeply staring at the gaps of tribal and personal identities, is now looking for a road that is hidden in artist Ai Weiwei's words: "The longest road in a man's life is the road leading to him/herself." The BDC members are used to walking into tribes and humbly learning. Now they take a detour and swim toward themselves in the sea, hoping that the ocean will infuse courage into their dancing bodies.

找回家的路，就一直往自己走

#### 藝術總監・編舞家 | 布拉瑞揚・帕格勒法

出生台東嘉蘭部落，排灣族人。舞蹈雜誌讚許「擁有強大而傑出的天分」，紐約時報舞評「渴望看到這位充滿獨創性編舞家其他的作品」，曾為美國舞蹈節編作、兩度為瑪莎·葛蘭姆舞團編作，2012年獲選為台灣十大傑出青年。

#### ARTISTIC DIRECTOR · CHOREOGRAPHER | Bulareyaung Pagarlava

Born in Buliblosan in Taitung County, Bulareyaung Pagarlava is from the Paiwan tribe of Taiwan and has been praised by a dance journal as "possessing powerful and outstanding talent." The dance review on the New York Times once said, we are "eager to see other works by the unique choreographer." He has choreographed for American Dance Festival and has been twice commissioned by the Martha Graham Dance Company. In 2012, he was honored with Ten Outstanding Young Persons Award in Taiwan.



WANG Pei-yao

LUMINOUS  
SHADOW

王佩瑤

## 「浮光流影」音樂會

## Ticket Price

| 800 | 1000 |

## 演出地點

演奏廳 Recital Hall

## 演出時間

4/10 FRI. 19:30 | 4/11 SAT. 19:30

## 注意事項

◎ 節目全長約70分鐘，無中場休息。

◆ Duration: approx. 70 minutes, without intermission.

taiwan  
week 國家兩廳院策劃之 Taiwan Week 系列節目  
A Taiwan Week selection by NTCH, Taipei記憶自小說流出，  
把時間走成一首樂曲

記憶是明亮的，才能在時光中投下陰影。生命中有某些記憶太深刻，必須慢慢醞釀、仔細品味，就像是寫作、作曲或是沖洗照片的過程。

受吳明益暢銷小說《單車失竊記》啟發，鋼琴家王佩瑤將盤根錯節的生命軸線中的「記憶」化成音符，尋覓文學與音樂的全新面貌。王佩瑤、伊莉莎白女王國際音樂大賽優勝得主魏靖儀、菲律賓華裔大提琴家高炳坤等音樂家，聯手演奏東歐作曲家楊納傑克、李蓋蒂、埃內斯庫、高大宜等人的作品。部份作品的靈感來自於這些作曲家蒐集到的鄉間民謠，據以創作出他們自己的曲子。這個過程類似讀者體驗小說中不同方言的發音。音樂反映出小說中的精心設計，觸動深藏在聽眾內心的情感。馬來西亞攝影藝術家林猷進也共襄盛舉此計劃，將音樂轉化成回憶的影像，讓故事繼續活在記憶中。

Memory can be luminous so as to cast shadows in time. Certain memories in life are so profound that they need to be slowly brewed and carefully tasted, similar to the process how literature is penned, music is composed, or photography is developed.

Inspired by the bestselling novel *The Stolen Bicycle* written by WU Ming-yi, pianist WANG Pei-yao seeks to explore a new dimension of literature and music through the complexity of life itself. Musicians WANG Pei-yao, William Wei, laureate of the Queen Elisabeth International Violin Competition, and Victor Coo, the Filipino-Chinese cellist, perform pieces by the Eastern European composers Janáček, Ligeti, Enescu, and Kodály. Some of the pieces were based on rural folksongs collected by the composers, which then inspired them to produce compositions of their own. This process is akin to the way readers experience different dialects phonically throughout the novel. The music reflects the elaborate setup of the novel to evoke the audience's deep hidden emotions. Jeffrey Lim, the Malaysian photographer, joins forces with the musical troupe in performance. He will transfigure the music into images for recollection, thereby allowing the stories to live on in the memory.

Memories Flowing from the Novel,  
Turning Time into A Sonata

## 曲目

- 楊納傑克：在迷霧中，第一樂章  
Leoš Janáček: "In the Mists"  
I. Andante
- 普羅高飛夫：第一號小提琴奏鳴曲，第一樂章  
Sergei Prokofiev: Violin sonata No.1 in F minor, Op. 80  
I. Andante assai
- 高大宜：大提琴獨奏組曲，作品8，第二樂章  
Zoltán Kodály: Sonata for Solo Cello  
II. Adagio con gran espressione
- 李蓋蒂：第一冊鋼琴練習曲，第六號作品，華沙的秋天  
György Ligeti: Piano Etudes,  
Book 1 No.6 *Automne à Varsovie*
- 埃內斯庫：第三號小提琴奏鳴曲，第二樂章  
George Enescu: Violin Sonata No.3  
II. Andante sostenuto e misterioso
- 西曼諾夫斯基：歌劇-羅傑國王  
Karol Szymanowski/ Kochanski:  
*King Roger Op.46, Chant de Roxanne*
- 巴巴扎年：升F小調鋼琴三重奏，第一樂章 & 第二樂章  
Arno Babadjanian: Piano Trio in F-Sharp minor  
I. Largo- allegro espressivo  
II. Andante
- 蒙波：沉默的音樂  
Federico Mompou: Musica Callada- Angelico

## 鋼琴 | 王佩瑤

留美近25年，曾受聘為紐約林肯中心長駐室內樂鋼琴家，並於2006年起於紐約大都會歌劇院擔任聲樂指導，為歌劇院少數受聘之華人。活躍於全世界各大廳院，且合作過無數知名音樂家如呂紹嘉、林昭亮、曾宇謙、Hilary Hahn等。

## PIANIST | WANG Pei-yao

Hailed for her poetic lyricism and insight, WANG Pei-Yao is widely in demand as a soloist and chamber musician. She has collaborated with musicians such as Hilary Hahn, LIN Cho-Liang, Benny Tseng, Nicola Benedetti, Mitsuko Uchida, James Levine and many others. Ms. Wang is the leading role on the international summer festival circuit and a former member of the renowned Lincoln Center Chamber Music Society. She is also active as a vocal collaborator, having graduated from the prestigious Lindemann Young Artist Program from the Metropolitan Opera in New York City.



M.O.V.E. Theatre

# RESONANCE: INTO THE MAZE

動見体 X 王仲堃 X 自由擊

「共鳴體」

## Ticket Price

| 800 |

## 演出地點

實驗劇場 Experimental Theater

## 演出時間

4/17 FRI. 19:30 | 4/18 SAT. 14:30 19:30  
4/19 SUN. 11:00 14:30

## 注意事項

- ◎ 節目全長約60分鐘，無中場休息。
- ◎ 演出為走動式觀賞，無固定座位。
- ◎ 演出將有極大音量及眩光，請斟酌入場。
- ◆ Duration: approx. 60 minutes, without intermission.
- ◆ Audience can move around while watching. There is no fixed seating arrangement.
- ◆ This production contains extremely loud sound and such special effects as flash light. Audience discretion is advised.

**Taiwan Week** 國家兩廳院策劃之 Taiwan Week 系列節目  
A Taiwan Week selection by NTCH, Taipei

## What If the Black Box Were an Audio Maze? Strolling Around to Trace the Origin of Sound, Encompassed by Sound

聲波製造快感——

想像你在第一線承受音浪襲擊，心臟砰砰跳個不停。

聲波給你指向——

想像你閉起眼睛，在黑暗中聽聲辨位。

聲波包覆你我——

想像鼎沸人聲將你包圍，一陣迷亂彷彿沉浸深水。

繼2013年挑戰當代聲響表演的「凱吉一歲」，2018年探索臺中歌劇院凸凸廳的「密室尋聲」，2020年動見体核心藝術家林桂如與聲音裝置藝術家王仲堃再度攜手創作「共鳴體」，與自由擊、董怡芬與陳彥斌 Fangas Nayaw 共組堅強的跨界團隊。從不規則洞穴來到黑盒子劇場，唯一不變的是聲波變化的種種互動樂趣！

想像空間成為共鳴體，引領我們踏出各種各樣的感知路徑，一起尋聲漫遊吧！

Sound waves bring out hedonistic sensation.  
Try to picture this: You stand on the front lines, attacked by the sound waves as your heart thumps wildly.

Sound waves provide directions.  
Try closing your eyes, and tell directions by listening in the darkness.

Sound waves encompass all of us.  
Try to imagine being surrounded by boisterous human voices which disorient with the sensation of being deep underwater.

Succeeding in the contemporary acoustically-challenging Dear John in 2013 and Curve Your Earways, which took full advantage of the Tutu Gallery at the National Taichung Theater in 2018, the principal artist of the M.O.V.E. Theatre LIN Kuei-ju joins forces with sound-installation artist WANG Chung-kun to create Resonance: Into the Maze. Together with the Freedom Beat, TUNG I-fun, and Fangas Nayaw, an accomplished creative team was formed. Moved from the irregular cave-like space to the Black Box, the sole unchanged part is the joy arisen from interacting with variations of sound waves.

Try to picture a space turned into a place for resonance, leading us on a walk along various paths. Let's stroll around to trace the origins of sound.

假如黑盒子劇場幻化成聽覺迷宮  
尋音遊走，聲歷其境

## 動見体 M.O.V.E. Theatre

2006年由馬華導演符宏征成立並擔任藝術總監，四位核心藝術家分別來自戲劇、音樂及舞蹈等不同藝術領域，首以實踐總體劇場為其藝術視野，輔以「動作、觀照、實驗」作為身體性劇場美學的創作基源。透過創作的分享，交換、擴大並轉化觀演者之間共同的凝視。

## M.O.V.E. Theatre

M.O.V.E. Theatre, established in 2006, endeavors to explore the aesthetics of total theatre through movement, observation, vision and experiment. Core artists are from various disciplines, including theatre, music and dance, have brought works covering literature, myth, history, society, and etc. Featuring a poetic theatrical vocabulary to reveal the spiritual landscape of modern people, it uses verbal and visual elements beyond words, forging physical expressions from real into surreal. It's delivered some 30 daring interdisciplinary creations seen at many international venues.



Candoco Dance Company

# FACE IN & LET'S TALK ABOUT DIS

肯杜可舞團

## 《透視》&《讓我們來談談 Dis》

©Hugo Glendinning

Ticket Price

| 800 |

演出地點

實驗劇場 Experimental Theater

演出時間

3/20 FRI. 19:30 | 3/21 SAT. 14:30 19:30  
3/22 SUN. 14:30

注意事項

- ◎ 節目全長約85分鐘，含20分鐘中場休息。
- ◎ 英文、法文、葡萄牙文發音，中文字幕。
- ◎ 建議12歲以上觀眾觀賞。
- ◎ 演出部分含成人議題，請留意並斟酌入場。
- ◎ 輕鬆自在場：3/21 (SAT.) 14:30，本場次由玉山文教基金會冠名贊助，詳情請參考P.54說明。

- ◆ Duration: approx. 85 minutes, with a 20-minute intermission.
- ◆ Performed in English, French and Portuguese with Chinese surtitles.
- ◆ The age guidance for this production is 12+.
- ◆ This production contains adult subject matter. Audience discretion is advised.
- ◆ Relaxed Performance: 3/21 (SAT.) Title sponsor by E.SUN foundation.

身體多樣性，  
從凝視「不一樣」開始

當代社會鼓吹多元多樣，世界看似迎向百花齊放、眾聲喧嘩，但若你是不開花、不發聲的族群物種，如何確認世界和你能彼此接納、相互共融？

首先，大家必須拆掉隔離在一起。肯杜可舞團是英國第一個同時納入身障與非身障舞者的職業舞團，也是全球共融式舞蹈的實踐先驅，不談復健、無關治療，肯杜可以個人特質強烈的表演者及勇於挑戰界限的編舞家向世界溝通：要達到真正的多樣，就從「何為舞蹈？何為身體？誰被允許跳舞？」等思維改變開始。此次肯杜可帶來雙舞作：《透視》以明亮奔放的風格呈現人們對親密與感官的想像，《讓我們來談談 Dis》用幽默和嬉鬧探索個人的身體感覺、身分認同以及可能被「誤用」的政治正確。拿掉偏見不容易，但如果不嘗試，我們如何真正看見多樣性？

In 1991, Candoco Dance Company became the first professional dance company to present both disabled and non-disabled artists and it soon became a world leader in the practice of inclusive dance. Candoco doesn't talk about its work as rehabilitation or physiotherapy it makes boundary challenging art that seeks to explore the notion of what dance can be.

This year, Candoco's company of seven disabled and non-disabled dancers brings a double bill of thought-provoking and powerful choreography to Taiwan. *Face In* by Yasmeen Godder is a sensual ode to intimacy and imagination expressed through daring and uninhibited dance. While, Hetain Patel's *Let's Talk About Dis* is a playful and intimate piece that exposes hidden prejudices and misplaced political correctness with seductive charm. It's not easy to get rid of prejudices. But if we don't try it, how do we really see the diversity among us?

Looking for Diversity,  
Let's Start with Exploring the Differences

肯杜可舞團

共融舞蹈的領先實踐者，以大膽創新的合作編舞模式，創造新穎且令人意想不到的舞作風格，持續拓展「#藝術可以是什麼」，呈現肯杜可的獨特觀看角度、具前瞻性的舞蹈旅程。肯杜可獲世界各地邀演，從北京的鳥巢到倫敦的奧林匹克體育場與酷玩樂團閉幕演出。

Candoco Dance Company

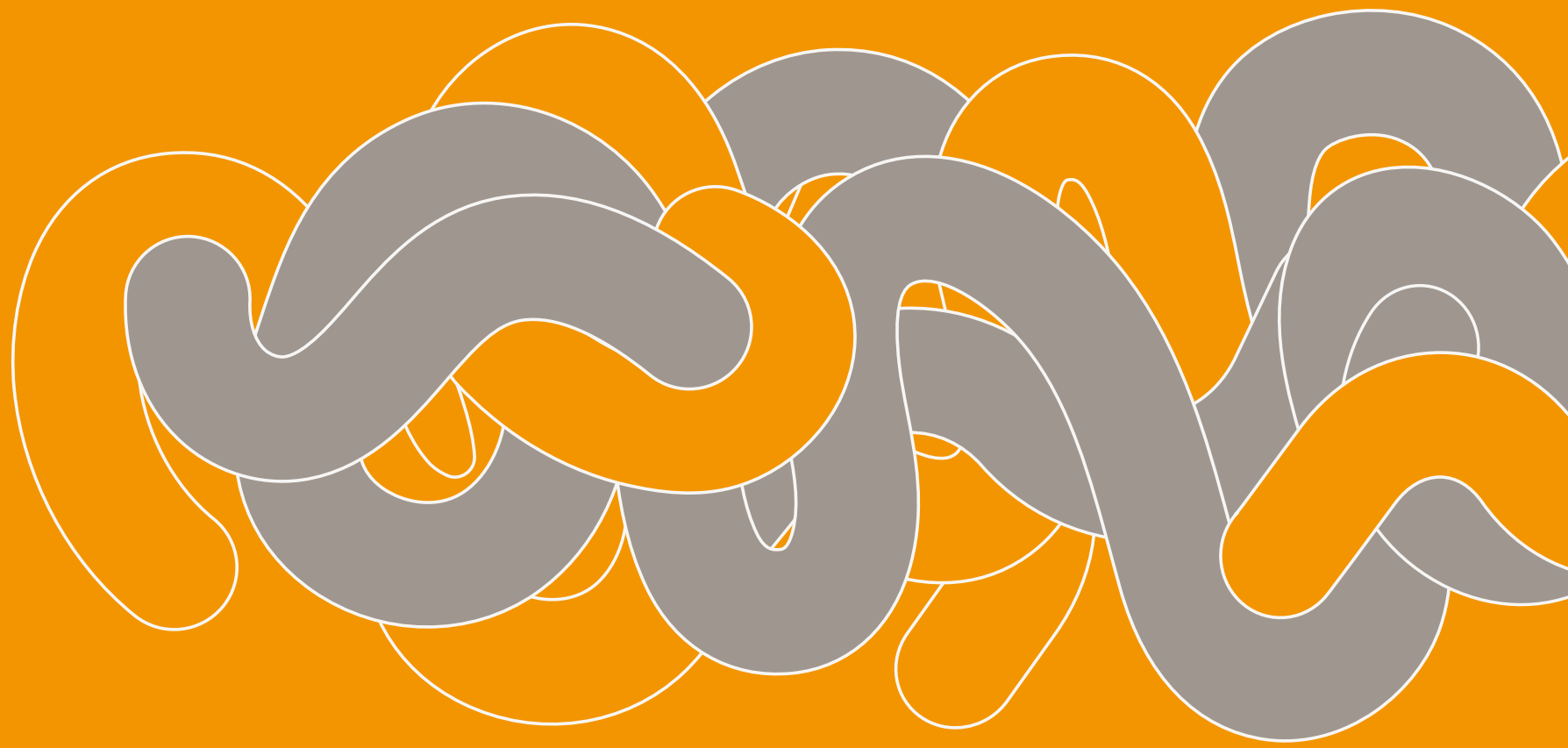
Candoco Dance Company holds an internationally recognised reputation as a leader in inclusive practice as best practice. Candoco's bold approach and powerful collaborations create distinctive performances and far-reaching learning experiences that seek to encourage artists and audiences to question #whatdancecanbe. Candoco tours all over the world, notably the company was invited to perform at the Bird's Nest in Beijing and the Olympic Stadium in London alongside Coldplay at the Paralympic Closing Ceremony in 2012.

# THE REVAMP

重組

留意某些觀念背後既定的假設，  
留下你需要的，重新串連它們。

Focus on the existed presumptions,  
retain what you need,  
and reconstruct them.



- |    |            |                    |
|----|------------|--------------------|
| 34 | 麥可·基根 - 多藍 | 《癩鵝湖》              |
| 36 | 巴希瓦現代舞團    | 《委內瑞拉》             |
| 38 | 楊景翔演劇團     | 《我為你押韻—情歌 Revival》 |
| 40 | 里米尼紀錄劇團    | 《未竟之室》             |
| 42 | NSO 國家交響樂團 | 《牧之神 · 森之靈》        |

Teač Daṁsa

# Michael Keegan-Dolan

## Swan Lake / Loch na hEala

舞蹈之家

麥可·基根·多藍《癩鵝湖》

©Foteini

## Ticket Price

500	700
900	1200
1600	2000 2500

## 演出地點

國家戲劇院 National Theater

## 演出時間

2/21	FRI. 20:00	2/22	SAT. 20:00	2/23	SUN. 14:30
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## 注意事項

- ◎ 節目全長約75分鐘，無中場休息。
- ◎ 英文發音，中文字幕。
- ◎ 演出內容含吸煙畫面與部分裸露，請自行斟酌入場。
- ◎ 建議12歲以上觀眾觀賞。
- ◎ 演前導聆：每場演出前30分鐘於國家戲劇院大廳。
- ◎ 演後座談：2/23 (SUN.) 演後於國家戲劇院大廳。
- ◆ Duration: approx. 75 minutes, without intermission.
- ◆ Performed in English with Chinese Surtitles.
- ◆ This production contains scenes of smoking and partially nudity. Audience discretion is advised.
- ◆ The age guidance of this production is 12+.
- ◆ Pre-show talk: 30 minutes before every performance at the lobby of National Theater.
- ◆ Post-show talk: 2/23 (SUN.) at the lobby of National Theater.

A Perfect Combination of Music,  
Narrative and Dance!  
Silence Is the Most Powerful Word -  
A Salvation by the Swan Lake to  
Regain Hopes.

除了絕對原創，料理經典更是創作者終極試煉，古典芭蕾之父佩提帕與柴可夫斯基兩大神主牌共創的《天鵝湖》，正是吸引眾多舞蹈家捲起袖子的大魔王。

愛爾蘭全才編舞家麥可·基根·多藍與舞團「舞蹈之家」(Teač Daṁsa)用《癩鵝湖》一次對決古典舞劇和愛爾蘭傳說「李爾的孩子們」，撕開經典唯美華麗的老壁紙，用粗糙塑膠布和施工A字梯堆出一個沒有皇室貴族的愛爾蘭低端國度。重度憂鬱的Jimmy帶槍去湖邊打算自殺，卻遇見化為天鵝的Fionnuala四姊妹，在音樂跳舞中暫時忘記生活的艱辛痛苦，包括強暴Fionnuala又迫她寬恕的神父與追擊Jimmy的警察……對經典大破大立的多藍還找來都柏林「緩雲」樂團(Slow Moving Clouds)現場演奏，賦予迴異柴可夫斯基浪漫唯美的愛爾蘭氣息，輕快反覆的民謠旋律偶有陰鬱破口，譜成一關弱弱相殘、酸澀微甜的當代傳奇。

In addition to originality, dealing with the classic is an ultimate trial for creators. *The Swan Lake*, jointly created by fathers of classic ballet Petipa and Tchaikovsky, is exactly the Mephisto that attracts many artists.

With *Swan Lake / Loch na hEala*, talented Irish choreographer, Michael Keegan-Dolan and his Teač Daṁsa challenge not only classic ballet but also Irish legend. *Children of Lir*, peels off the aesthetic wallpapers of the classic and decorating with plastic rough rug and herring bone ladders create a low-end Irish empire without nobles and aristocrats. Jimmy, suffering from major depressive disorders, came to the lake with a gun and intended to commit suicide, where he met Fionnuala sisters, who had been transformed into swans. In the merriment of dance and music, they temporarily forgot the pains and difficulties in real lives, including the priest who had raped Fionnuala and then forced her to forgive him and the cop who chased after Jimmy, etc. Michael Keegan-Dolan, is known for wrecking the classics, also introduces live music by Dublin-based band Slow Moving Clouds to infuse its viewers with a raw, majestic and empowering energy, rooted in the meeting of ancient folklore and the modern world.

完美融合音樂、  
敘事及舞蹈成  
一扣人心弦之  
作。  
沉默並非不語，  
天鵝湖畔，  
羽化救贖，重  
拾希望

文本·導演·編舞 | 麥可·基根·多藍

麥可·基根·多藍近年活躍於國際舞壇，各大國際藝術節爭相邀請。2016年成立「舞蹈之家」，以深化他與自身文化連結，亦即愛爾蘭原生傳統、語言與音樂。其作品風格鮮明，善於顛覆傳統，衝破現實，曾多次榮獲英國奧利佛獎提名，現任倫敦沙德勒之井劇院的客席藝術家。

WRITER, DIRECTOR AND CHOREOGRAPHER |  
Michael Keegan-Dolan

Michael Keegan-Dolan has been active in the international dance scene in recent years and been invited to participate in major international arts festivals. He founded Teač Daṁsa in 2016 as a means to forge deeper connections with his own cultures, that is, the traditions, language and the music of Ireland. With the unique and distinctive style, his works are known for overthrowing traditions and breaking through reality, and have been nominated for Olivier Awards many times. Michael is currently an associate artist at Sadler's Wells in London.

Co-production by Michael Keegan-Dolan; Sadler's Wells Theatre London; Colours International Dance Festival, Theaterhaus Stuttgart; Dublin Theatre Festival and Theatre de la Ville, Luxembourg.

International touring is supported by Culture Ireland.



Batsheva Dance Company

## VENEZUELA

巴希瓦現代舞團

## 委內瑞拉



## Ticket Price

600	900	
1200	1600	
2000	2500	3000

## 演出地點

國家戲劇院 National Theater

## 演出時間

3/20 FRI. 19:30 | 3/21 SAT. 19:30 | 3/22 SUN. 14:30

## 注意事項

- ◎ 節目全長約80分鐘，無中場休息，遲到觀眾無法入場。
- ◎ 演前導聆：每場演出前30分鐘於國家戲劇院大廳。
- ◎ 演後座談：3/22(SUN.)演後於國家戲劇院大廳。

- ◆ Duration: approx. 80 minutes, without intermission. Latecomers will not be admitted.
- ◆ Pre-show talk: 30 minutes before every performance at the lobby of National Theater.
- ◆ Post-show talk: 3/22 (SUN.) at the lobby of National Theater.

Roses in the Battlefield from Israel,  
Batsheva Dance Company Visits Taiwan  
Again After a Hiatus of 10 Years!

One Dance Repeats Twice:  
Stunning Techniques That Never Bore You!

你曾因表演太好看，二刷進場再看一次嗎？《委內瑞拉》讓你享受一刷二刷一氣呵成的滋味！國際天團以色列巴希瓦舞團，有老練又俏皮的編舞大師歐哈德·納哈林 Ohad Naharin 領軍，以及接受「gaga技巧」訓練的高能舞者，跳起舞來像是被放進暴風圈，直接以野性狂放的人類肉身和風暴尬舞一般令人血脈賁張！

這麼過癮的觀舞經驗，在《委內瑞拉》如按 Repeat 享受兩遍，不過別誤會，舞蹈動作儘管一模一樣再跳一次，納哈林卻施展妙手賦予不同的音樂、燈光和道具——套句他的編舞同業說的：「這是你一看就知道自己早就應該想到的點子，卻屬納哈林編得最好。」畢竟是人家足足構思六十年的作品啊……為何舞作名為《委內瑞拉》嗎？就當作編舞家出謎題考考你的國際政治敏感度或對「何為舞蹈」的敏感度囉。

Have you ever seen a performance that is really outstanding and makes you feel compelled to see the same performance for the second time? In *Venezuela*, the audience is privileged to watch the same performance twice! Led by seasoned yet playful choreographer Ohad Naharin, those skillful dancers are trained with "gaga technique" dance as if they were placed in the midst of the tempest and were fighting against the storm with human bodies in an unruly and wild manner!

Such exciting experience in watching dance should be repeated in *Venezuela*? Is it true? But do not mistake the second segment as a simple repetition. Even the movement quality stays the same, Ohad Naharin dramatically shifts most of the details in the production with some miraculous touch in music, lighting and props to make the audience see supposedly similar segment with fresh eyes. As one of his peer choreographers said, "It's the idea that you know you should have thought of once you've seen it. But Naharin crafts it best." After all, Naharin has dreamt of the production for some 60 years! By the way, have you ever wondered why the production is named *Venezuela*? It is considered a quiz by the choreographer to test your sensitivity about international politics or about "what dance is"! Have a guess!

以色列戰地玫瑰，  
巴希瓦舞團睽違10年再度來台  
一舞跳兩次、  
重看也不厭的最高創作技法

## 藝術總監 | 歐哈德·納哈林

1990年接掌巴希瓦舞團的歐哈德·納哈林 (Ohad Naharin)，他廿二歲時才開始在該團正式接受舞蹈訓練，很快地受到葛蘭姆的賞識給予演出機會，隔年就受邀到紐約進一步在葛蘭姆舞校、美國芭蕾舞學校 (School of American Ballet) 和茱莉亞藝術學院進修。在美國期間他逐漸發展自己在舞技與編舞的功力，並參與歐洲的貝嘉 (Maurice Béjart) 等舞團之演出。

## ARTISTIC DIRECTOR | Ohad Naharin

Ohad Naharin, who was appointed Artistic Director of Batsheva Dance Company in 1990, joined the company at the age of 22 with little formal training. But he was invited by Martha Graham in the next year to pursue further training in her company as well as in the School of American Ballet and the Juilliard School. During his stay in the US, he developed his own skills both in dance and choreographing and then participated in the performances of such companies as Maurice Béjart's Ballet in Europe.





Yang's Ensemble

LOVE SONG-RHYME  
FOR YOU (REVIVAL)

楊景翔演劇團

## 《我為你押韻—情歌 Revival》

© 登曼波

## Ticket Price

800	1000	
1200	1600	
2000	2500	3200

## 演出地點

國家戲劇院 National Theater

## 演出時間

3/6 FRI. 19:30 | 3/7 SAT. 14:30 19:30  
3/8 SUN. 14:30

## 注意事項

- ◎ 節目全長約120分鐘。
- ◎ 3200元票價為第一、二排的體驗觀賞區，可近距離欣賞演出並融入部分劇情場景。
- ◎ 演後座談：3/8 (SUN.) 演後於國家戲劇院大廳。
- ◎ 錄影場：3/7 (SAT.) 19:30。

- ◆ Duration: approx. 120 minutes.
- ◆ The NT\$3,200 tickets are the front two rows of seats in the experience zone, where audiences are able to appreciate the performance up-close and meanwhile blend into parts of the scenes.
- ◆ Post-show talk: 3/8 (SUN.) at the lobby of National Theater.
- ◆ Recording Date: 3/7 (SAT.) 19:30

不夠芭樂的，怎麼叫愛情啊！

兩岸巡演超過百場，  
情場浪人的第一千零一首主打歌，  
這次，誰為你押韻，誰又是你的K歌之王？

你說你押的不是韻，  
而是地老天荒，海枯石爛的證明；  
我說永恆的不是愛情而是經典傳唱，  
上KTV必點的情歌金曲。

鬼才編劇馮勃棣，近百首情歌串起小情小愛的轟轟烈烈與雲淡風輕，2011年首演至今，創下海內外巡演佳績。孫可芳飾演女角依舊神祕，還有原班人馬帥氣男角王宏元與林家麒，楊景翔的導演才氣更是不得不提！浪漫火花與絕佳默契，機巧台詞幽默犀利，隨著日京江羽人現場樂音，淚中帶笑唱出都會男女剪不斷理還亂的芭樂愛情習題。

這次別再獨角戲，場景再荒謬也要走下去，  
情歌再俗爛也要癡迷。

你是否願意讓我，2020，為你押韻，為你療癒？

How can love be love if it's not gaudy enough!

Since its premiere in 2011, the show has toured both sides of the Taiwan Strait for more than 100 performances and become the top choice for those in love.

You said you're not rhythming but simply proving your forever lover.  
I said what is immortal is not love but classic love songs, which everyone must sing along with Karaoke.

Have you ever been in love of the kind in which a melody always strikes you upon the moment of confusion and disturbance? Suddenly, the thunder storm and lightning descend from the sky as if you were playing a melodrama? The popular songs in the 1990s are never out of fashion, but rather become nutrition to nourish the sensational genes on the island.

Talented playwright Birdy FONG incorporates nearly one hundred love songs to portray the love affairs of ordinary people, whether they are spectacular or plain and bland. The leading female character play by SUN Ke-fong is still mysterious, and the leading male characters play by WANG Hong-yuan and LIN Chia-chi as in the original cast remain as handsome as usual, not to mention the outstanding theatrical techniques of Director YANG Ching-hsiang! Romantic sparkles and witty languages along with live music played by Birdman C..., the gaudy love between urban males and females is sung out loud with tears and laughter!

Do not play the one-man show any more! In 2020, will you let me rhyme for you and heal your wounds?

Lovers and Love Songs are Replaceable,  
But My Heart to Rhyme for You Will Never  
Be Replaced!

情人和情歌能替換，  
為你押韻的心永不換

## 導演 | 楊景翔

臺灣嘉義縣人；現任臺灣藝術大學兼任助理教授，楊景翔演劇團藝術總監；2012年代表臺灣入選日本利賀「亞洲導演戲劇節」；2011年客家電視台《阿慧妹》戲劇指導及編劇統籌，入圍金鐘獎最佳編劇、最佳戲劇，近年劇場作品：瘋戲樂工作室《台灣有個好萊塢》，楊景翔演劇團《平康的邪惡》、《單身租隊友》。

## DIRECTOR | YANG Ching-hsiang

Born in Chia-yi, Taiwan, YANG Ching-hsiang is currently an adjunct assistant professor at National Taiwan University of Arts and Artistic Director of Yang's Ensemble. In 2012, he was selected as Taiwan's representative in Asia Theater Directors' Festival in Japan's Toga. In 2011, he participated as acting coach and screenplay coordinator in the production of Hakka TV's drama series Innocence, which was nominated for the Golden Bell Award for the Best Screenplay and Best Drama. His recent theater works include: Taiwan Hóliwood: A Musical Comedy as well as The Banality of Evil and Roommates (Yang's Ensemble).



Rimini Protokoll (Stefan Kaegi/Dominic Huber)

# Nachlass pièces sans personnes

里米尼紀錄劇團

《未竟之室》

©SamuelRubio

Ticket Price

| 1200 |

演出地點

實驗劇場 Experimental Theater

演出時間

3/4 WED.  
19:30

3/5 THU. - 3/14 SAT.

12:00 · 13:30 · 15:00 · 17:00 · 18:30 · 20:00

注意事項

- ◎ 節目全長約90分鐘，無中場休息。
- ◎ 法、德、英文發音，中英文字幕。
- ◎ 演出為走動式觀賞，無固定座位。

- ◆ Duration: Approx. 90 minutes, without intermission.
- ◆ Performed in French, German and English with Chinese Surtitles.
- ◆ Audience can move around while watching. There is no fixed seating arrangement.

## Future Reincarnation – Your Gazes Extend the Dead's Living Memories

21世紀的死亡究竟是什麼樣貌？  
是停止更新的臉書動態？  
是陌生人接起的手機門號？  
還是只能倚靠機器維生的失能肉身？  
當生與死的界線變得模糊，  
我們又將如何在生之時，預先想像自己的死亡？

擅長將城市公共空間轉化為私密劇場的里米尼紀錄劇團，此次將帶領觀眾進入一場生命與死亡交界的無人房間。八道門八分鐘時間，倒數計時，透過物件、聲音與錄像畫面，沉浸於八位真實人物如何直面死亡，見證他們最後的告別。一個來自土耳其的男人，希望死後落地歸根、一個女人將遺產全數捐出，協助成立非洲藝術基金會、一個科學家用科技視角分析死亡……

那你又想怎麼跟世界告別呢？

生命藉著回憶延續，死亡藉著想像先臨。  
死亡並不可怕，或許，遺忘才是。

What does death look like in the 21st century?  
Is it to stop updating Facebook?  
Is it for a stranger to answer a mobilephone?  
Or is it a disabled body remaining alive on machines?  
As the border between life and death becomes blurring,  
how are we going to imagine our own death in advance  
when we are still alive?

Rimini Protokoll, the theater company known for its capability of turning public spaces into intimate theaters, will lead audiences to a no-man's zone where life meets death. Spectators enter eight immersive spaces and spend eight minutes in each of the spaces. With the time counting down, objects, voices, and images guide them to the point where the baton is passed from generation to generation, and can witness the eight persons' final farewell. A Turkish man organized the return of his body to his hometown in Istanbul; a woman donated all her properties to establish a foundation for African arts; a scientist analyzed death from the scientific perspective...and you? How will you say...?

Life is extended with memories, while death arrives prematurely with imagination.  
Perhaps what scares us the most is not death itself but being forgotten instead!

未來轉生術——  
用你的「觀看」延續亡者的生之記憶

創作者 | 史蒂芬·凱吉／多米尼克·胡伯

凱吉以紀錄劇場為創作形式，透過不同的合作關係在各種公共場域演出。凱吉與賀爾歌達·豪克·丹尼爾·威哲爾共同創作，組成里米尼紀錄劇團。他們運用研究、公開試鏡及發想等過程，讓未曾接受專業訓練，但有概念想傳達「行家」有發表的機會。多米尼克·胡伯是舞台設計師、導演，自2008年以來，與凱吉長期合作。目前在蘇黎世藝術大學任教。

CREATOR | Stefan Kaegi / Dominic Huber

Stefan Kaegi produces documentary theatre plays and works in public space in a diverse variety of collaborative partnerships. Kaegi co-produces works with Helgard Haug and Daniel Wetzel, under the label "Rimini Protokoll". Using research, public auditions and conceptual processes, they give voice to 'experts' who are not trained actors but have something to tell.

Dominic Huber is a stage designer and director. Since 2008, Dominic Huber has been regularly collaborating with Stefan Kaegi. He regularly teaches at ZHdK - the Arts University of Zurich.

Production: Théâtre de Vidy - Lausanne  
Coproduction: Rimini Apparat, Schauspielhaus Zürich, Bonlieu Scène nationale Annecy et La Bâtie-Festival de Genève dans le cadre du programme INTERREG France-Suisse 2014 - 2020, Maillon, Théâtre de Strasbourg - scène européenne, Stadsschouwburg Amsterdam, Staatsschauspiel Dresden, Carolina Performing Arts

National Symphony Orchestra

# LÜ & KIT

NSO 國家交響樂團

總監系列

《牧之神・森之靈》

## Ticket Price

| 400 | 700 | 1000 |  
| 1200 | 1500 | 2000 |

## 演出地點

國家音樂廳 National Concert Hall

## 演出時間

3/14 SAT.  
19:30

## 注意事項

- ◎ 歡迎加入 NSO 之友 <http://nso.npac-ntch.org>。
- ◎ 建議 7 歲以上觀眾欣賞。
- ◎ 本場次同列為 2020TIFA 台灣國際藝術節節目，TIFA 套票與 NSO 愛樂套票僅能擇一選購，套票購買後恕不得單場退換票。

- ◆ Please join us as an NSO member at <http://nso.npac-ntch.org>
- ◆ The age guidance for this production is 7+.
- ◆ This concert is also a part of the 2020 TIFA. Only one of the discount packages can be selected: either TIFA set-ticket package or NSO set-ticket package. Tickets for single performances in the set-ticket package are neither refundable nor changeable.
- ◆ NSO reserves the right to make changes to the program.

Shao-Chia Lü x Kit Armstrong x NSO  
Present the masterpieces of  
Debussy · Saint-Saëns · Sibelius

旖旎夢幻，卻有震古鑠今的革命性力量。若說「現代音樂」開始於 1894 年首演的《牧神午後前奏曲》，相信絕非誇大之詞。

聖桑第五號鋼琴協奏曲是旋律優美、流暢輕盈，又洋溢北非異國風情的名作。第二樂章的尼羅河畔歌調與終樂章火花四射的觸技曲，總能令聽眾喝采不絕。從德國與俄國風格開始，西貝流士最後不只蛻變出一家之言，還成為北歐共同的音樂語彙。清新而寬廣，厚實但不厚重，他獨到的管絃配器色調迷離，聲響奇幻處處驚奇，現場欣賞才能真正領會其魔力。

第七號交響曲和《塔比歐拉》是他千錘百鍊的封筆之作，確是當之無愧的不凡經典，交響樂的重要里程碑。這場音樂會帶來法國與芬蘭名家名曲，上下半場又有形式創意的巧妙對照，必然令人大開眼界。

Ravishing and dreamlike yet revolutionary, *Prélude à l'après-midi d'un faune's* premiere in 1894 unequivocally opened the age of modern music. Saint-Saëns' Fifth Piano Concerto is a showpiece that features beautiful and sleek airs imbued with exotic north-African flavor.

Its second movement, based on a tune sung on the Nile, and the fiery toccata in the finale always receive thunderous applause from the audience. Influenced by German and Russian styles, Sibelius discovered his own musical language which ultimately became the common dialect of northern European music. Crisp but broad, compact but elegant, Sibelius' orchestration comprises original and bewildering tonations with bizarre timbre. Attending a live performance is a must in order to appreciate the true depth of this work. Two of his swan songs, Symphony No.7 and *Tapiola*, are phenomenal gems that are highly representative of Sibelius's style. They are monumental works in the symphonic genre. By combining these French and Finnish masterpieces together, and juxtaposing the two in one concert, the NSO will more than fulfill its audience's expectations.

呂紹嘉 X 周善祥 X NSO  
攜手呈現德布西、聖桑、  
西貝流士經典

## 曲目

- 德布西:《牧神午後前奏曲》  
Claude Debussy:  
*Prélude à l'après-midi d'un faune*
- 聖桑: 第五號鋼琴協奏曲《埃及》  
Camille Saint-Saëns: Piano Concerto No.5  
in F Major, Op.103, *Egyptian*
- 西貝流士:《塔比歐拉》  
Jean Sibelius: *Tapiola*, Op.112
- 西貝流士: 第七號交響曲  
Jean Sibelius: Symphony No.7  
in C major, Op.105

## 指揮 | 呂紹嘉

「指揮呂紹嘉是傳達音符之間氛圍意境的大師」《南德日報》

## 鋼琴 | 周善祥

「天才鋼琴家... 他的音樂揉合成成熟格局與年輕果敢，被期待在未來大放異彩。」《紐約時報》

## CONDUCTOR | Shao-chia LÜ

"Der Dirigent Shao-Chia Lü ist ein Meister der Zwischentöne." — *Süddeutsche Zeitung*

## PIANO | Kit Armstrong

"brilliant pianist ...who combines musical maturity and youthful daring in his exceptional playing."  
— *New York Times*



## 周邊活動

- 線上報名、詳細活動內容請洽兩廳院官網查詢。
- 所有活動主辦單位保留資格審核權與活動異動權。

12/16 MON.	12/17 TUE.	1/15 WED.	2/13 THU.	2/14 FRI.	2/22 SAT.	2/24 MON.	2/28 FRI.	3/13 FRI.	3/14 SAT.	3/21 SAT.	3/27 FRI.	3/28 SAT.	3/31 TUE.	4/11 SAT.
《未竟之室》導演講座	里米尼紀錄劇團 Stefan Kaegi 大師工作坊	我為你押韻——情歌 Revival 導演創作工作坊	音樂背後的故事	影視與劇場的合作， 是跨界還是越界？	從閨人歌手 到假聲男高音的美聲魅力	面對死亡： 你應該知道的遺產法律相關問題	死亡體驗工作坊 2/28 (FRI.) - 3/1 (SUN.)	《玩家、毛二世、名字》 走入恐怖主義的美學體驗	台灣社會結構下的恐怖主義 3/14 (SAT.) - 3/15 (SUN.)	《委內瑞拉》 Gaga 舞蹈工作坊	2020 小事製作：戰鬥果醬 3/27 (FRI.) - 3/29 (SUN.)	千人舞踏 王佩瑤 X 吳明益 王佩瑤「浮光流影」音樂會：	《玩家、毛二世、名字》 導演專場講座	布拉瑞揚舞團 肢體工作坊

### 講座

#### 里米尼紀錄劇團《未竟之室》導演講座

日期：2019/12/16 (MON.)  
時間：19:00 - 21:30  
地點：國家戲劇院 4F 交誼廳  
主講：里米尼紀錄劇團 Stefan Kaegi 導演  
語言：英文，備有中文口譯  
報名：免費參加，11/22 (FRI.) 起線上報名

#### 音樂背後的故事

日期：2020/2/13 (THU.)  
時間：19:30 - 21:30  
地點：國家戲劇院 4F 交誼廳  
主講：陳建騏、劉若英  
語言：中文  
報名：需購票，票價新台幣 100 元，1/8 (WED.) 起線上購票

#### 影視與劇場的合作，是跨界還是越界？

日期：2020/2/14 (FRI.)  
時間：19:30 - 21:00  
地點：國家戲劇院 4F 交誼廳  
主講：楊景翔、Lulu 黃路梓茵、孫可芳 (小豆)  
語言：中文  
報名：免費參加，1/8 (WED.) 起線上報名

#### 從閨人歌手到假聲男高音的美聲魅力

日期：2020/2/22 (SAT.)  
時間：14:30 - 16:30  
地點：國家戲劇院 4F 交誼廳  
主講：林伯杰  
語言：中文  
報名：免費參加，1/8 (WED.) 起線上報名

### 講座

#### 台灣社會結構下的恐怖主義

日期：2020/3/14 (SAT.) – 3/15 (SUN.)  
時間：15:30 - 17:00  
地點：國家戲劇院排練室一  
主講：劇場 X 歷史 X 哲學，跨界對談  
語言：中文  
報名：免費參加，2/8 (SAT.) 起線上報名

#### 王佩瑤「浮光流影」音樂會：王佩瑤 X 吳明益

日期：2020/3/28 (SAT.)  
時間：14:30 - 15:30  
地點：國家戲劇院  
主講：王佩瑤、吳明益  
語言：中文  
報名：免費參加，3/8 (SUN.) 起線上報名

#### 《玩家、毛二世、名字》導演專場講座

日期：2020/3/31 (TUE.)  
時間：19:30 - 21:00  
地點：國家戲劇院 4F 交誼廳  
主講：Julien Gosselin 朱利安·戈瑟蘭  
語言：法文，備有中文口譯  
報名：免費參加，2/8 (SAT.) 起線上報名

### 互動體驗

#### 《玩家、毛二世、名字》走入恐怖主義的美學體驗

日期：2020/3/13 (FRI.) - 3/15 (SUN.)  
時間：18:30 - 21:30 (FRI. - SAT.)，18:30 - 21:30 (SUN.)  
說明：此為互動參與式體驗。每天各六場次，每場次 30 分鐘  
地點：國家戲劇院  
語言：中文  
報名：每場次 300 元/人，2/8 (SAT.) 起線上購票  
備註：凡購買演出最高票價者，可免費體驗，詳情洽購票頁面

### 工作坊

#### 里米尼紀錄劇團 Stefan Kaegi 大師工作坊

日期：2019/12/17 (TUE.)  
時間：14:00 - 18:00  
地點：國家戲劇院排練室 A  
主講：里米尼紀錄劇團 Stefan Kaegi 導演  
語言：英文，無中文口譯  
報名：免費參加，限額 20 名，11/22 (FRI.) 起線上報名

#### 我為你押韻——情歌 Revival 導演創作工作坊

日期：2020/1/15 (WED.)  
時間：18:30 - 21:30  
地點：國家戲劇院排練室 A  
主講：楊景翔  
語言：中文  
報名：免費參加，限額 20 名，1/8 (WED.) 起線上報名

#### 《委內瑞拉》Gaga 舞蹈工作坊

日期：2020/3/21 (SAT.)  
時間：14:30 - 15:30  
地點：國家戲劇院排練室 1  
主講：巴希瓦現代舞團資深舞者  
語言：英文，無中文口譯  
報名：免費參加，限額 25 名，3/8 (SUN.) 線上報名

#### 《沒有害怕太陽和下雨》布拉瑞揚舞團 肢體工作坊

日期：2020/4/11 (SAT.)  
時間：14:00 - 16:00  
地點：國家戲劇院排練室  
主講：布拉瑞揚·帕格勒法 (編舞家)  
語言：中文  
報名：免費參加，3/8 (SUN.) 起線上報名

THE  
DEATH EXPERIENCE  
WORKSHOP

## 面對死亡

我們從出生的那一刻開始就在等待死亡的到來，死亡就是我們終身迎向的目標。有了終結，我們才明白時間的珍貴和有限，因此從另外一個角度想，死亡也可以是一種積極的提醒，或許只有藉著它，我們才可以知道怎麼活著。

「阿公，我們可以相聚了，我真的好想你，好想再見你一面。」

——摘自一名女大生  
(摘自死亡體驗者遺書)

「對不起，媽媽從未好好理解你，這是我最後一次跟你說對不起，對不起曾經對你的傷害。」

——摘自一名已退休保險業務

「兩個孩子啊，爸爸不能再陪你們長大了，但我希望你们知道爸爸有多愛你們。」

——摘自一名35歲老人領域社工



照片由仁德醫專提供

### 工作坊 死亡體驗 WORKSHOP

日期：2020/2/28 (FRI.) - 2/29 (SAT.) 9:30、14:00、18:00  
2020/3/1 (SUN.) 9:30、14:00  
地點：實驗劇場  
主講者：鄧明宇 (心理師)、蔡仲庭 (心理師)  
報名：800元／2人同行，1/8 (WED.) 起線上購票。

與仁德醫專合作，死亡體驗工作坊並沒有強制設定經歷後必然會出現怎樣的結果，而是透過體驗，模擬面對臨終的情境，引發對死亡的真實情感，啟發各個參加者不同的生命經驗，不同的回想與反思，重新檢視自己生命中重要的人、事、物，反思自己生命的關聯。

工作坊分為「體驗者」以及「陪伴者」兩種角色，以換穿壽衣、遺書撰寫、躺棺體驗、生死話別、去角色與祝福等儀式化活動，體驗死亡與陪伴死亡所啟發的感受和情緒是不同的經歷。

#### 注意事項

- ◎ 參加者需年滿18歲以上。
- ◎ 活動全長約180分鐘。
- ◎ 購票為兩人一組，需自行決定擔任「體驗者」及「陪伴者」角色。
- ◎ 兩廳院之友9折，身心障礙人士及其陪同人員5折。

### 講座 你應該知道的遺產相關法律問題

日期：2020/2/24 (MON.) 19:00~21:00  
地點：國家戲劇院大廳  
主講者：呂秋遠  
報名：1/8 (WED.) 起線上報名

如何立遺囑，如何避免不必要的遺產紛爭，這是人死後最現實的問題。呂秋遠律師將針對遺產的相關法律條文，一些相關知識與可能忽略的眉角，讓生前有完善妥當的安排，而不會造成親人之間的壓力與爭端。講座也將規劃Q&A時間，讓參與者更能以實際案例解決問題。

2020 LPCP  
BATTLE JAM - STYLE OF DIVERSITY (SOD)

## 2020 小事製作： 戰鬥果醬

小事製作致力於以舞蹈與社會之間多面向的溝通，除了藝術性上的探索，2015年在華山新生橋下草創人人皆可參與的街頭共學週一學校 (MONDAY SCHOOL)，進行社會溝通。2019年首次和兩廳院合作戰鬥果醬，後續效應激起年輕族群間的漣漪，2020年即將再度在此發生 (發聲)！

戰鬥果醬 Battle Jam 是「不再去」定義何謂當代舞蹈風格的平台，今年將 Non-Style 更名為 Style of Diversity (SOD)，其中除了比賽和即興舞蹈的展現外，我們更是期待參與者能從彼此的差異性上，挖掘生活、創意及表演的多元性。另有 3/27 (FRI.) 晚上【脫單攻防工作坊】，為你在忙碌的工作中學習重新與人建立親密關係。活動詳細內容請注意兩廳院臉書與小事製作粉絲頁，歡迎所有熟面孔、新朋友的加入！

### 報名

新台幣 800 元  
1/8 (WED.) 啟售，購票請洽兩廳院售票系統  
兩廳院之友 9 折，學生 8 折，廳院青 75 折

### 講師

小事製作全體成員

### 工作坊

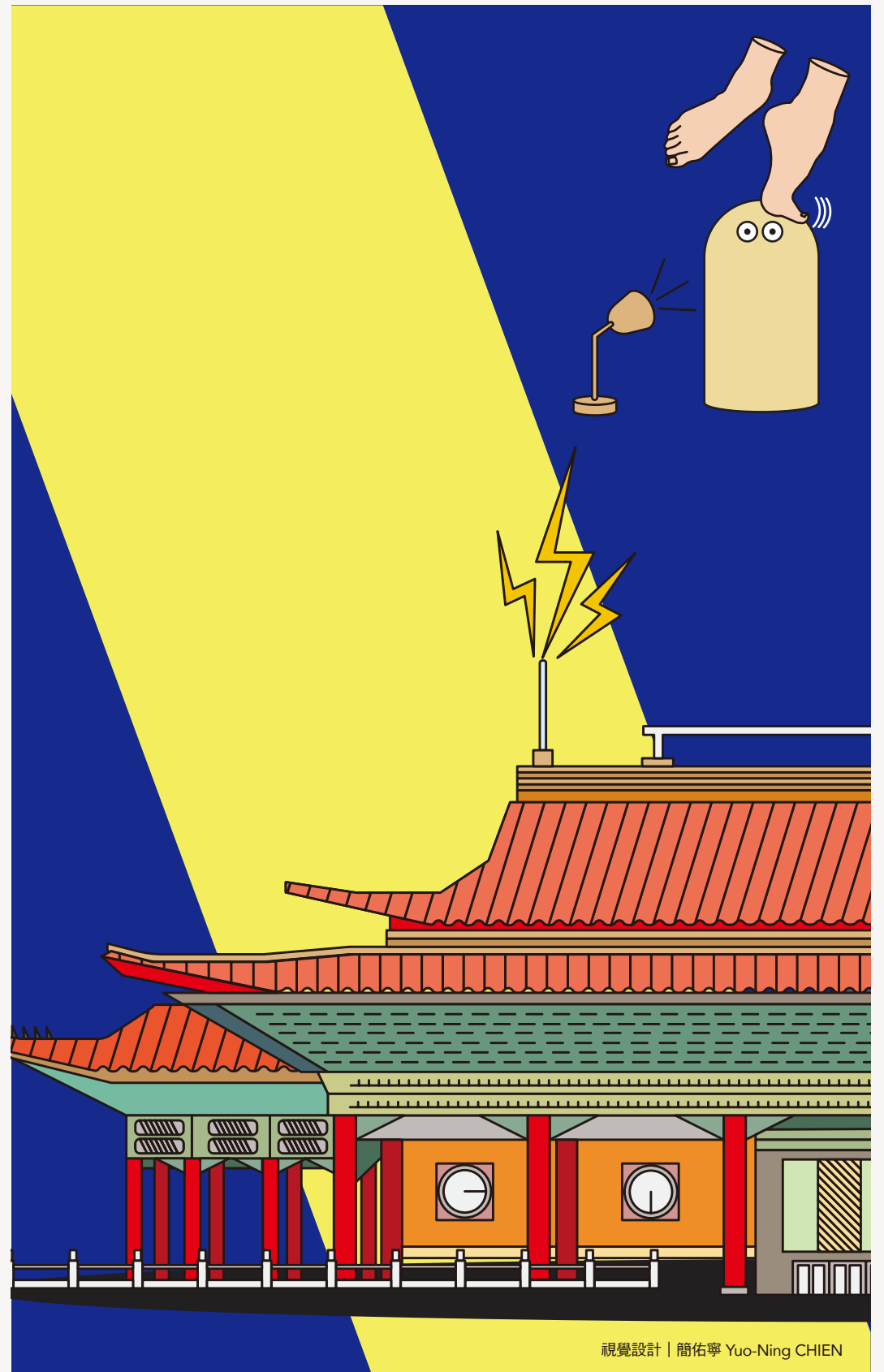
**3/27** 【脫單攻防工作坊】  
(FRI.) 19:30 - 22:00 ( 19:00 - 19:25 報到 )  
國家戲劇院排練室 1

**3/28** 【戰鬥果醬 Battle Jam - Style of Diversity】  
(SAT.) 13:30 - 20:00 ( 參賽者 12:30 - 13:00 報到 )  
國家戲劇院大廳

**3/29** 【戰鬥果醬明星表演賽】  
(SUN.) 14:30 - 17:00  
國家戲劇院大廳

### 注意事項

- ◎ 參賽票請於中午 12:30 - 13:00 間到戲院 1 號門完成報到手續。
- ◎ 持參賽票觀眾請著可活動的衣褲。
- ◎ 現場有飲水機，可自行準備水壺。
- ◎ 戰鬥果醬 3/28 (SAT.) 當天流程其中包括暖身工作坊、海選、比賽流程、遊戲、showcase、評審講評與 easy party time。
- ◎ 活動日請持票根進出。
- ◎ 參加者出示票券即可，一票三天玩到底。





BON ODORI  
FESTIVAL

## 千人舞祭

盆踊舞源於日本盂蘭盆節，是夏日的重要節慶。祭典上，群眾以盆踊舞歌頌生命，感謝祖先。近藤良平帶領的東京 鷹有感這個傳統日漸式微，為盆踊舞加入互動元素和日常動作，連結傳統與現在。東京 鷹除了會與充滿活力的舞蹈空間舞者教授新式盆踊舞外，還會為大家帶來同樣以日常生活為靈感的當代舞作品。

演出地點

國家戲劇院  
生活廣場

演出時間

3/28 (SAT.)  
16:00 - 17:00

語言

中文、日文

報名

免費參加  
3/8 (SUN.) 起  
線上報名

| お盆!! | お盆!! |

MEMBERS'  
EVENTS

## 兩廳院之友限定活動

舞蹈探索

Gaga 舞啦啦

日期：2020/3/22 (SUN.)  
時間：10:30 - 11:30  
地點：國家戲劇院排練室 1  
主講：巴希瓦舞團資深舞者  
語言：英文，無中文口譯  
報名：票價 500 元，2/8 (SAT.) 起線上購票

Gaga 是巴希瓦舞團藝術總監歐哈德·納哈林 (Ohad Naharin) 多年來開發的肢體語彙。課程從探索形式、速度快慢、力道強弱進行內在的覺察鍛鍊，並透過即興讓參與者產生與 Gaga 語彙的連結。

專屬按摩體驗

朱利安·戈瑟蘭  
《玩家、毛二世、名字》

日期：2020/4/3 (FRI.) - 2020/4/4 (SAT.)  
地點：國家戲劇院大廳  
報名：免費參加，無須報名

長時間看演出，你需要徹底的身心靈放鬆。趁著中場休息的片刻時光，暢享兩廳院嚴選精油按摩體驗活動。

金緻卡友限定

金卡俱樂部——我為你唱首歌

日期：2020/2/25 (TUE.)  
時間：19:30 - 21:00  
地點：實驗劇場  
報名：票價 100 元，2/8 (SAT.) 起線上購票，  
限額 100 名 (50 個金緻卡名額，每位限購 2 張)

說不出口的話，就用唱的吧。邀請金緻卡會員一起走進《我為你押韻——情歌》的世界，一字一句唱出你我的心裡話。

放鬆時刻

專屬休憩空間

日期：2020/2/21 (FRI.) - 4/26 (SUN.)  
(限國家戲劇院、國家音樂廳演出節目)  
地點：國家戲劇院交誼廳、國家音樂廳貝多芬廳  
報名：免費參加，無須報名

躲避中場時刻的人聲嘈雜，給自己一點時間沈浸感動。兩廳院體貼所有會員，提供舒適安靜的角落，享用雜誌、小點、充電站等全方位貼心服務。



## ● 兩廳院之友預購優惠

2019/12/1 (SUN.) → 12/7 (SAT.)

預購全系列節目 8 折。

## ● 全面啟售

2019/12/8 (SUN.) 12:00

## ● 早鳥優惠

2019/12/8 (SUN.) → 2020/1/1 (WED.)

凡購買單張 NTD.1,200 (含) 以上票券, 享 8 折優惠。

## ● 2×2 套票



2020/1/2 (THU.) 起, 凡購買任 2 檔大廳節目 NTD.1,200 (含) 以上票券各 2 張, 即享 8 折優惠。

Aesop 旅行組 (50ml x 2), 將與您一起同行。(限量 200 組)

## ● 共處一室套票

2019/12/1 (SUN.) - 2020/2/1 (SAT.) 凡一次購買里米尼紀錄劇團《未竟之室》4 張, 享 75 折優惠, 數量有限, 售完為止。

## ● 高鐵套票

高鐵標準車廂對號座來回全票票價約 8 折 + 演出票券 8 折, 2020/2/1 (SAT.) 正式啟售, 數量有限, 售完為止。

- 百變天后魏海敏 × 新加坡王景生導演  
《千年舞臺, 我卻沒怎麼活過》
- 布拉瑞揚舞團 BDC 新作《沒有害怕太陽和下雨》
- 舞蹈空間 × 日本東京 鷹《月球水 2.0》

## ● 日日藝起 go 優惠

2019/12/8 (SUN.) 起, 日日享優惠, 輕鬆藝起 go!

95 折 光點會員、Pinkoi 會員 (憑折扣代碼)

9 折 兩廳院之友、台中國家歌劇院會員、衛武營國家藝術文化中心會員、軍警、榮民、誠品會員、台灣大哥大一般客戶 (憑證代碼)

8 折 學生購票 (憑有效證件購票與入場)

75 折 廳院青 ※ 廳院青會員優惠適用於全面啟售期間

5 折 65 歲以上長者及身心障礙人士 (憑有效證件購票與入場)

## ● TIFA 好夥伴獨家優惠

- 2020/2/26 (WED.) - 4/26 (SUN.)  
憑全家便利商店 Let's Café × TIFA 咖啡杯套至國家戲劇院、國家音樂廳購買 2020TIFA 系列節目享 9 折優惠。

## ● 兩廳院之友專屬會員日

每月 10 號 當日購票獨享 8 折

2 月 10 日: 2/21 (FRI.) - 23 (SUN.) 麥可·基根一多藍《癡鵝湖》  
3 月 10 日: 3/20 (FRI.) - 22 (SUN.) 巴希瓦現代舞團《委內瑞拉》  
4 月 10 日: 4/10 (FRI.) - 12 (SUN.) 魏海敏獨角戲 × 新加坡王景生導演《千年舞臺, 我卻沒怎麼活過》

- 每位會員限購 1 張。
- 網路購票者, 兩廳院售票系統開放時間為會員日當日 09:00-23:59。
- 臨櫃購票者, 兩廳院售票口營業時間為, 中午 12:00 至 20:00。
- 其他售票端點請於購票前查詢當日營業時間以免向隅。此活動恕超商無法購買。

## 注意事項

- 2X2 套票 Aesop 旅行組, 每人限兌換乙組, 需帶實體票券驗證; 購買電子票券者請攜帶手機以利驗證。兌換時間: 2020/1/20 起至 2020/3/20 止。兌換地點: 國家戲劇院地面層服務台。
- 高鐵套票限使用 ibon 售票系統於網路完成訂票, 再至全台 7-ELEVEN 門市 ibon 機台櫃檯繳費, 不開放直接於 ibon 機台購買, 詳細套票使用及退票規則, 可撥打 ibon 客服專線: 0800-016-138、(02)2659-9900。
- 各項優惠不得與其他優惠重複使用。

## ● 購票方式

- 兩廳院售票系統 [www.artsticket.com.tw](http://www.artsticket.com.tw) 02-3393-8888
- 全台 7-ELEVEN 門市 ibon 機台、全家便利商店、萊爾富門市皆可購票, 惟套票需至兩廳院售票端點購買。
- 主辦單位保留節目異動權及折扣、贈品解釋權。



## ACCESSIBILITY SERVICE

## 無障礙服務



### 口述影像

Audio Description

將舞台上的視覺訊息，如空間佈景、人物表情、動作、服裝等，透過語言描述，讓視障觀眾用聽的方式體驗表演藝術。口述員的聲音會透過耳機傳遞給視障觀眾，類似「實況轉播」的概念，也就是把「看表演」變成「聽表演」。

- 3/8 (SUN.) 14:30  
楊景翔演劇團《我為你押韻-情歌 Revival》
- 4/24 (FRI.) 14:00  
舞蹈空間 × 日本東京 鷹《月球水 2.0》



### 輕鬆自在場

Relaxed Performance

向所有人開放的表演藝術體驗，演出內容及周遭環境適切微調，座位區保持些微光線，欣賞表演時不必介意不自主發出聲響、無法久坐進出觀眾席也不需要擔心影響他人，適合親子、感官敏感、想要放鬆、無拘束看表演的觀眾。

- 3/21 (SAT.) 14:30  
肯杜可舞團《透視》&《讓我們來談談 Dis》  
本場次由玉山文教基金會冠名贊助



### 托育服務

Childcare Service

為了體恤爸媽們所設置的專屬托育站，由專業師資陪孩子做律動、玩遊戲，讓父母可以放心看演出。凡購買戲院、音樂廳主辦節目票券 1 張，可於該場次托育 1 名 4~8 歲的孩子，收費標準 350 元/人。

- 活動專線 (02)3393-9842 蔣小姐
- 詳情請見兩廳院官網



### 歡迎導盲犬

Guide Dogs Welcome

導盲犬是視障者們的好夥伴，前來觀賞演出的視障觀眾，歡迎帶著導盲犬一同進到兩廳院。

- 捷運站接送服務：購票視障觀眾可提出預約捷運站引導接送服務。



### 中文字幕／輔助字幕

Chinese Captioning

演前導聆或演後座談時，以聽打員打字方式，或是透過「雅婷逐字稿」人工智慧語音系統同步將講者的語音訊息轉換成文字呈現在螢幕上，以及演出過程中以字幕呈現台詞和情境聲響等。

#### 演前導聆 雅婷逐字稿

- 麥可·基根-多藍《癡鵝湖》
- 巴希瓦現代舞團《委內瑞拉》
- 舞蹈空間 × 日本東京 鷹《月球水 2.0》
- 布拉瑞揚 BDC 舞團《沒有害怕太陽和下雨》
- 魯多維柯·艾奧迪「散策七日」
- 菲利浦·賈洛斯基與阿塔瑟斯古樂合奏團「粹金之聲」

#### 演後座談即時聽打

- 2/22 (SAT.) 晚場 野田秀樹《滾啦》
- 2/23 (SUN.) 麥可·基根-多藍《癡鵝湖》
- 3/8 (SUN.) 楊景翔演劇團《我為你押韻-情歌 Revival》
- 3/22 (SUN.) 巴希瓦現代舞團《委內瑞拉》
- 3/22 (SUN.) 肯杜可舞團《透視》&《讓我們來談談 Dis》
- 4/10 (FRI.) 王景生、魏海敏、陳界仁、張照堂  
《千年舞臺，我卻沒怎麼活過》
- 4/19 (SUN.) 布拉瑞揚 BDC 舞團《沒有害怕太陽和下雨》
- 4/26 (SUN.) 舞蹈空間 × 日本東京鷹《月球水 2.0》



### 手語翻譯

Sign Language Interpretation

由專業手語翻譯員將聲音或文字以手語呈現，讓聾人或聽障者理解講述內容。



### 助聽感應線圈

Induction Loop System

使用助聽器者進入室內預先鋪設助聽感應線圈的範圍內，將助聽器的「T 功能」打開，通過電磁感應原理，即可接收較為清晰的聲音。音樂廳及戲院服務台備有助聽感應線圈。



### 無障礙空間

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無障礙空間除了服務一般認知的身心障礙族群，也同時友善樂齡、親子等有不同需求的群體。無障礙設施包含自動門、電梯、斜坡道、無障礙停車位、輪椅使用者可及的洗手間、哺乳室等。

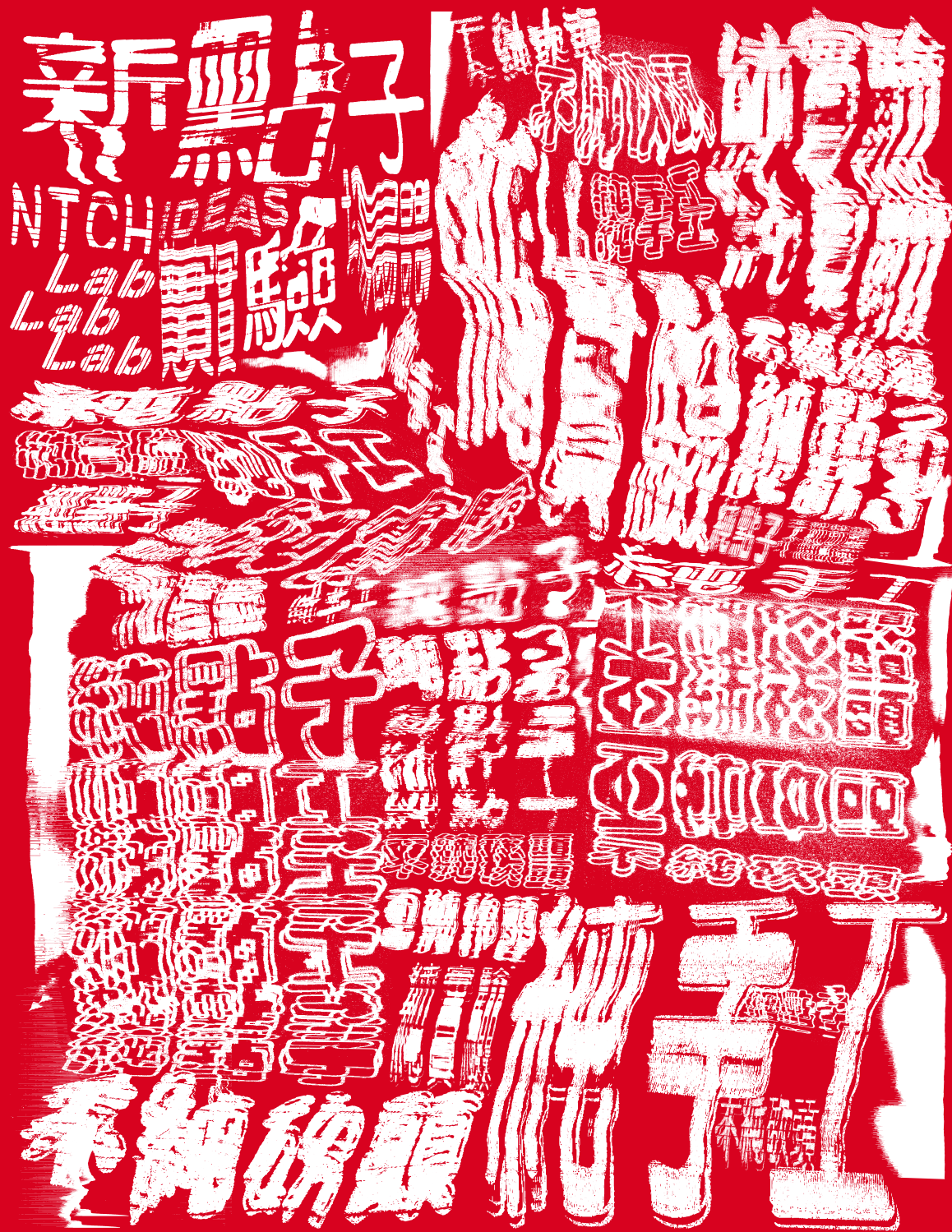


### 觸覺導覽

Touch Tour

導覽內容包括以語言描述，帶領觀眾認識場館空間及相關服務，以及實際觸摸劇場或演出相關物品，讓觀眾對於劇場及演出的理解更為立體、具象化。





腦洞  
大開

安——可——場

2020 新點子實驗場 DO IT MY WAY

音樂	戲劇	舞蹈
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	7/2 - 7/5 王靖惇	7/24 - 7/26 林素蓮

4/1-4/7 兩廳院之友預購 4/8 正式啟售

# Performing Arts Meeting in Yokohama 2020

2020.2.8 Sat — 2.16 Sun

Venues: KAAT Kanagawa Arts Theatre,  
Kosha33 (Kanagawa Prefectural Housing Supply Corporation),  
Yokohama Port Opening Memorial Hall, etc.



TPAM is an international platform for professionals who explore the possibility of contemporary performing arts in Asia and the world, held across diverse cultural facilities in Yokohama. The 2020 program will be announced in November 2019.

Contact : Performing Arts Meeting in Yokohama Secretariat (PARC - Japan Center, Pacific Basin Arts Communication)  
3-1-2-3F Ebisu-minami, Shibuya, Tokyo 150-0022, Japan  
info@tpam.or.jp Tel +81-(0)3-5724-4660 Fax +81-(0)3-5724-4661 www.tpam.or.jp/en/contact

Organized by Performing Arts Meeting in Yokohama 2019 Executive Committee (The Japan Foundation Asia Center / Kanagawa Arts Foundation / Yokohama Arts Foundation / PARC - Japan Center, Pacific Basin Arts Communication)  
Subsidized by Yokohama Convention & Visitors Bureau and Sompo Japan Nipponkoa Insurance Inc. "SOMPO ART FUND"  
(Association for Corporate Support of the Arts, Japan: 2021 Fund for Creation of Society by the Arts and Culture)

Save The Dates For TPAM 2020



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Aēsop.

Aēsop於1987年創立於墨爾本，致力於研製最高品質的護膚、護髮和身體保養產品。我們廣泛搜尋植物成分和經過科學驗證的成分，所有成分的安全性和有效性均經過檢驗。我們不僅從事商業活動，還支持藝術創作，與藝術的關係一直是Aēsop發展過程中不可或缺的組成部分。這是我們DNA的一部分，因此我們與志同道合的文化夥伴直接互動。

我們的門市遍佈全球，於台灣目前共有十四間店點，包含台北的兩間街邊概念店，歡迎您訪問 [www.aesop.com/tw](http://www.aesop.com/tw) 了解更多。

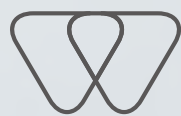


'Nothing great in the world has ever been accomplished without passion.' Georg Wilhelm Friedrich Hegel





探索「回收」與「創造」之間的矛盾與共生



W GLASS PROJECT

# 兩廳院之友 熱烈招募中

先有觀眾，故事才存在。  
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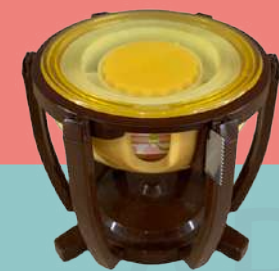


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- 3.國家音樂廳地面層 **02-33939869** 營業時間：**12:00-21:00**。
- 4.活動依現場公告為準，國家兩廳院保有活動異動權。



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Tuesday - Sunday

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星期一  
Monday

公休 Closed

總代理 元佑實業



# Taiwan Week

4.9-4.20  
2020

## 發現臺灣的創造原力—— We ART Together in Taiwan

國家兩廳院從1987年成立至今，不但是臺灣歷史最悠久的國家級表演藝術場館，更已成為觀眾啟發創意及藝術家孕育創作的重要夥伴。展望未來，我們將進一步突破疆界，以藝術為橋樑，串聯人際、館際及國際的網絡。除了作品展演，兩廳院努力成為創作者的堅實後盾，打造劇場工作者的家；同時擴大連結國際脈動，以「亞洲創意樞紐」為定位，引領亞洲當代多元觀點。

Taiwan Week計畫因此孕育而生。2020年啟動，Taiwan Week與多所大台北地區場館合作，密集呈現以臺灣文化為基底的本國或亞洲共創節目，形成一個兼具創作網絡與文化櫥窗效應的展演平台，同時逐步推動臺灣藝術家與國際團隊合創及共製，帶動亞洲文化的對話與交流。透過國際策展人邀訪，Taiwan Week期許成為世界看見臺灣的窗口，以藝術跟世界做朋友。

The National Theater & Concert Hall is proud to present Taiwan Week, a new annual event that showcases the dynamism and innovative drive of Taiwan's contemporary performing arts scene. Featuring more than a dozen performances spanning the fields of dance, drama, and music, Taiwan Week aims to connect Taiwanese culture with the world. We envision this event as not only a stage for exciting work by groundbreaking Taiwanese artists, but also as an international network connecting like-minded artists, producers, and organizations.

Bringing people together through the arts is an essential part of the mission of the National Theater & Concert Hall, Taiwan's longest-running and most respected performance arts venue. Since its founding in 1987, the NTCH has been devoted to hosting world-class performers, and we have expanded our reach with programs that support rising stars who are ready for the international stage. To this end, the NTCH seeks to provide a platform for these performers to engage in dialogue, exchange, and collaboration with other artists from the Asia region and beyond.

With the inaugural launch of Taiwan Week in 2020, we would like to give special thanks to our colleagues and partners in the theater world, our partner venues throughout greater Taipei, and the visiting curators who have traveled from afar to be here. We welcome all to join us as "we ART together in Taiwan."

戲劇 Theater

舞蹈 Dance

音樂 Music

NTCH WE ART TOGETHER



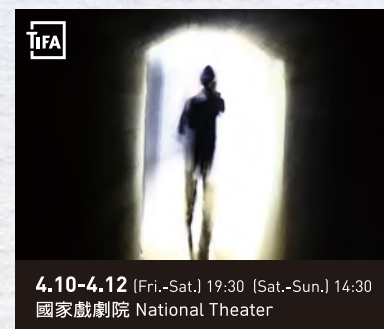
4.11-4.12 (Sat.) 19:30 (Sun.) 14:30  
樹林藝文中心 Shulin Arts Center



4.10-4.11 (Fri.-Sat.) 19:30  
國家兩廳院演奏廳 Recital Hall, NTCH



4.10-4.12 (Fri.-Sat.) 19:30 (Sat.-Sun.) 14:30  
水源劇場 Wellspring Theater



4.10-4.12 (Fri.-Sat.) 19:30 (Sat.-Sun.) 14:30  
國家戲劇院 National Theater



4.10-4.12, 4.17-4.19 (Fri.) 20:00 (Sat.-Sun.) 15:00  
雲門劇場 Cloud Gate Theater

賴翠霜舞創劇場《家·溫℃》

**Lais Creative Dance Theater**  
*Home Temperature*

旅德編舞家賴翠霜以舞蹈劇場直視家庭暴力。躁動與不安籠罩著看似圓滿的家庭，無法啟齒的恐懼成為許多人對家的定義。

Choreographer LAI Tsui-shuang depicts a seemingly happy family haunted by domestic violence in a performance piece in which the victim's unspoken fears come to re-define the very idea of "family."

王佩瑤「浮光流影」音樂會

**WANG Pei-yao**  
*Luminous Shadow*

受吳明益小說《單車失竊記》啟發，鋼琴家王佩瑤將盤根錯節的生命軸線中的「記憶」化作音符，尋覓文學與音樂的全新面貌。

In *Luminous Shadow*, pianist WANG Pei-yao seeks to new ways to bridge literature and music. Inspired by the WU Ming-yi novel *The Stolen Bicycle*, Wang's compositions are designed to reflect the complexities and depth of human memory.

周瑞祥 × 陳煜典 × 王礎《新人類計劃：預告會後》

**Sean CHOU × CHEN Yu-dien × WANG Wei**  
*Transhumanism: Tenets*

以開發異能為軸的新人類計劃，跳脫了對劇場和魔術的期待，《新人類計劃：預告會後》將由首演版的評論為起點，持續探索人類的新定義。

*Transhumanism: Tenets* searches for new definitions of what it means to be human, focusing on the supernatural and seeking to defy conventional expectations of theater and magic.

王景生 × 魏海敏《千年舞臺；我卻沒怎麼活過》

**Ong Keng Sen × WEI Hai-min**  
*A Thousand Stages, Yet I Have Never Quite Lived*

新加坡導演王景生爬梳京劇天后魏海敏的傳奇人生，從京劇在臺灣的轉變對照出社會變遷歷程，映照大時代中共同的生命體驗。

The outstanding Beijing opera diva WEI Hai-min stars in this autobiographical performance, teaming up with Singaporean director Ong Keng Sen. Ong draws from legendary events in Wei's life to show how the art of Beijing Opera has developed against the backdrop of social change in Taiwan, and how it reflects changes in the common human experience of modern times.

雲門舞集 鄭宗龍《毛月亮》

**Cloud Gate Dance Theatre of Taiwan**  
*CHENG Tsung-lung's 22° Lunar Halo*

冰島後搖滾天團Sigur Rós量身的音樂引路，雲門新任藝術總監鄭宗龍舞作預示了「世紀末文明崩解」，被國際舞評讚譽「兇猛而美麗」，令人感官顫動。

This choreographed work by CHENG Tsung-lung, Cloud Gate's newly-appointed artistic director, foreshadows the collapse of civilizations at the end of the century. Set to the music specially arranged by Sigur Rós and incorporating stunning projection on gigantic LED panels, the production was hailed as "fierce beauty."





莎士比亞的妹妹們的劇團《餐桌上的神話學》

## Shakespeare's Wild Sisters Group *Mythology upon the Table*

七位亞洲藝術家將荷馬史詩《奧德賽》拆解為料理，用餐桌的日常物件構築出身定位，透過「他者」的觀點展開自我文化的探索。

Seven Asian artists deconstruct Homer's epic *The Odyssey* and recast new identities using everyday objects on a dining table. In the process, they re-examine their respective cultures from the perspective of the Other.



布拉瑞揚舞團《沒有害怕太陽或下雨》

## Bulareyaung Dance Company *Not Afraid of the Sun and Rain*

從世界舞台回到家鄉創立舞團，布拉瑞揚跟尋部落少年的訓練唱詞，勇敢地走向人生最遙遠路程——自己。

Several years ago, one of Taiwan's most acclaimed choreographers, Bulareyaung Pagarlava, returned to his home village on the island's east coast to train aspiring indigenous youth dancers. Drawing from the experience, Bulareyaung conceived of this performance to reflect the ultimate journey for any person - the journey of one's own life.



動見体「共鳴体」

## M.O.V.E. Theatre *Resonance: Into the Maze*

台新藝術大獎創作團隊，結合原創音樂、互動探索、與聲音裝置，將劇場打造成大型共鳴箱的遊走式演出。

For this walk-about performance, M.O.V.E. Theatre, a Taishin Arts Award-winning troupe, converts the theater into an enormous resonance chamber, integrating original music, interactive exploration, and audio installation.



山宛然布袋戲團 × 弘宛然布袋戲團 × 王嘉明《聊齋—聊什麼哉?!》

## Shan Puppet Theatre × Hong Puppet Theatre × WANG Chia-ming *Inside Out: A Tale of Allure and Enchantment*

導演王嘉明與布袋戲團攜手再現奇幻經典《聊齋》，以現代劇場手法打造布袋戲的怪奇物語——古今未來人鬼偶的洗衣店密談。

Traditional Taiwanese puppetry meets avant-garde theater in this collaborative endeavor. Teaming up with several renowned troupes, director WANG Chia-ming (Shakespeare's Wild Sisters Group) utilizes modern stage techniques to tell a ghost story connected with a puppet show.



婉婉工作室《play games》

## Myan Myan Studio *play games*

台北文學獎舞台劇本優選作品。不可外揚的家醜，失去保護功能的家庭，家家酒的角色扮演成為一場不堪而殘酷的遊戲。

In this Taipei Literature Award-winning play, a family's scandalous secrets are laid bare, and a make-believe role-playing exercise performed by the characters becomes a cruel game.

## Showcase 階段性呈現

邀請制，不對外售票。By invitation only

壞鞋子舞蹈劇場《渺生》+《吃土》

## Bare Feet Dance Theater *An Eternity Before and After / Tsiáh-thóo*

「壞鞋子」從在地文化提煉當代身體美學。《渺生》從牽亡歌探索身體動能的來源；《吃土》深入北管文化，在傳統和當代之間衝擊與對話。

Bare Feet Dance Theater draws from traditional Taiwanese culture to inform its contemporary approach to body and movement. *An Eternity Before and After* explores the body's kinetic response to "soul guiding songs," a type of traditional Taiwanese funeral song designed to safely lead a deceased person's soul to the afterlife. *Tsiáh-thóo* plays out the tensions between the traditional and modern in Beiguan music.



黃翊工作室《小螞蟻與機器人》、《物》、《眼》

## Huang Yi Studio + *Little Ant & Robot (working title), Objects, Glance (working title)*

TED 2017世界大會開幕演出藝術家。作品因高度的科技研發比例，常經多年研發、分階段發展的形式逐步完成。曾獲邀赴美加、歐陸、亞洲、澳洲近20國。

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's performance has opened the Ars Electronica Festival (Austria), TED Conference (Vancouver), and toured globally since 2015.



陳武康 × 皮歇·克朗淳《打開羅摩衍那的身體史詩》

## CHEN Wu-kang × Pichet Klunchun *Rama's House*

陳武康與皮歇·克朗淳以東南亞史詩《羅摩衍那》展開「向大師學習」的旅程，透過田野調查瞭解東南亞傳統舞蹈的發展環境、歷史政治變遷，並與大師們交流他們眼中的傳統與當代。

For this work, inspired by the epic *Ramayana*, choreographers CHEN Wu-kang of Taiwan and Pichet Klunchun of Thailand traveled throughout Southeast Asia to study traditional dance from the region. In the process, they learned the historical and political context behind the artform, as well as the distinction between the modern and the traditional in the view of master practitioners of Southeast Asian dance.



## Event 活動

2020寶藏巖光節

## 2020 Treasure Hill Light Festival

依山傍水、有機生長的歷史聚落寶藏巖，邀請藝術家進駐創作，書寫屬於這塊聚落的情感故事。推薦演出：微光製造現地演出，透過光與空間與人、與表演，探討光存在的意義。

Located on a scenic river bank in Taipei, Treasure Hill is a former veterans' village that now serves as the site of an artist-in-residency program. Participating artists create works related to the area's physical surroundings and history. Recommended event: a live dance performance by Shimmering Production exploring the interplay of light, space, and the body.



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## 主辦單位



TIFA 開幕《十二碗菜歌》  
舞蹈空間 × 東京 鷹《月球水 2.0》節目主要支持



## 特別感謝



## 指定住宿





