2014 Annual Report

國家表演藝術中心 年度報告

National Performing Arts Center
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「一法人三場館」新時代的來臨

「國家表演藝術中心」自2014年4月3日掛牌成立，宣示了一個「一法人三場館」新時代的來臨，包含了「國家兩廳院」、「臺中國家歌劇院」、「衛武營國家藝術文化中心」三場館，以及附屬團隊「國家交響樂團」NSO。身為全國第一個「一法人多場館」的行政法人，其主要任務為三場館之整體經營管理，表演藝術文化與活動之策劃、行銷、推廣及交流，以提升國家表演藝術品質及國際競爭力，希望能為臺灣表演藝術的新世紀開創文化創新工程。

建立完整健全的組織規章

2014年，國家表演藝術中心執行第一階段的起跑工作。我們以國立中正文化中心之126套營運規章為基礎，進行修正、改善、整合與更新，完成一套由董事會通過、適用於三場館及全中心的完整制度。讓國家表演藝術中心成為一個健全的組織。

而三場館的藝術總監們也經董事會任命，分別由李惠民、王文儀、簡文彬擔任兩廳院、歌劇院及衛武營藝術總監，並且開始進行各場館之營運與各項計畫的推動。同時，NSO音樂總監呂紹嘉將於2015年7月任期結束後，繼任音樂總監一職，繼續以NSO為基礎，將國立中正文化中心和NSO的約335位員工及樂團團體，也順利轉入國家表演藝術中心，維持安定的工作環境。

三館一團整體串連工作計畫

為使台中歌劇院與高雄衛武營成為三館串連之後的無縫接軌，納入國家表演藝術中心自2015年1月1日成立「國家表演藝術中心營運推動小組」及「衛武營推動小組」，兩個場館藝術總監擔任召集人，全面探索各項設施及串連策略。未來，國家表演藝術中心將致力於「三館一團整體串連工作計畫」，透過三場館及樂團的串連及資源整合分享，以國際合作、區域發展、國際接軌及人才培育為工作重點，由三場館的藝術總監及NSO音樂總監擬定工作計畫並負責執行，將發揮一法人多場館制度之最高能量與效益。

帶動地區表演藝術發展

三場館各自發展場館區域特色之外，也將各自定位為資源中心，不僅必須投入觀眾培養，更須與在地政府、團體積極合作，帶動地區表演藝術發展，並加入城市行銷行列。未來三場館的常態演出場次將以70％國內節目及30％國外節目的比例為規劃原則，並以在地團體為場館優先合作對象。同時也將結合在地工作人員，提供在地就業機會也是中心的目標之一。

國家表演藝術中心以凡臺灣表演藝術發展及社會大眾非常重要的國家資源，要讓他們資源發揮它有的效能，包括如何吸引足夠的觀眾坐滿三個場館11個表演空間所面臨的13,000個位子以及發揮影響力，這就是三場館所必須承載的重責大任，唯有做好萬全準備，才能夠真正為臺灣表演藝術產業拼出更豐厚的能量。

國家表演藝術中心董事長

陳國慈
The New Era of One Administrative Entity with Three Venues

April 2, 2014 was a milestone in the development of Taiwan’s performing arts. On that date, the National Performing Arts Center (NPAC) was inaugurated under the unique structure of several performing arts venues operating under one entity, namely the National Theater & Concert Hall (NTCH), National Taichung Theater (NTT), and National Kaohsiung Center for the Arts (Weiwuying) located in Taipei, Taichung, and Kaohsiung respectively, plus an affiliated performance group, the National Symphony Orchestra (NSO). NPAC is the first administrative entity that incorporates multiple venues for performing arts in Taiwan. NPAC’s core tasks include the overall management of its subordinate performance venues, the planning, marketing, promotion and exchanges of cultural activities of performing arts, as well as advancing the quality standards and international competitiveness of performing arts in Taiwan in the hope of exploring the cultural renovation toward a new era of Taiwan’s performing arts.

Establishing An Efficient and Healthy Organization

NPAC has embarked on the first stage of its mission. Based on the 126 existing sets of rules and regulations for management in the former National Chiang Kai-shek Cultural Center, we managed to modify, improve, integrate and renovate these rules and regulations to establish a comprehensive system applicable to all the performance venues and to the NPAC as a whole, making the NPAC a healthy and well-regulated organization.

Appointed by the board of directors, LEE Hui-yi, VictoWANG Ning and CHIEN Wen-pin serve as the artistic directors respectively for the NTCH, the NTT and the Weiwuying, in charge of the management and promotion of these three performance venues. Meanwhile, upon the end of his term in July 2015, NSO Music Director LU Shao-chia will remain in his post to continue leading the orchestra. All 335 staff members in the former National Chiang Kai-shek Cultural Center and the NSO have been smoothly transferred to the NPAC.

Working Plan to Connect Three Venues and NSO as One

To seamlessly incorporate the NTT and the Weiwuying into NPAC, the management teams for these two venues were established under the leadership of the respective Artistic Director designees in order to execute the necessary preparation for their openings.

In the future, NPAC will be dedicated to connecting the three venues into one. Through the connection of three venues and the NSO as well as the integration and sharing of resources, NPAC will focus on collaboration among the three venues, regional development, international cooperation and talents cultivation. The artistic directors of individual venues and the NSO music director will then take charge of drafting and implementing their individual working plans so as to achieve the highest synergy and efficiency of the structure “One Administrative Entity with Three Venues.”

Leading the Regional Development of Performing Arts

In addition to developing their individual regional characteristics, the three venues will also consider themselves as resource centers. Aside from developing potential audience population, they need to work closely with local governments and performing groups so as to lead the development of performing arts in their respective regions and to participate in the marketing of the cities. In the future, the three venues will make it a norm to maintain a proportion of 70% performances for domestic performing groups and 30% for foreign ones, and
to prioritize the cooperation with local performing arts groups. It is also one of the objectives of NPAC to recruit local talents and staff so as to provide local people in each region with job opportunities.

NPAC is a very important national resource both for the development of performing arts and for the society in Taiwan as a whole. We need to make the most of this resource so that it will bring its effect into full play. Therefore the three venues have to shoulder responsibilities such as attracting enough audience to occupy the 13,000 seats at the 11 performing spaces in these three venues — and expanding their influence. Only with the best preparation can NPAC generate even more energy for the development of Taiwan’s performing arts industry.

Chairman of National Performing Arts Center

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

國家表演藝術中心是中華民國文化部管理的行政法人機構，於2014年成立，設有國家兩廳院、臺中國家歌劇院與衛武營國家藝術文化中心三座場館，並附設國家交響樂團（NSO），以「一法人多場館」方式營運。設統管三大藝術中心的董事會，並在三場館設置藝術總監各一人，以及NSO設置音樂總監一人。

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

Chairman
K. C. CHEN

Directors
SHIH Yen-ping
PIONG Heng

Senior Advisor to the President, Chairman of Cloud Gate Dance Foundation

WU Jing-ji
Emeritus Professor, Endowed Chair in Creativity, National Chengchi University

Liu S. LIN
Political Deputy Minister of Education

Eric YAO
dX Creative House Co-Founder/Chief Creative Offices

Ara Kimho
Composer and Artist

George C.H. HSU
Administrative Deputy Minister of Culture

CHEN Lo-jung
Host of iWant Radio and IC Broadcasting, Chairman of Music Copyright Society of Chinese Taipei

T.H. TUNG
Chairman of Pegatron Corporation

LIU Fu-mei
Director of Kaohsiung Philharmonic Cultural & Arts Foundation

King LIU
Chairman and President of Giant Global Group

CHUNG Chiao
Past, Writer, Artistic Director of Assignment Theatre

HONG CHIEN Ching-lui
Chairman of Hsing’s Foundation for Education & Culture

Committee of Supervisors

Standing Supervisor
Jack J.T. HUANG
Partner-in-Charge of Jones Day in Taipei

Supervisors
CHANG Ming-jue
Minister without Portfolio, Examination Yuan, R.O.C

LEE Chin-yuch
Director of Accounting and Statistics Division, Ministry of Culture
國家兩廳院
National Theater & Concert Hall
國家兩廳院的第一哩路

2014年，是國家兩廳院的第一哩路！

國家兩廳院（原國立中正文化中心）於2004年1月改制為行政法人，2014年1月正式併入「國家表演藝術中心」，改名為「國家兩廳院」。是國家最高層級、獨立運作的專業表演藝術機構。而在轉型之後的這一年，兩廳院踏出新的第一步——第一哩路，我們走得戰戰兢兢。

摸索前進的2015年

從兩廳院改制為行政法人，到升格為國家最高層級表演藝術機構，期間恰好整整10年。這10年中，我們不斷的學習與進步，期許自己能夠不負「法人化」的美意，並能起帶頭作用，一方面作為其他表演藝術中心的典範，另一方面也成為表演藝術團隊及創作者的搖籃。

如今，國家兩廳院再次面對全新的轉型挑戰，不但要向過去道別，還必須快速的調整腳步，審視既有的制度，並加以更新改善，以符合現在的需求。此刻，兩廳院每一步踏出的步伐，都十分謹慎小心。我們知道自己所做的每件事，或是立下的每個規章，都可能成為另外兩個國家表演藝術中心（臺中歌劇院、高雄衛武營）的營運參考。此外，在國家表演藝術中心的組織結構下，兩廳院如何與董事會保持良好溝通，如何與臺中歌劇院、高雄衛武營共事與分享資源，在在都考驗著我們的智慧和能力。

兩廳院藝術基地計畫

在這麼辛辛苦苦的一年裡，同仁們仍戮力完成許多重要的大型藝術節，持續擦亮兩廳院的招牌。值得一提的是，2015展開「國家兩廳院藝術基地計畫」，這項計畫提供駐館創作經費與兩廳院資產，為藝文發展貢獻141大於2的力量，讓藝術家得以盡情發揮無限創意，並展現精湛的表演能量。我們透過公開徵選或邀請，遴選出具特質的創作計畫於兩廳院駐館一至二年，並安排國際導演與後續巡演的可能，希望能藉此推展臺灣文化品牌。

組織改造聚焦教育推廣

除了扶持國內藝術家之外，兩廳院也藉著此次的組織再造，將過去分散的推廣教育業務，集中由「教育推廣部」統管。在這個部門下，除了原有的出版組與兒童資訊組之外，還設立了活動組，未來將會針對觀眾開發、研發更多的推廣教育活動，如研習課程、營隊、展覽等，對象則包括學生、家庭親子、樂齡族群等，更擴大兩廳院的影響力。

超過四分之一世紀的國家兩廳院，邁出關鍵性的2015年之後，面對國內外表演藝術生態環境的變化，唯有不斷向上提昇，作為自我挑戰與寫照，無論是在節目製作上的創新，或在推廣服務上的拓展，以及服務的全方位服務，都是為了經營「國家兩廳院」這個品牌而努力，也期許觀眾在兩廳院內每次的聆賞經驗，都能留下蔚永恆的美好記憶。

國家兩廳院藝術總監

李雲萍
First Mile of NTCH's New Journey

2014 is the first mile of a new journey for the National Theater & Concert Hall (NTCH). The NTCH (formerly the National Chiang Kai-Shek Cultural Center) was restructured as an administrative corporation in March 2004. In January 2014, the National Chiang Kai-Shek Cultural Center became the National Theater & Concert Hall, the highest-level, independently operated and professional performing arts institute in Taiwan. This first year after the restructuring is the first mile for the NTCH under its new system, and it is tantamount we tread warily.

Year of Exploration

From the first administrative corporation to highest-level national institute, ten years have elapsed. During those years, we have continued to learn and to improve, in hopes of fulfilling the ideals intended in 2004. The NTCH aims to serve as a groundbreaking model to become a role model for other performing arts centers, as well as a cradle for fostering performing arts groups and artists.

Now that the change to NTCH has taken effect, we have been faced with brand-new challenges in the transitional process; we must be as bold as ever to the past while adapting our steps quickly, examine the existing system and update or improve it to serve our present needs. At this point of time, we must exercise caution with every step we take, for anything done in any role set by the NTCH could become a precedent in the operation of the other two NPAC (National Performing Arts Center) National Taichung Theater and National Kaohsiung Center for the Arts. Under the organization structure of NPAC, the NTCH must maintain effective communication with the Board of Directors, while securing cooperation and resource-sharing with the Taichung and Kaohsiung centers. All such affairs put our ecumenical and abilities to test.

AIR @ NTCH (NTCH Artist in Residence)

In this difficult first year of exploration, the NTCH staff has nevertheless labored to complete many important, large-scaled art festivals and continued to polish the institute's brand name. After two years of experimentation, the NTCH Arts Residency Program was finally launched in January 2015. The AIR @ NTCH provides funding and NTCH resources for residency creations, contributing to art and culture advancements by uniting efforts to achieve augmented effect. Such aids enable artists to unleash their creativity and to accumulate refined performance energy. By opening selection process or invitation, we handpick unique creative projects for a one- to two-year residency at the NTCH, and provide assistance in arranging for possible tours or international performances, which facilitate the establishment of Taiwan's cultural renown.

Educational Promotion

In addition to supporting Taiwanese artists, the NTCH has also taken advantage of the organization reform to integrate the formerly dispersed functions of educational promotion. The resulting Education & Community Department incorporates the existing Performing Arts Review Magazine and Performing Arts Library section, as well as a new Outreach Section. In the future, more community events will be designed and developed for different audiences, strengthening the NTCH's influence through study courses, day camps or summer/winter camps and exhibitions, and targeting students, families, prime-age groups and seniors.

After a quarter-century's history and proceeding to the critical year of 2015, the NTCH will persevere in its commitments to self-improvement. With innovations in program-planning, efforts in promotional work, as well as all-round services backstage and front, we strive to uphold the brand and reputation of the NTCH, and hope that every the-going experience in our halls, the audience is left with memorable impressions instantaneously and everlastingly.

Artistic Director, National Theater & Concert Hall
國家兩廳院組織架構與經營團隊

國家兩廳院置藝術總監一人，由國家表演藝術中心董事長提名董事會通過後任免之。藝術總監廣泛調配藝術經營團隊，審核兩廳院之年度計畫、預算、報告，並對內稽查兩廳院事業處之業務，及兩廳院組織架構、人事職等相關業務之審核。國家兩廳院成立經營團隊，包括藝術總監、財務處、人事行政處、營運處、業務發展處、國際事務處、稽查處、資訊處、行政處、總務處、法律事務處。
Organization and Management Team of the National Theater & Concert Hall

The National Theater & Concert Hall (NTCH) is headed by a single Artistic Director, nominated by the NPAC Board's Chair and appointed by the Board of Directors. The Artistic Director is supervised by the Board, and administers the NTCH's operations while serving as the representative and spokesperson for the site. The Artistic Director's responsibilities include approving NTCH projects and annual budgets, filing final accounting statements, appointing and dismissing affiliated personnel, administering and overseeing NTCH operations, and other miscellaneous matters of the site. On August 1st 2005, the National Concert Hall Symphony Orchestra was included under the National Chiang Kai-Shek Cultural Center, predecessor of the NTCH, and renamed the National Symphony Orchestra. The NSO is now the affiliate orchestra of the National Performing Arts Center, and is led by an independent Music Director.
節目企劃部
國家兩廳院藝術基地計畫 正式啓航

節目企劃部在追求與世界表演藝術同步發展之時，更關照國內表演藝術創作環境的推展，支持國內藝術家的創意製作。整年度，節目企劃部共策劃製作215 場音樂、戲劇、舞蹈及跨界演出，併以積極推廣國際交流，更以開放的態度支持國內人進行跨國與跨界合作，並推動相關合作至外縣市巡演，今年，「國家兩廳院藝術基地計畫」正式啟航，更為臺灣表演藝術界之創舉，之於國內创作者，節目企畫部期許成為創意搖籃：對於觀眾，期許不只帶來美好的藝術體驗，更企圖體現當代表演藝術的魅力！

品牌策展 表現亮眼

2014 年，由年度規模最大、氣勢恢宏的「臺灣國際藝術節」（Taiwan International Festival of Arts，簡稱為 TIFA）揭開年度序幕；鼓勵新銳藝術家創作的「新點子舞展」、「新點子劇展」於春夏兩季、冬季，舉辦國際巡演，舉辦最受爵士樂迷喜愛的「國領院夏日爵士派對」，初秋，雙年舉辦一次的「國際舞蹈藝術節」，選送莎士比亞電影 450 週年，以莎劇為焦點，再推一波藝術節高潮；寒冬之前，雲門舞集、新古典舞團發表新作，國人創作，一整年的創作成果，

支持國人原創 推動表演藝術發展

作為國內最重要的展演舞臺，支持國人原創為核心理念，透過邀請全新製作，累積創作的質與量，推動表演藝術發展，包括雲門舞集、新古典舞團、旅美雲門仔戲團、國光劇團、會員人劇團、林文農舞團、二分之一Q 劇場、河床劇團及許多獨立創作者等，皆受邀發表年度新作。第二年舉辦的「1+1 雙舞作」，邀請青年編舞家周書毅、陳武康首度挑戰舞臺，全年共有30 多個團隊於國家兩廳院發表新作，國人新製作佔年度總策展邀請節目比例超過 50%。

跨界跨界 創意無限

為了打造臺灣表演藝術的創作基地，策劃國際表演藝術樞紐，兩廳院鼓勵藝術家與世界展開對話，積極支持跨界交流及創意跨界，知名法國音樂家，於法國藝術跨界劇場《風》，大膽結合爵士樂的自由本性，打造音樂風格與音樂、舞蹈交融的跨界書畫，舞蹈空間邀請香港導演，與十面體合作，推出創團 25 週年製作《如夢幻影》，用舞蹈肢體雕塑及爵士樂，臺灣小巨人絲竹管樂團與荷蘭室內樂團《跨界新視界》，以中西樂器精彩現代音樂，旅法古琴家游麗玉，與法國水晶鋼琴當代聲響，臺灣法國藝術家共同製作《愛情祈禱》及《瑰麗日誌》，展現異文化衝擊後的多面向烏托邦，以「人聲風景」為主題的「新點子風景」，邀請奧地利、香港、台灣、荷蘭與德國等地藝術家，與臺灣創作者進行深度對話，遠征禦州，香港非常林英華率領國內

格子服飾蠻 Equipage、女裝 The Man's by Sadari Movement Laboratory
二分之一Q 劇場 《風月》Romance of the Red Chamber by 1/2 Q Theatre
20 多位創作者，構築現代化觀眾，完成真正名著系列最終章《羅密歐與朱麗葉》。全年度共編排超過 20 部跨國或跨界的合作作品，开展不同美學的相互連結。

藝術基地計畫正式啟航

為支持藝術家的創意極端，今年，最突破性的創舉，莫過於「國家兩廳院藝術基地計畫」正式啟航，成為國內第一個大規模展開駐院藝術家的表演藝術展館。這位前駐館藝術家是未來兩年間的重要力量，在計畫支持下，於實驗劇場發表《量身訂做》，將呈現舞台設計者、導演、編舞家、編劇等跨領域綜合而成的藝術作品。此外，還有更多來自荷蘭、西班牙、義大利、中國、韓國之知名演出團體造訪，本年度所策劃邀請之節目共邀請余位國外國家。

推動巡演，全民共享

兩廳院積極推動全臺表演藝術資源分享。TIFA 開幕大戲《羅密歐與朱麗葉》於2014年英格蘭劇場首演。年度自製「數位工作坊」所打造新劇《羅密歐與朱麗葉》，由國內20 位青年表演家於台北首演後，即轉而嘉義、英國皇家芭蕾舞團《羅密歐與朱麗葉》於國家音樂廳演出。為使兩廳院藝術基地計畫更公開透明之方式，邀選駐館藝術家，由青年藝術家簡朝鎧設計，擔任 2015 年駐館藝術家。

深耕國際，與世界接軌

為展開與世界的連結，建立國兩廳院品牌的國際共製循序漸進。國情編舞大師尤里・季利安邀請「臺灣國際藝術節」與政府合作，於國家音樂劇館演出；與瑞士洛桑劇院合作《守護者》，於英國布萊頓藝術節期間進行，為國兩廳院國際發展跨領域的合作。此外，還與法國、瑞士、英國、南美等國進行藝術交流，進一步整合國際資源，擴展國兩廳院的國際影響力。

新版電子產品服務上線

除了上述所提之主辦節目，兩廳院亦提供最專業的後續支援及場地服務，開放外商租借申請。為了提升場地租借專業品質，針對租借單位申請場地及線上申請需求，新版「線上申請」，以簡化操作流程，更新檔案格式及資料可以無紙化，達到節能減碳，減少紙張消耗之環保目標，提高服務品質及工作效率。

總結來說，2014 年國家兩廳院兩廳院共有三場演出，提供國內表演藝術蓬勃發展的環境，期許藝術成為民眾生活的重要元素。回首過去 27 年的經驗及成長，在追求超越自我突破的同時，更企圖展現創新的視野，與時俱進的節目展演，精益求精的演出團隊服務品質。
Programming & Planning Department

AIR @ NTCH (NTCH Artist in Residence) Sets Sail

As we pursue integration with the world stage of performing arts, the Programming & Planning Department is more focused than ever on fostering a creative environment and supporting the innovations of artists in Taiwan. In 2014, the Department has planned 215 productions of music, theater, dance and multidisciplinary performances. Being devoted to enabling international exchanges, we have also advocated for local artists to engage in cross-national and cross-genre collaborations, while facilitating inter-site cooperation and tour performances over Taiwan. AIR @ NTCH has launched in 2014, which is a pioneering project in Taiwan. We expect to become an incubator for Taiwanese artists, while to audiences, we aspire to provide the most memorable experiences and the spirit of contemporary performing arts.

Kaleidoscopic Performing Arts Curation

The 2014 programs started with the magnificent Taiwan International Festival of Arts (TIFA), the largest-scale event of the year. With spring came the dance and drama components of the Innovation Series, established to foster the creativity of artistic new talents. Hosted amidst summer evening breezes was the NTCH Summer jazz Party, beloved and always highly anticipated by all jazz fans. Organized for early fall was the biannual NTCH International Theatre Festival, which celebrated William Shakespeare’s 450th birthday this year by creating on Shakespearean plays, to take the Festival to new heights. Just before winter, the Cloud Gate Dance Theatre of Taiwan and Neo Classic Dance Company both presented new works, showcasing the accomplishments of their creative efforts throughout the year.

Supporting Domestic Artists’ Creations

As a prominent stage for showcasing performances in Taiwan, the NTCH makes it our mission to sustain original works by Taiwanese artists. By inviting local-new productions, we support artists in building up the quality and quantity of their creative works to further the performing arts. In 2014, the NTCH has invited new productions from the Cloud Gate Dance Theatre of Taiwan, Neo Classic Dance Company, Dance Forum Taipei, Tang Mei Yun Taiwanese Opera Company, GueGuang Opera Company, Tainamer Ensemble, WCDance, 1/2 Q Theatre, Riverside Theatre and many other independent artistic workers. “1+1 Dance” was hosted for a second year, putting in charge young choreographers CHOU She-yi and CHEN Wu-kang for the first time. Throughout the year, over 30 production teams have showcased new works at the NTCH, with Taiwan-produced original works accounting for more than 50% of all invited programs.

Transnation and Crossover

To establish Taiwan as a base for creativity and inspiring advancement in performing arts, the NTCH encourages artists to engage in dialogue with the world by supporting cross-national exchanges and cross-genre creativity. In the calligraphy and theater work SAI, renowned calligrapher TUNG Yang-sheng incorporates the liberal nature of jazz music to attempt an artistic blend of calligraphy figures with music and dance. Collaborating with Hong Kong theater company Zuni Iocosehedin, Dance Forum Taipei presented its 25th anniversary production Dream Illusion Bubble Shadow, exploring Eastern philosophies with dance movements. The Little Giant Chinese Chamber Orchestra and Amsterdam-based Nieuw Ensemble presented Works Apart, Dreams Together, creating new renditions of modern music with combinations of Eastern and Western musical instruments. France-based Taiwanese gong artist YOU Li-yu played the crystal bowl to bring the melodies of contemporaneity. Taiwanese and French artists teamed up for Les Echouards and Journal de la terre, demonstrating the diversified aesthetic conceptions under the impacts of foreign cultures. In the year’s Innovation Series of Music Soundscape, artists were invited from Austria, Hong Kong, Tave, Orchid Island and Germany, with whom the Taiwanese creators exchanged profound dialogue. As the year-end finale, the Edward Lam Dance Theatre of Hong Kong teamed up with more than 20 artists in constructing the modern-day Grand View Garden to complete What Is Sex? (inspired by Dream of the Red Chamber), final installment of the Four Great Classical Novels series. Throughout the year, a total of 33 cross-national or cross-genre productions involving Taiwanese artists were presented on NTCH stages, initiating mutual influence between different aesthetics.

Launching of AIR @ NTCH
In support of artists cultivating creativity, the NTCH has officially launched an unprecedented Arts Residency Program, the first in Taiwan to be developed by a performing arts site. The first NTCH artist-in-residence is young choreographer HUANG Yi, who presented his work Special Order under the program’s support. Viewers were equipped with earphones while enjoying this innovative arts experiment incorporating special stage designs, video cameras, projectors and robots in the Experimental Theater. At year’s end, an open selection process was held, and from a number of talented candidates, young playwright CHIEN Li-ying was selected to be the 2015 artist-in-residence.

Connecting with the World

To initiate contact with the international world and achieve renown for NTCH programs, the practice of international co-production had been introduced gradually. Prominent choreographer Hui Kyivan was invited by TIFA to co-produce Fortune Cookies, the world premiere of which was presented at the 2014 Festival. Yeung Fei, a European-based fifth generation inheritor of Chinese glove puppetry, collaborated with Switzerland-based Théâtre Vidy-Lausanne on his latest work Blue Jeans, brought to meet the Taiwan audience after tours in France and Switzerland. To assist Taiwanese artists in gaining international visibility, the NTCH supported director LIU Shou you in attending the Directors’ Festival at the 2014 Toga Asian Arts Festival in Japan. Also, the NTCH resident choreographer HUANG Yi was recommended and subsidized to visit and perform in the Internationale Tanzmesse NRW in Düsseldorf. The 2009 NTCH Annual Production Song of Pensive Beholding by Legend Lin Dance Theater returned once again to the National Theater after touring the Théâtre national de Chaillot in Paris, the Chekhov International Theatre Festival in Russia and Festival Internacional Cervantino in Mexico.

The Royal Ballet, one of the top three worldwide ballet companies, made its second visit to Taiwan in June, bringing the unabridged, classic and memorable ballet theater work Romeo and Juliet. Olivier Py, current director of the Festival d’Avignon, arrived in Taiwan for the first time, presenting his personal rendition of Miss Knife Sings Olivier Py, Maestro conductor Marie-Jeanne and the Bavarian Radio Symphony Orchestra visited Taiwan, joined by renowned pianist Krystian Zimerman for their piano concerto. Genius violinist Maxim Vengerov debuted in Taiwan as a soloist and conductor, accompanied by the Polish Chamber Orchestra. Many more groups have also arrived from the Netherlands, Switzerland, Canada, Italy, China and Korea, putting the number of participating countries in the year’s programs at over 20.

Facilitating Tours and Resource-Sharing

The NTCH is also committed to share performing arts resources throughout Taiwan. The TIFA opening masterwork Crystal Boys toured in Kaohsiung. The “in house produced Open Studio” presented the family opera Hamel and Gretel, this performance by 12 young vocalists travelled to Chiayi County directly after its premiere in Taipei. The Royal Ballet’s National Theater performance of Romeo and Juliet was broadcast live at the NTCH Main Hall, and also in Chiayi and Pingtung County, so audiences unable to make the trip to Taipei could also enjoy a world’s foremost ballet theater performance.

Online Venue Hiring Services

Also a provider of highly professional front-stage, backstage and venue services, the NTCH opens its venues for performance groups to rent. To improve service quality, the new Online Venue Rental System was launched on January 14th to meet the online, program scheduling, venue and equipment needs of renting parties. The System streamlines the rental process, increases flexibility in program scheduling and enables a paperless procedure for submitting application materials. As environmental protection goals of energy saving, and reducing paper consumption are met, service quality and work efficiency are also increased.

During 2014, the NTCH has hosted over 1,100 performances in its four halls, contributing to a supportive environment for the thriving and growth of performing arts in Taiwan. We aspire to make arts and culture a vitamin in people’s daily lives. Drawing on the experience and energy accumulated in the past 27 years, the Programming & Planning Department continues to pursue excellence beyond our accomplishments, in hopes of achieving pioneering visions, performances in pace with the times and top-quality services to performance groups.
行銷公關部
串聯行銷資源 推廣品牌「心」價值

2014年，國家表演藝術中心年度報告

藝術節品牌 玩轉創意

「臺灣國際藝術節」是本場館最重要的節目品牌，該藝術節經過6年發展與累積，已成為亞洲地區最受矚目與影響力的藝術節之一。2014年以「玩轉世界，精彩不設限」為主題，吸引了57,423位觀眾欣賞演出與參與周邊活動，今年度演出22檔節目計70場次，節目總售罄率達94%，其中81場的票房更達100%。透過多元活潑的創意連結，邀請傳藝、藝術家、台灣大哥大、Space YOGA等33家重點品牌進行異業合作，並推出影視歌場、工作坊、大師講座等，增加與觀眾之互動，讓藝術節話題不斷，持續引發關注熱潮。

數位行銷 票房斐然
媒體行銷方面，除積極辦理記者會與主題性深度專訪，提高曝光率外，並運用數位行銷工具，透過網路廣告、部落客寫手進行活動行銷。2014年度平日、廣播與電視媒體露出543則，數位網路媒體達330則，國際觀光局等尺度，主動邀約國際重要媒體採訪，年度露出數達114則。為近距離與觀眾進行互動並即時了解市場反應，即時透露最新消息於Facebook上，累積粉絲達57,787人。另依節目特性與觀眾分類，辦理主題講座增加粉絲對節目了解的廣度與深度，進而提升購票率，引發更大迴響與關注，其中規劃《華劇》、《舞》主題旅，邀請演前開放觀眾免費參觀，讓觀眾有機會於演出前近距離了解藝術家創作理念與作品發展背景，也受到觀眾肯定。

愛心無私 推動圓夢
兩廳院圓夢計畫是縮短藝文城鄉差距的長年計畫，透過贊助者的無私奉獻，兩廳院得以秉持文化的養分帶給偏遠地區學生，身心障礙者、經濟與社會資源弱勢者與長輩們。2014年達成臺灣本島19個縣市受眾破千目標，圓夢人次達3,000人。希望每人生至少有一次到兩廳院欣賞演出的體驗，兩廳院將持續努力耕耘，讓藝術資源所到之處遍及各鄉鎮，向下扎根，縮短城鄉差距。

會員耕耘 獨享互動
為回饋誠摯會員的貢獻與推薦，年度推出各式行銷活動，定期邀請誠摯會員免費欣賞兩廳院年度製作《華劇》錄影場，參加香港非營利基金會《紅頂雙飛》大型講座及「1600號世界之旅－台北」大型音樂會藝術戶外展覽之
會員互動體驗拍照等活動，以擴展會員服務多元化及向心力。全年會員人數 23,000 人，透過與會員間有效溝通，提高會員參與欣賞兩廳院節目的意願，從會員購買張數比例佔全年度票房 37.4% 數據看來，特別在楊宗壽與巴伐利亞廣播交響樂團及香港非常林奕華《紅樓夢》，更創下購買率皆超過 7 成 5 以上的驚人成績，足見耕耘成效。
Marketing & Communication Department

Marketing Resources Integrated: Promoting Values “Heart to Heart”

The Marketing Section under the former Programming & Marketing Department was restructured in November 2014 as the Marketing & Communication Department. Its primary responsibilities are to establish the NTCH’s trademark image, promote self-organized programs and educational lectures, and to manage public relation matters in communicating our core values. The Department addresses different audiences according to their separate attributes, creates a sense of teamwork, and impacts the professional, friendly and heart-moving image of the NTCH. Through integration of marketing resources and effective use of promotional means, we communicate to the public and advocate the NTCH values “heart to heart.”

Trademark Creativity of Arts Festivals

The Taiwan International Festival of Arts (TIFA) is the most central part of NTCH’s program trademark. After six years of devotion and experiences, the Festival has become one of the most notable and influential of its kind in Asia. The 2014 TIFA, themed on “Unlimited Classics around the Globe,” attracted 57,423 performance viewers and participants in Festival events. A total of 22 programs in 70 showings were
presented, ticket sales averaged up to 94%, with 51% of the showings completely sold out. Diversified and creative cross-industry collaborations were established with 23 major partners, including Estate Bookstore, Books Company, Taiwan Mobile and Space YOGA. Performing Arts Film Clubs, workshops and masterclass lectures were organized to increase interaction with audiences, maintaining public interest in the Festival and its mass appeal.

Online Marketing and Box Office Success

In addition to increasing media exposure by arranging press conferences and full-coverage themed interviews, the Department also makes use of digital marketing tools, engaging in buzz marketing through online advertisements and blog writers. In 2014, exposure on print, radio and television media totaled 456 pieces of coverage, while the number of digital and online exposure was 380 articles. To increase international visibility, we have invited major foreign media for coverage, and have achieved an exposure of 114 media pieces. To engage in close interaction with audiences and understand real-time market responses, latest news are posted on Facebook, the NTCH page now having accumulated 87,783 followers. According to program attributes and target audiences, themed lectures have been organized to increase public knowledge and in-depth understanding of our programs, a means for raising ticket sales that has received widespread response and attention. Themed exhibitions were also arranged for Crystal Boys and SAO, open to viewers for free before the performances, receiving positive response for providing the audience with close-up opportunities to learn about the creative ideals of the artist and developmental context of the works.

Selfless Philanthropy: Dreams Come True

The NTCH “Art is for Everyone” project is a long-term plan for decreasing the arts and cultural gap between urban and rural areas. With generous contributions from donors, the NTCH has been able to bring spiritual sustenance to students in remote areas, to the disabled, the economic and social minorities, and the elderly. The 2014 project has successfully invited the participation of 19 cities and counties, benefiting more than 3,000 people. The NTCH will continue our commitments to this cause in hopes that every person in Taiwan can enjoy at least one theatergoing experience at our venues. It is our aim to reach all townships with the NTCH’s art resources, to deepen cultural roots and to reduce the gap between rural and urban areas.

Cultivating Membership: Exclusive Events

To maintain the overall quality of membership services, the NTCH has aimed to diversify services and to unite the members by offering an assortment of marketing events. We have also invited supportive and VIP Dear Friend members for a number of special events, including free admission to the recording showing of Crystal Boys, the organized talk of Edward Lam Dance Theatre’s What Is Sex?, as well as networking and photos at the large-scale outdoor conservation and art exhibition “1600 Panama World Tour in Taipei.” The number of NTCH members in 2014 totals over 25,000, through effective communication, members’ interest in NTCH programs have increased. The success is evident from the proportion of ticket sales contributed by NTCH members: 37% in the total 2014 sales, with astonishing rates of more than 75% for both the Jansons and Bavarian Radio Symphony Orchestra concert, and the Edward Lam Dance Theatre’s What Is Sex?
演出技術部
提升整體品質 達到服務團隊需求

2014年，演出技術部持續往年工作外，因參與國家兩廳院主辦節目製作，進一步落實後臺相關設施維護與管理，加強後臺人力、器材整合支援效益，達到整體服務品質提升的目標，分述說明如下：

強化裝臺效能及降低成本
演出技術部施行人員專業技術分工，以任務編組的方式整合舞臺監督、燈光、音響、舞臺技術人員，一同負責技術之設計、製作、執行等職務，落實各項演出技術要求及標準作業流程執行統一化，並在本場館主辦節目時，透過機動調度人力及相互支援，因此降低製作成本，達成營運績效。
2014年，共計技術支援四廳演出場次高達98場次，完成率為103%。另外，並配合館方非演出類活動，如大廳、安親班、排練室、文化藝術等活動需求，提供音響、投影、燈光等設備，另提供節目、宣傳等CD、DVD之錄製轉播事宜，以強化服務。

符合團隊需求的服務品質
辦理演出單位對於後臺服務品質滿意度調查，以衡量本館演出服務品質，作為改善服務內容之參考依據，2014年，共計回收306份演出單位滿意度調查，平均滿意度為95.7%，達成率為107%。

舞臺及後臺設備汰舊改善
2014年持續執行演藝相關設施、維修、保養及更新，主要項目有：公共天線電視系統（MATV）改善工程，以利兩廳院MATV HD數位訊號品質呈現；汰換音樂廳及影劇院設備系統，透過現代數位數位化技術產品，有效提升節目拍攝、錄影圖像品質；增設燈光維護作業檯，有效提升高空維護作業安全；移動式數位混音控制台EtherSound控制介面卡增置，運用現代科技簡易型網路傳輸架構，提升移動式數位混音控制臺使用效益；汰換耐用且功能不彰的老舊設備器材，俾利演出業務運作正常。
針對舞臺大整修計畫，2014年3月18日已完成「演出設備系統改善相關統包工程」委託設計、規劃、管理與監造技術服務採購案；招標，得標廠商為「德國昆克諮詢有限公司」，技術服務範圍包含：完成初步設計規劃、細部設計、完成下一階段招標文件、協助辦理招標、設備工程監造、工程管理、工程驗收等相關工作，細部設計作業業已順利於年底前完成。
Technical Management Department

Advancing Overall Service Quality and Meeting Demands of Performing Groups

In 2014, in addition to the continuation of routine tasks as usual, the Technical Management Department also participated in the making of the NTCH’s own productions to further carry out the maintenance and management of backstage facilities and to improve the synergy of integrated support of human resources and equipment, hereby achieving the goal of advancing the overall service quality. A breakdown of the works is as follows:

Improving Efficiency while Reducing Cost

Members of the Technical Management Department are divided into different taskforces to integrate their technical expertise in stage direction, lighting, sound, and stage technicians. Together, they are jointly in charge of technical design, production and implementation to ensure that each and every technical demand is met as well as to synchronize the standard operation procedures. When the NTCH hosts a program, the Department deploys its staff accordingly for mutual support, thus reducing production cost while improving efficiency.

In 2014, the Department supported 93 performances at four different venues in the NTCH with the achievement rate at 103%. The Department also supported non-performance activities at other venues in the NTCH such as events held in the Main Lobbies, Lounges, Rehearsal Rooms, Cultural Art Gallery, providing stereo, projection and lighting equipment on request. To better serve clients, the Department also provided the service of recording and copying of CDs, DVDs for both programs and promotions.

Meeting the Service Quality Demands of Performing Groups

The Department continues to conduct quality satisfaction surveys on backstage service to evaluate the NTCH’s service quality management system as the basis and reference for improving its service standard. In 2014, the Department received 360 copies of Performing Group Satisfaction Survey in total, with the average satisfaction rate at 96.7% and the achievement rate at 101%.

Maintenance and Renovation of Front Stage and Backstage Facilities

In 2014, the Department continued to proceed with the maintenance, renovation and replacement of relevant equipments. Major works included improving the Master Antenna Television (MATV) for better presentation of NTCH MATV HD digital image quality, replacing video-camera system in the concert hall to improve image quality of program recording by means of the advanced digital technology, installing lighting maintenance ladder to ensure the safety of high-rise operators, installing control interface of mobile digital mixer control panel (EtherSound) to promote the efficiency of EtherSound through modern technology of internet transmission framework, replacing deteriorating and inefficient equipment to ensure normal operation.

Regarding the major stage renovation project, the public tendering for technical service of commissioned design, regulation, management and supervision of overall engineering for improving performance equipment system is completed on March 18, 2014. The successful bidder is Kunkel Consulting International GmbH. The technical service includes completing preliminary design and planning as well as detailed design, completing the building documents for the next round of tendering, assisting the public tendering, supervising the equipment manufacturing, project management, and final checking and acceptance etc. The detailed design was completed by the end of 2014.
營運服務部
多元創新服務 吸引大眾目光

營運服務部的主要業務包括「兩廳院售票」經營、顧客服務、駐店經營管理、商品開發販售、導覽推廣活動辦理等，各項業務在 2014 年度延續原有成果，也有多項創新開發，分述如下：

駐店及優質商品的拓展與開發

2014 年地下停車場委外經營招標到期，經公開招商後，由「萬特發股份有限公司」經營，裝設設車牌辨識及車位在席系統等功能，提升園區遊客及觀眾優質停車服務；自販商先進「藝可空間 Art Shop」2014 年運用建築元素，開發了兩廳院插畫明信片商品，並榮獲金點設計獎的肯定，此獎項為全球華人市場最頂尖之設計獎。

口碑不斷發酵的推廣活動與導覽

每年暑假期間舉辦的「藝術夏令營」已經建立良好的品牌形象，以創意持續開發徵件教育新方向，2014 年舉辦戲劇表演、舞蹈律動、唱唱音樂、青春歌舞及爵士音樂營隊，共 13 营隊，參與人數 383 人。所舉辦的成果展，更獲廣大學員及家長們的肯定與喜愛。此外，試辦冬令營活動，2014 年寒假舉辦《青少年戲劇體驗營》，共 2 次，參與人數 52 人。

講學的現場也讓學員們一同體會戲劇表演的魅力，迴響良好。

導覽活動除固定動線的定時導覽外，並配合「藝術零距離」圖書館活動及朋輩基金會「音樂探索見學之旅」活動等舉辦多元之導覽活動，共計超過 3,000 多位學童及民眾到國家兩廳院參觀，另外，專題導覽活動部分辦理「管風琴推廣音樂會」、「影迷聚場」、「幕後導覽」及「Open House」等兼具入門及聆詳的不同劇場導覽活動、「管風琴推廣音樂會」讓聆賞者透過簡單的解說及示範琴鍵認識管風琴，全年共 10 次，共參與人數 3,400 多位。「影迷聚場」結合國家兩廳院圖書室館藏影片播放與導覽活動，共舉辦 17 次，參與人數達 900 多人。「2014 年 Open House」活動於兩廳院舉行，隨後導覽安排前往貓道及體驗上下舞臺的感覺等路線，共 22 次，大廳區域均安排各種互動與體驗活動，總計 1,731 人次參與，另結合陳列設計歷史名畫廣告營《狐公子特展》及 NSO《遊樂美》等幕後導覽，2014 年導覽人次績效達 17,453 人次。

售票系統新購位及折扣優惠功能

「兩廳院售票」合作的統一超商「eBon 生活便利平臺」在 4 月份新增位及折扣優惠認證的功能，讓多元服務更加落
實，為了提供觀眾更便利的網路購票環境，多方搜集演出團體和購票觀眾的意見，進行售票網站網頁改版作業，提升購票服務品質。2014 年在各表演團體的支持下，代售票券之銷售服務業績呈現穩定成長，今年度全國藝文演出節目銷售總票房超過 11 億元，票券銷售張數 250 萬張，網路會員將近 355,413 人次。

**高達 91.9%的顧客服務滿意度**

在顧客服務部分，2014 年共提供 1,095 場節目，713,558 人次（含憶大術科考時、夏令營活動及 TIFA 講座活動）購票之驗票、領位及寄物等前置相關服務；客服中心共處理電話諮詢服務 88,632 通，平均接聽回應為 94%；處理現場諮詢 50,234 件，網路諮詢 1,156 件，顧客問題都能獲得快速有效的解決。整體而言，觀眾對中心整體服務滿意度高達 91.9%。

此外加強宣導「幼兒入場建議」及增設音樂廳藝觀區服務，並舉辦二梯次「小學生快樂進駐兩廳院」活動，讓這些學童不但具備欣賞演出的能力，並進一步體驗兩廳院前廳服務工作的樂趣及辛苦，從中學習劇場禮儀。更期許透過這群「一日服務員」的親和力和同儕間的溝通，傳達劇場禮儀示範效果。
Business & Services Development Department

Diversified and Innovative Services to Attract Public Attention

The major responsibilities of the Business and Services Development Department include management of the NTCH Ticketing System, customer services, management of resident shops, merchandise design and sales, as well as guided tours and promotion services. While continuing to build on the achievements of previous years, the Department has also initiated several creative developments in 2014, as detailed in the following.

Expansion and Development of Shops and Quality Products

The outsourcing contract of the NTCH Underground Parking Garage expired in 2014. After a public tendering, the ALTOD is now managing the parking garage with additional plate recognition and parking space detection systems to offer quality parking service to visitors and audiences. Among our self-managed shops, the NTCH Art Shop developed the NTCH drawing postcards in 2014, featuring architectural elements and winning the Golden Pin Design Award, the highest recognition in design among global Chinese markets.

Highly Acclaimed Promotional Activities and Tour Guide Services

The annual NTCH Summer Art Camp has by now established its reputation, while continuing to explore creative new directions for artistic education. This tradition was continued in the summer vacation of 2014, during which 13 camps of theater performance, dance and rhythms, narrative and musical performances, song and dance, as well as jazz music accommodated a total of 383 participants. The final performance showcasing the participants’ achievements in the summer camp has also won popular support and been exalted by both participants and their parents. In the late 2014, the trial winter camp was held, two sessions of theater experiencing camps for teenagers accommodated 52 participants, and received widely favorable responses for enabling parents and children to experience the charms of performing arts.

In addition to guided tours with regular time and route, we continued to propose customized tour plans for special occasions, such as the “Art is for Everyone” project, the AAEON Foundation’s “Discovering and Learning Arts” activities, and so forth. The customized tours have introduced the NTCH to over 3,000 students or participants. Also, we continued our thematic tours like the “Organ Concert Master Tour,” “Performing Arts Film Club,” “Backstage Tour,” and “Open House” which cover both introductory and the advanced subjects about the theater. The “Organ Concert Master Tour” introduced the organ instrument to audiences through simple descriptions and demonstration, attracting more than 3,400 participants in 10 tours in 2014. The “Performing Arts Film Club” comprised screenings of selected films from the NTCH Performing Arts Library collection as well as tours of the Library, and was held 17 times with participants totaling over 900. The 2014 “Open House” activities were held at the National Theater, while the 22 Backstage Tours gave participants a close-up view of the catwalk and the first-hand experience of coming onto and down the stage. Arranged at the lobbies were interactive and try-it-yourself activities, which attracted 1,371 participants in 2014. Along with the backstage tours of specific programs such as Tang Mei Yun’s Taiwan Opera Company’s I See You, Mr. Fox and Fatal Attraction – Salome, tour services were provided to a total of 17,458 participants in 2014.

Ticketing System Featuring New Functions of Seat-booking and Discount Confirmation

NTCH Ticketing System collaborates with the 7-Eleven...
convenience system to provide new functions of self-booking and membership discount confirmation, further complementing diversified services to audiences. To provide audiences with an even more accommodating internet shopping environment, we collect feedbacks and opinions from both the performing groups and purchasing audiences, and further revise the website of the ticketing system to improve our services. Thanks to the support of performance groups, the 2014 sales for our ticketing services remained in steady growth. Box office was approximately NT$ 1.1 billion for all arts and cultural programs nationwide employing our ticketing system; the number of sold tickets totals 2.5 million, and the number of the online purchases has reached 388,413.

91.9% Customer Satisfaction

In terms of customer service, we have provided ticket check, ushering, and coat check to a total of 1,095 programs and 713,638 persons in 2014 (inclusive of participants in the National Taiwan Normal University proficiency exams, summer camps and TIFA seminars). The Call Center took 38,652 phone inquiries, with 94% of all incoming calls being answered; the number of on-site and online inquires are 50,204, and 1,156 respectively. All problems were solved quickly and efficiently, and customer satisfaction of our services in general reached 91.9%.

Furthermore, the Department also strengthened the promotion of advice for underage admission, provided reading area in the Concert Hall, and organized two sessions of the “Elementary Student in Residence” event, inviting children to experience the pleasantries as well as difficult parts of providing NTCH customer services. Through this experience, students can learn theater etiquette in addition to their ability in appreciating the performances. It is hoped that these “servants-of-the-day” will act as the best examples for demonstrating
教育推廣部
出版、收穫、體驗 整合親近藝術新感官

歷「圖資出版組」更名為「教育推廣部」，下設「出版組」、「圖書資訊組」及新增「活動組」。2014 年除了持續發行雜誌、專書與影音出版品之外，啟動國家兩廳院圖書館館藏數位化工程，策劃多面向展覽活動、Show case 演出與藝術體驗等課程，邀請大眾輕鬆走進國家兩廳院，開闢全新觀賞經験，活絡館內公共空間，產生更多的藝術可能，讓表演藝術豐富大眾的生活與視野。

活動組設計開發創新體驗活動

成立於 2014 年 11 月的「活動組」，以推廣表演藝術，開創新觀眾為創立宗旨，設計開發許多貼近民眾有趣的體驗活動與課程。「親近表演藝術系列」便是以此精神辦理規劃，該系列分為「藝起玩轉」與「藝起玩戲」兩大主題，「藝起玩轉」邀請民眾跟著簡單的舞蹈師來舞動身心；「藝起玩戲」則是以深入淺出的方式，帶領民眾進入表演的世界，讓親近表演藝術不再遙不可及，把藝術帶進每個個人的生活，享受藝術的美妙及探索內心未挖掘的寶藏。「TIFFA 迷你黑盒子免費示範演出講座」內容以戲劇、音樂及舞蹈等形式設計，透過現場演出與深度解說，讓觀眾進一步認識表演藝術的內涵，籍此與藝術家面對面接觸與互動，落實表演藝術走進民眾平凡亦不平凡的日常生活。

探求劇場創作者的內心世界

2014 年，「表演藝術出版組」除了出版 12 期《PAR 表演藝術》雜誌外，也出版了兩本書，為臺灣中生代導演留下創作軌跡的【表藝文摘】系列《遺憾先生遺憾的旅程：遺憾的海—變態劇場文集》與《獨白書：西夏旅館劇場觀照》，此外也另出版《舞子：際零邀請劇場風雲+節目單》等，帶領觀眾一同探討劇場創作者的內心世界。

而在影音出版方面，則發行兩張 CD，為【國兩院樂年】系列《樂年 10—楊鼎賢、洪崇儉、鍾錦光、曾毓如》，以及馬水藻《霸王別姬》交響組曲。

並前一年度發行《樂年 9—王怡文、李元貞、洪千惠》，榮獲 2014 年第 25 屆傳藝金曲獎三星大獎肯定，分別為「最佳音樂專輯獎」、「最佳專輯製作人獎」、「最佳創作獎」《洪千惠：默歌傳奇》。
Education & Community Department

Publication, Archives, Experiences Integration of New Sensation to Be Close to Arts

The Library & Publication Department is re-organized and renamed as the Education & Community Department. Under the Department, except for the original Performing Arts Review Magazine and Performing Arts Library, there is one addition, the Outreach Section. In 2014, in addition to continuously publishing journals, books and audiovisual publications, the Department also initiated the digitalization of the NTCH library collections as well as planned multifaceted exhibitions, Showcasing performances and arts experiencing activities, aiming to invite audiences to come into the NTCH, to encounter the performing arts, to make the most use of the public space in the NTCH, to explore more possibilities for arts, and ultimately to enrich the life and to broaden the perspectives of the general public through performing arts.

Innovative Experiencing Activities Designed and Explored by the Outreach Section

The Outreach Section, established in November 2014, aims to promote performing arts and cultivate new audiences by designing and developing various intriguing activities and courses that are close to the people. The “Close to Performing Arts series” is designed exactly based on such spirit. The series is divided into two parts: “Close to Dance,” inviting audiences to spontaneously dance in accordance with music and “Close to Drama” offering them an easy access into the world of performing and acting. The series makes the performing arts less distant from the ordinary people, brings arts into everybody’s life, and allows them to enjoy the beauty of arts and to explore the undiscovered treasure in their hearts. The “TIFA Mini Black Box”, on the other hand, is a series of free demonstrations and seminars about the TIFA programs. Through live performance and in-depth interpretation of various forms of arts, such as drama, music and dance, audiences are able to better understand performing arts. The face-to-face encounters and interactions with artists also help achieving the goal of performing arts going into the ordinary people’s unordinary lives.
Exploring the Inside World of Theater Artists

In addition to publishing 12 issues of Performing Arts Review (PAR) throughout the year, the Section of Performing Arts Review Magazine also published two separate titles in the Performing Arts Digest series in 2014, including Mr. Regret’s Regretful Package Lost in the Regretful Ocean: Collection of Li Huan-Iss’u’s Writings about Theater and Butterfly Book: Theater Images of Western Summer Hotel, as well as Crystal Boys: 2014 Theater Images and Program, leading audiences to explore the inside world of theater artists.

In terms of audiovisual publications, the CD of The Voices of Taiwan 10: YANG Tsung-Ien, HUNO Chung-hsin, CHUNG Yiu-kwong and TSENG Yu-chung, as well as the CD of MA Shu-lan’s Xiang Yu and His Compteine were published.

Furthermore, the CD published in the previous year, The Voices of Taiwan 09: WANG I-sien, LI Yuan-chen and HUNG Chun-hui won three Golden Melody Awards for the traditional music category in 2014: the Best Art Song Album, the Best Album Producer, and the Best Creation (HUNG Chun-hui’s Legend of Moniaung).

Marketing the Resources of Performing Arts Library through Exhibitions

With a collection of nearly 170,000 items, the NTCH Performing Arts Library collects books and audiovisual materials on performing arts both published domestically and abroad. The library is one of the most important spots for performing arts lovers in Taiwan to study and research. In 2014, a total of 69,575 NTCH members and library users enjoyed our readers’ services or participated in the library’s numerous promotional activities.

In order to market the extensive collections of the NTCH Performing Arts Library, the library held a variety of exhibitions related to performing arts in 2014, including Tong Yang-tze’s Calligraphy Installation Arts Exhibition; TIFA 2009-2013, Multimedia Exhibition of Actors’ Reading in Crystal Boys; Shakespeare, Made in Taiwan; Special Exhibition of Library Collections: Shakespeare, Happy Birthday, NCO River of Time; and so forth. The library also hosted three vinyl records music lectures and two sessions of exhibition workshops, Shakespeare’s Monologue Workshop and Enjoy Reading Shakespeare. Meanwhile, another 15 screenings of films were also held to promote the comprehensive collection of the Performing Arts Library.
總務行政部
打造便利安全舒適空間

總務行政部的主要業務包括國家兩廳院建築的維護及裝修、機電設備的維護整修、資訊系統的維護及更新規劃，門禁安全等，2014年在建築物的安全維護、資訊系統更新亦有亮眼成績，分述如下：

提昇觀眾席空間之品質

建築空間改善計畫共有二項：一、為提昇觀眾席空間之品質，於2014年完成與建築設備原廠G+S簽約，並完成材料抽驗與施工計畫審查通過，將使本案得以順利於2015年6~9月進行電腦監控整修工程。二、評估觀眾席無障礙輪替數位之增設，在符合安全前提之下，完成初步可行性評估，並計畫於2015~2016年間進行改善。

維修機電設備並持續推動節能措施

機電設備維護及改善工作計有：一、完成戲劇院1號老舊冷

水主機（1987年建置）汰換更新作業，提高能源效率。二、完成給水系統汰換更新，降低故障率，將舊有細流改為恆壓系統，提高供水品質。三、完成衛生下水道排放管更改工程，配合政府政策，污水接入公共衛生下水道系統，提升都市環境衛生品質。四、完成戲劇院、音樂廳備用冷卻水泉浦汰換更新，提升流量與能源轉換效率。

本年度並持續推動節能措施，將停車場照明由T8日光燈全面換為節能之LED照明燈管。

提升資訊安全及建置無線網路

為因應組織再造和強化資訊安全、增加網路儲存容量，強化資訊系統之效能，提供辦公室使用者高效率且穩定可靠之資訊工作環境，及提供未來新辦公系統的網路環境支援，例如：電子票券無線手持設備驗證之應用。
General Administration Department

Renovating and Building for a Safe and Friendly Space

The General Administration Department (GA Department) is in charge of the maintenance of the structures, electrical and mechanical equipment, as well as the maintenance and upgrading of the information system, security system and access control. In 2014, the GA Department had outstanding results in maintaining the security standard, updating the information system. Details are listed below:

Improving the Quality of Audience Seating

Structural Improvement Plans are 1) improving the quality of audience seating. In 2014, the contract was signed with German company G+H Insulation, who passed the random material inspection and operation plan evaluation afterward. To ensure in 2015, from June to September, the major renovation of the Concert Hall can be conducted efficaciously. 2) Conducting the Accessible Environment Reinforcement Evaluation under the premises of safety. The initial feasibility evaluation has completed, and the project is scheduled to be executed in 2015-2016.

Electrical and Mechanical Maintenance and Energy Saving

Electrical and Mechanical Maintenance tasks are 1) the replacement of the old liquid chiller which built in 1987 to improve the efficiency of the cooling system. 2) The replacement of the water supply system, from the traditional turbo-shifting component to new constant-voltage frequency converters, the failure rate can be reduced to improve water-supply quality. 3) Conforming the government policy, the sanitary sewer is connected to secure a better environmental quality. 4) Renewing cooling Water Pump of the Concert Hall and Theatre Hall to increase flow rate and energy transforming efficiency. The Energy Saving Measures are continuously adopted, the lighting system of parking area has all been changed from T8 fluorescent lamps into LED tubes.

Upgrading the Information Security System and Building the Wireless Network Environment

Adapting for the organization reconstruction and the information security system, the internet storage space and functions are increased and adjusted for a better and steadier working environment. It can be used to provide future new system development as well, such as e-ticketing handheld verification equipment.
管理部
兩廳院組織改制新氣象

今年歷經組織改制，兩廳院之監督機構由教育部轉為文化部，同時納入國家表演藝術中心，並成立國家表演藝術中心及兩廳院組織，建立屬於後勤支援單位的管理部，除了承辦原有業務外，更加大觀的視野來協助各種規章的訂定及各項業務進行，以建立完善行政法人運作模式觀念。

內規重新檢討定位

首先，將中正文化中心時期原有136個內規重新檢討定位，有轉組織章程、人事、採購、財務、印信印章及文書處理等共37項修訂為中心層級之內規，供中心及各館館長一致遵循，原兩廳院檢討留存之74項內規整合為39項，另配合國家交響樂團改製，樂團之15項內規，則協助其檢討修正。此外，管理部積極提供各廳館夥伴各項行政資源服務，並協助建立公文、ERP等系統上線，以兩廳院整合控管架構移轉使用，讓其他廳館夥伴以最少花費。在最短時間達到最大效益，以達到資源共享精幹。

進行組織修編

為強化組織效能，本場於2014年度進行組織修編，並經理事會通過國家表演藝術中心及國家兩廳院組織規約。此外，為因應組織變革，讓人員都能適才適所，更於本年度進行了人力盤點，藉由此盤點的過程，檢視組織內人員的優、劣勢，以提升競爭優勢及使組織人力呈現最佳化。

協助培養劇場工作人才

2014年持續接受各縣市文化中心委託，開辦各種劇場相關專業課程，協助各表演場館培養優秀劇場工作人才。本年度劇場培訓專案共接受了臺南市政府文化局、臺中市政府文化局、屏東縣政府文化局等多個單位的培訓，另有其它專案方式執行之經驗分享交流，將兩廳院的專業知識、經驗及作業流程，透過短版劇場培訓課程講座交流的方式，讓各縣市文化中心的場館得以複製，學習兩廳院的專業經驗。

啟動兩廳院設備改善工程

採購管理業務部分，兩廳院演出設備及觀眾席設備改善計畫經歷多項前置規劃，終於2014年正式啟動，3月完成觀眾席改善工程，9月完成觀眾席改善工程，11月完成觀眾席設備改善工程委託監造業務。至2014年所完成之觀眾席設備改善工程委託監造業務。2014年6月完成觀眾席改善工程委託監造業務，於觀眾席改善工程委託監造業務。2014年11月完成觀眾席改善工程委託監造業務，於觀眾席改善工程委託監造業務。
Management Department

NTCH Organization Reconstruction Brings a Fresh Perspective

This year, after the organization reconstruction, NTCH is now administered under the Ministry of Culture instead of the Ministry of Education, and supervised by the National Performing Arts Center. In order to adapt to the set-up of the National Performing Arts Center and the opening of new performing sites, as a supporting unit, the Management Department is now in charge of more than the routine operations, and has to take a panoramic viewpoint so that they can assist in the formulation of various regulations for a model of the executive non-departmental public body.

Redefining the Internal Regulations

Firstly, 126 internal regulations need re-evaluations and corrections. Among the referred regulation, 27 are regarding bylaws, human resource affairs, procurement, finance, stamp, authorization and documentation management, which suitable for all the performing sites under the National Performing Arts Center. 74 are amalgamated into 30 and for NTCH use only. As for the other 15 regulations for National Symphony Orchestra, they are also re-arranged due to the organization reconstruction. Management Department is assisting other performing sites with the administrative resources, including sharing the official documentation system and ERP system, which can help the partners to achieve the greatest result within the shortest time period and minimal costs.

Cultivating the Theatre Talents

Assigned by the cultural centers of local governments and designated to cultivate theater talents, NTCH continually offers professional courses for theater colleagues. In this year, Theater Training Project offers theoretical courses as well as practical programs for Cultural Affairs Bureau of Taichung City Government, Taichung City Support Art Center and Cultural Affairs Department of Pingtung County. Non-project based experience sharing sessions, which offer professional know-how, experience and procedure from NTCH also help the local cultural centers to duplicate and learn from NTCH.

Initiating the Major Stage Renovation Project

As for the procurement management, it has been a long-term discussion and planning for the audience seating improvement project. Lastly, the project started in 2014. In March, the major stage renovation project was in progress. In September, the facility of audience seating area was also restored, and then in November, the contract of audience seating improvement project was signed. This is the most pivotal and extensive procurement project over the past several years. The result of the project will directly affect the service quality of NTCH, therefore, the Management Department will be more cautious in assisting and supervising, so that everything can be done perfectly.

Processing the Organization Reformation

In order to maximize the efficiency of the group, NTCH conducted an organization reformation in 2014 and the board also passed the NTCH organization bylaws. To accommodate the change, and find the suitable position for each staff, NTCH also performed a manpower inventory analysis this year. Through this analysis, the expertise and characteristics of personnel are assessed, to help the organization to optimize its human resource distribution.
2014 年度財務概況
2014 Financial Overview

2014 年度財務概況 Financial Statement

<table>
<thead>
<tr>
<th>項目</th>
<th>2014 年</th>
<th>百分比</th>
</tr>
</thead>
<tbody>
<tr>
<td>業務收入 Operating Income</td>
<td>989,473</td>
<td>100%</td>
</tr>
<tr>
<td>業務成本與費用 Operating Cost</td>
<td>946,227</td>
<td>96%</td>
</tr>
<tr>
<td>業務溢餘 ( 資本 ) Surplus (deficit)</td>
<td>41,246</td>
<td>4%</td>
</tr>
<tr>
<td>業務外收入 Other Income</td>
<td>54,572</td>
<td>5%</td>
</tr>
<tr>
<td>業務外費用 Other Expense</td>
<td>1,478</td>
<td>4%</td>
</tr>
<tr>
<td>業務外溢餘 Surplus (deficit)</td>
<td>53,094</td>
<td>5%</td>
</tr>
<tr>
<td>本期溢餘 ( 資本 ) Surplus (deficit)</td>
<td>94,340</td>
<td>10%</td>
</tr>
</tbody>
</table>

2014年業務成本與費用 | 財務概況

2014年業務成本與費用 Operating Costs and Expenses

<table>
<thead>
<tr>
<th>項目</th>
<th>2014 年</th>
<th>百分比</th>
</tr>
</thead>
<tbody>
<tr>
<td>銷售成本 Cost of Goods Sold</td>
<td>14,247</td>
<td>2%</td>
</tr>
<tr>
<td>售務成本 Professional Service Fees</td>
<td>302,130</td>
<td>32%</td>
</tr>
<tr>
<td>行銷及業務費用 Marketing</td>
<td>114,541</td>
<td>12%</td>
</tr>
<tr>
<td>管理費用 General Management</td>
<td>517,309</td>
<td>54%</td>
</tr>
<tr>
<td>合計 Total</td>
<td>946,227</td>
<td>100%</td>
</tr>
</tbody>
</table>

業務成本：包括銷售礦品、雜誌、專書等銷售成本 14,247 千元；勞務成本之勞務成本及售價費用共 302,130 千元；行銷及業務費用為整體行銷、代售票款佣金、廣告及業務等費用共 114,541 千元；管理費用主要有用人費、水電費、外空費、折舊、稅費及維護費等共 517,309 千元。

2014 年度報告統計表格—財務概況

業務收入 Operating Revenue

<table>
<thead>
<tr>
<th>項目</th>
<th>2014 年</th>
<th>百分比</th>
</tr>
</thead>
<tbody>
<tr>
<td>銷售收入 Sales Revenue</td>
<td>12,635</td>
<td>1%</td>
</tr>
<tr>
<td>租金收入 Rent Revenue</td>
<td>114,563</td>
<td>12%</td>
</tr>
<tr>
<td>售務收入 Ticketing and Other Services Revenue</td>
<td>285,325</td>
<td>29%</td>
</tr>
<tr>
<td>其他補助收入 Other Subsidy</td>
<td>907</td>
<td>0%</td>
</tr>
<tr>
<td>政府補助收入 Government Subsidy</td>
<td>576,053</td>
<td>58%</td>
</tr>
<tr>
<td>合計 Total</td>
<td>989,473</td>
<td>100%</td>
</tr>
</tbody>
</table>

業務收入：包括銷售礦品、雜誌、專書等銷售收入 12,635 千元；業務收收入及非業務收入、設備等出租租金收入 114,563 千元；業務收入之業務收入、票務、會員費及其它業務收入 285,325 千元；政府補助收入 907 千元；政府業務補助 576,053 千元（含本中心 362,592 千元及 NSO 的 142,807 千元），政府業務補助收入 70,654 千元。
### 2014 年度報告統計表格—財務概況

#### 業務外收支 Non-operating Income and Expense

<table>
<thead>
<tr>
<th>項目</th>
<th>2014 年</th>
<th>百分比 %</th>
</tr>
</thead>
<tbody>
<tr>
<td>報告收入 Advertisement Income</td>
<td>17,322</td>
<td>32%</td>
</tr>
<tr>
<td>財務收入 Investment Income</td>
<td>33,086</td>
<td>60%</td>
</tr>
<tr>
<td>雜項收入 Miscellaneous Income</td>
<td>4,164</td>
<td>8%</td>
</tr>
<tr>
<td>合計 Total</td>
<td>54,572</td>
<td>100%</td>
</tr>
</tbody>
</table>

#### 業務外支出 Non-operating Expense

<table>
<thead>
<tr>
<th>項目</th>
<th>2014 年</th>
<th>百分比 %</th>
</tr>
</thead>
<tbody>
<tr>
<td>財務費用 Investment Loss</td>
<td>1,473</td>
<td>100%</td>
</tr>
<tr>
<td>雜項支出 Miscellaneous Expense</td>
<td>5</td>
<td>0%</td>
</tr>
<tr>
<td>合計 Total</td>
<td>1,478</td>
<td>100%</td>
</tr>
</tbody>
</table>

業務外收入主要為廣告收入 17,322 千元，財務收入 33,086 千元；廣場活動水電清潔費及罰款等雜項收入4,164 千元。
業務外支出主要為財務費用 1,473 千元，雜項 5 千元。
業務外收支相減後產生業務外盈餘 53,094 千元。

### 2014 年度報告統計表格—財務概況

#### 自籌比例 The Ratio of Self-generated Income

<table>
<thead>
<tr>
<th>項目</th>
<th>2014 年</th>
<th>2013 年</th>
</tr>
</thead>
<tbody>
<tr>
<td>自籌收入 Operating Income</td>
<td>413,420</td>
<td>376,181</td>
</tr>
<tr>
<td>業務外收入 Non-operating Income</td>
<td>54,572</td>
<td>53,174</td>
</tr>
<tr>
<td>合計 Total</td>
<td>467,992</td>
<td>429,355</td>
</tr>
<tr>
<td>支出</td>
<td></td>
<td></td>
</tr>
<tr>
<td>業務成本與費用 Operating Costs and Expenses</td>
<td>948,227</td>
<td>824,837</td>
</tr>
<tr>
<td>業務外支出 Non-operating Expenditure</td>
<td>1,478</td>
<td>96</td>
</tr>
<tr>
<td>合計 Total</td>
<td>949,705</td>
<td>824,933</td>
</tr>
<tr>
<td>自籌比例 (自籌收入 / 支出)</td>
<td>49.28%</td>
<td>52.06%</td>
</tr>
</tbody>
</table>
2014 全年節目概況
2014 Program Overview

2014 年度主辦節目一覽表 List of Performances, 2014

國家戲劇院 National Theater

<table>
<thead>
<tr>
<th>日期</th>
<th>節目名稱</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/7-2/16</td>
<td>2014 都劇院年度製作《夢子》2014 NITCH New Creation - Crystal Boys</td>
</tr>
<tr>
<td>2/21-3/23</td>
<td>埃比·季利安《季利安計畫》KYS WORKS by Yi-i Kylaian</td>
</tr>
<tr>
<td>3/28-3/30</td>
<td>舞蹈劇院《蜜·愛》The Fifty-Seven A House by Cheek By Jowl</td>
</tr>
<tr>
<td>3/6-3/9</td>
<td>唐美雲歌仔戲《狐公子續篇》I See You Mr. Fox by Tang Mei Yun Taiwanese Opera Company</td>
</tr>
<tr>
<td>3/14-3/16</td>
<td>華麗夢幻－給契訥夫的一封信 DON Y. A letter to Chekhov</td>
</tr>
<tr>
<td>3/21-3/23</td>
<td>舞蹈劇院《在夢幻泡影》Dream Illusion Bubble Shadow</td>
</tr>
<tr>
<td>3/28-3/30</td>
<td>西班牙伊娃·達爾芭底諾鋼琴獨奏鋼琴《舞》Louise by Ballet Flamenco Eva Yerbabuena</td>
</tr>
<tr>
<td>5/10-5/11</td>
<td>1+1 雙舞作：《死生》+《看得見的城市，看不見的人》Play Dead + Visible and Invisible by HORSE+Shu-Yi</td>
</tr>
<tr>
<td>5/30-6/1</td>
<td>國光劇團紅樓夢中人《王熙鳳大鬧寧國府》與《孫春·春去夢忘盡》Wang Hui-feng &amp; Tan Chun by</td>
</tr>
<tr>
<td>6/27-6/30</td>
<td>英國皇家芭蕾舞團《羅密歐與茱麗葉》Romeo &amp; Juliet by The Royal Ballet</td>
</tr>
<tr>
<td>9/26-9/28</td>
<td>無名舞團劇場《月亮》Song of Pensive Beholding by Legend Lin Dance Theatre</td>
</tr>
<tr>
<td>10/17-10/19</td>
<td>北京國家大劇院《風雪夜歸人》Returning Home on a Snowy Night</td>
</tr>
<tr>
<td>10/24-10/26</td>
<td>臺南人劇團 Q&amp;A 二部曲 Q and A Episode II by Taimenerensemble</td>
</tr>
<tr>
<td>11/19-11/23</td>
<td>雲門舞集《白水．微霧》White Water and Dust by Cloud Gate Dance Theatre</td>
</tr>
<tr>
<td>11/27-12/30</td>
<td>雲門舞集《四月》Pass Smoke by Cloud Gate Dance Theatre</td>
</tr>
<tr>
<td>12/5-12/17</td>
<td>新古典舞集《風與愛的歌》The Drifting Fate of Hacks by Neo-Classic Dance Company</td>
</tr>
<tr>
<td>12/26-12/29</td>
<td>非常林奕華《紅樓夢》What is SEX ?</td>
</tr>
</tbody>
</table>

![Image](image-url)
實驗劇場 Experimental Theater

3/4-3/15 董陽秋《賭》Sneaky by TUNG Yang-tza
2/21-2/23 喬瑟夫・納許現代舞團《伍采克》Woyzeck, ou l'écho des vertiges by Josef Nedj
2/28-3/2 墨梅劇團《愛情剖面》Les Écrasés by Le Théâtre de Ayen et
3/7-3/9 林文中舞團《漫遊・遊》Small Navig 2 by WCDANCE
3/14-3/16 多媒體肢體劇場《李奧先生幻想曲》LEO by Y2D Productions × Chamaleon Productions
3/21-3/23 山鬼紙×弘克然《聊齋一聊什麼書?!》Inside Out: A Tale of Allure and Enchantment by Hong Puppet Theatre
& Shan Puppet Theatre
3/28-3/30 二分之一Q 創作《風月》Romance of the Red Chambers by 1/2 Q Theatre
3/9-3/11 新點子劇團--黃致凱《白日夢騎士》Don Quixote by Story Works
5/16-5/18 新點子劇團--李銘 cade《戀曲 2010》Love Song 2010 by StyleLab
6/29-6/4 新點子劇團--黃朗《重身訂做》Special Order by HUANG Yi
6/6-6/8 一當代舞團《微觀--遠離生存之初》Red in WAVE by YiLab.
8/8-8/10 无垢现代剧场《浮草・微风》Intimate Encounter by Legend Lin Dance Theatre
8/15-8/25 新點子樂團--丁鴻新《糖果屋》Engelstatt Hausverdamm. Hausen und Girtel
9/30 新點子樂團--丁鴻新《郵輪風景》SoundScape - Island of Human Being
10/4-10/5 新點子樂團--丁鴻新《郵輪風景》SoundScape - Improvision Across the Horison
10/10-10/12 梅蒂·瑞士洛桑劇院《牛仔舞》Blue Jesus by YEUNG Fai & Théâtre Vidy-Lausanne
10/16-10/18 衛武營舞藝節-國際雙年系列 Wei-Wu-Ying Arts Festival - Arts Market
10/23-10/26 身體氣象館《溺水日記》Le journal de la terve by Body Phase Studio
11/21-11/22 梯子肢體實驗室《女僕》The Maid by Sadan Movement Laboratory
11/28-12/1 河床劇團《千手之旅》One-thousand circles for space travel by Riverbed Theatre
國家音樂廳 Concert Hall

2/21 胡德夫音樂會 《轉換  翻唱》 Power in Me: Sing with Ara Kimho
2/28 臺灣國樂團《王者之聲》常編錦鶴上古箏小提琴 When Banzhuan meets Organ by NCO
3/1 巴赫雙手—安潔拉．休伊特鋼琴獨奏會 Angela Hewitt Piano Recital
3/14-3/15 布達佩斯節慶管絃樂團「德奧經典」Budapest Festival Orchestra
3/22 來自印度的天籟 The Music of India
4/19 費洛羅斯與威尼斯巴洛克樂團 Philippe Jaroussky & Venice Baroque Orchestra
5/24 凡格羅夫與波蘭室內樂團 Maxim Vengerov & Polish Chamber Orchestra
6/19 快樂寶貝起舞 "奏"—韓寶寶音樂會記 Family Concert - Baby Butterfly's Adventure
7/19 天才無界—管風琴交響力道式 Symphonic Organ Experience by Felix Hell and Grace Bunshah Kim
8/9 快樂寶貝起舞 "奏"—寶貝環遊樂園 Family Concert - Music Wonderland
8/15 兩廳院夏日爵士節慶樂團 NTCH Summer Jazz Project Concert
8/23 約翰．皮佐瑞里爵士吉他四重奏 John Pizzarella Guitar Quartet Concert
8/29 蘇格蘭・山多瓦小號六重奏 Arturo Sandoval Trumpet Sextet Concert
9/13 蘇荷・坎艾芮妮演唱會 Roberta Guarnaschini Concert
9/30 Mabuvor 有哪裡？Mabuvor Where are you? by NCO
11/29-11/30 楊馥穎與巴伐利亞廣播交響樂團 Bavarian Radio Symphony Orchestra
12/12 跨樂新視界 World apart, Dream together by NE × gCO
12/19 小刀小姐深情酒館 Miss Knife's Songs Oliver's Py

演奏廳 Recital Hall

3/1-3/8 拉布蘭之心人聲音樂會 Lo Cór de la Plana
3/1-3/15 闇靜之眼跨界音樂會 Le regard du silence
5/23 林冠廷鋼琴獨奏會 LIN Kuan-ting Piano Recital
5/31 閔凱瞳女高音獨唱會 MIN Ka-ye Vocal Recital
6/7 范曾古箏音樂會 FAN Hsuan's Guzheng Recital
6/13 劉庭如鋼琴音樂會 LIU Ting-ju Piano Recital
9/21 咏唱鄭樂徵月—北美吉他樂的當代演繹 Brad Leftwich and The Hog wire String Band
10/18 新點子樂團—跨界音景 SoundScape – Literature into Music
10/19 無極—自由即興 拉美節奏 新和風音樂 Conguero Tres Hochoes “New Japanese Music”
11/1 一個亞洲，一個世界 ONE ASIA project 2014 Taipei
11/23 李玉銘室內樂音樂會 LI Yuming & Friends
12/13 畫風Sonic Portraits by NE × gCO
12/14 姜雅詩室內樂音樂會 Roger CHIANG & Friends
12/20 薛志煥室內樂音樂會 Jimmy HSUEH & Friends
藝文廣場 Main Plaza

6/28  美國皇家芭蕾舞團戶外轉播 Royal Ballet Synchronous Live Broadcast
7/12  雲門舞集戶外公辦《渡海 雲門舞作選粹》Highlights of Cloud Gate
8/3-8/10 兩廳院夏日爵士戶外派對 Summer Jazz Outdoor Party
11/29-11/30 楊納爾與巴伐利亞廣播交響樂團戶外轉播 Bavarian Radio Symphony Orchestra Live Broadcast

戲劇院生活廣場 Terrace

11/1  美國舞蹈新聲國際交流計畫—舞動臺北 Let's Move Taipei
12/6  2014 兩廳院室內點燈 Light Up the Night

國內巡演 Domestic Tours

1 月  雲門舞集《稻禾》Rice by Cloud Gate Dance Theatre
2・3 月  明華園劇團《芳草夢》The Bandits by Ming Hwa Yuan Arts & Cultural Group
3 月  多媒體跨媒體創作《李奧先生幻想曲》Lego by Y2D Production × Chamaleon Productions
3 月  唐美雲歌仔戲劇場《遊子歸影》I See You, Mr For by Tang Mei Yun Taiwanese Opera Company
4 月  飛人集社劇場《消失—神木下的夢》
5 月  2014 兩廳院年度製作《夢子》2014 NTCH: New Creation - Crystal Boys
6・7 月  二分之一Q 剧场《月風》Romance of the Red Chamber by 1/2 Q Theatre
6・7 月  唐美雲歌仔戲劇場《孫狀元》Deathless Beauty by Tang Mei Yun Taiwanese Opera Company
7 月  故事工場《白日夢騎士》Don Quixote by Story Works
8 月  歌劇工作坊—洪伯勳《糖果屋》Engelbert Humperdinck: Hänsel und Gretel
11 月  帰子肢體實驗室《女僕》The Maid by Sadafi Movement Laboratory

國際巡演 International Tours

1 月  孫尚緯《浮・動》Uphill by SUN Shang-chi
2・5・11 月  雲門舞集《稻禾》Rice by Cloud Gate Dance Theatre
2・3 月  雲門舞集《九歌》Nine Songs by Cloud Gate Theatre
3 月  慕人達舞與柏林廣播交響樂團《愛人》Lovers by U Theatre and Rundfunkchor Berlin
4 月  國光劇團《風月情》Fluorescent Sleeves and Rouge by Gaoguang Opera Company
5 月  雲門舞集《流浪者之歌》Songs of the Wanderers by Cloud Gate Dance Theatre
8 月  黃翊《雙黃線》Double Yellow Lines by HUANG Yi & HU Chien
9 月  劉守愚《我的洋娃娃》My Baby Doll by LIU Shou-Yu
9 月  舞蹈空間《遊走二十一面體》Dream Illusion Bubble Shadow
10・11 月  雲門舞集《旋轉》Pice Smoke by Cloud Gate Dance Theatre
11・12 月  慶廳院與卡菲舞團《有機體》Yoges Ts by NTCH & Kaeji Company
### Program Related Statistics, 2014

#### Attendance by venue

<table>
<thead>
<tr>
<th>場地別 Venue</th>
<th>座位 Seats</th>
<th>節目場次 Performances</th>
<th>觀賞人次 Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>國家劇院 National Theater</td>
<td>1,524 席</td>
<td>181 場</td>
<td>213,392 人次</td>
</tr>
<tr>
<td>國家音樂廳 Concert Hall</td>
<td>2,064 席</td>
<td>329 場</td>
<td>382,806 人次</td>
</tr>
<tr>
<td>藝術劇場 Experimental Theater</td>
<td>179-242 席</td>
<td>201 場</td>
<td>25,060 人次</td>
</tr>
<tr>
<td>演藝廳 Recital Hall</td>
<td>363 席</td>
<td>372 場</td>
<td>89,694 人次</td>
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<tr>
<td>2014 年度四廳總計 Total of 4 venues</td>
<td></td>
<td>1,093 場</td>
<td>710,952 人次</td>
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<tr>
<td>2013 年度四廳總計 Total of 4 venues</td>
<td></td>
<td>1,072 場</td>
<td>689,161 人次</td>
</tr>
<tr>
<td>2012 年度四廳總計 Total of 4 venues</td>
<td></td>
<td>1,052 場</td>
<td>675,991 人次</td>
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</table>

#### Performances by venue and presenter

<table>
<thead>
<tr>
<th>場地別 Venue</th>
<th>主辦 Center</th>
<th>外租 Hires</th>
<th>總計 Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>項目 Performances</td>
<td>比例 Utilization</td>
<td>項目 Performances</td>
</tr>
<tr>
<td>國家劇院 National Theater</td>
<td>81</td>
<td>42%</td>
<td>110</td>
</tr>
<tr>
<td>國家音樂廳 Concert Hall</td>
<td>58</td>
<td>18%</td>
<td>271</td>
</tr>
<tr>
<td>藝術劇場 Experimental Theater</td>
<td>97</td>
<td>48%</td>
<td>104</td>
</tr>
<tr>
<td>演藝廳 Recital Hall</td>
<td>28</td>
<td>6%</td>
<td>344</td>
</tr>
<tr>
<td>2014 年度四廳總計 Total of 4 venues</td>
<td>264</td>
<td>24%</td>
<td>829</td>
</tr>
<tr>
<td>2013 年度四廳總計 Total of 4 venues</td>
<td>242</td>
<td>23%</td>
<td>830</td>
</tr>
<tr>
<td>2012 年度四廳總計 Total of 4 venues</td>
<td>254</td>
<td>24%</td>
<td>798</td>
</tr>
</tbody>
</table>

2014 年主辦項目共計 264 場 (含 30 場 4 場), 外租 219 場, 共計 1,093 場。
### 2014年度室內表演場地主辦與外租天數使用比例

<table>
<thead>
<tr>
<th>館地別</th>
<th>Venue</th>
<th>主辦 Center</th>
<th>外租 Hires</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Days by Center presents</td>
<td>Utilization</td>
</tr>
<tr>
<td>國家劇院</td>
<td>National Theater</td>
<td>192</td>
<td>53%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>77</td>
<td>21%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>129</td>
<td>35%</td>
</tr>
<tr>
<td>演奏廳</td>
<td>Rictal Hall</td>
<td>65</td>
<td>18%</td>
</tr>
</tbody>
</table>

備註：「其他使用天數」包括年保養、季保養、例行保養、年節休館等。

### 2014年度兩廳院戶外廣場使用統計

<table>
<thead>
<tr>
<th>所屬廣場</th>
<th>Venue</th>
<th>活動類別 Category</th>
<th>館地使用 Hires</th>
<th>館地使用 Hires</th>
<th>館地使用 Hires</th>
<th>館地使用 Hires</th>
<th>其他 Others</th>
<th>合計 Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>Main Plaza</td>
<td>Terrace</td>
<td>Theater Terrace</td>
<td>Concert Hall Terrace</td>
<td></td>
<td></td>
</tr>
<tr>
<td>活動場次</td>
<td>Exhibitions</td>
<td>主辦 Center</td>
<td>20</td>
<td>0</td>
<td>31</td>
<td>0</td>
<td>0</td>
<td>51</td>
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<tr>
<td></td>
<td></td>
<td>演奏廳使用 Hires</td>
<td>35</td>
<td>13</td>
<td>1</td>
<td>0</td>
<td>9</td>
<td>58</td>
</tr>
<tr>
<td>使用天數</td>
<td>Total days</td>
<td>主辦 Center</td>
<td>34</td>
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<tr>
<td></td>
<td></td>
<td>演奏廳使用 Hires</td>
<td>95</td>
<td>15</td>
<td>2</td>
<td>0</td>
<td>9</td>
<td>121</td>
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<td></td>
<td></td>
<td>其他 Others</td>
<td>19</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>19</td>
</tr>
</tbody>
</table>

備註：1. 使用天數之外其他類別內容包括保養維修及事業主辦或外租使用之內容（例如：年慶、體驗日活動排班）等。
2. 其他場地為目錄箇目百館。
2014 每月節目場次統計 2014 Monthly Total of Performances

<table>
<thead>
<tr>
<th></th>
<th>1月</th>
<th>2月</th>
<th>3月</th>
<th>4月</th>
<th>5月</th>
<th>6月</th>
<th>7月</th>
<th>8月</th>
<th>9月</th>
<th>10月</th>
<th>11月</th>
<th>12月</th>
<th>總計</th>
</tr>
</thead>
<tbody>
<tr>
<td>自辦 Presenting</td>
<td>1</td>
<td>25</td>
<td>49</td>
<td>9</td>
<td>27</td>
<td>21</td>
<td>4</td>
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<td>13</td>
<td>43</td>
<td>39</td>
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<td>264</td>
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<tr>
<td>外租 Hiring</td>
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<td>93</td>
<td>79</td>
<td>65</td>
<td>70</td>
<td>66</td>
<td>629</td>
</tr>
<tr>
<td>合計 Total</td>
<td>38</td>
<td>58</td>
<td>100</td>
<td>103</td>
<td>109</td>
<td>105</td>
<td>78</td>
<td>107</td>
<td>92</td>
<td>109</td>
<td>103</td>
<td>85</td>
<td>1,093</td>
</tr>
</tbody>
</table>

2014 自辦 / 外租節目平均場次百分比圖 2014 Average Percentage of Total Performances

自辦 Presenting 24%
外租 Hiring 76%

2014 每月節目場次百分比 2014 Monthly Percentage of Performances

<table>
<thead>
<tr>
<th></th>
<th>1月</th>
<th>2月</th>
<th>3月</th>
<th>4月</th>
<th>5月</th>
<th>6月</th>
<th>7月</th>
<th>8月</th>
<th>9月</th>
<th>10月</th>
<th>11月</th>
<th>12月</th>
<th>平均</th>
</tr>
</thead>
<tbody>
<tr>
<td>自辦 Presenting</td>
<td>3%</td>
<td>43%</td>
<td>49%</td>
<td>9%</td>
<td>25%</td>
<td>20%</td>
<td>5%</td>
<td>13%</td>
<td>14%</td>
<td>39%</td>
<td>36%</td>
<td>22%</td>
<td>24%</td>
</tr>
<tr>
<td>外租 Hiring</td>
<td>97%</td>
<td>57%</td>
<td>51%</td>
<td>91%</td>
<td>87%</td>
<td>80%</td>
<td>95%</td>
<td>87%</td>
<td>86%</td>
<td>61%</td>
<td>64%</td>
<td>78%</td>
<td>75%</td>
</tr>
</tbody>
</table>

2014 各類節目場次統計 2014 Monthly Total of Performances by Catalog

<table>
<thead>
<tr>
<th></th>
<th>1月</th>
<th>2月</th>
<th>3月</th>
<th>4月</th>
<th>5月</th>
<th>6月</th>
<th>7月</th>
<th>8月</th>
<th>9月</th>
<th>10月</th>
<th>11月</th>
<th>12月</th>
<th>總計</th>
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<tbody>
<tr>
<td>音樂 Music</td>
<td>28</td>
<td>36</td>
<td>65</td>
<td>67</td>
<td>68</td>
<td>66</td>
<td>76</td>
<td>63</td>
<td>68</td>
<td>82</td>
<td>64</td>
<td>733</td>
<td></td>
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<tr>
<td>雕劇 Drama</td>
<td>0</td>
<td>10</td>
<td>21</td>
<td>34</td>
<td>27</td>
<td>15</td>
<td>6</td>
<td>22</td>
<td>7</td>
<td>27</td>
<td>30</td>
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<td>213</td>
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<td>舞蹈 Dance</td>
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<td>8</td>
<td>14</td>
<td>2</td>
<td>12</td>
<td>22</td>
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<td>22</td>
<td>1</td>
<td>16</td>
<td>7</td>
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<td>0</td>
<td>0</td>
<td>0</td>
<td>4</td>
<td></td>
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<tr>
<td>綜合 Others</td>
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<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>合計 Total</td>
<td>36</td>
<td>58</td>
<td>100</td>
<td>103</td>
<td>109</td>
<td>105</td>
<td>78</td>
<td>107</td>
<td>92</td>
<td>109</td>
<td>109</td>
<td>65</td>
<td>1,093</td>
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</tbody>
</table>
### 2014 每月觀眾人數統計

<table>
<thead>
<tr>
<th>月份</th>
<th>1 月</th>
<th>2 月</th>
<th>3 月</th>
<th>4 月</th>
<th>5 月</th>
<th>6 月</th>
<th>總計</th>
</tr>
</thead>
<tbody>
<tr>
<td>人數</td>
<td>24,170</td>
<td>46,306</td>
<td>64,476</td>
<td>65,120</td>
<td>68,460</td>
<td>66,920</td>
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</table>

<table>
<thead>
<tr>
<th>月份</th>
<th>7 月</th>
<th>8 月</th>
<th>10 月</th>
<th>11 月</th>
<th>12 月</th>
<th>總計</th>
</tr>
</thead>
<tbody>
<tr>
<td>人數</td>
<td>50,754</td>
<td>71,463</td>
<td>56,983</td>
<td>70,768</td>
<td>67,585</td>
<td>60,653</td>
</tr>
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</table>

### 2014 各場地觀眾人數百分比

<table>
<thead>
<tr>
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<th>1 月</th>
<th>2 月</th>
<th>3 月</th>
<th>4 月</th>
<th>5 月</th>
<th>6 月</th>
<th>7 月</th>
<th>8 月</th>
<th>10 月</th>
<th>11 月</th>
<th>12 月</th>
<th>平均</th>
</tr>
</thead>
<tbody>
<tr>
<td>國家戲劇院</td>
<td>National Theater</td>
<td>62.54%</td>
<td>76.73%</td>
<td>73.96%</td>
<td>72.11%</td>
<td>75.69%</td>
<td>71.70%</td>
<td>60.66%</td>
<td>80.62%</td>
<td>63.23%</td>
<td>80.29%</td>
<td>72.65%</td>
</tr>
<tr>
<td>國家音樂廳</td>
<td>Concert Hall</td>
<td>65.02%</td>
<td>85.33%</td>
<td>57.36%</td>
<td>48.44%</td>
<td>63.29%</td>
<td>53.82%</td>
<td>56.73%</td>
<td>59.60%</td>
<td>56.57%</td>
<td>56.59%</td>
<td>59.31%</td>
</tr>
<tr>
<td>藝術劇場</td>
<td>Experimental Theater</td>
<td>72.31%</td>
<td>87.50%</td>
<td>88.96%</td>
<td>82.84%</td>
<td>87.55%</td>
<td>65.05%</td>
<td>67.14%</td>
<td>77.13%</td>
<td>76.83%</td>
<td>75.13%</td>
<td>58.32%</td>
</tr>
<tr>
<td>演藝廳</td>
<td>Richard Hall</td>
<td>66.26%</td>
<td>69.20%</td>
<td>69.50%</td>
<td>66.20%</td>
<td>65.50%</td>
<td>70.07%</td>
<td>65.61%</td>
<td>68.44%</td>
<td>82.11%</td>
<td>67.40%</td>
<td>64.18%</td>
</tr>
<tr>
<td>大廳平均</td>
<td>Average of NT &amp; CH</td>
<td>71.68%</td>
<td>69.48%</td>
<td>62.23%</td>
<td>56.82%</td>
<td>59.93%</td>
<td>59.08%</td>
<td>59.77%</td>
<td>58.32%</td>
<td>80.02%</td>
<td>64.97%</td>
<td>60.45%</td>
</tr>
</tbody>
</table>
2014 贊助及感謝名單 (依中文筆畫排列) Special Thanks

贊助單位
台灣賓士股份有限公司 Mercedes-Benz Taiwan Ltd.
傑太日煙國際股份有限公司 JT Tobacco International Taiwan Corp.
財團法人力晶文化基金會 Powertip Cultural Foundation

感謝單位
荷蘭貿易暨投資辦事處 Netherlands Trade & Investment Office
京都念慈菴藥廠股份有限公司 KING TO NIN JIOM MEDICINE MANUFACTORY CO., LTD.

「圓夢計劃」感謝名單
張振伶 女士
莊明德 女士
鍾金昌 先生
吳惠茹 女士
林春蘭 女士
高豐吉 先生
林信和 先生
吳佳蓉 女士
蔡春揚 女士
林聰誠 女士
曾淑芬 女士
高偉傑 先生
陳傑宏 先生
陳怡安 女士
施振榮 先生

教育部
財團法人公益出版文化基金會
財團法人國立文化藝術基金會
財團法人富邦文教基金會
麟琅科技股份有限公司
川流文化教育基金會
財團法人俞習慣文教基金會
沈氏鰲城田園股份有限公司
財團法人中華開發工業銀行文教基金會
琴茂企業有限公司
財團法人元大文教基金會
財團法人福華文教基金會
國家交響樂團
National Symphony Orchestra
知性與感性的探索

2013年，NSO行了一趟旅程，重訪睽違16年的歐洲舞臺。我們以多元的曲目、熟練的演繹，著實的向世界展出充滿自信與深具主體性的臺灣之聲，也讓我們精神更團結，步伐更穩定的邁向未來。

一如往常，我們秉持「精誠、深刻、悸動」的信念，以多元主題貫穿樂季音樂會，希望帶出兼具廣度與深度，智性與感性的精彩曲目。2014年間我們以多部理查・史特勞斯各年代的代表性作品《唐璜》、《計時簡報》、《家庭交響曲》、《最後四首歌》與歌劇《莎樂美》做為作曲家的150週年禮讚；也從「交響樂里程碑」概念出發，對有「詩歌般的壯闊、革命性的創見、入無人之境的藝術情感」的交響樂作品做系列推介；並以東歐及俄羅斯音樂為與當代重要協奏曲做為精彩軸線貫穿其間。邀請國際重量級音樂家來臺與NSO合作。兩首大型合唱交響曲《須索的盛宴》與《時勒之歌》分別為2014年TIFA國際藝術節及歲末音樂會寫下精彩演出紀錄。

3年來，NSO持續以「NSO LIVE」、「樂典」兩個品牌進行音樂會實況錄音，及為國人經常營造樂壇作品出版，這些有聲版發行不僅記錄樂團重要的發展軌跡，也為臺灣音樂創作留下最佳聲音。2014年度我們協助《P&R表演藝術》雜誌發行《樂典10：楊聰賢、洪榮熙、曾韻志與譚詠光》作品專輯，與韋斯頓唱片合作發行《迎風止境－盧紹嘉與國家交響樂團經典現場重現》套裝7CD，後者入圍第25屆金曲獎多項提名，並獲得最佳錄音獎。我們將NSO所有的錄音都放在Naxos的數位平臺上，除了提供便捷的線上聆聽及下載外，更希望藉以拓展NSO在國際樂壇的能見度。

在音樂演出之外，2014年也是NSO重要的「發展里程碑」。經歷近30年的基礎發展後，NSO在2014年4月成為國家表演藝術中心的附屬團隊。轉型過程中需要許多溝通、經歷不少制度變革的作業；樂團的定位提高、行政作業獨立、使命更大，但也帶來更多發展的可能性。未來將與中心的臺北國家劇院院、臺中國家歌劇院及高雄衛武營國家藝術文化中心等場館發展夥伴關係，將精闢藝術推廣到臺灣各地。期許在新的世代、新的契機，國家交響樂團與三場館攜手，走得更深，更遠。

國家交響樂團音樂總監
An Exploration of Heart and Mind

In late 2013, the NSO embarked on a major tour of Europe, where it had not performed for sixteen years. With confidence, individuality and a varied, meticulously prepared repertoire, we presented the sound of Taiwan to the world. These qualities have also served to strengthen the orchestra into a unified ensemble and have strengthened our path to the future. In keeping with our goal to offer music of quality, depth, and emotional content, we presented a variety of themes and an extensive repertoire throughout the season. In 2014, we observed the 150th anniversary of the birth of Richard Strauss in performing his Don Juan, Don Quixote, Symphonie domestica, Four Last Songs, and the complete opera Salome—all representative masterpieces from various stages of the composer’s career. We also offered the Symphonic Milestones series, in which we introduced works of “epic magnificence, revolutionary spirit, and inimitable emotional appeal and artistic value.” Our programs also included celebrated masterworks by composers from Eastern Europe and Russia, as well as concertos by leading contemporary composers. Internationally renowned musicians were invited to collaborate with the NSO. Large-scale works for chorus and orchestra such as Belshazzar’s Feast and Gurre-Lieder were given splendid presentations at respectively the 2014 Taiwan International Festival of the Arts (TIFA) and the New Year concert.

For the past eight years, the NSO has released recordings on two labels, NSO LIVE and The Voices of Taiwan. These include live performances and works by Taiwanese composers. These recordings have documented important steps in the NSO’s ongoing development and have preserved top-quality performances of music by Taiwanese composers. In 2014, we collaborated with the journal Performing Arts Review in issuing The Voices of Taiwan 10, a collection of works by YANG Tung-hsien, HUNG Chung-kun, TSENG Yu-chung, and CHUNG Yu-kwang. Our collaboration with Mise Music, Highlights of Shau-chia LU and the Taiwan Philharmonic, NSO LIVE (a 7-CD set) was nominated for three awards at the 25th Golden Melody Awards for Traditional Arts, and won the award for Best Recording. All NSO recordings are made available on the Naxos on-line platform, providing for easy access and downloading. The NSO’s international visibility is thus also heightened.

2014 was an important milestone in the NSO’s development. After nearly 30 years of foundational development, the orchestra became affiliated with the National Performing Arts Center (NPAC) in April of that year. The transition involved much discussion, and we went through a great deal of...
systematic reorganization. The NSO was promoted to a higher organisational level, and was given independence in its administration. This restructuring has imparted greater responsibilities, but has also provided more possibilities for our further development. The NSO looks forward to new partnerships with the NPAC sites, the National Theater and Concert Hall, the National Taichung Theater, and the National Kaohsiung Center for the Arts, in expanding the reaches of the fine arts throughout Taiwan.

With a new era and new opportunities beckoning, it is our hope that the NSO will work closely with the three NPAC venues in continuing on its path to bigger and better endeavors.

Music Director, NSO
自信而精簡

國家交響樂團

交響樂團在每個國家雖有不同的形成背景、卻有舉世共享的水準之處。在沒有西方管絃樂傳統的臺灣，過去樂團都以文化教育體系著重，從教育部以「聯合實驗管絃樂團」之名於1965年成立，歷經多次更名，改變體制，始於1998年確定「音樂總監制」為音樂專業導向，並於2005年成為行政法人國立中正文化中心附設樂團。2014年成為國家表演藝術中心附設演出團隊，於行政運營定位，並於2007年起以「臺灣愛樂」（Taiwan Philharmonic）別名建立國際樂團。
現有59名編制團員，每年樂季演出70餘場次，自2010年起，在現任音樂總監呂紹嘉擘劃下，以多元化主題貫穿樂季，呈現給聽眾視覺與感性兼具，整合與對比並存的廣播曲目，本著「精緻、深刻、動人」的理念，將演出帶出樂團多層面的發展，不僅積極拓展NSO演奏近代管絃樂作品的能力，也致力於鞏固傳統古典名作，並持續探索國土管絃樂創作之演出，錄音。

樂團開以「推廣教育、活潑、親民」的行銷策略，藉由校園、企事業的講座音樂會普及音樂欣賞，讓國人常性的在不同場域、不同觀眾體認音樂之美。因此，樂團將藉各種網絡資源，進行多元、多樣的音樂教育及推廣工作，從LIVE講座到網路音樂講座、線上音樂導聆，電子版樂季手冊及樂曲解說等，以超越地域限制、無時效約束的方式，讓音樂教育推廣成為日常生活中不可或缺的一部分。
2014年來臺與愛樂團合作演出的世界級重量級音樂家包括：指揮家Michael Sanderling、Georg Schurz、Antoni Wit、Chen Mea-anna、Andre de Ridder、Gabriel Feltz、獨奏家Lilya Zilberstein、Jorgen van Rijen、Johannes Moser、Alexandre Tharaud、Guenter Cepuson、Koje Blacker、Baba Skinde、Alban Gerhardt、Henning Kraggerud、劉薏捷、吳敏、陳銳、楊文信、張昱辰及樂團樂手Bo Slovnhus、Manuela Uli、Roswitha Christian Mueller、Stuart Patterson、Antonio Yang等60餘位創作音樂家。

堅實團隊品牌

在2014年度內，NSO共演出76場次，合計團數54場次，室內廳22場次；演出數節在島內外、世界為中心，横跨新竹、臺中、高雄、花蓮及臺東等地巡演14場，同時於元智大學辦理「駐校音樂家活動」。

本年度節目重點包括：「五月風之志」、「交響里程碑」、「交響詩」、「新拉夫」等系列，將經典樂曲及罕見但又重要的管絃樂作品系統化的引介給國人，其中包括首次於國內演出的大型交響曲《幻想交響曲》，餘数演出的《伯沙撒王的盛宴》及年度歌劇製作《莎樂美》等，及近代重量級的器樂協奏曲如：黃凡《玄奘》（笙）、陳錫通《5a》（笙）及其大提琴協奏曲、李光耀《帕格尼尼主題狂想曲》（鋼琴）、陳其剛《過去的時光》（大提琴）等。此外，本樂季也為國人新創作首演世界首演，包括《大師驚訝》（潘世偉）、「無印」（李子聰）、《舞詩點光》（林白果）、《古都三景》（王伯文）、《鋼琴協奏曲》（楊鳳箏）等五首。
對於音樂的推廣更從系列主題性的售票講座、延伸到校園、企業的免費講堂；並在廣播及雲端都能涵蓋的空中舉辦定期音樂會講座導聆，與臺中新竹等地古典音樂廳廳聯合製作NSO
雲端音樂會，嘗試以不同管道推廣音樂美學，讓 NSO 的觸角得以擴及全球。

佈局國際

8 年來，NSO 持續以「NSO LIVE」、「樂典」兩項品牌發行音樂會實況錄音，及為國人經典管弦樂作品作發表與出版，不僅記錄下樂團重要的發展軌跡，也為臺灣音樂創作留下最佳錄音。2014 年度發行《樂典 10：楊聰賢，洪榮煌，曾廣忠與鍾錦光》作品專輯。另外，2013 年度發行之《樂無止境——呂紹嘉與國家交響樂團經典現場重現》CD，入圍第 25 屆傳藝金曲獎三項提名並獲得最佳錄音獎；NSO 所發行之錄音現皆可在 Nexos® 數位銷售通路線上聆聽及下載，更加拓進 NSO 在國際樂壇的能見度。

打造藝文沃土

NSO 將即日行銷與音樂教育推廣合而為一，以「音樂是（音）樂」達到雙效效益。2014 年持續進行「NSO LIVE 音樂講座及講座音樂會」、「NSO 夜光快車」、「音樂演出」、「NSO 遠端音樂會」、「NSO 音樂講座」、「NSO 音樂講座」、「NSO 音樂講座」，並以無線網路的無線音樂參與之目標，「線上發行」，樂季手冊，單場節目樂曲解說，全曲導聆，亦有「NSO 單人學習計畫」，搭配「公務人員終身學習學分計畫」，每年年初及年中發文公告機關節目相關資訊，以吸引廣大的教師及公務人員參與 NSO 之演出、講座等音樂活動，以擴大樂團觀眾群。

經驗傳承

自 2000 年度起，NSO 於寒冬假提供國內各表演藝術相關科系樂團管理實習時數及歌劇製作實習訓練；2014 年接受上海音樂學院音樂行政管理系 1 名學生各近 4 個月之樂團實務實習課程，2014 年 9 月起，與國家兩廳院合作，邀請國家兩廳院之培訓計畫，學員共 47 人，繼續培養國內音樂界及海外學成的音樂菁英。NSO 樂團學苑，以「跨域」學院進行專業樂團的特殊音樂培養計畫，每週輪訓，個別指導及室內樂演出，以傳承 NSO 精良的傳統音色為國內未來樂團發展培養新活力。
Confident and Refined

The National Symphony Orchestra

How a symphony orchestra is founded varies from country to country, but standards for evaluation are fairly consistent worldwide. In Taiwan, a country with little tradition of western symphonic music, orchestras were formerly managed by cultural and educational institutions. Hence, the National Symphony Orchestra (NSO) began in 1986 as the Experimental Symphony Orchestra, run by the Ministry of Education. Following various changes in name and method of organization over the years, a professional musical approach was finally adopted in 1998 with the music director as its head. In 2005, the NSO became an affiliate of the National Chiang Kai-Shek Cultural Center, now the National Performing Arts Center. Since 2007, the NSO has been known abroad as the Taiwan Philharmonic.

Now an orchestra numbering 99 members, the NSO presents approximately 70 performances each season. Since 2010, the orchestra has presented a variety of themes that run throughout each season, and in doing so performs a wide-ranging repertory that includes contemporary music and classic masterpieces. The goal of embracing sophistication, depth and excitement also helps the NSO mature in technical skills and emotional impact. In addition, the NSO continues to commission new orchestral works by Taiwanese composers, and is committed to performing and recording these works.

The NSO’s marketing strategy revolves around lively, audience-friendly promotion and education. Through lectures and instrument demonstrations in schools and at corporate venues, the general public is exposed to classical music in a variety of locales and through different media. The NSO uses the internet as a prelude to educational and promotional projects, which include live lectures and on-line guides and season brochures. Internet promotion that goes beyond space and time truly makes music a part of people’s lives.

In 2014, the NSO invited leading guest artists of worldwide fame to perform with the orchestra. These included conductors Michael Sanderling, Gerhard Schwarz, Antoni Wit, Mei-an Chen, André de Ridder, and Gabriel Feltz; instrumentalists Liyla Zilberstein, Jörgen van Rijen, Johannes Meier, Alexandre Tharaud, Gautier Capuçon, Kolja Blacher, Baba

Guido / An德尔man, 馀瑞推 André de Ridder, conductor

楊威 / 尤根 Jörgen van Rijen, trombone
William Walton: Beethoven's Fantasia

A Solid Identity

In 2014, the NSO gave a total of 76 performances, including 54 symphonic concerts and 22 chamber music concerts. Beyond Taipei, the orchestra gave 14 concerts in Taoyuan, Hsinchu, Taichung, Kaohsiung, Hualien, and Taitung. The orchestra also served as the artist-in-resident in Yuan Ze University. Program highlights in 2014 were the Germanic May series, Symphonic Milestones, the Symphonic Poem series, and the Slavonic series. Through them, Taiwanese audiences were introduced to such works as Gurre-Lieder (a huge work for voices and orchestra in its Taiwanese premiere), the seldom performed Bela Bartok’s Divenere, and, as its annual operatic production, Salome. Important concerts by contemporary composers included WANG Fuxun’s The Color Yellow (sheng), Wan-Huei Chiu’s Sh (sheng), Lowell Liebermann’s Rhapsody on a Theme of Pagliacci (piano), and Ongg Tzu-Cheh’s Reflections of an Enchanted World (cello). In 2014 the NSO also gave the world premiere of five Taiwanese works: PAN Shih-ji’s Huang Zhi Cappuccio, LEE Taoy-sheng’s SENZA II for Orchestra, LIN Ching-wei’s Dancing Morning Sunlight, WANG Hwang-Lun’s Violin Concerto Time Landmarks of Taiwan, and Lin-Win-Wsu’s YANG Piano Concerto. Through lecture series, free talks on campuses and at corporations, regular on-line music guides, and NSO Concerts-Hall-in-the-Cloud, in cooperation with BRAVO Radio Station in Taichung and Hsinchu, the NSO endeavors to promote music in many ways to every corner of Taiwan.

Global Vision

For eight years, the NSO has been producing live recordings under the label NSO LIVE and The Voices of Taiwan as a way of tracking the orchestra’s continuing development and local composers’ creations. In 2014, the NSO released The Voices of Taiwan 10 with music by WANG Tsung-jui, HUNG Chung-kun, TSENG Yu-chung, and CHUNG Yih-kwang. The 2013 release, Highlights of Shao-chun LU and the Taiwan Philharmonic, NSO LIVE (a 7-CD set), was nominated for three awards in the 25th Golden Melody Awards for Traditional Arts and Music, and won the award for Best Recording. NSO recordings are all available for on-line streaming and downloading, which increase worldwide exposure for the orchestra.

Creating A More Fertile Ground For Art

The NSO combines marketing of its programs with music education. Programs from 2014 - NSO LIVE lectures, the NSO Corporation Express, Meet Master LU, NSO Concerts-Hall-in-the-Cloud, and NSO Pre-Concert talks - are still operating. The virtually unlimited diffusion of information about music in the wireless world includes on-line publications of the season brochure, concert information, and listening guides. The NSO Lifelong Learning Program, in collaboration with the Government Employees and Teachers Lifelong Learning Program, offers performance information every year so that the NSO can attract larger audiences to its concerts lectures and other activities.

Passing On The Experuebce

Since 2009, the NSO has been offering internships in summer for those majoring in Arts/Music Administration. In 2014, students from the Music Administrative Management Department of the Shanghai Conservatory of Music undertook a four-month internship. In September of the same year, the NSO Orchestra Academy continued its program with 47 students from Taiwan and abroad. The Academy offers a special program that prepares students for professional careers through weekly group practice, individual tutoring, and chamber music performance, ensuring that new talents will be nurtured by the NSO tradition.
樂季樂評簡報 Excerpts of Music Critics

「一切都是屬於 NSO 音樂總監呂紹嘉，他忠實地呈獻出每首作品的兩面。在他指揮下，《魯勃之歌》如菲格納音樂般深沉的前半部，帶著和歡迎捷克音樂的透明感；並以如馬勒音樂般的宏偉展開後半部。」
英國《金融時報》2015.1

「今晚真正的明星是國家交響樂團，呂紹嘉與他訓練有素的團員，傾注全力盡情流露，樂曲的高潮令人震撼，但不咄咄逼人，唯有最好的世界級樂團能夠演奏得如此響亮而不刺耳，此曲有非常豐富的細節，一般很難被聽眾聽過的細節聽到，但在呂紹嘉指揮下，我聽到的細節比任何一張唱片都要多。」
奥地利《新標準》2015.2

「樂團發出如奔流般華麗宏大的音響，然而我幾乎不曾聽過舞臺與樂池間如此完美的平衡。呂紹嘉全然投入指揮，確實展現精緻的透明性。」
英國《歌劇》雜誌 2015.1

"To his credit, NSO music director Shao-chueh Lü was faithful to both Schönberg, rendering the Wagners depth of the opening section with almost Debussy-like transparency while letting the later portions unfold with Mahlerian breadth."
— Financial Times 2015.1.1

"The real star of the show was Taiwan Philharmonic [(it's the National Symphony Orchestra at home)]. Shao-Chueh Lü drew a full measure of passionate outpouring from his superbly trained musicians. Climaxes were overwhelming but never overwhelming. Only world's greatest orchestras can play so loud without becoming garish. The score is so rich in detail that no single interpretation can reveal it all, but under Lü's direction I heard more than in any recording."
— der neue Merker 2015.2

"The orchestra poured out great torrents of magnificent sound, and yet seldom have I heard such ideal balance between stage and pit. Shao-chueh Lü conducted with total commitment, ensuring exquisite transparency."
— Opera, UK 2015.1
2014年度與NSO首次合作的客席音樂家／團體
First-Time Guest-Artists of the NSO for the 2014

Conductor | Andre de Ridder, Gabriel Fels, Barry Wordsworth, WU Yeo-yu, Antoni Wit
Piano | Florian Uhlig, Tizimon Barto, ZHANG Hao-chen, Peter Jahnkow, SUN Yechun
Violin | Henning Kraggerud, Vesselin Paraschkevov
Violin & Direct | Kolle Blacher
Vocals | Bo Skovhus, Manuela Ubi, Roswitha Christina Mueller, Stuart Patterson, Antonio YANG, TAN Wei-han, WU Chih-chen, CHEN Yuan, CHEN Cha-an, LIU Chia-hwa, Martha NG, TSAI Zheng-cheng, TANG Fei-wei, Ann-Kathrin Behnke, Daniel Kirch, LIAO Ching-chiu
Oboe | Alexei Ogrintchouk
Trombone | Joergen van Rijen
Sheng | WU Wei
Erhu | YEN Jie-min
Stage Director | Anthony Pilavachi
Narrator | Wei-Jen Satter, KUNG Yu-chi
Choir | Bamboes Male Choir, Mueller Chamber Choir
Vocal coach | Martin Anderson
Costume Design | LIN Hong-cheng
Choreographer | SU Wei-chia
# NSO Concert Calendar in 2014

<table>
<thead>
<tr>
<th>日期</th>
<th>演出節目</th>
<th>演出者</th>
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<tr>
<td>2014/1/1</td>
<td>NSO 2013 New Year's Eve Concert</td>
<td>Shao-chia LÜ, conductor&lt;br&gt;指揮 / 吳錦聰&lt;br&gt;Taipei Philharmonic Chorus&lt;br&gt;Mewas LIN &amp; LÜ Ming-fang, soprano&lt;br&gt;女高音 / 林惠珍、羅明芳&lt;br&gt;WENG Jo-pe, mezzo-soprano&lt;br&gt;男中音 / 王育鸞&lt;br&gt;Fernando WANG, tenor&lt;br&gt;男高音 / 王典&lt;br&gt;WU Bai-ya-his &amp; YEH Chan-wu, baritone&lt;br&gt;男中音 / 楊秉業與吳慶鈞&lt;br&gt;WANG Pei-ya, vocal coach&lt;br&gt;聲樂指導 / 王音琪&lt;br&gt;TSAI Pao-chang, director &amp; narrator&lt;br&gt;導演與譯審人 / 蔡柏樟</td>
<td>CH ★</td>
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<tr>
<td>2014/1/11</td>
<td>邀請 Joe Hisaishi Beethoven Concert&lt;br&gt;久石讓指揮下的&lt;br&gt;貝多芬與第五維度</td>
<td>Joe Hisaishi, conductor&lt;br&gt;指揮 / 久石讓&lt;br&gt;SON Yeoleum, piano&lt;br&gt;鋼琴 / 孫悅兒</td>
<td>CH</td>
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<tr>
<td>2014/2/22</td>
<td>The Power of Sheng</td>
<td>CHIEN Wen-pin, conductor&lt;br&gt;指揮 / 楊文彬&lt;br&gt;WU Wei, sheng&lt;br&gt;笙 / 吳巍</td>
<td>CH ★△</td>
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<td>2014/3/7</td>
<td>The Towerin &quot;Titan&quot;&lt;br&gt;巨人之聲</td>
<td>Michael Sandelung, conductor&lt;br&gt;指揮 / 梅可·塞德林&lt;br&gt;Alexie Ogutschek, oboe&lt;br&gt;雙簧管 / 阿雷西·奧格奇克</td>
<td>CH ★</td>
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<td>2014/3/16 2014/4/6</td>
<td>NSO &amp; Hsin-Yiz - Forever Tales&lt;br&gt;Little Sun's Music Box</td>
<td>CHANG Yin-fang, conductor&lt;br&gt;指揮 / 張寅芳&lt;br&gt;LIANG Kun-hao, narrator&lt;br&gt;說書人 / 梁濤</td>
<td>CH ★</td>
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<td>2014/3/21</td>
<td>Rachmaninoff, The Romantic&lt;br&gt;浪漫詩人拉赫馬尼諾夫</td>
<td>Shao-chia LÜ, conductor&lt;br&gt;指揮 / 吳錦聰&lt;br&gt;Lilya Zilberstein, piano&lt;br&gt;鋼琴 / 莉莉亞·齊柏林斯坦</td>
<td>CH ★</td>
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<tr>
<td>2014/3/23</td>
<td>What is Composition?&lt;br&gt;Lecture Concerts&lt;br&gt;The Musical Shakespeare I&lt;br&gt;音樂莎士比亞 (上)</td>
<td>CHIAO Yuan-pu, lecturer&lt;br&gt;主講 / 顏元濬&lt;br&gt;LIU Ling-hui, soprano&lt;br&gt;女高音 / 林翎慧</td>
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<th>日期</th>
<th>演出節目</th>
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<tr>
<td>2014/3/23</td>
<td>What is Composition? Lecture Concerts</td>
<td>Li Tseng-ming, baritone, YEN Chun-chieh, piano</td>
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<td>焦點講座 The Musical Shakespeare I 演講莎士比亞 (上)</td>
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<td>指揮 / 何紹嘉 男中音 / 郭méng 男中音 / 卓, 史科華斯</td>
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<td>指揮 / 錢文彬 鍵琴 / 劉佳慧 小提琴 / 劉佳君</td>
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<td>2014/4/11</td>
<td>The Amazing Trombone Man &amp; The Mermaid 美聲長號與美人魚</td>
<td>André de Riddé, conductor, Jörgen van Rijen, trombone, 唐曜 / 尤根, 范雲彥</td>
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<td>指揮 / 安德烈 · 迪葛德 良號 / 尤根, 范雲彥</td>
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<td>2014/4/12</td>
<td>Music Discovery Lecture Concerts</td>
<td>CHE Yan-chiang, lecturer, LI L-Ching, violin, Grace CHUANG, viola, LIEN Yi-shien, cello</td>
<td>RH</td>
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<td>探索頻道 The world of Richard Strauss's Chamber Music 理查 · 史特勞斯的室內樂世界</td>
<td>中提琴 / 葉瑞儀 大提琴 / 陳亦先 Maggie TANG, piano, 俞婉君</td>
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<td>2014/4/13</td>
<td>NSO Chamber Concerts NSO 室內樂集 The Virtuoso Trombone 絕技長號</td>
<td>Jörgen van Rijen, trombone, TENG Hao-tun &amp; CHEN Wei-hong, violin, 尤根, 范雲彥</td>
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<td>NSO 室內樂集 The Virtuoso Trombone 絕技長號</td>
<td>小提琴 / 鄧皓敏, 陳愷弘 Jubel CHEN, viola, 中提琴 / 聶麗莉</td>
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<td>HUANG Jih-sheng, cello, 大提琴 / 黃昇昇</td>
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| 2014/4/13 | NSO Chamber Concerts  
NSO 室內樂集  
The Virtuoso Trombone  
絕技長號       | TSAI Hsin-chieh, double bass  
低音提琴 / 蔡毅故  
TSAI Chi-hsuan, harpsichord  
大鍵琴 / 蔡毅故       | RH   |
| 2014/4/18 | Legends from East Europe  
東歐經典       | Gabriel Feltz, conductor  
指揮 / 加布里耶 · 費爾茲  
Johannes Moser, cello  
大提琴 / 約翰尼斯 · 莫瑟  
Taiwan National Choir  
實驗合唱團       | CH ★ |
| 2014/4/26 | Music Discovery Lecture Concerts  
探索頻道  
Frei aber Einsam  
－ German Romanticism 自由的靈魂，無界的藝術       | Lina YEH, lecturer & piano  
主講 / 王麗娜       | RH   |
| 2014/4/27 | NSO & Friends Gala Concert  
NSO 精之交響 經典禮宴       | CHANG Yin-fang, conductor  
指揮 / 江尹芳  
Annie HSU, Maggie UENG & Vivian CHIANG, soprano  
女高音 / 許愛賢，蔡美慧，蔣雅淇  
Charles C.Y. CHEN  
男高音 / 陳致遠       | CH   |
| 2014/5/4  | The Germanic May series  
五月德意志  
Two German Giants 德意志雙雄       | Gerard Schwarz, conductor  
指揮 / 傑拉德 · 史瓦茲  
Florian Uhlig, piano  
鋼琴 / 芙洛利安 · 鮑利希       | CH ★ |
| 2014/5/10 | What is Composition? Lecture Concerts  
焦點講座       | CHIAO Yuan-pu, lecturer  
主講 / 蔡元浦  
PAN Chun-chen, violin  
小提琴 / 潘敏ToWorld  
HSU Yu-cheng, soprano  
女高音 / 许百鳳  
CHUANG Shih-hsiu, tenor  
男高音 / 謝展旭  
HUS Hsi-pin, piano  
鋼琴 / 許惠品       | RH   |
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<td>2014/5/15</td>
<td><em>The Germanic May series</em>  五月德意志  &lt;br&gt; 《五月德意志》</td>
<td>Günther Herbig, conductor  &lt;br&gt; 指揮/根特·赫比希  &lt;br&gt; Alexandria Tharaud, piano  &lt;br&gt; 鋼琴/亞歷山大·瑟洛</td>
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<td>2014/5/25</td>
<td><em>The Germanic May series</em>  五月德意志  &lt;br&gt; 《三首浪漫協奏曲》</td>
<td>Günther Herbig, conductor  &lt;br&gt; 指揮/根特·赫比希  &lt;br&gt; Henning Kraagerud, violin  &lt;br&gt; 小提琴/亨寧·克拉格魯德</td>
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<td>2014/6/7</td>
<td><em>Rhapsodies &amp; Variations</em>  謠與變奏</td>
<td>Shao-chia LU, conductor  &lt;br&gt; 指揮/邵嘉嘉  &lt;br&gt; LIU Meng-chien, piano  &lt;br&gt; 鋼琴/劉孟潔</td>
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<td>2014/6/13</td>
<td><em>Return to Leningrad</em>  回到列寧格勒</td>
<td>Shao-Chia L.U., conductor  &lt;br&gt; 指揮/邵嘉嘉  &lt;br&gt; CHEN Ray, violin  &lt;br&gt; 小提琴/陳鈺</td>
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<td>2014/6/18</td>
<td>2014 NSO Orchestra Academy Concert  大學音樂節  &lt;br&gt; 〈回憶與NSO音樂節〉</td>
<td>CHANG Yin-fang, conductor  &lt;br&gt; 指揮/張尹芳  &lt;br&gt; KUNG Yu-chi, narrator  &lt;br&gt; 講述:孔維娜  NSO Orchestra Academy  NSO樂團學苑</td>
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<td>2014/6/27</td>
<td><em>The Royal Ballet Romeo &amp; Juliet</em>  《羅密歐與茱麗葉》</td>
<td>The Royal Ballet  &lt;br&gt; 英國皇家芭蕾舞團  &lt;br&gt; Barry Wordsworth, conductor  &lt;br&gt; 指揮/巴瑞·華斯華茲</td>
<td>NT</td>
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<td>2014/6/30</td>
<td>Meet Maestro Lü  哈利亞·諾姬亞  &lt;br&gt; Salon Concert for the 2014/2015 season NSO 2014/2015  樂季系列——諾姬亞音樂會</td>
<td>Shao-chia LU, lecturer  &lt;br&gt; 主講人/邵嘉嘉  &lt;br&gt; CHIAO Yuan-pu, moderator  &lt;br&gt; 與講人:蘇元甫  Grace LIN &amp; LIN Meng-chun, soprano  &lt;br&gt; 女高音/林孟君  WENG Je-pei, mezzo-soprano  &lt;br&gt; 次女高音/潘依琳  HUNG Yi-te, tenor  &lt;br&gt; 男高音/洪予樺  WU Bao-yu, baritone  &lt;br&gt; 男中音/吳寶霧  LIU-ching &amp; TENG Hao-tun, violin  &lt;br&gt; 小提琴/劉靜、滕浩純</td>
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| 2014/6/30 | Meet Maestro LÜ  
Salon Concert for the 2014/2015 season  
NSO 2014/2015  樂季巡迴講座音樂會 | Grace HUANG & Jubel CHEN, viola  
Lien Yi-shier & Lin Yi-hsien, cello  
LU Yi-chih, piano  銳琴 / 廖健之 | ET   |
| 2014/7/16– 7/18 &7/20 | NSO Opera  
Fatal Attraction – Salome  
NSO 歌劇 絕命吸引力 – 《莎樂美》 | Shao-chia LÜ, conductor  
Anthony Pillavachi, stage director  
CHANG Wei-wen, set design  
LEE Chun-yu, lighting design  
LIAO Heng-cheng, costume design  
SU Wei-chia, choreographer  
Ethan WANG, visual design  
Martin Andersson & WANG Pei-yao, vocal coach  
Chang Yin-fang & Tony HUANG, rehearsal conductor  
Manuela Uli, Salome  
莎樂美 / 马努艾拉・瑪莉娅 | NT   |

Rosalie Christina Müller, Herodias  
黑諾狄雅 / 羅絲維塔・穆勒  
Stuart Patterson, Herod  
黑諾德 / 史都華・波特森  
Antonio Yang, Jachanaan  
若翰 / 安東尼・楊  
Fernando WANG, Narraboth  
納拉巴特 / 王典  
WENG Jo-pei, The Page of Herodias  
馬略狄雅的侍童 / 余若菲
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<tr>
<td>2014/7/16</td>
<td>NSO Opera</td>
<td>KONG Shao-cheng, TAN Wei-han, WU Chia-hsin, CHEN Yi-an &amp; Julian Loo, Jews 首席 / 孔孝鎮、冉永平、吳家樺、陳奕安 &amp; 羅健銘 CHEN Chi-an &amp; LIU Chen-hwa, Nazarenes 指揮 / 陳其安、劉成華 Martin NG &amp; LI Tzung-ming, Soldiers 唱而 / 吳愛銘、李增銘 TSAI Zhong-chen, Cappadocians 指揮 / 林正宏、卡帕多西亚人、常政宏 WANG Yu-hsin, Slave 指揮 / 王育新</td>
<td>NT</td>
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<td>2014/9/16</td>
<td>2014 TANG PRIZE CONCERT 書奖音樂會</td>
<td>CHIU Chun-chiang, conductor 指揮 / 丘君強 LIAO Chiung-chih, violinist 演繹 / 廖詠詩 WEI Hai-min, violinist 演繹 / 汪海明 Mews LIN, violalist 演繹 / 林恵珍</td>
<td>CH</td>
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<tr>
<td>2014/9/20</td>
<td>Symphonic Milestones 交響里程碑 Symphonic Poem Series 交響詩系列 Season Opening Concert - A Ninth to Remember 開季音樂會 - 周勒第九</td>
<td>Shao-chia LU, conductor 指揮 / 劉紹嘉</td>
<td>CH</td>
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<td>2014/8/26</td>
<td>Symphonic Poem Series 交響詩系列 Reflection in Time 時光之流</td>
<td>Shao-chia LU, conductor 指揮 / 劉紹嘉 Gautier Capucon, viola 大提琴 / 高蒂耶·卡普松</td>
<td>CH</td>
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<td>2014/8/27</td>
<td>What is Composition? Lecture Concerts 無調性講座 Dvorak’s Bohemian Legends 德沃札克的波希米亞傳奇</td>
<td>CHIAO Yuan-pu, lecturer 指揮 / 蔡元肅 TSAI Hsueh, soprano 女高音 / 蔡 alimentos FAN Ting-yu, alto 女中音 / 杨瑟美 CHANG Wei-shan, violin 小提琴 / 張維仁 LEE Chien, cello 大提琴 / Lee 李 TsaI Shih-hao, piano 鋼琴 / 蔡世豪</td>
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<td>2014/10/4</td>
<td><strong>Symphonic Poem Series</strong>&lt;br&gt;交響詩系列&lt;br&gt;Don Quixote: Rides Again&lt;br&gt;唐吉利德</td>
<td><strong>Shao-chia LÜ</strong>, conductor&lt;br&gt;指揮 / 吳昭瑞&lt;br&gt;YANG Wen-sinn, cello&lt;br&gt;大提琴 / 楊文賢&lt;br&gt;Grace HUANG, viola&lt;br&gt;中提琴 / 黃瑞儀</td>
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<td>2014/10/11</td>
<td>小太陽的音樂箱&lt;br&gt;Little Sun’s Music Box</td>
<td><strong>CHANG Yin-lang</strong>, conductor&lt;br&gt;指揮 / 張亦芳&lt;br&gt;LIANG Kun-hao, narrator&lt;br&gt;說書人 / 梁坤豪</td>
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<td>2014/10/12</td>
<td><strong>Music Discovery</strong>&lt;br&gt;講座系列&lt;br&gt;Hungarian Sounds&lt;br&gt;匈牙利匈音譜</td>
<td><strong>YEN Ming-hsiu</strong>, lecturer &amp; piano&lt;br&gt;講師 &amp; 鋼琴 / 顏名秀&lt;br&gt;LEI-Ching, TENG Hao-tun, violin&lt;br&gt;小提琴 / 雷靜芸、鄭皓駒&lt;br&gt;Grace HUANG, viola&lt;br&gt;中提琴 / 黃瑞儀&lt;br&gt;LIEN Yi-shian, cello&lt;br&gt;大提琴 / 樂亦先&lt;br&gt;WANG Pei-yao, piano&lt;br&gt;鋼琴 / 王佩瑶</td>
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<td>2014/10/17</td>
<td><strong>Symphonic Poem Series</strong>&lt;br&gt;交響詩系列&lt;br&gt;New Found-Land &amp; Glorious Roman&lt;br&gt;交響的軌跡 - 新大陸 X 古羅馬</td>
<td><strong>WU Yao-yu</strong>, conductor&lt;br&gt;指揮 / 吳昭瑞&lt;br&gt;Tzimon Barto, piano&lt;br&gt;鋼琴 / 比蒙·巴托</td>
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<td>2014/10/24</td>
<td>NSO String Ensemble&lt;br&gt;NSO 首席弦樂團&lt;br&gt;Mozart on the Strings</td>
<td><strong>Vesselin Paraschikov</strong>, violin&lt;br&gt;小提琴 / 瓦希爾·帕拉希克夫&lt;br&gt;JU May-lin, clarinet&lt;br&gt;單簧管 / 賈美玲&lt;br&gt;NSO String Ensemble&lt;br&gt;NSO 首席弦樂團</td>
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<td>2014/10/25</td>
<td>Music Discovery Lecture Concerts. 探索頻道</td>
<td>CHEN Hui-mei, lecturer &amp; flute&lt;br&gt;主講 &amp; 聽員 / 陳惠儀&lt;br&gt;TENG Hao-tun, LAUN Yin-hsuan &amp; YU shan, violin&lt;br&gt;小提琴 / 鄧為yet, 小提琴 / 玉珊&lt;br&gt;LO Pei-ching, viola&lt;br&gt;小提琴 / 李詩詩&lt;br&gt;LEE Chion, cello&lt;br&gt;大提琴 / 李詩詩&lt;br&gt;SUN Cheng-jung, clarinet&lt;br&gt;單簧管 / 梁正芳&lt;br&gt;HSU Yu-ting &amp; HUANG Shih-wei, piano&lt;br&gt;鋼琴 / 許敏霞, 鋼琴 / 黃詩敏</td>
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<td>2014/10/31</td>
<td>I &amp; J’s Little Scary Night 萬聖夜到 I &amp; J</td>
<td>Aleksy Igudisman, violin&lt;br&gt;小提琴 / 艾格登斯曼&lt;br&gt;Hyung-ki Joo, piano&lt;br&gt;鋼琴 / 劉錦基</td>
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<td>2014/11/8</td>
<td>Slavonic Series 斯拉夫系列 Arise from Despair 無從起立</td>
<td>CHEN May-ann, conductor&lt;br&gt;指揮 / 陳美安&lt;br&gt;ZHANG Haochun, piano&lt;br&gt;鋼琴 / 张家良</td>
<td>CH★</td>
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<td>2014/11/8</td>
<td>What is Composition? Lecture Concerts. 無法定義講座</td>
<td>CHIAO Yuan-pu, lecturer&lt;br&gt;指揮 / 章元博&lt;br&gt;CHEN Wei-hong, violin&lt;br&gt;小提琴 / 陳偉弘&lt;br&gt;HUANG Jih-sheng, cello&lt;br&gt;大提琴 / 章日昇&lt;br&gt;HUANG Shih-wei, piano&lt;br&gt;鋼琴 / 黃詩敏</td>
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<td>2014/11/15</td>
<td>First Nights — Music Scene Investigation 古典音樂穿梭夜</td>
<td>CHANG Yin-fang, conductor&lt;br&gt;指揮 / 張尹芳&lt;br&gt;LIANG Kun-hao, narrator&lt;br&gt;說書人 / 梁坤豪&lt;br&gt;TENG Hao-tun, violin&lt;br&gt;小提琴 / 鄧為yet</td>
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<td>2014/11/22</td>
<td>Play &amp; Lead Blacher’s Beethoven Night 布拉赫的貝多芬</td>
<td>Kolja Blacher, violin &amp; direct&lt;br&gt;小提琴 &amp; 指揮 / 柯爾雅 · 布拉赫</td>
<td>CH★</td>
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| 2014/11/30 & 12/1 | NSO Chamber Concerts  
NSO 室內樂集  
華麗木管 5 X 2  
The Splendid Woodwinds 5 X 2 | Anders Norelius & Chika Miyazaki, flute  
WANG I-ching & LEE Ming-I, oboe  
雙簧管 / 王怡靜、李明怡  
JU Mei-lin, SUN Cheng-jung, clarinet  
單簧管 / 蘇美玲、孫正音  
JIAN Kai-yu & CHEN I-hsiu, bassoon  
低音管 / 賈凱宇、陳奕秀 | RH 長庚大學國際會議中心 |
| 2014/12/6 | Slavonic Series  
Treasures from Eastern Europe — Mo. Wit & NSO  
東歐瑰寶 | Antoni Wit, conductor  
指揮 / 安東尼．維特  
Peter Jablonski, piano  
鋼琴 / 賈布隆斯基 | CH ★ |
| 2014/12/11 | Symphonic Poem Series  
An Orchestral Spectacular  
交響詩系列  
家人交響典 | Shao-chia Lü, conductor  
指揮 / 盧紹嘉  
Baiba Skride, violin  
小提琴 / 巴比卡德 | CH ★ |
| 2014/12/13 | 激演  
2014 LEXUS CONCERT  
2014 北國佛朗明哥會 | Shao-chia Lü, conductor  
指揮 / 盧紹嘉  
Richard LIN, violin  
小提琴 / 林品任 | CH ★ |
| 2014/12/16 & 12/19 | NSO Chamber Concerts  
NSO 室內樂集  
From Haydn to chaikovsky  
樂狂 · 樂想 | TENG Hao-fun, CHEN Wei-hong, violin  
小提琴 / 鄧皓文、陳偉宏  
Jubel CHEN, viola  
中提琴 / 陳健白  
HUANG Jh-sheng, cello  
大提琴 / 黃日昇 | 元智大學  
有庠廳  
RH |
| 2014/12/21 | Symphonic Poem Series  
Musical Manifesto  
交響詩系列  
我的祖國 | Shao-chia Lü, conductor  
指揮 / 盧紹嘉  
Alban Gerhardt, cello  
大提琴 / 阿爾班 · 葛哈特 | CH ★ |
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<th>日期</th>
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<td>2014/12/31</td>
<td>Symphonic Milestone 交響里程碑；NSO 2015 New Year Concert Gurre-Lieder；NSO 新年音樂會 古勒之歌</td>
<td>Shao-chia LÜ, conductor 指揮吕思江；Anna-Katharina Behnke, Tove 朗讀/安娜·卡特莉娜·佛；WENG Jo-pei, Waldtraude 林中誠/温若曦；Daniel Kirch, Waldemar 瓦德馬/丹尼爾·柯西；TANG Fakai, Klaus-Narr 克勞斯·紹/湯發凱；Martin NG, Bauer 魏夫/吳碧樂；Wieland Satler, sprecher 飾演者/維爾蘭·薩特；CHEN Yun-hong, chorus master 合唱指導/陳雲紅；Bamboo Male Choir 新竹男聲合唱團；Chingyun Chorus 青雲合唱團；Müller Chamber Choir 木椁合唱團；NTU Alumni Chorus 臺大校友合唱團；Taipei Teacher's Choir 臺北市教師合唱團；Teacher's Choir 教師合唱團</td>
<td>CH★</td>
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※ 2014年度演出場次涵蓋 2013/2014、2014/2015兩個樂季，其中包括「五月音樂會」、「交響里程碑」、「安德烈王子」、「斯拉夫系列」等大型音樂會演出；推廣性的音樂會如：「永遠的童話」、「萬聖派對 L&J」及團體教育與推廣的系列講座音樂會，包括「焦點講座」、「探索頻道」及「室內樂集」，共計76場次。
感謝名單（依中文筆畫排列）

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National Taichung Performing Arts Centre
成為人人人心中最想去的劇場！

2014年，在臺中國家歌劇院完工並開幕使用後，國家表演藝術中心4月成立後即着手成立臺中國家歌劇院營運推動小組，計畫於2015年啟動並展開歌劇院的營運規劃。

劇場藝術發展有無以言喻的重要性

劇場（theater）是一種綜合藝術，同時集結文學、美學與視覺的各種創意組合。在舞臺上追求與創造人類精神的頂尖呈現，臺灣的劇場設施，自1987年臺北的國立戲劇院成立後，劇場管理的專業能力日益精進。而這30年間，國內劇場團隊能量日趨飽滿，作品也益發成熟。這些成果，證明了劇場作一個演出場所，除了在基礎設施與專業設備上扮演了節目的協助角色外，更具有活化與文化領域創新的功能。

劇場價值存於觀眾專注感動的滿意表情

劇場營運的價值可以具體展現在優秀的作品上，更能體現在觀眾專注感動、興奮盎然而心滿意足的表情上。劇場是藝術：在觀眾與作品間進行情感催化，演出作品的選擇是一種完美的分水嶺；分眾中劇場獲得最高品質的藝術饗宴；劇場經營成败，不只在票房出售，更在觀眾愉悅滿意且不自覺上揚的嘴角與眼神中。

臺灣與國際網絡結盟的成長與收割黃金期

經過30年的自我操練與國際交流，自民國38年臺灣的臺北藝術大學送出第一屆的畢業生，臺灣的表演藝術環境，從此有了學習培養的精兵。這些包括了編導、編舞、演員、舞者、美術設計及行政管理等不同領域的劇場新人，在政府與民間市場的積極培育與申請下，已成為流動的足跡踏進國際藝術交流平台，還有許多策展人與藝術家。這些網絡陸續發展至今，是進一步整合與收納，創造更多可能性的時刻到來。從國家表演藝術中心的高度，也從全國國家劇院的場域專業，雙向進行思考，資源整合的同時，應該拓展更多國際交流與聯繫的機會，讓臺灣的表演藝術繼續成為亞洲的代表。

服務、藝術、學習 呼應國家表演藝術中心成立目的

臺灣國歌劇院得天獨厚的硬體設施與設備，2014年的大劇院，800席的中劇場以及300席的小劇場，均非常適合國內外各種類型演出。其建築於伊東豊雄先生「聰明樓」的設計理念領先之地位，曲線面面的自然光採光採光設計，建築大小合適。但這個建築本身，卻有著處處不處處接引臺灣美麗陽光的室內空間，讓建築突破當代設計的慣性，其呼應天地的同時，除了令人驚豔，還讓人驚歎天的恩惠。

人定勝天的意象，也是表演藝術的創造性本質。「妙法自然，並非超越自然」，這是劇場作品在探究人心，重新定義真實的同時，所追求的境界。臺中國家歌劇院從建築設計到藝術表現的、具體的、詩意的、純粹的、絕妙的、啟發的，對於這樣一顆顆所屬目的劇場建築體，其創作品質亦須追求絕妙境界。臺中國家歌劇院在策展、藝術、經營三者共融的經營管理理念下，分別為最專業的場館營運服務，最頂尖的國際作品呈現，以及最深入普及的藝術學習推廣，讓劇場的軟硬體結合發展最高效益的文化力量。

藝術翻新基地

臺中市在文化部2011年的文化數字統計表中，勇奪藝文活動

主辦營運數全國第一名（7,314場），活動平均出席人次（23,303

人），則僅次於臺北市（57,383人）。這數字的統計顯示了

全台市民對藝文活動參與的興致極高；但對照表演藝術

團隊於全臺各產出的巡迴計畫，會發現許多資助成功的團

隊，主動前往臺中演出的機率並不高，而前往演出者，
又往往主動減少演出場次，其主要原因，均在於行銷損益。

這樣的實例也顯示，臺灣的民衆雖對藝文活動的參與有極

髒，但這些參與行動，卻未直接反映表演藝術的演出，其
造成的主要原因有三：一為資訊傳達不力，二為觀眾興趣
未被激發，三則為付費的劇場消費模式未建立，改善與克服

這些負面因素，即是臺灣國家歌劇院最迫切的任務。

這項任務要達成，必須從建立親切、新奇、又不不知如何得

開始；並在時警覺，不可以在藝術高門檻或歌劇距離感覺民

眾；再進一步從藝術及劇場的本質出發，展現劇場多變創新的

基本精神。臺中國家歌劇院團隊為了自己的組織願景：

「藝術翻新基地」：工作使命與目標是簡單易懂的：「在

黃昏的時候，打造一個人人驚呼讚嘆的劇院。」
成動人心是唯一策略

基於上述使命，臺中國家歌劇院除了舉辦演出的核心業務外，亦將發展成一個民眾生活的共享場域。也就是讓劇院的各空間，展現公共區域「空間藝術生活化」的親切氛圍；但在節目的呈現上，則堅持「舞臺藝術極致化」的專業水準。這樣的目標要能達成，執行團隊必須習慣隨時將觀眾放在心中，在每個決策中，都以滿足不同觀眾需求為依歸。

在策略上，藝術層面的規劃，以「先感動自己，讓自己驚呼讚嘆」為起跑線，將劇場藝術拉近觀眾心中最柔軟的角落，後臺支援系統的規劃策略，則以「一個專業而好用的劇場」為目標，進行組織編制與工作流程的設計，以「安全的前提下，提供最大化的專業彈性與服務」為宗旨。

與民眾接觸最廣泛的第一線前臺公共空間的規劃與服務，則以「移動的現代都會藝術館」為營運定位，將藝術藉由建築物設計暢快的線條以及空間動線，呈現相互最美好的一面，以達藝術融入生活的最佳境界。

另外在民俗教育推廣、加速民眾與劇場藝術需求的層面，則將加強人文與藝術的學習活動，以精心規劃的講座或沙盤活動，讓民眾打開藝術電波的心靈接收器，以邊發邊聽的獨角，自發式愛上欣賞藝術並享受藝術。

劇場是人類最有趣的創意與生活場域；臺中國家歌劇院希望成為其中那個人人最想去的劇場。

臺中國家歌劇院準藝術總監

王文儀
Becoming the Most Beloved Theater

Prior to the completion and opening of the National Taichung Theater (NTT), our Planning Office was put in place within six months after the National Performing Arts Center (NPAC) was established in April 2014.

Theater—A Vital Blood Line of the Performing Arts

Theater is an integrated art form that combines literary, auditory, and visual works. It is one of the highest forms of artistic expression that is manifested on stage. Since the establishment of the National Theater and Concert Hall (NTCH) in Taiwan in 1997, the performing arts sector in Taiwan has matured in its management capabilities, and performing groups have established themselves with an increasingly extensive repertoire. All of this shows that a theater not only serves as a performing arts venue by providing infrastructure and human resources, it can also be a powerful agent that expedites the creative expressions of artists and performers.

Why Theater Matters: It’s Written on the Faces of a Gratified Audience

The significance of theater is best understood in outstanding works and made visible on the faces of an audience that is enthralled, moved, and invigorated. Theater is a catalyst for emotional connection between the audience and the creative work, and it is a theater’s job to bring the right works to the right audience. Understood correctly, excellence in theater management is measured not only by ticket sales, but by the satisfied expressions on the audience’s faces.

The Golden Age for International Collaborations

The Taipei National University of the Arts graduated its first batch of students in 1996, introducing to the Taiwan arts scene college-educated directors, choreographers, actors, dancers, designers, and management personnel. Following three decades of domestic advancement and international exchange, the performing arts sector is filled with seasoned artists, curators, and theater staff; and thus the time is right for a wider venture into international partnerships and collaborations.

The National Performing Arts Center will play a central role in consolidating resources and facilitating opportunities for international exchange. In response, the National Taichung Theater will demonstrate commitment to this vision through our program and general planning, working together to reaffirm Taiwan’s standing as the leading courier for the performing arts in Asia.

Service, Arts, and Creative Learning—Echoing The Mission of the NPAC

The National Taichung Theater features first-rate facilities and amenities. Its 2,014-seat Grand Theater, 500-seat Playhouse Theater, and 200-seat Black Box are designed to accommodate productions of all kinds from home and abroad. Architect Toyo Ito, who envisioned the whole building as a Sound Cave, has created a striking theater marked by its curved walls. To disrupt the dark cave by letting natural light reach many of the theater’s internal spaces, and while he looks to Nature, he also exalts Man as the conqueror of Nature.

This sentiment is at the heart of the performing arts. Art imitates Nature, but it surpasses Nature. As theater explores the human condition and redefines reality, it also seeks to surpass Nature. The National Taichung Theater will exhibit this attitude from the inside out.

With such a conspicuous exterior, our management must equally be in pursuit of all-round excellence. Our core values will center around service, art, and creative learning, and these values will be demonstrated by providing the most professional venue hiring services, presenting programs of the highest caliber from home and abroad, and offering wide-ranging creative learning programs for the general public.

A Theater for Arts and New Lifestyle

The National Taichung Theater carries great responsibility to serve the audience and the performing arts sector in Taichung. In a survey conducted by the Ministry of Culture in 2011,
Taichung came first in terms of the number of arts and culture events held in the city (7,814 events). The number of attendees (23,303) is second only to Taipei (57,283). These figures indicate that there is a high interest in arts and culture amongst Taichung residents. However, one can take a look at the statistics of performing arts events in Greater Taichung and find that renowned performing arts groups seldom proactively include Taichung in their tour; even if they do, they often proactively reduce the number of scheduled performances in the city. One main reason for this trend is that it is hard to sell tickets in this region.

The information reveals a gap between the audience's high interest in arts and arts and their lack of participation in performing arts events. Researchers have identified three key factors that contributed to this discrepancy: insufficient promotion and information dissemination, inability to stir the audience's interest, and an absence of precedence for paying for performing arts.

The National Taichung Theater is hard-pressed to address and overcome these issues. Firstly, we must establish ourselves as an easily accessible, original, intellectual organization with a unique identity, and we must never set a high threshold for the name of art, for it will only scare the public away. We will optimize the diverse and progressive disposition of theater and art, and display this attitude both within our organizational culture and towards the audiences we serve. Our motto is to become "A Theater for Arts and New Lifestyle," and our aim is to create "An Awesome Theater with a Classical Temperament." We are able to commence anew because we respect tradition and we know how to grasp the present and the future—we are thus able to create new arts as well as a new lifestyle.

To Touch and Move Hearts is Our Only Strategy

A theater is more than a venue; it is theater management that manifests the endeavors and values of the human soul. Theater management must orient its thinking around people, for it is people that gives rise to art—art expresses our beginnings, our differences, and our thoughts.

The National Taichung Theater strives to create an awesome theater, and we aim to accomplish this by serving as a performing arts venue and a fixture in people's everyday life. We recognize that artistic spaces are public spaces that are part of the residents' life; we also hold programming planning to the highest standards and present only the best productions. The team will always keep the audience in mind as we operate and run the theater. Customer satisfaction will be at the foundation of every strategic decision.

In these enterprises, we are keenly aware that we will not succeed unless we ourselves are moved and we find the theater an awesome place. Our internal organization, particularly the back office and stage management teams, will strive to provide a professional and user-friendly venue, and our organizational structure and workflow will reflect the principle—to—with safety as our priority—provide the most flexible, professional, and service-oriented services.

As for our front-of-house area, where most interactions with the public take place, the focus will be on designing a smooth-flowing contemporary, metropolitan arts center. By designing a space that allows crowds to move through freely and comfortably, the best of art and life will intersect. Our outreach educational programs will focus on the humanities and artistic learning, and we will host a variety of lectures and seminars so that the audience's eyes and ears are fine-tuned and ever more receptive to the arts.

Theater is a fun place that intersects creativity and everyday life. All in all, the National Taichung Theater strives to become the most beloved theater that everyone desires to visit.

Artistic Director designate, National Taichung Theater
藝術翻新基地

「臺中國家歌劇院，並不只是一座名為歌劇院的建築，而是整座建築就是一場歌劇，無論是入口大廳或門廳、餐廳或空中花園，無論你身處在哪個角落，都能感受到聲音、光與空氣的流動。在這裡，你的全身都將置身於這樣建築的細緻組織。」
—— 臺中國家歌劇院建築設計師伊東豊雄

臺中國家歌劇院在這完美的建築之內，有三座專業劇場以及一個多功能空間「角落沙龍」；如果再加上藍天白雲下的廣場、戶外劇場，與屋頂的空中花園，歌劇院可說從裡到外，從地面到屋頂，都是魅力的舞臺。

伊東豊雄以孔洞、曲線、管狀等有機元素構建建築體，形成自然仿生的場域。在流動的空間中，內外界限被打破，綠地、流水包容在建築之中，與基地周圍自然景觀融為一體。從觀眾踏入劇院門廳的一剎那，就開始體驗「觀看」的樂趣性，

在「美聲洞洞」的設計理念引領之下，臺中國家歌劇院有得天獨厚的硬體設施與設備；大劇院可容納 2014 席，在設計上觀眾席盡可能地接近舞臺區，使演員與觀眾能透過舞臺產生緊密交流。800 席的中劇院，是一個具有多變性的靈活空間；除標準鏡框式舞台外，還能轉化為三角或四面觀看席環繞，舞臺空間之多元可變功能，是中劇院最大特色。擁抱實驗創意的小劇場，為固定座位 200 席的空間；當黑盒子小劇場升降門開放，與詩意盎然的戶外劇場相連，成為絕無僅有
的演出創意舞臺。此外，空中花園、角落沙龍、商店、咖啡館及餐廳，共同凝聚出一個讓人沉丂其中、靈感得以激發的空間。

歌劇院用藝術、音樂、咖啡、設計、讓人驚歎；用演出，讓人上癮；用創新，讓人思考；用温度，讓人不離去，這裡是藝術翻新基地，這裡是—— 臺中國家歌劇院。
A Theater for Arts and New Lifestyle

The National Taichung Theatre is not just a building that houses the opera. The entire architecture itself is an opera. One can feel the flow of air, sound and light not only in the foyer, but within the restaurant, sky garden and everywhere else in the building. One feels overwhelmed by the grandeur of a cosmic brilliance coming out of the architecture.

—Toyo Ito, Architect of National Taichung Theatre

The National Taichung Theatre is designed to provide the best experiences for artists and audiences alike. The theater includes three professional performance venues, a plaza, outdoor theater, Come Salon and Sky Garden. The entire architecture is conceived as a stage for dazzling performances.

With the National Taichung Theatre, architect Toyo Ito weaves together coves, curved walls, and tubes to create an organic setting. Boundaries dissolve, and the greenery and streams are enveloped within, creating a seamless integration between architecture and nature. From the moment the audience enter the lobby, they begin an extraordinary theater experience that teases with limitless possibilities. Walking through hallways, lobbies, theaters, and the Sky Garden, they find themselves immersed in the exploration of the arts.

Envisioned as a Sound Cave, the state-of-the-art theater includes three impressive performance venues. The 2,014-seat Grand Theater is designed to draw audiences in and dissolve boundaries between spectators and performers. The 500-seat Playhouse Theater is noteworthy for the convertibility of its stage, which can be interchanged between a standard proscenium form and a thrust or arena stage. The 200-seat Black Box is a space dedicated to experimental theater. When a movable wall is opened, the Black Box connects with the Outdoor Theater, and both spaces can be used as one. The architecture, which also features a soaring Sky Garden, along with the Come Salon, gift shops, cafes and restaurants, brings about a cohesive whole that inspires and inspires.

At the National Taichung Theatre, we champion art, music, coffee, design. We love with performances. We provoke through innovation. We tell stories that touch the hearts and make people want to stay.

This is the National Taichung Theatre and we are here to bring about an artistic revolution.
衛武營國家藝術文化中心

National Kaohsiung Centre for the Arts
衛武營國家藝術文化中心的展望

衛武營期許成「臺灣藝術力量的南方集結地」，首先將妥善發揮場館功能，打造各種新藝術研發、創作的友善空間。其次衛武營力求與周邊縣市共榮。以此為中心進行資訊的傳播，搭建論文文化、教育機構的交流網絡，並與各地藝術場館建立夥伴關係，攜手舉辦區域性的藝術展覽活動。衛武營將以積極態度與地方政府建立合作機制。以衛武營所在地高雄來說，將有機會與高雄市文化局、觀光局等攜手共進，拓寬本地觀眾之餘，也放眼國際旅客，雙軌並進強化藝術產業的規模與市場競爭力。

作為行政法人國家表演藝術中心的一份子，衛武營所需營運經費主要將來自國家預算的支援。持之以恆的社會，用之社會的信念，衛武營未來扮演的角色，自詡在場館之外，更要打造一個「服務平台」。

衛武營「以客為尊」，營造市民樂於親近的藝術盛會，讓在此感受藝術的美妙，獲得滿意的滿足。衛武營扮演臺灣藝術團隊在南部的「家」，給予充足的軟硬體支援，透過駐館技術團隊及舞臺製作統一管理系統，佈景道具可在各製作間有效運用；各團隊依演出需求，能有更充裕的時間進行排練。衛武營延續「軍事訓練中心與後勤補給單位」的歷史精神，企圖成為臺灣表演藝術團隊與國際交流接的樞紐，也期望成為下一代藝術行政表演人才薰陶學習的園地。

「提昇國家表演藝術水準及國際競爭力」是行政法人國家表演藝術中心的設置宗旨與營運目標，衛武營將與國家兩廳院、臺中國家歌劇院以共同合作，透過三場積極的資源共享及展演合作，提昇國內表演藝術內需市場；三場館將積極參加國際專業組織，主動參與及策劃國際活動，並且與各地館結盟，提昇國家表演藝術的國際競爭力：三場館將使三朵光芒，將臺灣的藝術實力向國際發射。

衛武營國家藝術文化中心準藝術總監

[簽名]
西迪·拉比（Sidi Larbi Cherkaoui）《佛棍》
Visions of the National Kaohsiung Center for the Arts

Aspiring to become a base for converging artistic power in southern Taiwan, the National Kaohsiung Center for the Arts (Weiwayu) sets its foremost goal on the performance of the theatre complex in all aspects and fostering a friendly environment for a wide variety of artistic developments and creations. Weiwayu aims to spearhead the formation of a regional artistic domain by initiating resource sharing, developing networks with cultural and educational institutions, and establishing partnerships with arts and cultural halls. Weiwayu will foster cooperation with the regional municipalities, with Kaohsiung City Bureau of Cultural Affairs and Tourism Bureau as primary partners to develop local audiences and make Kaohsiung a destination for international travellers. With the alliance of culture and tourism, the dual strengths will enable the quality and competitiveness of the arts industry.

As an artistic affiliate under the umbrella of the National Performing Arts Center (NPAC), Weiwayu operates on funding from the national budget. With a belief in reciprocating what is received from society, Weiwayu strives to become more than a venue site, to moreover create a “service platform.”

Weiwayu prioritizes “customer” needs, creating a friendly arts and culture sphere for citizens to enjoy and further art appreciation. We provide a “home” for performing arts groups in southern Taiwan, as well as ample software and hardware support, with the help of resident technical teams and an integrated management system for stage productions, sets and props can be efficiently employed across different productions, and more rehearsal time can be allotted to accommodate the needs of production teams. Retaining the historical spirit of this former base for military training and logistics support, Weiwayu aims to become a platform for international exchange and integration for Taiwan’s performing arts groups, as well as an exemplar for the next generation of arts administration and performing arts talents.

The NPAC’s founding mission and operational objectives are to advance national performing arts and international competitiveness. To progress toward this united aim, Weiwayu, the National Theater & Concert Hall and National Taichung Theater will collaborate and share resources to increase domestic demand for performing arts. The three centers will also set keen efforts in joining international organizations, participating in and organizing international events, and developing partnership with arts institutions in other countries, in turn to advance the competitiveness of Taiwan’s performing arts. The three centers are three rays of light that will release Taiwan’s performing arts powers on the world’s stage.

Artistic Director
designee,
National Kaohsiung Center for the Arts
衛武營國家藝術文化中心

為擴展南部藝文生態，落實民眾參與表演藝術活動的文化公
民權，也為了提供表演藝術團隊在南部有一個完善的表演場
地，行政院於2004年2月同意辦理「衛武營藝術文化中心
興建計畫」。衛武營興建表演廳院，規劃一個以表演藝術
為核心，結合都會生態公園及歷史保存，構築為充滿自然、
人文氣息的藝術文化園區，並以此園區之文化建設帶動周邊
地域的整體發展，提升人民的生活素質。籌建工程於2010
年春天動工，預計於2015年年底完工。

衛武營國家藝術文化中心佔地約為9.9公頃，位於高雄市衛
武營都會公園東北角，由荷蘭建築師法蘭斯・侯遠（Francine
Houben）帶領的建築團隊負責打造，紅色造型的建築體象徵
高雄臨海波浪。開放式的入口則取材自衛武營營區老樹樹幹
意象。

衛武營四廳院各具特色：2,260席的歌劇院是臺灣第一座大
型電腦輔助運作的劇院，也擁有臺灣最大面積的樂隊池（130
平方公尺）；2,000席的音樂廳是臺灣第一座採扇形圖式座
位設計，內設超過9,000支音管的管風琴是亞洲最大規模；
1,254席的戲劇院則可分別以禮儀式或突出式舞台進行表演。
舞臺前側並設有樂師演奏空間，保留傳統戲劇（曲）演出的
特性；470席的表演廳為不對稱鞋盒型構造，上半部環境活
動吸音層，可依演出類型調整最佳的聲學效果；建築體南側
並設有露天劇場（1,000固定座席），可結合都會公園中央草
坪舉辦大型戶外表演活動。

衛武營國家藝術文化中心國家藝術文化中心國家藝術文化中心

依據荷蘭國際劇場顧問公司Theaterlocatie的專業評估，衛武
營完工後將成亞洲最大劇院綜合體（Largest theatre complex in Asia）。

2014年4月國家表演藝術中心揭牌運作，以一法人多館所模
式辦理國家級表演場館之營運管理，為力求場館移撥無縫接
軌，國家表演藝術中心將於場館納入前成立「營運推動小
組」，與文化部所屬「衛武營藝術文化中心籌備處」密切合
作，積極投入場館環境整體、規劃未來營運方向及內容等，
以完善場館納入行政法人前的各項準備及納入後之營運規
劃。
National Kaohsiung Center for the Arts (Weiwuying)

The “Project for Planning and Construction of the Wei-Wu-Ying Center for the Arts” (as known as National Kaohsiung Center for the Arts) was satisfied by the Executive Yuan in February 2004, aiming to facilitate the arts and culture development in southern Taiwan, realize cultural citizenship by public participation, and provide performance groups with state-of-the-art venues. Performance halls are built on the former military base, together with the adjacent park, creating both nature and humanistic atmosphere. With performing arts as its core, the project focuses special attention on urban ecology and historical preservation. The arts and culture park is anticipated to invigorate the overall advancement of the region, leading to improvements to the quality of life. Constructions began in the spring of 2010, the completion has been scheduled for the end of 2015.

The National Kaohsiung Center for the Arts (Weiwuying) sits in a lot size of 9.9 hectares, located at the northeast corner of the Wei-Wu-Ying Metropolitan Park in Kaohsiung. Designed by the team of Dutch architect Francine Houben, Weiwuying building resembles a ray fish and is symbolic of the white ocean waves of port city’s shores. The wide entrances connected to the park, were inspired by the imagery of old banyan trees that have populated the military base.

Weiwuying will feature four unique indoor venues: the Opera House of 2,260 seats, which is to be the first large-scale automated theater in Taiwan, and will possess Taiwan’s largest orchestra pit (130 square meters); the 2,000-seat Concert Hall, the first in Taiwan to adopt vineyard-style seating, equipped with an organ of 9,085 pipes, which is the largest in Asia, the 1,754-seat Playhouse can be configured into a proscenium or thrust theater, while additional orchestra space sits in front of the stage to accommodate traditional theater (or opera) performances; the 470-seat Recital Hall is in asymmetrical shoebox style, with sound-absorbing curtains encircling the upper part of the hall, adjustable to provide the best acoustic effects for different performances. To the south of the building lies an outdoor theater of 1,000 fixed seats, which can be used in combination with the central lawns of the Metropolitan Park for hosting large outdoor performances.

According to the assessment of professional Dutch-based theater-consulting firm Theskaadvies, Weiwuying is to be the “largest theatre complex in Asia” upon its completion.

In April 2014, the National Performing Arts Center (NPAC) was officially established, operating as one administrative corporation in management of multiple national-level performing arts sites. To ensure seamless transition when Weiwuying becomes included under NPAC upon its completion, a management team is established in advance. The team will be devoted to preparations in site venues and environment, future operations planning, as well as perfecting organizational and management plans for before and after the restructuring under NPAC.
國家表演藝術中心董事長：陳國慈
國家兩廳院藝術總監：李憲揚
台北國家歌劇院藝術總監：王文儀
衛武營國家藝術文化中心藝術總監：簡文彬
國家交響樂團音樂總監：呂紹嘉
總編輯：黎家齊
編輯：葉家珍
翻譯：邱淑穎、陳志輝、李友際
審稿：Robert Nolida
美術設計：余綺貽
攝影：王永年、林啟源、吳宏濬、翁天蘇、崔春雷、許斌、陳健佳、劉振祥、謝炯昌

封面：尤里．季利安《季利安計畫》KLY WORKS by Ji. Kylian