

陳士惠

Sisila ila ila 別離之歌

Chen Shih-hui

Sisila ila ila: Saying Goodbye

演出時間 | 2026.6.12 (FRI.) 19:30
2026.6.13 (SAT.) 19:30
2026.6.14 (SUN.) 14:30

演出地點 | 國家實驗劇場 NTCH Experimental Theater

主辦單位 |  國家兩廳院
NATIONAL THEATER & CONCERT HALL

演出單位 | 黃心芸、時間藝術工作室

- ◎演出全長約70分鐘，無中場休息。遲到觀眾無法進場。
- ◎演出部分含煙霧效果，請留意並斟酌入場。
- ◎演後座談：每場演出後於實驗劇場。
- ◎建議6歲以上觀眾欣賞。
- ◎演出全程禁止拍照及錄影。
- ◎Approx. 70 minutes without intermission. Latecomers will not be admitted.
- ◎This performance features fogs. Viewer discretion is advised.
- ◎Post-show talk: After every performance at the National Experimental Theater.
- ◎The age guidance of this production is 6+.
- ◎The photographing or video recording of this performance is prohibited.

主辦單位保有節目活動異動權 The program is subject to change.

前言

新點子實驗場作為創作者激盪靈感、拓展藝術邊界的平臺，支持創作者於作品萌芽之初持續探索創作方法與表現形式，重視與觀眾之間的交流與回應，也期待透過國際對話為創作帶來新的視角與養分。今年除四檔售票演出外，亦規劃九場階段呈現作品，以及三場聚焦構作與創作思考的國際講座，試圖開展更多的創作對話。

四檔售票節目從聲音、身體、家庭與地緣政治出發，穿越離散、失序與斷裂，在不穩定的當代現實之中，探索關係如何重新生成，包含：陳士惠《Sisila ila ila 別離之歌》穿梭於賽夏族古調、懷舊民謠、都會噪響與座頭鯨深海般的呼喚之間，在聲音流動中展開記憶與心靈的對話；吳璟賢《我的宿舍》以諷刺喜劇形式，直視家庭關係中的尷尬與孤獨；莊博翔《搭起一座要倒的臺》透過舞蹈中的置換與抽換，打破既有框架，重新提問觀看的方式；《亞洲重新測量計畫》集結吳世嫻（Oh Sehyeok，韓國）、懷恩·扎昆·查邁（Wyne Chakorn Chamai，泰國）、溫思妮（臺灣）三地創作者，透過跨國田調與移地創作，重新思考「何謂亞洲」，以表演藝術作為跨文化對話場域，在差異之中辨識共通的結構性處境，觸發亞洲之間新的連結與共振。

當熟悉的世界開始鬆動，我們如何重新聆聽、觀看與感受彼此？新點子實驗場邀請觀眾走進尚未定型的創作現場，在不確定之中持續感受與提問，共同想像新的關係如何可能。

關於 Sisila ila ila 別離之歌

《Sisila ila ila 別離之歌》：心靈的擁抱

陳士惠

《Sisila ila ila 別離之歌》是一部以情感編織而成的多媒體劇場作品，深切地喚醒人們對已然逝去，或緩緩隱退的舊日世界的思念。作品的題旨寓意深遠：「sisila ila ila」在臺灣賽夏族語中意為「再見」，它不僅是一聲告別，更是一種溫柔的囑咐——無論命運牽引我們至何方，都要珍重，並懷抱重逢的期盼。因此這份「珍重與再見」成為一個強而有力的象徵：它映照著全球獨特文化面對消逝的現狀，也同時承載著保留文化多樣性的深層期盼。

作品的靈感源自一個關於文化回歸與心靈啟發的動人故事。回溯至 1966 年，臺灣的民族音樂學者史惟亮與李哲洋，在德國波昂東亞研究所（OAI）的歐樂思（Alois Osterwalder）協助下，記錄了臺灣原住民族的音樂遺產。這些珍貴的材料在 OAI 塵封多年，直到 2012 年，歐樂思先生認為它們應當歸於原鄉的土地，因此慷慨地將它們回贈臺灣。

受這段文化溯源之旅的薰陶，《Sisila ila ila 別離之歌》的聲響根脈，植基於 1960 年代歷史與自然的雙重交會。其核心立足於賽夏族歌謠的保存故事，這項對民族聲音的紀錄，與美國在 1966 年興起的瀕臨絕種動物保育到全球鯨魚保育運動並行不悖，將人類與自然生靈的命運連結成一條跨越時空的線索。

《Sisila ila ila 別離之歌》開創了一種突破傳統藩籬的嶄新劇場形式。敘事透過一把

沉醉於冥想漫遊的中提琴展開；當中提琴持續被貝多芬絃樂四重奏的樂句及都市的噪音打斷，她寧靜的心境，隨著冰淇淋車那懷舊的旋律輕輕觸動，童年時的回憶便似開閘的洪水般湧現……恆春民謠的〈思想起〉、被遺忘的賽夏族歌手朱義貴的嗓音、1960年代臺灣流行歌曲〈今天不回家〉的片段、座頭鯨在深海裡迴盪的迷人歌聲……

這些豐富的記憶與視覺意象，藉由現場音樂、燈光設計與傳承七代的東華皮影劇團精心構築的皮影戲影像交織呈現，將觀眾的心神引領至如詩如夢般的異想維度。本作品的精髓是一份誠摯且溫暖的召喚：它邀請我們駐足，專注地傾聽彼此；接納共享的生命經驗，從而瓦解使我們陷入孤立與隔閡的疏離感。

《Sisila ila ila 別離之歌》於2023年在亞洲協會德州中心工作坊中展開創作，並訂於2026年6月在臺灣國家兩廳院舉行世界首演。在此感謝國家兩廳院、黃均人教授、國立臺灣師範大學音樂數位典藏中心的鼎力支持，以及「賽夏族智慧創作保護管理委員會」授權「矮靈祭」相關圖騰的使用、鯨魚專家 David Rothenberg 慨然提供鯨魚錄音。

演職人員介紹

作曲 | 陳士惠

2007年，American Academy of Arts and Letters 於頒發 Goddard Lieberston 獎予陳士惠時指出：「在流暢的敘事中，她優美且充滿創造性與表現力的音樂，既迷人又具挑戰性，令人『過耳不忘』。」英國前衛雜誌《Wire

Magazine》亦讚譽其專輯《讓靈魂回家》(Returning Souls) 展現「深厚的音樂智慧」。2023年再獲同院 Walter Hinrichsen 獎，評價其以鮮明個人風格，透過熱情、活力與戲劇性的語彙，連結東西文化，對跨文化交流貢獻卓著。

陳士惠二度獲美國藝術文學學會作曲獎肯定、並入圍第三十三屆傳藝金曲獎最佳編曲獎。畢業於國立臺灣藝術大學，師承馬水龍，1982年赴美深造，取得波士頓大學作曲博士學位。自2000年起任教於 Rice University Shepherd School of Music，曾任 Fulbright 獎評審委員、作曲系主任，以及 Syzygy 現代音樂會執行長。其創作屢獲國際重要獎項，包括古根漢基金會、羅馬獎與洛克斐勒基金會等肯定。

除創作外，她亦積極策畫跨界音樂計畫。2013年與紀錄片導演胡台麗合作之阿美族題材作品《讓靈魂回家》，曾於美國七所大學巡演；2015年於萊斯大學與亞洲協會舉辦「國際絲竹音樂營」；2016年策畫南管「古樂今曲」於美國六所大學巡迴演出。2010至2013年間，她於中研院及南管管閣研習，並完成多部重要作品，包括《法鼓山水陸法會》、《推枕著衣——南管新唱》、《請恢復我們的姓名》及古箏協奏曲《廣陵散的迴響》等。

近年來，陳士惠的創作更進一步結合戲劇、影像與社會議題，拓展音樂的敘事邊界。代表作品包括：《Echoes from Within: A Musical Response to Cy Twombly》、多媒體大提琴協奏曲《國峻不回來吃飯》、歌劇《給女兒的話》、中提琴音樂劇《Sisila ila ila 別

離之歌》、融合皮影戲與 AI 影像的《鳥兒是真的；十面埋伏》，以及探討飲食文化與跨文化連結的《發酵的時間·醃漬的夢》。

近期委託創作涵蓋國際重要機構，包括 Houston Grand Opera 為 Rothko Chapel 委託之《悸動的靜止》、芝加哥當代作曲中心《彈！跳！》、KlangForum Heidelberg《水落何處》，以及為福爾摩沙四重奏創作的《與雲同坐》等。其音樂持續在國際舞臺發聲，展現深具跨文化視野的創作能量。

導演 | 道格·費奇

《Sisila ila ila 別離之歌》為視覺藝術家道格·費奇 (Doug Fitch) 與作曲家陳士惠繼黃春明《國峻不回來吃飯》的大提琴協奏曲與歌劇《給女兒的話》之後的第三度合作。

費奇不僅是視覺藝術家，同時也是設計師與導演，以歌劇與音樂會劇場製作聞名，並為製作公司「Giants Are Small」共同創辦人。他於哈佛大學期間即與導演 Peter Sellars 合作多項計畫，包括華格納《尼伯龍根的指環》相關製作。他曾任 Hermitage 駐團藝術家及紐約州立大學 WBFO 駐地藝術家，期間創作影像歌劇《How Did We...?》，並為穆索爾斯基《展覽會之畫》（由 Inon Barnatan 演奏）製作現場動畫版本。

費奇與紐約愛樂長期合作，作品包括《Le Grand Macabre》、《The Cunning Little Vixen》與《A Dancer's Dream》；其為 H.K. Gruber《Gloria: A Pig Tale》與 Suzanne Farrin《La Dolce La Morte》製作的版本，亦於大都會藝術博物館首演。他與洛杉磯愛樂樂團合作

的《Peter and the Wolf》現場動畫版本，後由 Deutsche Grammophon 製作為互動應用程式，並由 Alice Cooper 擔任旁白。

其重要製作還包括：Santa Fe Opera《Turandot》、洛杉磯與 The Dallas Opera《Hansel and Gretel》、波士頓與 Grand Rapids 歌劇院之 Matthew Aucoin《Eurydice》，以及為 Nashville Ballet《Black Lucy and the Bard》設計布景與服裝（該作於 PBS《Great Performances》播出）。他亦為波士頓交響樂團製作 Elliott Carter《What Next?》之 Tanglewood 版本（後於 MoMA 放映），並於薩爾茨堡莫札特週創作現場「無聲電影」《Punkititi》。

除劇場與影像創作外，費奇亦為作家與設計師，著有《Organs of Emotion》，並策畫相關展覽於德國巡迴展出；亦共同撰寫《Orphic Fodder》，記錄其長期的實驗性藝術計畫，並創立藝術家具品牌 Ooloo。

中提琴獨奏 | 黃心芸

中提琴家黃心芸活躍於國際音樂舞臺，並致力於委託、錄製新作品及培育年輕音樂家，開創出獨具特色的職業生涯。她曾與北京、臺北、波哥大等地頂尖管絃樂團合作演出。於 2022 / 23 樂季，她以融合民族音樂元素的《靈魂的弦樂》為核心計畫，攜手作曲家梁雷與琵琶演奏家吳蠻合作；同樂季亦於紐約、費城等地舉行獨奏與室內樂音樂會。

黃心芸為首位登上北京國家大劇院舞臺的中提琴獨奏家，亦曾於廣州與馬友友共同任教。她曾委託 Steven Mackey、陳士惠

與 Poul Ruders 創作新作。2012 年於 Bridge Records 發行之專輯《Viola Viola》獲《留聲機》與《BBC 音樂雜誌》高度讚譽；近期則與其夫、中提琴家 Misha Amory 合作錄製巴赫無伴奏奏鳴曲與組曲全集。

她經常受邀參與國際音樂節，包括 Marlboro、Spoleto、Ravinia、Santa Fe 與 Music@Menlo 等。曾獲 1988 年 Lionel Tertis 國際中提琴大賽金牌、1993 年慕尼黑 ARD 國際音樂大賽首獎及日本 Bunkamura Orchard Hall 大獎。黃心芸生於臺灣，畢業於 Yehudi Menuhin School、Curtis Institute of Music 及 Juilliard School，現任教於茱莉亞音樂學院與寇蒂斯音樂學院。

室內樂團 | 時間藝術工作室

「時間藝術工作室」由一群活躍於二十一世紀的音樂家共同創立，在承襲音樂傳統的同時，亦展現當代創作的多元能量。其演出形式橫跨古樂、古典與現代音樂，並延伸至跨領域合作，結合不同藝術媒材，展現自由而開放的創作視野。除致力於推廣當代音樂外，亦透過與各領域藝術家的合作，探索視覺、空間與聲音之間的關係，並從在地文化與新興科技中汲取靈感，發展多樣化的創作計畫，展現高度彈性與實驗性的藝術語彙。

自成立以來，時間藝術工作室已受邀參與多項國際音樂節與藝術節，演出形式涵蓋全舞臺音樂劇、多媒體作品，以及室內樂與獨奏等不同規模製作。其足跡遍及荷蘭、美國、智利、中國、澳門與香港等地，在國際舞臺上持續拓展創作與演出的可能性。

Prologue

As a platform for creators to exchange ideas, generate inspiration, and expand the boundaries of art, the NTCH Ideas Lab supports creators in continuing to explore creative methods and forms of expression at the earliest stages of a work's development. It values exchange with audiences and their responses, and hopes to bring new perspectives and nourishment to artistic creation through international dialogue. In addition to four ticketed performances, the program this year also includes nine works-in-progress presentations and three international lectures focused on dramaturgy and creative thinking, with the aim to catalyze more conversations on artistic creation.

With sound, body, family, and geopolitics as points of departure, the four ticketed performances move through diaspora, disorder, and rupture to explore how relationships may be regenerated within the instability of contemporary reality. Chen Shih-hui's *Sisila ila ila: Saying Goodbye* moves between ancient Saisiyat melodies, nostalgic folk songs, urban noise, and the deep-sea calls of humpback whales, opening a dialogue between memory and the psyche through the flow of sound. Harry Ng's *My Dorm Room* confronts the awkwardness and solitude within family relationships through satirical comedy. Chuang Po-hsiang's *Collapse* breaks existing frameworks through displacement and substitution in dance to reinterrogate the act of watching. *NTCH × ACC: Remapping Asia* brings together creators Se Hyeok OH from Korea, Wyne

Chakorn Chamai from Thailand, and Wen Szu-ni from Taiwan. Through transnational field researches and site-responsive creation, the work reconsiders what Asia means, using the performing arts as a field for cross-cultural dialogue. By identifying shared structural conditions amid difference, it opens up new connections and resonances across Asia.

As the once-familiar world begins to loosen and shift, how might we find new ways to hear, to see, and to sense one another? The NTCH Ideas Lab invites audiences into a creative site still in formation, where perception and inquiry continue amid uncertainty, and where new forms of connection can be imagined.

About *Sisila ila ila: Saying Goodbye*

Chen Shih-hui

Sisila ila ila: Saying Goodbye is a multimedia musical poem that intricately weaves a tapestry of emotions, evoking a deep sense of longing for lost worlds or those currently fading away. The work's title holds deep significance: "Sisila ila ila" means "goodbye" in the Taiwanese Saisiyat indigenous language, expressing not merely a farewell, but a tender exhortation—to take care and look forward to meeting again, no matter where fate may lead us. This sense of "taking care and saying goodbye" thus becomes a powerful symbol: it reflects the global reality of unique cultures facing disappearance, while simultaneously carrying the deep-seated hope of preserving diversity.

The genesis of this work springs from a powerful story of cultural repatriation and

spiritual inspiration. Tracing back to 1966, Taiwanese ethnomusicologists Shih Wei-liang and Li Cheh-yang, with the help of Alois Osterwalder of the Ostasien-Institute (OAI) in Bonn, Germany, recorded the music of Taiwan's Indigenous peoples. These invaluable materials remained preserved at the OAI for many years, until 2012, when Mr. Osterwalder, believing they belonged to their place of origin, generously donated them back to Taiwan.

Inspired by this journey of cultural rediscovery, *Sisila ila ila: Saying Goodbye* draws its sonic roots from a convergence of historical and natural events in the 1960s; its core is the preservation of a Saisiyat indigenous tune. This act of rescuing a native voice runs parallel to the 1966 rise of endangered species conservation in the U.S. and the global whale conservation movement, bridging human and natural history across time and space.

Sisila ila ila: Saying Goodbye introduces a fresh theatrical idea that transcends traditional boundaries. The narrative unfolds through the immersive, meditative wandering of an inquisitive viola. As the viola is continually interrupted by fragments of a Beethoven string quartet and urban noise, her quiet contemplation is gently touched by the nostalgic melody of an ice cream truck which triggers childhood memories with folk tune "Remembrance": the forgotten voice of an indigenous singer, excerpts from the 1960s Taiwanese pop song "Not Going Home Tonight," and the enchanting music of humpback whales echoing in the deep sea.

These rich memories and visual imagery are constructed collaboratively through live music, lighting design, and the meticulously created shadow puppet images from the seventh-generation masters of the Tung-hua Shadow Puppet Troupe. The fusion guides the audience's spirit into realms of poetry and dreams. In its essence, the work is a sincere and warm invitation: it asks us to pause and listen intently to one another; to embrace shared life experiences, thereby dismantling the sense of isolation and barriers that separate us.

Sisila ila ila: Saying Goodbye was developed at a workshop at the Asia Society Texas Center in 2023, and is scheduled for its world premiere at the National Theater and Concert Hall in Taiwan in June 2026. Gratitude is extended to the National Theater & Concert Hall, Professor Huang Chun-zen, and the Music Digital Archive Center at National Taiwan Normal University for their full support. Special thanks also go to the Saisiyat people for authorizing the use of the Pasta'ay through the Saisiyat Intellectual Creation Protection and Management Committee, and to whale expert David Rothenberg for generously providing the whale recordings.

Profile

Composer | Chen Shih-hui

In her 2007 Goddard Lieberson Award citation from the American Academy of Arts and Letters, it states, "...In a seamless narrative, her beautiful music, always highly inventive and expressive, is immediately

as appealing as it is demanding and memorable." *Wire Magazine* praises her CD *Returning Souls* as "deep musical intelligence." Her second award from the American Academy of Arts and Letters, the Walter Hinrichsen Award in 2023, indicated, "...Her strong personal voice bridges the East and West with passion, energy, and dramatic expression. Her contribution to intercultural exchange is unmistakable."

Born in Taiwan, Chen studied at the National Taiwan University of Arts under Ma Shui-long before moving to the United States in 1982 to pursue advanced studies, earning her doctorate in composition from Boston University. She is currently on the faculty of the Rice University Shepherd School of Music, where she has also served in leadership roles, including department chair and artistic director of contemporary music initiatives. Her work has received major international recognitions, including awards from the Guggenheim Foundation, the American Academy in Rome, and the Rockefeller Foundation.

Beyond composition, Chen has been deeply engaged in curatorial and cross-disciplinary projects. Her collaborations span music, film, and performance, including tours of *Returning Souls*—a documentary-based project developed with filmmaker Hu Tai-li—presented at universities across the United States. She has also organized international music programs and residencies that foster dialogue between Eastern and Western traditions.

Chen's works frequently integrate Taiwanese cultural elements with

contemporary musical language while expanding into theater, multimedia, and social inquiry. Notable works include *Echoes from Within: A Musical Response to Cy Twombly*, a site-specific performance across museum spaces; the multimedia cello concerto *My Son Is Not Coming Home To Dinner*; the chamber opera *Or/And*; the viola-centered music theater work *Sisila ila ila: Saying Goodbye*; and *Birds Are Real: Ambush from Ten Directions*, which combines shadow puppetry and AI-generated imagery to address misinformation. Her recent work, *Ferment-asia: Pickles and Dreams* explores food preservation as a metaphor for cultural continuity and connection.

Recent commissions include *A Stillness That Moves* for Houston Grand Opera at the Rothko Chapel, *BOUNCE!!* for the Chicago Center for Contemporary Composition, *Where Water Falls* for KlangForum Heidelberg, and *Sitting on the Clouds* for the Formosa Quartet. Her music is recorded on Albany, New World, and Bridge Records, and continues to resonate internationally through performances and interdisciplinary collaborations.

Director | Doug Fitch

Doug Fitch is a visual artist, designer, and director renowned for his work in opera and concert theatre, and co-founder of *Giants Are Small*. *Sisila ila ila: Saying Goodbye* marks his third collaboration with composer Chen Shih-hui, following their earlier projects including a cello concerto, *Our Son Is Not Coming Home To Dinner*, based on poems by Huang Chun-ming, and the opera *Or/And*.

During his studies at Harvard University, Fitch collaborated with director Peter Sellars on multiple productions, including projects related to Wagner's *Ring Cycle*. He has been an artist-in-residence at the Hermitage and WBFO at SUNY, where he created the video opera *How Did We...?*, and developed a live animated production of Mussorgsky's *Pictures at an Exhibition* performed by Inon Barnatan.

Fitch has worked extensively with the New York Philharmonic, creating productions such as *Le Grand Macabre*, *The Cunning Little Vixen*, and *A Dancer's Dream*. His staging of H.K. Gruber's *Gloria: A Pig Tale* and Suzanne Farrin's *La Dolce La Morte* premiered at the Metropolitan Museum of Art. His live-animated *Peter and the Wolf* with the Los Angeles Philharmonic was later adapted into an interactive app by Deutsche Grammophon, narrated by Alice Cooper.

His notable productions include *Turandot* at Santa Fe Opera, *Hansel and Gretel* at the LA and Dallas Operas, and *Eurydice* by Matthew Aucoin in Boston and Grand Rapids. He designed sets and costumes for *Black Lucy and the Bard* (broadcast on PBS *Great Performances*), and created a filmed version of Elliott Carter's *What Next?* at Tanglewood, later shown at MoMA. At Salzburg's Mozart Week, he presented the live "silent film" *Punkititi*.

Beyond performance, Fitch is also a writer and designer. His book *Organs of Emotion* was accompanied by a touring exhibition in Germany, and he co-authored *Orphic Fodder*, documenting a long-term experimental art project. He is also the founder of the art furniture company Ooloo.

Viola Solo | Huang Hsin-yun

Violist Huang Hsin-yun has built a distinguished international career through performances on major concert stages, commissioning and recording new works, and mentoring young musicians. She has appeared as soloist with leading orchestras in Beijing, Taipei, and Bogotá. In the 2022–23 season, her featured project *Strings of Soul*, inspired by folk traditions, brought her together with composer Liang Lei and pipa virtuoso Wu Man. Additional engagements included solo and chamber performances in New York and Philadelphia.

She was the first solo violist to perform at the National Centre for the Performing Arts in Beijing and has served on faculty alongside Ma Yo-yo in Guangzhou. Huang has commissioned works by Steven Mackey, Chen Shih-hui, and Poul Ruders. Her 2012 album *Viola Viola*, released on *Bridge Records*, received critical acclaim from Gramophone and *BBC Music Magazine*. Her most recent recording, in collaboration with her husband, violist Misha Amory, presents the complete unaccompanied sonatas and partitas of J.S. Bach.

Huang is a frequent guest at major festivals, including Marlboro, Spoleto, Ravinia, Santa Fe, and Music@Menlo. She is a prizewinner of the Lionel Tertis International Viola Competition (Gold Medal, 1988), the ARD International Music Competition in Munich (First Prize, 1993), and recipient of the Bunkamura Orchard Hall Award. A native of Taiwan, she studied at the Yehudi Menuhin School, Curtis Institute of Music, and The Juilliard School, and currently serves on the faculties of Juilliard and Curtis.

Ensemble | TimeArtStudio

TimeArtStudio is a collective of contemporary musicians dedicated to both preserving musical traditions and exploring new creative possibilities. Their performances span early music, classical repertoire, and contemporary works, often extending into interdisciplinary collaborations that integrate diverse art forms. Committed to promoting new music, the ensemble actively engages with artists from various fields to investigate the relationships between visual art, space, and sound. Their projects draw inspiration from local traditions as well as emerging technologies, resulting in a flexible and exploratory artistic approach.

Since its founding, TimeArtStudio has been featured at numerous international music and arts festivals. Its performances range from fully staged music theatre and multimedia productions to chamber music and solo recitals. The ensemble has toured widely, with appearances in the Netherlands, the United States, Chile, China, Macau, and Hong Kong, continuing to expand its artistic presence on the global stage.

演職人員一覽表 Credits

作曲 Composer | 陳士惠 Chen Shih-hui

導演 Director | 道格·費奇 Doug Fitch

中提琴獨奏 Viola Solo | 黃心芸 Huang Hsin-yun

室內樂團 Ensemble | 時間藝術工作室 TimeArtStudio

小提琴 Violin | 蔡承宏 Tsai Cheng-hung、林珍瑩 Lin Chen-yin

大提琴 Cello | 張智惠 Chang Chih-hui

單簧管 Clarinet | 王冠傑 Wang Kuan-chieh

打擊 Percussion | 余若玫 Yu Rho-mei

影像設計 Visual Design | 湯米·阮 Tommy Nguyen

皮影戲偶製作 Shadow Puppet Making | 東華皮影劇團 Tung-Hua Shadow Puppet Troupe

製作人 Producer | 杜佳舫 Sarah Tu

技術統籌 Technical Director | 楊再熙 Yang Tsai-hsi

製作管理 Production Team | 劉芳妤 Fang Yu-liu、何祚石 Tso Shih-ho、謝研 Yan Hsieh

技術團隊 Technical Team

燈光技術統籌 Lighting Technical Director | 鄭栢玘 Jheng Bo-chuan

舞臺技術指導 Stage Technical Director | 石恩齊 Shih En-chi

音響技術指導 Sound Technical Director | 謝秉霖 Hsieh Ping-lin

視訊技術指導 Video Technical Director | 許卉珽 Hsu Hui-chueh

舞臺工作人員 Stage Crew | 王宣文 Wang Sharon、游政勳 Yu Cheng-hsun、

田國平 Tien Kuo-ping、劉惠文 Liu Hui-wen

感謝單位 Special Thanks | 勇源教育基金會 CHEN-YUNG FOUNDATION

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製作統籌 Production Coordinator | 吳昀璇 Annie Wu

行銷宣傳 Marketing Project Manager | 賴世壕 Linus Lai


舞臺監督 Stage Manager | 賴鼎翔 Lai Ding-shiang

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