

2019 Annual Report

國家表演藝術中心 年度報告  
National Performing Arts Center



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## 董事長的話

## 以劇場擴散影響效應 全面帶動表演藝術發展

2019年，是臺灣表演藝術環境充滿挑戰的一年，衛武營的開幕，讓臺灣北中南各區域的表演藝術發展充滿了新契機，同時，因劇場席次的大幅增加，帶來了新挑戰，相對考驗臺灣表演藝術的展演創作能量及觀眾的胃納容量。國表藝三館一團，期待發揮「劇場驅動」之能量，加速臺灣表演藝術發展，激發表演藝術無盡的可能與想像！

## 國家兩廳院 | 人人聚場 打造亞洲指標性文化品牌

以三十年的營運經驗為基礎，國家兩廳院不停思索自身之定位，以「國際脈絡之串連」、「研發作為重要根基」、「共融劇場的深化」、「智慧場館的建置」四大目標打造定位「亞洲指標性文化品牌」。更深入檢視場館與藝術工作者、大眾之互動關係，深化觸及面向與族群，期盼能成為大眾都能走進的「人人聚場」，豐富藝術網絡，奠定下一個十年之基礎。

## 臺中國家歌劇院 | 推進中臺灣藝文動能 打造一座藝術與生活的劇場

於「一座藝術與生活的劇場」的核心座標上，臺中國家歌劇院以春天「NTT-TIFA」、夏天「音樂劇在臺中」及秋天「遇見巨人」，成為中部民眾行事曆裡的季節時鐘；除持續為觀眾打造最在地的國際級生活劇場外，亦致力於驅動中部藝文產業鏈，成立「NTT+」、「中部劇場平台」，透由資源分享、強化整合，提升中臺灣藝文展演能量！

## 衛武營國家藝術文化中心 | 深耕南臺灣 成為眾人的藝術中心

2019年，衛武營開館首度全年營運，在眾人協力下，交出亮麗成績單，奠定穩固之基礎；2020年將延續啟航能量，從產業鏈結、平台營造、場館合作、無距交流、國際參與、世代對話等面向，帶動南臺灣藝文產業重要文化資糧，聚焦連結藝術與眾人，深耕在地，接軌國際！

## 國家交響樂團（NSO） | 以普世樂音讓世界聽見臺灣

作為亞洲指標性樂團之一，國家交響樂團致力以音樂做為載體，邀請多國優秀音樂家匯集臺灣合作演出；2019年5月於日本之巡演備受好評，使國際鎂光燈投射於臺灣。2020年，NSO希冀善用資源，成為培養創作人才的沃土，透過音樂會、錄音計畫、國際巡演與文化平權之推動，續以普世的樂音打響臺灣悠揚之樂聲！

2019年，國表藝三館一團攜手表演團隊、藝術工作者、在地能量與國內外夥伴，共同開創出表演藝術新紀元，各項成果亮眼。然而，2020年，新冠肺炎疫情襲捲全球，影響更甚以往，如何讓表演藝術界降低衝擊、保有動能，是三館一團最重要的工作目標！

國表藝三館一團作為國家級劇場、團隊，負有帶動環境、健全生態的角色，面對後疫情時代，我們將以劇場為平台、節目研發為根基、開創創新觀演模式、深化與擴大觀眾的觸擊，攜手藝文界一同保有動能、穩住當下、儲備未來！



2019 舞蹈秋天—雲門舞集 X 陶身体劇場—林懷民 陶冶 鄭宗龍：林懷民《秋水》  
EXCHANGE a collaboration between Cloud Gate and TAO Dance Theater: LIN Hwai-Min Autumn River (劉振祥 攝影)

國家表演藝術中心董事長

朱宗慶

From the Chairman

## Promoting the Development of Performing Arts Industry through the Expansion of Venues

The year of 2019 was a year full of challenges for Taiwan's performing arts industry. The inauguration of the National Kaohsiung Center for the Arts (Weiwuying) was a huge milestone, bringing forth the opportunities for the development of performing arts in northern, central and southern Taiwan. On the other hand, the substantial increase in venue seating brought new challenges as well as put tests to Taiwan's performing arts creativity and audiences' expectations. As the leading institution for performing arts in Taiwan, the National Performing Arts Center (NPAC), together with its three venues and an orchestra, steered its driving force to expand the theatre creative energy, speed up the development of Taiwan's performing arts, and inspire unlimited possibilities and imaginations.

### National Theater and Concert Hall (NTCH), Theatre for All — Serving as the Benchmark of Cultural Brand in Asia

With over 30 years of experiences in arts management, the NTCH re-assesses its own position constantly. Based on four objectives connecting with international networks, research and development as fundamental tasks, further development of inclusive theatre, and building of AI venues, the NTCH strives to establish itself as the benchmark of cultural brand in Asia. Moreover, the NTCH looks deeper into the interactions amongst venues, artists and the public, and reached out on wider aspects and groups of people. Through these scopes, the NTCH aims to become the "theatre for all" and enrich artistic connections to serve as the foundation for the next decade.

### National Taichung Theater (NTT), Driving Forward the Artistic Momentum in Central Taiwan and Making a Theatre for Arts and Life

Establishing itself as a forefront venue for the theatre for arts and lifestyle, the NTT has become the must-go place for the local community in Central Taiwan with its signature seasonal series "NTT-TIFA" in the spring, "Oh! NTT Musicals" in the summer, and "NTT Fall for Great Souls" in the autumn. In addition to continuing to make itself an international-standard theatre for life locally, the NTT is committed to driving forward the cultural and art industry chain in central Taiwan. The NTT+ and Theater Alliance in Central Taiwan are thus established to increase the cultural and art energy in central Taiwan through resources sharing and enhanced integration.

### National Kaohsiung Center for the Arts (Weiwuying), Nurturing the Performing Arts Industry in Southern Taiwan and Serving as an Art Center for All

The Weiwuying's first year-round operation started in 2019. With combined efforts, the team accomplished sensational achievements and laid a strong foundation. It continues to strive forward in 2020, and by channeling the energy and efforts into many aspects including the industry chain, building platforms, cooperation among venues, distance communications, international participation and cross-generation dialogue, the Weiwuying drives forward the development of cultural and art industry in southern Taiwan, focuses on connecting arts and people, nurtures the local art industry, and connects with the world.

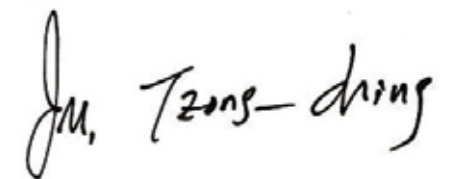
### National Symphony Orchestra (NSO), Delivering the Awe-inspiring Music of Taiwan to the World

As one of the leading orchestras in Asia, the NSO has been dedicated to many wonderful collaborations with outstanding musicians from many countries to perform in Taiwan. Its overseas tour to Japan in May 2019 was critically acclaimed and brought Taiwan into the international limelight. In 2020, the NSO will use the best of its resources to nurture music composition talents. Through music concerts, recording projects, international tours and promoting cultural equality, the NSO will deliver the beautiful sound of Taiwan to the world.

In 2019, the NPAC, together with its three venues and one orchestra, joined hands with performing art groups, art workers, local dilettantes, and both local and international partners to create a new era for performing arts and produced excellent results. Unfortunately, the COVID-19 pandemic in 2020 plagues the world and severely affects the world more than ever. For this, it is the NPAC's most important duty to minimize the plague impact on the performing arts industry and ensure the industry keeps thriving.

As the national level art venues and institution, the NPAC together with its three venues and one orchestra have an obligation to lead the art industry and protect its ecosystem. In the post-pandemic world, we will utilize our venues as platforms and program development as foundation to develop creative and innovative model for watching shows and to reach audiences at a wider and deeper level. Together with our colleagues in the art industry, we will keep moving forward, stay strong, and make the best preparation for the future.

Chairman of the National Performing Arts Center



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

自 2014 年 4 月 2 日起，臺灣表演藝術發展邁入了全新的里程碑。「國家表演藝術中心」（以下簡稱本中心）正式成立，代表了一個「一法人多場館」新時代的來臨，轄下包含臺北、臺中、高雄三個國家級藝文場館——「國家兩廳院」、「臺中國家歌劇院」、「衛武營國家藝術文化中心」，以及附設團隊「國家交響樂團」（NSO）。

本中心與三館一團四位總監——國家兩廳院藝術總監劉怡汝、臺中國家歌劇院藝術總監邱瑗、衛武營國家藝術文化中心藝術總監簡文彬以及 NSO 音樂總監呂紹嘉，帶領所有工作團隊共同執行本中心核心任務：辦理三場館以及 NSO 之經營管理、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水準及國際競爭力，為臺灣表演藝術的新世紀展開文化創新工程。

2016 年，臺中國家歌劇院在眾所期盼下正式開幕，為臺灣表演藝術界注入了嶄新活力；2017 年，NSO 國家交響樂團、國家兩廳院相繼迎接成立 30 週年，而衛武營國家藝術文化中心則於 2018 年 10 月 13 日開幕。隨著北中南三個國家級專業場館的到位，國家表演藝術中心自許扮演領航角色，持續帶動臺灣表演藝術下一階段的發展。

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).

The general and artistic directors of the above three venues, Ann Yi-Ruu LIU of NTCH, Joyce CHIOU of NTT, CHIEN Wen-pin of Weiwuying, together with Shao-Chia LÜ music director of NSO, will join forces in leading their teams to manage and operate the three venues and the NSO, including the planning, promotion, marketing of performing activities, as well as cultural exchanges in the global arena to enhance the quality of Taiwan's performing arts. With three national venues working together, we look forward to a new vitality which will be brought to Taiwan's performing arts.

The highly-anticipated NTT was inaugurated in 2016. Its opening brought new vitality to the performing arts circle of Taiwan. Both the NSO and the NTCH celebrated their 30th anniversaries in 2017. Meanwhile, Weiwuying was inaugurated on October 13, 2018. With three federally-sponsored professional venues joining forces under the guidance of the NPAC, we will definitely be at the forefront of the next development phase of Taiwan's performing arts.

### 國家表演藝術中心董監事

**董事長**  
朱宗慶

#### 董事（依姓氏筆畫順序排列）

朱士廷  
吳靜吉  
林淑真  
范巽綠  
高志尚  
許勝傑  
路之·瑪迪霖  
鄭榮興  
劉富美  
蔡長海  
蕭宗煌  
謝武樵  
鍾政瑩（鍾喬）  
蘇昭英

#### 監事

楊其文（常務監事）  
李秋月  
陳玲玉  
張敏玉  
童子賢

### Board of Directors

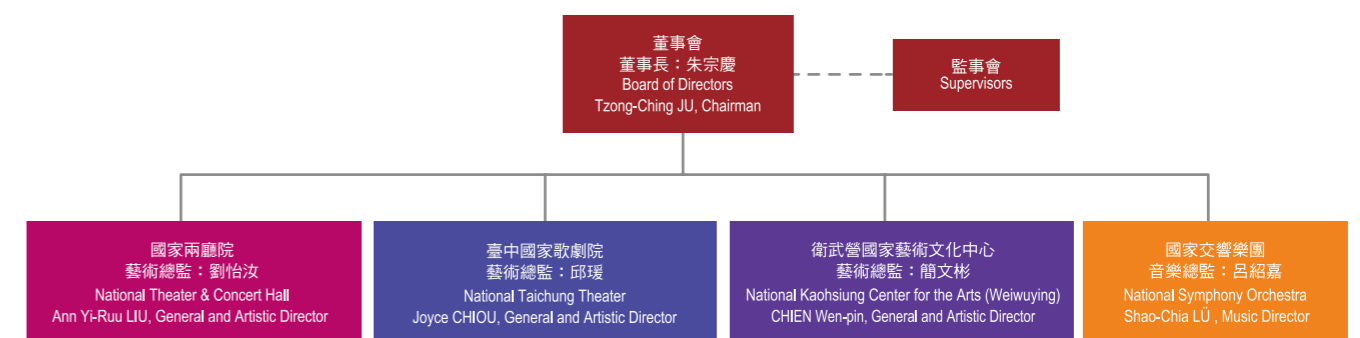
**Chairman**  
Tzong-Ching JU

#### Directors

Stanley CHU  
Jing-Jyi WU  
Susan Shu-Cheng LIN  
Sun-Lu FAN  
Henry KAO  
Jason S. C. HSU  
Ljuzem Madiljin  
Rom-Shing CHENG  
Fu-Mei LIU  
Chang-Hai TSAI  
Tsung-Huang HSIAO  
Kelly W. HSIEH  
Chiao CHUNG  
Zhao-Ying SU

#### Supervisors

Chyi-Wen YANG (General Supervisor)  
Chiu-Yueh LEE  
Lindy CHERN  
Min-Yu CHANG  
T. H. TUNG



## 國家表演藝術中心基本資料 National Performing Arts Center Info



### 國家兩廳院 National Theater & Concert Hall

建築師：楊卓成  
 占地：9.18 公頃  
 啟用日：1987 年 10 月  
 國家音樂廳：2,022 席  
 國家戲劇院：1,498 席  
 演奏廳：354 席  
 實驗劇場：179-242 席  
 室內觀眾席總座位數：4,116 席  
 戶外空間觀眾容量：50,000 人  
 233 位行政人員

Architect: Cho-Cheng YANG  
 Campus area: 9.18 Hectares  
 Opening: Oct.1987  
 Concert Hall: 2,022 seats  
 National Theater: 1,498 seats  
 Recital Hall: 354 seats  
 Experimental Theater: 179-242 seats  
 Total seats: 4,116  
 Outdoor audience capacity: 50,000  
 233 Staff members



### 臺中國家歌劇院 National Taichung Theater

建築師：伊東豊雄  
 占地：5.7 公頃  
 啟用日：2016 年 9 月  
 大劇院：2,007 席  
 中劇院：794 席  
 小劇場：200 席  
 室內觀眾席總座位數：3,001 席  
 戶外空間觀眾容量：6,000 人  
 166 位行政人員

Architect: Toyo ITO  
 Campus area: 5.7 Hectares  
 Opening: Sep.2016  
 Grand Theater: 2,007 seats  
 Playhouse: 794 seats  
 Black Box: 200 seats  
 Total seats: 3,001  
 Outdoor audience capacity: 6,000  
 166 Staff members



### 衛武營國家藝術文化中心 National Kaohsiung Center for the Arts (Weiwuying)

建築師：法蘭馨·侯班  
 占地：9.9 公頃  
 啟用日：2018 年 10 月  
 歌劇院：2,236 席  
 音樂廳：1,981 席  
 戲劇院：1,209 席  
 表演廳：434 席  
 室內觀眾席總座位數：5,860 席  
 戶外空間觀眾容量：20,000 人  
 169 位行政人員

Architect: Francine Houben  
 Campus area: 9.9 Hectares  
 Opening: Oct.2018  
 Opera House: 2,236 seats  
 Concert Hall: 1,981 seats  
 Playhouse: 1,209 seats  
 Recital Hall: 434 seats  
 Total seats: 5,860  
 Outdoor audience capacity: 20,000  
 169 Staff members



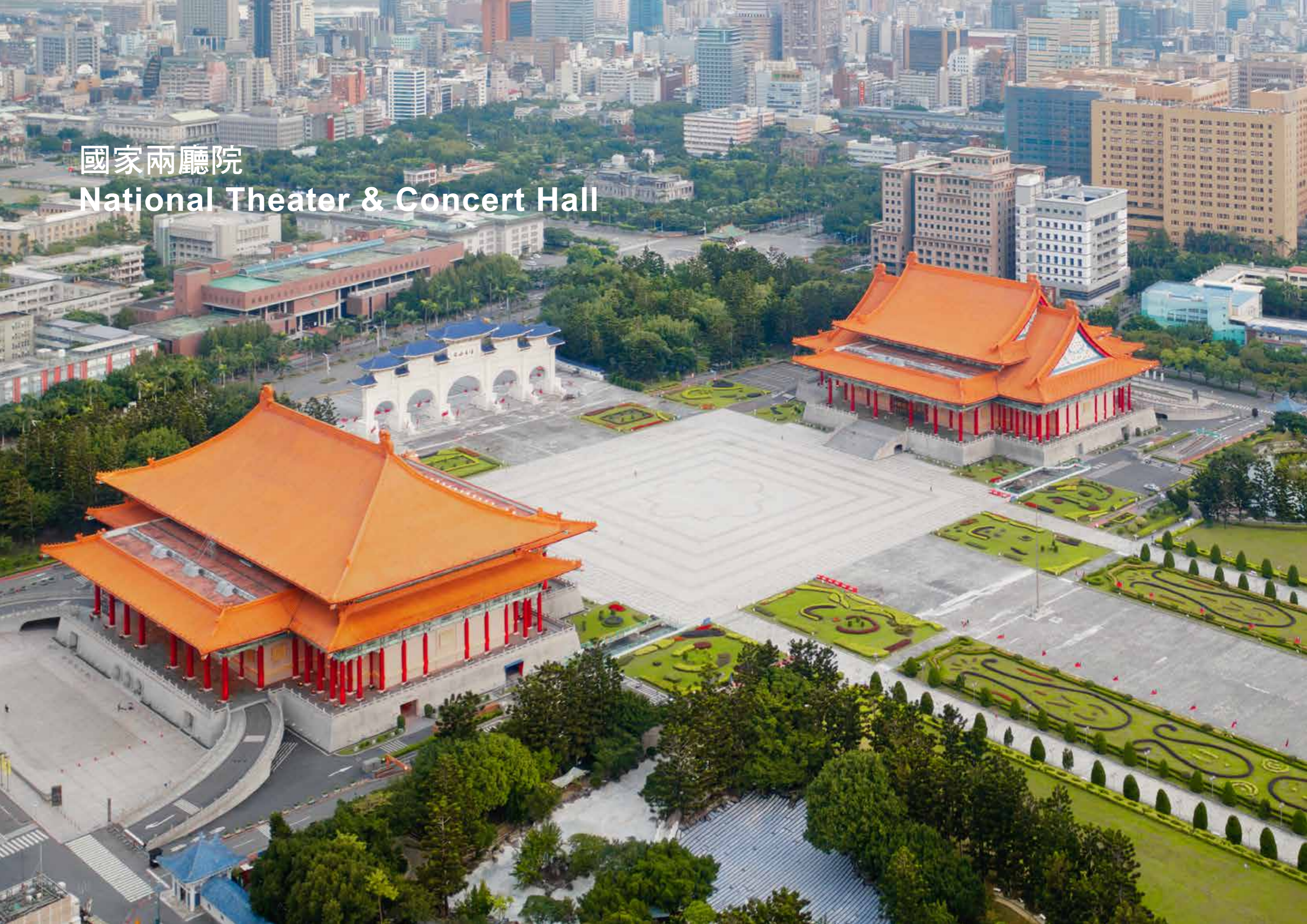
### 國家交響樂團 National Symphony Orchestra

成立於 1986 年  
 據點：國家兩廳院  
 97 位交響樂團團員  
 25 位行政人員

Established in 1986  
 Home: NTCH  
 97 Orchestra musicians  
 25 Staff members

國家兩廳院

National Theater & Concert Hall





## 總監的話

# 人人聚場 打造未來的劇場想像

隨著國家表演藝術中心三館一團的完備，臺灣的表演藝術界在 2019 年迸發了許多新的可能，也讓矗立在臺北三十多年的國家兩廳院，再次檢視了自身的定位，大步邁向新的里程。

對於國家兩廳院而言，三十多年的經驗，已累積了豐厚的營運智財與夥伴連結；2018 年提出了「歸零與重啟」策略，力主回歸場館初始的自我價值，調整腳步與營運方法，著手整理現有資源。2019 年再透過「重要國際脈絡的串連」、「研發作為重要根基」、「共融劇場的深化」以及「智慧場館的建置」四大工作目標與計畫，打造定位「亞洲具指標性的文化品牌」，成就下一個十年的劇場想像。

在國際脈絡的串連上，我們與三大歐洲劇場的結盟合作，打造厚實的連結平台，使臺灣與亞洲的創作者以夥伴網絡，快速與世界產生交流與演出。兩廳院的委製節目王嘉明編導《RE：親愛的人生》於 2019 年法國巴黎秋季藝術節首演，為藝術節 48 年歷史來臺灣第一人，同時至法國鳳凰劇院巡演，受媒體與各國策展人讚譽，向各大歐陸藝術節與劇場展現出臺灣不容忽視的文化力量。

同時在國內人才培育方面，兩廳院將「新點子實驗場」與「藝術基地計畫」轉型為兩廳院兩大研發育成系統，完整關照表演藝術生態發展的各面向，涵蓋創作行政管理到評論養成，提供藝術工作者參與表演藝術領域的不同途徑。兩廳院不僅止於資源及場館空間的支持，更積極建立藝術工作者的對話聚落，成為人才培育的重要推手。

而作為文化平權指標性的場館，我們也致力打造全齡的參與體驗，其中又以親子、青少年、樂齡、無障礙等不同族群的體驗最為顯著。樂齡計畫於 2019 年挑戰真實舞台，在「新點子實驗場」引發觀眾關注與討論；而「廳院青」會員制度更為年輕人開闢參與劇場的第一哩路，加深青年學子與藝術的連結。另一方面，兩廳院積極落實共融劇場的想像，除了首次推出輕鬆自在場（Relaxed performance）的演出之外，也陸續打造托育服務、共融工作坊，部分節目也提供口述影像及聽力字幕等無障礙服務方式，並首次為心智障礙朋友推出 2020 年 TIFA 易讀節目冊，讓各種條件的民眾，都可以沒有壓力的親近表演。

兩廳院也極力突破固有建築的界域限制，將數位科技作為場館運營的重要工具，以文化數據創造加值應用，同時優化整個藝術參與的體驗。2019 年兩廳院著手研發新的「兩廳院售票系統」，導入 AI 思維，將售票系統轉型為「兩廳院文化生活平台」，讓每一筆交易都化為珍貴的營運智慧，預計於 2020 年第四季正式上線運作。此外，兩廳院也將引入 5G 文化應用，將藝術共融、體驗設計、參與式設計加入至 5G 的數位創作與跨域推廣實驗等，豐富智慧場館面貌。

面對多變而快速的未來，兩廳院不變的原則，就是在表演藝術生態中扮演重要的觸媒與推動力。期待我們建立更多的藝術網絡，挖掘更多藝術家與觀眾，為兩廳院與臺灣文化的下一個十年奠定堅實的基礎。

國家兩廳院藝術總監

劉怡汝



莎士比亞的妹妹們的劇團《RE：親愛的人生》Re: Dear Life by Shakespeare's Wild Sisters Group (劉振祥 攝影)

## Director's Message

## Theatre for All – Our Dream for the Future

In 2019, the three venues and one orchestra affiliated with the National Performing Arts Center (NPAC) operating at maximum efficiency allowed Taiwan's performing arts circle to fulfill numerous new goals. Under these circumstances, the NTCH, the oldest venue of the NPAC with more than thirty years of history and headquartered in Taipei, re-assessed our position and strode forward with new fervor.

For the NTCH, we have accumulated bountiful experiences in operation, administration of intellectual property rights, and partnership connections for the last thirty odd years. In 2018, we made the decision to go back to the beginning and start anew, returning to the original institutional setup, adjusting our steps and administrative strategies, and reorganizing our current resources. Subsequently, in 2019, we set up our goals and plans, which were divided into four aspects: connecting with major international networks, research and development as the fundamental tasks, further development of inclusive theater, and building of AI venues, in order to fulfill our dream for the next decade, which is "serving as the benchmark of cultural brand in Asia."

In connecting with major international networks, the NTCH collaborated with three renowned venues in Europe and built up a solid platform. Through these partnership networks, artists from Taiwan and Asia are able to share their experiences with other artists around the world and put their productions on display. For example, Chia-Ming WANG's production, *Re: Dear Life*, commissioned by the NTCH, was launched at the Festival d'Automne à Paris in 2019. This was the first Taiwanese production performed at this festival during its 48-year history. In addition, the work was also performed at the le phénix scène nationale ECH Valenciennes and highly acclaimed by international press outlets and curators, drawing much attention of entrepreneurs of European festivals and venues to Taiwan's cultural momentum.

In order to cultivate local artists, the NTCH turned the "IDEAS Lab-R&D" series and "Art Base" program into two incubation systems for research and development, which cover all aspects relating to the ecosystem of the performing arts, from the administration to nurturing of critics, and provided different channels for art workers to join the field of performing arts. As evidenced, the NTCH not only offers resources and venues for use, but also strives to build an environment for art workers to discuss and exchange in order to cultivate young talents.

As a leading venue for practicing cultural equality, the NTCH is dedicated to bringing in attendees from each age group. We specifically arranged programs for families with young children, teenagers, the elderly, and people with disabilities. In 2019, the Elderly project produced a program in the "IDEAS Lab-R&D" series, which enabled elderly actors to perform onstage and at the same time, caught the attention of numerous audiences and instigated enthusiastic discussions. The "Young Card," a membership system specifically designed to encourage the youth to make their first forays into theatre attendance and appreciation of the arts. The NTCH also tirelessly worked to turn the setup of inclusive theater into reality. In addition to the first relaxed performance held in Taiwan, we developed child care services, inclusive workshops, and audio description and captions for some programs in order to provide greater accessibility. For the first time, we published "Easy-to-Read" version of the program notes of the TIFA 2020 for our intellectually challenged patrons, allowing everyone to enjoy our performances.

Meanwhile, we applied ourselves to breaking through the constraints of a physical architecture. Making use of digital technology as a key tool, we analyzed data relating to cultural activities we had collected in the past to come up with meaningful applications. The information we received will help us determine



2019 新點子實驗場—林祐如《台灣製造》 Taiwan Made by LIN Yu-ju (劉振祥 攝影)

the needs of our prospective patrons and set up our priorities. For example, the NTCH began developing a new ticketing system in 2019, assisted by AI, to turn the system into an e-commerce platform for cultural life. The new online system will be launched in the fourth quarter of 2020. Each transaction will provide us with more knowledge for our next step in administration. Moreover, the NTCH will introduce 5G cultural applications for the arts to incorporate the ideas of inclusive arts, simulation and participative design into the 5G digital creation and the promotion of cross-disciplinary experiments so as to enrich the contents of our AI venues.

Facing an ever-changing and fast-paced future, the NTCH has consistently followed its core principle, that is, to act as the catalyst and driving force in the ecosystem of the performing arts. We sincerely hope that we will establish more networks for arts, discover more artists and audiences, and build a solid foundation to move on to the next decade for the NTCH and for Taiwan's culture as a whole.

General and Artistic Director,  
National Theater & Concert Hall

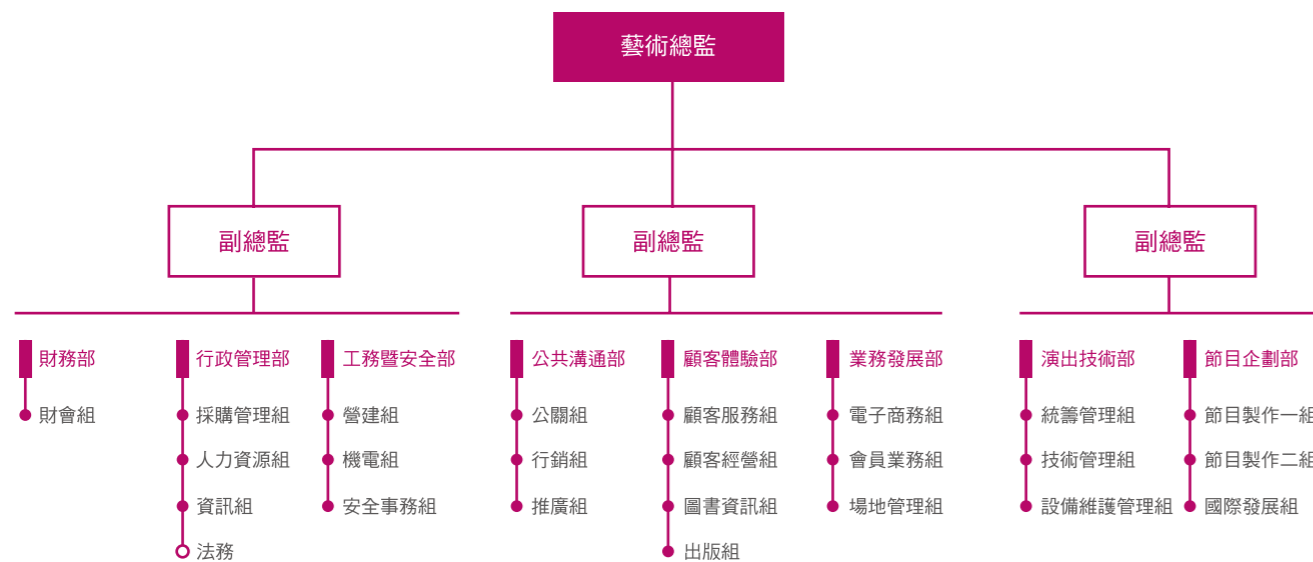
## 國家兩廳院組織架構與經營團隊

國家兩廳院設置藝術總監一人，由國家表演藝術中心董事長提請董事會通過後任免之，受董事會之監督，對內綜理兩廳院的業務，對外則代表本場館。藝術總監的職掌，係負責本場館年度計畫擬定、年度預算擬訂與決算報告提出、所屬人員任免、業務執行與監督，以及其他業務計畫核定等事項。

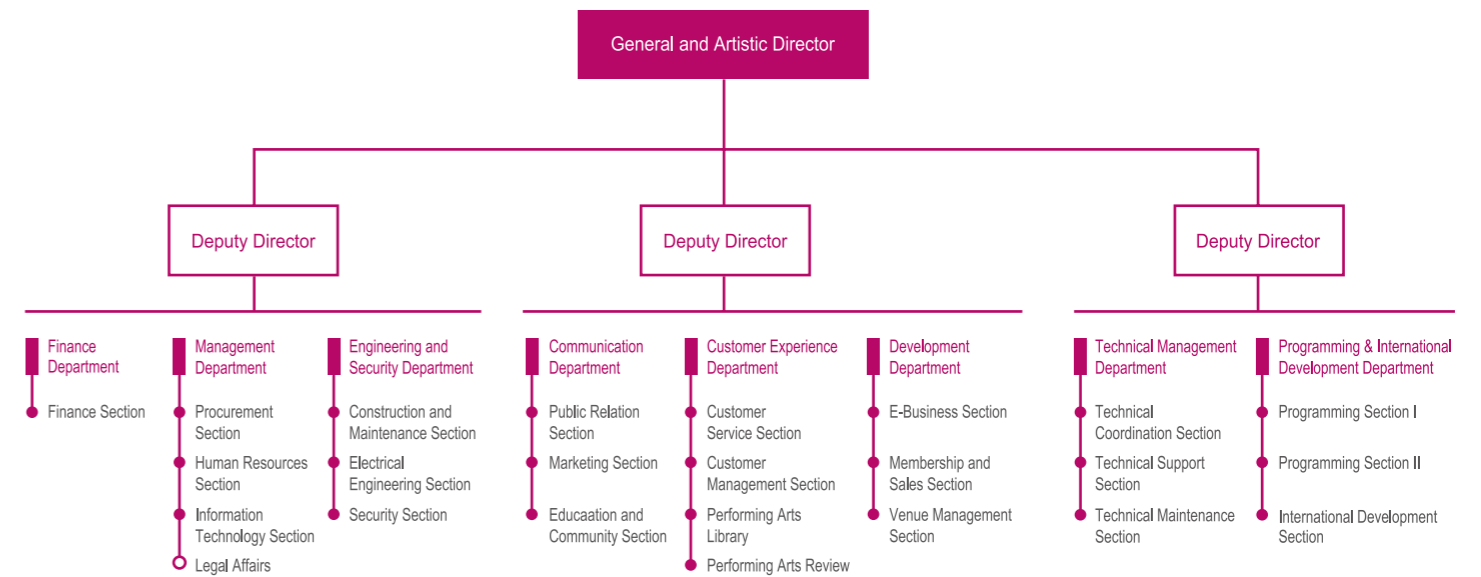
## Organization and Management Team of the National Theater & Concert Hall

The National Theater & Concert Hall (NTCH) has one General and Artistic Director, who is nominated by the Chairman of the Board of the National Performing Arts Center and approved by the board of directors. The General and Artistic Director is supervised by the board of directors of the National Performing Arts Center. He/she is responsible for the overall management of the NTCH and serves as its representative to the outside world. Specifically, the General and Artistic Director is in charge of approving the NTCH's annual plan, formulating the annual budget and submitting final accounting reports, hiring and dismissing staff members, and implementing and overseeing the NTCH's work.

國家表演藝術中心  
國家兩廳院組織圖



National Performing Arts Center  
National Theater & Concert Hall Organization Structure



## 穩健築基，成就亞洲創意樞紐

2018年，國表藝北中南三場館正式齊備到位，迎向嶄新時代，除了以更策略性的思考展開三館一團合作，同時，也積極思索多劇場環境，兩廳院的定位與營運目標，重新檢視場館與藝術工作者、當代社會的互動關係。

結合過去築下的紮實基礎，2019年兩廳院重新聚焦使命，以打造「亞洲具代表性的文化品牌」為目標，以「擴大影響力」為必要手段，在「品牌藝術節」、「國際結盟網絡」、「培育研發體系」及「共融劇場典範」四大構面發展更明確清晰的策略操作。進化後的兩廳院，不只作為臺灣藝術家堅實的後盾與推手，更扮演驅動臺灣劇場邁向國際的關鍵樞紐，持續為場館下一階段的發展做好全面準備。

### 標誌性藝術節品牌—奠定兩廳院藝術性格

兩廳院重新校準自身的藝術性格與策展定位，以三大品牌藝術節「TIFA 臺灣國際藝術節」、「夏日爵士派對」、「舞蹈秋天」，標誌出屬於兩廳院不同面向的藝術企圖。

走過第一個10年的TIFA 臺灣國際藝術節，已是亞洲最具亮點的藝文盛會之一，兩廳院以領先的藝術眼光，引薦國內外重量級與新輩大師作品，除了讓國內觀眾放眼世界潮流，更將臺灣的藝術能量穿透國際。2019年的TIFA更確立了「人人的藝術嘉年華」藝術節個性，不只聚焦於優質節目呈現，更透過周邊與推廣活動，讓一年一度的藝文慶典不限於藝文愛好者的同樂，而跨足不同背景的參與對象，青少年、親子、樂齡、多元族群都能找到進入劇場的途徑，從中獲得深刻的體驗和感動。

兩廳院讓爵士不單只是音樂類型，而成為一種生活態度。2019年以「Life is Jazz, Play it Loud」為號召，擴充Jazz內涵想像，從精緻享受的音樂體驗，到無拘束的戶外派對，更將實驗劇場空間轉化為夏日限定的爵士酒吧，重現St. Nick's Pub—哈林區歷史最悠久的爵士地標和其爵士精神！邁入第17年的夏日爵士派對，除了是臺灣爵士愛好者與音樂家的高峰聚會，每年的戶外派對更締造萬人參與的景象，成功吸引

許多新血觀眾參與。同時，舉辦多年的爵士音樂營隊，已成為臺灣爵士的培育搖籃，是著重青年樂手培育扎根以及觀眾養成，演出與教育並重的音樂盛會。

「舞蹈秋天」策展定位更強化議題主軸，企圖讓劇場成為引領社會思辨的趨力，將藝術節打造為創意工作者的重要聚會、藝術創作與當代社會對話的場域。2019年以「身體，是對抗世界最親密的武器」為策展主題，作品風格犀利挑釁，以銳利而非日常的視角體現戰爭暴力、色情消費、全球暖化的辯證觀察，也不乏臺灣青年編舞家創作，大膽展現表演藝術的思考批判性與前瞻性，打造出擲地有聲的表演書寫。

### 文化品牌國際發聲—兩廳院推動跨國結盟

兩廳院持續掌握場館在表演藝術產業扮演的關鍵驅動力量，透過國際結盟、國際巡演、國際共製與跨國計畫等方式，串連各種平臺，讓國內藝術能量成功外溢，使國內與亞洲的創作者能藉由場館網絡，與世界產生跨域交流與對話。

2019年兩廳院與歐洲具指標性的兩個舞蹈中心—法國巴黎國立夏佑劇院與西班牙巴塞隆納花市劇院締結夥伴關係；而與法國鳳凰劇院「開動計畫」亦邁入第二年。兩廳院更一舉將《Re：親愛的人生》推上歐洲最活躍的法國巴黎秋季藝術節（Festival d'Automne à Paris），不僅是臺灣當代戲劇首度獲邀，也讓歐陸藝術圈發現臺灣不可忽視的文化力量。

兩廳院期許作為亞洲最自由與開放的文化場景，引領當代多元價值與觀點，2019年啟動為期三年的「Asia Connection」，集結臺日韓三地導演共同演出，連結亞洲盟友共創藝術新視野，使兩廳院成為歐洲夥伴探詢亞洲創作力的重要窗口。

### 建立藝術支持體系—成就藝術工作者的家

思考未來藝文環境的健全發展，兩廳院從培育工程做起，從創作、行政經營、觀眾到評論，完整關照青年在藝術生態的



2019TIFA—蠡舞劇場 蘇威嘉《自由步——盞燈的景身》FreeSteps — NiMi by HORSE (劉振祥 攝影)

各種角色，將場館轉型成培植臺灣與亞洲藝術工作者的重要搖籃。針對製作研發與人才育成不同定位導向，重新梳理「新點子實驗場」及「藝術基地計畫」目標，以更有計畫性、系統性地打造場館的藝術支持系統，拉長創作期及提供各式資源，發掘與培育下一世代的藝術創意工作者。

轉型後的「新點子實驗場」，統合劇展、舞展與樂展，更深化藝術研發，擴展創作者實驗的空間與時間。

首屆「Gap Year 兩廳院壯遊計畫」，則鼓勵青年建立對藝文生態、市場機制與產業未來性更全面的視野。此外，駐館藝術家合作延展為兩年，除了深化中生代藝術家的藝術觀點，打造與藝術家的夥伴關係及職涯規劃建議外，也運用資源協助藝術家們進行跨場館、跨國際的深度創作合作，拓展眼際。

### 平權理念化為場館日常—人人參與的共融劇場

「人人共融」為場館的本質精神，兩廳院以共融劇場的先發角色，率先帶動藝文領域共同實現平權價值。2019年，兩廳院以文化平權的指標性場館為目標，致力促進不同對象的文化參與，讓不同條件的觀眾都能走入劇場、擁有完整藝文體驗。不只透過節目發展平權創作，更以口述影像、情境字幕、托育服務，到全臺首辦輕鬆自在場（Relaxed Performance），全盤打造共融劇場的想像，建立屬於表演藝術場館的共融平權體系。

綜觀兩廳院2019年，以全年1,085總場次、676,587觀眾人次的能量，持續推動國內藝文產業發展。未來，兩廳院將立足於過往築下的穩健基礎，強化與國際及鄰近地區的關係，並深化演出節目與觀眾之間的連結，於藝文生態中發揮必要的驅動力，穩健兩廳院於亞洲乃至於國際的代表性定位。

## Building a Solid Foundation and Serving as the Hub of Creativity in Asia

The three venues and one orchestra were all set for the start of a new era for the National Performing Arts Center (NPAC) in 2018. The NTCH had since then reviewed its collaborations with other two venues and one orchestra with an eye towards understanding our position in this cooperative network. In addition, we have also reevaluated the interactions among venues, artists and society, both locally and on the global stage.

Grounded on the solid foundation the NTCH had built over the past years, the goal we set for 2019 was to “be the benchmark of cultural brand in Asia.” In order to achieve this goal, we expanded our influence by providing more clear directions and making decisions for further development in four areas: our brand-name festivals, international cooperative network building, system of cultivation and development, and inclusivity in the theatrical world. The new and improved NTCH supported and backed up domestic artists, as well as played a pivotal role in steering Taiwan’s theatre onto international stages. At the same time, we continued working towards the next phase of the NTCH.

### Our Brand-Name Festivals – Defining the Artistic Vision of the NTCH

This year, the NTCH redefined its artistic vision and role, focusing on three brand-name festivals – Taiwan International Festival of Arts (TIFA), Summer Jazz, and Dancing in Autumn – in order to build up an image completely unique to the NTCH.

TIFA, celebrating its first decade, is now one of the leading art festivals in Asia. From a connoisseur’s point of view, we always find pieces by the topmost artists from Taiwan and overseas for performance at the NTCH. This provides Taiwan’s audiences with opportunities for appreciating sensational programs from around the world, and conveys Taiwan’s artistic momentum abroad. This year, we made sure that TIFA served as a carnival with something for everyone. With complementary and outreach activities, this

annual artistic event was not restricted solely to aficionados but extends to patrons from all different backgrounds. Teenagers, families with young children, the elderly, and people from different cultural backgrounds could each find a route to access the theatre and be entertained and moved.

Meanwhile, the NTCH has expanded jazz from a genre of music to a way of life. We embraced the slogan “Life is Jazz, Play it Loud” in 2019, encouraging devotees to show their appreciation of jazz from private experiences to outdoor gatherings. We turned the space of the Experimental Theater into a jazz bar exclusively for the summer in order to reproduce the layout and ethos of St. Nick’s Pub, the oldest jazz venue located in Harlem, New York City. The “Summer Jazz” series, now celebrating its seventeenth anniversary, is a summit for Taiwan’s jazz fans and musicians. Its outdoor parties are attended by more than ten thousand people every year. Numerous new concertgoers begin their listening experiences attending these outdoor performances. At the same time, jazz camps regularly held over the course of many years have become cradles for domestic jazz players. These programs fully cultivate aspiring musicians and develop prospective audiences.



2019 兩廳院夏日爵士派對—徐崇育 & Harlem Inc. 爵士樂團《重返哈林》  
Harlem Legacy — Back to St. Nick’s Pub (劉振祥 攝影)



《魚·石頭·聽禪聲》洛夫 & 錢南章音樂會 *The Sound of Zen: A Tribute to Luo Fu* (劉振祥 攝影)

The NTCH decided that the program selection for the “Dancing in Autumn” series should focus on elements that enable theatre to become a driving force of social change, aiming to build this series as a major gathering for creative workers as well as a forum for communication and exchanges between arts and the society. The theme of this year’s “Dancing in Autumn” series was “My skilled body becomes an instrument of war.” All programs selected were dauntless and challenging, presenting creators’ perspectives on issues of war, violence, sex industry and global warming. The works of Taiwan’s youth choreographers also revealed their insightful thinking and foresight.

### Outreach of Taiwan’s Cultural Brands – Establishing the Platform for Transnational Cooperation

As a key player in the performing arts industry, the NTCH has connected various platforms through our international networks

and tours, transnational co-productions, and multi-country projects, ensuring Taiwan’s powerful artistic influence overseas. We have successfully enabled artists from Taiwan and Asia to engage in cross-boundary exchanges and discussions with artists from other parts of the world through our international networks.

In 2019, the NTCH built up “partnerships” with two leading choreographic centers in Europe: Théâtre National de La Danse Chaillot and Mercat de les Flors – Dancehouse of Europe. It also marked the second year of the four-year Kaidong Project, a joint venture by the NTCH and le phénix scène nationale ECH Valenciennes. Through this collaboration, we launched *Re: Dear Life* at the Festival d’Automne à Paris, one of the most prestigious festivals in Europe. This was the first Taiwanese production performed at this festival and drew much attention to Taiwan’s cultural momentum in the artistic circles of Europe.

The NTCH has always been proud of its liberal and open attitude



2019 新點子實驗場—加拿大哺乳動物潛水反射反應《我所經歷的性事》  
All the Sex I've Ever Had by Mammalian Diving Reflex / Darren O'Donnell (劉振祥 攝影)

to the arts, valuing diversity and encouraging different points of view. In 2019, we launched a three-year “Asia Connection” project. Directors from Taiwan, Japan, and South Korea co-directed a play. Through such collaborations, Asian artists are joining forces to create new language of arts, and the NTCH will likewise seek to engage our European colleagues in similar joint ventures.

### Establishing a System of Support for Artists – A Home for Art Workers

In order to enhance the local artistic environment, the NTCH focuses on the basics. We cultivate different kinds of workers in the arts, such as creators, administrators, audiences, and art critics. We have strategies for nurturing each role the younger generation can play in the ecosystem of arts, turning venues into major

cradles for cultivating art workers throughout Taiwan and Asia. Paying particular attention to issues concerning development of productions and cultivation of artists, the NTCH overhauled our series of “IDEAS Lab-R&D” and “Art Base” program. We introduced a new and improved supporting system, one that functions more schematically and systematically. The new system provides promising creative workers with more time and more resources to conceptualize their works.

The updated IDEAS Lab-R&D, integrating performances of theatre, choreography and music, broadens the field of artistic research as well as expands time and space for creators' experiments.

Through its first “Gap Year” project, the NTCH motivated young art workers to expand on their ideas for the artistic ecosystem,



2019 新點子實驗場—林怡芳《微塵共感》 Skein Relations by I-Fang LIN (劉振祥 攝影)

market mechanism, and future of the industry. Extension of the residency duration from one year to two years gave aspiring artists enough time to solidify their artistic vision. In addition to building up “partnerships” with artists and providing inspiration for their careers, the NTCH used its connections to assist artists pursuing cross-venue and cross-country collaborations.

### Making Dreams of Cultural Equality a Reality – the Inclusive Theater for Everyone

Venues should serve everyone. The NTCH, standing at the forefront of advances in creating inclusive theaters, spared no efforts in 2019 to become a leading venue for practicing cultural equality. We were committed to enabling different groups of people from different backgrounds to attend performances and experience culture. In addition to creating further accessibility

programs, we also set up audio description, captions, child care programs, and the first “relaxed performance” in Taiwan. We considered every possibility related to inclusive theater and made serious efforts to build up a system of accessibility that works for all venues.

With a total of 1,085 performances and 676,587 attendees throughout 2019, the NTCH is crucial in leading the development of Taiwan's art industry. In the future, we will stand on the solid foundation built in the past to enhance our relationship with other countries both near and far, and to make programs more appealing to the audiences. Moreover, we are determined to be the driving force for the ecosystem of arts and to play a leading role in Asia and across the globe.

## 節目概況 Program Overview

### 國家戲劇院 National Theater

- 2/16-2/17 2019TIFA—黃翊工作室 + 《長路》 *A Million Miles Away* by Huang Yi Studio +
- 2/22-2/24 2019TIFA—白先勇經典崑曲新版系列《白羅衫、義俠記（潘金蓮）、玉簪記》 *New Kunqu Classic Series The White Silk Robe, The Story of Golden Lotus, The Jade Hairpin* by Pai Hsien-yung
- 3/1-3/3 2019TIFA—四把椅子劇團《叛徒馬密可能的回憶錄》 *The Possible Memoirs of a Traitor* by 4 CHAIRS THEATRE
- 3/8-3/10 2019TIFA—慕尼黑黑室內劇院《夜半鼓聲》 *Drums in the Night* by Münchner Kammerspiele
- 3/29-3/30 2019TIFA—克里斯汀·赫佐《家》 *une maison* by Christian Rizzo
- 4/5-4/6 2019TIFA—國際政治謀殺學院《重述：街角的兇殺案》 *The Repetition Histoire(s) du théâtre (I)* by Milo Rau
- 4/12-4/14 2019TIFA—桑布伊演唱會 *Sangpu in Concert*
- 4/19-4/21 2019TIFA—雲門2《毛月亮》 *22° Lunar Halo* by Tsung-Lung CHENG X Cloud Gate
- 8/31-9/1 莎士比亞的妹妹們的劇團《RE：親愛的人生》 *Re : Dear Life* by Shakespeare's Wild Sisters Group
- 10/10-10/12 2019 舞蹈秋天—菲德希克·葛拉威《還是有點希望的啊！混帳》 *Some Hope for the Bastards* by Frédéric Gravel
- 10/17-10/20 2019 舞蹈秋天—雲門舞集 X 陶身體劇場—林懷民 陶冶 鄭宗龍 *EXCHANGE a collaboration between Cloud Gate and TAO Dance Theater*
- 10/24-10/27 唐美雲歌仔戲團《月夜情愁》 *Romancing in the Moonlight* by Tang Mei Yun Taiwanese Opera Company
- 11/1-11/3 2019 舞蹈秋天—阿喀郎·汗舞團《陌生人》 *XENOS* by Akram Khan
- 11/16-11/17 明華園戲劇總團《大河彈劍》 *The Heroes* by Ming Hwa Yuan Arts & Cultural Group
- 11/23-11/24 2019 舞蹈秋天—何曉玫 Meimage Dance 舞團《極相林》 *Renaissance of its ashes* by MeimageDance, HO Hsaio-mei
- 12/6-12/8 國光劇團清宮大戲《夢紅樓—乾隆與和坤》 *Dreaming of the Red Chamber—Qianlong and Heshen* by Guoguang Opera Company
- 12/26-12/29 表演工作坊《暗戀桃花源》 *Secret Love in Peach Blossom Land* by Performance Workshop



2019 舞蹈秋天—阿喀郎·汗舞團《陌生人》XENOS by Akram Khan (劉振祥 攝影)

## 實驗劇場 Experimental Theater

2/22-2/24	2019TIFA—小偶戲院《雞蛋星球》 <i>Planet Egg</i> by PuppetCinema
3/1-3/3	2019TIFA—莎士比亞的妹妹們的劇團《餐桌上的神話學》 <i>Mythology Upon the Table</i> by Shakespeare's Wild Sisters Group
3/7-3/10	2019TIFA—李貞蕙《不要臉》 <i>kNOwn FACE</i> by LEE Chen-wei
3/22-3/24	2019TIFA—明日和合製作所《半仙》 <i>Play God</i> by Taipei-based Multi-Creator Collective
4/12-4/14	2019TIFA—喬治 & 德弗《宅想新世界》 <i>Germinal</i> by Halory Goerger & Antoine Defoort
5/24-5/26	2019 新點子實驗場—林怡芳《微塵共感》 <i>Skein Relations</i> by I-Fang LIN
5/31-6/2	2019 新點子實驗場—栢優座《大年初一前晚的那頓飯》 <i>Dinning On the New Year's Eve</i> by Po You Set
6/21-6/23	2019 新點子實驗場—林祐如《台灣製造》 <i>Taiwan Made</i> by LIN Yu-ju
7/12-7/14	2019 新點子實驗場—OD 表演工作室《克隆少年》 <i>Clone</i> by Over Diamond Art Studio
8/2	2019《身體微旅行》舞蹈劇場表演工作坊 <i>Body Detour Workshop with Alan Lucien Oyen</i>
7/19-7/21	2019 新點子實驗場—薛詠之《柏拉圖的洞穴》 <i>Allegory of the Cave</i> by HSUEH Yung-chih
7/26-7/28	2019 新點子實驗場—加拿大哺乳動物潛水反射反應《我所經歷的性事》 <i>All the Sex I've Ever Had</i> by Mammalian Diving Reflex / Darren O'Donnell
8/4	2019 兩廳院夏日爵士派對—徐崇育 & Harlem Inc. 爵士樂團《重返哈林》 <i>Harlem Legacy — Back to St.Nick's Pub</i>
8/9-8/11	2019 兩廳院歌劇工作坊—童話歌劇《三隻小豬 & 木偶奇遇記》 <i>Children Operas — The Three Little Pigs &amp; Pinocchio</i>
8/17-8/18	東亞劇場拼圖《隱形城市—三城記》 <i>Invisible Cities — A Tale of Three Cities</i> by Tomohide MOMOSE, Hyoyun YANG and Wei-Lien WANG
10/11-10/13	2019 舞蹈秋天—田孝慈、蘇品文、鄭皓《微舞作》 <i>Mixed program</i> by TIEN Hsiao-tzu, SU Pin-wen, and CHENG Hao
10/18-10/20	2019 舞蹈秋天—當代舞團 蘇文琪《人類黑區》 <i>Anthropic Shadow</i> by YiLab., SU Wen-Chi
10/24-10/27	2019 舞蹈秋天—楊·馬騰斯《三之律》&《嘗試》 <i>Rule of Three and Ode to the Attempt</i> by Jan Martens
11/15-11/17	2019 舞蹈秋天—麥特·英格瓦森《高潮》 <i>to come(extended)</i> by Mette Ingvartsen
11/24	2019 舞蹈秋天—《閉幕派對》 <i>Stop Talking, Start Dancing! Closing Party</i>

## 國家音樂廳 Concert Hall

1/18	歌劇女皇喬伊斯·狄杜娜朵《美聲之戰爭與和平》 <i>In War and Peace: Harmony through Music</i> by Joyce DiDonato and il Pomo d'Oro
2/22-2/24	2019TIFA—NSO 歌劇音樂會《托斯卡》 <i>Opera Concert - TOSCA</i> by NSO
3/9-3/10	2019TIFA—尤洛夫斯基與倫敦愛樂管絃樂團 Jurowski & London Philharmonic Orchestra
3/31	2019TIFA—力晶 2019 藝文饗宴—齊瑪曼鋼琴獨奏會 Krystian Zimerman Piano Recital
5/11	《魚·石頭·聽禪聲》洛夫 & 錢南章音樂會 <i>The Sound of Zen: A Tribute to Luo Fu</i>
7/11	輕鬆自在場—《從理髮廳走出來的拉薩人》 <i>Relaxed Performance — Barbershop</i> by Taipei Male Choir & Ringmasters
7/14	《從理髮廳走出來的拉薩人》 <i>Barbershop</i> by Taipei Male Choir & Ringmasters
8/9	第一屆台北大師星秀音樂節 <i>Taipei Music Academy &amp; Festival</i>
8/16	2019 樂壇名家—「顫慄夜曲」管風琴打擊音樂會 <i>Organized Rhythm — The Thriller in the Night</i>
8/25	2019 兩廳院夏日爵士派對—《親愛的爵士樂之父：路易斯·阿姆斯壯》NTCH Summer Jazz Party — Tribute to Louis Armstrong
8/30	2019 兩廳院夏日爵士派對—《風格紳士查爾斯·洛依德五重奏》NTCH Summer Jazz Party — Charles Lloyd Kindred Spirits Quintet
9/6	2019 兩廳院夏日爵士派對—《鋼琴喬伊·亞歷山大三重奏》NTCH Summer Jazz Party — Joey Alexander Trio
10/4	《汝歌》 <i>Cantando Trio</i>
11/2	2019 樂壇名家—艾維·艾維塔《雙面艾維塔》 <i>Avital Meets Avital</i>
11/14-11/15	2019 樂壇名家—力晶 2019 藝文饗宴《帕佛·賈維與阿姆斯特丹皇家大會堂管絃樂團》Paavo Järvi & Concertgebouworkest
12/13	力晶 2019 藝文饗宴《男高音皮爾古美聲禮讚聖誕夜》 <i>Christmas present: Tenor Saimir Pirgu in Concert</i>



歌劇女皇喬伊斯·狄杜娜朵《美聲之戰爭與和平》  
*In War and Peace: Harmony through Music* by  
Joyce DiDonato and il Pomo d'Oro (劉振祥 攝影)



2019 樂壇名家—力晶 2019 藝文饗宴  
《帕佛·賈維與阿姆斯特丹皇家大會堂管絃樂團》  
Paavo Järvi & Concertgebouworkest (劉振祥 攝影)



## 演奏廳 Recital Hall

- 3/29-3/30 2019TIFA—心心南管樂團《王心心作場—輕輕行》*An Event of Nanguan with WANG XinXin, QingQing Sing by Xinxin Nanguan Ensemble*
- 4/12-4/13 2019TIFA—中東—基南·亞梅城市四重奏《一千零二夜》*Syrian Jazz and Beyond*
- 7/13 2019 新點子實驗場—三個人 X 徐惟恩《誤讀聲響》*Misreading by 3peoplemusic & Wei-En HSU*

## 藝文廣場 Main Plaza

- 3/29-4/6 2019TIFA—舞劇場 蘇威嘉《自由步——盞燈的景身》*FreeSteps — NiNi by HORSE*
- 4/2-4/21 2019TIFA—空氣建築「光影幻境」*Architects of Air-KATENA*
- 6/29 阮劇團《城市戀歌進行曲》彩虹版 *OUR THEATRE The March of City Romance*
- 7/12-7/14 圓劇團《悲傷、曼波》*Thunar Circus — Melancholic Mambo*
- 7/27 國泰藝術節—2019 雲門舞集戶外公演《林懷民舞作精選》*CLOUD GATE Outdoor Performance The 45th Anniversary Gala Program*
- 8/24 2019 兩廳院夏日爵士戶外派對 *2019 Summer Jazz Outdoor Party*

## 國內巡演 Domestic Tours

- 4/3 (新竹) 齊瑪曼鋼琴獨奏會 *Krystian Zimerman Piano Recital*
- 4/14 (嘉義) 中東—基南·亞梅城市四重奏《一千零二夜》*Syrian Jazz and Beyond*
- 4/26-4/29 (桃園) 空氣建築「光影幻境」*Architects of Air-KATENA*
- 7/20-7/21 (嘉義) 舞劇場 蘇威嘉《自由步——盞燈的景身》*FreeSteps — NiNi by HORSE*
- 8/17 (員林)、  
10/16 (臺南) 童話歌劇《三隻小豬 & 木偶奇遇記》*Children Operas — The Three Little Pigs & Pinocchio*
- 11/2 (臺中)、  
11/9 (宜蘭)、  
11/17 (臺南)、  
11/30 (嘉義) 2019 藝術出走—《12 碗菜歌》*Bando !*

## 國際巡演 International Tours

- 6/8-6/9 巴黎聖德尼國際舞蹈節—林怡芳《微塵共感》*Skein Relations by I-Fang LIN*
- 6/12-6/14 契訶夫國際劇場藝術節—無垢舞蹈劇場《潮》*The Eternal Tides by Legend Lin Dance Theatre*
- 6/18-6/19 葉卡捷琳堡國家歌劇芭蕾舞劇院—無垢舞蹈劇場《潮》*The Eternal Tides by Legend Lin Dance Theatre*
- 11/28-11/30 巴黎秋季藝術節—莎士比亞的妹妹們的劇團《RE：親愛的人生》*Re: Dear Life by Shakespeare's Wild Sisters Group*
- 12/4 法國鳳凰劇院 NEXT FEstival—莎士比亞的妹妹們的劇團《RE：親愛的人生》*Re: Dear Life by Shakespeare's Wild Sisters Group*

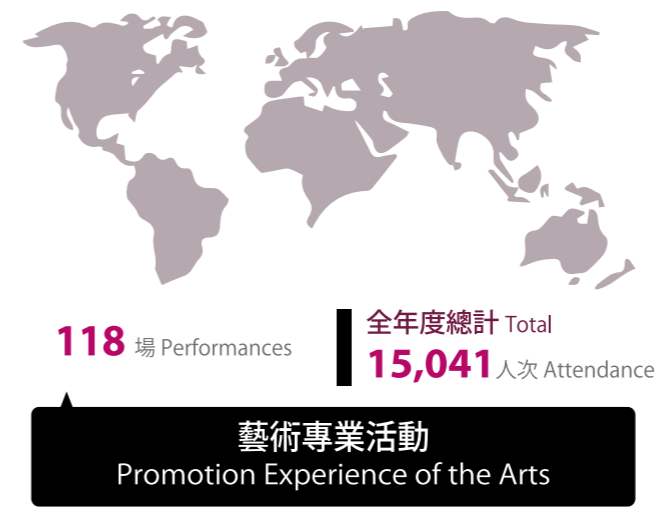
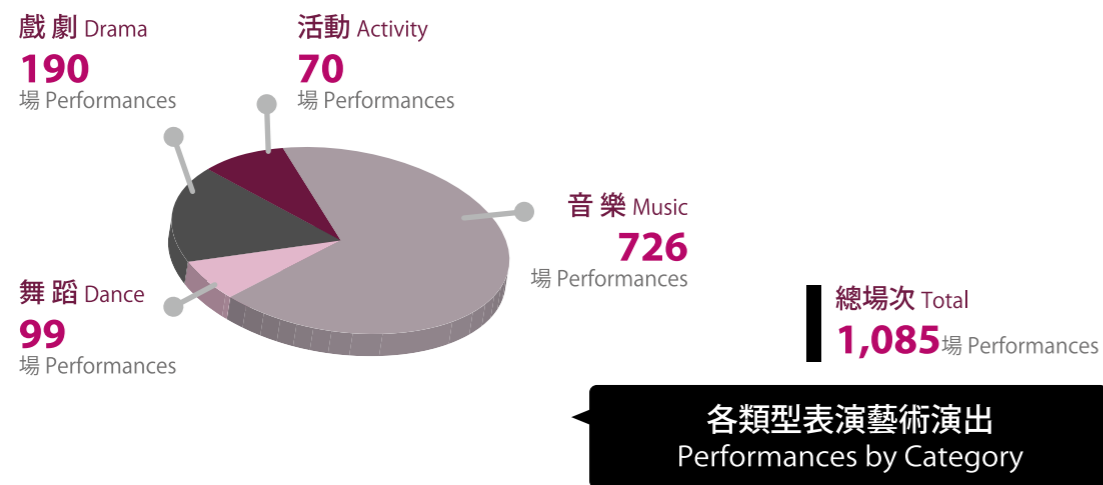
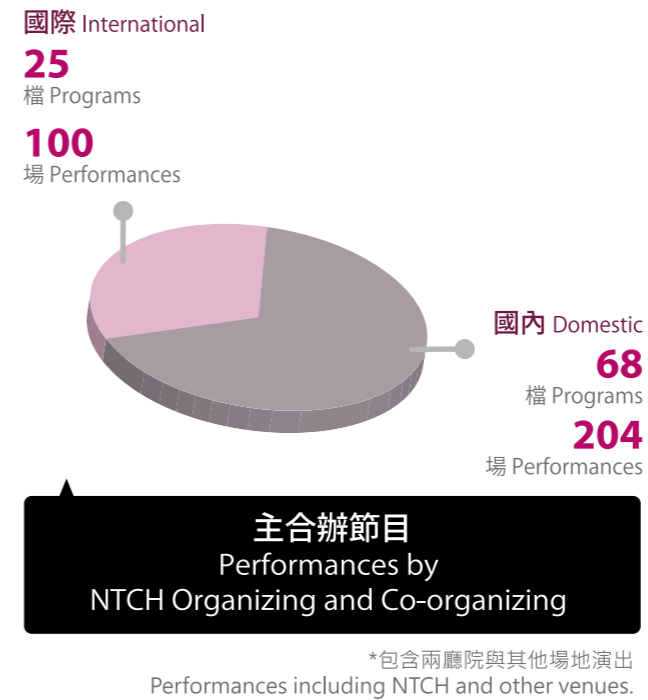
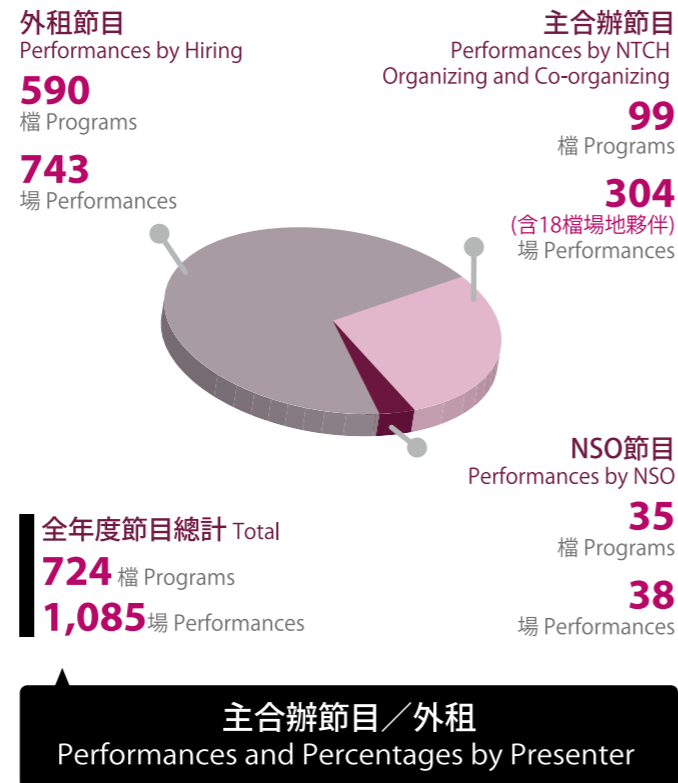
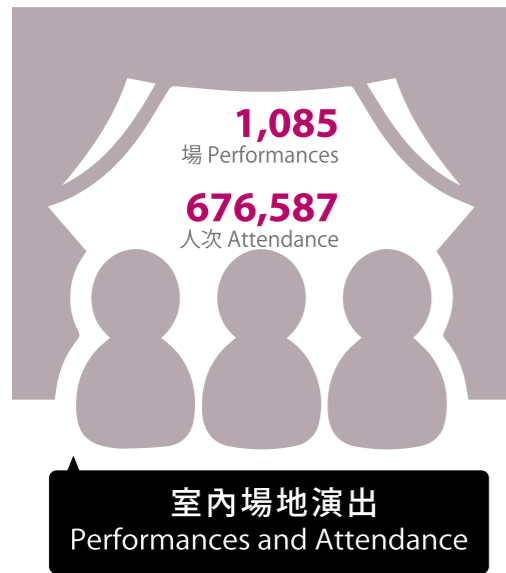
## 其他 Miscellaneous

- 1/26-28 肯杜可舞團共融工作坊 *Workshop by Candoco Dance Company*
- 8/10-8/11 亞洲連結—國際論壇 *Asia Connection – International Forum*
- 8/17、8/31、9/7 2019 兩廳院夏日爵士派對—爵士 *Bistro Jazz at the Bistro*
- 8/24 2019 兩廳院夏日爵士派對—爵士夏午茶《他的時代他的歌》*Living with Satchmo*
- 11/9-11/10 兩廳院國內駐館藝術家 2019 開放工作室 *2019 The Artists in Residence — Open Studio*
- 11/15-11/17 2019 舞蹈秋天—戴米恩·雅勒 & 名和晃平《器》*Vessel by Damien Jalet & Kohei Nawa*
- 12/7 耶誕下午茶《面具狂歡嘉年華》*Merry Christmas: Crazy Mask Carnival*



2019 舞蹈秋天—戴米恩·雅勒 & 名和晃平《器》*Vessel by Damien Jalet & Kohei Nawa* (劉振祥 攝影)

# 節目統計概況 Annual Statistics



## 贊助及感謝名單 (依中文筆畫排列)

### 贊助單位

公益支持單位  
 中華開發金控 | 財團法人中華開發文教基金會  
 台新國際商業銀行  
 財團法人力晶文化基金會  
 財團法人台積電文教基金會  
 財團法人中華民國證券櫃檯買賣中心

### 感謝名單

加拿大國家藝術委員會  
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 夜鶯基金會  
 法國在台協會  
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 財團法人雲門文化藝術基金會  
 荷蘭貿易暨投資辦事處  
 歌德學院 (台北) 德國文化中心  
 廣藝基金會  
 德國在台協會

### 「藝術零距離計畫」感謝名單

川流文教基金會  
 中工保全股份有限公司  
 中華電信股份有限公司  
 疊發榮股份有限公司  
 余紀忠文教基金會  
 財團法人中華民國證券櫃檯買賣中心  
 財團法人玉山文教基金會  
 財團法人冠德玉山教育基金會  
 財團法人勇源教育發展基金會  
 林仁博、林信和、黃坤明、陳靜芳、張淑伶、單聯璜

## Sponsor and Partnership

### Sponsor

China Development Financial | China Development Foundation  
 Taishin International Bank  
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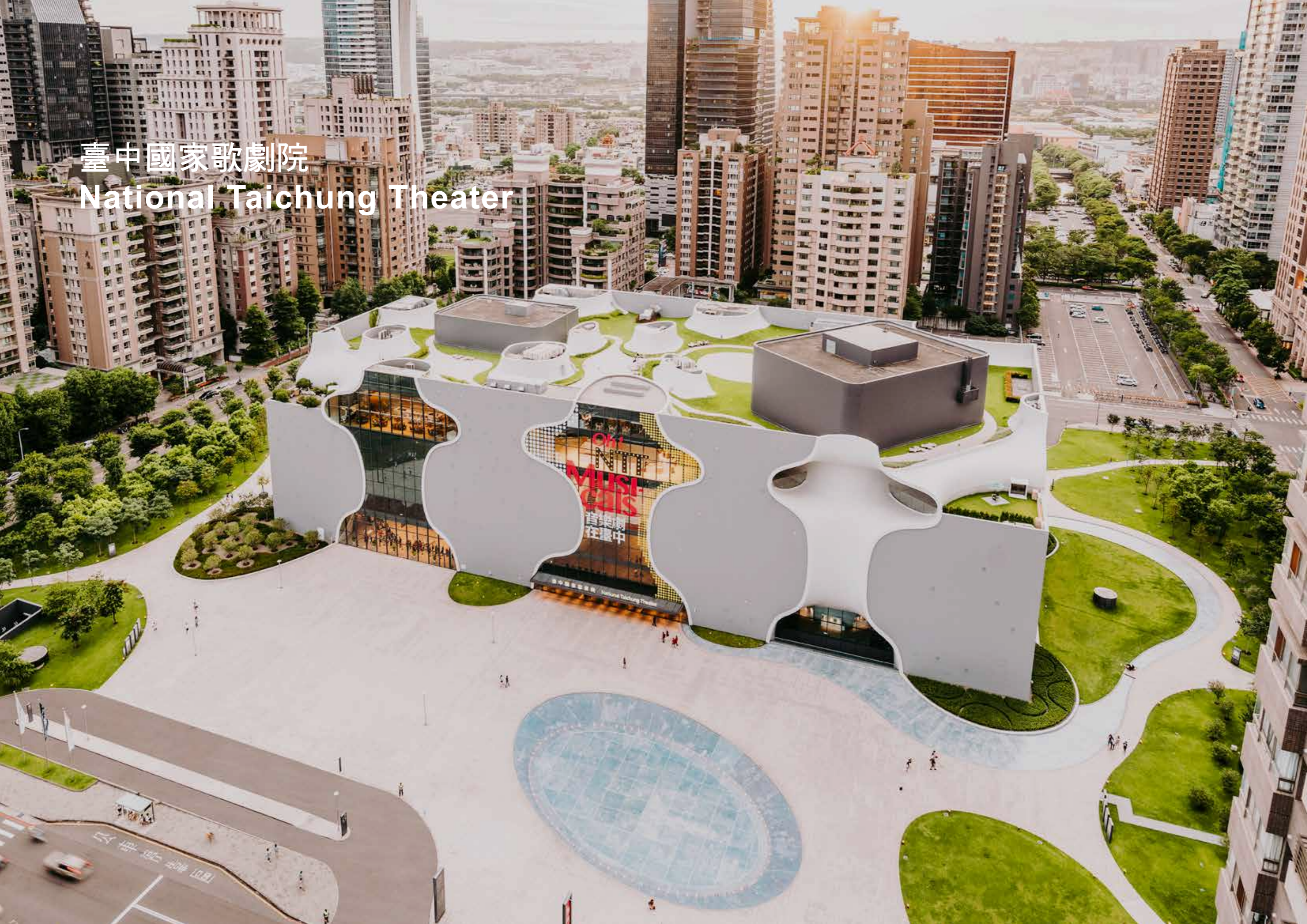
### Thanks to...

Canada Council for the Arts  
 Canadian Trade Office in Taipei  
 Nightingale Foundation  
 Bureau Français de Taipei  
 Taipei Hakka Culture Foundation  
 Taishin Bank Foundation for Arts and Culture  
 C.F. Koo Foundation  
 CLOUD GATE CULTURE AND ARTS FOUNDATION  
 Netherlands Trade and Investment Office - NTIO  
 Goethe-Institut Taipei  
 Quanta Arts Foundation  
 German Institute Taipei

### Thanks List of "Art Without Borders"

Lionvalley Cultural and Educational Foundation  
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 Chunghwa Telecom Co., Ltd.  
 JEF SWIN CO. LTD  
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 Taipei Exchange  
 E.SUN Foundation  
 Kindom Yu San Education Foundation  
 CHEN-YUNG FOUNDATION  
 Ren-Bo LIN, Hsin-He LIN, Kun-Ming HUANG,  
 Jing-Fang CHEN, Su-Ling CHANG, Lien-Huang SHAN

臺中國家歌劇院  
National Taichung Theater



## 總監的話

### 一座藝術與生活的劇場

歌劇院以「一座藝術與生活的劇場，讓藝術走進生活，讓生活成為藝術」為核心價值，節目展演、場館經營、軟硬體維護、行政管理等各項策略均圍繞此核心擊劃。

在核心橫向座標上的「讓藝術走進生活」，指向依季節時序發展出的節目展演三大主軸：春天主打新藝跨界青春的「NTT-TIFA」、夏季熱鬧奔騰的「音樂劇在臺中」與親子節目、秋收冬藏概念的經典節目「NTT-遇見巨人」不僅讓藝文界觀眾親炙大師風采，更讓表藝界工作者在第一線學習交流。這年度三大系列的調性以其節目策劃的特殊性，已逐漸深入劇場愛好者心中，更成為中部民眾行事曆的「季節時鐘」。

歌劇院核心縱向座標的「讓生活成為藝術」，企圖深入市民的生活節奏裡，以沉浸式入館體驗作為生活的場館，在主題導覽、互動式表藝展覽、手作工作坊等規劃皆依節令客製化、貼近民眾生活，從館內的中臺灣文創產品開發、視覺藝術策展到戶外綠地的 NTT 放映室、風格市集，無不讓市民訪客感受「藝術即生活」，也讓表演藝術潛移默化於生活樂趣之中。

為達成文化政策之「場館驅動地方產業鏈」目的，於 2019 年 3 月成立藝術教育部，以「NTT+」副品牌出發，從欣賞、學習、體驗、交流全方位培養藝文欣賞人口、表演藝術人才及劇場技術與行政專業人才，透過開辦駐館藝術家、NTT 學苑、開場計畫、新藝計畫、音樂劇平台等，提供更多表演藝術創作者、演出者、執行者學習專業能力的管道，匯集提升中部藝文能量。同時，串連中部縣市文化局與場館，成立「中部劇場平台」，透過資源分享、跨館交流及節目巡演等策略，強化資源整合，提升中臺灣藝文展演能量。

三年來的在地經營，歌劇院逐漸改變了中臺灣的人文風景，更期許未來能將更多的世界表演藝術帶進臺中，讓臺中國家歌劇院的展演製作走上世界舞台。



《音樂劇在臺中》快閃活動 Oh! NTT Musicals Flash Mob

臺中國家歌劇院藝術總監

印璽

## Director's Message

## A Theater for Art and Life

Founded on the core value of “creating a theater for art and life to bring art into life and turn life into art,” the National Taichung Theater (NTT) has always upheld this principle in presenting programs, managing the venues, maintaining the hardware and software, and offering administration and management.

The horizontal axis of the core concept, “bringing art into life,” refers to the three signature series that following the sequence of seasonal changes. The National Taichung Theater – Taiwan International Festival of Arts (NTT-TIFA) features youthful interdisciplinary cooperation for the spring; the lively and bustling Oh! NTT Musicals introduces programs for families in the summer; whereas the NTT Fall for Great Souls, symbolizing harvest in the autumn and preservation in the winter, enables the audiences to personally witness the flare of masters and provides the professionals in performing arts with the opportunity to learn and exchange with one another at the front line. The tones and special characteristics of the three series have gradually taken root in the theater lovers' hearts and further become the seasonal clock for people in central Taiwan.

The vertical axis of the core concept, “turning life into art,” on the other hand, attempts to delve into the rhythms of every citizen's daily life. To create immersive experiences for visitors, the NTT has offered customized services according to seasons and tried to get closer to people's lives by providing the thematic tours, interactive exhibitions for performing arts, and DIY workshops that are planned in accordance with seasons. From the development of cultural and creative products in central Taiwan, the curation of visual arts exhibitions, to the outdoor NTT Cinema and the Style Market, all these events have made the citizens and visitors feel that “art is life” and allow performing arts to have subtly and imperceptibly influenced people's lives.

To achieve the aim of “driving local industrial chain through venues,” which is part of the government's cultural policies, the NTT established the Arts Education Department in March 2019. By establishing the sub-brand of NTT+, the NTT hopes to comprehensively cultivate art lovers, performing arts talents, and professionals in theater technology and administration through the appreciation, learning, experience and exchange of arts. The NTT has also organized Artist in Residence program, NTT Academy, Curtain-Up for New Artists, Emerging Artists Project, and the Musical Orchard: Research & Exchange, aiming to provide channels for performing arts creators, performers and practitioners to acquire professional capabilities and build artistic momentum in central Taiwan. In the meantime, the NTT works with the Cultural Affairs Bureaus and venues of the cities and counties in central Taiwan to establish the Theater Alliance in Central Taiwan. Through resource sharing, exchanges among venues and performance touring, the NTT hopes to strengthen resource integration, thus gathering the momentum for arts performances in central Taiwan.

After three years of deep involvement with local communities, the NTT has gradually changed the humanistic landscape in central Taiwan. Furthermore, it is hoped that more and more world-class performing arts will be introduced to Taichung and that performing arts productions created by the NTT will take the world's stage.

General and Artistic Director, National Taichung Theater

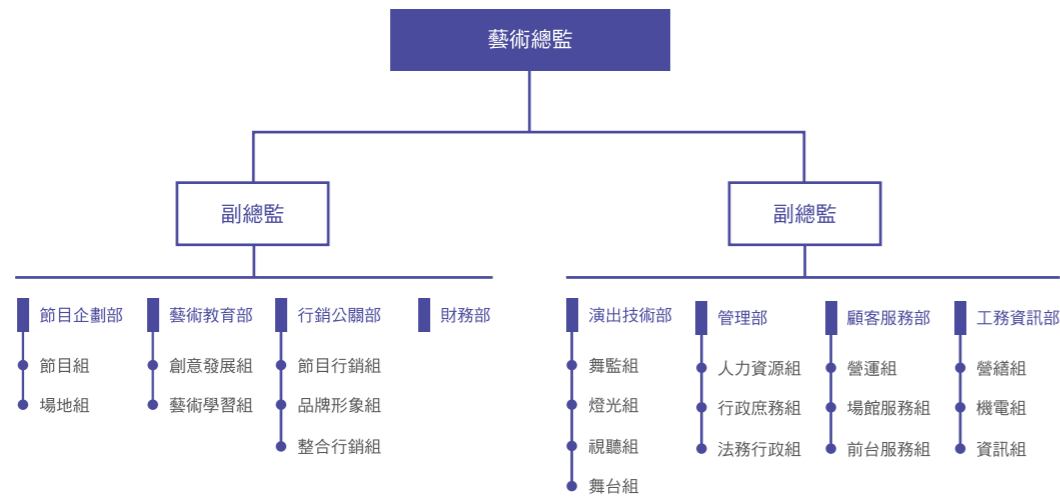


2019 音樂劇在臺中—阮劇團 X 流山兒★事務所《嫁妝—牛車》 An Oxcart for Dowry by Our Theatre X Ryuzanji Jimusho

## 臺中國家歌劇院組織架構與經營團隊

臺中國家歌劇院設置藝術總監一人，由國家表演藝術中心董事長提請董事會通過後任免之，受董事會之監督，對內綜理歌劇院的業務，對外代表本場館。藝術總監的職掌，係負責本場館年度計畫擬定、年度預算擬訂與決算報告提出、所屬人員任免、業務執行與監督，以及其他業務計畫核定等事項。

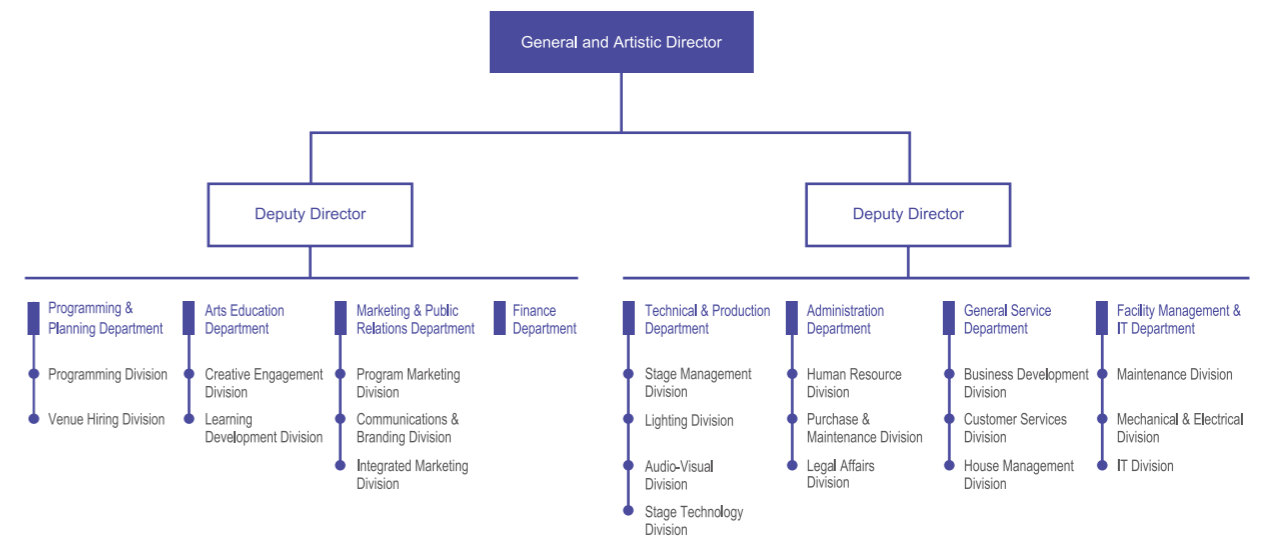
國家表演藝術中心  
臺中國家歌劇院組織圖



## Organization and Management Team of the National Taichung Theater

The National Taichung Theater (NTT) has one General and Artistic Director, who is nominated by the Chairman of the Board of the National Performing Arts Center and approved by the board of directors. The General and Artistic Director is supervised by the board of directors of the National Performing Arts Center. He/she is responsible for the overall management of the NTT and serves as its representative to the outside world. Specifically, the General and Artistic Director is in charge of approving the NTT's annual plan, formulating the annual budget and submitting final accounting reports, hiring and dismissing staff members, and implementing and overseeing the NTT's work.

National Performing Arts Center  
National Taichung Theater Organization Structure



## 帶動中臺灣表演藝術產業鏈

2019 年歌劇院的營運擊劃從國家表演藝術中心六大營運方向出發，以節目演出、教育推廣、創新服務、品牌升級、硬體完備及管理精進等工作計畫為軸，持續深耕表演藝術、拓展國際鏈結、培育表藝人才、活絡地方場館、擴大藝文人口及實踐文化平權工作計畫為目標，工作推動成果簡述如下：

### 接軌與扶植的藝文樞紐

2019 年以年度三大品牌系列「春天·歌劇院台灣國際藝術節」、「夏天·音樂劇／親子劇場」、以及「秋冬·遇見巨人」奠基，並以國際共製與世界舞台接軌，其中包括：與巴黎北方劇院共製《為什麼？》；與法國快樂人集體創作社、臺灣演員曾智偉的獨角戲《亞瑟不一樣》；與西班牙拉夫拉前衛劇團、國家交響樂團的華格納歌劇《諸神黃昏》；首度加入

法國「數位創新月」(Novembre Numérique) 全球串連；與巴黎歌劇院合作「第三舞台」影展(3e Scène)等製作與活動，提升國際能見度。其中《諸神黃昏》為「四年《指環》製作計畫」的最終部，歌劇院製作團隊經此淬鍊，不僅大型劇場製作能力大幅升級，也令整合行銷與前台服務更精進。

整合三館一團資源的館際合作共 14 檔，包括：三館共同製作的雲門 2《毛月亮》、黃翊工作室+《長路》；三館共同邀演的雲門舞集與陶身體劇場、唐美雲歌仔戲團《月夜情愁》；與兩廳院共同邀演的白先勇昆曲新版《玉簪記》、齊瑪曼鋼琴獨奏會、阿喀郎·汗舞團《陌生人》、帕佛·賈維與阿姆斯特丹皇家大會堂管絃樂團；與衛武營共同邀演的德國萊茵芭蕾舞團《馬勒第七號》、路易霧靄劇團《小紅帽》、明華園戲劇總團《龍城爭霸》及荷蘭舞蹈劇場；邀請國家交



2019 NTT- 遇見巨人—西班牙拉夫拉前衛劇團 X 呂紹嘉 | 國家交響樂團 華格納歌劇《諸神黃昏》  
Götterdämmerung by La Fura dels Baus X Shao-Chia LU | National Symphony Orchestra



快樂人集體創作社《亞瑟不一樣》Tendres Fragments de Cornelia Sno by Compagnie For Happy People & Co

響樂團參與華格納歌劇《諸神黃昏》及歲末音樂會《風流寡婦》演出等。全年售票率達 89%、購票觀眾約 24.8 萬人次。

為拓展中部館際合作，串連中、彰、投、苗、新竹、馬祖等 11 個地方文化場館，成立「中部劇場平台」。透過資源分享、跨館交流及節目巡演等策略，強化地方劇場技術及行政等專業人才培育，共同為表演團隊增加演出機會，以中臺灣出發，帶動表演藝術的產業鏈。

### 在地人才培育與藝術教育推廣

健全藝文生態需要創意與教育。2019 年 3 月成立藝術教育部，從藝術學習與創意發展出發，以一般大眾、專業人士、師生與親子為四區塊推廣對象，藉由學習、體驗、陪伴、培訓四大目標，建立夥伴關係，逐步落實藝術教育。透過駐館藝術家、NTT 學苑、開場計畫、新藝計畫、音樂劇平台等計畫，提供表演藝術創作者、演出者、藝術行政工作者交流平台及學習管道，健全中臺灣藝文生態。

副品牌 NTT+ 以沉浸式體驗與工作坊，提供分齡分眾不同形式的表演藝術活動、美學藝術體驗課程，拉近民眾與表演藝術的距離，讓民眾對歌劇院的活動產生關注且化為實際行動；其中包括：「玩·劇場—青少年創意工作坊」、「後青年工作坊」、多元的知識講座「歌劇院沙龍」、從生活美學出發的「不藏私講堂」、專注於表演藝術的影片「NTT 放映室」及主題展覽等。此外，「開場計畫—新銳藝術家展演平台」更讓年輕的表演藝術演出者與觀眾雙向交流，成功提高民眾對於藝文活動的關注及參與度。2019 年共舉辦 114 場活動，參與人次 58,673 人。

為強化中臺灣藝術教育，「藝起進劇場」教育專場與中部各縣市教育局合作，開放國小、國中及高中學校以班級方式報名參加。將歌劇院變成教室，從參與探索、理解體認、進而誘發主動學習能力，以示範演出搭配專業解說，獲得廣大迴響。2019 年共舉辦 6 場，參與人次 3,345 人。

歌劇院希冀藉由藝術扎根的推廣活動，期許讓藝術進入民眾的生活及持續培育藝文產業優秀人才，也希望讓優秀的創作者駐留或回流臺中，為中部藝文挹注豐沛能量。





2019 音樂劇在臺中—《一個美國人在巴黎》An American in Paris



NTT 風格市集 NTT Style Market

## 品牌升級與藝文多元拓展

2019 年歌劇院的品牌升級從「使用者的角度」、「人性的溫度」2 大方向為策略；改版《歌劇院時刻》月刊及《大劇報》雙月刊，強化軟性議題溝通，與民眾分享場館品牌形象與核心價值。策劃品牌活動，利用音樂劇《一個美國人在巴黎》穩固「音樂劇在臺中」的平台聲名，其周邊活動：「搖擺舞快閃」結合國高中學生參與，首次「歌劇院探索日—音樂劇迷宮大冒險」活動，更以直擊劇場幕後工作環境、職人生活日常為主題，讓民眾體驗陌生的劇場空間，強化藝術親民形象。新年夜的首次封館舞會，搭配《風流寡婦》音樂會主題，於一樓大廳以波卡、華爾滋、康康等舞曲邀請觀眾迎新（2020）送舊（2019）。這些透過大型沉浸式活動，強化參與者與歌劇院的黏著度，在在深化歌劇院的核心價值與品牌形象。

## 實踐文化平權政策

歌劇院落實文化平權，在導覽及展覽中新增手語解說服務，除特殊劇場導覽外，《2061 宇宙掉了一顆牙》裝置藝術展及《呼吸的路徑—張永達》展覽，都為聽障及身障朋友舉辦專場解說。藝術家郭奕臣與林小杯藉著繪本故事、藍曬記憶工作坊，讓聽障生親身探索《2061 宇宙掉了一顆牙》裝置藝術特展的創作概念。另與口述影像專家合作，推出口述影像導覽服務，並開發歌劇院建築局部立體模型與凹凸版輔具，獲視障觀眾正面回饋，亦受邀於全人文化近用與社會共融國際研討會暨工作坊分享服務內容。

藉英國重現劇團《在遺忘之後》、唐美雲歌仔戲團《月夜情愁》演出，與臺中市失智共同照護中心合作，邀請早發性失智症患者及家屬欣賞演出，鼓勵失智症患者走出家門接觸藝文活動，獲參與者熱烈迴響。此外，也加入教育部「文化輕旅行」計畫，透過企業贊助挹注，提供青年學子、弱勢族群、長者、婦女等不同族群接觸藝術、走入劇場的機會。

## 打造沉浸式的場館服務

歌劇院以「讓生活成為藝術」作為場館經營策略，打造人人享受生活品味的劇場，不論是主題導覽、互動式藝文展覽、手作工作坊皆以節令客製化，並透過沉浸式的體驗互動，貼近民眾生活。

2019 年以解析劇場技術的「劇場大冒險」、「諸神黃昏舞台大解密」取代單向的導覽解說，讓民眾更能了解劇場運作。由植栽顧問帶領的「早安！歌劇院」與專業建築師解說的「歌劇院的建築奇蹟」，更是從不同面向深入歌劇院。另也配合節慶推出「耶誕光影漫遊」與「歌劇院夜未眠」活動。

為拉近民眾與歌劇院的距離，以親民的方式拓展生活美學，舉辦「NTT 風格市集」規劃野餐、精選職人市集等體驗活動，3 場活動參與人數多達 2 萬人。無不讓市民訪客感受「藝術即生活」，也讓表演藝術潛移默化於生活樂趣之中。

## 劇場優化與維護

為打造友善場館空間，2019 年規劃場館軟、硬體設備升級。軟體部分，透過表單電子化來提升管理單位行政效率，資訊系統優化改善，並於內部進行資安教育訓練、資安健檢及維護演練，以確保服務效能提升。

硬體方面則是推動「友善洗手間改善計畫」、「劇場二線式燈控系統更新」、「機房監控管控制增設工程」及「氮氣自動滅火設備增設」等計畫工程，達到場館設施友善及安全係數的全面提升。透過定期保養、樂團設施及舞台備品採購、燈光及視聽系統升級，維護及優化劇場設備，讓劇場於演出調度上更為靈活彈性，提升團隊使用便利性，同時也提升場館演出表演品質與目標。

## Driving the Industrial Chain for Performing Arts in Central Taiwan

The operation and planning of the National Taichung Theater (NTT) for 2019 is derived from the six main themes of operation of the National Performing Arts Center (NPAC), that is, programs and performances, education and promotion, innovative services, branding upgrade, hardware preparation, and management improvement. Accordingly, the NTT has continued to deepen its roots in performing arts, expanding international connections, cultivating talents for performing arts, revitalizing local venues, increasing the number of art lovers, and realizing cultural equality as its goals. The achievements are summarized as follows:

### The arts and cultural hub for connection and cultivation

In 2019, with the three signature series – Spring: The National Taichung Theater – Taiwan International Festival of Arts (NTT-TIFA), Summer: Musicals / Family Theater, and Autumn and Winter: Fall for Great Souls – the NTT engaged in international productions to be better connected with the world's stage, including the co-productions of *Why?* with Théâtre des Bouffes du Nord of Paris, the monodrama *Tendres Fragments de Cornelia Sno* with Compagnie For Happy People & Co which featured Taiwanese actor Chih-Wei TSENG, and Richard Wagner's opera *Götterdämmerung*, a collaboration among the La Fura dels Baus of Spain and Taiwan's National Symphony Orchestra (NSO). Moreover, the NTT joined Novembre Numérique initiated by Institut Français for the first time and also worked with the Opéra national de Paris to take part in *3e Scène* and its related activities, hoping to increase its international visibility. In particular, by participating in the production of *Götterdämmerung*, the last part of a four-year program of the *Ring* cycle, the NTT production team reinvented itself not only in its ability to create large-scale theater production, but also in the efforts to further integrate marketing and front-house services.

There were 14 programs that integrated resources across the National Theater and Concert Hall (NTCH), the NTT, the National Kaohsiung Center for the Arts (Weiwuying), and the NSO in 2019. *Lunar Halo* by Cloud Gate 2 and *A Million Miles Away* by HUANG Yi Studio + were co-productions by the NTCH, NTT and Weiwuying. The productions of Could Dance Theater and TAO Dance Theater as well as *Romancing in the Moonlight* by TANG Mei-Yun Taiwanese Opera Company were presented at the joint invitation of the three venues. In addition, the NTT and the NTCH jointly invited the performances of *A New Edition of The Jade Hairpin* by PAI Hsien-Yung, a piano recital by Krystian Zimerman, *XENOS* by Akram Khan Company, and the concert by Paavo Järvi & Concertgebouworkest. Meanwhile, the NTT and Weiwuying invited the performances of *7* by Ballett am Rhein Düsseldorf Duisburg, *Le Petit Chaperon Rouge* by Compagnie Louis Brouillard, *The Battle of Dragon City* by Ming Hwa Yuan Arts & Cultural Group, and the production of Nederlands Dans Theater 1. Furthermore, the NTT invited the NSO to participate in the performances of Richard Wagner's opera *Götterdämmerung* as well as the year-end opera concert *Die lustige Witwe (The Merry*



2019 NTT- 遇見巨人—巴黎北方劇院《為什麼?》  
*Why?* by Théâtre des Bouffes du Nord

*Widow*). The annual ticket sales reached 89%, with over 248,000 tickets sold.

To expand cooperation among venues in central Taiwan, the NTT connected with 11 local arts venues in Taichung, Changhua, Nantou, Miaoli, Hsinchu, and Matsu to establish the Theater Alliance in Central Taiwan. Through resource sharing, exchanges among venues, and performance touring, the NTT stepped up its efforts in cultivating local professional talents in theater technology and administration and also from central Taiwan in increasing opportunities for performing groups to drive the industrial chain for performing arts.

### Cultivating local talents and promoting arts education

It takes creativity and education to develop a well-rounded ecosystem for arts and culture. The NTT established the Arts Education Department in March 2019. From the perspective of arts learning and creative development, the NTT has divided its target audience into four categories, including the general public, professionals, teachers and students, and parents and children. Through the four main goals of learning, experiencing, companionship and training, it is hoped that partnerships will be established so that arts education can be gradually implemented. The Artist in Residence program, NTT Academy, Curtain-Up for New Artists, Emerging Artists Project, and the Musical Orchard Research & Exchange and other programs have provided channels for performing arts creators, performers, and art administrators to exchange and learn from one another so as to foster an arts and culture ecosystem in central Taiwan.

The sub-brand, NTT+, has provided immersive experiences and workshops to enable the audiences of different age groups to enjoy various forms of performing arts and classes for aesthetics and art experience. This has shortened the distance between the public and performing arts, raised public awareness about the NTT's activities, and urged them to take actions to participate. The activities included Play Theater-Youth Creative Workshop, Creative Aging Workshop, the NTT Salon that offers diverse and informative keynote speech series, the Lectures of the Art of Living which talked about aesthetics in life, the NTT

Cinema, which focused on films of performing arts, and other thematic exhibitions. On top of that, Curtain-up for New Artists allowed young performing artists to interact with the audiences, thereby raising the public's awareness for and encouraging their participation in arts and cultural activities. In 2019, 114 events were held, with 58,673 attendees.

To enhance arts education in central Taiwan, the NTT collaborated with the education bureaus of the cities and counties in central Taiwan on the training sessions of "Let's Go to the Theater," which was open to students from elementary, junior high and senior high schools to sign up with a class as a unit. The theater was then turned into a classroom for the students to engage in, explore, experience and apprehend art, and eventually to be induced to learn by themselves. With demonstrations and professional explanations, this program received numerous accolades. Six sessions were held in 2019, with 3,345 participants.

By hosting promotional activities to lay a solid foundation for arts, the NTT hopes that arts will be infused into people's lives, and more outstanding talents in arts and culture will be cultivated. It is also hoped that excellent artists will join the residency programs or return to Taichung so as to add momentum to the arts and cultural communities in central Taiwan.

### Branding upgrade and diverse exploration for arts and culture

In 2019, the NTT adopted the strategies of "from users' perspective" and "human touch" to upgrade its branding. The revised versions of the monthly journal *What's On NTT Program Guide* and bimonthly journal *NTT Post* focused on the communication of soft issues and shared the NTT's brand image and core values with the public. The NTT also organized branding events. *An American in Paris* helped secure Taichung's position as the place for musicals and related activities. *Swing Dance Flash Mob* was joined by junior and senior high school students. The first-ever *NTT Open House Day* took the audiences to personally witness the work environment behind the scene and the daily lives of theater professionals, thus familiarizing the public with the theater space and reinforcing the accessibility of arts. During the first year-end close-door prom under the theme of Viennese New Year,



2019 《藝起進劇場》 2019 Let's Go to the Theater

the NTT invited the audiences to dance to polka and waltz in the lobby to bid farewell to 2019 and usher in 2020. These large-scale immersive activities have enhanced the participants' attachment to the NTT and deepened the NTT's core values and brand image.

### Implementing the policy of cultural equality

To carry out cultural equality, the NTT introduced sign language service in the guided tours and exhibitions. In addition to the guided tour for people with special needs, special commentary sessions for hearing and physically challenged audiences were also provided in the installation art exhibition *Promise 2061* and the exhibition *The Trail of Breathing—CHANG Yung-Ta*. With stories from picture books and Cyanotype Workshop, artists I-Chen KUO and Shiao-Bei LIN helped participants with hearing impairment to explore for themselves the artistic concepts of the installation art exhibition *Promise 2061*. In addition, the NTT worked with audio description experts to launch audio description services for guided tours. On top of that, the local 3D model and tactile graphics of the NTT were developed, which were very well received by the visually impaired audiences. The NTT was also invited to participate in the International Conference on Cultural Accessibility and Social Inclusion to share its services and experiences.

Working with the Center for Integrated Dementia Care at

《2061 宇宙掉了一顆牙》郭奕臣裝置藝術特展—夜間寫生活動 Special exhibition *Promise 2061* by installation artist I-Chen KUO—Night Sketch

Taichung City, the NTT invited patients with early-onset dementia and their family members to enjoy Theatre Re's *The Nature of Forgetting* from UK and Tang Mei-Yun Taiwanese Opera Company's *Romancing in the Moonlight* to encourage people with dementia to go out and participate in arts and cultural activities. As a result, the NTT received positive feedback. Moreover, the NTT joined the Ministry of Culture's Light Culture Travels program, in which young students, disadvantaged groups, the elderly and women were helped to access arts and embrace theaters with funds provided by enterprises.

### Building Immersive Theater Experience

The NTT's management strategy is to "turn life into art," hoping to build a theater where everyone can enjoy the life. From the thematic guided tours, interactive arts and cultural exhibitions to the DIY workshops, everything is customized according to seasons, and the interactive experiences are brought closer to people's lives.

In 2019, NTT Backstage Tour and Behind the Scene of *Götterdämmerung* replaced one-way commentary with interactive explanations of theater technology, which allowed the audiences to better understand how theater works. Led by planting consultants and professional architects respectively, *Good Morning NTT!* and *Architectural Miracles of the NTT* helped the

《歌劇院夜未眠》 *Sleepless in NTT*

audiences gain more understanding of the NTT from different perspectives. Moreover, the NTT hosted *Wondering in Christmas Lights* and *Sleepless in NTT* to celebrate the festivals and holidays accordingly.

To shorten the distance between the public and the NTT and to make aesthetics more accessible, the NTT organized the NTT Style Market to host picnics. It also invited selected craftsmen to set up their stands in the market. Three sessions were held, attracting over 20,000 participants. The citizens were able to enjoy the concept that "life is arts," and performing arts were therefore intricately woven into their daily lives.

### Theater Optimization and Maintenance

The NTT upgraded its software and hardware in 2019 to build friendly venues and spaces. In the aspect of software, electronic forms were adopted to improve administrative efficiency,

and the IT system was optimized. Internal training sessions on information security were held and information security examinations and maintenance drills were implemented so as to ensure the improvement of services.

In terms of hardware, the NTT promoted such projects as the friendly restroom improvement, upgrading the two-way lighting control system in the theater, adding surveillance and control system for the machine room, and installing automatic nitrogen fire extinguishing equipment, aiming to make the venues friendlier and to improve their safety. Through regular maintenance, procurement of instruments and stage props, upgrading of lighting and audio-visual system, as well as maintenance and optimization of theater equipment, the NTT was able to exert greater flexibility for the arrangement of performances, improve usability for the teams, and elevate the quality and goals of performances at the venues.

## 節目概況 Program Overview

### 大劇院 Grand Theater

1/1	2019 歌劇院新年音樂會 2019 New Year's Concert
2/27	台積電經典傳承饗宴—白先勇崑曲新版系列《玉簪記》 PAI Hsien-Yung's New Kunqu Classic Series <i>The Jade Hairpin</i> by Suzhou Kunqu Opera Theatre
3/9-3/10	2019 NTT-TIFA—德國萊茵芭蕾舞團《馬勒第七號》 7 by Ballett am Rhein Düsseldorf Duisburg
4/6	2019 NTT-TIFA—克里斯提安·齊瑪曼鋼琴獨奏會 Krystian Zimerman Piano Recital
4/27-4/28	2019 NTT-TIFA—鄭宗龍 X 雲門 2《毛月亮》 <i>Lunar Halo</i> by CHENG Tsung-Lung X Cloud Gate 2
5/18-5/19	明華園戲劇總團《龍城爭霸》 <i>The Battle of Dragon City</i> by Ming Hwa Yuan Arts & Cultural Group
6/15-6/16	2019 NTT-TIFA—《荷蘭舞蹈劇場 NDT 四舞作》 <i>Shut Eye X Woke up Blind X Statement X Bedroom Folk</i> by Nederlands Dans Theater
8/3-8/4	薪傳歌仔戲劇團《夢斷黑水溝》 <i>Battle of the Right to Life</i> by Shintrun Taiwanese Opera Troupe
8/20-8/25	2019 音樂劇在臺中—《一個美國人在巴黎》 <i>An American in Paris</i>
8/31	2019 TC 音樂節—仲夏·樂 2019 TC Chamber Orchestra Concerts
10/4, 10/6, 10/10	2019 NTT- 遇見巨人—西班牙拉夫拉前衛劇團 X 呂紹嘉   國家交響樂團 華格納歌劇《諸神黃昏》 <i>Götterdämmerung</i> by La Fura dels Baus X Shao-Chia LÜ   National Symphony Orchestra
10/19-20	2019 NTT- 遇見巨人—國光劇團《快雪時晴》 <i>Sunlight after Snowfall</i> by GuoGuang Opera Company
10/26-10/27	2019 NTT- 遇見巨人—雲門舞集 X 陶身體—林懷民《秋水》陶冶《12》鄭宗龍《乘法》 <i>EXCHANGE - A</i> Collaboration between Cloud Gate Dance Theatre of Taiwan and TAO Dance Theater
11/16	2019 NTT- 遇見巨人—帕佛·賈維與阿姆斯特丹皇家大會堂管絃樂團 Paavo Järvi & Concertgebouworkest
12/21-12/22	2019 NTT- 遇見巨人—唐美雲歌仔戲劇團《月夜情愁》 <i>Romancing in the Moonlight</i> by Tang Mei Yun Taiwanese Opera Company
12/31	歲末歌劇音樂會《風流寡婦》 Opera Concert - <i>Die lustige Witwe</i> by National Symphony Orchestra



2019 NTT-TIFA—藍舞男孩《黑·白·灰》 *Blak Whyte Gray* by Boy Blue Entertainment



2019 NTT-TIFA—《荷蘭舞蹈劇場 NDT 四舞作》*Shut Eye X Woke up Blind X Statement X Bedroom Folk* by Nederlands Dans Theater



2019 NTT- 遇見巨人—阿喀郎·汗舞團《陌生人》*XENOS* by Akram Khan Company

## 中劇院 Playhouse

3/23-3/24	2019 NTT-TIFA—藍舞男孩《黑·白·灰》 <i>Blak Whyte Gray</i> by Boy Blue Entertainment
3/30	樂在其中—佰元音樂會《三個人·無限可能》 <i>Music Connection - 3peoplemusic</i>
4/13-4/14	2019 NTT-TIFA—路易霧靄劇團《小紅帽》 <i>Le Petit Chaperon Rouge</i> by Compagnie Louis Brouillard
4/20-4/21	2019 NTT-TIFA—飛人集社劇團《黑色微光》 <i>The Dark Light</i> by Flying Group Theatre
4/27-4/28	2019 NTT-TIFA—重現劇團《在遺忘之後》 <i>The Nature of Forgetting</i> by Theatre Re
5/18-5/19	2019 NTT-TIFA—黃翊工作室+《長路》 <i>A Million Miles Away</i> by HUANG YI STUDIO +
6/1-6/2	2019 NTT-TIFA—奇巧劇團 X 臺灣豫劇團《未來處方箋》 <i>Existential Feelings</i> by ChiChiao Musical Theatre X Taiwan Bangzi Opera Company
6/23	樂在其中—佰元音樂會《CMO·來自部落的風》 <i>Music Connection - Creating Music Orchestra</i>
7/20-7/21	快樂人集體創作社《亞瑟不一樣》 <i>Tendres Fragments de Cornelia Sno</i> by Compagnie For Happy People & Co
7/27-7/28	比利時·德爾克與費昂馬戲團《飛天鋼琴》 <i>Carrousel des Moutons</i> by d'irqe & fien
8/10-8/11	2019 音樂劇在臺中—阮劇團 X 流山兒★事務所《嫁妝—牛車》 <i>An Oxcart for Dowry</i> by Our Theatre X Ryuzanji Jimusho

8/17	台北大師星秀音樂節 Taipei Music Academy & Festival
9/1	樂在其中—佰元音樂會《大甲愛樂·慕愛土地之聲》 <i>Music Connection - Daijia Philharmonic Chamber Orchestra</i>
9/28-9/29	2019 NTT- 遇見巨人—舞蹈空間《舞力》 <i>Dance Force</i> by Dance Forum Taipei X Toru Shimazaki
10/19-10/20	2019 NTT- 遇見巨人—巴黎北方劇院《為什麼?》 <i>Why?</i> by Théâtre des Bouffes du Nord
10/26-10/27	2019 NTT- 遇見巨人—阿喀郎·汗舞團《陌生人》 <i>XENOS</i> by Akram Khan Company
11/1-11/2	2019 NTT- 遇見巨人—《曖魅》 <i>Before the Sunrise</i> by Maestro Art
11/16	樂在其中—佰元音樂會《玩弦四度 爵士好時光》 <i>Music Connection - Fun Jazz with Interstring Quartet</i>
11/30-12/1	2019 NTT- 遇見巨人—雅克普·奧勒伯劇團《一主二僕》 <i>Lebensraum</i> by Jakop Ahlbom Company
12/7-12/8	台南人劇團 X 帕斯卡·朗貝爾跨國合作《愛的落幕》 <i>Clôture de l'amour</i> by Tainaner Ensemble X Pascal Rambert

## 小劇場 Black Box

1/19	2019 開場計畫－沙盒製作 X 林孟寰《我心底仍開著的那朵花》 <i>Blossom In My Heart</i> by Sandbox Production X Meng-Huan LIN
2/23	2019 開場計畫－許庭璋《一半一半》 <i>one plus one</i> by Ting-Wei SHU
3/23	2019 開場計畫－劉唐成《糖糖先生的戀愛物語》 <i>Mr. Sugar In Love</i> by Tan-Chen LIU
4/21	2019 開場計畫－雲集打擊樂團《擊樂同樂會》 <i>YUN Percussion Fun Fest</i> by YUN Percussion
5/19	2019 開場計畫－黃琦 X 藝遊園戲劇團《蘭花指與膝關節》 <i>Fingers &amp; Knees</i> by Chi HUANG X Yi Yo Yuan Theater Group
6/23	2019 開場計畫－數人室內樂《名曲有道理—絃樂四重奏》 <i>Truth in Music</i> by Truth Ensemble
7/27	2019 開場計畫－廖俊凱《夜行》 <i>Roaming at Night</i> by Jun-Kai LIAO
8/11	2019 開場計畫－昇平五洲園《孟良盜寶馬》 <i>Meng Liang Steal The Horse</i> by Sheng Ping Puppet Troupe
9/15	2019 開場計畫－邱佩珊《Trio 2:1 瘋世界民謠》 <i>Trio 2:1 Familiar Regions</i> by Pei-San CHIU
10/5	2019 開場計畫－林孟寰《踢踢踏踏人與狗》 <i>Tip Tap Dog</i> by Meng-Huan LIN
10/6	2019 開場計畫－刺點創作工坊《再一次·夢想》演·唱·讀劇會 <i>Dream Again</i> by Punctum Drama
11/3	2019 開場計畫－古盛傑《醜與丑》 <i>Ugly</i> by Sheng-Chieh KU
11/9-11/10	2019 NTT- 遇見巨人—同黨劇團《白色說書人》 <i>White Storyteller</i> by The Party Theatre Group
11/17	2019 開場計畫－呂筱翎《鬼母病棟 308》 <i>Why She Stayed</i> by Hsiao-I LU
12/15	2019 開場計畫－後街人劇團《我們完了·走向世界的完美告白》 <i>Confess to The World</i> by Backstreet People Theatre

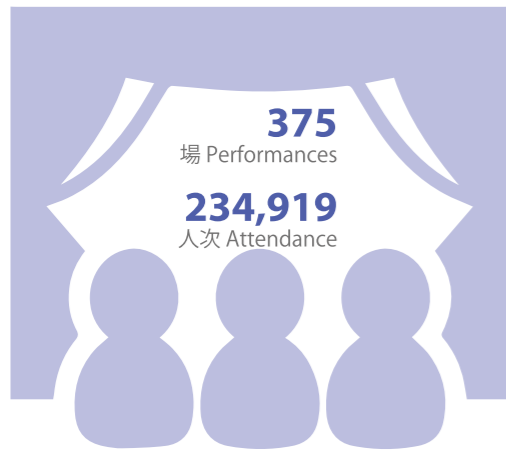


新藝計畫《你的城色》 *All Colors Are In The Lights* by LEE Ling, HEISH I-Jon, LING Tien

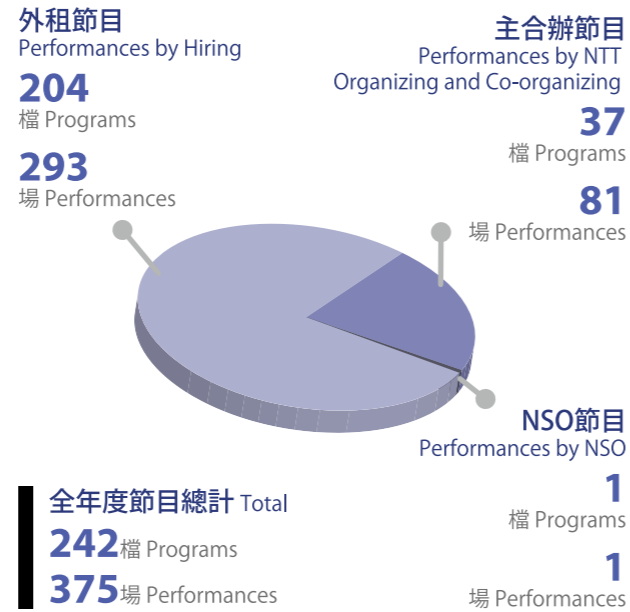
## 凸凸廳 Tutu Gallery

5/1-6/2	《2061 宇宙掉了一顆牙》郭奕臣裝置藝術特展 Special exhibition <i>Promise 2061</i> by installation artist I-Chen KUO
9/28-10/20	新藝計畫《你的城色》 <i>All Colors Are In The Lights</i> by LEE Ling, HEISH I-Jon, LING Tien
11/1-11/24	新藝計畫《呼吸的路徑—張永達》 <i>The Trail of Breathing — CHANG Yung-Ta</i>
12/21-12/31	《星光行進中—微輻∞實驗室》 <i>Lighting in Process - WAVE∞ Lab</i> by SU Wen-Chi X YiLab.

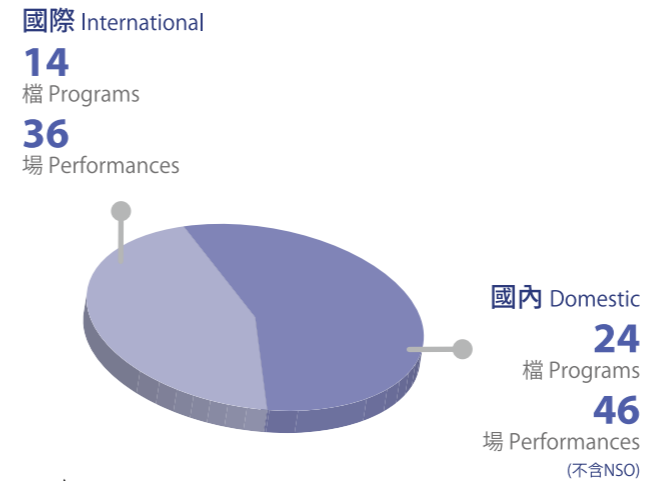
# 節目統計概況 Annual Statistics



**室內場地演出**  
Performances and Attendance



**主合辦節目 / 外租**  
Performances and Percentages by Presenter



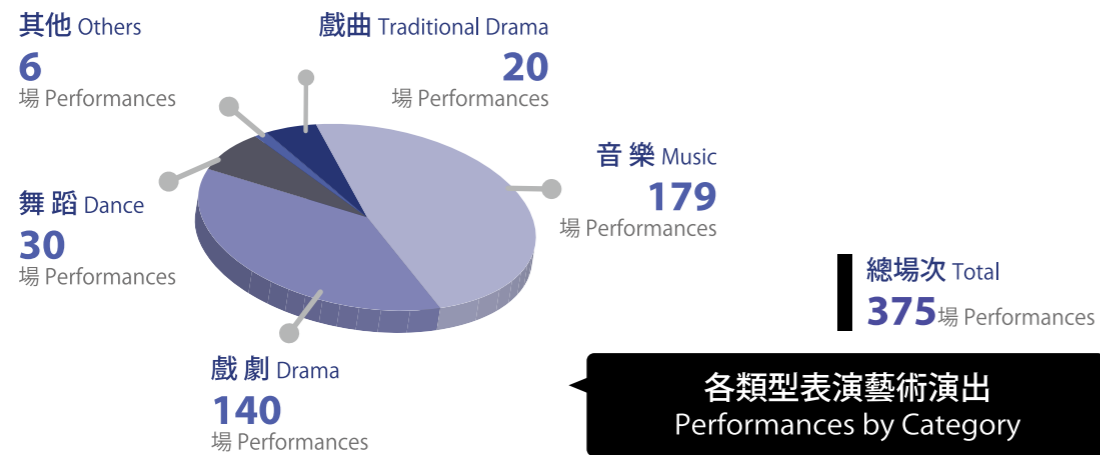
**主合辦節目**  
Performances by  
NTT Organizing and Co-organizing

全年度總計 Total  
**163,133** 人次\* Attendance



**藝文推廣體驗活動**  
Spreading Enjoyment of the Arts

\*包含導覽在內  
Including venue tours.



**各類型表演藝術演出**  
Performances by Category



**43** 場 Performances  
全年度總計 Total  
**1,434** 人次 Attendance

**藝術專業活動**  
Promotion Experience of the Arts



**會員人數**  
Number of Members

## 贊助及感謝名單 (依中文筆畫排列)

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台中商業銀行股份有限公司  
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新光三越 台中中港店

### 特別感謝

巴黎歌劇院  
法國在台協會  
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NTT 藝友會  
李祐助、李維仁、林憲章、陳文昌、陳文熙、  
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### Thanks to...

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TEMPUS Hotel Taichung  
Kaohsiung Film Archive  
Canmeng AVEDA  
in89 PIER-2 CINEMAX  
The National Taiwan Museum of Fine Arts  
SHIN KONG MITSUKOSHI Taichung Zhonggang

### Special Thanks

Opéra national de Paris  
Bureau Français de Taipei  
Institut Français  
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Yu-Chu LEE, Wei-Jen LI, Hsien-Chang LIN, Wen-Chang CHEN, Wen-Hsi CHEN,  
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Feng-Lien CHANG, Ming-He HUANG, Ming-Che HUANG, Kuang-Liang LIAO, Chun-Jung LIAO,  
Ying-Ming CHENG, Wen-Kuei LO, Liang-Chih SU



衛武營國家藝術文化中心  
National Kaohsiung Center for the Arts  
(Weiwuying)



總監的話

## 從劇場到生活 帶給民眾有溫度的文化體驗

衛武營走過日治時代、二次大戰與戒嚴時期，從軍事重地蛻變至今日臺灣的國家藝術文化中心，大家一同在榕樹廣場及周邊綠地玩耍，野餐、運動、練瑜珈、打太極拳，自在愉快。文化平權的意識藉由空間的解放得以更自由的實現，不分年齡、性別、種族與階級，你我都能在衛武營這個文化客廳共同欣賞藝術之美。

2019 年是衛武營開館後首度全年營運，在 10 月 10 日至 10 月 13 日舉辦了歡慶週年活動，同時也宣告自開幕以來，已累計 480 萬入館人次、超過 27 萬的購票人次，更屢次登上美國《紐約時報》、英國《衛報》、法國《解放報》、德國《法蘭克福廣訊報》以及《Wallpaper》雜誌等國際權威媒體版面，《時代》雜誌更將衛武營選入「2019 世界最佳景點」之一，這是《時代雜誌》評選以來，臺灣首次上榜，儼然讓衛武營成為國際間與臺灣連結的窗口。

縱使交出了數據上的亮麗成績，對我來說，真正重要的是衛武營肩負的使命—打破藝術與生活藩籬，將世界最好的表演藝術及國際人才產地直送臺灣，並讓國內最好的藝術人才被世界看見。2019 年春季開始，節目啟售，便快速創造票房佳績，足見南臺灣民眾對於文化活動的支持。高雄是文化沙漠的說法已成過去式。

為了讓藝術可以輕鬆自然融入民眾的生活中，2019 年衛武營的學習推廣力度再升級，我們開拓場館空間的可能性，啟動了多元的體驗活動與館內課程。例如，帶領大家以劇場、旅遊、閱讀開展視野，讓民眾發現世界，體驗文化，以探索為主軸發想課程，擴大民眾參與、啟發主動思考。期望大眾能發現表演藝術原來是很親和的、場館是隨時可以走進來學習、玩樂、休息、探索、遨遊的。

期望我們的努力，能夠為表演團隊帶來貢獻、帶給民眾有溫度的文化體驗。也感謝文化部、民間優質企業和所有樂迷戲迷舞迷的支持，讓衛武營有滿滿的力量持續前進。



【2019 衛武營馬戲平台】日落之夜【2019 Weiwuying Circus Platform】Gala

衛武營國家藝術文化中心藝術總監

為文訓

## Director's Message

## From Performing Arts to Popular Life Bring Our Audiences Many Heartfelt Cultural Experiences

Weiwuying, a military base that endured the Japanese Era, World War II, and the martial law period, has now been transformed into a center for the arts and culture in Taiwan. Its Banyan Plaza and lawns are suitable for picnicking, exercising, doing yoga or tai chi, or simply hanging out and having a good time. The open spaces at Weiwuying have a liberating effect that facilitates cultural equality, and all citizens, regardless of age, gender, race, or social status, are welcome to immerse themselves in the arts here.

The year of 2019 marked Weiwuying's first full year in operation. During the celebration of our first anniversary from October 10 to 13, we were pleased to announce that since opening Weiwuying had ushered a total of 4.8 million visitors and sold more than 270,000 tickets. Weiwuying has been repeatedly covered by such internationally prominent media outlets as the *New York Times*, the *Guardian*, *Libération*, the *Frankfurter Allgemeine Zeitung*, and *Wallpaper*. It was also recognized by the *Time* magazine as one of the World's 100 Greatest Places of 2019, first ever for Taiwan. Like a bridge across the water, Weiwuying connects Taiwan with the world.

With all the attention and recognition, we must not lose sight of Weiwuying's mission: to break down barriers between the arts and everyday life, bring world-class artists and performances to Taiwan, and showcase the best of Taiwanese artists for the entire world to see. Ever since Weiwuying's official launch in the spring of 2018, box office receipts have been phenomenal, proving that the people in southern Taiwan are extremely supportive to cultural events and that the notion of Kaohsiung as a cultural desert can be laid to rest once and for all.

In 2019, our efforts to incorporate the arts into daily life were in full play. We took full advantage of the many possibilities that Weiwuying's open spaces had to offer and launched a variety of experiencing activities and courses at the venues. We brought the audiences into the world of theater, held travel-themed events, and expanded their horizons through reading activities, thus allowing them to experience different cultures and explore the world. We also held exploratory courses to engage more people and inspire independent thoughts. It is our hope that through such activities people will come to feel that the performing arts are approachable and that art venues are places where you can learn, play, rest, explore, and enjoy at any time.

We hope that our efforts will contribute to the performing arts in Taiwan and bring our audiences many heartfelt cultural experiences. We are grateful to Ministry of Culture, the private sector, and many arts lovers. Their support gives Weiwuying the momentum it needs to keep pressing forward.

General and Artistic Director,  
National Kaohsiung Center for the Arts (Weiwuying)




衛武營歡慶週年 眾人的搖擺 Weiwuying Anniversary SUPERMUSICALIDOCIOUS

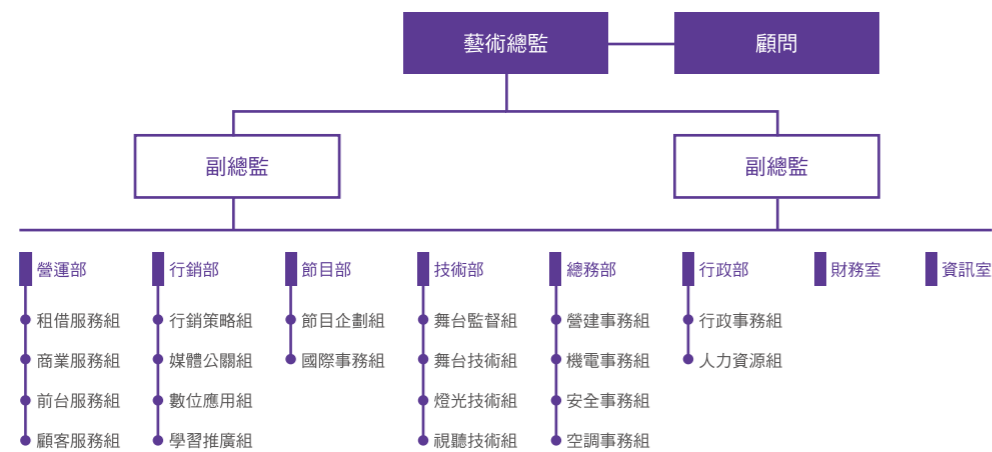
## 衛武營國家藝術文化中心 組織架構與經營團隊

衛武營國家藝術文化中心設置藝術總監一人，由國家表演藝術中心董事長提請董事會通過後任免之，受董事會之監督，對內綜理衛武營的業務，對外代表本場館。藝術總監的職掌，係負責本場館年度計畫擬定、年度預算擬訂與決算報告提出、所屬人員任免、業務執行與監督，以及其他業務計畫核定等事項。

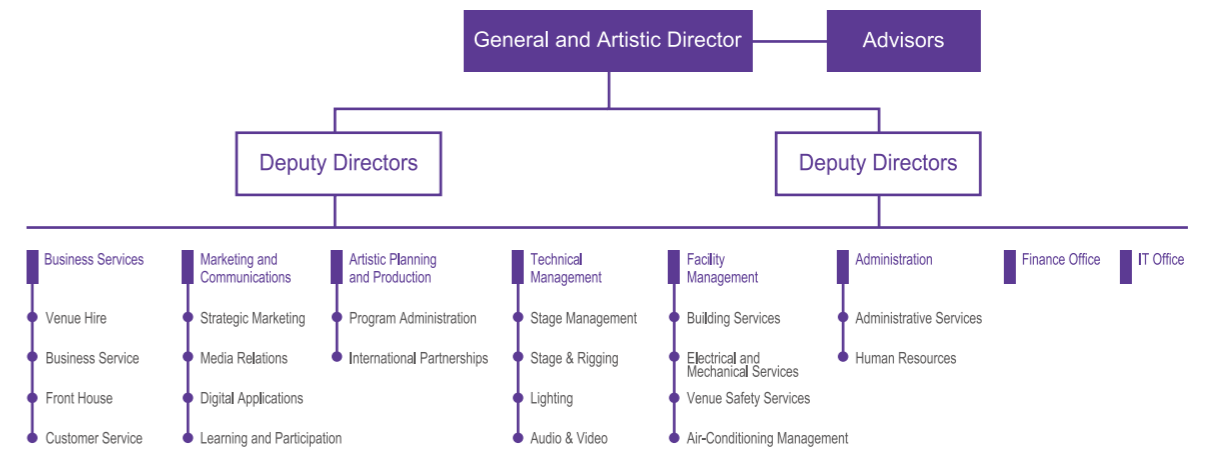
## Organization and Management Team of the National Kaohsiung Center for the Arts (Weiwuying)

The National Kaohsiung Center for the Arts (Weiwuying) has one General and Artistic Director, who is nominated by the Chairman of the Board of the National Performing Arts Center and approved by the board of directors. The General and Artistic Director is supervised by the board of directors of the National Performing Arts Center. He/she is responsible for the overall management of the Weiwuying and serves as its representative to the outside world. Specifically, the General and Artistic Director is in charge of approving the Weiwuying's annual plan, formulating the annual budget and submitting final accounting reports, hiring and dismissing staff members, and implementing and overseeing the Weiwuying's work.

國家表演藝術中心  
衛武營國家藝術文化中心組織圖



National Performing Arts Center  
National Kaohsiung Center for the Arts (Weiwuying) Organization Structure



## 讓衛武營成為國際間與臺灣連結的窗口

延續啟航能量，  
締造創作者、觀眾與場館共好

### 藝術無界 衛武營的無限可能

2019 的衛武營期續向下扎根，站穩腳步，並拓展場館能量至國、內外。從具代表性的葡萄園式音樂廳出發，【音樂廳精選】邀請國、內外知名交響樂團來一窺並享受衛武營音樂廳的面貌與獨特的音場設計，臺灣國家交響樂團 NSO《節慶·交響》、英倫首席樂團倫敦愛樂管絃樂團在首席指揮尤洛夫斯基帶領下與小提琴新世代天后茱莉亞·費雪共同演出、俄羅斯鋼琴怪傑烏果斯基的臺灣首演、鹿特丹愛樂管絃樂團以及獨家邀請的尤森兄弟（盧卡斯·亞瑟）帶來的雙鋼琴演出。

德國萊茵芭蕾舞團偕臺北市立交響樂團，在藝術總監簡文彬的指揮下，為衛武營歌劇院揭開 2019 的序幕，演出《馬勒第七號》；世界頂尖當代舞團之一的荷蘭舞蹈劇場帶來的三作連演《心之所見》×《孤單迴響》×《穩若泰山》。不讓國外舞團專美於前，三館共製的黃翊工作室+《長路》、三館共同邀演的鄭宗龍×雲門 2《毛月亮》也讓觀眾透過衛武營看見國、內外的舞蹈量能。

衛武營策劃的日本傳統戲劇三部曲，首部曲邀請日本國寶狂言家族—野村萬齋三代同堂演出《野村萬作·野村萬齋狂言劇場》。國際旗艦型製作更有曾籌劃多屆國際奧運開幕典禮及加拿大蒙特婁建成 350 週年開幕的芬茲·帕斯卡劇團《魔幻旅程》以及德國柏林喜歌劇院《魔笛》呈現亞洲首演，票房亮眼掀起許多討論。

### 承續臺灣當代音樂發展， 衛武營 TIFA 當代音樂平台拋磚引玉

首度加入由國家表演藝術中心轄下場館共同規劃之 TIFA 臺灣國際藝術節，衛武營 TIFA 當代音樂平台以音樂藝術為主軸，求索歷史、書寫當代、探索未來，透過實驗與實踐，以節目展演、當代音樂學院、工作坊及國際鏈結等面向，連結創作者、演繹者與聽眾，發揮國家場館能量，推動與催生當代作品，承續臺灣當代音樂發展。

節目展演系列有來自德國柏林新音樂室內樂團以音樂劇場裝置藝術呈現的《立體鏡》；香港電聲音樂家李勁松和南音藝術家蔡雅藝，將傳統南音與即興電聲揉合成《南音味自慢—現代古韻》；以及被 CNN 譽為「全港最前衛音樂團體之一」的香港創樂團，與旅德指揮家廖曉玲，帶來打破形式界限的多元現代音樂《崢嶸之樂》。

展演之外，平台延伸發展全年度的當代音樂培訓計畫，提供音樂家們兼具深度與廣度的培訓機會，包括首創全臺唯一的當代音樂演奏培訓工作坊、探索各異其趣的亞洲傳統樂器的「亞洲傳統樂器跨界製作」、開發南管音樂在當代表演藝術中各種可能性的「南音實驗小組」藝術家工作坊以及由國際知名大師韓國即興大師朴在千與美妍帶領的「大師工作坊」。

平台引進奧地利國家科學基金會支持、奧地利維也納國立音樂暨表演藝術大學推動的「Creative (mis)understandings - Methodologies of Inspiration」研究計畫，為臺灣培育與國際同步的當代音樂演奏人才。

### 蘊育製作的國家級場館

#### 自製原創中文音樂劇《釧兒》

比照美國百老匯規格製作、衛武營自製大型原創中文音樂劇《釧兒》，以歌仔戲文化為底蘊，在西方音樂劇架構中，創造出屬於臺灣人的現代戲劇唱謠。自 2015 年首演後席捲華文區巡演 22 場，經過四年的沉澱與淬鍊，作品回到誕生地衛武營，讓更多人看到臺灣音樂劇豐沛能量。

#### 國際共製 經典歌劇《杜蘭朵》

由衛武營與德國萊茵歌劇院攜手共製普契尼經典歌劇《杜蘭朵》，自 2015 年於德國首演後席捲歐洲各國，2019 首度回臺。該劇為首次全由華人擔綱製作團隊，劇場導演黎煥雄也因此成為首位登上德國歌劇院的華裔導演。黎煥導與指揮簡文彬，率領藝術暨創意團隊，結集世界頂尖歌手，特邀長榮交響樂團、高雄室內合唱團與世紀合唱團共同演出。



自製大型原創中文音樂劇《釧兒》 Weiwuying's Mandarin Musical *Reed Unbroken - A Musical*

### 高雄特色在地創作《高雄雄厲害》

除與國際接軌，由衛武營戲劇顧問耿一偉發想參與，《高雄雄厲害》集結藝術家，把整個高雄作為創作素材，再回到衛武營的舞台上，藉由拿手的藝術表現，讓我們看到正港的雄厲害。2019 年首航節目透過 6 檔 20 場的演出，包含 2 檔免費演出：他拉喇叭團×兩廣戰鼓團《拉拉練》、許瑋博 VS 蘋果家族《舞 go 讚》；以及 4 檔售票演出：哲學星期五與興仁國中《前鎮草衙我家的事》、迷迷村沉浸劇場《迷走旅行團》、馬來西亞聲音藝術家黃楚原《左口印跡》，以及紀錄劇場《高雄大王》，向民眾展現多場跨界、與他們的生活息息相關、多元的高雄在地面貌，進而傳達藝術與生活零距離、透過衛武營看到高雄的厲害。

### 日常輕製作 衛武營小時光

透過 1 個小時的演出，創造民眾與衛武營廳院的相遇機會，2019 年的 15 檔節目包括日本原裝、跨海演出，由柳亭左龍與柳家綠太帶來原汁原味的日本落語；向愛情致敬的 KUSO 偶戲《愛情產業鏈之你那好冷的小手》；最療癒身心搞笑小品《達康 .come 笑現場》；運口技說書的《蛇郎君》；對照臺、泰神猴文化差異的《猴戲》；非典型劇場的「味道劇

場」，採互動式演出，以料理為媒介，讓觀眾不僅聆賞，還可邊吃邊動手料理。還有神祕失控人聲樂團的《人聲 fun 鬆》、Cicada 樂團、創作歌手黃玠等現場音樂演出。

### 衛武營的文化大客廳 公共鋼琴

身為眾人藝術中心的衛武營，帶著文化平權的使命，期望讓更多民眾直接接觸音樂，衛武營特別在公共空間榕樹廣場設置「公共鋼琴」，要讓音樂成為生命的態度，落實藝術走進生活的理念。自 2019 年 3 月 31 日啟用之後，邀請藝術總監簡文彬、烏果斯基、盧卡斯與亞瑟、尤森兄弟、鹿特丹愛樂管絃樂團指揮拉哈夫·沙尼、卡麥隆·卡本特及每日經過衛武營榕樹廣場的民眾共同打造衛武營文化大客廳。

### 冒險、挑戰未知和既定框架 衛武營馬戲平台

2019 的馬戲平台除連續七天的戶外演出、國際論壇、校園講座，邀請瑞典斯瓦爾巴德馬戲劇場的《天才蠢蛋》、巴西聖保羅國際兒童藝術節路易與貝德羅·薩爾托里督瓦列兄弟演出的《學生兄弟》和風靡法國外亞維農藝術節、臺灣 FOCA 福爾摩沙馬戲團的《一瞬之光·How Long is Now》三檔演出。為推廣大眾對於馬戲活動的體驗及參與，也規劃溜溜球、扯



尤森兄弟在公共鋼琴演出  
Lucas & Arthur Jussen plays the Public Piano

鈴與孩童跑酷等多元主題的大眾體驗活動。法國國家馬戲藝術中心合作專業人才培訓工作坊來到第三年，以《特技、舞蹈創作應用培訓營 Part II》為主題，為臺灣馬戲創作注入不同的觀點。

## 深根南臺灣藝術魂，藝術走入教育與生活

### 專業養分 升級技能

自 2016 年起，主要培育大南部地區表演藝術領域專業人員，每年規劃劇場人才培訓及表演人才大師班，同時為建立劇場工作者基礎知識與安全觀念，陸續辦理包括「林克雷特聲音工作坊」、劇場技術人員及舞台監督管理培育工作坊及專業馬戲創作人才培育工作坊。

### 藝術融入學校教育向下扎根

衛武營攜手政府單位與民間企業，一起推動【藝企學-南臺灣校園美感教育推廣計畫】，舉辦演出 24 場，共有南臺灣六縣市 232 所國小、國中、高中各級學校，共 21,427 名學子受惠。此外，我們也創辦了【劇場藝術體驗教育】，透過劇場專業工作者與高中教師共同討論，進行專為高中學生設計的劇場教育，共有 16 所南臺灣普通與技術型高中學校，超過 710 名高中職學生與教師參與此計畫，從欣賞表演前的「通識課程」、欣賞表演時的「劇場體驗課程」及欣賞表演後的「交流分享與傳承」，讓學生以不同的方式與不同的角度建立對於藝術的欣賞方式，提升劇場藝術和美學教育。

### 從孩童期到退休生活，分齡提供大眾各種參與藝術的管道

3-8 歲孩童家庭，舉辦【衛武營親子日】的活動，邀請兩而



【馬戲平台】大眾體驗扯鈴活動  
【2019 Weiwuying Circus Platform】Circus for Public-Diabolo

製造聚團，透過劇場與肢體元素，從觸覺、視覺、聽覺與嗅覺感官出發，連結回到身體動能與創造的統整，營造出專屬親子沉浸於彼此激盪的空間。

針對青少年族群，【麻煩了青少年】系列活動首重思考與對話過程、鼓勵發問並啟動思考，彼此聆聽不同的看法與意見，故活動內容規劃以「我」為出發點，延伸至「我的語言」、「我的社會」等議題，由不同領域的專業工作者，引導對話與討論。

而對於退休後喜愛藝文參與的銀髮族，推出【五感體驗藝文旅程】，由劇場工作者擔任領隊，從藝術賞析進入單一作品的介紹、邀請作品編導演進行深入對談、進入廳院觀看劇團排練過程，後台直擊工作人員的日常任務，在相互交流與激盪外，亦能認識藝文愛好者並逐步建立固定聚會的夥伴群。

除此之外，適合全齡參與的衛武營樹洞，2019 年也持續規劃「彩虹大舞池」、「樹洞電音 party」、「樹洞吊床搖搖睡」等 20 場活動，計 5,720 人次參與；另外，衛武營也透過開拓空間的可能性，創造全齡參與的空間，2019 年全新打造閱讀窩，讓參觀民眾以閱讀開展視野，期望藉由「劇場、旅遊、閱讀」三大媒介，讓民眾發現世界，體驗文化。

### 藝術不分族群，視障、聽障朋友都能共融參與

為讓更多視障、聽障朋友能共融參與，以此族群為對象設計的「大眼睛與大耳朵場館友善計畫」，以視覺、聽覺、觸覺、嗅覺、味覺與體感做為認識場館的方式，以建構參與者腦中的五感地圖，搭配觸覺圖文字卡、無障礙網站建置、點字文



【衛武營親子日】母親與孩子互動  
【Weiwuying Family Day】a Mother and her child play together

宣製作，讓大眼睛大耳朵朋友們共同享受藝術氛圍，全年共計 451 人次參與。

## 衛武營接軌國際，拓展臺灣與世界合作多元的表演藝術網絡

### 赴日本、保加利亞、捷克等國家拓展國際合作機會

衛武營國家藝術文化中心、國家兩廳院、臺中國家歌劇院三場館赴日本橫濱 TPAM，與國家藝術文化基金會聯手合作，首度向國際宣告國表藝三館共製計畫與策略連線，共同在日本推廣各館國際性節目活動及交流項目。衛武營獨家三大平台：臺灣舞蹈平台、衛武營馬戲平台與衛武營-TIFA 當代音樂平台，尋求國際合作夥伴，強調互惠聯盟模式，接軌國際。此外，為了讓日本更廣為瞭解臺灣豐富的文化內涵以及創新與設計能力，衛武營獲中華文化總會邀請，赴日本東京上野公園參加「Taiwan Plus」創意市集。

而衛武營與 Aerowaves 歐陸青年編舞網絡平台夥伴合作邁入第四年，前往保加利亞索非亞參與旗下春季舞蹈節 Spring Forward 以及 Springback Academy 舞蹈書寫觀察計畫交流；衛武營與 PQ 布拉格劇場設計四年展崛起計畫攜手合作，於歐陸首度發表衛武營發現計畫（EUREKA!）委託創作 Lift Me Up 互動展演，獲得各界好評。Lift Me Up 以臺灣傳統祭儀、信仰、繞境扛轎文化結合科技 APP 進行測字問事的情境展演，回應此次主題探討「活化遺產和重塑記憶」，獨特的參與式展演和當代化的東方文化元素，吸引眾多參觀者的目光，測字問事的展演形態更引起許多國際劇場人士的造訪和參與。



【衛武營樹洞】彩虹大舞池  
【Weiwuying Wonderland】Rainbow Dance Floor

### 鏈結馬德里編舞平台與嘉義縣表演藝術中心

自 2016 年起，衛武營發起南方夥伴計畫鏈結在地與國際，串連南方城市之表演藝術人才與國際合作夥伴。連續幾年透過機構互訪、參與評選、編舞人才駐地及演出交流，連結西班牙馬德里編舞平台及嘉義縣表演藝術中心，推薦嘉義縣駐館團隊及嘉義新舞風創作者蘇品文、英國國家舞蹈獎得主晶滢與藝評人林育世前往馬德里進行編創及評論交流。

### 搭建臺灣與歐陸當代馬戲的橋樑，推廣馬戲團隊走入國際

衛武營應邀出席 2019 亞太表演藝術中心協會（AAPPAC），分享衛武營節目策劃及經營策略，推介臺灣當代馬戲團隊劇團以及當代音樂團隊雲樹雅集。作為臺灣與歐陸當代馬戲的橋樑，衛武營與法國國家馬戲藝術中心、國立臺灣戲曲學院民俗藝學系簽訂三方合作備忘錄，並與亞洲各國夥伴聯手促動「CAN 亞洲當代馬戲網絡」（Circus Asia Network）成立及交流，衛武營馬戲平台主辦該網絡成員年會，吸引亞洲各國及歐陸馬戲專業機構及從業人員來臺共襄盛舉，透過論壇、講座、圓桌會議等不同與會形式，針對文化政策、跨領域編創、身體技術、區域夥伴與支持系統等不同主題，公開討論與交流，共同激盪馬戲發展的現在與未來。

## Weiwuying connects Taiwan with the World

Keeping the momentum going to create the best possible environment for artists, audiences, and our venues

### The boundlessness of art allows Weiwuying to explore infinite possibilities

In 2019, Weiwuying continued to strengthen its foundation and reach out both in Taiwan and abroad. For the Classics series, we invited renowned orchestras both from Taiwan and abroad to our vineyard-style concert hall to enjoy its unique acoustics and design. Performances included LÜ & NSO, presented by the Taiwanese National Symphony Orchestra (NSO); an outstanding concert by the London Philharmonic Orchestra, led by conductor Vladimir Jurowski and featuring virtuoso violinist Julia Fischer; Russian pianist Anatol Ugorski's extraordinary Taiwanese debut; a performance by the Rotterdam Philharmonic Orchestra; and an exclusive concert by piano duo Lucas & Arthur Jussen.

Weiwuying's artistic director CHIEN Wen-pin led Ballett am Rhein Düsseldorf Duisburg and the Taipei Symphony Orchestra in presenting 7 to kick off the year of 2019 at the Opera House, while the Nederlands Dans Theater, one of the world's top modern dance groups, presented the series *Shut Eye*, *Solo Echo*, and *Safe as Houses*. In addition to these performances by artists from other countries, our own Taiwanese artists also put on several brilliant productions that demonstrated their great creative capabilities, including *A Million Miles Away*, co-produced by the Weiwuying National Kaohsiung Center for the Arts, the National Theater and Concert Hall (NTCH), and the National Taichung Theater (NTT) and performed by Taiwanese artist HUANG Yi Studio +, and *22° Lunar Halo*, which was co-produced by Weiwuying, the NTCH, and the NTT and presented by Tsung-Lung CHENG and Cloud Gate 2.

For the first of a trilogy of traditional Japanese dramas, we invited the Mansai Nomura family, one of the most respected families

still performing kyogen in Japan—where they are considered a national treasure—to perform at Weiwuying. In addition, the Komische Opera Berlin performed the *Magic Flute* at Weiwuying in its Asian debut, and we also hosted Compagnia Finzi Pasca, the theater group which had organized several opening and closing ceremonies for Olympic Games and performed at the opening ceremony of the city of Montreal's 350th anniversary celebration. The incredible box office receipts pulled in by these fantastic performances were the talk of the town.

### Weiwuying's TIFA Contemporary Music Platform held workshops and events that attracted support for the development of contemporary music in Taiwan

As Weiwuying joined the Taiwan International Festival of the Arts (TIFA), organized by and held in several venues under the auspices of the National Performing Arts Center, for the first time, its TIFA Contemporary Music Platform delved into the development of contemporary music in Taiwan by looking back on its history, writing its present, and exploring its future. Through experimentation and practical application, the Platform connected creators, performers, and audiences by means of performances, the contemporary music academy, workshops, and international exchange sessions. It made full use of Weiwuying's national stature to inspire contemporary works and support the development of contemporary music in Taiwan.

Performances included ensemble KNM Berlin's *Stereoscope* with its combination of musical theater and installation art; Hong Kong electroacoustic musician Dickson DEE and Nanyin artist Yayi CAI's *Modern-Day Flavours Of Nanyin and Naamyam*, a fusion of traditional nanyin and improvised electronic sound; and The Sound of Bloom's *Epoch*, which broke the convention to showcase a diverse range of contemporary music. The last was presented by German-based conductor Lin LIAO and the Hong Kong New Music Ensemble, which had been hailed by CNN as “one of Hong Kong's most progressive groups of musicians.”



*Puccini Turandot* — co-production of National Kaohsiung Center for the Arts (Weiwuying) and Deutsche Oper am Rhein 衛武營攜手德國萊茵歌劇院共製歌劇《杜蘭朵》

The TIFA Contemporary Music Platform has also established year-round contemporary music workshops to provide musicians with in-depth learning opportunities that allow them to gain exposure to different aspects of the musical arts. Workshops included the first and only contemporary music workshop in Taiwan; Creating Cross-Genre Music with Traditional Asian Musical Instruments, which explored traditional Asian musical instruments; the Nanyin Experimentation Team artists workshop, which explored the possibilities of nanguan music in contemporary performing arts; and the Masters Workshop led by internationally acclaimed Korean masters of improvisation, Je Chun Park and Miyeon.

The Platform also introduced Creative (Mis)understandings - Methodologies of Inspiration, a research project led by the University of Music and Performing Arts Vienna with support from the Austrian National Science Foundation (Der

Wissenschaftsfonds, or FWF), aiming to foster world-class Taiwanese contemporary musical talents.

### Weiwuying: A national venue and incubator of artistic productions

#### *Reed Unbroken*: A “made in Taiwan” Chinese-language musical

Weiwuying's original large-scale Chinese musical *Reed Unbroken* was adapted from Taiwanese opera with a Western musical framework to create a Broadway-style contemporary drama that showcases the Taiwanese spirit. After its premiere in 2015, it went on to sweep the Chinese-speaking world with a total of twenty-two performances from 2015 to 2019. Afterwards, it returned to the stage at Weiwuying to showcase the Taiwanese musical talents that had become even more refined through its many performances.

**Turandot: An international collaboration on a classic**

Ever since its 2015 German premiere, this opera production, jointly created by Weiwuying and Deutsche Oper am Rhein, had seen huge success in Europe, and then returned to Taiwan for its Taiwanese debut in 2019. This was the first opera production with an all-Asian production team, and director Huan-Hsiung LI was the first Asian director to present a work at the Deutsche Oper am Rhein. LI, along with conductor CHIEN Wen-pin, led the artistic and creative team to work with world-class singers as well as the Evergreen Symphony Orchestra, the Kaohsiung Chamber Choir, and the Century Voice Choir in delivering this production.

**Kaohsiung Local Hi: Works from and about Kaohsiung**

In addition to connecting the Taiwan with the world, Weiwuying also organized *Kaohsiung Local Hi*, a series led by Weiwuying dramaturge KENG Yi-Wei that invited artists to create works based on stories from Kaohsiung to introduce the beauty of this city to a broader audience. In 2019, we organized six programs with a total of twenty performances. Among them, *La Lian* by TLBE Brass and Kaohsiung Liang Kuang and *Dance your way out of Kaohsiung* by Wei-Po HSU and Apple Studio were free programs. The four paid programs were *Kaohsiung Story* by Philosophy Fridays and Singren Junior High School; *City Upside Down*, an immersive theater experience at Mi-Mi Street Art Village; *Finding Takao* by Malaysian sound artist Chor Guan NG; and the documentary theater *Kings of Kaohsiung*. These



臺灣 FOCA 福爾摩沙馬戲團《一瞬之光How Long is Now》  
Formosa Circus Art – FOCA *How Long Is Now?*

crossover performances offered an intimate view of local life that showcased the diversity and beauty of Kaohsiung and broke through the boundary between the arts and our lives.

**Weiwuying Showtime: making the arts more accessible**

Through the hour-long programs of *Weiwuying Showtime*, we brought Weiwuying and the public closer together than ever before. The fifteen programs in 2019 included performances from Japan and other countries such as rakugo performed by Saryuu Ryuutei and Rokuta Yanagiya; the comedic puppet show *Love Industry-Your Hands are so Cold*; the entertaining *Dacon.com*; *The Snake Man*, which was told through beatbox; *Monkey Show*, which juxtaposed the different monkey god cultures between Thailand and Taiwan; and the unconventional and interactive *A Taste of Theater*, in which the audiences were allowed to cook and eat while enjoying the show. In addition, there were live music performances by SEMISCON Vocal Band, Cicada, and Dadado HUANG.

**Public piano at the Banyan Plaza**

As an art center for all, Weiwuying is committed to cultural equality and bringing music into the public sphere. It thus set up a public piano in the Banyan Plaza so that everyone can play music and music can become a natural part of everyone's life. Since its inauguration on March 31, 2019, we have invited Weiwuying artistic director CHIEN Wen-pin, Anatol Ugorski, Lucas & Arthur Jussen, conductor Lahav Shani of Rotterdam Philharmonic Orchestra, and Cameron Carpenter to play this piano. We also encourage everyone passing by the Banyan Plaza to have a go at it!

**Weiwuying Circus Platform challenges the status quo**

In 2019, the Weiwuying Circus Platform held outdoor performances, international forums, and school seminars for seven consecutive days, and also presented *All Genius All Idiot* by Sweden's Svalbard Company; *Dois*, a popular show by Luis and Pedro Sartori do Vale at the São Paulo International Circus Festival; and *How Long is Now*, a circus performance by Formosa Circus Art – FOCA that swept Avignon's Festival Off. We also organized a variety of activities to promote circus art that were open to the public, such as yoyo, diabolo, and children's parkour experiences. In addition, the acro-dance program jointly organized by the Centre National des Arts du Cirque—France's



文化部績效評鑑委員訪視 Site visit by Performance Evaluation Committees of Ministry of Culture

National Center for Circus Arts—and Weiwuying also came to the third year in 2019. Centered on Part II of the Acrobatic Dance Professional Training Program, it brought a different perspective to the creation of circus art in Taiwan.

**Planting artistic seeds in southern Taiwan and incorporating the arts into education and daily life****Improving skills through professional training**

Starting in 2016, Weiwuying began cultivating performing arts talents in southern Taiwan. In addition to workshops and master classes for theater professionals, we also held the Linklater Voice Workshop and workshops for technical staff, stage directors, stage managers and circus artists, aiming to spread basic theater knowledge and raise safety awareness.

**Incorporating the arts into school education**

Weiwuying collaborated with both the public and private sectors in delivering its aesthetic education outreach project to schools in southern Taiwan, which involved twenty-four performances at 232 elementary, junior high, and senior high schools with

21,247 students in attendance. We also created the Theater Art Experience Education Program for high school students, where they learned more about theater through dialogues with theater professionals and high school teachers. Over seven hundred students from sixteen normal and vocational senior high schools in southern Taiwan participated in this program, which included pre-performance courses about theater, in-performance hands-on theater courses, and post-performance exchange sessions so that the students could learn to appreciate the arts from different perspectives, refine their aesthetic sensibilities, and enhance their understanding of theater.

**Providing programs for all age groups from children to retirees**

For families with children aged three to eight, we put on *Weiwuying Family Day*. For this event, theater group Art-Mate incorporated physical elements into theater experiences, in which children used their tactile, visual, auditory, and olfactory senses to explore and internalize input from the world around them and to immerse themselves in this space created specifically for parents and children.





【大耳朵專場】無聲電影院【Eyes and Ears Project】Silent Theater

Targeting at teenagers, *Teen Voices*, focusing on the processes of thoughts and dialog, encouraged them to ask questions and meanwhile listen to different opinions. In this program, teenagers were led by professionals from different disciplines first to explore the idea of “I,” and then gradually expand to larger topics such as “my language” or “my society.”

For art-loving retirees, we set up the *Arts Matinée*, a series of guided tours led by theater professionals. The tours ran the gamut from introductions of individual works to art appreciation in general, and included lectures by directors as well as visits to open rehearsals and backstage work. These tours gave retirees an opportunity to share their thoughts and ideas with fellow tour members and form a new social circle.

Aside from the above programs targeting at specific groups of audiences, we also organized a program for all age groups, the *Weiwuying Wonderland*. In 2019, we designed twenty activities

specifically for this program, including *Rainbow Dance Floor*, *Wonderland Electronic Music*, and *Wonderful Hammock*. Total attendance amounted to 5,720 people. Weiwuying is always exploring new possibilities for its space. In 2019, we established the Reader's Corner so that visitors could find a spot to sit down and read quietly. It is hoped that the public will explore the world and experience culture through a hands-on multi-media experience of theater, travel-themed events, and reading.

#### Art programs for the visually and hearing impaired

To engage the visually and the hearing impaired, we launched the *Eyes and Ears* project, in which the participants explored the venue and constructed a mental map through their senses of sight, sound, touch, smell, and taste. This project used cards with raised text and images, websites designed for people with special needs, and braille notes that allowed all the participants to enjoy the arts. In 2019, a total of 451 people took part in the project.

### Connecting with the world and expanding Taiwan's performing arts network through collaborations with foreign artists

#### International collaborations with Japan, Bulgaria, and the Czech Republic

In a collaborative effort with the National Culture and Arts Foundation, Weiwuying, the NTCH and the NTT all sent representatives to the TPAM-Performing Arts Meeting in Yokohama to promote their respective programs as well as co-productions and exchange ideas with other participating institutions. This marked the beginning of a collaborative and strategic connection between the three venues, which all fall under the umbrella of the National Performing Arts Center. Through its three exclusive platforms—the Taiwan Dance Platform, Weiwuying Circus Platform, and TIFA Contemporary Music Platform—Weiwuying sought to establish international partnerships based on mutual benefit and international connections. Weiwuying was also invited by the General Association of Chinese Culture to attend the *Taiwan Plus* fair in Ueno, Tokyo, to showcase Taiwan's rich culture as well as its creative and design capabilities.

The year of 2019 also marked the fourth year of a collaboration between Aerowaves and Weiwuying, which culminated in the spring dance festival Spring Forward and the dance review project Springback Academy in Sofia, Bulgaria. In addition, Weiwuying collaborated with the Emergence exhibition organized by the Prague Quadrennial in premiering *Lift Me Up* (created by the *Eureka!* team) in Europe, which was highly acclaimed. *Lift Me Up* used performing arts to interpret traditional Taiwanese folk-religious worship rituals and pilgrimage processions. Perfectly responding to the exhibition's theme of “Living Heritage and Reframing Memory,” the program even included a mobile app that offered visitors an interactive fortune-telling experience. This unique interactive performance with its modern Eastern cultural elements attracted a great deal of attention, and the mobile app proved to be extremely popular among foreign theater professionals.

### Bringing together the Madrid choreography platform and the Chiayi Performing Arts Center

Starting in 2016, Weiwuying launched a project to connect performing artists from the cities in southern Taiwan with the world through mutual visits, reviews, a choreographer-in-residence program, and exchange of performances. By bringing together the Chiayi Performing Arts Center and the Madrid choreography platform, we facilitated the exchanging program, in which three outstanding artists from Chiayi went abroad to Madrid to exchange ideas on choreography and dance reviews with local professionals. The three artists were Pin-Wen SU, a dancer-in-residence at the Center and Chiayi New Style Choreography dancer; Ching-Ying CHIEN, a recipient of the British National Dance Award; and art critic Yu-Shih LIN.

### Creating a bridge between Taiwanese and European circus art and facilitating Taiwanese artists to connect with the world

Weiwuying was invited to share its program design and business strategies in the annual conference of the Association of Asia Pacific Performing Arts Centers, and we took the opportunity to introduce the modern Taiwanese circus group Thunar Circus as well as the Yunshuyachi music ensemble to the association members. As a bridge between Taiwanese and European circus art, Weiwuying signed a memorandum on the trilateral cooperation with France's Centre National des Arts du Cirque and Department of Aerobatics of National Taiwan College of Performing Arts, and also joined hands with several other Asian countries in launching the Circus Asia Network, for which the Weiwuying Circus Platform was the convener of the 2019 annual meeting. This meeting in Taiwan, which attracted circus institutions and professionals from across Europe and Asia, included forums, speeches, and roundtable meetings about cultural policies, international collaboration, physical techniques, regional partnerships, and support systems. Through open dialogues and exchange sessions, we reflected on the status quo of the circus and envisioned a possible future together.

## 節目概況 Program Overview

### 歌劇院 Opera House

- 2/28 大師對談：林懷民、Martin SCHLÄPFER、簡文彬—與馬勒共舞 Weiwuying Master Talk – *Dancing with Gustav Mahler*
- 3/2-3/3 德國萊茵芭蕾舞團《馬勒第七號》 Ballett am Rhein Düsseldorf *Duisburg 7*
- 4/4-4/7 普契尼歌劇《杜蘭朵》 Puccini *Turandot*
- 4/13-4/14 鄭宗龍 × 雲門 2 《毛月亮》 Tsung-Lung CHENG × Cloud Gate 2 *22° Lunar Halo*
- 5/4-5/5 明華園戲劇總團《龍城爭霸》 Ming Hwa Yuan *The Battle of Dragon City*
- 6/21-6/22 【聚焦荷蘭】荷蘭舞蹈劇場《穩若泰山》×《孤單迴響》×《心之所見》【Netherlands Focus】Nederlands Dans Theater — *SHUT EYE* × *SOLO ECHO* × *SAFE AS HOUSES*
- 7/6-7/7 奧地利林茲劇院林美虹舞劇《新娘妝》 Mei Hong Lin × TANZLIN.Z *Die Brautschminkerin*
- 9/27-9/29 芬茲·帕斯卡劇團《魔幻旅程》 Compagnia Finzi Pasca presents *La Verità*
- 10/5-10/6 安銀美《跳舞丫嬭》 Eun-Me Ahn *Dancing Grandmothers*
- 10/11-10/13 莫札特歌劇《魔笛》 Mozart: *The Magic Flute*
- 11/9-11/10 唐美雲歌仔戲團《月夜情愁》 Tang Mei Yun Taiwanese Opera Company *Romancing in the Moonlight*

### 音樂廳 Concert Hall

- 3/1 NSO《節慶·交響》 LÜ & NSO
- 3/12 尤洛夫斯基與倫敦愛樂管絃樂團 Jurowski & London Philharmonic Orchestra
- 4/20-4/21 【衛武營-TIFA 當代音樂平台】柏林新音樂室內樂團《立體鏡》【Weiwuying - TIFA Contemporary Music Platform】Ensemble KNM Berlin *Stereoscope*
- 4/28 福爾摩沙巴洛克樂團《驚豔凡爾賽 II》 Formosa Baroque *Stunning Versailles II*
- 5/5 烏果斯基首度來臺鋼琴獨奏會 *Anatol UGORSKI Piano Recital* — Taiwan Debut
- 6/8-6/9 【聚焦荷蘭】鹿特丹愛樂管弦樂團【Netherlands Focus】Rotterdam Philharmonic Orchestra
- 6/12 【聚焦荷蘭】雙鋼琴—盧卡斯及亞瑟·尤森【Netherlands Focus】Piano Duo — Lucas & Arthur Jussen
- 6/15-6/18 2019 高校 PK 龍虎鬥—鋼琴篇 Young Talents Concert – Piano
- 9/7 利昂·貝爾本 管風琴音樂會 Léon berben Organ Recital



2019 衛武營馬戲平台《天才蠢蛋》【2019 Weiwuying Circus Platform】*All Genius All Idiot*

- 9/8 利昂·貝爾本與劉信宏—管風琴親子推廣音樂會 Léon BERBEN & Hsin-Hung LIU Organ Family Concert
- 10/12 法國管風琴名家拉特利獨奏會 Olivier Latry Organ Recital
- 10/19 韓德爾 神劇《彌賽亞》 George Frideric Handel, Oratorio, *Messiah*
- 10/27 建築聲學大師徐亞英與 NSO，帶您聆賞衛武營 Albert XU × NSO × Weiwuying
- 11/9 慶典。水上音樂 Celebration: Water Music
- 12/3 《發現·室內樂》音樂會 *Discovering Chamber Music*
- 12/20-12/21 《雪人》與《我們要去捉狗熊》動畫音樂會 *The Snowman & We're Going on a Bear Hunt The Film: Live in Concert*

## 戲院 Playhouse

- 4/4-4/7 【家庭系列】小乳牛劇團《披頭四—寶寶音樂會》【Family Series】*La petite malumaluga Beatles for Babies*
- 4/20-4/21 路易霧靄劇團《小紅帽》Compagnie Louis Brouillard *Le Petit Chaperon Rouge*
- 5/2-5/5 躍演《釧兒》原創中文音樂劇 *Reed Unbroken – A Musical*
- 5/11-5/12 傑夫·索貝爾《家》Geoff Sobelle – *HOME*
- 5/25-5/26 黃翊工作室+《長路》HUANG Yi Studio + *A Million Miles Away*
- 6/22-6/23 【家庭系列】紙月亮偶劇團《普諾：給天空的信》【Family Series】Papermoon Puppet Theatre *Puno: Letters to the Sky*
- 7/6-7/7 【家庭系列】《我們是萌奇奇》【Family Series】*W.A.M. We Are Monchichi*
- 7/13-7/14 《靈界少年偵察組特別篇 - 永不墜落的星辰》*The Hero Academy Special Edition: The Never Falling Stars*
- 8/17-8/18 謝杰樺 × 安娜琪舞蹈劇場《永恆的直線》Chieh-Hua HSIEH × Anarchy Dance Theatre *The Eternal Straight Line*
- 9/27-9/28 野村萬作·野村萬齋狂言劇場 Kyogen with Mansaku Nomura and Mansai Nomura
- 10/11-10/13 雲門舞集與陶身體劇場 *EXCHANGE* a collaboration between Cloud Gate Dance Theatre of Taiwan and TAO Dance Theater
- 11/21-11/23 【2019 衛武營馬戲平台】天才蠢蛋【2019 Weiwuying Circus Platform】*All Genius All Idiot*
- 11/22-11/24 【2019 衛武營馬戲平台】孿生兄弟【2019 Weiwuying Circus Platform】*DOIS*
- 11/23-11/24 【2019 衛武營馬戲平台】一瞬之光【2019 Weiwuying Circus Platform】*How Long is Now*
- 12/14-12/15 【高雄雄厲害】高雄大王【Kaohsiung Local Hi】*Kings of Kaohsiung*
- 12/21-12/22 奇巧劇團《鞍馬天狗》ChiChiao Musical Theatre *Kurama Tengu*

## 表演廳 Recital Hall

- 4/20-4/21 【衛武營-TIFA 營當代音樂平台】李勁松 × 蔡雅藝《南音味自慢 - 現代古韻》【2020 Weiwuying TIFA – Contemporary Music Platform】*The Modern-day Flavours of Nanyin and Naamyam*
- 4/27 【衛武營-TIFA 當代音樂平台】廖曉玲 × 香港創樂團《崢嶸之樂》【2020 Weiwuying TIFA – Contemporary Music Platform】Lin LIAO × Hong Kong New Music Ensemble *The Sound of Bloom's Epoch*
- 5/6 烏果斯基大師班 Anatol Ugorski Piano Master Class
- 5/8 【衛武營小時光】神秘失控人聲樂團【Weiwuying Showtime】SEMISCON Vocal Band
- 5/22 【衛武營小時光】達康 .come 笑現場【Weiwuying Showtime】Dacon.come
- 5/29 【衛武營小時光】黃玠【Weiwuying Showtime】Dadado Huang
- 6/5 【衛武營小時光】Cicada 樂團【Weiwuying Showtime】Cicada
- 6/12 【衛武營小時光】愛情產業鏈之你那好冷的小手【Weiwuying Showtime】*Love Industry – Your Such a Cold Hand*
- 6/19 【衛武營小時光】日本原裝 - 落語公演（特別場）【Weiwuying Showtime】*RAKUGO*



雲門舞集與陶身體劇場：鄭宗龍《乘法》  
EXCHANGE a collaboration between Cloud Gate Dance Theatre of Taiwan and TAO Dance Theater: Tsung-lung CHENG *Multiplication*  
(劉振祥 LIU Chen-hsiang 攝影)

- 7/17 【衛武營小時光】妖怪臺灣《蛇郎君》【Weiwuying Showtime】Legends in Taiwan *The Snake Man*
- 7/31 【衛武營小時光】對位室內樂團《午后爵士派對》下午場【Weiwuying Showtime】Afternoon Jazz Party
- 7/31 【衛武營小時光】《爵士搖擺派對》夜晚場【Weiwuying Showtime】Night Jazz Party
- 8/14 【衛武營小時光】《喜劇有限公司》Comedicks Co., Ltd.
- 8/21 【衛武營小時光】《蘇珮卿》【Weiwuying Showtime】Paige SU
- 8/28 【衛武營小時光】《江明龍歌仔戲爆笑劇之神仙受難記》【Weiwuying Showtime】*CML Gezaixi Hilarious Comedy*
- 9/18 【衛武營小時光】《猴戲》【Weiwuying Showtime】*Monkey Show*
- 9/25 【衛武營小時光】保卜×高蕾雅 × 吳昊恩【Weiwuying Showtime】*They Talk, They Sing, They Play*
- 10/19 當代 × 傳統—內橋和久與臺灣音樂家 Contemporary × Traditional Kazuhisa UCHIHASHI and Taiwanese musicians
- 10/20 涼樂團《漫步城市》音樂會 *Walk through the City*
- 11/9-11/10 【高雄雄厲害】前鎮草衙我家的事【Kaohsiung Local Hi】*Kaohsiung Story*
- 11/16-11/17 【高雄雄厲害】宏口印跡【Kaohsiung Local Hi】*Finding Takao*



2019 衛武營國際論壇《左鄰右舍一起來！新時代的觀眾關係》 2019 Weiwuying International Symposium - Empowerment through Arts

### 繪景工廠 Paint Shop

- 7/20-7/21 【家庭系列】《安娜的冒險旅程》【Family Series】*One Morning I Left*  
 8/17-8/18 無獨有偶工作室劇團《沒有人愛我》Puppet & Its Double - *Nobody Loves Me*

### 樹冠大廳 Crown Terrace

- 4/13-4/14 巔舞劇場 蘇威嘉《自由步——盞燈的景身》HORSE SU Wei-Chia *FreeSteps - NiNi*

### 榕樹廣場 Banyan Plaza

- 11/23-11/24 【2019 衛武營馬戲平台】大眾體驗—扯鈴【2019 Weiwuying Circus Platform】Circus for Public - Diabolo  
 11/23-11/24 【2019 衛武營馬戲平台】大眾體驗—小孩跑酷【2019 Weiwuying Circus Platform】Parkour for Kids  
 11/23-11/24 【2019 衛武營馬戲平台】大眾體驗—雜耍球【2019 Weiwuying Circus Platform】Juggling Balls  
 11/23-11/24 【2019 衛武營馬戲平台】大眾體驗—溜溜球【2019 Weiwuying Circus Platform】Yo-Yo

### 戶外廣場 Outdoor Theater

- 1/1 2019 維也納愛樂新年音樂會 - 暖場節目 2019 New Year's Concert Live Broadcast - Warm-up Show  
 1/1 2019 維也納愛樂新年音樂會 - 全球衛星直播 2019 New Year's Concert Live Broadcast

### 演講廳 Lecture Hall

- 4/20 【衛武營-TIFA 當代音樂平台】「當代音樂的推動與行銷」論壇【2020 Weiwuying TIFA - Contemporary Music Platform】*The Promotion and Marketing of Contemporary Music*  
 4/20 【衛武營-TIFA 當代音樂平台】「當代的傳統追尋」論壇【2020 Weiwuying TIFA - Contemporary Music Platform】*The Contemporary Quest for Tradition*  
 12/14-12/15 2019 衛武營國際論壇《左鄰右舍一起來！新時代的觀眾關係》 2019 Weiwuying International Symposium - *Empowerment through Arts*

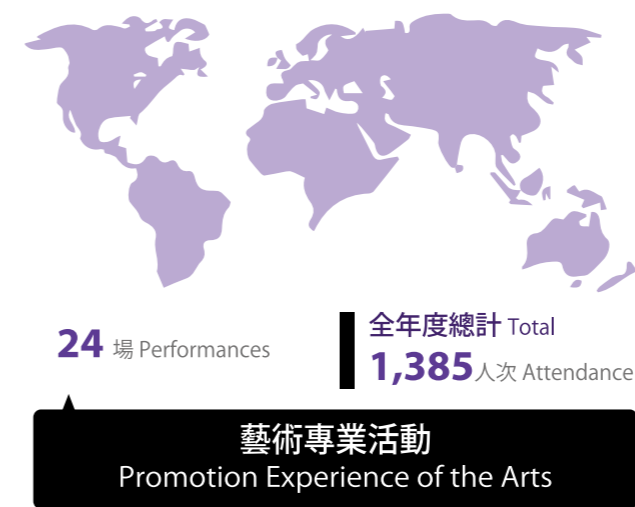
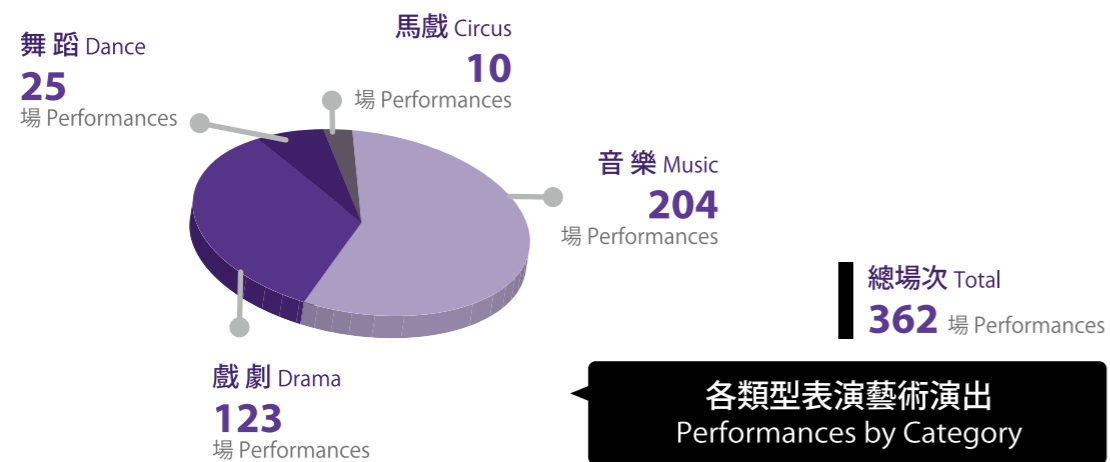
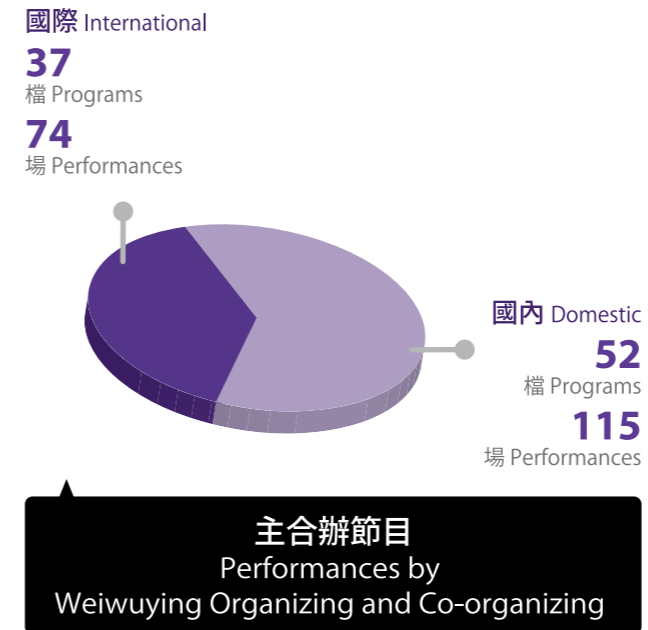
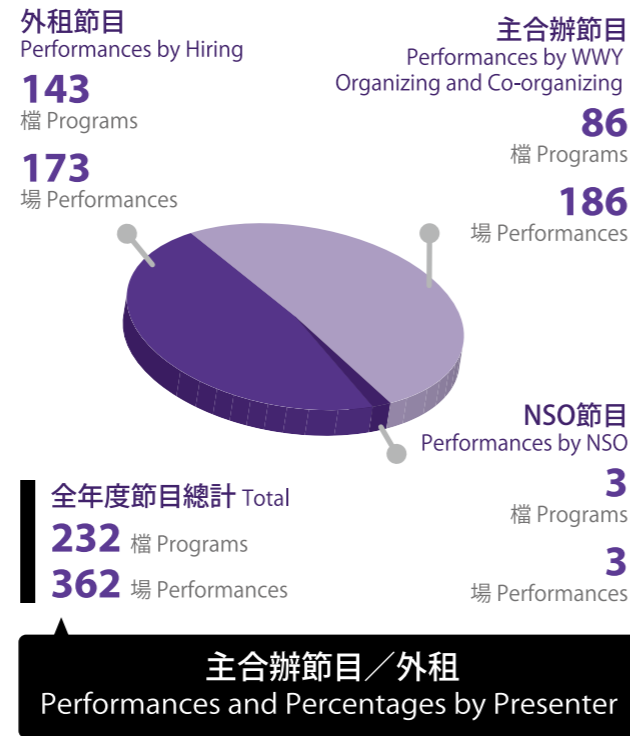
### 排練室 Rehearsal Studio

- 4/14-4/20, 6/10-6/16, 11/12-11/18, 12/11-12/17 【衛武營-TIFA 當代音樂平台】演奏培訓工作坊【2020 Weiwuying TIFA - Contemporary Music Platform】*Training Workshop*  
 4/22 【衛武營-TIFA 當代音樂平台】「當南管遇到電聲」工作坊【2020 Weiwuying TIFA - Contemporary Music Platform】*When Nanyin Encounters Electroacoustic Workshop*  
 6/1-6/2 費登奎斯身心工作坊孤獨的喜悅能量（初階）Feldenkrais Workshop-Beginner  
 6/1-6/2 費登奎斯身心工作坊 - 孤獨的喜悅能量（進階）Feldenkrais Workshop-Advanced  
 11/15 久石讓的音樂未來 Joe Hisaishi's Music Future

### 其他 Miscellaneous

- 2/10-2/16, 2/18-2/24 林克雷特聲音工作坊 Linklater Voice Workshop  
 7/10 【衛武營小時光】味道劇場【Weiwuying Showtime】*A Taste of Theatre*  
 9/4 【衛武營小時光】《LOVE 注入～戀戀得來速》【Weiwuying Showtime】*Drive-through Romance*  
 11/9-11/10 【高雄雄厲害】迷走旅行團【Kaohsiung Local Hi】*City upside down*

## 節目統計概況 Annual Statistics



## 贊助及感謝名單

### 贊助夥伴

陳啟川先生文教基金會  
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Kaohsiung Philharmonic Cultural and Arts Foundation

國家交響樂團  
National Symphony Orchestra

NSO



總監的話

## 在「恆變」中追求「不變」

不時會被問到這類問題：音樂是什麼？在二十一世紀的臺灣，古典音樂能帶給大家什麼樣的影響？為什麼在東亞的我們，要聽過去幾百年、來自遠方的音樂？

記得德國哲學家叔本華有句話，大意是「科學的追求，永遠遵循因果原理像直線般往前、永無止盡；藝術的觀想與感動，沒有因果、沒有目的，像皎潔的月亮般，靜止而永恆」。

在 2019 年浩瀚的音樂世界中，我們能聽到貝多芬的雄渾偉大、巴爾托克的原創悸動、西貝流士的蒼勁精煉、蕭斯塔科維契的隱晦深刻、柴科夫斯基的至情至性、拉赫瑪尼諾夫的浪漫高貴、拉威爾的魔幻易感、尼爾森的堅忍孤高、普羅科菲夫的譏諷刁鑽、雷史畢基的光彩輝煌……，這些來自不同時代、不同角落、不同語言的音樂靈魂，他們固然對自己的聽眾說話，更對全人類說話。

貝多芬的音樂是人性光輝的展現，是照亮困厄時代、激勵人心往前行的一線希望。在 2020 年全球歡慶聖誕辰 250 年的前夕，我們搶先從 2019 下半年向這位永遠的大師致敬，貝多芬以音樂穿梭時空，回顧傳統又預示未來，有深刻的人性思索也有精神性的宗教情懷，我們透過這些不朽的作品，與大家分享貝多芬不凡的心靈世界。而在音樂史的發展上，不可忽略的是華格納的出現，他將音樂各方面的可能性，擴展至前無古人的新境地。一個浸淫過華格納歌劇音樂的交響樂團，必然在潛移默化中將自己的音樂體驗與藝術表現提昇到另一層次。累積四年的《指環》大製作，也於 2019 年劃下句點，不僅是展現樂團不斷累積以及自我超越的過程，亦對臺灣歌劇的發展產生持續以及決定性的影響。

一如往常，眾多國內外一流客席音樂家今年也將與 NSO 同台演出，今年的三位駐團音樂家一身兼作曲家以及單簧管演奏家，並於近年跨足指揮領域的音樂家魏德曼、來自臺灣並於美國綻放光芒的鋼琴家劉孟捷以及多次與樂團合作現場音樂會與錄音計畫，作品質量兼具並融貫東西的作曲家陳其鋼，透過多場音樂會及講座，以他們出自不同背景、領域的音樂經驗，但同樣追求卓越與純粹的信念，與樂團及愛樂者深度分享他們的藝術造詣與音樂思想。

由衷感謝大家在過去一整年以來對 NSO 的支持與關愛，陪伴我們在音樂世界裡建立起我們的主體性與自覺心，我深切盼望，在未來的日子，我們一起持續追隨 NSO 的腳步，在這紛擾多變的現世中，一同仰望那永恆不變的星空，凝視那澄淨皎潔的明月。

國家交響樂團音樂總監



(鄭達敬 攝影)



## Director's Message

## Pursuing the Eternal in the Ever-changing

“What is music?” I am sometimes asked. Why is western classical music still relevant to Taiwan in the 21st century? What has made us in East Asia listen to music from centuries ago and thousands of miles away?

As Arthur Schopenhauer, the German philosopher, once explained, the pursuit of Science always follows the stream of reason and consequent, like a straight line that stretches forward without ever reaching a final goal, while the pursuit of Art always follows afflatus and contemplation, never asking why or how, like the fair, still, and eternal moon.

In 2019, the NSO looked out onto a grand panorama incorporating the mightiness of Beethoven, the vigor of Bartók, the originality of Sibelius, the elusiveness of Shostakovich, the sincerity of Tchaikovsky, the nostalgia of Rachmaninoff, the wizardry of Ravel, the fortitude of Nielsen, the tartness of Prokofiev, and the glamour of Respighi. These creators from different times and places have spoken in different languages to both their own audiences and the entire human race.

The music of Beethoven emanates from the noblest impulses of humanity, a light in the darkness amidst difficult times that inspire us to move ever onward. Prior to celebrating the 250th birthday of Beethoven in 2020, the NSO paid tribute to this genius in advance with our performances of his works in the second half of 2019. Beethoven seemed to travel between times and spaces, recalling the past and foretelling the future as well as balancing humanistic contemplation with spiritual quest. Through our interpretations of his magnificent masterpieces, we could explore his extraordinary mind.

In the history of classical music, the rise of Richard Wagner was truly a landmark. He expanded the possibilities of music into the corners of a new, untouched realm. An orchestra that has immersed itself in the Wagner operas will inevitably experience a transformation and an elevation in artistic development. Our four-year *Ring* cycle came to an end in 2019, marking a milestone not only in our orchestra's growth and experience, but also in the expansion of opera production in Taiwan as a whole.

As in the past, we were honored to enjoy distinguished guests both from Taiwan and abroad performing with us. This year, we worked with three artists-in-residence, including composer and clarinetist Jörg Widmann, who in recent years had also turned to conducting; Meng-Chieh LIU, a Taiwanese pianist widely known in the United States; and Qi-Gang CHEN, veteran of multiple collaborations and recording projects with the NSO as well as a prolific composer whose works fuse western and eastern cultures – three artists from diverse backgrounds with experience in different fields but the same devotion to excellence in art. Through the lectures and concerts we arranged, they shared in depth with the orchestra and the audiences their thoughts, talents, and beliefs in arts and music.

With all my heart, I wish to thank you for your constant support and love for the NSO and for accompanying us in the establishment of our identity and self-awareness in the world of music. I sincerely hope that, in the ever-changing future yet to come, together with the NSO, we will stand side by side as we look up at the clear moon in the eternal starry sky.

Music Director, National Symphony Orchestra



(鄭達敬 攝影)

## 以感動普世的樂音與世界溝通 落實文化平權與國際接軌

2019 年工作計畫包含了 2018/19 下半樂季及 2019/20 上半樂季。樂季音樂會除了國人演出外，NSO 邀請了臺灣以及來自 11 國的優秀音樂家合作演出，主辦節目共計 43 場，年度觀眾達到 82,709 人次。亦發行兩張首席之聲專輯：樂團首席吳庭毓《吳庭毓與蕭斯塔高維契的絃音》雙 CD 以及李宜錦《調和的靈感》。

年初由音樂總監呂紹嘉以及林懷民領軍，以浦契尼的巔峰之作《托斯卡》揭開序幕。接下來以「布拉姆斯」為主軸，演出第二、三、四號交響曲、第一號小夜曲、《海頓主題變奏曲》以及《女中音狂想曲》。「璀璨雙城」系列則透過巴爾托克、貝爾格、荀貝格、魏本等作曲家以展現同時代但不同地域空間，來自布達佩斯與維也納不同的音樂靈魂。參與的音樂家包含指揮家史蒂芬·布魯尼爾、鋼琴家尚·艾弗藍·巴佛傑、小提琴家黃俊文、聲樂家石易巧、愛蓮娜·迪科娃以及巴林特·薩波等。

駐團音樂家約格·魏德曼則身兼作曲家、指揮及單簧管獨奏家與樂團合作，並與 NSO 團員一同帶來室內樂演出。而首次在臺以匈牙利原文呈現之《璀璨雙城 3 - 藍鬍子的城堡》，古典音樂與劇場創作者廖若涵及陳彥任跨界交流，產生令人驚喜的火花，為 2018/2019 樂季劃下精彩壓軸。

下半年邀請到國內外音樂名家，以樂季音樂會、室內樂、講座音樂會以及講座等多元形式攜手呈現 2019/20 上半樂季。9 月開季音樂會《豪情初綻》由呂紹嘉領軍指揮，邀請國內知名聲樂家、臺大校友合唱團共同為 19/20 樂季揭開序幕，採大型樂團、合唱、獨唱歌手再加上舞台後樂團等壯闊編制，展現不凡聲勢的馬勒《悲嘆之歌》，及邀請駐團音樂家劉孟捷演出貝多芬第二號鋼琴協奏曲。《璀璨音畫》音樂會上，演奏了國際著名作曲家，同時也是駐團音樂家一陳其鋼的作品，結合中國崑曲的小號協奏曲《萬年歡》。上半樂季合作的獨奏音樂家還包括陳銳、伊利亞·葛林戈斯、大衛·格里爾、阿爾班·蓋哈特及艾倫·普利欽，而客席指揮家方面，則與歐斯莫·凡斯卡、張宇安、宋旭鈞於上半樂季有精彩的合作。

歲末歌劇音樂會《風流寡婦》，由法國知名導演尚米歇爾·克奇執導，攜手駐團指揮張尹芳、國內頂尖聲樂家包括林慈音、葉展毓、林義偉、趙方豪、黃莉錦、陳集安、張殷齊、許逸聖及台北愛樂合唱團一起與觀眾同歡。為了讓更多人認識國人作曲家及其作品，除了演出江文也、錢南章等作曲家作品，更致力於委託創作，演出溫隆信、李元貞、劉博健、余忠元等新作首演。

國家交響樂團自 2007 年起，致力透過國際巡演打造樂團品牌知名度與能見度，至今已躋身亞洲最好交響樂團之一，並於歐美樂壇逐漸佔有一席之地。睽違七年，2019 年 5 月樂團再度赴日巡演，由音樂總監呂紹嘉領軍，以「來自臺灣」為主題，於東京文化會館與大阪交響廳，與獲得第 10 屆美國印第安納波利斯國際小提琴大賽金牌的小提琴家林品任合作演出。並於石川縣金澤市「風和綠之樂都音樂祭」，演出 5 套曲目不同之音樂會並安排國人作曲家江文也的「臺灣舞曲」、日本作曲家芥川也寸志《為交響樂團所寫的音乐》，5 日共計 7 場的巡演，透過精緻音樂，讓臺灣與日本有更進一步的文化交流。演出獲得國際知名樂評人 Robert Markow 高度肯定，「台灣新聞」、「日本 Business Wire」、「中日新聞」、「excite 日本」、「音樂現代」雜誌、「北美之聲 Classical Voice North America」等，以及日本媒體亦有多篇報導，此行除了讓臺灣作品迎向世界，亦使國際的鎂光燈投向臺灣。

本年度共計演出 72 場，樂團主辦售票場次為 43 場，年度演出平均票房為 85%。年度演出以類型分，包括大型管絃團 24 套曲目 32 場次，其中國內外巡演 23 場（屏東、中壢、臺中、高雄、日本），另室內樂及講座音樂會 19 場（臺北、桃園、新竹、屏東、臺南、高雄），各種推廣講座，共計 97 場次，計 13,237 人次參與；以上共計 95,946 人參與。空中導聆、雲端音樂廳則規劃了 115 單元。

此外，國家表演藝術中心三館一團繼續合作密切，包括國家兩廳院 TIFA 系列的呂紹嘉、林懷民與 NSO《托斯卡》；臺中國家歌劇指環系列華格納歌劇《諸神黃昏》以及歲末歌



NSO 歌劇音樂會《托斯卡》 NSO Opera Concert TOSCA (王永年 攝影)

劇音樂會《風流寡婦》；衛武營國家藝術文化中心《節慶·交響》、《鋒芒新銳》及共同製作《建築聲學大師徐亞英與 NSO，帶您聆賞衛武營》演出等，NSO 以實力及行動，達成國家表演藝術中心所交付之責任與期許。

歌劇音樂會《托斯卡》同時也化身行動歌劇院，至中壢及屏東巡演，與在地合唱團高雄室內合唱團及高雄世紀合唱團合作。此外，在企業支持之下，NSO 綠野講座音樂會 - 「跟著音樂去旅行」，仍持續前進桃園、新竹、臺南、高雄、屏東等地，音樂足跡遍及臺灣各個角落，NSO 將持續經營更多的「藝企夥伴」，攜手整合資源，持續回饋社會。

另一方面，為落實文化平權，「愛樂實驗室」借鏡英國多年成功經驗，成功舉辦兩場為期八天的「樂齡照護音樂工作坊暨公開講座」，由曼徹斯特室內樂團（Manchester Camerata）及英國皇家音樂學院（Royal Academy of Music）

音樂家進行教學示範，拜訪雙連安養中心、聖若瑟失智老人中心、長庚護理之家等社區療養機構，邀請社工、音樂家、職能治療科系學生等共計 150 人參與，藉此培育音樂照護的種子教師。同時並擴增「愛樂實驗室」網站為多國語言版本，讓臺灣愛樂實驗及樂齡音樂照護經驗，分享至英語系國家及日本，以此與國際更緊密串連。此外，NSO 更延續傳遞音樂相關科學知識的精神，邀請國際聲學大師徐亞英，與衛武營共同主辦一場充滿實驗性質的聲學音樂會講座，讓現場觀眾親身體驗建築與音樂的奧妙連結。NSO 將在未來持續著重發展音樂治療及音樂照護，創造更共融的社會，並以感動普世的樂音與世界溝通。

## Communicating worldwide through music that touches people everywhere Realizing cultural equality and making connections internationally

Projects for 2019 included the second half of the 2018/2019 season and the first half of the 2019/2020 season. In addition to performances exclusively by Taiwanese musicians, there were collaborative concerts by outstanding musicians from Taiwan and eleven other countries. Throughout the calendar year of 2019, the NSO offered 43 programs and realized an attendance figure of 82,709. The NSO released two CD titles in the NSO Principals series: Ting-Yuh WU's *Dmitri Shostakovich on Strings* (a 2-CD set) and I-Ching LI's *Cantabile*.

The year of 2019 kicked off with Puccini's operatic masterpiece *Tosca*, conducted by the NSO's Music Director Shao-Chia LÜ and directed by Hwai-Min LIN. This was followed by a concert that included Brahms's Fourth Symphony, one of several concerts that featured music by Brahms. (Repertory also included the Second and Third Symphonies, the *Variations on a Theme* by Haydn, the *Alto Rhapsody*, and the *Serenade No.1*.) The Twin Cities Series featured such early twentieth-century figures as Bartók, Berg, Schoenberg, and Webern, who represented an array of musical spirits working in two close-situated major cities on the Danube,



NSO 歌劇音樂會《璀璨雙城 3—藍鬍子的城堡》  
*A Walk in the Moonlight, A Mysterious Castle* (陳偉熙 攝影)

Vienna and Budapest. Guest artists included conductor Stefan Blunier, pianist Jean-Efflam Bavouzet, violinist Paul HUANG, and singers I-Chiao SHIH, Elena Zhidkova, Balint Szabo among others.

Jörg Widmann – composer, conductor and clarinetist – served as the NSO's artist-in-residence. Among other activities, he offered performances of chamber music in which he was joined by members of the NSO. Bartók's opera *Duke Bluebeard's Castle* was given for the first time in Taiwan in its original language, Hungarian. The 2018/2019 season concluded with a crossover event linking classical music with theatrical arts. This sparkling finale was created by Zou-Han LIAO and Yan-Ren CHEN.

In the latter half of the year, prestigious guest artists from Taiwan and abroad joined the NSO for mainstream concerts, chamber music performances, lecture-concerts, and lectures. Led by Shao-Chia LÜ, the 2019/2020 season's opening concert featured Mahler's choral cantata *Das klagende Lied* (Song of Lamentation). Well-known Taiwanese vocal soloists and the NTU Alumni Chorus took part in this large-scale production, which included the use of an off-stage instrumental ensemble. Earlier in the program, Meng-Chieh LIU was soloist in Beethoven's *Piano Concerto No. 2*. The concert "LÜ and David Guerrier" opened with a trumpet concerto entitled *Joie Eternelle* (Wan-nien-huan), a work inspired by Chinese Kunqu Opera and composed by the internationally renowned composer Qigang CHEN (one of the NSO's artists-in-residence during the 2019/2020 season). Additional soloists during the first part of the season included violinists Ray CHEN, Ilya Gringolts, and Aylen Pritchkin, cellist Alban Gerhardt, and trumpeter David Guerrier. Guest conductors included Osmo Vänskä, Yu-An CHANG, and Hsü-Chün SUNG (alias Kimbo Ishii).



《三月布拉姆斯》*Brahms in Spring* (林敬原 攝影)

For the year-end Opera Concert, the NSO presented *Die lustige Witwe* (The Merry Widow) by Franz Lehár. Well-known French stage director Jean-Michel Cricqui and Resident Conductor Yin-Fang CHANG were joined by leading Taiwanese singers Grace LIN, Chan-Yu YEH, Yi-Wei LIN, Fang-Hao CHAO, Li-Chin HUANG, Chi-An CHEN, Yin-Chi CHANG, Yi-Sheng HSU, and the Taipei Philharmonic Chorus. It was quite a show! To acquaint audiences with music by Taiwanese composers, important compositions by Wen-Ye JIANG and Nan-Chang CHIEN were presented in addition to newly-commissioned works by Lung-Hsin WEN, Yuan-Chen LI, Bo-Chien LIU, and Chung-Yuan YU.

Since 2007, the NSO has embarked on a number of international tours to promote its name abroad. It is now recognized as one of the finest orchestras in Asia and has acquired a significant place in the European and American music scenes. After an absence of seven years, the orchestra returned to Japan in May 2019. Under the banner of "From Formosa," the NSO, led by Shao-Chia LÜ, performed in Tokyo's Bunka Kaikan and Osaka's Symphony

Hall. The soloist at these concerts was the American-Taiwanese violinist Richard LIN, gold medalist at the 2018 International Violin Competition of Indianapolis. At the Spring Green Music Festival in Kanazawa, the NSO gave five concerts of varied repertory, which included *Formosan Dance* by Taiwanese composer Wen-Ye JIANG (alias Bunya KOH), and *Musica per Orchestra Sinfonica* by Japanese composer Yasushi Akutagawa. The seven performances on this five-day tour were highly praised by internationally-known music critic Robert Markow and further promoted the cultural exchanges between Taiwan and Japan. They were also covered by numerous other media outlets such as *Taiwan News*, *Business Wire Japan*, *Chiunichi Web*, *Excite Japan*, *Music Modern* magazine, and *classicalvoiceamerica.org*.

In 2019, the NSO gave a total of 72 performances, including 43 paid events. The box office reported an average of 85% capacity. There were 32 performances of 24 programs for full orchestra, including 23 performances on tours domestic (Pingtung, Zhongli, Taichung, and Kaohsiung) and overseas (Japan), and 19 chamber

NSO 戀戀中秋 *Love in Autumn Concert* (范世銘 攝影)

music concerts and lecture-concerts (Taipei, Taoyuan, Hsinchu, Pingtung, Tainan, and Kaohsiung). In addition, there were 97 outreach lectures of various kinds that attracted 13,237 listeners. In total, 95,946 people attended our events. There were also 115 episodes of on-air pre-concert lectures and cloud concerts.

The three venues and single symphony orchestra (NSO) of the National Performing Arts Center continue to work closely together. Collaborative projects with the NSO consisted of the following: in Taipei, Puccini's opera *Tosca*, directed by Hwai-Min LIN, as part of the NTCH-TIFA events; in Taichung, with the National Taichung Theater, Wagner's opera *Götterdämmerung* (final installment of the four-part *Ring* cycle) and the year-end opera *Die lustige Witwe* (The Merry Widow); and in Kaohsiung, the symphony concerts ("LÜ & NSO" and "Ray CHEN & NSO") and a co-production with the Weiwuying National Kaohsiung Center for the Arts ("Albert XU × NSO × Weiwuying"). With

these presentations, the NSO has fulfilled its role within the National Performing Arts Center.

The Opera Concert production of *Tosca*, to the surprise of many, expanded into a mobile opera company touring to Zhongli and Pingtung in collaboration with local choirs (Kaohsiung Chamber Choir and Kaohsiung Century Voice Choir). In addition, with the support of many enterprises, the NSO Outdoor Lecture Concerts, "the NSO Outdoor Lecture Concerts," continued its journeys to Taoyuan, Hsinchu, Tainan, Kaohsiung, Pingtung, and other locations. Musical footprints now cover nearly every corner of Taiwan. The NSO continues to encourage the participation of more "corporate partners" as we work together to integrate resources and to reward society with energized education and great art.

In the spirit of cultural equality, the Music Lab project has

《當我們同在一起》樂齡照護公開講座 *Music Care and Therapy for the Elderly – Workshops and Public Lectures* (鄭雅文 攝影)

attempted to learn from the UK. Their successful experiences for many years were shared in two symposia entitled "Music Care and Therapy for the Elderly – Workshops and Public Lectures," each lasting eight days. These symposia were led by musicians from the Manchester Camerata and the Royal Academy of Music. The musicians visited community nursing homes and care centers such as the Suang-Lien Elderly Center, Joseph Home for Alzheimer's Disease and Related Dementia, and the Chang Gung Nursing Home. In this music care and therapy project, 150 social workers, musicians, students of occupational therapy and related fields were invited to participate in the hope that, by planting seeds now, there will be more professional helpers in the future. In addition, the Music Lab website was upgraded to a multi-language version so that the results of our experimental project and the therapy experience for the seniors could be shared with English-speaking countries and Japan, thus giving the project – and the NSO – a higher profile beyond Taiwan. In this manner,

the NSO continues to transmit scientific knowledge related to music. The orchestra invited acoustic designer Albert XU to host an experimental concert lecture about acoustics in Weiwuying, during which he guided the audiences in vividly experiencing the mysterious connection between architecture and music. The NSO will continue to focus its attention on the development of music therapy and music care so as to involve a larger segment of society and to communicate with the world through music that touches people everywhere.

# 國家交響樂團

# National Symphony Orchestra

音樂總監	呂紹嘉									
桂冠指揮	根特·赫比希									
駐團指揮	張尹芳									
第一小提琴	★ 吳庭毓	☆ 鄧皓敦	○ 陳逸群	郭昱麟	林基弘	梁坤豪	陳逸農	卓曉青		
	方俊人	黃佳頤	李庭芳	賴佳奇	林孟穎	李家豪	曾智弘	蔡竺君		
	* 張子萱	* 嚴宇光								
第二小提琴	● 陳怡茹	◎ 孫正玫	○ 陳玟佐	吳怡慧	李京熹	黃衍繹	顧慈美	康信榮		
	李梅箋	鍾仁甫	蔡孟峰	洪章文	陳偉泓	王致翔				
中提琴	● 黃瑞儀	◇ 鄧啟全	● 呂昭瑩	黃雅琪	李靖宜	謝君玲	呂孟珊	李思琪		
	陳猶白	蔡秉璋	吳彥廷	黃亞漢	▲ 劉詩珊					
大提琴	● 熊士蘭	◎ 連亦先	○ 韋智盈	周幼雯	陳怡婷	林宜嫻	黃日昇	蘇品維		
	唐鶯綺	王郁文	* 張心維							
低音提琴	● 傅永和	◎ 蘇億容	○ 周春祥	王淑瑜	黃筱清	王淑宜	連珮致	蔡歆婕		
	* 朱預臻	* 游季慈								
長笛	● 安德石	◎ 宮崎千佳	李 浚							
短笛	鐘美川									
雙簧管	● 王怡靜	◎ 阮黃松	楊舒婷							
英國管兼雙簧管	李明怡									
單簧管	● 朱玟玲	◎ 賴俊諺	朱偉誼	孫正茸	* 陳意林					
低音管	● 簡凱玉	◎ 陳奕秀	高靈風							
倍低音管兼低音管	簡恩義									
法國號	● 劉宜欣	◎ 劉品均	○ 黃任賢	黃哲筠	王婉如	曹予勉	* 張顯嚴			
小號	● 宇新樂	◎ 陳長伯	張景民	鄒儒吉						
長號	● 李昆穎	◎ 邵恒發	陳中昇							
低音長號兼長號	彭曉昀									
低音號	● 藤田敬介									
定音鼓	● 艾庭安	◎ 陳廷銓								
打擊樂	● 陳哲輝	陳振馨	楊璧慈							
豎琴	● 解 瑄									
鍵盤	▲ 許毓婷									

<b>Music Director</b> Shiao-Chia LÜ	<b>Viola</b> ● Grace HUANG ◇ Chi-Chuan TENG ◆ Chao-Ying LU Yea-Chyi HWANG Jing-Yi LEE Juin-Ling SHIEH Meng-San LU Szu-Chi LI Jubei CHEN Ping-Chang TSAI Yen-Ting WU Ya-Han HUANG ▲ Shih-San LIU	<b>Flute</b> ● Anders NORELL ◎ Chika MIYAZAKI Chuin LEE	<b>Trumpet</b> ● Nicolas RUSILLON ◎ Chang-Po CHEN Ching-Min CHANG Loo-Kit CHONG
<b>Conductor Laureate</b> Günther HERBIG		<b>Piccolo</b> Mei-Chuan CHUNG	<b>Trombone</b> ● Kun-Ying LEE ◎ Hang-Fat SHIU Chung-Sheng CHEN
<b>Resident Conductor</b> Yin-Fang CHANG	<b>First Violin</b> ★ Ting-Yu WU ☆ Hao-Tun TENG ○ Yi-Chun CHEN Yu-Lin KUO Ji-Hung LIN Kun-Hao LIANG Yee-Nong CHEN Hsiao-Ching CHO Cecilia FANG Jiachi HUANG Ting-Fang LEE Chia-Chi LAI Meng-Ying LIN Chia-Hao LEE Chih-Hong TSENG Chu-Chun TSAI * Tzu-Hsuan CHANG * Yu-Kuang YEN	<b>Oboe</b> ● I-Ching WANG ◎ Tung Nguyen HOANG Shu-Ting YANG	<b>Bass Trombone</b> Hsiao-Yun PENG
	<b>Second Violin</b> ● Yi-Ju CHEN ◎ Cheng-Mei SUN ○ Wen-Tso CHEN I-Hui WU Ching-Hsi LEE Yen-Yi HUANG Tsu-Mei KU Hsin-Jung KANG Mei-Jain LI Jen-Fu CHUNG Meng-Fong TSAI Chang-Wen HUNG Wei-Hong CHEN Chih-Hsiang WANG	<b>English Horn</b> Ming-I LEE	<b>Tuba</b> ● Keisuke FUJITA
	<b>Cello</b> ● Lana HSIUNG ◎ Yi-Shien LIEN ○ Chih-Yi WEI Yu-Wen CHOU I-Ting CHEN Yi-Hsien LIN Jih-Sheng HUANG Pin-Wei SU Ying-Chi TANG Yu-Wen WANG * Hsin-Wei CHANG	<b>Clarinet</b> ● May-Lin JU ◎ Chun-Yen LAI Wei-I CHU Cheng-Jung SUN * Yi-Lin CHEN	<b>Timpani</b> ● Sebastian EFLER ◎ Ting-Chuan CHEN
	<b>Double Bass</b> ● Yung-Ho FU ◎ Yi-Juan SU ○ Chun-Shiang CHOU Su-Yu WANG Hsiao-Ching HUANG Shu-Yi WANG Pei-Chih LIEN Hsin-Chieh TSAI * Yu-Chen CHU * Ji-Ci YOU	<b>Bassoon</b> ● Kai-Yu JIAN ◎ I-Hsiu CHEN Ling-Feng KAO	<b>Percussion</b> ● Jer-Huei CHEN Chen-Hsing CHEN Pi-Tzu YANG
		<b>Contrabassoon</b> En-Yi CHIEN	<b>Harp</b> ● Shuen CHIEH
		<b>Horn</b> ● Yi-Hsin Cindy LIU ◎ Pin-Chun LIU ○ Jen-Hsien HUANG Jer-Yun HUANG Wan-Ju WANG Yu-Mien TSAO * Hao-Yan CHANG	<b>Keyboard</b> ▲ Yu-Ting HSU

★樂團首席 ☆代理樂團首席 ●首席 ◇代理首席 ◎副主席  
◆代理副主席 ○助理首席 ■留職停薪 ▲樂季合約人員 \* NTUA 樂團職銜學程學員

★ Concertmaster  
☆ Acting Concertmaster  
● Principal  
◇ Acting Principal  
◎ Associate Principal  
◆ Acting Associate Principal  
○ Assistant Principal  
■ On Leave  
▲ Season Contracted Musician  
\* NTUA & NSO Internship Program

## 演出及活動一覽表 Concert Calendar

粗體字表首次與 NSO 合作客席藝術家  
Bold type for the guest artist worked with NSO for the first time.

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
1/12	邀演 STAR WARS: A New Hope in Concert 《星際大戰四部曲：曙光乍現》	<b>Keith LOCKHART, conductor</b> 指揮／基斯·洛克哈特	National Concert Hall 國家音樂廳
2/22-2/24	Opera Concert TOSCA 歌劇音樂會《托斯卡》	Shao-Chia LÜ, conductor 指揮／呂紹嘉 LIN Hwai-Min, director 導演／林懷民 Calvin WANG, assistant director 復排導演／汪慶璋 Jing-Ru LIN, costume & style design 服裝設計／林璟如 Kevin LEE, lighting design 燈光設計／李俊餘 Martin ANDERSSON, vocal coach 聲樂指導／安馬丁 Hanyin TSO-PETANAJ (2/22, 2/24), Ling-Hui LIN (2/23), Tosca 托斯卡／左涵瀛 (2/22, 2/24)、 林玲慧 (2/23) Lucio GALLO (2/22, 2/24), Martin NG (2/23), Scarpia 斯卡皮亞／路奇歐·蓋洛 (2/22、2/24)、 吳翰衛 (2/23) <b>Ho-yoon CHUNG</b> (2/22, 2/24), Ezio KONG (2/23), Cavaradossi 卡瓦拉多西／鄭皓允 (2/22、2/24)、 孔孝誠 (2/23) Julian LO, Angelotti & Jailer 安傑洛第、獄卒／羅俊穎 Fang-Hao CHAO, Sacristan & Sciarone 堂守 & 夏羅奈／趙方豪 Fa-Kai TANG, Spoletta 史波烈塔／湯發凱 Yu Chung John KU, Szu Yun Swing HSIEH, Shihling HSIUNG, chorus master 合唱指導／古育仲、謝斯韻、熊師玲 Taipei Philharmonic Chorus 台北愛樂合唱團 Taipei Philharmonic Children's Chorus 台北愛樂兒童合唱團 National Taiwan College of Performing Arts 國立臺灣戲曲學院	National Concert Hall 國家音樂廳

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
3/1	邀演 LÜ & NSO 《節慶·交響》	Shao-Chia LÜ, conductor 指揮／呂紹嘉 Richard LIN, violin 小提琴／林品任 <b>Hsin-Hung Tony LIU, organ</b> 管風琴／劉信宏	Concert Hall of National Kaohsiung Center for the Arts (Weiwuying) 衛武營國家藝術文化中心 音樂廳
3/3	MD Series 總監系列 Brahms in Spring 《三月布拉姆斯》	Shao-Chia LÜ, conductor 指揮／呂紹嘉 I-Chiao SHIH, alto 女中音／石易巧 Yi-Yin TAI, chorus master 合唱指導／戴怡音 Taipei Male Choir 拉繆人男聲合唱團	National Concert Hall 國家音樂廳
3/8 3/15	Opera Concert TOSCA 歌劇音樂會《托斯卡》 巡迴演出	Yao-Yu WU, conductor 指揮／吳曜宇 LIN Hwai-Min, director 導演／林懷民 Calvin WANG, assistant director 復排導演／汪慶璋 Jing-Ru LIN, costume & style design 服裝設計／林璟如 Kevin LEE, lighting design 燈光設計／李俊餘 Martin ANDERSSON, vocal coach 聲樂指導／安馬丁 Ling-Hui LIN, Tosca 托斯卡／林玲慧 Martin NG, Scarpia 斯卡皮亞／吳翰衛 Ezio KONG, Cavaradossi 卡瓦拉多西／孔孝誠 Julian LO, Angelotti & Jailer 安傑洛第 & 獄卒／羅俊穎 Fang-Hao CHAO, Sacristan & Sciarone 堂守 & 夏羅奈／趙方豪 Fa-Kai TANG, Spoletta 史波烈塔／湯發凱 <b>Chia-Fen WENG, Huei-Gong YANG,</b> <b>chorus masters</b> 合唱指導／翁佳芬、楊惠宮 <b>Kaohsiung Chamber Choir</b> 高雄室內合唱團 <b>Chia-Fen WENG, art director</b> 藝術總監／翁佳芬 <b>Cheng-Pu CHANG, vocal coach</b> 聲樂指導／張成璞 <b>Century Voice Choir</b> 高雄世紀合唱團 <b>Director, Jen-Jay LEE</b> 團長／李仁傑 <b>Conductor, Huei-Gong Yang</b> 指揮／楊惠宮	Pingtung Performing Arts Center 屏東演藝廳 Zhongli Arts Hall 中壢藝術館

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
3/10	Music Discovery Lecture Concerts 勇源 x NSO 探索頻道  All about Brahms 《向布拉姆斯致敬》	Yuan-Pu CHIAO, lecture 主講/焦元溥 Ting-Yu FAN, mezzo-soprano 次女高音/范婷玉 Chu-Chun TSAI, Chih-Hong TSENG, violin 小提琴/蔡竺君、曾智弘 Chao-Ying LU, viola 中提琴/呂昭瑩 Ying-Chi TANG, cello 大提琴/唐鶯綺 Chung-Hua WENG, piano 鋼琴/翁重華	National Recital Hall 國家演奏廳
3/16	Chamber Concert 室內樂集  Brahms on Strings 《布拉姆斯絃音》	Hao-Tun TENG, Wei-Hong CHEN, violin 小提琴/鄧皓敦、陳偉泓 Jubel CHEN, Yin-Fang CHANG, viola 中提琴/陳猶白、張尹芳 Yi-Hsien LIN, Jih-Sheng HUANG, cello 大提琴/林宜嫻、黃日昇 Chung-Hua WENG, piano 鋼琴/翁重華	National Recital Hall 國家演奏廳
3/22	Classics Series 經典系列  Brahms No.4 《布拉姆斯 第四》	Alexander DRČAR, conductor 指揮/亞歷山大·德夏 Radek BABORÁK, french horn 法國號/拉德克·巴伯羅柯	National Concert Hall 國家音樂廳
3/30	Masters Series 名家系列  Wu Man & NSO 《琵琶 交響》	Tung-Chieh CHUANG, conductor 指揮/莊東杰 <b>WU Man, pipa</b> 琵琶/吳蠻	National Concert Hall 國家音樂廳
4/7	邀演  TPC Oratorio Series I  Handel MESSIAH 神劇《彌賽亞》 韓德爾逝世 260 週年紀念	Shao-Chia LÜ, conductor 指揮/呂紹嘉 Grace LIN, soprano 女高音/林慈音 Jo-Pei WENG, alto 次女高音/翁若珮 <b>Shih-Chao LEE, tenor</b> 男高音/李世釗 Chan-Yu YEH, bass 男低音/葉展毓 Yuchung John KU, chorus master 合唱指導/古育仲 Taipei Philharmonic Chorus 台北愛樂合唱團	National Concert Hall 國家音樂廳

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
4/13 4/14	邀演  Meet Mozart 愛樂電台 x NSO 第一場兒童音樂會 《音樂開門-遇見莫札特》	Yin-Fang CHANG, conductor 指揮/張尹芳 <b>Theatre de la Sardine</b> 沙丁龐客劇團 <b>Pei-Yu CHIU, storyteller</b> 聲優/邱佩釐(邱姐姐) Anders NORELL, flute 長笛/安德石 I-Ching WANG, oboe 雙簧管/王怡靜 <b>Hao-Wei LIN, piano</b> 鋼琴/林灝維 Rios LI, baritone 男中音/李增銘 <b>Yu-Fang CHIANG, alto</b> 女高音/蔣毓方	National Concert Hall 國家音樂廳
4/20	Masters Series 名家系列  From Formosa— 2019 Japan Pre-tour Concert 來自臺灣— 2019 日本巡演行前音樂會	Shao-Chia LÜ, conductor 指揮/呂紹嘉 Richard LIN, violin 小提琴/林品任	National Concert Hall 國家音樂廳
4/21	Read Between Notes 音樂與朗讀  Anonymity 《無名者》	Yuan-Pu CHIAO, music programmer 音樂策劃/焦元溥 <b>Ching-Fang HU, narrator</b> 朗讀/胡晴舫 I-Ching LI, Hao-Tun TENG, violin 小提琴/李宜錦、鄧皓敦 Jubel CHEN, viola 中提琴/陳猶白 Yi-Shien LIEN, cello 大提琴/連亦先 Pei-Yao WANG, piano 鋼琴/王佩瑤	National Concert Hall 國家音樂廳
4/30-5/6	From Formosa 2019 來自臺灣  Japan Tour 日本巡迴	Shao-Chia LÜ, conductor 指揮/呂紹嘉 Richard LIN, violin 小提琴/林品任	4/30 Tokyo Bunka Kaikan 東京文化會館  5/1-5/5 Spring Green Music Festival in Kanazawa 金澤風と緑の楽都音楽祭  5/6 Osaka The Symphony Hall 大阪交響廳
5/11	邀演  The Sound of Zen: A Tribute to Luo Fu 《魚·石頭·聽禪聲》 洛夫 & 錢南章音樂會	Li-Pin CHENG, conductor 指揮/鄭立彬 <b>Chieh-Hua HSIEH, director</b> 導演/謝杰樺 Taipei Philharmonic Chorus 台北愛樂合唱團	National Concert Hall 國家音樂廳

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
5/17	Masters Series 名家系列 Mozart & Widmann 2 《莫札特與魏德曼 2》	Jörg WIDMANN, conductor & clarinet (Artist-in-Residence) 指揮與單簧管/約格·魏德曼 (駐團音樂家)	National Concert Hall 國家音樂廳
5/18	Chamber Concerts 室內樂集 Widmann's Chamber music 《魏德曼的綺想絃音》	Jörg WIDMANN, clarinet 單簧管/約格·魏德曼 I-Ching LI, Hao-Tun TENG, violin 小提琴/李宜錦、鄧皓敦 Jubel CHEN, viola 中提琴/陳猶白 Yi-Shien LIEN, cello 大提琴/連亦先	National Recital Hall 國家演奏廳
5/18	Read Between Notes 音樂與朗讀 Land of Solitude 《孤獨國》	Yuan-Pu CHIAO, music programmer 音樂策劃/焦元溥 <b>Crimson Hall Poetry Society, narrator</b> 朗讀/紅樓詩社 <b>Cheng Chieh WEN, director</b> 編導/鄭傑文 Wen-Tso CHEN, violin 小提琴/陳琰佐 Chika MIYAZAKI, flute 長笛/宮崎千佳 May-Lin JU, clarinet 單簧管/朱玟玲 Vera Hui-Pin HSU, piano 鋼琴/許惠品	National Recital Hall 國家演奏廳
5/23	Classics Series 經典系列 Das Lied von der Erde 《大地之歌》	<b>Okko KAMU, conductor</b> 指揮/歐可·卡穆 I-Chiao SHIH, alto 女中音/石易巧 <b>Jay Hunter MORRIS, tenor</b> 男高音/傑·杭特·墨里斯	National Concert Hall 國家音樂廳
6/2	Music Discovery Lecture Concerts 勇源 x NSO 探索頻道 Vienna & Budapest 《雙城記：維也納與布達佩斯》	Yuan-Pu CHIAO, lecture 主講/焦元溥 Chih-Hong TSENG, violin 小提琴/曾智弘 Chen-Jung SU, clarinet 單簧管/孫正茸 Chiao-Han LIAO, Chung-Hua WENG, piano 鋼琴/廖皎含、翁重華 Meng-Chun LIN, soprano 女高音/林孟君 Fang-Hao CHAO, baritone 男中音/趙方豪	National Recital Hall 國家演奏廳
6/6	Classics Series 經典系列 Leningrad 《蕭斯塔科維契 7》	CHIEN Wen-Pin, conductor 指揮/簡文彬	National Concert Hall 國家音樂廳

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
6/14	Classics Series 經典系列 Promenade in Summer Breeze 《璀璨雙城 1—夏日夜風》	Stefan BLUNIER, conductor 指揮/史蒂芬·布魯尼爾 Jean-Efflam BAVOUZET, piano 鋼琴/尚·艾弗藍·巴佛傑	National Concert Hall 國家音樂廳
6/16	Chamber Concerts 室內樂集 Circo Ensemble & NSO 《皮亞佐拉的古典與探戈》	Chih-Hsiang WANG, Chih-Hong TSENG, violin 小提琴/王致翔、曾智弘 Ping-Chang TSAI, viola 中提琴/蔡秉璋 Jih-Sheng HUANG, cello 大提琴/黃日昇 Yi-Jung SU, double bass 低音提琴/蘇億容 <b>Chen-Chung LEE, bandoneon</b> 手風琴/李承宗 <b>Roberto ZAYAS, guitar</b> 吉他/羅貝多·薩亞斯 <b>Yung-Chen CHEN, piano</b> 鋼琴/陳永禎	National Recital Hall 國家演奏廳
6/28	Masters Series 總監系列 Twin Cities and Three Bs 《璀璨雙城 2—奧匈霞輝》	Shao-Chia LÜ, conductor 指揮/呂紹嘉 Paul HUANG, violin 小提琴/黃俊文	National Concert Hall 國家音樂廳
6/29	Dear Little Ones 媽媽說故事 Tip Toe Tchaikovsky 《腳尖上的柴科夫斯基》 新竹場	PING Heng, consultant 顧問/平珩 Yin-Fang CHANG, I-Ching LI, narrator 說書人/張尹芳、李宜錦 Vanessa LIN, scriptwriter 腳本/林怡芳 I-Ching LI, Hao-Tun TENG, violin 小提琴/李宜錦、鄧皓敦 Jubel CHEN, viola 中提琴/陳猶白 Yi-Shien LIEN, cello 大提琴/連亦先 Shuen CHIEH, harp 豎琴/解瑄 Pi-Tzu YANG, percussion 打擊/楊璧慈 Vera Hui-Pin HSU, piano 鋼琴/許惠品 The Capital Ballet Taipei, dancers 台北首督芭蕾舞團	Hsinchu Performing Arts Center 新竹市文化局演藝廳
7/5	Opera Concert 歌劇音樂會 A Walk in the Moonlight, A Mysterious Castle 《璀璨雙城 3—藍鬍子的城堡》	Shao-Chia LÜ, conductor 指揮/呂紹嘉 <b>Elena ZHIDKOVA, soprano</b> 女高音/愛蓮娜·迪科娃 <b>Balint SZABO, baritone</b> 男中音/巴林特·薩波 <b>Zouhan LIAO, art director</b> 藝術指導/廖若涵 <b>Yanren CHEN, image design</b> 影像設計/陳彥任	National Concert Hall 國家音樂廳



日期 Date	演出節目 Program	演出者 Artist	地點 Venue
7/6	19/20 Season Salon Concert 沙龍音樂會	Shao-Chia LÜ, lecture 主講／呂紹嘉 Yuan-Pu CHIAO, panelist 與談人／焦元溥 Ling-Hui LIN, Grace LIN, soprano 女高音／林玲慧、林慈音 WU Bai-Yu-Hsi, Fang-Hao CHAO, baritone 男中音／巫白玉璽、趙方豪 Julian LO, bass 男低音／羅俊穎 Pei-Yao WANG, piano 鋼琴／王佩瑤 Chu-Chun TSAI, Chih-Hong TSENG, violin 小提琴／蔡竺君、曾智弘 Chao-Ying LU, viola 中提琴／呂昭瑩 Ying-Chi TANG, cello 大提琴／唐鶯綺	Hall of National Concert Hall 國家音樂廳一樓大廳
8/24 8/25 8/30 9/1	2019 NSO Outdoor Lecture Concert 2019 NSO 綠野講座音樂會 《跟著音樂去旅行》	Po-Chieh LIN, lecture 主講人／林伯杰 Jen-Hsien HUANG, french horn, Keyboard 法國號、鍵盤／黃任賢 Jer Yun HUANG, horn (8/24、8/25) 法國號／黃哲筠 (8/24、8/25) Ching-Min CHANG, trumpet 小號／張景民 Chang-Po CHEN, trumpet 小號／陳長伯 Hang-Fat SHIU, trombone 長號／邵恒發 Hsiao-Yun PENG, bass trombone (8/24) 低音長號／彭曉昀 (8/24) Chung-Sheng CHEN, bass trombone (8/25、8/30、9/1) 低音長號／陳中昇 (8/25、8/30、9/1) Fang-Hao CHAO, baritone 男中音／趙方豪 Yu-Zhen XU, soprano 女高音／許育甄 Chieh-Yu CHANG, piano (8/24、8/25) 鋼琴／張黎宇 (8/24、8/25)	Performance Hall of Cultural Affairs Bureau of Hsinchu County Government 新竹縣政府文化局文化廣場  Performance Hall of Arts Facilities Management Center 桃園展演中心藝文廣場戶外舞台  Performance Hall of Pingtung performance Art Center 屏東演藝廳戶外廣場  Performance Hall of Tainan Cultural Center 臺南文化中心假日廣場
8/31	Love in Autumn Concert NSO 戀戀中秋	Jen-Hsien HUANG, french horn, keyboard 法國號、鍵盤／黃任賢 Ching-Min CHANG, trumpet 小號／張景民 Chang-Po CHEN, trumpet 小號／陳長伯 Hang-Fat SHIU, trombone 長號／邵恒發 Chung-Sheng CHEN, bass trombone 低音長號／陳中昇 Fang-Hao CHAO, baritone 男中音／趙方豪 Yu-Zhen XU, soprano 女高音／許育甄	The Outdoor Theater of National Kaohsiung Center for the Arts (Weiwuying) 衛武營藝術中心戶外廣場

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
9/7-9/8	邀演 STAR WARS: Return of the Jedi in Concert 星際大戰：絕地大反攻 電影交響音樂會	Shih-Hung YOUNG, conductor 指揮／楊士弘	National Concert Hall 國家音樂廳
9/20	MD Series 總監系列 Season Opening Concert 開季音樂會《豪情初綻》	Shao-Chia LÜ, conductor 指揮／呂紹嘉 Meng-Chieh LIU, piano 鋼琴／劉孟捷 Ling-Hui LIN, soprano 女高音／林玲慧 Jo-Pei WENG, alto 女中音／翁若瑛 Ezio KONG, tenor 男高音／孔孝誠 Chan-Yu YEH, baritone 男中音／葉展毓 Shun-Hsu CHUANG, Shih-Ling HSIUNG, chorus master 合唱指導／莊舜旭、熊師玲 NTU Alumni Chorus 臺大校友合唱團 Taipei Philharmonic Children's Choir 台北愛樂兒童合唱團	National Concert Hall 國家音樂廳
9/26	Artist in Residence 駐團音樂家系列 Meng-Chieh's Chamber Music 《孟捷樂樂秀》	Meng-Chieh LIU, piano 鋼琴／劉孟捷 Anders NORELL, flute 長笛／安德石 Hao-Tun TENG, Wen-Tso CHEN, violin 小提琴／鄧皓敦、陳玟佐 Jubel CHEN, viola 中提琴／陳猶白 Yu-Wen WANG, cello 大提琴／王郁文	National Recital Hall 國家演奏廳

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
10/4 10/6 10/10	NTT Ring Cycle 臺中國家歌劇指環系列  RICHARD WAGNER: Götterdämmerung 華格納歌劇《諸神黃昏》	Shao-Chia LÜ, conductor 指揮／呂紹嘉 Carlus PADRISSA, stage director (La Fura dels Baus) 導演／卡盧斯·帕德利薩 (拉夫拉前衛劇團) Esteban MUÑOZ, revival stage director 執行導演／艾斯特邦·穆諾茲 Roland OLBETER, set design 舞台設計／羅朗·歐貝特 Chu UROZ, costume design 服裝設計／裘·烏洛茲 Franc ALEU, video design 影像設計／法朗·埃樂 Peter van PRAET, lighting design 燈光設計／彼得·凡派瑞 Gianni Paolo MIRENDA, revival lighting 燈光執行／吉尼亞·米藍達 Martin ANDERSSON, vocal coach 聲樂指導／安馬丁 Annie CHUNG, chorus master 合唱指導／鍾安妮 Vera Hui-Pin HSU, piano rehearsal 鋼琴排練／許惠品 Lance RYAN, Siegfried 齊格飛／蘭斯·萊恩 Lauri VASAR, Gunther 昆特／勞瑞·瓦薩爾 Fang-Hao CHAO, Alberich 阿伯利希／趙方豪 Andrea SILVESTRELLI, Hagen 哈根／安迪亞·席維斯特利 Rachel NICHOLLS, Brünnhilde 布倫希德／瑞秋·妮可絲 Sandra, TRATTNIGG, Gutrune, Third Norn 命運之女三 古德倫／ 珊卓·特拉特尼希 Roswitha Christina MÜLLER, Waltraute, Second Norn 命運之女二 瓦特勞特／ 蘿絲維特·穆勒 Ting-Yu FAN, First Norn 命運之女一／范婷玉 Eri NAKAMURA, Woglinde 佛格琳德／中村惠理 Catherine MARTIN, Wellgunde 微昆德／凱瑟琳·瑪坦 Renee TATUM, Flosshilde 佛洛絲德／瑞納·托頓	National Taichung Theater 臺中國家歌劇院
10/18	Masters Series 名家系列  LÜ & Gringolts 2019 萬海航運慈善 音樂饗宴《王者交會》	Shao-Chia LÜ, conductor 指揮／呂紹嘉 Ilya GRINGOLTS, violin 小提琴／伊利亞·葛林戈斯	National Concert Hall 國家音樂廳

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
10/20	Chamber Concerts 室內樂  Summer & Autumn 《夏末·秋初》	Chika MIYAZAKI, flute 長笛／宮崎千佳 Tung Nguyen HOANG, oboe 雙簧管／阮黃松 Ti HUANG clarinet 單簧管／黃荻 I-Hsiu CHEN, bassoon 低音管／陳奕秀 Pin-Chun LIU, horn 法國號／劉品均 Pei-Yao WANG, piano 鋼琴／王佩瑤	National Recital Hall 國家演奏廳
10/24 10/26	Masters Series 名家系列  Ray Chen & NSO 《鋒芒新銳》	Yu-An CHANG, conductor 指揮／張宇安 Ray CHEN, violin 小提琴／陳銳	National Concert Hall 國家音樂廳  National Kaohsiung Center for the Arts (Weiwuying) 衛武營國家藝術文化中心
10/26	Beethoven's Vocal Works 勇源 x NSO 《英雄的浪漫之聲》	Grace LIN, lecturer & soprano 主講 & 女高音／林慈音 Fang-Hao CHAO, baritone 男中音／趙方豪 Julian LO, bass 男低音／羅俊穎 Chih-Hsiang WANG, violin 小提琴／王致翔 Chih-Yin WEI, cello 大提琴／韋智盈 Chia-Chi HSU, piano 鋼琴／徐嘉琪	National Recital Hall 國家演奏廳
10/27	Albert Xu x NSO x Weiwuying 《建築聲學大師徐亞英與 NSO， 帶您聆賞衛武營》	Albert XU, lecturer 主講人／徐亞英 CHIEN Wen-Pin, moderator 主持人／簡文彬 Yu-An CHANG, conductor 指揮／張宇安	National Kaohsiung Center for the Arts (Weiwuying) 衛武營國家藝術文化中心
11/2	邀演 Avital meets Avital 《雙面艾維塔》	Avi AVITAL, mandolin 艾維·艾維塔／曼陀鈴 Omer AVITAL, oud and double bass 歐梅爾·艾維塔／烏德琴與低音提琴 Itamar DOARI, percussion 伊塔瑪·多里／打擊樂 Yonathan AVISHAI, piano 約納桑·艾維香／鋼琴	National Concert Hall 國家音樂廳
11/8	駐團音樂家系列 LÜ & David Guerrier 《璀璨音畫》	Shao-Chia LÜ, conductor 指揮／呂紹嘉 David GUERRIER, trumpet 小號／大衛·格里爾	National Concert Hall 國家音樂廳
11/9	邀演 LÜ & HU 2019 北都汽車音樂會 《璀璨音畫》	Shao-Chia LÜ, conductor 指揮／呂紹嘉 Ching-Yun HU, Piano 鋼琴／胡靜云	National Concert Hall 國家音樂廳

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
11/13 11/14 11/16	邀演 Joe Hisaishi Concert 《音樂大師 久石讓》	Joe HISASHI, conductor 指揮/久石讓	National Concert Hall 國家音樂廳
11/16	What is Composition? Lecture Concerts 勇源 X NSO 焦點講座 Vampire, Automata, and the Modern Prometheus 《音樂與文學系列: 吸血鬼與人造人》	Yuan-Pu CHIAO, lecturer 主講/焦元溥 Ying-Min LIN, soprano 女高音/林映旻 Chan-Yu YEH, baritone 男中音/葉展毓 Pei-Yao WANG, piano 鋼琴/王佩瑤	National Recital Hall 國家演奏廳
11/22	Masters Series 名家系列 Vänskä & NSO 《不朽·命運》	Osmo VÄNSKÄ, conductor 指揮/歐斯莫·凡斯卡	National Concert Hall 國家音樂廳
11/24	Chamber Concerts 室內樂 Entertainment in A Major 《A 調娛樂》	Chih-Hong TSENG, Chu-Chun TSAI, violin 小提琴/曾智弘、蔡竺君 Chao-Ying LU, viola 中提琴/呂昭瑩 Ying-Chi TANG, cello 大提琴/唐鶯綺 Hsin-Chieh TSAI, double bass 低音提琴/蔡敬婕 Chung-Hua WENG, piano 鋼琴/翁重華	National Recital Hall 國家演奏廳
11/29	邀演 Spartacus 波修瓦芭蕾舞團《萬夫莫敵》	指揮/阿烈希·波哥雷 Alexei BOGORAD, conductor Bolshoi Ballet 波修瓦芭蕾舞團	National Theater 國家戲院
12/6	Masters Series 名家系列 Russian Feast 《琴炫俄羅斯》	Kimbo ISHII, conductor 指揮/宋旭鈞 Alban GERHARDT, cello 大提琴/阿爾班·蓋哈特	National Concert Hall 國家音樂廳
12/11	Legendary Voices from Taiwan Hakka 369 臺灣客家 369 樂章— 客家委員會委託創作暨演出	David WEN, composer 作曲/溫隆信 Tien-Chi LIN, conductor 指揮/林天吉 Yu-Wei HSIEH, Yong-Tao CHEN, Dong Dong, Shaoxi LIU, singers 歌手/謝宇威、陳永淘、 湯運煥、劉劭希 Si Zhou Jazz Quartet 四爪樂團 Taiwan Hsinchu Philharmonic Chorus 心築愛樂合唱團 Taiwan National Hakka Children's Choir 國立客家兒童合唱團 Meinong Hakka Bayin Music 美濃客家八音團	National Concert Hall 國家音樂廳

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
12/13	邀演 Christmas present: Tenor Saimir Pirgu in Concert 力晶 2019 藝文饗宴 《男高音皮爾古美聲禮讚聖誕夜》	Andriy YURKEVYCH, conductor 指揮/安德烈·尤克維契 Saimir PIRGU, tenor 男高音/塞米爾·皮爾古	National Concert Hall 國家音樂廳
12/20	MD Series 總監系列 The Wooden Prince 《木王子》	Shao-Chia LÜ, conductor 指揮/呂紹嘉 Ayleen PRITCHIN, violin 小提琴/艾倫·普利欽	National Concert Hall 國家音樂廳
12/21	What is Composition? Lecture Concerts 焦點講座 The Oriental and Unconventional: The Mighty Five's Russia and Folklore 《另一種俄國: 東方、民俗、非典型》	Yuan-Pu CHIAO, lecturer 主講/焦元溥 Li-Chin HUANG, soprano 女高音/黃莉錦 Julian LO, bass 男低音/羅俊穎 Yi-Chih LU, piano 鋼琴/盧易之	National Recital Hall 國家演奏廳
12/28 12/31	Opera Concert 歲末音樂會 Die lustige Witwe 《風流寡婦》 12/31 臺中歌劇院邀演	Yin-Fang CHANG, conductor 指揮/張尹芳 Jean-Michel CRICQUI, director 導演/尚米歇爾·克奇 Ethan WANG, visual design 影像設計/王奕盛 Chien-Hao KUO, lighting design 燈光設計/郭建豪 Yu-Po KAO, costume design 服裝設計/高育伯 Pei-Yao WANG, vocal coach 音樂指導/王佩瑤 Grace LIN, Hanna Glawari 漢娜/林慈音 Chan-Yu YEH, Danilo Danilowitsch 達尼羅伯爵/葉展毓 Yi-Wei LIN, Camille de Rosillon 卡米爾伯爵/林義偉 Fang-Hao CHAO, Baron Mirko Zeta 傑達男爵/趙方豪 Li-Chin HUANG, Valencienne 法蘭琪娜/黃莉錦 Chi-An CHEN, Vicomte Cascada 卡斯卡達/陳集安 Yin-Chi CHANG, Raoul de St Brioche 聖布里奧許/張殷齊 Yi-Sheng HSU, Njegus 涅谷許/許逸聖 Yu-Chung John KU, chorus master 合唱指導/古育仲 Taipei Philharmonic Chorus 台北愛樂合唱團	National Concert Hall 國家音樂廳 National Taichung Theater 臺中國家歌劇院

2019 年度演出場次涵蓋 2019、2020 兩個樂季，其中包括「經典系列」、「總監系列」、「名家系列」、等大型音樂會演出；節慶性的音樂會如「歲末音樂會」及教育與推廣的系列講座音樂會，包括「音樂與朗讀」、「焦點講座」、「探索頻道」及「室內樂集」，共計 72 場次。

The performances in 2019 covered the two seasons of 2019 and 2020, including large-scale concert performances such as "Classic Series", "MD Series" and "Maestro Series"; festive concerts such as "New Year's Eve Concert" and the series of lecture concerts on education and promotion, including "NSO Read Between Notes", "Music and Literature", "NSO Music Discovery" and "NSO Chamber Concerts", totaled 72 performances.

## 感謝名單 (依中文筆畫排列)

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 陳桂標、楊鎮源、劉思楨、樓海鳥

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 Che-I LIN  
 Chi-Siang TANG  
 Yun-Ting TSAI  
 Suei-Jen TSAI  
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# 年度財務報告 Financial Overview



Musicals  
在臺中

臺中國家歌劇院 National Taichung Theatre

## 國家表演藝術中心 National Performing Arts Center 收支餘絀表 Statement of Revenue and Expenses

民國一〇八年及一〇七年一月一日至十二月三十一日  
For the years ended December 31, 2019 and 2018

單位：新台幣元 (NTD)

	2019 年		2018 年	
	金額 AMOUNT	%	金額 AMOUNT	%
<b>業務收入 Operating Income</b>				
銷貨收入 Sales Revenue	\$ 7,161,718	-	\$ 6,018,091	-
租金收入 Rentals Revenue	184,851,782	6	154,061,104	7
勞務收入 Ticketing and Other Services Revenue	500,258,225	17	405,561,851	17
政府補助收入 Government Subsidy	2,291,874,185	77	1,750,657,777	76
其他補助收入 Other Subsidy	186,446	-	-	-
	<u>2,984,332,356</u>	<u>100</u>	<u>2,316,298,823</u>	<u>100</u>
<b>業務成本 Operating Cost</b>	<u>687,699,992</u>	<u>23</u>	<u>702,040,085</u>	<u>30</u>
<b>業務毛利 Operating Gross Profit</b>	<u>2,296,632,364</u>	<u>77</u>	<u>1,614,258,738</u>	<u>70</u>
<b>業務費用 Operating Expenses</b>				
行銷及業務費用 Marketing	418,801,647	14	331,757,986	15
管理及總務費用 General Management	1,597,696,810	54	1,257,042,883	54
	<u>2,016,498,457</u>	<u>68</u>	<u>1,588,800,869</u>	<u>69</u>
<b>業務賸餘 (短絀) Surplus from operations</b>	<u>280,133,907</u>	<u>9</u>	<u>25,457,869</u>	<u>1</u>
<b>業務外收益及費損 Non-operating Income and Expense</b>				
利息收入 Interest Income	22,689,209	1	22,332,933	1
股利收入 Dividend Income	1,116,680	-	1,453,665	-
廣告收入 Advertisement Income	25,088,370	1	21,818,460	1
處分投資損益 Disposition of Investment Gains and Losses	(947,972)	-	-	-
其他收入淨額 Other Net Income	601,297	-	4,849,618	-
	<u>48,547,584</u>	<u>2</u>	<u>50,454,676</u>	<u>2</u>
<b>稅前賸餘 Income before income tax</b>	<u>328,681,491</u>	<u>11</u>	<u>75,912,545</u>	<u>3</u>
<b>所得稅費用 Income Tax Expense</b>	-	-	-	-
<b>本期賸餘 (短絀) Surplus (Deficit)</b>	<u>328,681,491</u>	<u>11</u>	<u>75,912,545</u>	<u>3</u>
<b>本期其他綜合餘絀 Other Comprehensive Savings</b>				
備供出售金融資產未實現損益 Unrealized Gains/(Losses) on Available-for-sale financial assets,	2,562,380	-	(3,140,106)	-
<b>本期綜合餘絀總額 (稅後淨額) Total Comprehensive Income</b>	<u>\$ 331,243,871</u>	<u>11</u>	<u>\$ 72,772,439</u>	<u>3</u>

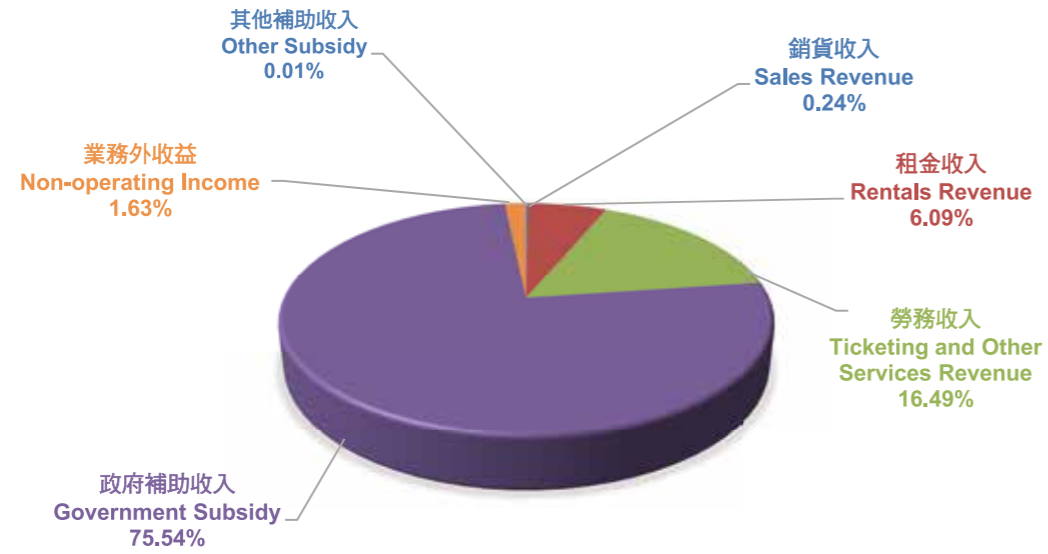
單位：新台幣元 (NTD)

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

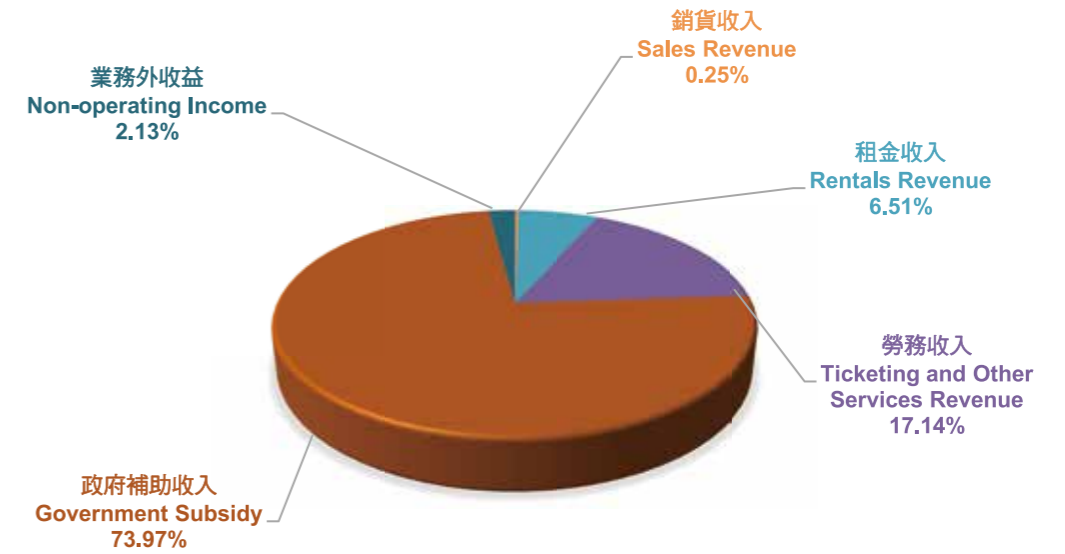
項目	2019 年	2018 年
<b>自籌收入 Self-generated Income</b>		
業務收入 Operating Income	\$ 692,458,171	\$ 565,641,046
業務外收入 Non-operating Income	51,074,389	50,488,289
合計 Total	<u>743,532,560</u>	<u>616,129,335</u>
<b>支出 Expenditure</b>		
業務成本與費用 Operating Costs and Expenses	2,704,198,449	2,290,840,954
業務外支出 Non-operating Expenditure	2,526,805	33,613
代管資產及捐贈動產折舊 Depreciation Expense of Assets Under Custody and Depreciation Expense of Donated Assets	(463,142,621)	(316,371,908)
合計 Total	<u>2,243,582,633</u>	<u>1,974,502,659</u>
自籌比例 The Ratio of Self-generated Income	33%	31%

自籌比例 (自籌收入 / 支出) The Ratio of Self-generated Income (Self-generated Income / Expenditure)

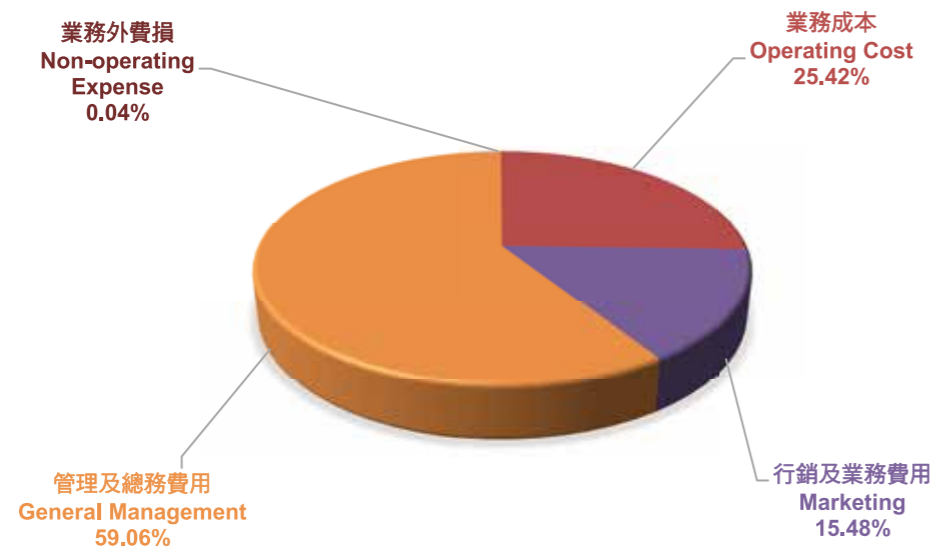
### 2019 收入 INCOME



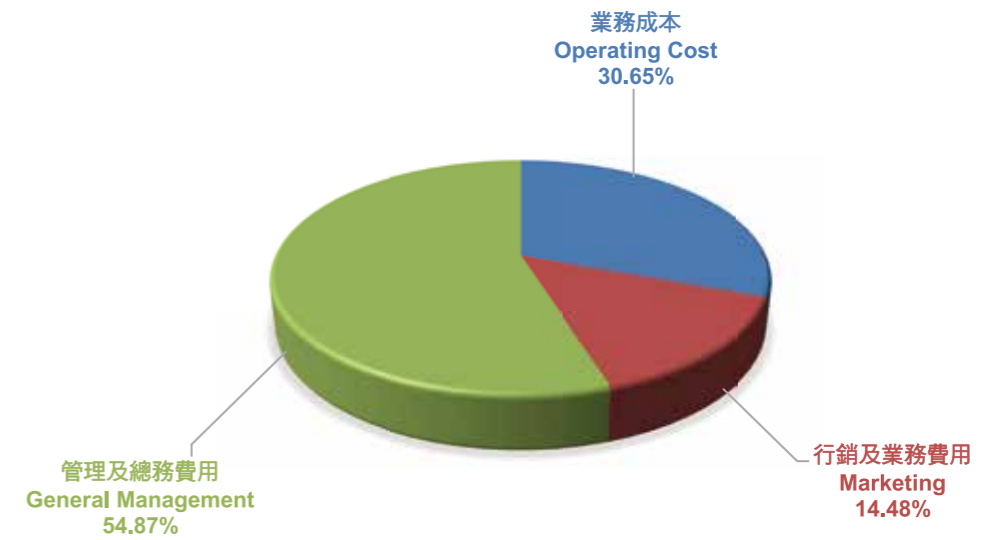
### 2018 收入 INCOME



### 2019 支出 COST AND EXPENSES



### 2018 支出 COST AND EXPENSES



國家表演藝術中心 國家兩廳院  
National Performing Arts Center - National Theater & Concert Hall  
收支餘絀表 Statement of Revenue and Expenses

民國一〇八年及一〇七年一月一日至十二月三十一日  
For the years ended December 31, 2019 and 2018

單位：新台幣元 (NTD)

	2019 年		2018 年	
	金額 AMOUNT	%	金額 AMOUNT	%
<b>業務收入 Operating Income</b>				
銷貨收入 Sales Revenue	\$ 2,048,395	-	\$ 3,384,198	1
租金收入 Rentals Revenue	120,262,001	16	114,765,128	16
勞務收入 Ticketing and Other Services Revenue	251,761,303	33	219,167,296	30
政府補助收入 Government Subsidy	396,981,225	51	386,318,946	53
其他補助收入 Other Subsidy	186,446	-	-	-
	<u>771,239,370</u>	<u>100</u>	<u>723,635,568</u>	<u>100</u>
<b>業務成本 Operating Cost</b>	<u>197,456,870</u>	<u>26</u>	<u>216,293,397</u>	<u>30</u>
<b>業務毛利 Operating Gross Profit</b>	<u>573,782,500</u>	<u>74</u>	<u>507,342,171</u>	<u>70</u>
<b>業務費用 Operating Expenses</b>				
行銷及業務費用 Marketing	159,938,175	20	140,535,288	19
管理及總務費用 General Management	415,818,434	54	397,476,459	55
	<u>575,756,609</u>	<u>74</u>	<u>538,011,747</u>	<u>74</u>
<b>業務賸餘 (短絀) Surplus from operations</b>	<u>(1,974,109)</u>	<u>-</u>	<u>(30,669,576)</u>	<u>(4)</u>
<b>業務外收益及費損 Non-operating Income and Expense</b>				
利息收入 Interest Income	3,044,592	-	2,766,709	-
廣告收入 Advertisement Income	22,711,895	3	20,236,555	3
其他收入淨額 Other Net Income	814,662	-	3,841,562	1
	<u>26,571,149</u>	<u>3</u>	<u>26,844,826</u>	<u>4</u>
<b>稅前賸餘 Income before income tax</b>	24,597,040	3	(3,824,750)	-
<b>所得稅費用 Income Tax Expense</b>	-	-	-	-
<b>本期賸餘 (短絀) Surplus (Deficit)</b>	24,597,040	3	(3,824,750)	-
<b>本期其他綜合餘絀 Other Comprehensive Savings</b>	-	-	-	-
<b>本期綜合餘絀總額 (稅後淨額) Total Comprehensive Income</b>	<u>\$ 24,597,040</u>	<u>3</u>	<u>\$ (3,824,750)</u>	<u>-</u>

單位：新台幣元 (NTD)

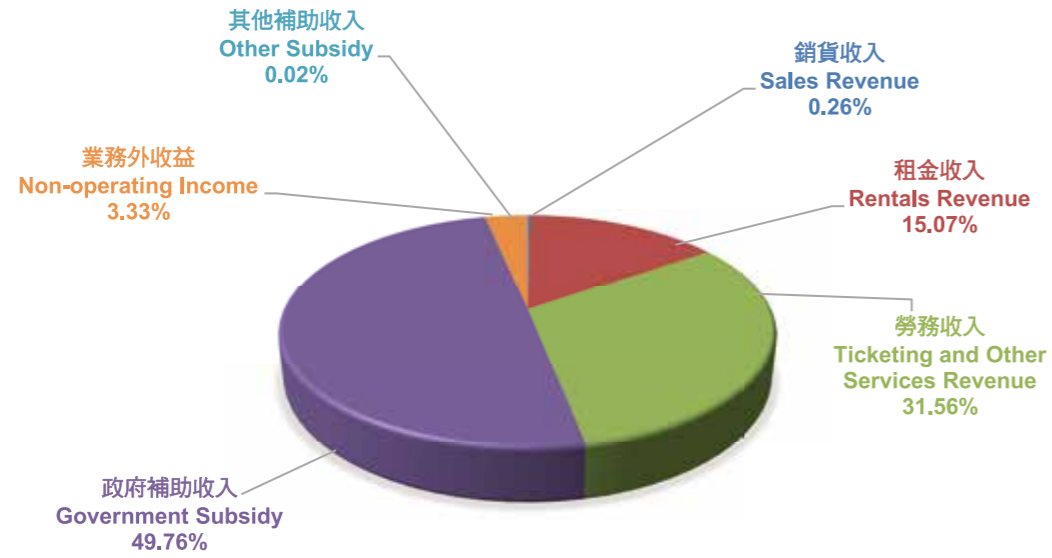
## 自籌比例 The Ratio of Self-generated Income

項目	2019 年	2018 年
<b>自籌收入 Self-generated Income</b>		
業務收入 Operating Income	\$ 374,258,145	\$ 337,316,622
業務外收入 Non-operating Income	26,574,838	26,878,265
合計 Total	400,832,983	364,194,887
<b>支出 Expenditure</b>		
業務成本與費用 Operating Costs and Expenses	773,213,479	754,305,144
業務外支出 Non-operating Expenditure	3,689	33,439
合計 Total	773,217,168	754,338,583
自籌比例 The Ratio of Self-generated Income	52%	48%

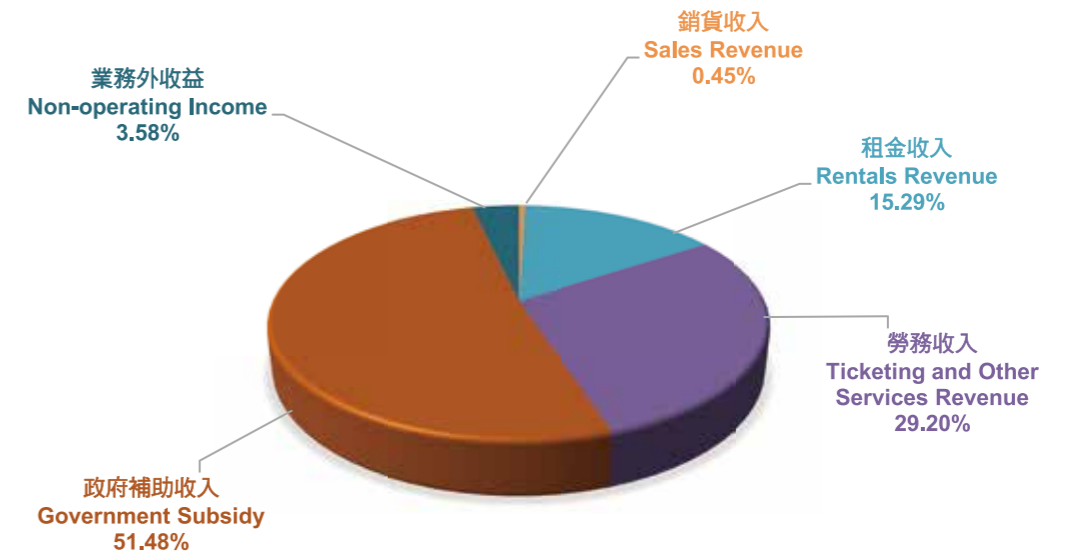
自籌比例 (自籌收入 / 支出) The Ratio of Self-generated Income (Self-generated Income / Expenditure)



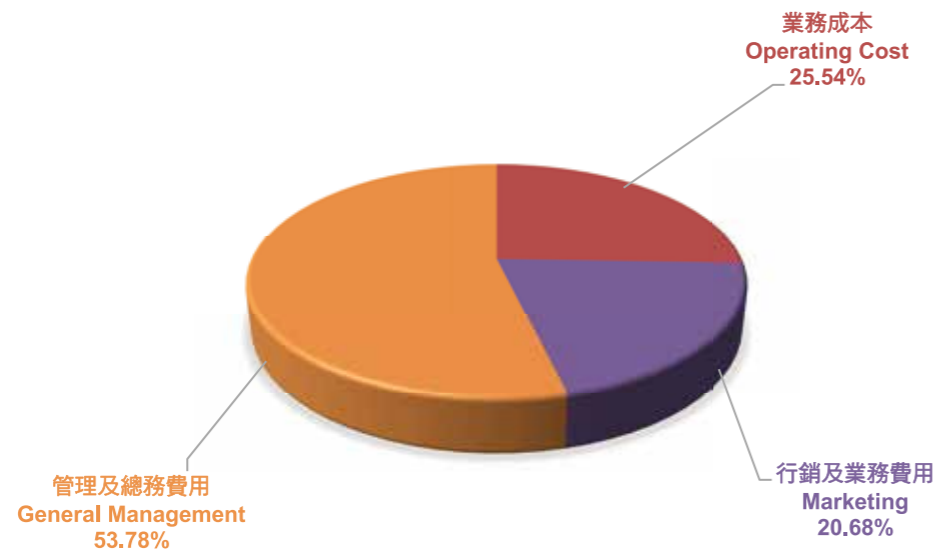
### 2019 收入 INCOME



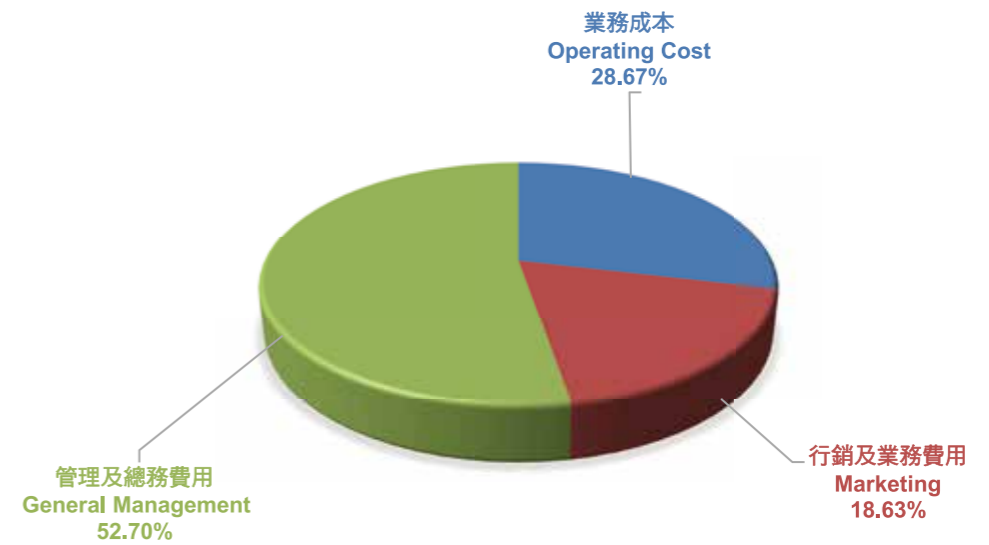
### 2018 收入 INCOME



### 2019 支出 COST AND EXPENSES



### 2018 支出 COST AND EXPENSES



國家表演藝術中心 臺中國家歌劇院  
National Performing Arts Center - National Taichung Theater

收支餘絀表 Statement of Revenue and Expenses

民國一〇八年及一〇七年一月一日至十二月三十一日  
For the years ended December 31, 2019 and 2018

單位：新台幣元 (NTD)

	2019 年		2018 年	
	金額 AMOUNT	%	金額 AMOUNT	%
<b>業務收入 Operating Income</b>				
銷貨收入 Sales Revenue	\$ 2,425,196	-	\$ 1,742,551	-
租金收入 Rentals Revenue	35,983,204	5	36,451,037	5
勞務收入 Ticketing and Other Services Revenue	85,112,231	11	76,049,566	12
政府補助收入 Government Subsidy	634,583,594	84	572,733,810	83
	758,104,225	100	686,976,964	100
<b>業務成本 Operating Cost</b>	172,619,975	23	181,871,368	26
<b>業務毛利 Operating Gross Profit</b>	585,484,250	77	505,105,596	74
<b>業務費用 Operating Expenses</b>				
行銷及業務費用 Marketing	89,118,677	12	84,080,982	12
管理及總務費用 General Management	434,238,477	57	361,491,614	54
	523,357,154	69	445,572,596	66
<b>業務賸餘 (短絀) Surplus from operations</b>	62,127,096	8	59,533,000	8
<b>業務外收益及費損 Non-operating Income and Expense</b>				
利息收入 Interest Income	952,979	-	915,774	-
其他收入淨額 Other Net Income	2,073,142	1	1,562,857	-
廣告收入 Advertisement Income	(26,136)	-	984,557	-
	2,999,985	1	3,463,188	-
<b>稅前賸餘 Income before income tax</b>	65,127,081	9	62,996,188	8
<b>所得稅費用 Income Tax Expense</b>	-	-	-	-
<b>本期賸餘 (短絀) Surplus (Deficit)</b>	65,127,081	9	62,996,188	8
<b>本期其他綜合餘絀 Other Comprehensive Savings</b>	-	-	-	-
<b>本期綜合餘絀總額 (稅後淨額) Total Comprehensive Income</b>	\$ 65,127,081	9	\$ 62,996,188	8

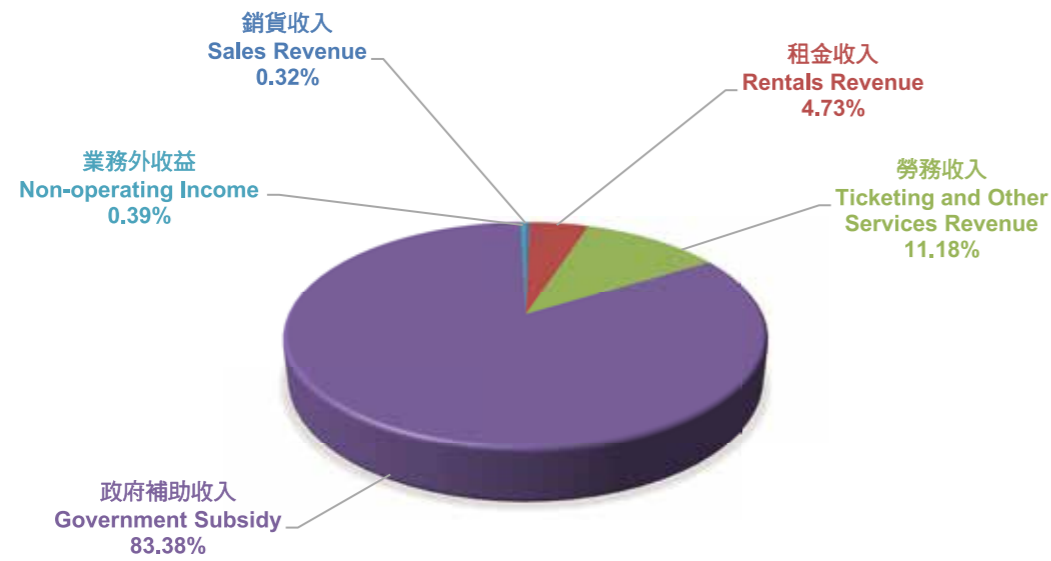
單位：新台幣元 (NTD)

自籌比例 The Ratio of Self-generated Income

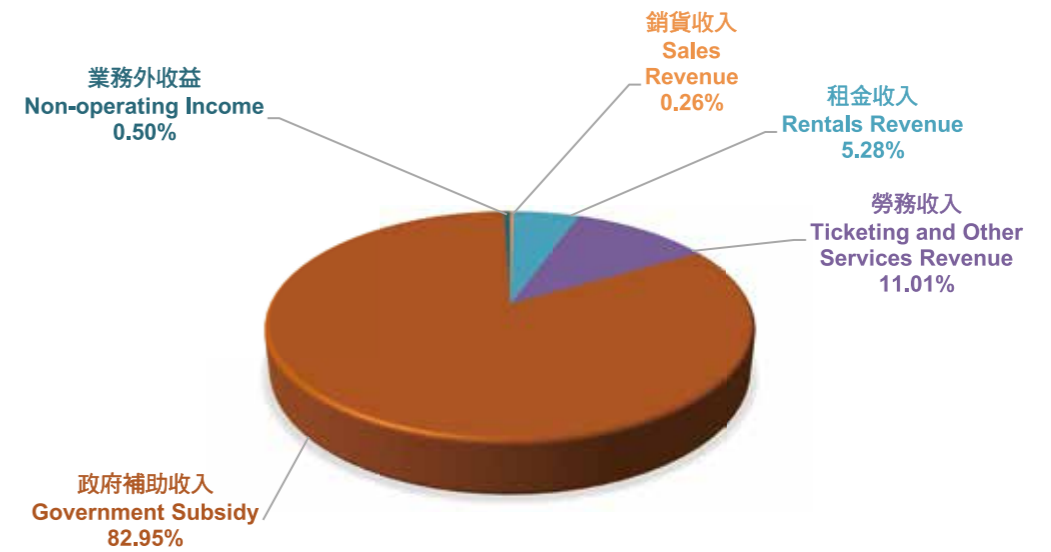
項 目	2019 年	2018 年
<b>自籌收入 Self-generated Income</b>		
業務收入 Operating Income	\$ 123,520,631	\$ 114,243,154
業務外收入 Non-operating Income	3,911,094	3,480,717
合計 Total	127,431,725	117,723,871
<b>支出 Expenditure</b>		
業務成本與費用 Operating Costs and Expenses	695,977,129	627,443,964
業務外支出 Non-operating Expenditure	911,109	17,529
捐贈動產折舊 Depreciation Expense of Donated Assets	(152,437,973)	(103,031,041)
合計 Total	544,450,265	524,430,452
自籌比例 The Ratio of Self-generated Income	23%	22%

自籌比例 (自籌收入 / 支出) The Ratio of Self-generated Income (Self-generated Income / Expenditure)

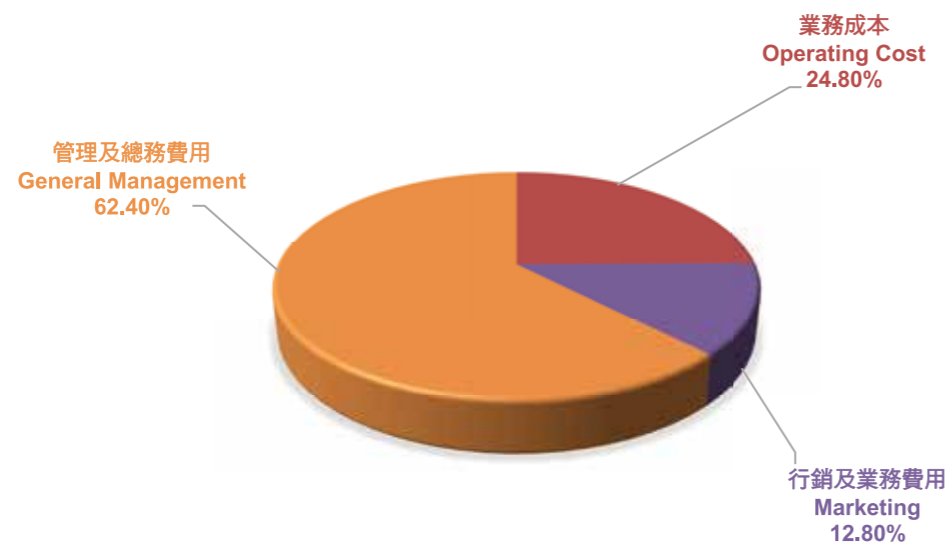
### 2019 收入 INCOME



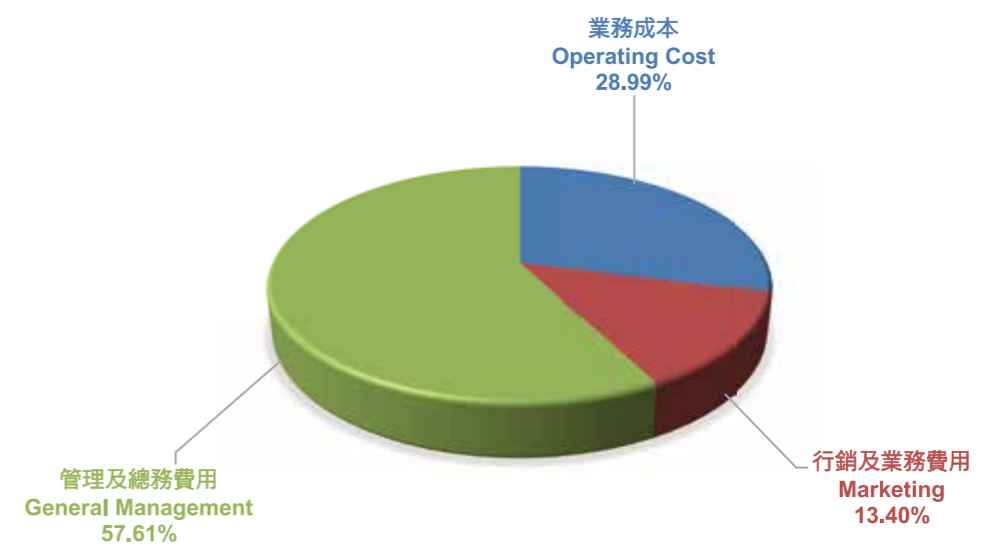
### 2018 收入 INCOME



### 2019 支出 COST AND EXPENSES



### 2018 支出 COST AND EXPENSES



國家表演藝術中心 衛武營國家藝術文化中心  
**National Performing Arts Center -**  
**National Kaohsiung Center for the Arts (Weiwuying)**  
**收支餘絀表 Statement of Revenue and Expenses**

民國一〇八年及一〇七年一月一日至十二月三十一日  
 For the years ended December 31, 2019 and 2018

單位：新台幣元 (NTD)

	2019 年		2018 年	
	金額 AMOUNT	%	金額 AMOUNT	%
<b>業務收入 Operating Income</b>				
銷貨收入 Sales Revenue	\$ 2,256,616	-	\$ 664,579	-
租金收入 Rentals Revenue	27,543,481	3	2,047,111	-
勞務收入 Ticketing and Other Services Revenue	97,178,312	10	50,686,843	11
政府補助收入 Government Subsidy	807,508,892	87	424,188,937	89
	934,487,301	100	477,587,470	100
<b>業務成本 Operating Cost</b>	244,555,320	26	223,146,410	47
<b>業務毛利 Operating Gross Profit</b>	689,931,981	74	254,441,060	53
<b>業務費用 Operating Expenses</b>				
行銷及業務費用 Marketing	155,050,493	17	95,342,480	20
管理及總務費用 General Management	320,588,465	34	153,643,404	32
	475,638,958	51	248,985,884	52
<b>業務賸餘 (短絀) Surplus from operations</b>	214,293,023	23	5,455,176	1
<b>業務外收益及費損 Non-operating Income and Expense</b>				
利息收入 Interest Income	917,383	-	1,279,069	-
廣告收入 Advertisement Income	17,619	-	19,048	-
其他收入淨額 Other Net Income	(507,349)	-	41,008	-
	427,653	-	1,339,125	-
<b>稅前賸餘 Income before income tax</b>	214,720,676	23	6,794,301	1
<b>所得稅費用 Income Tax Expense</b>	-	-	-	-
<b>本期賸餘 (短絀) Surplus (Deficit)</b>	214,720,676	23	6,794,301	1
<b>本期其他綜合餘絀 Other Comprehensive Savings</b>	-	-	-	-
<b>本期綜合餘絀總額 (稅後淨額) Total Comprehensive Income</b>	\$ 214,720,676	23	\$ 6,794,301	1

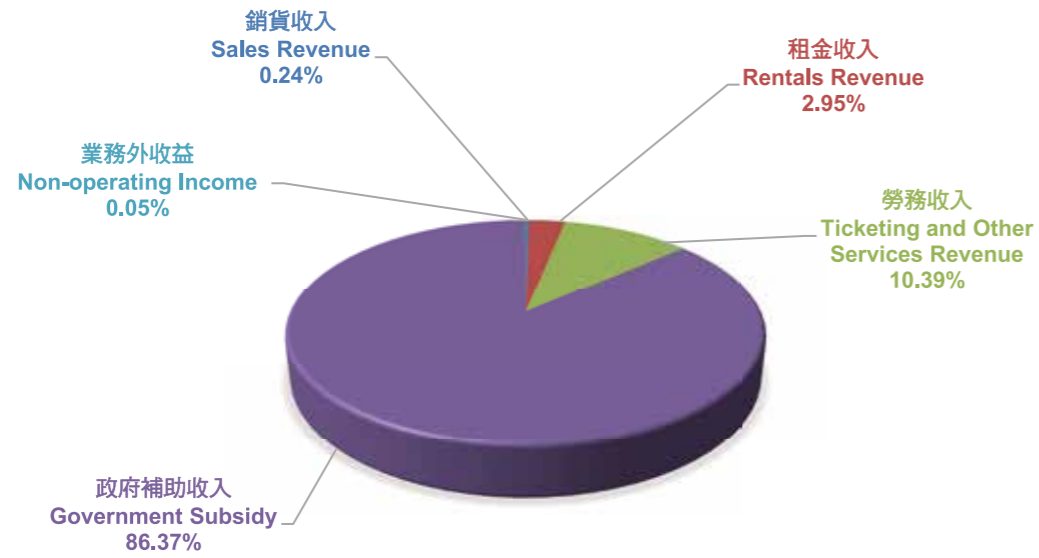
單位：新台幣元 (NTD)

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

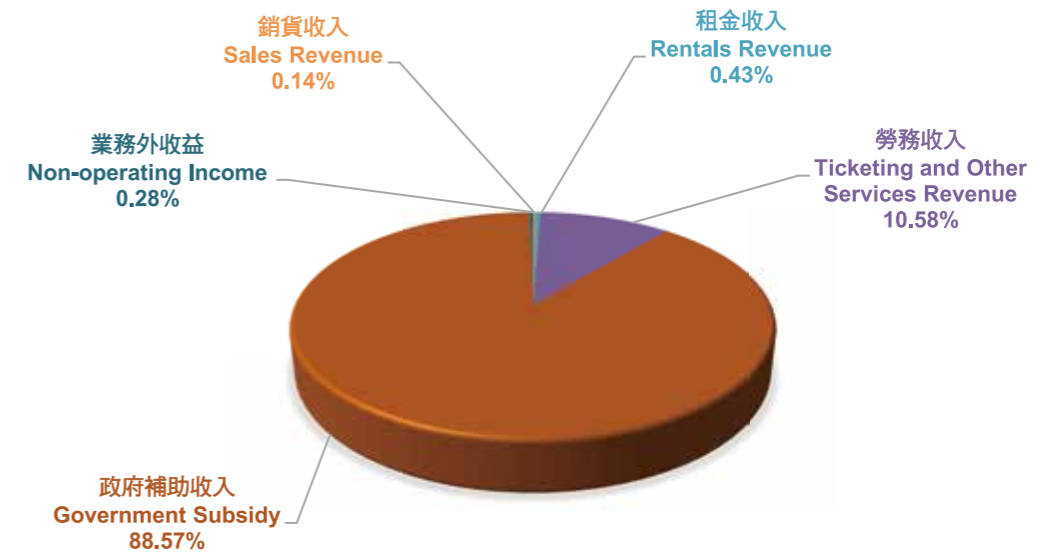
項目	2019 年	2018 年
<b>自籌收入 Self-generated Income</b>		
業務收入 Operating Income	\$ 126,978,409	\$ 53,398,533
業務外收入 Non-operating Income	1,028,473	1,298,307
合計 Total	128,006,882	54,696,840
<b>支出 Expenditure</b>		
業務成本與費用 Operating Costs and Expenses	720,194,278	472,132,294
業務外支出 Non-operating Expenditure	600,820	(40,818)
捐贈動產折舊 Depreciation Expense of Donated Assets	(31,521,024)	(11,710,191)
合計 Total	689,274,074	460,381,285
自籌比例 The Ratio of Self-generated Income	19%	12%

自籌比例 (自籌收入 / 支出) The Ratio of Self-generated Income (Self-generated Income / Expenditure)

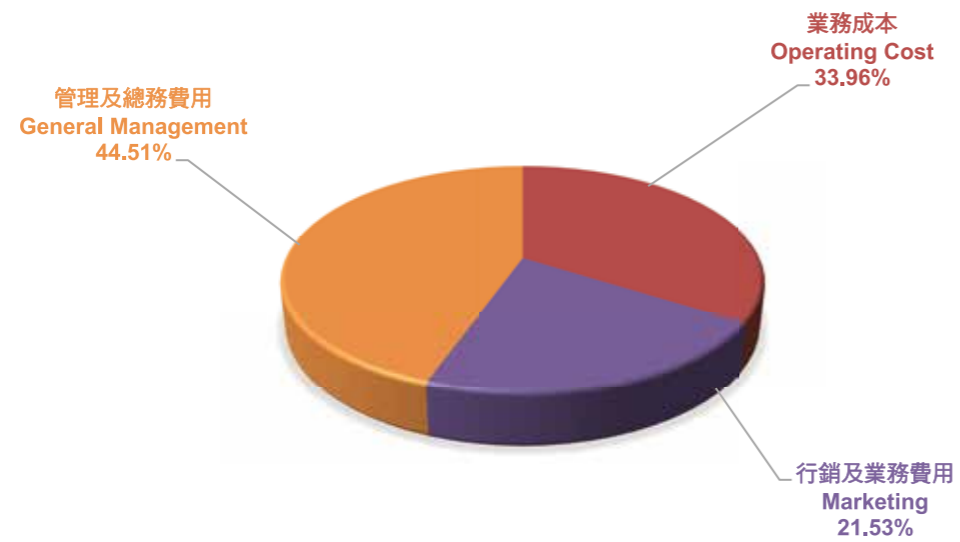
### 2019 收入 INCOME



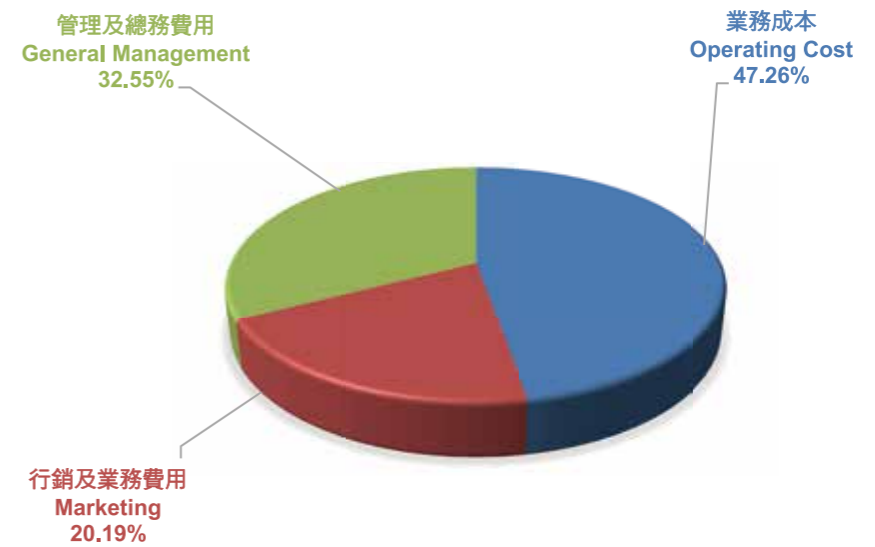
### 2018 收入 INCOME



### 2019 支出 COST AND EXPENSES



### 2018 支出 COST AND EXPENSES



國家表演藝術中心 國家交響樂團  
National Performing Arts Center - National Symphony Orchestra  
收支餘絀表 Statement of Revenue and Expenses

民國一〇八年及一〇七年一月一日至十二月三十一日  
For the years ended December 31, 2019 and 2018

單位：新台幣元 (NTD)

	2019 年		2018 年	
	金額 AMOUNT	%	金額 AMOUNT	%
<b>業務收入 Operating Income</b>				
銷貨收入 Sales Revenue	\$ 431,511	-	\$ 226,763	-
租金收入 Rentals Revenue	1,063,096	-	797,828	1
勞務收入 Ticketing and Other Services Revenue	66,206,379	28	59,658,146	26
政府補助收入 Government Subsidy	173,016,850	72	165,785,408	73
	240,717,836	100	226,468,145	100
<b>業務成本 Operating Cost</b>	73,067,827	30	80,728,910	36
<b>業務毛利 Operating Gross Profit</b>	167,650,009	70	145,739,235	64
<b>業務費用 Operating Expenses</b>				
行銷及業務費用 Marketing	14,093,171	6	11,799,236	5
管理及總務費用 General Management	134,232,916	56	129,945,236	57
	148,326,087	62	141,744,472	62
<b>業務賸餘 (短絀) Surplus from operations</b>	19,323,922	8	3,994,763	2
<b>業務外收益及費損 Non-operating Income and Expense</b>				
利息收入 Interest Income	43,452	-	66,681	-
其他收入 (支出) 淨額 Other Net Income	605,834	-	(17,509)	-
利息費用 Interest Expense	(4,932)	-	(6,575)	-
	644,354	-	42,597	-
<b>稅前賸餘 Income before income tax</b>	19,968,276	8	4,037,360	2
<b>所得稅費用 Income Tax Expense</b>	-	-	-	-
<b>本期賸餘 (短絀) Surplus (Deficit)</b>	19,968,276	8	4,037,360	2
<b>本期其他綜合餘絀 Other Comprehensive Savings</b>	-	-	-	-
<b>本期綜合餘絀總額 (稅後淨額) Total Comprehensive Income</b>	\$ 19,968,276	8	\$ 4,037,360	2

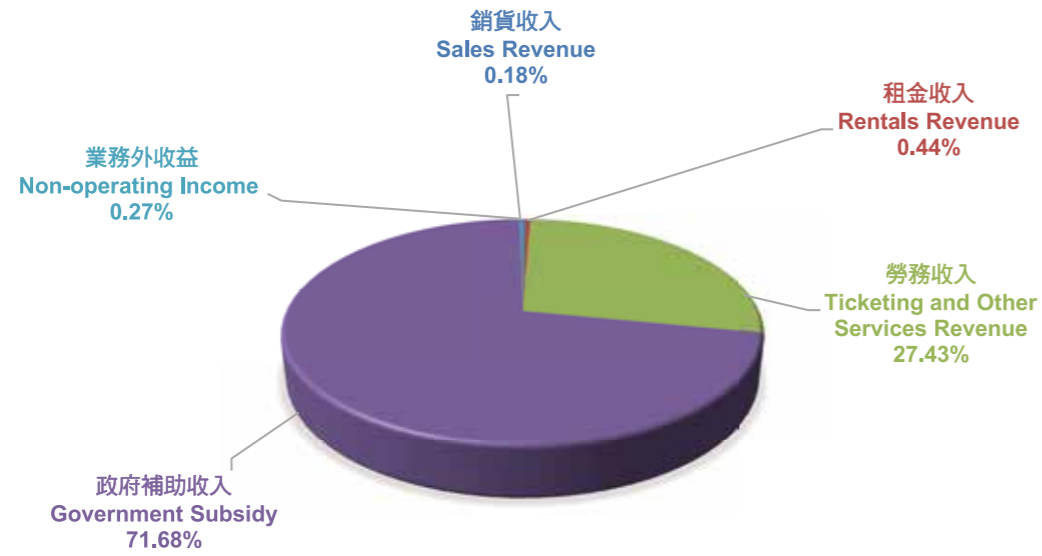
單位：新台幣元 (NTD)

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

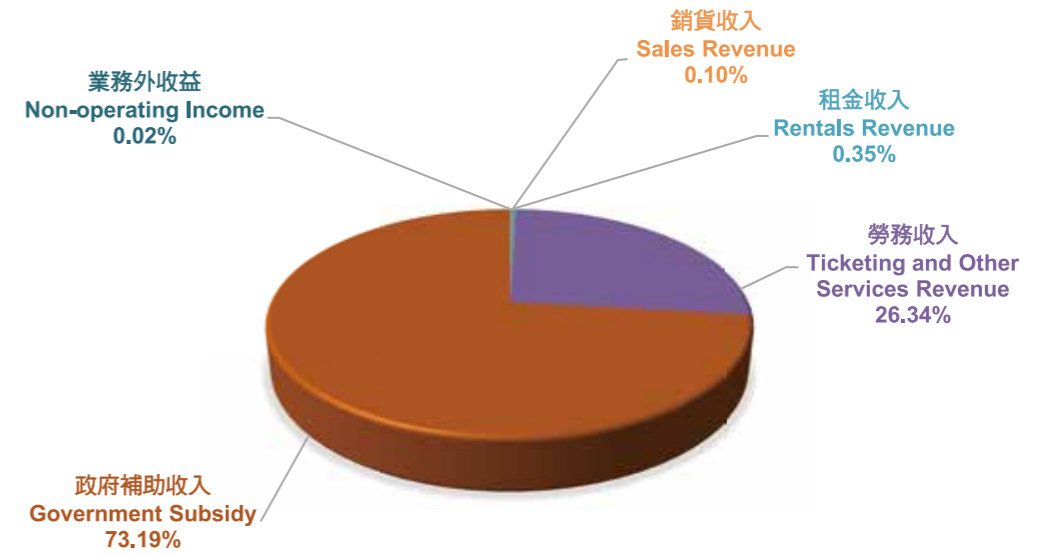
項目	2019 年	2018 年
<b>自籌收入 Self-generated Income</b>		
業務收入 Operating Income	\$ 67,700,986	\$ 60,682,737
業務外收入 Non-operating Income	712,501	72,635
合計 Total	68,413,487	60,755,372
<b>支出 Expenditure</b>		
業務成本與費用 Operating Costs and Expenses	221,393,914	222,473,382
業務外支出 Non-operating Expenditure	68,147	30,038
合計 Total	221,462,061	222,503,420
自籌比例 The Ratio of Self-generated Income	31%	27%

自籌比例 (自籌收入 / 支出) The Ratio of Self-generated Income (Self-generated Income / Expenditure)

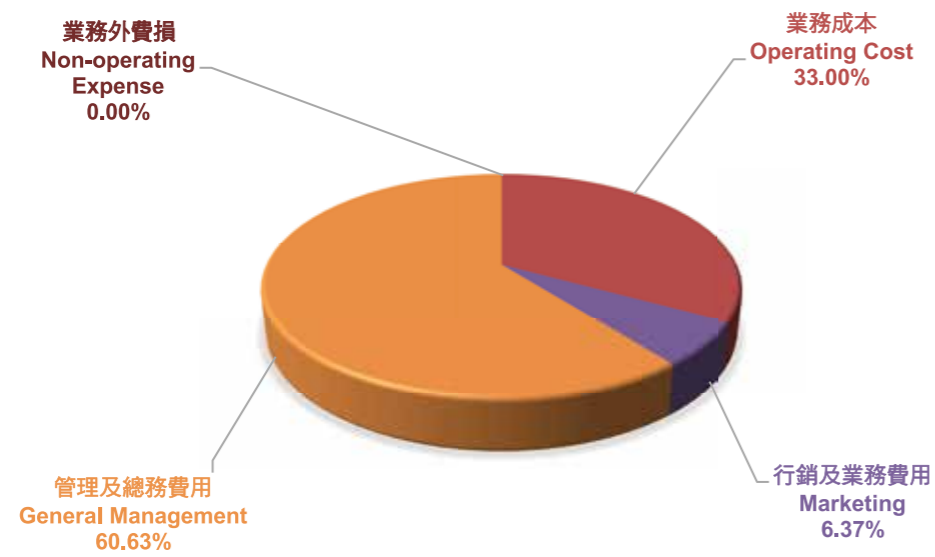
### 2019 收入 INCOME



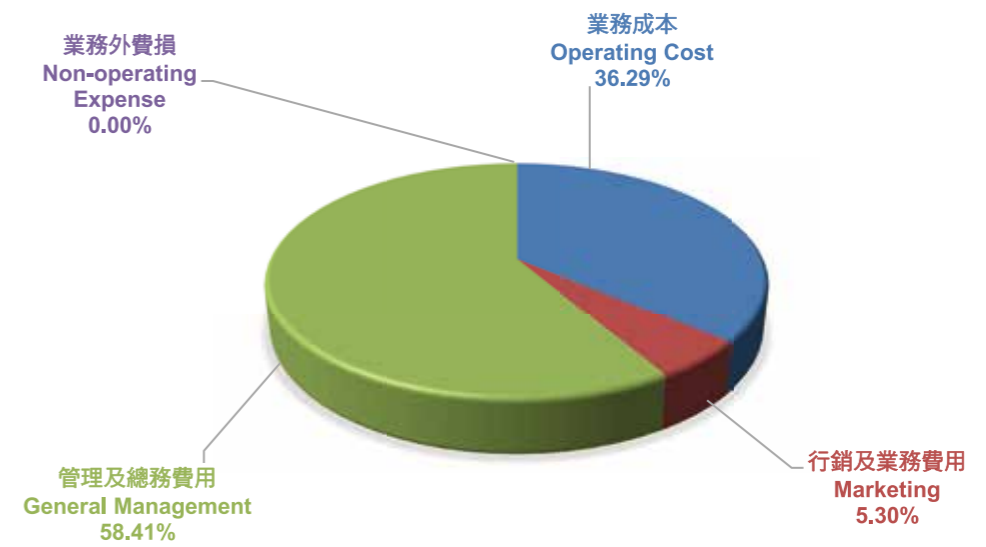
### 2018 收入 INCOME



### 2019 支出 COST AND EXPENSES



### 2018 支出 COST AND EXPENSES



## 國家表演藝術中心 內部控制制度聲明

本中心 2019 年之內部控制制度，依據評估及稽核之結果，謹聲明如下：

- 一、本中心確知設計、執行及維持有效的內部控制制度係由本中心全體人員共同參與，並已建立此一制度，其目的係在確保營運效果及效率、報導具可靠性、及時性、透明性及符合相關規範與遵循相關法令等目標之達成，提供合理的確認，但不包括本中心內部控制無法掌握之外部風險。
- 二、內部控制制度有其先天限制，不論設計如何完善，有效之內部控制制度僅能對相關目標之達成提供合理的確認，另環境、情況之改變，內部控制制度之有效亦可能隨之改變，惟本中心之內部控制制度設有監督機制，針對內部控制缺失進行追蹤改善。
- 三、本中心依 2019 年之內部控制制度設計及執行情形辦理評估及稽核之結果，認為本中心於 2019 年 12 月 31 日整體內部控制制度之設計及執行係屬有效，其能合理確保上述目標之達成。

國家表演藝術中心董事長	朱宗慶
國家兩廳院藝術總監	劉怡汝
臺中國家歌劇院藝術總監	邱瑗
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

簽署日期：2020/4/28

## Statement on the Internal Control System of The National Performing Arts Center

The internal control system of the National Performing Arts Center (hereinafter referred to as "the Center") in 2019, according to the results of assessment and auditing, is thus expressed as follows:

1. The Center acknowledges that the design, implementation, and maintenance of an effective sound and internal control system are the responsibility of the entire staff of the Center. The Center has already established the system, with the aim to reasonably ensure the effectiveness and efficiency of the operation, the reliability, timeliness, and transparency of the reports, as well as compliance with applicable laws and conformity to relevant regulations, and to provide reasonable assurance, which, however, excludes external risks that the Center's internal control cannot be held accountable for.
2. The internal control system has its innate restrictions. An effective internal control system, however perfect its design is, can only provide reasonable assurance for achievement of the aforementioned goals. In addition, the effectiveness of the internal control system will be changed accordingly in response to changes in the environment and other conditions. However, the Center's internal control system has a self-monitoring mechanism, which is able to detect and correct defects within the internal control system.
3. The Center, based on the results of the assessment and auditing of the design and implementation of the 2019 internal control system, holds that the design and implementation of the Center's overall internal control system is effective as of 31 December 2019 and is able to reasonably ensure achievement of the aforementioned goals.

Tzong-Ching JU, Chairman of National Performing Arts Center  
Ann Yi-Ruu LIU, General and Artistic Director, National Theater & Concert Hall  
Joyce CHIOU, General and Artistic Director, National Taichung Theater  
CHIEN Wen-pin, General and Artistic Director, National Kaohsiung Center for the Arts (Weiwuying)  
Shao-Chia LÜ, Music Director, National Symphony Orchestra

Signed on 2020/4/28





國家表演藝術中心董事長：朱宗慶

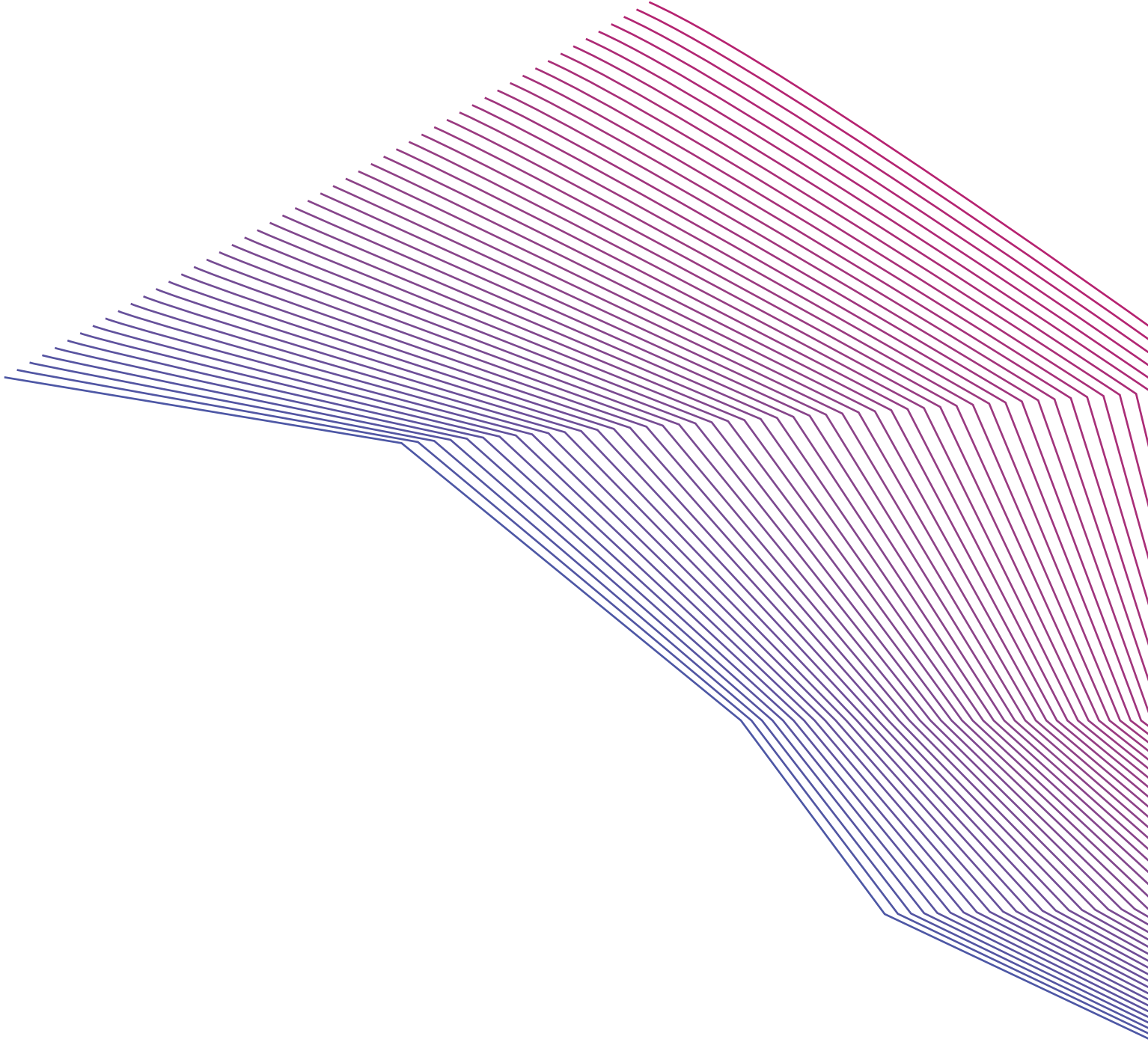
國家兩廳院藝術總監：劉怡汝

臺中國家歌劇院藝術總監：邱瑗

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





國家 National  
表演藝術 Performing  
中心 Arts  
Center