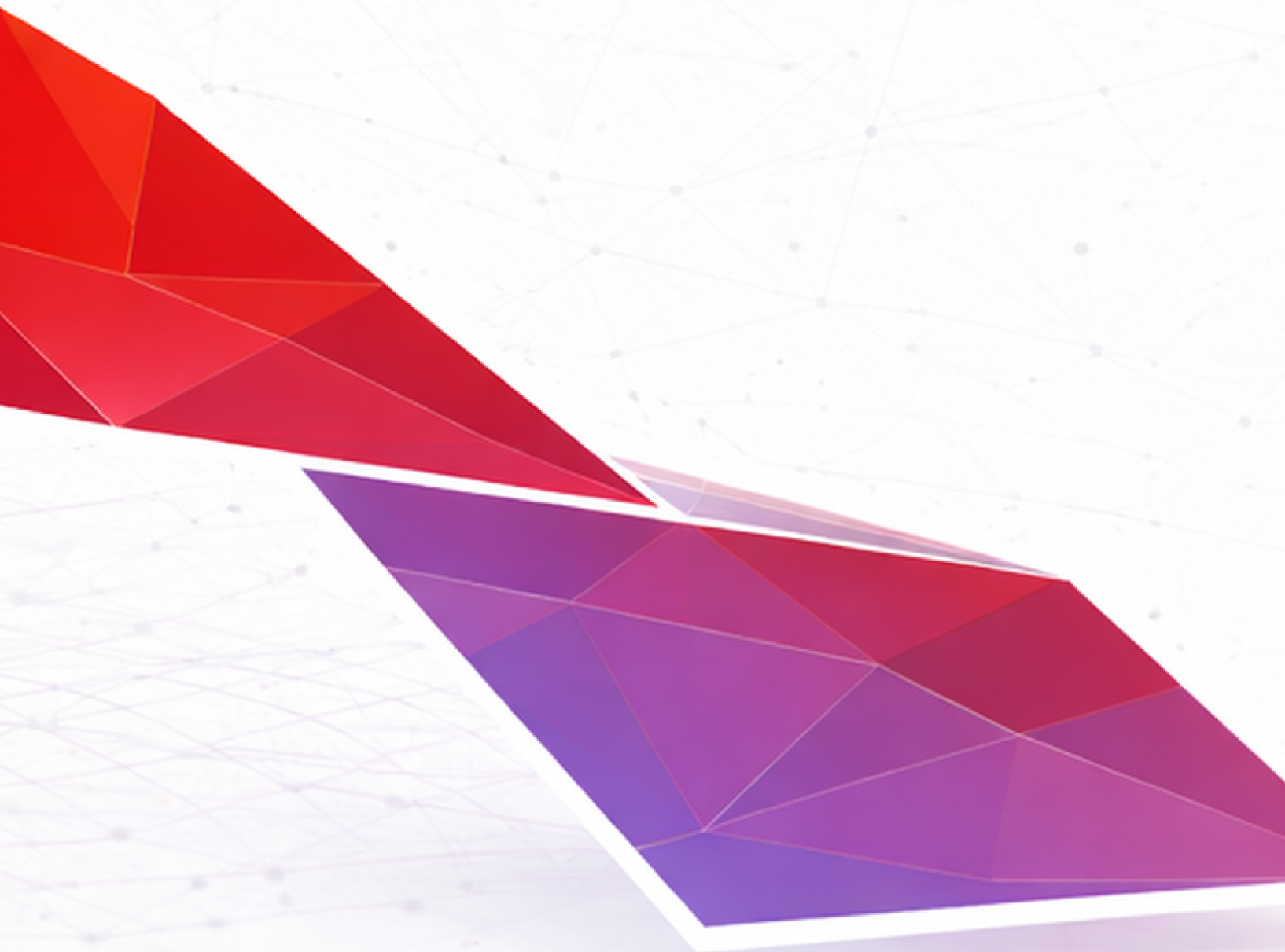


2025

**ANNUAL
REPORT**

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



2025



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董事長的話

拓展文化藝術影響力

因應社會環境及全球局勢變遷快速，國家表演藝術中心透過三館一團的相互分工，從北中南不同區域和發展特色，持續以表演藝術的創作展演內容，與國際上具代表性的專業場域建構起交流網絡，並搭建起藝術文化和臺灣社會之間的連結橋梁。

推動國際共製、進行海外巡演，擴大網絡及影響力

國家兩廳院辦理的「Taiwan Week——兩廳院臺灣週」，為近年臺灣表演藝術界規模最盛大的國際交流盛會。邀請國際策展人、藝術總監、文化機構代表、藝術評論與藝術家齊聚臺灣，不僅是藝術的呈現與交流，並將國人作品推向國際巡演體系。

臺中國家歌劇院首度與澳洲歌劇團合作《弄臣》，透過合作觸及歐陸劇院外的歌劇製作；衛武營國家藝術文化中心推出跨國旗艦歌劇《羅恩格林》，樹立指標。三場館透過國際共製，持續強化國際合作深度，引介國際優質作品來臺、協助藝術家與作品走向國際舞台，深化雙向交流模式。此外，國家交響樂團（NSO）國際巡演觸角再次延伸赴日，以臺灣原創展現文化實力，提升國際能見度。

深化節目品牌效應，厚植表演藝術發展根基

兩廳院的台灣國際藝術節（TIFA）、夏日爵士、新點子實驗場、秋天藝術節、廳院選系列節目，引介國際優秀示範型作品進入臺灣；透過與國內外夥伴共同製作、邀演，支持藝術家完成研發、創作。

為豐富表演藝術動能，臺中歌劇院每年依時序策展「NTT 藝想春天」、「NTT 夏日放／FUN 時光」、「NTT 遇見巨人」系列節目，深化科技跨域、音樂劇平台營運、經典重釋新製的多元展演，成為表演團隊創作展演的強力後盾及發展基地。

衛武營透過「節目品牌計畫」與「推廣展演計畫」，提升臺灣藝文展演能量。持續規劃每月特色節目或活動，以節慶感、多元化的軸線貫穿全年度，打造出獨特品牌；支持原創作品與培植多元人才、運用科技擴增參與體驗，深耕藝文環境發展。

NSO 持續透過多元合作擴大節目能量，展現兼具深度與廣度的藝術面貌。2024/2025（上半年度）及 2025/2026（下半年度）的樂季節目，除強化藝術家合作網絡外，也積極成為推動古典音樂的重要平台。

從學童青少年到社會大眾，強化藝文推廣和擴大參與

三館一團與各級教育體系合作，強化藝術扎根；結合文化禮金政策之推行，推動青年席位專案，鼓勵學生探索和體驗；提供分齡分眾藝文講座及活動、辦理不同年齡層的工作坊、線上與實體的全方位表演藝術學習管道，讓藝術融入於民眾生活。

另，OPENTIX 兩廳院文化生活售票平台自 2021 年正式上線以來，會員人數已逾 130 萬人。除多方擴展銷售類別，致力開發客群廣度、提升會員數外，更透過整合平台長期累積之消費數據與消費者行為，提升行銷溝通準確度及會員黏著度，輔助藝文館團開發潛在客群。



雲門舞集《關不掉的耳朵》（攝影／劉振祥）
NTCH Selects Cloud Gate Dance Theatre of Taiwan: *ALL EARS*

提升設備及服務措施，打造永續與共融場館

在全球淨零與永續的時代浪潮中，三館期許成為文化場域中的永續營運典範。在永續倡議上，接軌國際作為，從節目產製、劇場日常營運及觀眾行為面向，採取多元實踐行動，也包括汰換老舊空調、燈具設備，全面著手減少耗能及碳排。

隨著場館營運年期增加或設備建置時間已久，為提升公眾服務、強化設備運作效能及安全性，除於演出廳館增設友善觀眾席、無障礙設施外，並逐年展開、分年完成更新相關供電設施、優化演藝設施、進行數位提升與轉型等各項計畫。

期許三館一團持續於「展演製作」、「藝術推廣」以及「場館營運」三大構面，落實各項營運策略，穩固運作基石、開創未來發展。

高志尚

高志尚
國家表演藝術中心董事長

From the Chairman

Expanding the Influence of Culture and Art

As society responds to a rapidly-changing social environment and global issues, the National Performing Arts Center (NPAC), through the division of responsibilities among our three institutions and one subordinate Group, brings to the forefront the distinct characteristics of Taiwan's diverse regions. Through the enriched creativity of performing arts, we continued to build up an exchange network with leading professional institutions around the world, and to strengthen the bridge between the arts and Taiwanese society.

Promoting International Co-productions, Touring Overseas, and Expanding Networks and Influence

“Taiwan Week,” organized by the National Theater and Concert Hall (NTCH), has served as one of the most significant platforms for international exchange in the Taiwanese performing arts scene in recent years. The event invites international curators, artistic directors, representatives of cultural institutions, art critics, and artists to gather in Taiwan, facilitating artistic presentation and exchange while also promoting Taiwanese productions for inclusion in international touring programs.

This year, the National Taichung Theater (NTT) collaborated for the first time with Opera Australia for the first time on *Rigoletto*, expanding its operatic partnerships beyond Europe and broadening its artistic exploration in opera production. The National Kaohsiung Center for the Arts (Weiwuying) set a benchmark in the presentation of its flagship international opera *Lohengrin*. Through multinational co-productions, our three institutions further advanced global cooperation. Introducing high-quality international works to Taiwan, supporting artists and their works in reaching the world stage, and reinforcing a sustainable model of two-way cultural exchange. In addition, the National Symphony Orchestra (NSO) extended its international tour to Japan, showcasing Taiwan's cultural strength with original works to Japanese audiences and increasing Taiwan's international visibility.

Deepening Program Brand Influence and Strengthening the Foundation of Performing Arts Development

The NTCH's Taiwan International Festival of the Arts (TIFA), NTCH Summer Jazz, IDEAS Lab, Artquake In Autumn, and other select series have introduced outstanding and exemplary works from countries around the world to Taiwan. Through co-production and invitation with domestic and international partners, artists have been able to find support in their research and creative processes.

To further enrich the performing arts ecosystem, the NTT presents its signature annual series in time order, the NTT Arts NOVA, NTT Summer FUN Time and NTT Fall for Great Souls. By advancing cross-disciplinary integration of technology, strengthening musical theatre platform operations, and reimagining classic works through contemporary production, the NTT has become a strong support and development base for artists and troupes.

Weiwuying has enhanced Taiwan's arts and cultural performance capabilities through its “Program Branding Project”

and “Promotion and Performance Project.” By curating distinctive monthly programs and events incorporating festive and diversity themes throughout the year, to create a unique brand. Its sustained commitment to original productions, diverse talent development, and the integration of technology to enhance audience engagement has left a lasting impression on nourishing Taiwan's artistic and cultural environment.

The NSO has further broadened its reach through diverse collaborations, demonstrating both depth and range in its artistic vision. Across the 2024/2025 (the first half of the year) and 2025/2026 seasons (the second half of the year), the orchestra has not only strengthened its network of artist collaborations, but also actively positioned itself as a leading platform for classical music.

Advancing Arts and Cultural Engagement: From Youth to the Wider Public

The three institutions and the NSO have worked closely with schools at all levels to solidify the groundwork of arts education. In conjunction with the government's Culture Points initiative, they have promoted the Youth Seats Project, encouraging students to explore and experience performing arts. In addition, the institutions and NSO provided public lectures and events, conducted workshops tailored to diverse age groups, and offered comprehensive online and offline performing arts learning channels to embed the performing arts more deeply into everyday life.

Since its official launch in 2021, the OPENTIX ticketing system has grown to over 1.3 million members. In addition to expanding its sales categories to broaden its customer base and further increase membership, the NTCH has leveraged the system's long-term accumulated consumer data to enhance marketing precision and strengthen member engagement. Through data-driven insights, the NTCH also supports performing groups in identifying and prospecting potential audiences.

Upgrading Facilities and Services to Build Sustainable and Inclusive Cultural Venues

Amid the global wave toward net-zero emissions and sustainability, the three institutions are committed to establishing models of sustainable cultural operations. In terms of sustainability initiatives, they have aligned with international practices, implementing improvements across program production, day-to-day theater operation, and audience behaviors. These measures also include replacing aging air conditioning systems and lighting equipment to comprehensively reduce energy consumption and carbon emissions.

As the venues mature, certain facilities and systems have inevitably become outdated. In order to improve public services and ensure operational safety and efficiency, improvement and upgrade plans are implemented progressively each year. These include increasing accessible seating and barrier-free facilities within the auditoriums, updating power supply systems, optimizing performance facilities, and advancing our digital upgrades and migrations.

We look to the NPAC's three institutions and the NSO to continue advancing strategic initiatives across three core pillars—performance production, arts promotion, and venue operations—to lay a solid foundation for future development.



Henry Kao
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

國家表演藝術中心(以下簡稱本中心)成立於2014年4月2日,設有臺北、臺中、高雄三座國家級藝文場館——「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)」,為「一法人多館所」的行政法人。其業務範圍為辦理三場館以及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。

本中心設有董事會、監事會,監督管理三館一團之運作;由董事長對內綜理本中心一切事務,並由藝術總監(三場館)、音樂總監(NSO)帶領經營團隊負責各館團之營運及業務執行。

其中,國家兩廳院於1987年10月啟用,並於2004年3月改制為「行政法人」(當時名為「國立中正文化中心」),為「行政法人」體制之首例,以強調專業自主、用人彈性,為劇場經營走向專業發展開啟重大里程;其後於2014年4月改制為本中心所轄之場館。在發展定位上,聚焦於「永續共融」、「韌性治理」及「智慧創新」三大核心價值,以「國際級指標性文化品牌」為願景。

座落於中臺灣的臺中國家歌劇院於2016年9月啟用,以「藝術可以翻新一座城市、一個國家」為願景,充分運用非典型空間的建築特色,持續深化「綠色劇場 Green Theater,以永續思維迎向未來共生」為營運目標。

衛武營國家藝術文化中心於2018年10月啟用,座落於高雄市鳳山區,相鄰衛武營都會公園,以「眾人的藝術中心」作為發展定位,以「精實的衛武營」、「連結的衛武營」、「民眾的衛武營」及「員工的衛武營」為營運策略。

國家交響樂團於1994年成為國家兩廳院附設團隊,2014年4月改隸成為本中心附設團隊。以「臺灣愛樂」立足國際,並持續形塑多元、自信且細膩的音樂風格,成為亞洲古典音樂重要品牌,躋身世界頂尖樂團之列。

On April 2nd, 2014, the National Performing Arts Center (NPAC) was established, marking a milestone in the development of Taiwan's performing arts. NPAC noted a unique structure as Taiwan's first non-departmental public body that encompassed three institutions and one subordinate group operating under a single entity. The institutions and the subordinate group include the National Theater & Concert Hall (NTCH), the National Taichung Theater (NTT), the National Kaohsiung Center for the Arts (Weiwuying) located in Taipei, Taichung, and Kaohsiung, and the Taiwan Philharmonic (also known as the National Symphony Orchestra, NSO).

NPAC has a board of directors and a committee of supervisors, responsible for managing and supervising NPAC. The Chairperson manages and oversees all affairs of NPAC internally. The General and Artistic Directors (for the institutions) and the Music Director (for the NSO) lead their team to manage the institution or the NSO.

Built in 1987, the **National Theater & Concert Hall** located in Taipei is Taiwan's first venue devoted to professional-level performing arts. In 2004, the NTCH became the first non-departmental public body, and later joined NPAC in 2014. The NTCH operates under three core values: sustainability, resilience, and innovation, with the aspiration to be recognized globally as a "cultural icon."

Inaugurating in 2016, the **National Taichung Theater**, located in Taichung, believes in the transformative power of theater for cities and nations. As "a Theater for Art and Life," the NTT aims to be the platform for artists to create, experiment, and present, and for the art to integrate into people's lives.

The **National Kaohsiung Center for the Arts (Weiwuying)** is located in Kaohsiung and was first inaugurated in 2018. The core vision of Weiwuying is "Center for the Arts, Arts for People." Weiwuying brings and develops both local and international talents to southern Taiwan and contributes unlimited energy to the performing arts.

Founded in 1986, the **Taiwan Philharmonic** joined NPAC in 2014. With its diverse and rich music, the NSO demonstrates the cultural energy "From Formosa" to the international society. The NSO consistently serves as a medium for promoting and revitalizing the arts environment.

國家表演藝術中心董監事

董事長
高志尚

董事
于國華
吳志中
李靜慧
沈國榮
那高·卜沌
林淑真
林麗娟
張廖萬堅
郭玲玲
陳沁紅
陳建甫
蔡長海
鄭榮興
蘇昭英

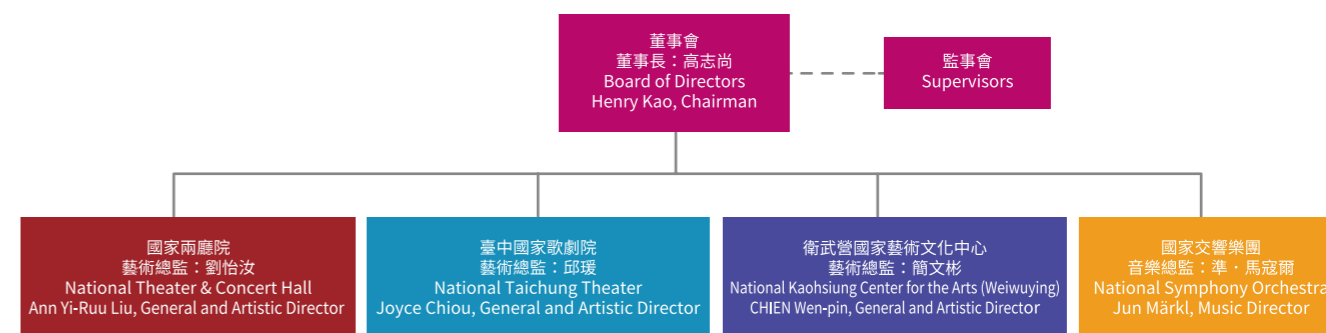
監事
楊其文(常務監事)
吳美苻
張敏玉
陳玲玉

Board of Directors

Chairman
Henry Kao

Directors
Kuo-Hua Yu
Amb. François Chihchung WU
Ching-Hwi Lee
David Shen
Nakaw Putun
Susan Shu-Cheng Lin
Julia Lin
WanChien ChangLiao
Ling-Ling Kuo
C. Nanette Chen
Jeff Chen
Chang-Hai Tsai
Rom-Shing Cheng
Zhao-Ying Su

Supervisors
Chyi-Wen Yang (General Supervisor)
Mei-Shao Wu
Min-Yu Chang
Lindy Chern



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：138-239 席
 室內觀眾席總座位數：4,012-4,113 席
 戶外空間觀眾容量：50,000 人
 員工數：243 人

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: 138-239 seats
 Total seats: 4,012-4,113
 Outdoor audience capacity: 50,000
 243 Staff members



臺中國家歌劇院 National Taichung Theater

建築師：伊東豐雄
 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
 員工數：188 人

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
 188 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
 員工數：222 人

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
 222 Staff members



國家交響樂團 National Symphony Orchestra

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

Established in 1986
 Home: NTCH
 89 Orchestra musicians
 29 Staff members

2025 年度營運概況 2025 Annual Operation Overview



三場館室內場地演出 Indoor Ticketed Performance

2,323

場 Performances

1,381,327

人次 Attendance

1,087

場 Performances

698,461

人次 Attendance

597

場 Performances

243,934

人次 Attendance

639

場 Performances

438,932

人次 Attendance

於國內外各場館演出 Domestic and International Ticketed Performance

77

107,337

場 Performances 人次 Attendance

主合辦節目售票率 Ticket Sales Rate of Presenter Organizing and Co-organizing



93%

95%

81.25%

81%

場地使用率* Rate of Venue Usage



94%

主合協辦 27%、外租 60%、
其他 9%、NSO 4%
27% Presenters/Organizers/Co-
organizers, 60% Venue Hire, 9%
Others, 4% NSO

95%

主合協辦 30%、
外租 45%、其他 25%
30% Presenters/Organizers/Co-
organizers, 45% Venue Hire and
25% Others

92%

主合協辦 24%、
外租 53%、其他 23%
24% Presenters/Organizers/Co-
organizers, 53% Venue Hire and
23% Others

* 其他使用天數包括春節休館、保養、進行劇場內部各項設施優化、記者會、劇場導覽、教育訓練及外租調燈、拆裝反響板等。

* Note: Other usage days include Lunar New Year closure, maintenance, optimisation of the facilities, press conferences, theater tour, staff training, lighting adjustments, as well as installation and dismantling of acoustic panels for hiring purposes, etc.

入館人次 Number of Visitors

7,360,429

人次 Visitors



4,772,907

人次 Visitors

847,754

人次 Visitors

1,739,768

人次 Visitors

藝文推廣體驗活動 Arts and Culture Events

1,500,083

人次 Attendance



140,262

人次 Attendance

131,599

人次 Attendance

1,200,959

人次 Attendance

27,263

人次 Attendance

促進不同近用對象、 群體之文化參與 Promoting Cultural Accessibility

331,508

人次 Attendance

331,508

人次 Attendance

25,706

人次 Attendance

1,654

人次 Attendance

295,548

人次 Attendance

8,600

人次 Attendance



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藝術總監的話

齊心一致朝理想前進，「人」是場館最大的底氣

兩廳院今年是熱情好客的一年，上半年以 Taiwan Week 串連在地友館與臺灣創作者，向外精彩輸出，並當此全球表演藝術專業人士匯集時刻，趁勢舉辦歐洲永續劇場聯盟 STAGES 壓軸年會，迎來攘往各種語彙與觀點，人們熱切地在場館裡交流、切磋，試圖碰撞出更多合作可能。與國內的連結也同樣蓬勃：近年在貫徹永續共融目標下，兩廳院推出多元的教育推廣計畫，獲得多間理念契合的企業夥伴鼎力攜手；聚焦超高齡社會與失智議題的兩廳院藝術出走計畫，它標示著臺灣公共藝術推廣從「單向展演」轉型為「社會共融與深耕」的重要里程碑。見證了藝術介入社會具有療癒人心的力量，更是一場溫柔的社會運動，引領大眾在夜路中看見生命的微光。

三十八年來，兩廳院在扶植臺灣創作者與培養在地觀眾的首要目標下，走在時代前緣，反映社會需求，從節目展演為主的表演藝術殿堂，逐步走向今日人們聚會、實驗與思辨的場域。自 2018 年啟動「永續共融」的變革，我們已走過七個年頭。在實踐中我們領略到：在藝術的沃土裡，「穩」與「緩」的步伐，往往比追求「新」與「快」的節奏更具韌性。無論在節目製作或人才培育上，這種從容的節奏，能為創作者與幕前幕後工作夥伴建構出更自在的場域。同時，我們持續為大眾開啟造訪場館的理由——或許是一杯咖啡、一本書，或是一份帶有溫度、承載常民記憶的雞蛋糕。當空間本身具備召喚的情感力，那步入劇場的路，便不再有門檻，而是通往心靈自由的坦途。

今年的節目光譜，在廣度與深度間展現了迷人的張力。除了具備前衛美學與思辨力的「秋天藝術節」外，「廳院選」推出的國際話題製作《少年 PI 的奇幻漂流》，以精湛的偶戲工藝吸引無數新面孔首次走進劇場。然而，藝術真正的高度，往往顯現在其包容性，在今年台灣國際藝術節期間，秘魯廣場劇團的《哈姆雷特》帶來了震撼人心的演繹，唐氏症演員們用純真且充滿力道的表演，打破了障礙與藝術間的隔閡。這不僅是一次對莎翁經典的戲劇解構，更是一次對於共融核心的深刻實踐。

藝文場館需有足夠的「底氣」，才具備超越 KPI 束縛的勇氣。這份底氣源於我們與觀眾的深度連結，以及對消費行為的精準洞察。自 2021 年啟動的 OPENTIX 售票平台，在今年會員人數已快速突破 130 萬，其版圖更從表演藝術跨向展覽、電影等多元領域，成為連結大眾與文化生活的關鍵樞紐。另外，過去以典藏研究為重心的表演藝術圖書館，今年透過藝術家羅智信的展覽《KnockKnock#1：黃瓜》，以幽默的動力機械裝置打破了圖書館沉靜的框架。在聲響與色彩的交錯之中，座落於城市脈動之下的表演藝術圖書館被注入鮮明的生命調性，翻轉了大眾對知識空間的既定想像，也進一步拓展了藝術於公共空間中棲息與發聲的多重可能。

劇場最核心的元素，始終是「人」。兩廳院何其幸運，擁有一支戰力堅強且志同道合的專業團隊：從節目企劃、教育推廣、財務行政、顧客溝通，到演出技術、業務開發與營建工務，每個部門都成為彼此在瞬息萬變局勢中，勇於向未知邁進的最強後盾。這兩座承載歷史厚度的場域，見證了無數專業者的往來與駐足，不同的背景與經歷在此交織，有人短暫交會，有人扎根深耕，共同為場館銘刻下絢麗多彩的印記。但我相信，無論停留長短，每一位在此奉獻熱情與專業的人們，心中都懷揣著同一個鮮明而堅定的信仰：「劇場，是屬於所有人的劇場」。

劉怡汝

劉怡汝
國家兩廳院藝術總監



2025TIFA 秘魯廣場劇團《哈姆雷特》(攝影/李佳暉)
2025TIFA Teatro La Plaza: *Hamlet*

From the General and Artistic Director

Working together to achieve our goals with “people” as the venue’s greatest source of strength

2025 is a year brimming with hospitality for the National Theater and Concert Hall (NTCH). In the first half of the year, Taiwan Week connected local affiliated theaters with Taiwanese creators to showcase their talents overseas. The NTCH also hosted the conference for STAGES (Sustainable Theatre Alliance for a Green Environmental Shift), an initiative co-funded by the European Union. As a global gathering of performing arts professionals, the conference enabled the enthusiastic exchange of ideas and exploration of new collaborations by participating venues, featuring a diverse range of languages and perspectives, an opportunity which the NTCH capitalized upon. Connections throughout Taiwan have also flourished this year: in continuation of its initiatives in the last few years aimed at improving sustainability and accessibility, the NTCH launched various educational outreach programs that have seen strong support from many like-minded business partners. As one example, the FormosArt exhibition *Night Never Gets Darker*, which focuses on the aging population and the issue of dementia, marks a significant milestone in Taiwan’s public art promotion to include not just “one-way” performances but also “social inclusion and deep cultivation.” This exhibition demonstrates the healing effects of art in society, serving as a gentle social movement that guides the public to see the glimmer of life even in the darkest of times.

For 38 years, the NTCH has been at the forefront of the times, reflecting societal needs, with the primary goals of supporting Taiwanese creators and cultivating local audiences. It has gradually evolved from a performing arts venue primarily focused on program presentation into an all-inclusive space for gatherings, experiments, and discussions. Since launching the “Sustainable Inclusion” initiative in 2018, we have continued to work towards this goal for seven years. In practice, we have learned that in the fertile ground of art, a steady and deliberate pace is often more resilient than a rushed pursuit of novelty. Whether in program production or talent development, this relaxed pace creates a more comfortable space for creators and both their on-screen and off-screen colleagues. At the same time, we continue to provide reasons for the public to pay visits to the venue—whether it’s just for a cup of coffee, a book, or a simple warm cake that nevertheless evokes precious memories. When a physical space itself possesses the emotional power to draw people in, the path to the theater no longer becomes a barrier, but a smooth road to spiritual freedom.

The spectrum of this year’s programs showcased a captivating tension between breadth and depth. On top of the avant-garde aesthetics and thought-provoking insights of “Artquake in Autumn,” the NTCH presented the internationally-acclaimed production *Life of Pi*, which drew countless new faces to the theater with its exquisite puppetry. However, the true height of art often lies in its inclusivity. During this year’s Taiwan International Festival of Arts (TIFA), the Teatro La Plaza’s *Hamlet* delivered a deeply moving performance with actors with Down syndrome breaking down barriers between disability and art through their pure and powerful acting. This was not only a dramatic deconstruction of Shakespeare’s classic play, but also a profound implementation of the core principles of inclusion.

Arts and cultural venues need sufficient “confidence” to have the courage to transcend the constraints of KPIs. Our confidence stems from our deep connection with our audiences and an accurate understanding of consumer



2025TIFA 布拉瑞揚舞團《我·我們》第二部曲》(攝影/李佳擘)
2025TIFA Bulareyaung Dance Company: *tiaen tiamen Episode 2*

behavior. Since its launch in 2021, the number of members of the OPENTIX ticketing system has rapidly increased to surpass 1.3 million this year, expanding its purview from performance art to exhibitions, films, and other diverse fields, becoming a key hub that connects the public with cultural life. Furthermore, the performing arts library, which had previously focused on collection and research, broke through the quiet stereotype of the library this year with artist Luo Jr-Shin’s exhibition *KnockKnock #1: Cucumber*, using humorous kinetic mechanical installations. Amidst the interplay of sound and color, the previously-enclosed basement storage area was given a completely new vitality, overturning the public’s impression of a space for the presentation of knowledge and opening up infinite possibilities for locations that art may reside in.

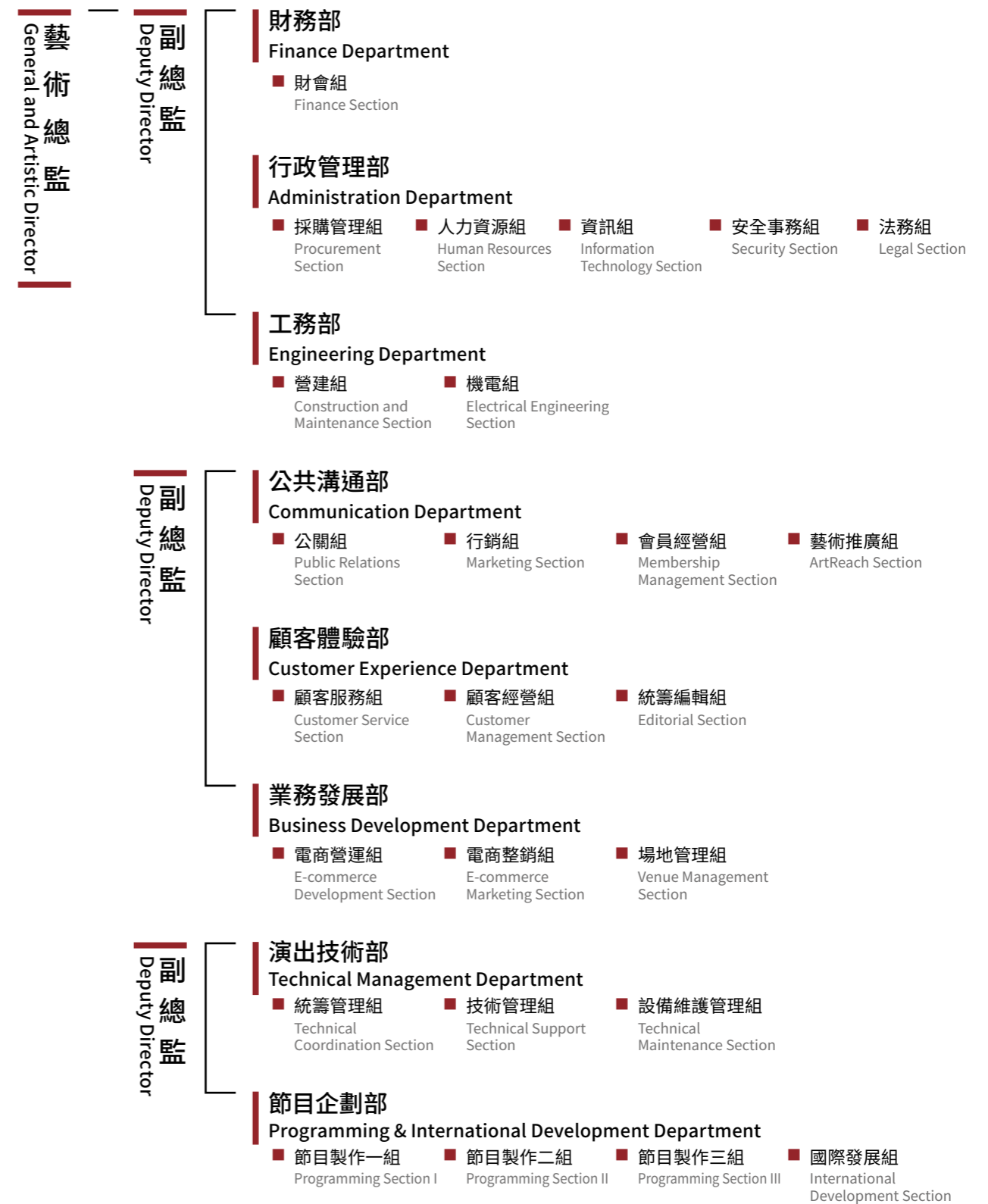
The most fundamental element of a theater is always its “people.” The NTCH is incredibly fortunate to possess a strong and like-minded professional team: in areas ranging from program planning, education and promotion, finance and administration, customer communication, to performance technology, business development, and construction. Each department serves as the strongest support for its counterparts, enabling them to bravely venture into the unknown amidst ever-changing circumstances. The NTCH, steeped in history, has witnessed the comings and goings of countless professionals. Different backgrounds and experiences have intertwined here; some have only briefly crossed paths, while others have taken root and cultivated their expertise, collectively leaving a vibrant and colorful mark on our venues. I believe that, regardless of the length of their stay, everyone who has dedicated their passion and expertise to the NTCH at any point shares the same clear and unwavering belief: “The theater belongs to everyone.”

Ann Yi-Ruu Liu
General and Artistic Director,
National Theater & Concert Hall

國家兩廳院組織架構與經營團隊 Organization and Management Team of the National Theater & Concert Hall

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。

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.



年度工作報告

在冒險裡緩步前行 ——以時間熟成作品，回應瞬變時代

38 歲的國家兩廳院，在持續冒險與勇於實驗的同時，懂得以時間熟成作品，在長線中培育人才。面對全球關稅貿易戰後的秩序重整、AI 技術對人類的衝擊，以及變幻莫測的國際局勢，我們不僅是藝術的觀測者，更是時代的參與者。憑藉豐厚的營運歷練與全球網絡，我們在「韌性治理」中維持彈性、在「智慧創新」中尋求突破。我們樂見新技術滲透場館的物理邊界，轉化為觸動心靈的媒材；在「永續共融」的願景下，兩廳院將持續定錨藝術的社會座標，在瞬變的時代洪流中，保有思辨與感受的淨土。

面對當代娛樂趨勢的質變，兩廳院正細膩地重新審視表演藝術場館的社會座標。我們不僅守護這座古典建築，更致力於在既有的空間紋理中，賦予當代的敘事語彙與應用整合。透過導入新型態的觀演模式，我們為大眾創造更多與藝術不期而遇的邀約，讓場館成為生活的延伸。同時，我們將創意的軟實力轉化為溫潤的教育計畫，延伸品牌的觸角，在實踐中達成藝術積極入世的初衷，將美學轉化為最深刻的社會回饋。

自由多彩的節目策展， 定義開放共融的場館姿態

節目策展，即是場館對藝術價值的定錨。2025 年 TIFA 開幕作品《流_G.R.O.O.V.E.》，由法國編舞家賓杜·登貝雷攜手在地藝術家，以近乎占領劇院空間的形式，挑戰長達 210 分鐘的感官極限。這部作品打破了單向觀演的權力架構，透過跨越領域的互動形式，強化了非主流族群與劇場的連結，實踐了「場域即公共空間」的理想。在共融的另一種向度上，秘魯廣場劇團的《嗨姆雷特》透過唐氏症演員真摯而充滿力道的演出，重新解構了莎翁文本。這場演出不僅震盪了社會對於「共融藝術」的想像邊界，更在藝術表現力上展現了驚人的純粹。這正是兩廳院策展的核心：不只是引進佳作，更是在每一次的實驗中，重新定義藝術之於這個時代的深刻意義。

4 月盛放的第二屆 Taiwan Week，標示著兩廳院與國際對話的深度，我們匯聚全球 22 國的藝文推手，攜手國內各

場館夥伴，在多元主題的辯證下，將臺灣創作者那份橫跨科技與傳統的絢麗韌性，溫柔而有力地遞向世界舞台。而藝術的魅力，往往在打破邊界時最為動人。盛夏的「戶外派對」，金曲歌后曹雅雯與跨國爵士樂手在廣場上以樂音與大眾對話，將夏夜轉化為自由的流動。指標製作《少年 Pi 的奇幻漂流》更是寫下了場館與社會深度連結的篇章；透過與動物園、誠品行旅、兒童新樂園等單位的跨界共鳴，我們不僅創造了驚人的觀演人次，更讓藝術的觸角在生活中優雅延伸。我們深信大型節目的成功不只是數據的達成，更是資源的重新分配——當成功的指標作品獲得社會注目的同時，它所回饋的底氣，正守護著秋天藝術節裡那些孤獨卻閃耀、直指當代議題的實驗火光。

2025 年秋天藝術節以「在裂縫中重組我們」為題，直面由個人至群體的身份認同、記憶轉譯、族群移動與語言脈絡。我們深信裂縫不僅是傷痕，更是光照進來的地方。在國際視角上，今年迎來希臘創作者尤瑞匹底斯·拉斯卡瑞迪斯 (Euripides Laskaridis) 與馬里奧·貝努西 (Mario Banushi)，分別以《泰坦》與《仁慈小酒館》展現前衛的肢體語彙與情感張力；三度訪臺的 Jaha Koo 帶來新作《超辛奇小熊軟糖》，幽默而精準地切入跨文化認同；而楊·馬騰斯 (Jan Martens) 則以經典《再見狗日子》，再次挑戰劇場的身體邊界與政治隱喻。臺灣的創作力量亦在此共振：桑布伊以族語音樂會《無界的疆域》回訪記憶深處；區秀詒與陳侑汝在《K 與龐蒂的神秘降靈》中穿梭於視覺與劇場的界線；TAI 身體劇場則透過《最後的隧道》，將勞動與文本凝練成深沉的身體辯證。這些作品在裂縫中扎根，引領我們在破碎的時代裡，重新尋回重組自我的勇氣。藝術的深度，往往沉澱於不為人知的實驗過程。本屆新點子劇展採取了更具結構性的策展策略：除了核心公售作品，更導入階段性呈現與導覽機制。透過精巧的票務設計，我們凝聚出一群最具有好奇心與反饋能力的實驗型客群，給予開發階段的藝術家最直接的共鳴與修正動能。這份三方流動的對話機制，不僅落實了資源的互惠，更在潛移默化中，將劇場從單向的演出場所，翻轉為共同孵育創意的實驗基地，為健康的表演藝術生態定錨。



2025TIFA 大衛·吉塞森《給你的最後一封情書》(攝影/李佳暉)
2025TIFA David Geselson: *Doreen*

從人才交流到國際共製， 以理念導航的全球舞台網絡

兩廳院近年策略性經營國際網絡有成，在共製創發與專業交流上穩定收穫：2025 年兩廳院辦理歐洲永續劇場聯盟 STAGES 計畫壓軸年會，並結合 Taiwan Week 資源，呈現場館經營、觀眾溝通與共融推廣多面向的豐厚能量；人才培育方面，今年度選送編劇陳弘洋及創作者洪翊博兩位參與法國亞維儂藝術節「不可能的傳承」工作坊，並與愛爾蘭都柏林舞蹈節、法國里昂雙年舞蹈節三方合作藝術家交換駐節計畫「領航 2.0」(Navigate.2) 安排雙方年度代表 Amir Sabra 與 Youness Aboulakoul 參訪 Taiwan Week，兩廳院駐館藝術家王宇光則於五月前往都柏林，編舞家余彥芳於九月前往里昂；也與韓國國立亞洲文化殿堂共同舉辦「亞洲重新測量計畫」(Remapping Asia)，透過新點子實驗場呈現階段性成果，並於 2025 年底在光州發表最終作品。在亞洲連結：製作人工作坊 ACPC (Asia Connection: Producers Camp) 之後，2023 年

底成立的亞太表演藝術節網絡 APFC (Asia Pacific Festivals Conneciton) 亦持續於澳洲、泰國等地與線上平台進行會議、發表與討論進一步深化合作可能。

國際共製，今年除了 TIFA 開幕巨作《流_G.R.O.O.V.E.》之外，兩廳院更攜手河床劇團、加拿大 PHI 工作室及希臘歐納西斯文化中心，共同孵育沉浸式 XR 作品《之間》。這場融合 VR、AR、AI 演算與 4D VIEWS 觸覺感知系統的跨域實驗，在兩廳院的傾力支持下，於首演現場達成了藝術與技術的理想交會。我們不只專注於引進，更致力於讓臺灣的經典作品在世界舞台延續生命。2024 年與瑞士 VIDY 劇院共製的《這不是個大使館》，至今仍以強勁動能在海外巡演；陳武康與皮歐·克朗淳的《野台羅摩》受邀至德國威瑪藝術節，展現跨文化對話的深度；而《誠實浴池》亦於今年跨海登陸日本。這些在世界版圖上移動的藝術軌跡，證明了兩廳院不僅是展演的終點，更是臺灣創意走向國際、與全球當代心靈共振的起點。

先走進來，再當觀眾——讓場館成為拜訪動機

掌握觀眾連結是場館永續經營的關鍵。在共融發展的脈絡下，同仁們致力於挖掘建築空間的潛力，以靈動的創意激發大眾造訪的動能。

表演藝術圖書館今年在深耕親子共讀之餘，首度化身為視覺藝術展場，藝術家羅志信以裝置作品《KnockKnock#1：黃瓜》，在聲響與色彩間翻轉了空間調性，吸引逾1,600人次駐足，成功引發社群與媒體的深度共鳴。而當社會議題成為藝術的引力，劇場便轉化為思辨的廣場。今年秋天藝術節攜手《報導者》成立十週年，以「對話」為核心，將戲院地面層規劃為特展空間，並透過《好哲凳》Live Podcast 讓議題在空間中交鋒。那份從大廳溢流至戲院大階梯的人潮，不僅是數據的成功，更是劇場在紛雜時代裡，守護公共對話最動人的實踐。

科技世代讓場館空間延伸至網路平台，OPENTIX 兩廳院文化生活作為觀眾接觸藝文資訊的重要售票平台，在多種介面升級與服務增值下，今年度會員人數突破 130 萬人大關，年上架節目與活動超過 15,000 場，主辦單位超過 1,500 家，平台販售含括表演藝術節目、展覽、電影、線上線下活動與商品販售，並透過紅利點數與平台多元服務功能（如 App 推播行前通知、發送節目單等），增加會員對平台的信任與黏著度，也導入雙銀行金流刷卡支付，因應未來可能的大型售票節目。面對場館核心觀眾的兩廳院會員，則透過多元且具深度的實體活動設計，結合會員專屬優惠與特殊體驗，深化既有會員溝通與情感連結，進一步帶動持續參與與回訪行為，形成穩定的銷售循環，培養會員長期的消費與品牌忠誠度，並於會員活動中設計納入場館所倡議的議題，促進觀眾對場館角色與價值的理解與認同。2023 年開始嘗試於秋天藝術節辦理演後會客室，迴響熱烈，2025 年的 TIFA 也特別設置會員獨享 Pre-Party 與 After Party，促進觀點交流，並於歲末派對請來變裝藝術家結合華文經典西遊記，熱鬧上演《廳院西遊中》。同時針對 21 歲以下的「廳院青」新生代觀眾，開設近距離接觸創作、技術與經營行銷等帶有遊戲闖關感的工作坊，拉近場館與青年學子的日常距離。

由內而外的全方位永續之路

兩廳院永續共融之路愈走愈廣，並持續優化既有設施，打造全方位友善使用者空間。今年已完成情境字幕場 2 場、口述影像 2 場與輕鬆自在場 7 場，重大節目《少年 Pi 的奇幻漂流》13 場次中亦包含有 1 場輕鬆自在場與 1 場情境字幕演出，無障礙導覽觸及 190 人次。除了實體空間的轉型，我們亦同步完善數位基建，數位典藏系統於今年順利取得無障礙認證，確保文化資源在虛擬世界中同樣觸手可及。此外，《PAR 表演藝術》官網推出 1995-2024《表演藝術年鑑》數位全閱覽資料庫，以利讀者更便捷獲取專業內容。從實體場館的優化到數位平台的認證，兩廳院正透過系統性的韌性治理，消弭所有可能的邊界，讓劇場真正成為一個擁抱所有人的共融場域。

為擴大場館社會影響力、回應時代情狀，「藝術出走 2.0」關注樂齡與失智議題的臺日跨國三年期製作《夜路不怕黑》已於今年 9 月，在三峽與萬華街區演出 14 場，下一阶段預期將經驗移植地方縣市政府，擴散計畫效益；兩廳院也與區塊鏈平台 Matters 合作書寫行動《給自己的情書》，實體活動由作家袁瓊瓊帶領寫作工作坊，線上則邀請作家郭強生與楊翠號召 55 歲以上的民眾參與投稿徵件，透過科技留下不會消逝的記憶梳理紀錄。

舒適且人性化的環境，是讓藝術理念行穩致遠的溫床。2025 年，兩廳院致力於組織內部的範式轉移：在制度上，我們與時俱進優化採購規範，讓行政流程更具韌性與靈活性；在環境上，則深耕性騷擾防治機制與職醫服務，築起一道堅實的身心安全防線。全年度辦理 16 場通識課程與 85 場專業課程，這不僅是技術的補給，更是對人才長遠成長的承諾。我們深信，唯有當工作成就與個人生活達成優雅的平衡，專業者的熱情才能轉化為場館永續發展的深厚底氣。

作為臺灣文化底蘊與歷史記憶的守護者，兩廳院近年致力於定錨「永續共融」與「人人劇場」的時代座標。我們深信，最強大的影響力源於對內的共感凝聚，並以此轉化為對外的無界延伸——透過接軌國際網絡與深耕在地合作，讓臺灣豐沛的創作能量在世界舞台上優雅綻放。面對科技浪潮下藝術邊界日益流動的日常，兩廳院不隨波逐流，而是選擇以「穩健發展」的定力回應紛雜，以「開放自由」的姿態擁抱未知，誠摯地邀請當代創作者、觀眾與我們並肩前行。



2025TIFA 實社·登貝雷《流_G.R.O.O.V.E.》(攝影/劉振祥)
2025TIFA Bintou Dembélé: G.R.O.O.V.E.

Annual Report

Marching Forth on an Adventure —Responding to an Ever-changing Era with Works that Blossom Over Time

Now in its 38th year, the National Theater and Concert Hall (NTCH) has continued to rise to the challenge it set for itself of taking risks and experimenting, while respecting the importance of allowing works to mature in their own time and nurturing talents over the long-term. In facing restructuring after a global trade war, the impact of AI technology on humanity, and the ever-changing international landscape, we are not only observers of art but also participants in our era. Leveraging our rich operational experience and global network, we maintain flexibility through “resilient governance” and seek breakthroughs through “intelligent innovation.” We welcome the incorporation of new technologies within the physical boundaries of the venues, creating new media that touch the soul. In its quest to achieve the vision of “sustainable inclusion,” the NTCH will continue to define the social coordinates of art, preserving a sanctuary for reflection and experience amidst the swiftly-moving tides of our time.

In response to the transformative trends present in contemporary entertainment, the NTCH is meticulously re-examining the social significance of performing arts venues. We not only take charge of the preservation of this classical building, but also dedicate ourselves to integrating contemporary narratives and applications into the existing spatial fabric. By introducing new viewing models, we have created more unexpected encounters with art for the public, making the venue an extension of daily life. Simultaneously, we put soft creative power in nurturing educational programs, extending the brand’s reach, and fulfilling our initial goal of actively engaging with the world through art, and transforming aesthetics into the most profound social contributions.

Freedom and Diversity of Program Curation Defines an Open and Inclusive Venue Ethos

Program curation serves as a venue’s anchor for artistic value and inclusion. The 2025 TIFA opening piece, *G.R.O.V.E.*, choreographed by French choreographer Bindou Dembélé and featuring local artists, pushed the limits of sensory experience for 210 minutes, almost completely dominating the theatrical space. This work broke down the power dynamics of a one-way viewing experience, strengthened the connection between non-mainstream groups and the theater through cross-disciplinary interaction, and realized the ideal of “the venue as a public space.” On another level of inclusion, the Teatro La Plaza’s *Hamlet*, through the sincere and powerful performance of a group of actors with Down syndrome, deconstructed Shakespeare’s text. This performance not only shook the boundaries of societal imagination regarding “inclusive art,” but also demonstrated astonishing purity in its artistic expression. This is precisely the crux of the NTCH’s values as a curator: not simply introducing masterpieces, but redefining the profound meaning of art in this era via each experiment.

The second annual Taiwan Week, which first came into bloom in April, marked a significant step in the NTCH’s engagement in international dialogue. We brought together promoters of arts and culture from 22 countries worldwide and joined hands with partners from various venues across Taiwan. Through a dialectical exploration of diverse themes, we gently yet powerfully presented the vibrant resilience of Taiwanese creators, transcending technology and tradition, on the world stage. We understand that the allure of art is often most moving when it breaks



2025 廳院選 無垢舞蹈劇場《潮》(攝影/劉振祥)
NTCH Selects Legend Lin Dance Theatre: *The Eternal Tides*

down boundaries. At the summer “Outdoor Party,” Golden Melody Award-winning singer Olivia Tsao and international jazz musicians engaged the public with music in the plaza, transforming the summer night into a free-flowing experience. The landmark production *Life of Pi* further deepened the connection between the venue and society. Through cross-sector collaborations with institutions such as the Taipei Zoo, Eslite Bookstore, and Taipei Children’s Park, we not only achieved astonishing attendance numbers, but also gracefully extended the reach of art into everyday life. We firmly believe that the success of a large-

scale program is not just about achieving metrics, but also about the redistribution of resources. When successful benchmark works gain social attention, the confidence they provide protects the solitary yet shining experimental sparks of the ARTQUAKE in Autumn Festival that directly address contemporary issues.

Program Insight: 2025 ARTQUAKE in Autumn directly addressed issues of identity, memory translation, ethnic migration, and linguistic context, from the level of the individual to that of the collective. We firmly



2025 新點子實驗場 曾彥婷《煉丹場》(攝影/劉振祥)
2025 IDEAS LAB YENTING TSENG: *The Grand Elixir Factory*

believe that cracks are not only scars, but also places where the light shines through. From an international perspective, this year's festival welcomed Greek creators Euripides Laskaridis and Mario Banushi, who presented avant-garde physical language and emotional tension in *TITANS* and *Taverna Miresia*, respectively. Jaha Koo, visiting Taiwan for the third time, brought his new work, *Haribo Kimchi*, which humorously and precisely addressed cross-cultural identity. Meanwhile, Jan Martens presented his classic *THE DOG DAYS ARE OVER 2.0*, once again challenging the boundaries of theatrical physicality and political metaphor. Taiwan's creative forces resonated during the festival as well: Sangpuy revisited the depths of memory with his tribal language concert, *Flowing Boundaries - Songs of Land, Faith, and Memory*; Sow Yee Au and Yow-Ruu Chen traversed the boundaries between visual and theatrical expression in *A*

Curious Séance of K and Ponti; and TAI Body Theatre, through *The Passage*, condensed labor and text into a profound bodily dialectic. These works took root within the "cracks," guiding us in rediscovering the courage to rebuild ourselves in a fragmented era. The depth of art often lies in unseen experimental processes. This year's NTCH Ideas Lab adopted a more structured curatorial strategy: in addition to the core publicly-sold works, the program introduced a phased presentation and guided activity. Through an ingenious ticketing design, we gathered a group of adventurous clients with the highest levels of curiosity and responsiveness, who could provide artists in the developmental stage with the most direct resonance and guided momentum. This three-way flowing dialogue mechanism not only realized the mutual benefit of resources, but also subtly transformed the theatre from a one-way performance venue into an

experimental base for co-incubating creativity, serving as an anchor for a healthy performing arts ecosystem.

From Talent Exchange to International Co-creation, a Global Network for the Stage Based on Shared Ideals

In recent years, the NTCH has achieved success in strategically cultivating its international network, making steady progress in co-production and professional exchange. In 2025, the NTCH hosted the final annual meeting of the Sustainable Theatre Alliance for a Green Environmental Shift (STAGES), combining it with the resources of Taiwan Week to showcase the rich energy of venue management, audience communication, and promotional inclusivity. In terms of talent development, this year, playwright Hung-Yang Chen and creator Yi-Po Hung were selected to participate in the "Transmission Impossible" workshop at the Festival d'Avignon in France. The NTCH also arranged for the annual representatives from both the Dublin Dance Festival in Ireland and La Biennale de Lyon/Danse in France, Amir Sabra and Youness Aboulakoul respectively, to visit Taiwan Week as part of the three-party artist exchange program "Navigate 2.0". In turn, the NTCH's artist-in-residence, Wang Yeu-kwn traveled to Dublin in May. The NTCH also co-hosted the "Remapping Asia" project with the National Asian Culture Center in Korea, presenting interim results through an experimental playing field for new ideas, and presented the final work in Gwangju at the end of 2025. Following ACPC (Asia Connection: Producers Camp), the Asia Pacific Festivals Connection (APFC), established at the end of 2023, continues to hold meetings, presentations, and discussions in Australia, Thailand, and other locations, as well as through online platforms to further deepen cooperation.

In addition to the TIFA opening production, *G.R.O.V.E.*, this year, the NTCH collaborated with Riverbed Theatre, PHI Studio of Canada, and Onassis Culture of Greece to co-develop the immersive XR work

Blur. This cross-disciplinary experiment, integrating VR, AR, AI, and the 4D VIEWS tactile feedback system, achieved an ideal fusion of art and technology at its premiere, thanks to the strong support of the NTCH. We are not only focused on importing works, but also committed to ensuring that classic Taiwanese works continue to thrive on the world stage. *This Is Not an Embassy*, co-produced with Théâtre Vidy-Lausanne in Switzerland in 2024, continued to tour overseas with nonstop momentum; Wu-Kang Chen and Pichet Klunchun's *Choreographing Story* was invited to the Festival Kunstfest Weimar in Germany, showcasing the depth of cross-cultural dialogue; and *The Bathhouse of Honest Desires* also crossed the sea to reach Japan this year. These artistic trajectories moving across the world map prove that the NTCH is not only an end point for performances, but also the starting point for Taiwanese creativity to go international and resonate with the contemporary global mindset.

First You Walk on in, Then Become a Spectator —Make the Venue the Motivation for Your Visit

Mastering audience engagement is key to the sustainable operation of a venue. Within the framework of inclusive development, our team is committed to unlocking the potential of architectural spaces and incorporating dynamic creativity to inspire visits from the public.

This year, in addition to focusing on parent-child reading interactions, the Performing Arts Library was transformed into a visual art exhibition space for the first time. Artist Jr-Shin Luo used the installation work *KnockKnock#1: Cucumber*, which flipped between sound and color in spatial tone. It attracted more than 1,600 viewers and successfully evoked deep resonance within the community and the media. When social issues become the draw of art, the theater is transformed into a center for speculation. This autumn's ArtQUAKE joined hands with *The Reporter* to celebrate its 10th anniversary. With "dialogue" as the core of the event, the ground floor of the theater was laid out

as a special exhibition space, and issues were discussed within the space via broadcasts of the “Philosophy of Art” Live Podcast. The flow of people moving from the lobby up the grand staircase of the theater is not only a success in terms of data, but also invokes the most poignant practice of theater in protecting public dialogue during turbulent times.

The technological age has extended venue spaces to online platforms. OPENTIX, a key ticketing platform that serves as access arts and culture information to the audience, has seen its membership surpass 1.3 million this year thanks to various interface upgrades and service enhancements. It offers over 15,000 performances and events annually, with more than 1,500 organizers. The platform sells performing arts programs, exhibitions, films, online and offline events, and merchandise. Through bonus points and diverse platform services (such as app push pretrip notifications and proactive program delivery), it increases member trust and engagement. It has also implemented dual-bank credit card payment to accommodate future large-scale icketed events. For its core audience of NTCH members, the venue deepens communication and emotional connections through the design of diverse and in-depth in-person activities, combined with exclusive member benefits and special experiences. This approach further encourages continued participation and repeat visits, helping to establish a stable sales cycle and cultivate long-term member engagement, consumption, and brand loyalty. In addition, venue-advocated themes are incorporated into member activities to enhance audience understanding of and identification with the venue’s role and value. Since 2023, the NTCH has experimented with post-show lounges at the ArtQUAKE in Autumn Festival, which have met with an enthusiastic response. The 2025 TIFA also featured exclusive, members-only Pre-Party and After Party events to promote the exchange of ideas. At the year-end party, a costumed artist performed *The Journey to the West in NTCH*, a lively show combining elements of the classic Chinese novel. At the same time, for the new generation of audience members under the age of 21, workshops designed as level-based games are offered to provide

close-up peeks into the world of creation, technology, and business marketing, bringing the venue ever closer to the daily lives of young students.

A Comprehensive Path to Sustainability from the Inside Outwards

The NTCH’s path to sustainable inclusion is expanding even further, with continuous optimization of existing facilities to create a comprehensive, user-friendly space. This year, two performances with contextual subtitles, two performances with audio descriptions, and seven performances in a relaxed and accessible format were successfully held. Major production *Life of Pi* offered one relaxed and accessible performance and one performance with contextual subtitles amongst its thirteen performances. Accessible guided tours were provided for 190 people. Alongside the transformation of physical spaces, we are simultaneously improving digital infrastructure. Our digital archives system successfully obtained accessibility certification this year, ensuring that the stored cultural resources can be easily utilized by all in the virtual sphere. In addition, the Performing Arts Redefined website has launched a fully digital, browsable database of the Performing Arts Yearbook (1995-2024), allowing readers to access professional content more conveniently. From optimizing physical venues to certifying digital platforms, the NTCH is eliminating all possible boundaries through systematic and resilient governance, making the theater a truly inclusive space that embraces everyone.

To expand the venue’s social influence and respond to contemporary issues, “FormosART 2.0,” a three-year cross-border joint series between Taiwan and Japan focusing on issues of aging and dementia, presented 14 performances of its production, *The Night Road is Unafraid of the Dark* in the Sanxia and Wanhua districts, respectively in New Taipei City and Taipei City, this September. It is expected to transfer management of the experience to local county and city governments to spread the benefits of the project in the next phase. The NTCH has also collaborated with the blockchain platform Matters to write *A Love Letter to*



2025 秋天藝術節 TAI 身體劇場《最後的隧道》(攝影/劉振祥)
2025 Artquake in Autumn TAI Body Theatre: *The Passage*

Myself. The physical event was helmed by writer Chiung-Chiung Yuan in a writing workshop, while online, writers Chiang-Sheng Kuo and Tsui Yang invited people aged 55 and above to send in their submissions, using technology to preserve and record memories that will not fade away.

A comfortable and human-centered environment is the most fertile ground for artistic ideals to flourish. In 2025, the NTCH committed to a paradigm shift within its organizational structure: institutionally, we are optimizing procurement standards to make administrative processes more resilient and flexible; environmentally, we are deepening our efforts in creating occupational health services and preventative mechanisms to combat sexual harassment, building a solid line of defense for physical and mental safety. Throughout the year, we conducted 16 general education courses and 85 professional courses, which served not only as a supplement to our technical expertise, but also as a commitment to the long-term development of our talents. We firmly believe that only when professional achievements and personal lives achieve

an elegant balance can the passion of professionals be transformed into a profound foundation for the sustainable development of the venue.

As a guardian of Taiwan’s cultural heritage and historical memory, the NTCH has been committed to anchoring itself on the contemporary coordinates of “sustainable integration” and “theatre for all.” We firmly believe that the most powerful influence stems from internal empathy and cohesion that translates into boundless external reach—allowing Taiwan’s abundant creative energy to gracefully bloom on the world stage through connecting with international networks and cultivating deep local collaborations. Faced with the ever-flowing boundaries of art evolving with the technological wave, the NTCH does not follow trends but chooses to respond to the complexities of social upheaval with the steadfastness of “unwavering development” and embrace the unknown with an attitude of “openness and freedom,” sincerely inviting contemporary creators and audiences to walk alongside us.

年度聚焦

從劇場到社會——兩廳院的永續擴散行動

2025 年，國家兩廳院的永續實踐進入發展新階段，從過去以內部治理逐步擴展到外部單位共同推動的永續倡議，持續擴大文化場館的永續影響力。

國際永續新里程

自 2022 年加入歐盟支持的 STAGES 永續劇場聯盟，成為唯一的亞洲代表場館，與歐洲 12 國的 13 個場館共同推動永續劇場的長期架構。2025 年 4 月，兩廳院主辦《永續無界—國家兩廳院永續國際年會 × STAGES 永續論壇》，邀請六國劇院代表分享不同文化脈絡下的回應作法，現場及線上參與人次達 1,044 人。

2025 年，兩廳院再度受邀加入「Culture for the Planet 國際永續聯盟」，與來自五大洲 32 個表演藝術與視覺文化機構、學者及政策制定者共同發表《洛桑宣言》，未來將建構文化永續指標，推動全球文化場館的永續轉型，全面推進並擴大兩廳院永續國際影響力。

讓每一檔節目都是永續節目

為協助藝術家與創作團隊從源頭思考永續，兩廳院自 2024 年起正式導入「永續行動紀錄表」，並於 2025 年全面推行於外租節目及主合辦節目。紀錄表涵蓋六大行動項目，透過制度化回饋機制，讓團隊更能夠清晰掌握綠色行動。兩廳院也以「延長節目生命週期」為策略，延伸節目檔期與巡演規劃，降低舞台製作物料的頻繁消耗；並計算自製節目《甜眼淚》與《給你的最後一封情書》節目碳足跡，未來可作為臺灣戲劇節目碳量化的先行案例。

打造更永續的觀演旅程

綠色星光計畫

作為臺灣最大型的藝文售票平台，OPENTIX 在 2025 年正式啟動「綠色星光計畫」，鼓勵觀眾選用電子票券並在日常實踐低碳友善行動，以提升藝文觀眾對永續議題的關注與參與。截至 2025 年 12 月 31 日，計畫吸引 369,374 人次參與低碳行動。其中，更有 30,766 名觀眾在 2025 年首

次從紙本票改用電子票，轉換率達 19%。全年電子票減碳量累計 5,206kg CO₂e。

劇場交通綠色行動

為推動藝文低碳生活，兩廳院與 iPASS 一卡通合作，推出拍照打卡、靠卡感應及抽獎活動，提供百萬一卡通綠點及 OPENTIX 點數，作為鼓勵使用大眾運輸的誘因，活動成功吸引近 6,000 人響應；同時搭配停車優惠政策的調整，進一步引導觀眾轉向低碳交通。

「好事度量」永續特展

「好事度量」永續特展以易讀文字展現兩廳院永續共融政策下的各項行動數據，從劇場視角切入永續教育，帶領觀眾以多元視角探索劇場永續的實踐及共融服務體驗。展覽製作材料有超過 90% 採用環保材質或可回收材料，包括使用甘蔗板取代木作夾板、以宣影布取代 PVC 大圖，整體減碳 253.39 kg CO₂e。展期結束後，展品亦進行拆解再利用，落實從源頭到回收的展覽永續模式。

在日常培養深化永續意識

兩廳院自 2018 年起成立「永續共融小組」，每月召開跨部門會議，持續將永續概念導入內部溝通並與外部單位交流，年底舉辦共識工作坊，凝聚小組成員對行動目標的認知。另外今年也加強組外員工倡議，透過內部官網「員工園地」及每月永續電子報，提升員工在日常生活中的永續意識，並推動低碳蔬食飲食，自備餐具減少垃圾。

科學化治理：完成三年溫室氣體盤查

面對全球淨零浪潮，兩廳院以 2022 年為基準年，啟動 ISO 14064-12018 組織型溫室氣體盤查制度，並成為臺灣首座通過第三方驗證的劇場。因本年度新增納入「廢棄物處置」及「下游租賃」兩項盤查子類別，為確保報告邊界之一致性與年度數據之可比性，故重新計算 2022 年（基準年）及 2023 年之溫室氣體排放量。2024 年溫室氣體總排放量為 8,153.400 公噸 CO₂e，較 2022 年（基準年）8,169.392 公噸 CO₂e 減少約 0.2%。

2024 國家兩廳院溫室氣體排放量

(單位：公噸 CO₂e)

盤查類別	排放源	排放量	百分比	2022 基準年 差異	說明	
直接排放	1. 緊急發電機 (柴油) 2. 公務車 (汽油) 3. 空調、冰箱及飲水機 (冷媒) 4. 除鏽劑、瓦斯罐及乙炔鋼瓶	282.1976	3.5%	-0.6344	· 發電機與公務車燃料使用減少 · 更新冷媒設備	
間接排放	輸入能源	台電電力	5,326.2510	65.3%	-184.3033	用電量較基準年微增，因排碳係數下降，整體排放降低
	交通運輸	1. 客戶及訪客運輸 2. 商務旅行	743.6562	9.1%	235.8929	· 觀眾與訪客增加近 5 萬人次，交通排放上升 · 國內差旅減少、國外差旅增加，但因航空排放係數較低，排放量下降
	使用產品	1. 採購商品 (自來水、文宣出版品) 2. 台電電力生產上游排放 3. 廢棄物處置	1,296.7531	15.9%	104.6669	· 文宣出版品用量降低 · 用電量與自來水使用增加 · 廢棄物排放因係數調整及 2022 年垃圾量為推估值而上升
	下游租賃	駐店	504.5417	6.2%	-171.6150	駐店用電量下降
排放量合計		8,153.3996	100%	-15.9929		

Highlights of the Year

From Theater to Society—National Theater and Concert Hall’s Expanding Pathways for Sustainability

In 2025, the National Theater and Concert Hall (NTCH) entered a new phase in its sustainability journey, expanding from internal governance to collaborative sustainability advocacy with external organizations, continuously amplifying the sustainable impact of cultural venues.

A New International Milestone for Sustainability

Since joining the “European Sustainable Theatre Alliance for a Green Environmental Shift” (STAGES) in 2022 as the only representative venue from Asia, the NTCH has worked alongside the other 13 members from 12 European countries across Europe to advance long-term frameworks for sustainable theater. In April 2025, the NTCH hosted “Borderless Sustainability: NTCH Sustainable Theater Conference x STAGES Forum,” inviting theater representatives from six countries to share their responses across diverse cultural contexts, attracting 1,044 participants on-site and online.

In 2025, the NTCH was invited to join the Culture for the Planet, alongside 32 performing arts and visual culture institutions, scholars, and policymakers from five continents, to launch the *Declaration of Lausanne*. Moving forward, the NTCH will work with the alliance to establish cultural sustainability indicators and promote sustainable transformation across cultural venues worldwide, further expanding NTCH’s international impact in sustainability advocacy.

Making Every Program a Sustainable Program

To help artists and creative teams consider sustainability from the outset, the NTCH officially introduced the “Sustainability Action Record Form” in 2024 and fully rolled it out across rental, NTCH-presented, and co-organized programs in 2025. The record form covers six key action categories, enabling teams to gain clearer oversight of their green actions through an institutionalized feedback mechanism. The NTCH has also adopted “extending program life cycles” as a strategy, extending program runs and touring plans to reduce frequent consumption of stage production materials. In addition, the NTCH has calculated the carbon footprints of its in-house productions, *The Puppet & Its Double Theater: Sweet Tears* and *David Geselson: Doreen*, which can serve as pioneering cases for carbon quantification of theater productions in Taiwan.

Creating a More Sustainable Audience Experience

Green Starlight Initiative

As Taiwan’s largest arts ticketing platform, OPENTIX officially launched the “Green Starlight Initiative” in 2025 to encourage audiences to choose e-tickets and adopt low-carbon practices in their daily lives. The initiative aims to raise public awareness and participation in sustainability among arts audiences. As of 31 December 2025, the initiative recorded 369,374 instances of low-carbon actions. Notably, 30,766 audience members switched from paper tickets

to e-tickets for the first time in 2025, representing a 19% conversion rate. The cumulative carbon reduction from e-ticket adoption reached 5,206kg CO₂e for the year.

Theater Transport Green Action

To promote a low-carbon lifestyle in the arts and culture sector, NTCH partnered with iPASS to launch a series of photo check-in, card tap, and lucky draw activities, offering one million iPASS Green Points and OPENTIX points as incentives to encourage the use of public transportation. The initiative successfully attracted nearly 6,000 participants. In parallel, adjustments to parking discount policies were implemented to further guide audiences toward low-carbon transportation options.

“How’s GOOD going” Sustainability Exhibition

The “How’s GOOD going” sustainability exhibition presents data of actions from the NTCH’s sustainability and inclusion policies through easy-to-read text, using a theatrical lens to approach sustainability education and guiding audiences to explore theatre sustainability practices and inclusive service experiences from diverse perspectives. Over 90% of the exhibition materials were eco-friendly or recyclable, including the replacement of plywood with sugarcane board and PVC large-format prints with nonwoven fabric banners, achieving an overall carbon reduction of 253.39 kg CO₂e. After the exhibition concluded, exhibits will be dismantled for reuse, establishing a sustainable exhibition model from source to recycling.

Cultivating Sustainability Awareness in Everyday Practice

Since 2018, the NTCH has established a “Sustainability and Inclusion Team,” holding monthly cross-departmental meetings to continuously incorporate sustainability concepts into internal communications and interactions with external organizations, with year-end consensus workshops to reinforce members’ understanding of action goals. This year also saw strengthened advocacy among non-team staff through the internal website’s “Staff Corner” and monthly sustainability newsletters, raising the awareness of sustainability among staff in their everyday life, promoting low-carbon vegetarian dining, and encouraging the use of reusable utensils to reduce waste.

Science-Based Governance: Completing Three Years of Greenhouse Gas Inventory

In response to the global net-zero movement, the NTCH initiated an ISO 14064-1:2018 organizational greenhouse gas inventory system using 2022 as the baseline year, becoming Taiwan’s first theater venue to obtain third-party verification. As “Waste Disposal” and “Downstream Leasing” were newly included as inventory subcategories this year, to ensure consistent reporting boundaries and comparability of annual data, greenhouse gas emissions for 2022 (the baseline year) and 2023 have been recalculated. Total greenhouse gas emissions for 2024 were 8,153.400 metric tons CO₂e, representing approximately a 0.2% reduction compared to 2022 (baseline year) of 8,169.392 metric tons CO₂e.

2024 NTCH Greenhouse Gas Emissions

(Unit: Metric Tons CO₂e)

Inventory Category		Emission Source	Emissions	Percentage	Variance from 2022 Baseline	Notes
Direct Emissions		1. Emergency generator (diesel) 2. Official vehicle (petrol) 3. Air conditioning, refrigerators and water dispensers (refrigerant) 4. Rust remover, gas cylinders and acetylene cylinders	282.1976	3.5%	-0.6344	<ul style="list-style-type: none"> Decreased fuel consumption in diesel generator and official vehicles Updated refrigerant equipment
Indirect Emissions	Input Energy	Taipower electricity	5,326.2510	65.3%	-184.3033	Electricity consumption slightly increased compared to baseline year, but overall emissions decreased due to lower carbon emission factor
	Transportation	1. Customer and visitor transport 2. Business travel	743.6562	9.1%	235.8929	<ul style="list-style-type: none"> Increase of nearly 50,000 audience members and visitors led to increased emissions Domestic business travel decreased, international travel increased, but emissions decreased due to lower aviation emission factor
	Product Usage	1. Purchased goods (tap water, publicity publications) 2. Upstream emissions from Taipower electricity production 3. Waste disposal	1,296.7531	15.9%	104.6669	<ul style="list-style-type: none"> Decreased usage of publicity publications Increased electricity & water consumption Waste emissions increased due to emission factor adjustments and the use of estimated waste volume for 2022
	Downstream Leasing	Tenant stores	504.5417	6.2%	-171.6150	Decreased electricity consumption by tenant stores
Total Emissions			8,153.3996	100%	-15.9929	



永無疆界—國家兩廳院永續國際年會 × STAGES 永續論壇
Borderless Sustainability: NTCH Sustainable Theater Conference x STAGES Forum

節目暨活動概況 Program & Activity Overview

國家
戲院
National
Theater

2/21-2/23	2025TIFA 賓杜·登貝雷《流_G.R.O.O.V.E.》 2025TIFA Bintou Dembélé: <i>G.R.O.O.V.E.</i>
3/7-3/9	2025TIFA 瑪琳·蒙泰羅·弗雷塔斯《酒神有沒有派對》 2025TIFA Marlene Monteiro Freitas: <i>BACCHAE - PRELUDE TO A PURGE</i>
3/28-3/30	2025TIFA 哈希德·烏蘭登《無涯之軀》 2025TIFA Rachid Ouramdane / Compagnie de Chaillot: <i>Corps extrêmes</i>
3/29	【幕名而來】2025TIFA 哈希德·烏蘭登《無涯之軀》節目導覽 2025 NTCH TIFA SPECIAL TOURS <i>Corps extrêmes</i>
4/18-4/20	2025TIFA 布拉瑞揚舞團《我·我們》第二部曲 2025TIFA Bulareyaung Dance Company: <i>tiaen tiamen</i> Episode 2
5/8-5/11	2025TIFA 英國國家芭蕾舞團 × 阿喀郎·汗《吉賽兒》 2025TIFA English National Ballet & Akram Khan: <i>Giselle</i>
5/16-5/18	2025TIFA 秘魯廣場劇團《哈姆雷特》 2025TIFA Teatro La Plaza: <i>Hamlet</i>
6/7-6/8	2025 新點子實驗場 蒂摩爾古薪舞集 巴魯·瑪迪霖《排彎動物園》 2025 IDEAS LAB Tjimur Dance Theatre: <i>Xaiwan Utopia</i>
6/12-7/6	音樂劇《悲慘世界》40周年紀念版音樂會世界巡演 <i>Les Misérables</i> Staged Concert Spectacular
7/17-7/27	2025 廳院選《少年PI的奇幻漂流》 NTCH Selects <i>Life of Pi</i>
8/23-8/24	《玩翻戲院》夜宿大廟 Play Without Limits: Sleepover at the National Theater
9/20-9/21	明華園戲劇總團《界牌關傳說》 NTCH Selects <i>The Legend of Boundary Fort</i>
10/16-10/19	唐美雲歌仔戲團《夢在海潮那邊》 NTCH Selects <i>The Tide in Her Dream</i>
10/23-10/26	雲門舞集《關不掉的耳朵》 NTCH Selects Cloud Gate Dance Theatre of Taiwan: <i>ALL EARS</i>
11/7-11/9	2025 中國信託新舞臺藝術節 × 秋天藝術節 楊·馬騰斯《再見狗日子》 2025 CTBC Arts Festival × Artquake in Autumn – Jan Martens / <i>Grip: The Dog Days Are Over 2.0</i>
11/14-11/16	國光【30·永續】2025 全新再現《夢紅樓·乾隆與和珅》 Dreaming of the Red Chamber— <i>Qianlong and Heshen</i>



- 1 唐美雲歌仔戲團《夢在海潮那邊》(攝影/劉振祥)
NTCH Selects *The Tide in Her Dream*
- 2 2025 新點子實驗場 蒂摩爾古薪舞集 巴魯·瑪迪霖《排彎動物園》(攝影/劉振祥)
2025 IDEAS LAB Tjimur Dance Theatre: *Xaiwan Utopia*
- 3 雲門舞集《關不掉的耳朵》(攝影/劉振祥)
NTCH Selects Cloud Gate Dance Theatre of Taiwan: *ALL EARS*



1 2025 新點子實驗場 楊乃璇《滙少年 àu siàu-liân》(攝影/劉振祥)
2025 IDEAS LAB Nai-Hsuan Sunny YANG: *Worn Yet Unfolding*

2 2025 秋天藝術節 尤瑞匹底斯·拉斯卡瑞迪斯《泰坦》(OSMOSIS performing arts company 提供, 攝影/Elina Giounanli)
2025 Artquake in Autumn Euripides Laskaridis: *TITANS*

3 2025 新點子實驗場 不二擊聲音製造所 薛詠之《寄聲之廟》(攝影/劉振祥)
2025 IDEAS LAB Uni Percussion: *Temple of Resonance*

實驗劇場
Experimental Theater

11/20-11/23	2025 廳院選 無垢舞蹈劇場《潮》 NTCH Selects Legend Lin Dance Theatre: <i>The Eternal Tides</i>
11/29-11/30	《小小職人體驗——一日導覽員》 Little Tour Guide
3/22-4/2	2025TIFA 河床劇團 × PHI 工作室 × 歐納西斯文化《之間》 2025TIFA Riverbed Theatre, PHI Studio & Onassis Culture: <i>Blur</i>
4/11-4/13	2025TIFA 無獨有偶工作室劇團《甜眼淚》 2025TIFA The Puppet & Its Double Theater: <i>Sweet Tears</i>
4/12	【幕名而來】2025TIFA 無獨有偶工作室劇團《甜眼淚》節目導覽 2025 NTCH TIFA SPECIAL TOURS <i>Sweet Tears</i>
4/18-4/20	2025TIFA 轟舞劇場 蘇威嘉《自由步 百問 零式》 2025TIFA HORSE SU Wei-Chia: <i>FreeSteps-murmur</i>
4/29-5/4	2025TIFA 大衛·吉塞森《給你的最後一封情書》 2025TIFA David Geselson: <i>Doreen</i>
6/20-6/22	2025 新點子實驗場 曾彥婷《煉丹場》 2025 IDEAS LAB YENTING TSENG: <i>The Grand Elixir Factory</i>
6/27-6/29	2025 新點子實驗場 不二擊聲音製造所 薛詠之《寄聲之廟》 2025 IDEAS LAB Uni Percussion: <i>Temple of Resonance</i>
7/4-7/6	2025 新點子實驗場 楊乃璇《滙少年 àu siàu-liân》 2025 IDEAS LAB Nai-Hsuan Sunny YANG: <i>Worn Yet Unfolding</i>
8/19	《玩翻戲劇院》黑盒子探險 Play Without Limits: Black Box Adventure
8/20, 8/22	《玩翻戲劇院》一日劇場演員 Play Without Limits: A Day as an Actor
9/22	2025 秋天藝術節：題外話 2025 Artquake in Autumn By the way
10/17-10/19	2025 秋天藝術節 區秀詒 × 陳侑汝 (她的實驗室空間集)《K 與龐蒂的神秘降靈》 2025 Artquake in Autumn Au Sow Yee × Chen Yow-Ruu (Her Lab Space): <i>A Curious Séance of K and Ponti</i>
10/24-10/26	2025 秋天藝術節 TAI 身體劇場《最後的隧道》 2025 Artquake in Autumn TAI Body Theatre: <i>The Passage</i>
10/31-11/2	2025 秋天藝術節 Jaha Koo《超辛奇小熊軟糖》 2025 Artquake in Autumn Jaha Koo: <i>Haribo Kimchi</i>
11/6-11/9	2025 秋天藝術節 尤瑞匹底斯·拉斯卡瑞迪斯《泰坦》 2025 Artquake in Autumn Euripides Laskaridis: <i>TITANS</i>

2/26	力晶世紀美聲系列 男高音尤納斯·考夫曼《歌劇之夜》 Powerchip Bel Canto Series Jonas Kaufmann Opera Gala Concert
4/3	2025 管風琴推廣音樂會《海底世界的冒險》 2025 Mini Organ Concert: Adventure in the Underwater World
4/4	2025TIFA 魯多維柯·艾奧迪音樂會 2025TIFA Ludovico Einaudi
4/12	2025TIFA 管風琴女王伊維塔 × 小號天王賈柏《迴聲》 2025TIFA Iveta Apkalna & Gábor Boldoczki: <i>ECHO</i>
4/19	2025TIFA 李察·蓋利安諾紐約探戈三重奏 2025TIFA Richard Galliano New York Tango Trio
5/8	2025 管風琴推廣音樂會《巴洛克之巔》 2025 Mini Organ Concert: The Pinnacle of Baroque
6/4	2025 管風琴推廣音樂會《音樂大師的管風琴情書》 2025 Mini Organ Concert: The Organ Love Letters of Great Musicians
8/7	2025 TMAF 大師巨星音樂會 2025 TMAF All-Star Concert
8/9	福爾摩沙管風琴演奏家《漫遊世界音樂之都》 Wandering the Melodies of the World
8/9	2025 管風琴導覽 X 聆賞《管風琴的聲音迷宮》 Special Organ Tour
8/10	2025 大師星秀音樂節交響音樂會 2025 TMAF: Taipei Music Academy & Festival
8/17	2025 兩廳院夏日爵士 弗萊德·赫許鋼琴三重奏 2025 NTCH Summer Jazz Fred Hersch Trio
8/24	2025 兩廳院夏日爵士 瑟希兒·邁可羅恩演唱會 2025 NTCH Summer Jazz Cécile McLorin Salvant
8/29	金寶電子藝韻饗宴 兩廳院夏日爵士節慶樂團《酷爵士》 2025 NTCH Summer Jazz Project: <i>Age of the Cool</i>
8/31	2025 Taiwan Connection 音樂節《來自新世界》 2025 TC: <i>From The New World</i>
10/12	皮耶·洛朗·艾馬爾鋼琴獨奏會 NTCH Selects Pierre-Laurent Aimard Piano Recital
10/15	2025 管風琴推廣音樂會《風琴之島：福爾摩沙》 2025 Mini Organ Concert: Voices of the Island



金寶電子藝韻饗宴 兩廳院夏日爵士節慶樂團《酷爵士》(攝影/劉振祥)
2025 NTCH Summer Jazz Project: *Age of the Cool*

10/18	2025 秋天藝術節 桑布伊《無界的疆域》 2025 Artquake in Autumn Sangpu: <i>Flowing Boundaries - Songs of Land, Faith, and Memory</i>
10/26	萊夫·奧維·安斯涅鋼琴獨奏會 NTCH Selects Leif Ove Andsnes Piano Recital
11/25	哈丁、任翕燦與聖西西里亞管絃樂團 NTCH Selects Daniel Harding, Yunchan Lim & Orchestra dell'Accademia Nazionale di Santa Cecilia
11/27	2025 管風琴推廣音樂會《百變管風琴：與經典共舞》 2025 Mini Organ Concert: Dancing with the Classics
12/22	2025 凱基文化藝術基金會 基里爾·格斯坦鋼琴獨奏會 2025 KGI Culture and Arts Foundation Kirill Gerstein Piano Recital
12/24	玉山文教基金會輕鬆自在場《冬日舞步》 E.SUN Foundation Relaxed Performance: "Winter Steps"



玉山文教基金會輕鬆自在場兩廳院夏日爵士羅妍婷六重奏《海拔之上》(攝影/劉振祥)
E. SUN Foundation Relaxed Performance 2025 NTCH Summer Jazz YenTing Lo Sextet: *Land Forms*



2025TIFA 西尤島：《生命河流》西塔琴音吟遊現場 Ex (攝影/劉振祥)
2025TIFA The SiyuLand: *River of Life*

演奏廳
Recital Hall

3/14-3/15	2025TIFA 西尤島：《生命河流》西塔琴音吟遊現場 Ex 2025TIFA The SiyuLand: <i>River of Life</i>
7/31-8/1	2025 TMAF 星秀室內樂音樂會 2025 TMAF ChamberFest
8/9	玉山文教基金會輕鬆自在場兩廳院夏日爵士羅妍婷六重奏《海拔之上》 E. SUN Foundation Relaxed Performance 2025 NTCH Summer Jazz YenTing Lo Sextet: <i>Land Forms</i>
9/9	輕鬆自在場—TC《悠遊法蘭西》 2025 TC <i>French Impression</i>
9/11	2025 勇源 x TC 國際室內樂系列 II《弦語與風聲》 2025 TC <i>Mozart & Francaix</i>
11/24	聖西西里亞管絃樂團大提琴首席阿梅德奧·奇凱塞 Amedeo Cicchese 大師班 NTCH Selects Master class of OANSC's Cello Principal, Amedeo Cicchese

表演藝術圖書館
NTCH Performing Arts Library

2/21-5/30	2025TIFA 藝術家書櫃 2025TIFA Artist Bookshelf
3/1-3/22	《伊莎朵拉·鄧肯女士，您好！》親子說故事 <i>Hello, Ms. Duncan! Story Time for Kids</i>
6/28-7/6	聚陽文教基金會《蘋果甜蜜蜜》親子繪本說故事 MAKALOT <i>The Sweet Apple of Grace's Eye Story Time for Kids</i>
7/2-9/21	KnockKnock#1：黃瓜 KnockKnock#1: Cucumber
8/15, 9/5	兩廳院夏日爵士「Sound's Woman 爵士·女聲·臺灣」講座 2025NTCH Summer Jazz Outdoor Party: Sound's WOMAN
8/24	《爵士殺手開箱：來表圖聽一張爵士黑膠吧！》入門黑膠講座 <i>Let's Enjoy Jazz Vinyl with Jazz Killer! PAL Vinyl Guide</i>
9/4-9/24	兩廳院夏日爵士「Sound's Woman 爵士·女聲·臺灣」特展 2025 NTCH Summer Jazz Outdoor Party: Sound's WOMAN

藝文廣場
Main Plaza

10/2-12/21	嚴重浪漫 — 和小約翰·史特勞斯一起旋轉跳躍 Holpless Romantic—Dance with Johann Strauss II
11/3	2025 秋天藝術節 心內話：真人圖書館 2025 Artquake In Autumn: The Human Library
11/22-12/6	《小約翰史特勞斯先生，您好！》親子說故事 Hello, Mr. Johann Strauss!!! Story Time for Kids

8/2	國泰雲門隨行吧雲門戶外公演 CLOUD GATE OUTDOOR PERFORMANCE
8/30	2025 台新銀行兩廳院夏日爵士戶外派對 2025 NTCH Summer Jazz Outdoor Party
8/30	兩廳院夏日爵士「Sound's Woman 爵士·女聲·臺灣」特展 2025 NTCH Summer Jazz Outdoor Party: Sound's WOMAN

其他
Miscellaneous

2/20	2025TIFA 賓杜·登貝雷《流_G.R.O.O.V.E.》驚喜試演場 2025 TIFA Bintou Dembélé: <i>G.R.O.O.V.E.</i> (Backstage Version)
2/23	2025TIFA 尬電大舞廳 2025TIFA Dance Hall
3/3-12/15	廳院學計畫「一日體驗課程」如何做一齣演出製作、舞蹈創作與鑑賞、舞蹈、聲音應用、默劇、當代音樂、紀錄劇場 NTCH OPEN SCHOOL—Immersive Experience Day: Performance Production ,Dance Creation and Appreciation, Dance, Play with Sounds, Mime, Contemporary Music & Documentary Theatre
3/5-6/5	廳院學計畫「藝術入校」童話改寫 NTCH OPEN SCHOOL—Fairy Tale Retelling
3/9, 4/7	2025TIFA × 法律白話文運動《誰是惡女？重新定義她的反派人生》 Becoming Bad Girls: Her Lives
3/27	當女王就得心狠手辣？——從《女王的名字》看慈禧鮮為人知的一面 Does Being a Queen Require Being Cold-Blooded?
3/29	2025TIFA《無涯之軀》舞蹈雜技專業工作坊 2025 TIFA Corps extrêmes: Acrodance Professional Workshop
4/11-4/13	2025TIFA × TTF 魏海敏 × 王嘉明《女王的名字》 2025TIFA × TTF WEI Hai-Min & WANG Chia-Ming: <i>The Queen with No Name</i>

4/12-4/26	領航國際駐村計畫：國家兩廳院 × 都柏林舞蹈節 × 里昂雙年舞蹈節 Navigate International Residency: NTCH × Dublin Dance Festival × La Biennale de Lyon
4/13-4/19	2025 Taiwan Week—兩廳院臺灣週 Taiwan Week 2025
4/13-5/18	2025《青銀有約》 Crossroads Theatre: Bridging Generations
4/16-4/19	Arts Equator 藝評人參訪交流 ArtsEquator Fellowship: Critics Network Visiting Program
5/9	好哲凳 Live Podcast 可愛又迷人的倡議角色—從自我認同到社會行動 feat. UG is HOT Live Podcast We Pose, We Post, We Advocate! feat. UG is HOT
6/6	《陳家聲工作室—Love 注入~劇場快譯通》 GarsonPlay Studio: Let's Fall In Love In The Theatre
6/7	《留聲機黃金時代的女力再現 Part II》黑膠講座 <i>The Power of Women in Phonograph II</i> PAL Vinyl Lover's Guide
6/17	愛國東小聚場·「如果可以優雅著地，誰想滿身泥濘——以身體書寫行動」 Artist Talk by Wang Yeu-Kwn and Pulp Chen
7/1-7/7	NTCH × ACC Remapping Asia 臺灣田調 NTCH × ACC Remapping Asia Taiwan Research
7/4-7/16	參與亞維儂藝術節 Festival d'Avignon 「不可能的傳承」藝術家培育計畫 Participated in the Festival d'Avignon's project: Transmission Impossible
7/6	2025 新點子實驗場 韓國亞洲文化殿堂 × 臺灣國家兩廳院《亞洲重新測量計畫》計畫分享 2025 IDEAS LAB Artist sharing by Remapping Asia
7/15	共融路上你和我：口述影像實務工作坊 Audio Description Workshop
7/21	輕鬆自在說：從創作到營運，劇場永續與共融的多種可能 Sustainable Theatre Talk: Bridging Creation, Operation, and Inclusion
7/29	共融路上你和我：藝術實踐的一千道風景 Sustainable Theatre: A Thousand Landscapes of Artistic Practice
8/1-9/30	兩廳院藝術出走：給自己的情書「三日書」徵文活動 A Love Letter to Myself — The Three-Day Freewriting Call
8/5	好哲凳 Live Podcast 直男能不能談女權？ feat. 呱吉 & 蔡宜文 Live Podcast How Should Guys Talk About Feminism?
8/9-8/30	兩廳院青銀共創：人生道具盒製作所 NTCH Intergenerational Co-Creation: Life Props Box Workshop
8/22-8/23	《玩翻戲劇院》藝術家 / 達人導覽 Play Without Limits: SPECIAL TOURS

9/2-11/1	兩廳院藝術出走：給自己的情書—社區工作坊 A Love Letter to Myself — A Community Writing Journey
9/3	2025 秋天藝術節 桑布伊專題對談：創作中的遷徙與記憶 2025 Artquake in Autumn Talk with Sangpuy: Tribal Migration and Its Memories
9/10	2025 勇源 x TC 國際室內樂系列 I 《秋思·布拉姆斯》 Autumnal Brahms
9/12-9/14, 9/26-9/28	2025 兩廳院藝術出走《夜路不怕黑》 2025 NTCH FormosArt: <i>Night Never Gets Darker</i>
9/18	2025 秋天藝術節 她的鬼古會：她降靈的一百種方法 2025 Artquake in Autumn Her Ghostly Tale: A Hundred Ways of Her Curious Séance
9/23	愛國東小聚場 在紅房子裡迷路：從歷史／記憶的裂縫找創作的門 Artist Talk by House Peace
9/26	2025 秋天藝術節 × TAI 身體劇場：烤火會 Vol. 1 2025 Artquake in Autumn × TAI Body Theatre: By the fire Vol. 1
10/3	2025 秋天藝術節 餐桌上的旅行：移動中的飲食文化與身分認同 2025 Artquake in Autumn Dining Across Borders: Food, Movement, and Identity
10/13	好哲凳 × 報導者 The Real Story 偏激時代來臨：是公共對話還是惡意開罵？ Live Podcast The Bigot Era Is Now
10/13-11/30	2025 秋天藝術節 × 報導者十週年《眾聲與我們》特展 2025 Artquake In Autumn × The Reporter
10/17	2025 秋天藝術節 × TAI 身體劇場：烤火會 Vol. 2 2025 Artquake in Autumn × TAI Body Theatre: By the fire Vol. 2
10/31-11/28	廳院學計畫「職人大講堂」：兩廳院公共溝通部、演出技術部、節目企劃組 NTCH OPEN SCHOOL— Insiders' Insights by the NTCH Communication Department, Technical Management Department & Programming Section
11/2	2025 秋天藝術節 Jaha Koo 創作分享會 2025 Artquake in Autumn Jaha Koo's Creative Talk
11/3	2025 秋天藝術節 嘲諷與蛻變—荒謬之下的詩意：尤瑞匹底斯·拉斯卡瑞迪斯專業工作坊 2025 Artquake in Autumn Workshop: Ridicule and Transformation – The Poetry Beneath Absurdity
11/3-11/4	2025 秋天藝術節 楊·馬騰斯《再見狗日子》專業舞蹈工作坊 2025 Artquake in Autumn Workshop: Jan Martens: <i>The Dog Days Are Over</i> Dance Workshop
11/4-11/30	2025 國家兩廳院 X 希臘歐納西斯基金會駐館計畫 2025 NTCH X Onassis Foundation Residency Project
11/5-11/6	2025 秋天藝術節 記憶與親密之間：馬里奧·貝努西表演工作坊 2025 Artquake in Autumn Between memory and intimacy: Workshop with Mario Banushi



2025TIFA × TTTT 魏海敏 × 王嘉明《女王的名字》(攝影/劉振祥)
2025TIFA × TTTT WEI Hai-Min & WANG Chia-Ming: *The Queen with No Name*

11/7-11/10	2025 《青銀有約》——秋天思辨版 Crossroads Theatre: Bridging Generations (ARTQUAKE In Autumn)
11/8	《國家寶藏聽見經典：曹永坤的黑膠收藏與音樂漫談》入門黑膠講座 <i>Vinyl Stories: Tsao Yung-Kun's Collection</i> PAL Vinyl Guide
11/11	2025 秋天藝術節 表演、記憶與情感：馬里奧·貝努西創作分享 2025 Artquake in Autumn Performance, Memory, and Emotion: Talk by Mario Banushi
11/28-11/30	2025 秋天藝術節 馬里奧·貝努西《仁慈小酒館》 2025 Artquake in Autumn Mario Banushi: <i>Taverna Miresia - Mario, Bella, Anastasia</i>
12/6	《小約翰·史特勞斯的圓舞曲與其影響》黑膠講座 <i>Johann Strauss Jr. and His Musical Legacy</i> PAL Vinyl Guide
12/6-12/7	2025 開放工作室 王宇光、僻室 2025 Artists in Residence Open Studio by Wang Yeu-Kwn and House Peace
12/8- 2026/2/11	國家兩廳院《好事度量》永續特展 NTCH Sustainability Exhibition <i>How's Good Going</i>

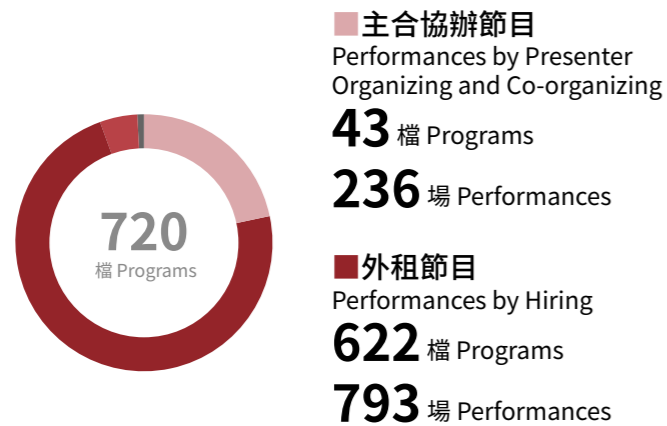
節目統計概況 Annual Statistics

室內場地演出場次／人次 Indoor Ticketed Performance

1,087 場 Performances
698,461 人次 Attendance

主合協辦／外租節目 Performances and Percentages by Presenter

※ 主合協辦節目檔次和場次包含四廳（含非典型場地）之售票且有實際觀眾進場之節目。 Programs organizing, co-organizing, co-presenting, and supporting by the NTCH, including those holding in NTCH venues (including atypical venues), with ticket sales and in-person audiences.



■ NSO 節目
Performances by NSO
48 檔 Programs
51 場 Performances

■ 主合辦活動
Activity by Presenter Organizing
and Co-organizing
7 檔 Programs
7 場 Performances

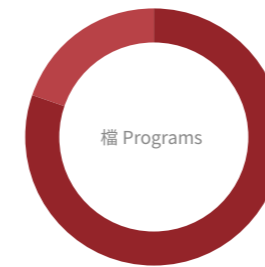
全年度節目總計 Total
720 檔 Programs
1,087 場 Performances

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

140,262 人次 Attendance



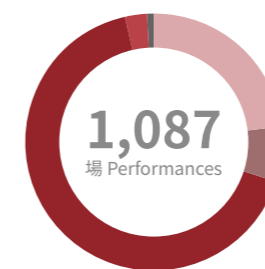
主合協辦節目（國內／國際） Performances Organized, Co-organized, Co-presented, and Venue-supported by the Presenter



國內 Domestic	國際 International
30 檔 Programs 208 場 Performances	19 檔 Programs 51 場 Performances



各類型表演藝術演出 Performances by Category



戲劇 Drama	綜合 Others
252 場 Performances	30 場 Performances
舞蹈 Dance	活動 Activity
77 場 Performances	7 場 Performances
音樂 Music	總場次 Total
721 場 Performances	1,087 場 Performances



VIP 實體會員人數 Number of Physical Members

24,815 人 People

贊助及感謝名單 Sponsorships and Partnerships

贊助單位

Sponsor

日月光半導體製造股份有限公司 (日月光)
Advanced Semiconductor Engineering, Inc. (ASE)

台塑石化股份有限公司
Formosa Petrochemical Corporation

台亞石油股份有限公司
Formosa Oil (Asia Pacific) Corporation

台新國際商業銀行股份有限公司
Taishin International Bank Co., Ltd.

金寶電子工業股份有限公司
Kinpo Electronics, Inc.

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財團法人中國信託文教基金會
CTBC Foundation For Arts And Culture

財團法人勇源教育發展基金會
CHEN-YUNG FOUNDATION

財團法人日月光文教基金會
ASE Cultural & Educational Foundation

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KGI Culture and Arts Foundation

財團法人聚陽文教基金會
Makalot Foundation

國泰人壽保險股份有限公司
Cathay Life Insurance Co.,Ltd.

統一綜合證券股份有限公司
President Securities Corporation

勤業眾信聯合會計師事務所
Deloitte & Touche

臺灣集中保管結算所
Taiwan Depository & Clearing Corporation

Budweiser 百威金尊
Budweiser Supreme

iPASS 一卡通票證股份有限公司
iPASS Corporation

共製單位

Co-producers

臺東縣政府
Taitung County Government

臺中國家歌劇院
National Taichung Theater

國立傳統藝術中心
National Center for Traditional Arts

法國國立鳳凰劇院
Le Phénix scène nationale Valenciennes

藝術零距離

Make Arts Accessible

川流文教基金會
Lionvalley Cultural and Education Foundation

中華電信股份有限公司
Chunghwa Telecom Co., Ltd.

余紀忠文教基金會
Yu Chi-Chung Cultural & Education Foundation

林仁博
Ren-Bo Lin

林艾誼
Ai-Yi Lin

林信和
Hsin-He Lin

財團法人中華民國證券櫃檯買賣中心
Taipei Exchange

財團法人玉山文教基金會
E.SUN Foundation

財團法人勇源教育發展基金會
CHEN-YUNG FOUNDATION

張淑伶
Su-Ling Chang

曹儷瓊
LI-Chiung Tsau

嵇彭志
Peng-Chih Chi

感謝名單

Special Thanks

法國在台協會
Bureau Français de Taipei

法國藝文推廣總署
Institut Français

南方家園文化事業有限公司
NANFAN CHIAYUAN CO., LTD

臺灣戲曲中心
Taiwan Traditional Theatre Center

遊心劇場
University Players Theatre

國家人權博物館
National Human Rights Museum

雲門劇場
Cloud Gate Theater

臺北表演藝術中心
Taipei Performing Arts Center

協辦單位

Co-organizers

新北市政府文化局
Department of Cultural Affairs,
New Taipei City Government

臺北市政府文化局
Department of Cultural Affairs,
Taipei City Government

合辦單位

Cooperation

臺北表演藝術中心
Taipei Performing Arts Center

支持單位

Support

Dance Reflections by Van Cleef & Arpels



臺中 國家歌劇院 National Taichung Theater

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藝術總監的話

先有光，然後萌芽、成長、豐收

2025 年是歌劇院豐收的一年。

從 2023 年成立永續劇場小組開始，希望由下而上推動整個場館、每位同仁的永續環保意識，小到電梯、資源回收處的提醒小標籤，大到經濟部節能標竿獎銀獎的肯定，獲邀於英國劇場綠皮書分享實例，涓滴匯集成 2025 年出版的永續報告書，公開面對大眾。

過去十年，歌劇院以駐館藝術家、新藝計畫等專案，孵育初萌芽的創作靈感，陪伴有潛力的藝術家一起做夢，像是《熱帶天使》、《別叫我成功：藝術界歸來的兒子》；從階段性呈現、試演、到售票演出，甚至登上國際舞台巡演，如在 2024 年 APAP 紐約年會，將布拉瑞揚駐館創作《路吶》、翹舞製作與歌劇院合製的《彼得潘》，介紹給全球表演藝術策展人，2025 年下半年兩團都陸續展開北美巡演。

2025 年再接再厲，帶來新藝計畫的不貳偶劇《牡丹燈籠》，以及真快樂掌中劇團《姪》，2026 年初則是駐館藝術家賴奇霞的委創新作、頑劇場《HEY! YOU—阿羅與他的大提琴》推介到國際平台。同期，歌劇院也迎來加拿大、法國的場館到訪，建立起館際合作的契機。

十年來，中臺灣觀眾隨歌劇院的策展打開視野。2025 年「遇見巨人系列」為十週年慶祝活動的起始，邀請眾大師、名團回訪。還記得卡士鐵路奇初次演《美國民主》，觀眾對其美學不甚理解；隨著《兄弟們》到《貝芮妮絲》，不僅反應熱情，討論與對話一樣熱烈！阿比查邦從《熱室》到《與太陽對話》(VR)，非典型的演出形式，票券一樣秒殺。

2020 年成立的歌劇合唱團也卓然有成，在 2025 年旗艦歌劇製作《弄臣》裡連演帶唱帶表演，厲害！

五週年時的社會影響力報告，內部回饋希望能在職有所成長，因此歌劇院鼓勵非展演部門的同仁也能勇敢提案出國與國際場館交流、參訪，讓所有人都有機會開拓視野；專業證照、在職培訓都成為長年的自我提升專案。

上任以來，秉持「不以管理場館，而是經營團隊」理念出發，讓各部門從人治開始，逐步建立起工作模式和默契。開館初期曾因後台出入管制規則而引起表團客訴，當同仁異位而處，不以場館角度出發，重新制定新規則，漸漸成了有「人的溫度」的人治。

如今，我經常收到來自表演團隊讚美歌劇院同仁們的專業、敬業與親和力，每每聽到這些回饋心中都充滿感動！

感謝伊東豐雄，讓歌劇院充滿光與能量。

邱瑗

邱瑗
臺中國家歌劇院藝術總監



NTT 10 週年起跑茶會合影 (攝影/李建霖)
NTT 10th Anniversary Kick-off tea reception group photo

From the General and Artistic Director

With Light —Then Germination, Growth and Abundance

2025 was a year marked by bumper harvests at the National Taichung Theater.

In 2023, we established the Sustainability Task Force with the intention of fostering environmental awareness from the ground up, across the entire organization, and among every colleague. From small yet meaningful gestures—such as reminder labels in elevators and recycling areas—to national recognition in the form of the Silver Award at the Ministry of Economic Affairs Energy Conservation Benchmarking Award, and being invited to share the NTT's green initiatives in the Theatre Green Book. These efforts came together in 2025 with the publication of our Sustainability Report, through which we share our progress and commitments with the public.

Over the past decade, the NTT has supported the development of early creative ideas through initiatives such as our Artists-in-Residence program and the Emerging Artists Project. We have accompanied artists with promise from the initial stages of creation through workshops, tryouts, and full-scale productions, resulting in works such as *Tropical Angels: A Taiwanese Musical* and *Tales of Success: the Return of a Prodigal Son*. At the 2024 APAP (Association of Performing Arts Professionals) Conference in New York City, we introduced Bulareyaung's residency work *Luna* and the NTT-Hung Dance co-production *Peter Pan* to performing arts professionals worldwide. Both productions went on to tour North America in the second half of 2025.

In 2025, we continued this trajectory with *The Peony Lantern* by Unique Puppet Theater, developed through the Emerging Artists Project, and *Blood Brothers* by Jin Kwei Lo Puppetry Company. Followed by the freshly commissioned work of our current Artists-in-Residence Chi-hsia Lai and *HEY! YOU* by Théâtre des Enfants Terribles were brought onto international platforms in early 2026. In parallel, the NTT also welcomed visiting representatives from performing arts institutions in Canada and France, laying the groundwork for future collaboration.

Over the past ten years, audiences in Central Taiwan have gradually expanded their perspectives through the NTT's curatorial programs. The "Fall for Great Souls" signature series in 2025 launched our 10th anniversary celebrations, welcoming distinguished artists and companies back to the theater. I recall that audiences were initially challenged by the aesthetics of Romeo Castellucci's *Democracy in America*. With subsequent works such as *BROS* and *Bérénice*, engagement deepened and dialogue became increasingly active. Similarly, Apichatpong Weerasethakul's works—from *Fever Room* to *A Conversation with the Sun* (VR)—continued to resonate strongly with audiences, with performances selling out in no time.

The NTT Chorus, established in 2020, has also reached a significant stage of maturity. In 2025, the chorus took an important role in our flagship opera production, *Rigoletto*, demonstrating both musical and theatrical depth. What an amazing feat!



威爾第歌劇《弄臣》(攝影/林峻永)
Rigoletto by Giuseppe Verdi

Following the Social Impact Research Study released at our fifth anniversary, internal feedback highlighted a strong aspiration for professional growth. In light of this, the NTT encouraged colleagues beyond programming and production departments to propose international exchanges and research visits, ensuring broader opportunities for learning and perspective building. Professional certification and job training have since become part of our long-term approach to organizational development.

Since assuming my role, I've adhered to the belief that our work is not only about managing a venue but about building a team. Beginning with people, each department has gradually developed its own working practices and shared understandings. In the early years of the NTT, backstage access regulations once prompted concerns from performing arts troupes. When our colleagues reconsidered these policies from the perspective of performers (users), adjustments were made, allowing the system to evolve with greater sensitivity.

By now, I continue to receive feedback from visiting performing troupes acknowledging the professionalism, dedication, and friendliness of the NTT staff. Such responses are a meaningful affirmation of the values we seek to uphold.

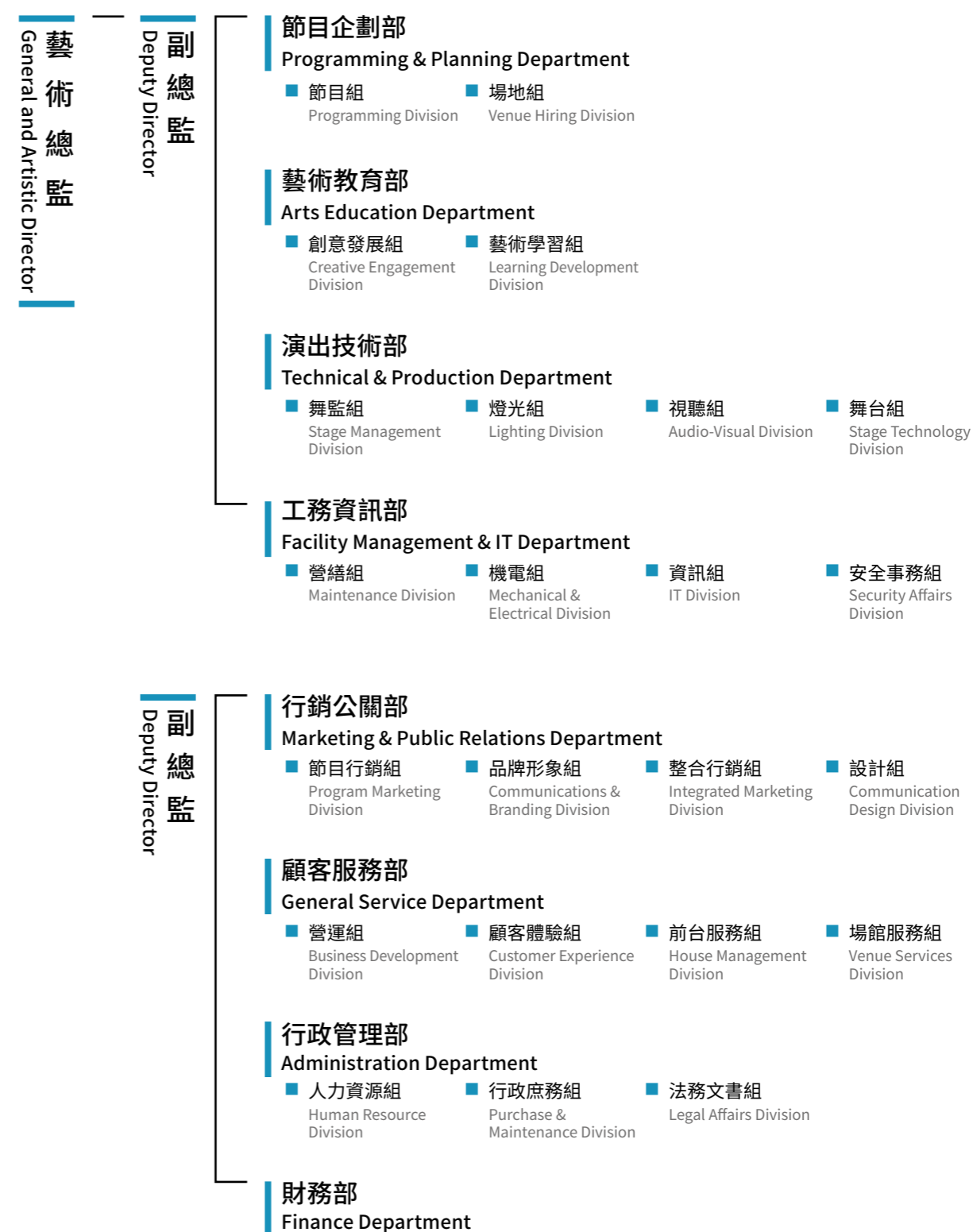
I would like to express my sincere gratitude to Toyo Ito, whose architecture continues to fill the National Taichung Theater with light and energy.

Joyce Chiou
General and Artistic Director, National Taichung Theater

臺中國家歌劇院組織架構與經營團隊 Organization and Management Team of the National Taichung Theater

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。

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.



年度工作報告

邁入十週年，站穩巨人肩膀，望向未來

2025年，臺中國家歌劇院宣告即將迎來十週年里程碑，持續以創新策展與國際連結，形塑當代臺灣文化場景，並以培育下一代藝術人才為使命，推動創發平台及駐館藝術家等計畫，厚植表演藝術產業根基。在全球淨零與永續的時代浪潮中，也期許成為文化場域中的永續營運典範；2025年首度發表永續報告書，系統性呈現歌劇院多年以來努力的成果。

三大系列，展現劇場無限生命力

2025年歌劇院3大系列節目，探討人與科技、社會、歷史之間的共生關係，從個體的感知延展至群體的記憶，於光與影、虛與實、傳統與未來的交織中，展現劇場無限生命力。

年初「藝想春天 NTT Arts NOVA」以「在我・我們之間」為題，關注科技跨域藝術與人性議題。河床劇團跨國製作《之間》以基因工程探討倫理邊界；《湖底之鬼》透過聲音與想像營造「聽的劇場」；阿喀郎·汗 (Akram Khan) 詮釋經典芭蕾舞劇《吉賽兒》，在當代階級寓言裡，將愛與背叛化為靈魂之舞；羅伯·勒帕吉 (Robert Lepage) 《砰！》將戲劇性摔角轉化為舞台寓言；明和電機 (Maywa Denki) 《新世紀浮世繪》映照人機共生的未來想像；培育人才、鼓勵創作的「新藝計畫」《日夜顛倒的唐吉訶德》，現場演員與影像共演，打造沉浸體驗；從XR身體音樂到AI生成影像的音像劇場，狠劇場《自由遊戲—XR身體音樂計畫》與義大利 fuse*《靈魂》藉科技思索身體、靈魂與數據間的微妙連結；史蒂芬妮·雷克舞團 (Stephanie Lake) 《舞動狂響》呈現音樂與舞蹈的完美結合，歡慶生命之自由與喜悅；布拉瑞揚舞團《我・我們》第二部曲以排灣文化書寫對話，回應自我、族群與土地的共生關係。

盛夏登場的「夏日放／FUN時光 NTT Summer Fun Time」，以「光」為題：「Let There Be Light」，從神話、哲思到創造寓意，將劇場轉化為寓教於樂的感知遊樂場。

派奇劇團 (Patch Theatre) 《光之星球》互動光影裝置邀請觀眾與光對話；ISH舞團《失重玩家》結合街頭文化，以極限運動挑戰重力極限；歐美長壽喜劇《戲啊！出包惹》首度在臺以中文版演出，將失誤變成笑料；以「偶」出發，《牡丹燈籠》與《少年PI的奇幻漂流》以非擬人化的表現手法重構經典敘事。聚焦臺灣原創音樂劇能量，《九月啊九月》以華語流行金曲，串起過往酸甜回憶；《當亞斯遇見人魚》歷經五年醞釀創作，展現特殊族群視角的愛與勇氣。

秋冬「遇見巨人 NTT Fall for Great Souls」為歌劇院十週年慶揭開序幕，開展劇場的「時代記憶」。旗艦製作威爾第歌劇《弄臣》重現莫辛斯基導演經典版本；聖西西里亞管絃樂團為臺中獻上「義大利黃金之聲」；鋼琴家劉孟捷以2套曲目主題「歌劇改編」、「賦格」為歌劇院十週生日獻禮。第二次造訪的阿斯特嘉舞蹈劇場 (Astragales) 經典作品《Kiss & Cry》靈動的指尖演出，宛如一部現場電影；氣場強大的影后伊莎貝·雨蓓 (Isabelle Huppert) 重返臺中舞台，在羅密歐·卡士鐵路奇 (Romeo Castellucci) 導演的《貝芮妮絲》中，再次征服全場觀眾。金棕櫚獎得主阿比查邦·韋拉斯塔古 (Apichatpong Weerasethakul)，帶來首部VR作品《與太陽對話》，搭配坂本龍一魔法般的配樂，帶領觀眾穿梭睡與醒、生與死之間的宇宙邊緣。比利時紀錄劇場柏林 (BERLIN) 的《柏林製造》結合紀錄片與劇場，追溯歷史與傷痕，反思認知與虛實。雲門舞集鄭宗龍新作《關不掉的耳朵》探問聲音與身體的共感；無垢舞蹈劇場三十週年，重現《潮》中白鳥掙脫冰川禁錮的震撼；唐美雲歌仔戲團《夢在海潮那邊》以女海盜「蔡牽媽」開啟女性視角的平行宇宙敘事；三十週年的國光劇團團慶製作《夢紅樓·乾隆與和珅》融合清宮戲、紅樓戲映照權力寓言。

藝術教育探索學習，孵育人才、對話國際

創作人才孵育方面，2025年LAB X青年創作工作室以「音像藝術」與「演算藝術」為主題，邀請國內外導師蔡



2025年由藝術家吳騏打造主題窗貼《蛻變之旅》(攝影/林峻永)
The themed window installation *A Journey of Transformation*, created by 57 Art Studio in 2025.

宏賢與來自歐陸的勞孔團隊 (Laokoon) 陪伴6位創作者。2024年LAB X兩項階段性製作—陳筱彤《克萊歐》與洪安旭、李宇泓、許兆豐《他在他方》，獲得歌劇院與臺灣當代文化實驗場 C-LAB 的支持，在兩位導師尤瑞斯·馬修 (Joris Mathieu) 與尼可拉·布迪耶 (Nicolas Boudier) 第二年的輔導下，完成作品，於「2025 C-LAB 聲響藝術節：DIVERSONICS」首演。

第三屆 (2024-2025) 音樂劇人才培育工程延續與韓國音樂劇協會 (KMTA) 的合作，由趙容新 (Yong-shin Cho) 擔任編劇顧問，汪鈞翌×徐啟洋《夜奔》及陳家寶、劉子齊《PLANET：一個男團的誕生》在「夏日放／FUN時光」

系列中，分別以劇場製作和讀劇音樂會的形式演出。第5屆 (2025-2026) 歌劇院駐館藝術家賴奇霞走訪在地樂器工藝師傅，將採集的聲音與文化記憶素材轉化為《共振計畫：同感》，於2026年首演；駐館藝術家黃建豪則打造全新實驗性搖滾音樂劇《大話家》。

兩年一度的LAB X國際論壇，2025年以《探索無邊界藝術現場》為題，匯集來自美、法、義、日與臺灣等地的策展人及創作者，深入探討沉浸式體驗的發展與趨勢。另與法國在台協會合作，首次辦理「福爾摩沙駐館計畫」，3位法國數位藝術創作者，在歌劇院三週短期駐館、交流與發表。



光之曲幕《摩登時代》(攝影/林峻永)
T.A.P. Project 2025 MODERN TIME

劇場人才培育方面，初階技術劇場研習營持續舉行外，也運用場地空檔，辦理新進及兼職同仁劇場技術及職業安全相關訓練，並跨部門教學互益，如介紹節目製作相關流程、使用舊有廢木料開設木工課程等。舞監助理一職是非相關科系、無經驗者投入劇場工作的敲門磚，2025年第十屆舞監助理招募19位，十年來共接納200位技術劇場生力軍，精煉之後有加入歌劇院成為正職、或陸續轉戰其他場館、相關表演藝術劇場技術行列、或繼續深造，成果非凡。

硬體更新優化、設備節能永續， 資安韌性再升級

2025年大劇院完成舞台木地板更新工程、啟動空調箱節能優化，汰換的木地板也再利用，經同仁巧思巧手，在佈景工廠打造出具環保意識的參與式裝置藝術《綠動樂園—花園迷宮探險趣》的一部分，獲文化部專案肯定支持。場館內部辦公區域啟動燈具節能措施，預估每年可節省約4,300度電、減碳約2噸CO₂e，展現永續治理決心。此外，主辦與自製節目《砰！》、《少年PI的奇幻漂流》、《弄臣》也於後台辦理團膳或訂購循環餐盒，減少免洗餐具的使用；演出技術部同仁也負責多檔國外節目的技術規劃及統籌執行，各演出、活動的技術協調，九成改以線上會議，都減少了可觀的團隊交通碳足跡。歌劇院的各種智慧節能作為獲全球指標性《劇場綠皮書》(Theatre Green Book)創辦人讚許，成為亞洲第一個受邀於其官網發表成功案例研究的永續場館。

加強數位基礎建設及資訊安全管理方面，會員系統維運升級中級防護，導入客戶資料平台(CDP)，整合會員、來訪民眾等多方資料，以精準資料分析，提升民眾體驗；並推動多項資安措施，包括資料外洩防護、ISO 27001:2022驗證、帳號盤點、外接設備管理與服務有效性檢核，並配合文化部社交工程演練與內部控制修訂，全面提升資安韌性。

跟隨蜿蜒之蛇，走入歌劇院的藝術生活

2025年初由藝術家吳騏打造主題藝術窗貼《蛻變之旅》，在大門口迎接農曆蛇年，親子最愛的「閱讀小劇點」也推出主題繪本展《WOW！蛇年溜溜趣》。《兒童夜訪歌劇院》將歌劇院轉化為魔法城堡，迷宮式動線結合角色引導與互動解謎，展現劇場技術與空間魅力；《小朋友的歌劇院探索》規劃「蒔花篇」，運用空中花園蒔花輪植的時間，帶小朋友透過放大鏡仔細觀察植物的細節。

大劇院前廳的光之曲幕 T.A.P. Project《摩登時代》邀請影像創作團隊江戶未來世(Hello Edo!)與日本天團明和電機共同創作，融合超維度奇異的賽博龐克AI影像編排，並由DJ賴皮操刀音樂；藉之延伸規劃DJ Friday Night，開發非典型劇場新型態活動，擴大引入觀眾族群，6場「歌劇院放肆夜」電影放映與探戈音樂舞會，與民眾共度星空下的美好夜晚；另外也與「島作」攜手舉辦市集「島作10++ | 時刻在藝起·島作同慶」，一同迎接歌劇院十週年，讓文化創意與日常生活自然融合。

友善導覽、空間無障礙，邁向共融劇場

館內失智友善導覽活動與中山醫學大學附設醫院失智共照中心合作，培育21名具備專業能力的服務人員；並導入全臺灣第一座劇院掀蓋式立體模型輔具，協助多元障別深入認識歌劇院建築結構與劇場空間配置，實踐文化平權。全年共辦理39場包含聽障、視障、肢障及心智障礙等友善導覽活動，其中18場為預約客製場，透過口述影像、手語翻譯、五感體驗感受歌劇院之美。在空間無障礙方面，館內樓梯前、轉角、入口及前台樓梯末端全面設置異材質警示設施，採「石材切溝」與「SPC石塑地板」，讓視障朋友能透過腳下觸感辨位，安心進入劇場；亦將無障礙思維延伸至觀眾環節，於觀眾席增設多元友善席位和無障礙扶手，逐步完善設備升級，打造共融藝文場域。

6大社群媒體平台發聲、深化館際連結、 提升國際能見度

歌劇院為Facebook、Instagram、YouTube、X、LINE官方帳號、Podcast 6大社群媒體平台打造專屬內容，其中LINE官方帳號追蹤人數超過86.6萬人，YouTube年度觀看數超過170.8萬次，Podcast節目《WOW挖藝術》自開播以來累積近64萬次下載。2025年推出全新系列《NTT聊天室—劇本殺時間》、《生活即藝術—聽音樂聊歷史》、《NTT國際藝聞雙週報》及《生活即藝術—NTT玩家實驗室》，讓藝文愛好者隨時掌握最新脈動。

透過「科劇美圖聯盟」，歌劇院與國立自然科學博物館、國立臺灣美術館、國立公共資訊圖書館展開跨域合作，讓藝術走出劇場，走進更多人的生活。2025年，攜手科博館推出主題講座「當藝術遇上科學：死亡，其實也能創造新生命？」，以表演藝術視角對話科學議題，吸引不同年齡層觀眾參與；與國資圖合辦的「歌劇敲敲門：探索威爾第《弄臣》」講座，則將歌劇聆賞帶入閱讀場域，讓初次接觸歌劇的民眾也能輕鬆理解經典。此外，「科劇美圖聯盟」亦將合作延伸至城市空間，包括臺中火車站公共空間美化案，以及年初「小蛇來了，蛇麼都安樂！」聯合行銷活動，擴大藝文觸及面向，深化跨館資源共享。

2025年國際交流頻繁，包括赴紐約參與國際表演藝術協會(ISPA)年會，於全美表演藝術專業人士協會(APAP)積極露出場館介紹與主辦節目推廣，自製節目《彼得潘》入選提案大會，赴韓國參與亞太表演藝術中心協會(AAPPAC)、亞洲文化推廣聯盟(FACP)年會，以及受邀出席加拿大表演藝術協會年會(CAPACOA)，拓展國際網絡結盟。年度外媒報導露出共40篇，持續讓國際看到歌劇院各領域的發展與成績。

Annual Report

Stepping into Our 10th Anniversary, Standing on the Shoulders of Giants, Looking into the Future

In 2025, the National Taichung Theater (NTT) announced the upcoming celebration of its 10th anniversary in 2026. As it continued its mission to innovate programming and international engagement, the NTT has played an active role in shaping the contemporary cultural landscape of Taiwan while nurturing the next generation of performing arts professionals. Through initiatives such as the Artists-in-Residence program and the Emerging Artists Project, the NTT has worked to strengthen the foundations of the performing arts sector. In response to the global momentum toward net-zero emissions and sustainability, the NTT also aspired to be an operational model in the cultural field. In 2025, the NTT published its initial Sustainability Report, presenting in a systematic manner the results of its long-term efforts.

Three Signature Series, Showcasing the Vitality of Theater

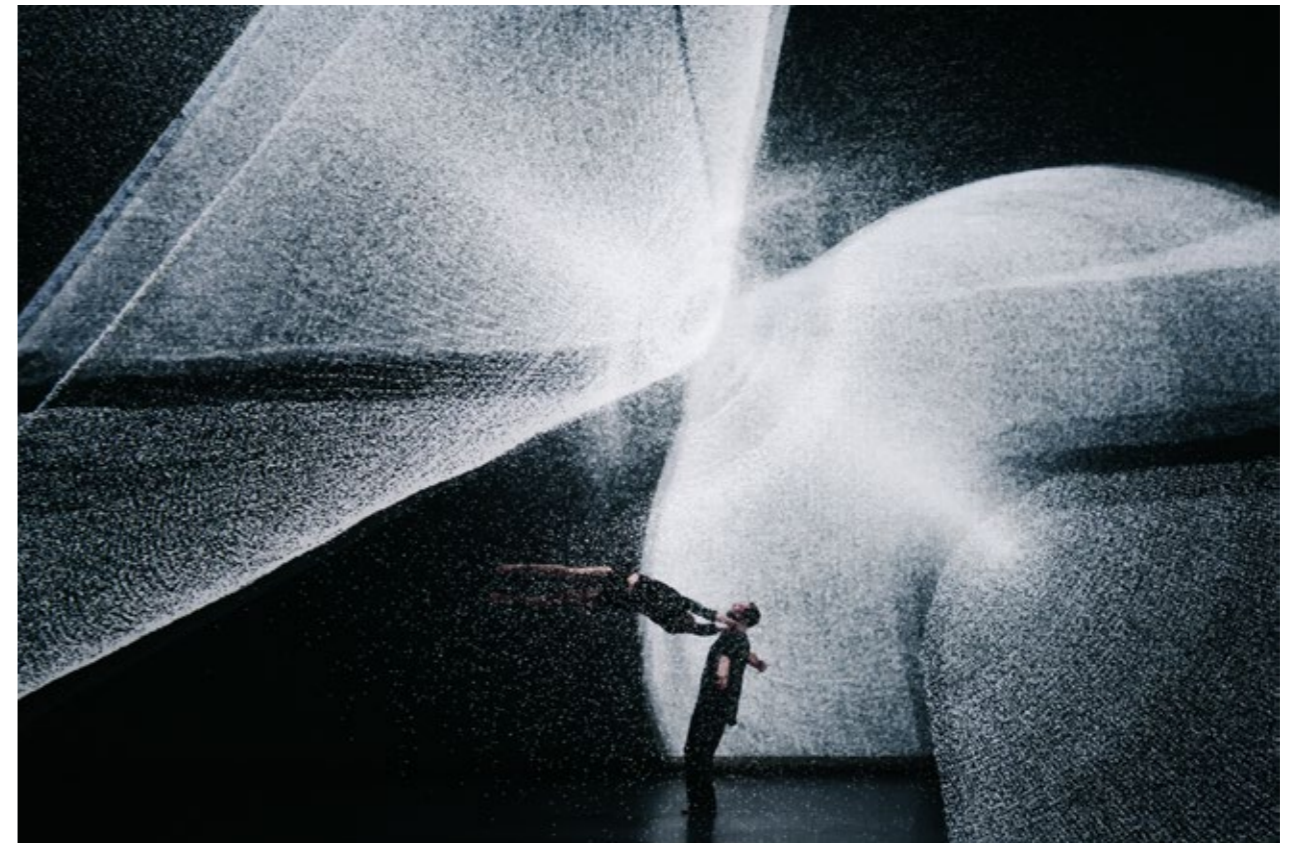
In 2025, the NTT's three signature series explored the symbiotic relationships between humanity and technology, society and history. Extending from individual perception to collective memory, the programs revealed the vitality of theater through the juxtaposition of light and shadow, virtuality and reality, tradition and the future.

The year began with NTT Arts NOVA, themed by the motto "Between I and We," which focused on intersections of technology, interdisciplinary art, and human existence. Riverbed Theatre's international production *Blur* delved into genetic engineering and the ethical boundaries. *Deep Lake Man* created a "theater of listening," using sound and imagination

to engage audiences. Akram Khan reinterpreted the classic ballet *Giselle* as a contemporary parable on social class, as love and betrayal transcended into the spiritual level. Robert Lepage's *SLAM!* translated the drama of professional wrestling into a theatrical allegory, while Maywa Denki's *New Century of Ukiyo-e* projected a future shaped by human-machine coexistence.

Developed through the Emerging Artists Project, *Day-Night Reversal Don Quijote* combined live performance and moving images to create an immersive experience. Exploring XR-based bodily music and AI-generated imagery, Very Theatre's *8 Degrees of Freedom* and fuse*'s *Sal* reflected on the subtle relationships among body, soul, and data. Stephanie Lake Company's *Manifesto* presented a perfect marriage of music and dance, celebrating the freedom and joy of life, while Bulareyaung Dance Company's *tiaen tiamen* Episode 2 crafted a dialogue out of Paiwan culture in search of that symbiosis among the individual self, ethnicity, and the earth.

Theatre Green Book Time adopted "Let There Be Light" as its theme, transforming the theater into an educational and playful space inspired by myths, philosophy, and imagination. Patch Theatre's *The Lighthouse* invited audiences to interact with light through immersive installations. ISH Dance Collective's *Elements of Freestyle* blended street culture with extreme sports to challenge physical limits. The long-running comedy *The Play That Goes Wrong* made its Mandarin-language premiere in Taiwan, turning theatrical mishaps into laughter. Through puppetry and non-anthropomorphic performances, *The Peony Lantern* and *LIFE OF PI* reimagined classic narratives.



2025 NTT Arts NOVA 國際共製作品—義大利新媒體劇場 fuse*《靈魂》(攝影/林峻永)
2025 NTT Arts NOVA International Co-production *Sal* by fuse*

Highlighting original Taiwanese musical theater, *September Dreams* strung together bitter and sweet memories through classic Mandarin pop songs, while *Meet*, developed over five years, portrayed love and courage from the perspective of underrepresented communities.

NTT Fall for Great Souls unveiled the NTT's 10th anniversary celebrations by revisiting theatrical memories across generations. The flagship opera production, Verdi's *Rigoletto*, revived Elijah Moshinsky's classic staging. The Orchestra dell'Accademia Nazionale di Santa Cecilia brought its renowned "Golden Italian Sound"

to Taichung. Pianist Meng-Chieh Liu presented two solo recitals as birthday tributes to the NTT, themed opera and fugal form as fluid architecture.

Astragales returned with its acclaimed *Kiss & Cry*, a delicate fingertip performance reminiscent of live cinema. Legendary actress Isabelle Huppert reappeared on the Taichung stage, this time wowing audiences in Romeo Castellucci's *Bérénice*. Palme d'Or winner Apichatpong Weerasethakul presented his first VR work, *A Conversation with the Sun* (VR)—along with magical music by Ryuichi Sakamoto—guiding the audience to the outermost boundaries

of sleep and wakefulness, life and death. BERLIN/ Yves Degryse from Belgium presented *The Making of Berlin*, combining documentary film with theater, examining history and its wounds, contemplating what constituted knowledge, and differentiating real from unreal.

Tsung-Lung Cheng of the Cloud Gate Dance Theatre premiered their work *ALL EARS*, examining resonance between sound and body. Celebrating its 30th anniversary, Legend Lin Dance Theatre restaged *The Eternal Tides*, reviving the powerful images of a white bird breaking free from the icy confines of a glacier.

Tang Mei Yun Taiwanese Opera Company's *The Tide in Her Dream* reimagined history through a female lens, unfolding a parallel-universe narrative on the

legendary female pirate Tsai Khian Ma. Marking its 30th anniversary, GuoGuang Opera Company presented *Dreaming of the Red Chamber—Qianlong and Heshen*, a commemorative production that intertwines Qing court drama with narratives reflecting on power as allegory.

Arts Education, Artists Incubation and Dialogue with International Partners

On the artists' incubation front, 2025 LAB X – The Young Artists' *Atelier* focused on two programs: Audio-Visual Art and Algorithmic Art, inviting mentors Escher Tsai (Taiwan) and Laokoon (Europe) to mentor six emerging artists. Two work-in-progress productions from 2024 LAB X—Coco Chen's *Cléo* and An-Hsu Hung, Yu-Hung Li, and Chao-Feng Hsu's *His Elsewhere*—were

supported by the NTT and the Taiwan Contemporary Culture Lab (C-LAB). Under the second year of mentorship from Joris Mathieu and Nicolas Boudier, the completed productions were premiered at the 2025 C-LAB Sound Festival: DIVERSONICS.

The third NTT+ Musical Playwright Incubation Project (2024–2025) continued its collaboration with the Korea Musical Theatre Association (KMTA) with Yongshin Cho as playwriting adviser. *Into the Night* by Juin-Yi Wang and Chi-Yang Hsu, and *PLANET: A Boy-Band Theory* by Chia-Bao Chen and Tzu-Chi Liu were presented respectively as a stage production and a concert reading. In the 5th Artists-in-Residence season (2025–2026), Chi-Hsia Lai conducted field research with local instrument craftsmen, transforming recorded sounds and materials of cultural memory into *Reverberation — In Tune*, which will premiere in 2026. Meanwhile, Oscar Huang is creating a new experimental rock musical, *LIAR LING*.

In 2025, the biennial LAB X International Symposium, themed “Exploring the Boundless Art Scene,” gathered curators and creators from the United States, France, Italy, Japan, and Taiwan to examine the development and emerging trends of immersive artistic practices. In partnership with the Bureau Français de Taipei, the NTT inaugurated the “Villa Formose – Arts Vivants Innovants.” Three new media artists from France undertook a three-week residency at the NTT, engaging in artistic exchange, research, and presentation.

In terms of theater professional development, the NTT continued to offer entry-level technical training programs while also making use of available venue time to conduct technical skills and occupational safety training for new full-time and part-time colleagues. Cross-departmental learning initiatives were implemented, including introductions to production workflows and hands-on woodworking courses using reclaimed materials.

The position of assistant in the technical department, which is open to applicants without formal training in theater-related fields, has served as an entry point into the theater profession. In 2025, marking the 10th year, the NTT recruited 19 new assistants. Over the past decade, a total of 200 new forces in technical theater have served in the position. Following their training, some of the participants went on to join the NTT as full-time staff, while others continued their careers at other venues, in related performing arts and technical fields, or pursued further education, demonstrating the sustained impact on talent development.

Infrastructure Upgrades, Energy Efficiency and Enhanced Information Security

In 2025, the NTT completed the replacement of the Grand Theater's wooden stage floor and implemented energy-efficiency upgrades to air-conditioning systems. Reclaimed wood was repurposed by staff in the set workshop and incorporated into *The Living Maze*, a participatory art installation that received project-based support from the Ministry of Culture.

Energy-saving lighting measures were also introduced throughout office areas, with an estimated annual reduction of approximately 4,300 kWh in electricity consumption and a decrease of about two metric tons of CO₂e emissions. In addition, group meals and reusable meal boxes were adopted backstage for the NTT-presented and co-produced performances, including *SLAM!*, *LIFE OF PI*, and *Rigoletto*, contributing to the reduction of single-use tableware.

The NTT technical teams in charge of international productions and technical coordination across performances and events conducted approximately 90 percent of meetings online, significantly reducing transportation-related carbon emissions. The NTT's smart energy-saving implementations were recognized by the founder of the *Theatre Green Book*, a global benchmark for sustainable theater practices, making



《綠動樂園—花園迷宮探險趣》(攝影/林峻永)
The Living Maze

the NTT the first venue in Asia invited to present a case study on its official website.

To further strengthen digital infrastructure and information security, the NTT enhanced security protection measures for the membership system and introduced a Customer Data Platform (CDP), integrating data from members and visitors to support more precise analysis and improved audience services.

A series of information security measures was also put in place, including data breach prevention, ISO 27001:2022 certification, account audits, management of external devices, and service effectiveness reviews. These efforts were complemented by participation in the Ministry of Culture's social engineering drills and revisions to internal control procedures, comprehensively enhancing the NTT's information security resilience.

Entering the NTT Artistic Life through the Year of Snake

In early 2025, 57 Art Studio created the themed window installation *A Journey of Transformation*, welcoming the Lunar Year of the Snake at the main entrance of the NTT. The popular Family Reading Hub also presented a picture book series entitled *WOW! Fun in the Year of the Snake*. The program *NTT Kid's Night, Kiss Good Night* transformed our venue into a magical castle with a maze-like route combining role-playing and riddle-solving, fully displaying the technical charm and spatial wonders of the theater. *Tour for Children—The Flower Planting Chapter* took place in the Sky Garden, introducing different perennials as the season changed, engaging children to observe flora and fauna through a magnifying glass.

The T.A.P. project in the Grand Theater Foyer presented *MODERN TIMES*, a creative collaboration between the visual arts team Hello Edo! and the renowned Japanese company Maywa Denki, fusing cyberpunk-

inspired AI visuals with music by DJ Mr. Skin. Building on this initiative, the NTT launched *DJ Friday Night*, developing alternative program formats beyond conventional theater presentations. Six *NTT Night Out* shows combined film screenings and tango concerts, welcoming the broader public to enjoy wonderful evenings under the stars. In addition, the NTT partnered with the Island Craft Fair to organize arts and crafts markets, celebrating the kick-off of NTT's 10th anniversary, and encouraging the integration of cultural creativity into everyday life.

Friendly Tours and Accessible Spaces, Toward an Inclusive Theater

In collaboration with the Center for Integrated Dementia Care at Chung Shan Medical University Hospital, the NTT trained 21 staff members to provide professional services for visitors with dementia. The NTT also introduced Taiwan's first flip-open three-dimensional theater model, enabling visitors with diverse abilities to better understand the building's architectural structure and theater layout, advancing the goals of cultural equality. Throughout the year, the NTT organized 39 accessible guided tour programs for visitors with hearing, visual, physical, and intellectual impairments, including 18 customized sessions. These tours incorporated audio descriptions, sign language interpretation, and multi-sensory experiences to enhance audience engagement.

Regarding accessibility, either stone blister tactile paving or SPC flooring is placed in front of all entrances and corners, as well as before and atop staircases, enabling those with visual impairments to differentiate these surfaces, assuring safe entry into the venue. Accessibility considerations were also extended into the audience areas, with the addition of accessible seating and handrails. Through continuous facility upgrades, the NTT remains committed to creating an inclusive cultural venue.

Expanding Digital Outreach, Institutional Partnerships, and International Visibility

The NTT continued to develop dedicated content across six major digital platforms, including its official Facebook(Meta), Instagram, YouTube, X, LINE, and podcast channels. Among these platforms, the NTT's LINE official account reached more than 866,000 followers, while the YouTube channel attracted more than 1.7 million views during the year. Since its premiere, the podcast program *WOW!* has accumulated 640,000 downloads. In 2025, the NTT launched several new online series, including *NTT Chatroom: Script Killing Time*, *Living is Art: History in Musicals*, *NTT International Arts New Biweekly*, and *Living is Art: NTT Players' Food Lab*, providing arts audiences with timely access to cultural programs and global developments.

The S.T.A.L. Alliance—comprising the NTT, the National Museum of Natural Science, the National Taiwan Museum of Fine Arts and the National Library of Public Information—has enabled the NTT to engage in cross-institutional collaboration, extending arts programming beyond the theater and into the wider community.

In 2025, the Alliance co-presented the lecture *When Art Meets Science: Can Death Actually Create New Life?*, fostering dialogue between performing arts and scientific perspectives and attracting audiences of different age groups. The NTT also collaborated with the National Library of Public Information to present *Opera Knocks on the Door: Exploring Verdi's Rigoletto*, bringing opera appreciation into the library space and making classical works more accessible to new audiences. In addition, the S.T.A.L. Alliance expanded its activities into urban spaces, including a public space enhancement project at the Taichung Railway Station as well as joint marketing initiatives celebrating the Lunar Year of the Snake, further



2025 NTT 遇見巨人—羅密歐·卡士鐵路奇《貝芮妮絲》演後座談 (攝影/李欣哲)
2025 NTT Fall for Great Souls—Romeo Castellucci × Isabelle Huppert *Bérénice*

elevating the public engagement and strengthening inter-institutional resource sharing.

In 2025, the NTT maintained an active presence in international professional networks. This included participation in the International Society of Performing Arts (ISPA) 2025 Congress and the Association of Performing Arts Professionals (APAP) Conference in New York City, where the NTT promoted the venue and curated programs, with the in-house production *Peter Pan* selected for a pitch session. The NTT also participated in the Association of Asia Pacific Performing Arts Centres (AAPPAC) and the Federation for Asian Cultural Promotion (FACP) conferences in Korea, and was invited to attend the annual conference of the Canadian Association for the Performing Arts (CAPACOA), further extending our international partnerships. Throughout the year, the NTT was featured in 40 reports by international media outlets, enhancing global awareness of the NTT's development and achievements across multiple areas.

年度聚焦

既是一期一會，也是長期關係

白斐嵐

身為國家表演藝術中心三大場館的臺中國家歌劇院位於北高中點，距離高鐵站轉乘公車不到 20 分鐘車程，方便各地觀眾趕場（有鑑於人口比例，此處難免帶點臺灣西部城市主觀視角）。然而在南北往來、人潮匯聚的優勢之外，邁入第十年的歌劇院，似也更重視多方經營的長期關係。

近年劇場觀眾對歌劇院最深刻的印象，想必是分散不同季節的 NTT 三大系列：強調跨域、媒材實驗，挑戰藝術新觀點的「NTT Arts NOVA 藝想春天」；以音樂劇打頭陣，炎炎夏日以闖家路線擴大觀眾基數的「NTT 夏日放／FUN 時光」；以及適合深秋沉澱、為經典精釀新意的「NTT 遇見巨人」。即便當代觀眾對於「場館」角色有了更多期待，不再只是「展演節目的場地」；不可否認，展演節目始終還是接觸觀眾的最前線。

以此來看歌劇院針對三大系列的規劃，除了節目專題講座外，並搭配演前導聆、演後座談或訪談專文、播客，讓觀眾深入了解創作脈絡，更有意識地延續與邀演藝術家的合作關係，增進彼此理解。以「2025 NTT 遇見巨人」為例，邀請羅密歐·卡士鐵路奇（Romeo Castellucci）《貝芮妮絲¹》與阿比查邦·韋拉斯塔古（Apichatpong Weerasethakul）《與太陽對話》（VR），兩位創作者皆在當代劇場、藝術圈倍受矚目。前者美學風格大膽挑釁，文本敘事晦澀難解；後者則以不斷突破邊界的影像敘事，深入幽微歷史記憶。兩人都非典型劇場路線，對初次接觸的觀眾而言門檻不低，然歌劇院藉由多次邀演，如卡士鐵路奇先後有《美國民主》與《兄弟們》，阿比查邦也有《熱室》打頭陣，逐步為觀眾提供更完整的美學脈絡，而非只是單次相遇的火花，讓系列策劃本身成為觀眾理解作品的重要途徑。

歌劇院與藝術家建立的長期關係，往往還發生在觀眾並不見得輕易看見的機制與創作支持之中：自開館第一年便開

啟「駐館藝術家」計畫，2019 年「NTT+ 音樂劇平台²」與「新藝計畫」，2020 年起則發展「LAB X 藝術跨域實驗平台」。其中，每年設定主題開放徵件的「新藝計畫」，入選作品依其創作概念性質，有機會於隔年納入歌劇院三大系列演出；「音樂劇平台」涵蓋「創作孵育」及「製作發展」兩階段，並提供韓國創作顧問與國內創作陪伴等相關資源，除讀劇呈現，還選出發展潛力的作品，進一步媒合導演，完成劇場製作。走在技術前緣的「LAB X 藝術跨域實驗平台」，同樣提供國、內、外創作顧問並有導師制度，陪伴青年藝術家發展作品。此一培育機制亦逐步展現成果，延續與臺灣當代文化實驗場 C-LAB 合作，二件 LAB X 青年創作工作室學員作品：陳筱彤《克萊歐》，洪安旭、李宇泓、許兆豐《他在他方》受邀於「2025 C-LAB 聲響藝術節」MR 新聲境單元演出。此外，歌劇院透過「音樂劇產業國際論壇」與「LAB X 國際論壇」每兩年交替舉辦，與國內外專業人士進行深入交流。

上述計畫因應趨勢與實務皆歷經更迭，難以簡短段落詳述發展，然可由此看見歌劇院如何以「培育創作」為初心，整合館內各方資源，從提案／徵件、孵育到製作、展演，都試圖找到施力空間，並讓計畫與系列節目能彼此串聯，更有機會在國內外舞台發揮亮眼表現。

其中以製作規模相對龐大、耗費時間較長的音樂劇來說，在歌劇院支持下從劇本孵育、讀劇再到正式演出、進而巡演的案例，便有《熱帶天使》（為編劇林孟寰擔任駐館藝術家期間創作）、嚶嚶排演《別叫我成功：藝術界歸來的兒子》，後者更吸引民間單位投資，並持續規劃巡演計畫。至於小型音樂劇，也有紅潮劇集經歷 5 年打磨的《當亞斯遇見人魚》，在歌劇院首演後，移師臺北演出。此外，參與「NTT+ 音樂劇平台」孵育計畫如《三胞胎的我在完成夢想之前死掉了（還好我有二個兄弟）》，《PLANET：一個男團的誕生》與《手—Chopped》，接連入選由榮耀基

1 此製作為歌劇院參與國際共製。

2 此計畫名稱幾度更迭，2021 年至 2023 年間與財團法人中國信託商業銀行文教基金會合作。



2025 NTT 遇見巨人—羅密歐·卡士鐵路奇《貝芮妮絲》（攝影／Jean Michel Blasco）
2025 NTT Fall for Great Souls — Romeo Castellucci × Isabelle Hupert *Bééice*

金會與文策院合辦的「讀劇匯—音樂劇創投媒合平台」，也可見國家場館與民間單位從 0 到 1 的任務分工與資源整合。

從歌劇院誕生的作品，不只在臺灣繳出好成績，更有不少走入國際，跨越地理疆界延續作品生命。首屆駐館藝術家布拉瑞揚·帕格勒法，除持續推出新作，其駐館期間受歌劇院委託創作《路吶》，在歌劇院與文化部合作下，於 2025 年赴北美與德國巡演，包括美國舞蹈節（American Dance Festival）、雅各枕舞蹈節（Jacob's Pillow Dance Festival）、加拿大 FASS 藝術節（Festival des Arts de Saint-Sauveur）以及德國威瑪藝術節（Kunstfest Weimar）；新生代編舞家則有賴翊中，2022 年受歌劇院委託創作《彼得潘》，於 2024 NTT 夏日放／FUN 時光首演，隔年入選 2025 美國表演藝術專業人士協會（APAP）紐約年會新作提案大會單元（UP NEXT！Artist Pitch Session）。

歌劇院投入科技藝術甚深，也支持不少開拓劇場邊界的美學冒險，VR／XR 跨界作品如河床劇團《彩虹彼端》、狼

劇場《穿越霧中》也持續進行歐美巡演。另有 LAB X 青年創作工作室學員林映辰以作品《Embodying》獲得 2025 年世界劇場設計展（World Stage Design）新銳組「燈光設計」首獎，以及陳筱彤作品《克萊歐》入選 2026 鹿特丹國際電影節（International Film Festival Rotterdam）全新沉浸式敘事產業平台 Lightroom 計畫。

疫情過後觀眾消費行為丕變，劇場生態也遭受嚴重考驗。歌劇院在孵育創作、規劃節目之外，更藉「不藏私講堂」、「藝術進校」、「藝起進劇場」與數位學苑播客節目《WOW 挖藝術》、YouTube 頻道「Master Class」進行實體與線上推廣，多管道讓表演藝術走進不同世代民眾生活，而不單只是等待觀眾進場。期待用心耕耘的各種長期關係，能帶著劇場走向更遠的地方。

Highlights of the Year

At Once a Singular Encounter and a Long-Term Commitment

| Siraya Pai

The National Taichung Theater (NTT), one of the three venues of the National Performing Arts Center (NPAC), is strategically located between Taipei and Kaohsiung. Less than 20 minutes by public transportation from the Taichung HSR station, it offers convenient access for audiences traveling from across Taiwan. Yet beyond its advantage as a crossroad of north-south mobility and a gathering point for diverse audiences, the NTT, now approaching its tenth anniversary, has placed increasing emphasis on cultivating long-term relationships across multiple spheres.

In recent years, theatergoers have surely been deeply impressed by the NTT's three signature series: NTT Arts NOVA advances cross-disciplinary collaboration and experimentation across diverse media, fostering new artistic perspectives and expanding contemporary practice; NTT Summer Fun Time centers on musicals while integrating family-oriented programming during the summer, supporting audience development and intergenerational participation; and NTT Fall for Great Souls in late-autumn, delves works of established significance within contemporary cultural discourse. Although the role of performing arts venues has expanded beyond the presentation platforms, curatorial programming continues to function as the primary interface through which an institution engages its public.

From this perspective, the planning of the NTT's three-signature series extends beyond presentation to incorporate structured audience mediation and sustained artistic collaboration. In addition to thematic talks, the NTT integrates pre-performance introductions, post-performance panels, commissioned essays, interviews and podcasts. These

initiatives aim to deepen public understanding of the creative contexts while fostering more conscious and sustained engagement with invited artists.

The 2025 NTT Fall for Great Souls provides a representative example. The program titled *Bérénice*, directed by Romeo Castellucci, a production in which the NTT participated as an international co-producer and *A Conversation with the Sun* (VR) by Apichatpong Weerasethakul. Both artists are well-respected in contemporary theater and are renowned among artistic circles. Castellucci's practice is recognized for its formally rigorous and conceptually challenging aesthetic, while Weerasethakul's work expands moving-image language through meditations on memory and historical consciousness.

As neither artist operates within conventional theatrical paradigms, their works may present interpretive complexity for first-time audiences. The NTT has therefore adopted a strategy of repeated invitation and progressive contextualization. Castellucci's earlier presentations of *Democracy in America* and *BROS*, alongside Weerasethakul's prior work *FEVER ROOM*, established an evolving dialogue with local audiences. Through this sustained curatorial approach, the series itself functions as a platform for aesthetic literacy, enabling audiences to engage with complex artistic practices over time rather than through isolated encounters.

The long-term relationships cultivated between the NTT and artists are often embedded within institutional mechanisms and creative support structures that are not immediately visible to audiences. Since its inaugural year, the NTT has



TSMC X NTT+ 青年創作工作室成果發表 (攝影/李建霖)
TSMC X NTT+ The Young Artists Atelier showcase.

sustained this commitment through structured development initiatives: launching its Artists-in-Residence program; introducing NTT+ Musical Orchard: Research & Exchange and Emerging Artists Project in 2019; and establishing LAB X Arts Interdisciplinary Platform in 2020.

Emerging Artists Project issues an annual themed open call. Selected works, based on artistic concept and development potential, may be further incorporated into one of the NTT's annual signature series the following year. NTT+ Musical Orchard: Research and Exchange operates across two phases — “creation/incubation” and “production/development” — providing access to Korean creative consultants alongside domestic artistic collaborators. Apart from stage readings, works demonstrating strong

potential for development are matched with directors and production teams to bring toward full theatrical production.

Positioned at the forefront of art and technology, LAB X Arts Interdisciplinary Platform likewise engages domestic and international creative consultants and operates a mentorship framework to support emerging artists in the development of new works. This integrated cultivation framework has begun to yield tangible outcomes. Through its collaboration with Taiwan Contemporary Culture Lab (C-LAB), two works from the LAB X Young Artists' Atelier— *Cléo* by Coco Chen and *His Elsewhere* by An-Hsu Hung, Yu-Hung Li, and Chao-Feng Hsu—were invited to present in the MR: New Soundscape section of the 2025 C-LAB Sound Festival. In addition, NTT+ Musicals Development



加拿大表演藝術協會年會 (CAPACOA) 參訪團交流會 (攝影/李建霖)
Networking session with the CAPACOA delegation from Canada.

International Symposium and LAB X International Symposium are hosted in alternating years, facilitating sustained exchange and dialogue with professionals both domestically and internationally.

The initiatives outlined above have evolved in response to shifting artistic trends and professional practices, making their development difficult to encapsulate within a brief account. Collectively, they reflect a sustained commitment to creative development as a core institutional principle. By integrating cross-departmental resources, a comprehensive framework has been established spanning proposal and open call processes, incubation, production, and presentation. Through this structured approach, strategic points of support are identified, stronger connections are fostered between development platforms and curatorial series, and opportunities are expanded for works to circulate on both domestic and international stages.

Given their relatively large production scale and extended development timelines, musicals represent a significant area of investment. With institutional support spanning script incubation, staged readings, full production, and subsequent touring, several works have progressed through this pathway. These include *Tropical Angels: A Taiwanese Musical*, developed during playwright Meng-Huan Lin's tenure as Artist-in-Residence, and *Tales of Success: the Return of a Prodigal Son*, created by HaoxHsiaoTroupe. The latter has since attracted investment from the private sector and continues to develop touring plans.

Smaller-scale musicals have benefited from sustained development. *Meet*, produced by Red Theater Group and refined over five years, premiered before transferring to Taipei for additional performances. In addition, works incubated through the NTT+ Musical Orchard incubation project —including *The Triplets*, *PLANET: A Boy-Band Theory*, and *Hand-Chopped*—were subsequently selected for the Taiwan

Musical Reading Festival, co-presented by the Glory Foundation and the Taiwan Creative Content Agency (TAICCA). These cases illustrate an evolving division of roles and integration of resources between national cultural institutions and private sector partners in advancing projects from early development to market readiness.

Works developed through the NTT's support have not only achieved significant recognition in Taiwan but have also extended their trajectory internationally, sustaining artistic visibility across geographic contexts. Bulareyaung Pagarlava, the inaugural Artist-in-Residence, has continued to develop new creations following his residency. His commissioned work *LUNA*, created during that period, toured North America and Germany in 2025 with the support of the Ministry of Culture. The tour included presentations at the American Dance Festival, Jacob's Pillow Dance Festival, the Festival des Arts de Saint-Sauveur in Canada, and Kunstfest Weimar in Germany.

Among the younger generation of choreographers, Hung-Chung Lai was commissioned in 2022 to create *Peter Pan*. The work premiered at the 2024 NTT Summer FUN Time and was subsequently selected for the UP NEXT! Artist Pitch Session at the 2025 Association of Performing Arts Professionals (APAP) Annual Conference in New York.

Significant resources have been dedicated to the development of art and technology initiatives, alongside sustained support for aesthetic experimentation that expands the boundaries of theatrical practice. VR/XR interdisciplinary works—including *Over the Rainbow* by Riverbed Theatre and

Traversing the Mist by Very Theatre—have continued to tour across Europe and North America.

Artists associated with the LAB X Young Artists' Atelier have also received international recognition. Ying-Chen Joyce Lin was awarded First Prize in the Emerging Lighting Design category at the 2025 World Stage Design exhibition for *Embodying*. In addition, Coco Chen's *Cléo* was selected for the immersive narrative industry platform "Lightroom" at the 2026 International Film Festival Rotterdam.

In the post-pandemic period, shifts in audience consumption patterns have posed significant challenges to the performing arts ecosystem. In addition to commissioning and presenting new works, sustained efforts have been made to expand audience engagement through both in-person and digital initiatives. These include NTT+ The Art of Living, Arts in School, Let's Go to the Theater, the digital educational podcast *WOW!* and the YouTube series Master Class.

Through diversified platforms, the performing arts are positioned to connect with audiences across generations and enter everyday cultural life, rather than relying solely on venue-based attendance. By cultivating long-term relationships through consistent engagement, the foundation is being laid for a more resilient and far-reaching theater ecology.

節目暨活動概況 Program & Activity Overview

大劇院
Grand Theater

1/1	2024-2025 NTT 跨新年音樂會 2024-2025 NTT New Year Gala
4/26-4/27	2025 NTT Arts NOVA—義大利新媒體劇場 fuse* 《靈魂》 2025 NTT Arts NOVA—fuse* <i>Sál</i>
5/10-5/11	2025 NTT Arts NOVA—史蒂芬妮·雷克舞團 《舞動狂響》 2025 NTT Arts NOVA—Stephanie Lake Company <i>Manifesto</i>
5/24-5/25	2025 NTT Arts NOVA—英國國家芭蕾舞團 × 阿喀郎·汗 《吉賽兒》 2025 NTT Arts NOVA—English National Ballet × Akram Khan <i>Giselle</i>
7/5-7/6, 7/9-7/13	2025 夏日放／FUN 時光—澳洲派奇劇團 《光之星球》 2025 NTT Summer Fun Time—Patch Theatre <i>The Lighthouse</i>
7/31-8/3	2025 夏日放／FUN 時光—《少年 PI 的奇幻漂流》 2025 NTT Summer Fun Time— <i>LIFE OF PI</i>
8/8	2025 大師星秀音樂節交響音樂會 2025 TMAF Orchestra Concert
8/30	2025 NTT 劇院展開 《如果能夠，再唱一首老情歌 2.0》 <i>Love Song! Love Song! One More Time!</i>
10/2-10/5	2025 NTT 遇見巨人—威爾第歌劇 《弄臣》 2025 NTT Fall for Great Souls— <i>Rigoletto</i> by Giuseppe Verdi
10/18-10/19	2025 NTT 遇見巨人—無垢舞蹈劇場 30 鉅獻 《潮》 2025 NTT Fall for Great Souls—Legend Lin Dance Theatre <i>The Eternal Tides</i>
11/7-11/9	2025 NTT 遇見巨人—雲門舞集 《關不住的耳朵》 2025 NTT Fall for Great Souls—Cloud Gate Dance Theatre of Taiwan <i>ALL EARS</i> by CHENG Tsung-lung
11/14-11/16	2025 NTT 遇見巨人—羅密歐·卡士鐵路奇 《貝芮妮絲》 2025 NTT Fall for Great Souls—Romeo Castellucci × Isabelle Huppert <i>Bérénice</i>
11/23	2025 NTT 遇見巨人—哈丁、任齋燦與聖西西里亞管絃樂團 2025 NTT Fall for Great Souls—Harding, Yunchan Lim & Orchestra dell'Accademia Nazionale di Santa Cecilia



2025 夏日放／FUN 時光—澳洲派奇劇團 《光之星球》 (攝影／葉韋辰)
2025 NTT Summer Fun Time—Patch Theatre *The Lighthouse*

11/29-11/30	2025 NTT 遇見巨人—【國光 30·永續】全新再現 《夢紅樓·乾隆與和珅》 2025 NTT Fall for Great Souls—GuoGuang Opera Company <i>Dreaming of the Red Chamber—Qianlong and Heshen</i>
12/6-12/7	2025 NTT 遇見巨人—唐美雲歌仔戲團 《夢在海潮那邊》 2025 NTT Fall for Great Souls—Tang Mei Yun Taiwanese Opera Company <i>The Tide in Her Dream</i>
12/31	2025 NTT 歲末音樂會 《Love Story》 2025 NTT New Year's Eve Concert <i>Love Story</i>



2025 NTT 遇見巨人—哈丁·任瀛燦與聖西西亞管絃樂團 (攝影/林峻永)
2025 NTT Fall for Great Souls—Daniel Harding, Yunchan Lim & Orchestra dell'Accademia Nazionale di Santa Cecilia



阿比查邦·韋拉斯塔古《與太陽對話》(VR) (攝影/李建霖)
2025 NTT Fall for Great Souls—Apichatpong Weerasethakul *A Conversation with the Sun* (VR)

中劇院
Playhouse

1/3-1/5	Pina Bausch—《春之祭》經典再現 Pina Bausch— <i>The Rite of Spring</i>
3/7-3/9	2025 NTT Arts NOVA—羅伯·勒帕吉×機器神×馬戲工廠《砰!》 2025 NTT Arts NOVA—Robert Lepage×Ex Machina×FLIP Fabrique <i>SLAM!</i>
3/28-3/30	2025 NTT Arts NOVA—布拉瑞揚舞團《我·我們》第二部曲 2025 NTT Arts NOVA—Bulareyaung Dance Company <i>tiaen tiamen</i> Episode 2
3/31	NTT+ 歌劇院沙龍《魏爵士，搞清楚!》當爵士遇上拉丁 NTT Salon <i>Stacey On Jazz</i>
5/3-5/4	2025 NTT Arts NOVA—音樂說故事劇場《湖底之鬼》 2025 NTT Arts NOVA—Storytelling Concert <i>Deep Lake Man</i>
5/10-5/11	2025 NTT Arts NOVA—明和電機×江戶未來世×超維度《新世紀浮世繪》 2025 NTT Arts NOVA—Maywa Denki×Hello Edo!×Dimension Plus <i>New Century of Ukiyo-e</i>
6/7-6/8	臺灣豫劇團 2025 年武俠大戲《錦衣》 Taiwan Bangzi Opera Company <i>Revenger</i>
7/4-7/6, 7/11-7/13	2025 夏日放/FUN 時光—百老匯授權舞台劇《戲啊! 出包惹》 2025 NTT Summer Fun Time— <i>The Play That Goes Wrong</i>
7/22	NTT+ 歌劇院沙龍《焦元溥瘋歌劇》理查·史特勞斯歌劇全集 III：音樂文學辯證，復古詮釋現代 NTT Salon <i>Fun Opera</i>
8/8-8/10	2025 夏日放/FUN 時光—荷蘭 ISH 舞團《失重玩家》 2025 NTT Summer Fun Time—ISH Dance Collective <i>Elements of Freestyle</i>
8/29-8/31	2025 夏日放/FUN 時光—大慕可可×刺點創作工作坊 音樂劇《九月啊九月》 2025 NTT Summer Fun Time—KOKO Entertainment×Punctum Creative <i>September Dreams</i>
9/5	2025 勇源×TC 國際室內樂系列 II—《弦語與風聲》 Taiwan Connection 2025—TC International Chamber Music Series <i>From The New World — II Mozart & Françaix</i>
9/6	2025 勇源×TC 國際室內樂系列 I—《秋思·布拉姆斯》 Taiwan Connection 2025—TC International Chamber Music Series <i>From The New World — I Autumnal Brahms</i>
10/25-10/26	2025 NTT 遇見巨人—比利時阿斯特嘉舞蹈劇場《Kiss & Cry》 2025 NTT Fall for Great Souls—Astragales <i>Kiss & Cry</i>
10/31, 11/2	2025 NTT 遇見巨人—劉孟捷鋼琴獨奏會 2025 NTT Fall for Great Souls—Meng-Chieh LIU Piano Recital

Black Box
小劇場

11/21-11/23	2025 NTT 遇見巨人—阿比查邦·韋拉斯塔古《與太陽對話》(VR) 2025 NTT Fall for Great Souls—Apichatpong Weerasethakul <i>A Conversation with the Sun (VR)</i>
12/12-12/14	2025 NTT 遇見巨人—比利時紀錄劇場 柏林《柏林製造》 2025 NTT Fall for Great Souls—BERLIN / Yves Degryse <i>The Making of Berlin</i>
3/3	NTT+ 歌劇院沙龍《魏爵士，搞清楚！》當爵士遇上電影與卡通 NTT Salon <i>Stacey On Jazz</i>
3/10	NTT+ 歌劇院沙龍《魏爵士，搞清楚！》當爵士遇上音樂劇 NTT Salon <i>Stacey On Jazz</i>
3/24	NTT+ 歌劇院沙龍《魏爵士，搞清楚！》當爵士遇上流行 NTT Salon <i>Stacey On Jazz</i>
4/19-4/20	2025 NTT Arts NOVA—新藝計畫 熊世翔×洪翊博《日夜顛倒的唐吉軻德》 2025 NTT Arts NOVA—Emerging Artists Project HSIUNG Shih-hsiang×HUNG Yi-po <i>Day - Night Reversal Don Quijote</i>
5/2-5/4	2025 NTT Arts NOVA—狼劇場《自由遊戲—XR 身體音樂計畫》 2025 NTT Arts NOVA—Very Theatre <i>8 Degrees of Freedom</i>
6/7-6/8	17th 新人新視野 17th Young Stars New Vision
6/9	NTT+ 歌劇院沙龍《焦元溥瘋歌劇》童話與傳奇：歌劇中的精靈與魔法 NTT Salon <i>Fun Opera</i>
6/16	NTT+ 歌劇院沙龍《焦元溥瘋歌劇》歌劇中的名著，名著中的歌劇 NTT Salon <i>Fun Opera</i>
6/30	NTT+ 歌劇院沙龍《焦元溥瘋歌劇》人生如戲，戲如人生 NTT Salon <i>Fun Opera</i>
7/18-7/20	2025 夏日放／FUN 時光—紅潮劇集《當亞斯遇見人魚》 2025 NTT Summer Fun Time—Red Theatre Group <i>Meet</i>
8/16-8/17	2025 夏日放／FUN 時光—新藝計畫 臺日志怪偶戲《牡丹燈籠》 2025 NTT Summer Fun Time—Emerging Artists Project <i>The Peony Lantern</i>
8/30-8/31	2025 夏日放／FUN 時光—NTT+ 音樂劇人才培育工程《夜奔》 2025 NTT Summer Fun Time—NTT+ Musical Playwright Incubation Project <i>Into the Night</i>



2025 NTT Arts NOVA—布拉瑞揚舞團《我·我們》第二部曲 (攝影/林峻永)
2025 NTT Arts NOVA—Bulareyaung Dance Company: *tiaen tiamen* Episode 2



2025 NTT 遇見巨人—真快樂掌中劇團《蝨》(攝影/陳建豪)
2025 NTT Fall for Great Souls—Jin Kwei Lo Puppetry Company *Blood Brothers*



2025 NTT Arts NOVA—狼劇場《自由遊戲—XR 身體音樂計畫》(攝影/李建霖)
2025 NTT Arts NOVA—Very Theatre *8 Degrees of Freedom*



2025 NTT 遇見巨人—無垢舞蹈劇場 30 鉅獻《潮》(攝影/林育全)
2025 NTT Fall for Great Soul—Legend Lin Dance Theatre *The Eternal Tides*

9/15	NTT+ 歌劇院沙龍《呂岱衛 Chill 音樂劇》歌舞昇平：爵士年代的劇場迴響（1920-1940 年代） NTT Salon <i>Chill Musicals</i>
9/22	NTT+ 歌劇院沙龍《呂岱衛 Chill 音樂劇》女力崛起：百老匯舞台上的女性光芒（1940-1960 年代） NTT Salon <i>Chill Musicals</i>
9/29	NTT+ 歌劇院沙龍《呂岱衛 Chill 音樂劇》黃金歲月：百老匯的傳奇與時代精神（1950-1970 年代） NTT Salon <i>Chill Musicals</i>
10/13	NTT+ 歌劇院沙龍《呂岱衛 Chill 音樂劇》不敗桑坦：解構音樂劇天王的魔法（1970-1990 年代） NTT Salon <i>Chill Musicals</i>
10/20	NTT+ 歌劇院沙龍《呂岱衛 Chill 音樂劇》搖滾世代：當叛逆音符遇上百老匯舞台（1960-2000 年代） NTT Salon <i>Chill Musicals</i>
10/27	NTT+ 歌劇院沙龍《呂岱衛 Chill 音樂劇》大放異彩：新世紀音樂劇的多元風貌（2000-2020 年代） NTT Salon <i>Chill Musicals</i>
11/15-11/16	2025 NTT 遇見巨人—真快樂掌中劇團《姦》 2025 NTT Fall for Great Souls—Jin Kwei Lo Puppetry Company <i>Blood Brothers</i>

LAB X 國際論壇—探索無邊界藝術現場 (攝影/林峻永)
LAB X International Symposium themed “Exploring the Boundless Art Scene”

凸凸廳
Tutu Gallery

2F 劇院前廳
Theater Foyer

其他
Miscellaneous

1/1-1/12	光之曲幕 T.A.P. Project 2024—《幻域之境》 T.A.P. Project 2024— <i>Le Sacre du Mystère</i>
1/1-1/12	光之曲幕 T.A.P. Project 2024—《幻域之境》 T.A.P. Project 2024— <i>Le Sacre du Mystère</i>
3/28-5/11	光之曲幕 T.A.P. Project 2025—《摩登時代》 T.A.P. Project 2025— <i>Modern Times</i>
5/30-6/1, 6/5-6/8	2025 NTT Arts NOVA—河床劇團×PHI 工作室×歐納西斯文化《之間》 2025 NTT Arts NOVA—Riverbed Theatre×PHI Studio×Onassis Culture <i>Blur</i>
8/23-8/24	2025 夏日放/FUN 時光—NTT+ 音樂劇人才培育工程《PLANET：一個男團的誕生》讀劇音樂會 2025 NTT Summer Fun Time—NTT+ Musical Playwright Incubation Project <i>PLANET: A Boy-Band Theory</i>
9/13, 9/20, 9/27	2025 NTT 劇院展開《如果能夠，再唱一首老情歌 2.0》（基隆表演藝術中心/屏東演藝廳/臺南文化中心） <i>Love Song! Love Song! One More Time!</i>
11/27-11/30	2025 C-LAB 聲響藝術節—NTT×C-LAB《他在他方》—洪安旭、李宇泓、許兆豐 2025 C-Lab DIVERSONICS— <i>His Elsewhere</i>
11/27-11/30	2025 C-LAB 聲響藝術節—NTT×C-LAB《克萊歐》—陳筱彤 2025 C-Lab DIVERSONICS— <i>Cléo</i>



節目統計概況 Annual Statistics

室內場地演出場次／人次 Indoor Ticketed Performance

597 場 Performances
243,934 人次 Attendance

主合協辦／外租節目 Performances by Presenter

※ 不含展覽，但包含非典型劇場空間及外地演出：共計 11 檔 230 場，分別為主合協辦 4 檔 83 場，外租 7 檔 147 場。Excluding exhibitions but including atypical venues and out-of-town performances, a total of 11 programs and 230 performances were presented, comprising 4 organizing and co-organizing programs with 83 performances, and 7 programs presented through hiring with 147 performances.



■ 主合協辦節目
Performances by Presenter Organizing and Co-organizing
40 檔 Programs
253 場 Performances

■ 外租節目 Performances by Hiring
259 檔 Programs
344 場 Performances

全年度節目總計 Total
299 檔 Programs
597 場 Performances

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

131,599 人次 Attendance

主合協辦節目（國內／國際） Performances by Presenter Organizing and Co-organizing

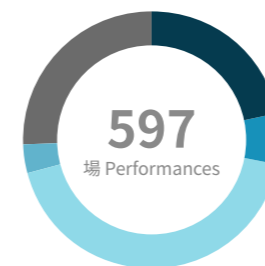
※ 國內非典型劇場空間及外地演出：共計 4 檔 83 場。Performances in domestic atypical venues and at out-of-town locations totaled 4 programs and 83 performances.



■ 國內 Domestic
27 檔 Programs
79 場 Performances

■ 國際 International
13 檔 Programs
174 場 Performances

各類型表演藝術演出 Performances by Category



■ 戲劇 Drama
130 場 Performances

■ 戲曲 Traditional Drama
22 場 Performances

■ 舞蹈 Dance
39 場 Performances

■ 其他 Others
151 場 Performances

■ 音樂 Music
255 場 Performances

總場次 Total
597 場 Performances

VIP 實體會員人數 Number of Physical Members

22,871 人 People

贊助及感謝名單 Sponsorships and Partnerships

贊助單位 Sponsor

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「開門計畫」感謝名單 Open Door Project

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感謝單位 Acknowledgement

東京新國立劇場 New National Theatre, Tokyo	法國在台協會 Bureau Français de Taipei
韓國音樂劇協會 Korea Musical Theatre Association	臺灣當代文化實驗場 Taiwan Contemporary Culture Lab (C-LAB)

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

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藝術總監的話

讓記憶不朽，讓藝術連結無限

今年，是衛武營正式營運第七年，如果從營運推動小組起算，則已經超過十年的歲月。從營運推動小組的數十人，到包含點志工在內將近 450 人，這些年我們透過藝術，與民眾共同形塑出衛武營的樣貌。除了主辦節目、推廣活動與市集，高達七成的外租節目，也讓廳院內外每週都熱絡。而積極參與整個城市的行銷，則為打破藝術中心與生活空間疆界提供了新的思路。

從營運推動小組之初就展開的歌劇跨國共製計畫，可以說是衛武營推動藝術發展的縮影。我們與不同劇院合作，十年來，集結台前幕後超過 4,000 名專業人才參與，共推出了 15 部歌劇作品，累積超過 10 萬人次觀賞。今年九月，我們的第 16 部作品，挑戰了華格納歌劇《羅恩格林》，這部在臺灣首演、總長 4.5 小時的演出，原是對市場與品牌的巨大考驗，然而週六場次幾近完售的佳績，展現了衛武營長期深耕歌劇土壤的成果，更顯現南部觀眾讓藝術進入生活的開放態度與熱情。

「衛武營管風琴 VR 解密計畫」今年前進澎湖的 6 所國中小學與 1 個社區機構。戴上 VR 裝置，離島的孩子不需搭飛機，就能身歷其境感受管風琴的震撼。我們用科技跨越海洋，拓展更大的可能性——當地理距離不再是障礙，藝術就能觸及更多人。

不僅要讓藝術成為大家生活的日常，我們也思考該如何把根扎得更深。《音樂芭蕾舞：遇見胡桃鉗的女孩》計畫，集結在地編舞、音樂、舞者人才，並與國家文藝獎得主林環如及國立臺北藝術大學合作，透過臺灣首創的芭蕾舞裝入校課程，讓技藝傳承至年輕世代；「藝術學習推廣國際論壇暨工作坊」以「藝術影響力，社會處方箋」為主題，不只談教育，更深入探討教學藝術家的社會實踐。

此外，我們承接了文化部委託的「臺灣舞蹈記憶地圖」專案，延續為臺灣舞蹈發展留下紀錄的使命。表演雖然是瞬間的藝術，但透過系統性的梳理與保存，我們希望能讓這塊土地上的藝術脈絡更加清晰。

衛武營所在的這片土地，從軍事基地到都會公園，再到國家級表演藝術場館的落成，每一步都得來不易，必須用更友善的方式，對待這片珍貴土壤。今年第四季，衛武營完成了首部「永續報告書」，將成績公開給大家檢視。與國立成功大學合作推出的「EchoCycle 踏聲樂章」裝置，則鼓勵民眾透過踩腳踏車觸發聲光效果，將低碳行動變成一場體驗。

我們希望扮演好「連結」的角色——不只把世界的精彩帶進來，更要讓來自南臺灣的能量與世界產生共振。當澎湖的孩子透過 VR 看見衛武營，當臺灣各地的年輕舞蹈家聚集在衛武營跳出屬於自己的芭蕾舞，當國際製作在這裡找到熱情的觀眾，空間的界線就在這些連結中逐漸消融。

藝術的本質，就是超越局限。讓藝術從室內流動到戶外、從本島延伸到離島、從高雄連結到臺灣、再從臺灣走向世界。我們從高雄出發，連結臺灣，擁抱世界。讓屬於這片土地的藝術能量傳得更遠、更廣。



衛武營管風琴 VR 解密計畫前進澎湖 (攝影/許文昱)
Bringing the Virtual Tour of Weiwuying Pipe Organ to Penghu

為之叫

簡文彬
衛武營國家藝術文化中心藝術總監

From the General and Artistic Director

Keeping Memories Alive and Bridging Without Limits

This year marks Weiwuying's seventh year of official operation. However, our journey spans over a decade, tracing back to the Operation and Promotion Group. Growing from a small group of dozens to a dedicated force of nearly 450 staff and volunteers, we have worked alongside the public to shape Weiwuying through the power of art. Beyond our curated programs, outreach initiatives, and markets, external rentals account for 70% of our calendar, ensuring the center remains a vibrant hub every week. Furthermore, our active engagement in promoting the city has offered fresh perspectives on dissolving the boundaries between performing arts venues and everyday life.

The international opera co-productions, initiated during the early days of the Operation and Promotion Group, epitomize Weiwuying's role in driving artistic development. Over the past decade, we have collaborated with various theaters to engage more than 4,000 artistic and technical professionals, staging 16 opera productions that have reached a combined audience of over 100,000. In September, we challenged ourselves with presenting Taiwan's first-ever performance of Wagner's *Lohengrin*. While this 4.5-hour production was a significant test for both the market and our brand, the Saturday show nearly sold out—a resounding success that stands as a testament to Weiwuying's long-term commitment to nurturing the opera scene. More importantly, it highlights the passion and openness of southern Taiwan's audiences in embracing art as an integral part of their lives.

This year, the Virtual Tour of Weiwuying Pipe Organ expanded its reach to six elementary and junior high schools and a community organization in Penghu. With VR headsets, participating students could immerse themselves in the majestic presence of the pipe organ without having to fly to Kaohsiung. Aided by technology, we expanded possibilities—neither distance nor the sea kept us from bringing art to them.

Beyond integrating art into daily life, we are committed to deepening its roots within society. *The Ballet Concert - Into the Fantasy of Nutcracker* program gathered local choreographers, musicians, and dancers in collaboration with National Award for Arts winner Ching-Ju Lin and the Taipei National University of the Arts. Through Taiwan's first-ever school-based curriculum on ballet costume design, we are ensuring that these specialized crafts are passed down to the younger generation. Furthermore, the International Forum and Workshop on Creative Engagement, themed "Arts Impact: Social Prescribing," moved beyond traditional education to explore the vital role of teaching artists in social practice and community well-being.

In addition, we undertook the Ministry of Culture's "Mapping Taiwan Dance Memories" project to document the evolution of dance in Taiwan. While performance is an ephemeral art, we aim to clarify the artistic trajectory of this land through systematic archiving and preservation.

First a military base and then a metropolitan park, the grounds of Weiwuying now house a national performing arts center, and each step forward has been challenging. We honor this precious land by adopting more sustainable and eco-friendly practices. In the fourth quarter of this year, Weiwuying published its inaugural



音樂芭蕾舞劇場：遇見胡桃鉗的女孩 三部曲 (攝影／張震洲)
The Ballet Concert - *Into the Fantasy of Nutcracker III*

Sustainability Report, inviting public review of our environmental and social performance. Also, in collaboration with National Cheng Kung University, our EchoCycle stationary bike installation allowed people to generate light and sound while encouraging low-carbon transportation.

Weiwuying strives to be a vital connector—not only bringing the world's brilliance to Taiwan but also ensuring that the vibrant energy of southern Taiwan resonates globally. As students in Penghu explore Weiwuying through VR, as young dancers from across the nation gather here to define their own ballet, and as international productions find a passionate home in our audiences, the boundaries of physical space gradually dissolve through these profound connections.

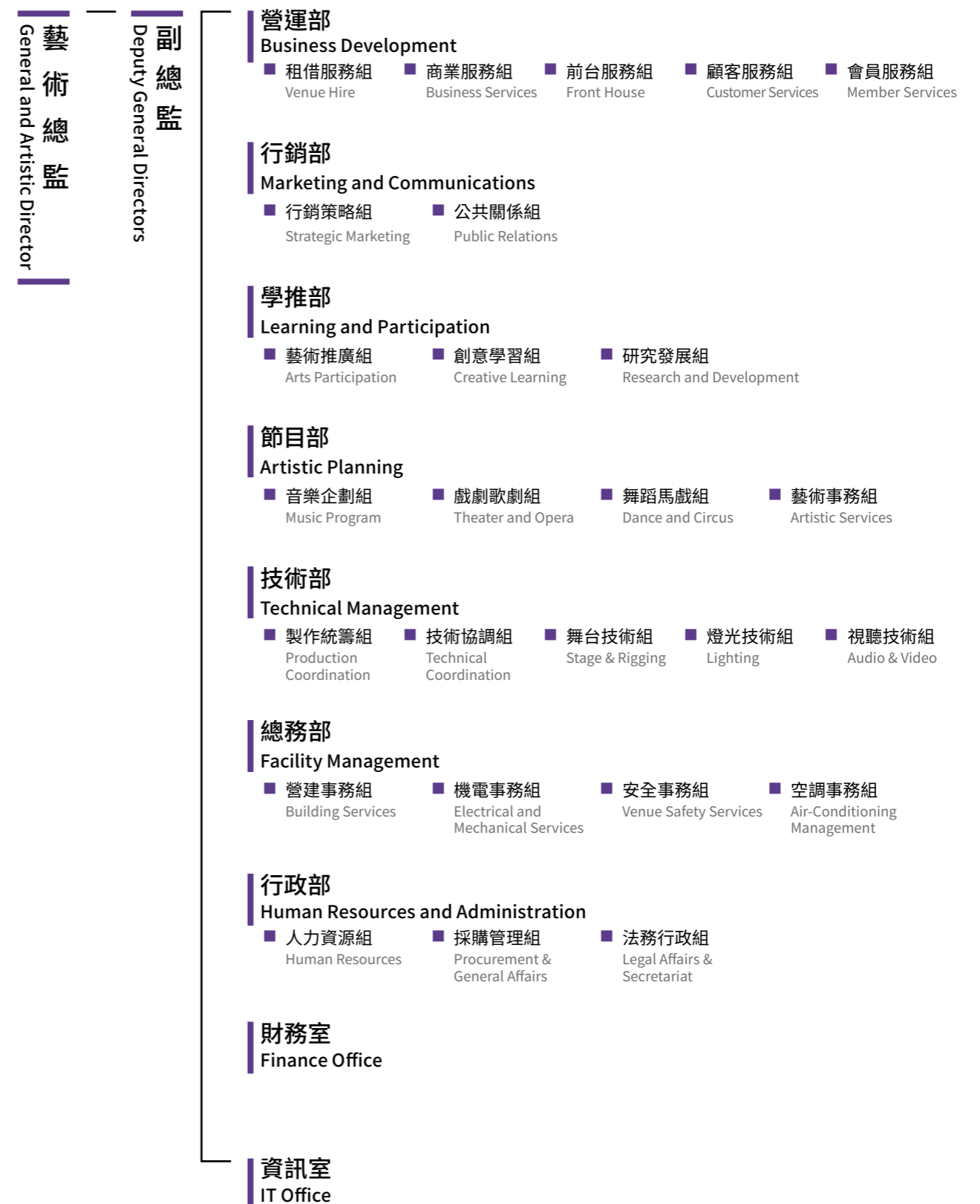
The essence of art lies in transcending boundaries—moving from indoors to the open air, from the main island to outlying shores, from Kaohsiung to the rest of Taiwan, and to the world. Starting from our roots in Kaohsiung, we connect the nation and embrace the world, ensuring that the artistic energy of this land resonates further and wider than ever before.

CHIEN Wen-pin
General and Artistic Director,
National Kaohsiung Center for the Arts (Weiwuying)

衛武營國家藝術文化中心組織架構與經營團隊 Organization and Management Team of the National Kaohsiung Center for the Arts (Weiwuying)

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。

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.



年度工作報告

七年成長，與城市一起變得更好

自 2018 年成立以來，衛武營已歷經七年的發展與成長。一路走來，我們不僅落實藝文場館的營運職責，更在藝術創新、社會參與、國際連結等核心領域持續深化。迎接 2025 年開館七週年，「Lucky 7」在西方被視為幸運的數字，我們卻不曾把這一路走來，努力交出的成績單視作是幸運。而在這一年裡，不僅延伸表演藝術的觸角，同時也在地方社區、跨域合作及永續發展方面積極探索創新。面對各種挑戰，以穩健腳步回應，並從中累積前進的能量。場館永遠張開臂膀，迎接多元文化背景的國際與在地演出者，也透過跨界協作與多方交流，使藝術創作、人才培育與社會互動更為紮實。七年的累積，使這裡不只是舞台與座位的組合，而是一個持續成長、與城市共呼吸的文化平台。

在七週年的光影裡，我們期待更多的故事在這裡發生，也希望每一次相遇，都能映照出更豐富的自己。

打造多元藝術的南方舞台

2025 年度，節目規劃延續了品牌節目推廣的深化與表演藝術的多樣呈現，推出了具代表性的節目，涵蓋古典音樂、舞蹈、歌劇、歌劇音樂會、跨界演出及國際交流等多元領域，這些節目不僅展現了藝術的多樣性，也反映了對多元節目規劃的不懈追求。

「瘋迷 24 小時」系列，這項最具創意的樂迷 24 小時運動會，今年已是舉辦的第四年。跳脫過去三屆德奧樂派的舒伯特、莫札特、貝多芬，這回迎來俄國全方位作曲家柴可夫斯基。通過多元節目形式呈現，讓觀眾深刻感受到古典音樂的魅力與當代詮釋的融合。同時搭配《瘋迷 24 柴可夫斯基》前夜限定，以歌劇音樂會《尤金·奧涅金》向文豪與樂傑致敬。改編自「俄國文學之父」普希金同名詩體小說，柴可夫斯基精選高張力情節，稱呼此劇是「抒情場景」的集合，僅用三幕展現不羈青年尤金·奧涅金與塔提亞娜之間的愛與悔恨，也呼應了柴可夫斯基勉強自己而

失敗告終的婚姻，也是作曲家透過音樂給予後人的一記警鐘。

今年更是衛武營歌劇製作邁入第十年的重要里程碑，從 2015 年國際共製的《杜蘭朵》與《驚園》在歐美首演起，我們與不同的國際夥伴合作了 15 齣歌劇，台前幕後動員近 4,000 人次參與，吸引超過 10 萬人次觀賞。今年九月的第 16 齣歌劇——華格納的《羅恩格林》，是臺灣首次全本演出，這是 2014 年德國萊茵歌劇院的製作，由莎賓娜·哈特曼亨（Sabine Hartmannshenn）導演，她將故事場景從中古奇幻世界搬至現代金融企業，賦予全新當代寓意。全劇演出長達 4.5 小時，對所有演出及欣賞者都是大挑戰，而在週六下午的演出，創下 99.02% 的驚人票房，足以證明南部觀眾已經準備好迎接更多挑戰，並對歌劇文化展現出極高的熱情與期待。

衛武營每部歌劇製作都伴隨大師講座、創意學習工作坊、演前導聆等周邊活動，讓觀眾得以深入了解每一齣歌劇背後的藝術精髓與創作心血。這次更特別在劇院外牆打造「時光隧道」展覽，回顧衛武營歌劇十年的發展歷程，透過這十年的累積，不僅是在歌劇製作的規模、產業帶動皆有大幅的躍進，更進一步將在地推廣普及化，讓看似門檻高的歌劇藝術變成民眾生活的一部分。

邁入第三屆的「衛武營爵士週」於秋季展開，持續為南方城市注入自由奔放的爵士能量。本年度以 3 組風格鮮明、各自展現「融合」精神的音樂家輪番登場。爵士巨擘喬·洛瓦諾睽違十三年再度以四重奏形式演出，展現不斷探索新聲的創作能量；張婷雅五重奏融合個人生命經驗與多元文化背景，呈現獨具個性的爵士語彙；新生代音樂家羅妍婷則以融合爵士與古典的六重奏編制，從自然地景出發，引領觀眾走入流動而豐富的聲響世界。每年深受樂迷期待的演後 Open Jam 亦再度回歸，樂手在無排練的即興交流中碰撞出最真實、最自由的爵士精神。



大玩樂家 4—《陳小霞 & 簡文彬 & 洪佩瑜 跨樂衛武營音樂會》Masters Play IV - Beyond the Music Boundary @WEIWUYING

跨界演出同樣亮點紛呈。英國 Wise Children 劇團帶來改編自經典文學的《咆哮山莊》，以音樂、歌舞與戲劇融合的方式重新詮釋作品；英國國家芭蕾舞團與編舞家阿喀郎·汗合作製作的當代芭蕾《吉賽兒》，則以獨特肢體語彙重塑經典，兼具視覺張力與情感深度。比利時 Astragales 舞蹈劇場的《Kiss & Cry》亦以精巧的手部舞蹈、物件劇場與影像語言交織成富含詩意的舞台敘事。

兩年一度的馬戲平台也在今年盛大回歸，持續展現衛武營作為國內當代馬戲重要推動基地的策展能量與國際連結。

今年【衛武營馬戲平台】以「翻轉日常·萬物流動」為策展核心，整合售票演出、戶外展演、創作交流與教育推廣等多元面向，邀集國內外優秀馬戲團隊與藝術家齊聚衛武營，透過不同形式的展演與工作坊，呈現當代馬戲在身體技藝、空間運用與跨域創作上的豐富樣貌。平台期間，演出場域由室內劇場延伸至戶外公共空間，讓馬戲藝術走入民眾日常，降低觀演門檻，吸引更多非典型劇場觀眾參與。同時，透過國際專業交流與創作支持機制，深化臺灣馬戲創作者與國際網絡的連結，持續累積產業動能。透過多元節目共同勾勒出衛武營在國際合作、創新表演與文化推廣

上的重要角色，持續帶動南臺灣文化成長，也成為串連世界與臺灣的藝術平台。

讓藝文走進每個角落

落實不同族群的文化近用權，不只是理念，更是周而復始不斷推進的一部分。在致力於藝術創新的同時，我們以場館的立場出發，讓文化平權與永續發展能緊密結合。2025年，我們積極與地方社區、學校、單位合作，舉辦了一系列藝文推廣體驗活動，針對不同近用對象的文化參與計畫，讓萌芽中的藝文種子持續灌溉養分。在孕育種子的部分也分成幾個對象，針對家庭、學校、大眾與共融族群舉辦各類型藝文體驗、工作坊、講座、專題導覽等，以培養對藝文廣泛認知與興趣，而針對藝術專業人才培育也開設專業課程、大師工作坊，提供專業人士提升技能與學習的機會。

為提供不同族群無障礙的藝術體驗，場館也推出創新的無障礙導聆服務，讓不同需求的觀眾在演出前，可以自由在場館內大廳區域遊走，同步接收導聆內容。到今年度12月統計為止，已經舉辦了88場，不僅解決了過去因人群擁擠或移動不便而帶來的不便，也極大地提升了觀眾的參與感與安全感，彰顯衛武營對無障礙設施的重視與投入。此外，也持續與 PaGamO 遊戲平台合作，利用數位技術開發與藝術表演相關的互動體驗，以系列學習任務，透過遊戲化答題占地的方式，帶使用者認識場館建築、演出廳院，以及與表演藝術相關的知識與故事，從各面向拉近與民眾的距離。

國際鏈結與藝術交流

在推動本地藝術發展的同時，也積極拓展國際視野，與全球多個重要的藝術機構進行合作與交流。今年，衛武營參加了幾個國際藝術交流活動。美國表演藝術專業人士協會（Association of Performing Arts Professionals, APAP）和國際表演藝術協會（International Society for the Performing Arts, ISPA）每年1月份在紐約舉辦的年度大會，是全球表演藝術界盛事。今年在文化部支持下，攜手臺灣各優秀團隊前往兩大年會，並在 EXPO COMMONS 博覽會設立攤位，拓展國際能見度，與來自世界各國的藝術場館、團隊、經紀公司和策展人進行交流，探索未來合作的機會。另外，也參加了西班牙的 dFERIA Performing Arts Fair 藝術節，並參與了 The Atelier 工作坊及 Victoria Eugenia Theatre 週，進一步深化了與國際藝術界的聯繫，期待進一步提升臺灣表演藝術在國際舞台的能見度。

展望未來，繼續前行

回顧衛武營七年的發展，我們在藝術創新、社會責任、國際交流、在地連結等領域皆累積了豐碩成果。然而，這僅是我們的起點。展望未來，衛武營將繼續秉持著「藝術無界、創新無限」的理念，推動場館的多元發展與文化交流，並持續探索新的藝術表演模式與技術應用，讓更多人感受藝術的無窮魅力。此外，我們也將繼續深化與國內外藝術界的合作，強化人才培育與跨界合作，並加大對文化永續發展的投入。我們堅信，衛武營是成為全球文化交流與藝術創新的重要平台之一，為更多的觀眾和藝術家帶來精彩的藝術體驗。



【2025 Open House】《眾人的搖擺》(攝影/李建霖)
[2025 Open House] *Swing Party*

Annual Report

Seven Years of Growth, Growing Better Together with the City

Weiwuying has held to a path of development and growth since its establishment in 2018, during which time we have not only fulfilled obligations as a venue for arts and cultural performances but also continued to go deeper into the aspects of artistic innovation, social participation, and international connections. In 2025, the year marking the seventh year of operations. Seven is widely regarded as a lucky number in the West. Yet the achievements we have made over the years are by no means the result of luck. We worked to bring the performing arts to more people while actively exploring innovative approaches to interacting with the community, cross-disciplinary collaboration, and sustainable development; responding with resolve when faced with all kinds of challenges; and even gaining power to forge ahead from such obstacles. Weiwuying has always embraced local and foreign performers of diverse background and will continue to do so. Our artistic creation, talent training, and interaction with society have thrived through cross-disciplinary cooperation and engagement with a variety of stakeholders. These seven years have made Weiwuying not just a stage with seating but a cultural platform that is continually growing and breathing in unison with its home of Kaohsiung.

We look forward to even more stories unfolding here and hope that every encounter nurtures a richer version of who we are.

Creating a Stage of Diversity in Southern Taiwan

In 2025, we continued to deepen the promotion of our signature programs while presenting audiences with variety through phenomenal programs in the genres of

classical music, dance, opera, opera in concert, cross-disciplinary performance, and international exchange. Such programs exhibit diversity itself and our tireless pursuit of it.

The 24 Hours series, a highly creative 24-hour marathon, was held for the fourth time this year. German composers (Schubert, Mozart, and Beethoven) dominated for the first three years, but we turned our focus to the Russian all-rounder, Tchaikovsky, Tchaikovsky this year. Programs of varying formats allowed listeners to experience the allure of classical music alongside contemporary interpretation. The preceding night, we paid homage to both Tchaikovsky and the great novelist Alexander Pushkin with *Eugene Onegin* - Opera in Concert. Adapted from the “Russian father of literature” Pushkin’s novel in verse *Eugene Onegin*, Tchaikovsky’s opera of the same title cherry picks the parts of the highest tension in the plot to produce what he called an opera of “lyrical senses.” In just three acts, it portrays the love and regret between the unruly youth Onegin and Tatyana, an echo of Tchaikovsky’s ill-fated marriage that he had forced himself into, serving as a musical warning to those of later times.

This year is a milestone for Weiwuying, as it has reached its tenth year of opera production. Beginning with the American and European debuts of *Turandot* and *Paradise Interrupted*, co-produced with overseas partners in 2015, we have put on a total of 15 productions with foreign theaters that involved more than 4,000 performers and backstage workers and reached a total audience exceeding 100,000. This year, our 16th opera production was Taiwan’s debut of Wagner’s unabridged *Lohengrin*,



華格納歌劇《羅恩格林》(攝影/林峻永)
R. Wagner *Lohengrin*

a 2014 production by the Deutsche Oper am Rhein. Director Sabine Hartmannshenn offered a fresh contemporary interpretation of the work by replacing the original medieval fantasy setting with that of a modern financial institution. With its 4.5-hour duration, the production presents quite a challenge to performers and viewers alike. Nonetheless, our Saturday performance achieved 99.02% occupancy, demonstrating that opera enthusiasts in southern Taiwan not only embrace the challenge but have also cultivated strong passion and high expectations for the art form.

All of our operas are accompanied by master lectures, creative workshops, and pre-performance talks, providing audiences with a deeper understanding of the artistic vision and creative effort behind each production. This year, we set up a “time tunnel” exhibition outside the venue to highlight the development of opera at Weiwuying over the past decade. Since our first opera, we have made great progress in terms of production scale and impact on the wider industry while expanding local outreach, making opera—a seemingly lofty, unapproachable form of art—part of many more people’s lives.

The third edition of Jazz at Weiwuying opened this autumn, once again infusing the southern city with the free-spirited energy of jazz. Three ensembles with distinctive styles took the stage in performances themed around fusion. Jazz legend Joe Lovano returned with his quartet for the first time in 13 years, presenting his inventive energy and continual musical exploration. Estelle Perrault, accompanied by her quintet, showcased a singular jazz vocabulary shaped by her life experiences and multicultural background. Rising star Yen-Ting Lo and her sextet blended jazz and classical music in guiding audiences into a dynamic and richly layered soundscape inspired by nature. And during the post-performance Open Jam sessions, which are always a hit, musicians improvised with each other to produce music of genuine, unrestrained quality.

Cross-disciplinary performances were quite the highlight as well. The UK troupe Wise Children's reinterpretation of the classic *Wuthering Heights* brought together music, dance, and drama. The English National Ballet and Akram Khan collaborated to put on a contemporary version of *Giselle*, reshaping the classic through a unique vocabulary of movement accompanied by visual tension and sentimental depth. Belgian company Astragales' *Kiss & Cry* was a poetic stage narrative involving dancing hands, object theater, and projected imagery.

Weiwuying also put on its biennial Circus Platform this year, continuing our role as a major base of strategic energy and international connections for propelling contemporary circus art. With a theme of "Inverting the Ordinary, All Things in Flow," there were ticketed shows, outdoor performances, creative exchanges, and educational engagement. Through this gathering of highly skilled local and overseas performers, different formats of programs and workshops presented the richness of contemporary circus art in terms of acrobatics, the use of space, and cross-disciplinary creativity. The outdoor shows made circus art more

approachable to people who normally do not go to performance venues. Moreover, the international professional exchanges and creative support mechanism reinforced the connections between Taiwanese performers and the global network, furthering the industrial momentum. The diversity of programs highlighted how Weiwuying is playing a major role in propelling southern Taiwan's cultural growth while linking the art platforms of Taiwan and the world via international collaboration, innovative performance modes, and cultural promotion.

Bringing Art to Every Corner of the City

Cultural accessibility for different social groups is not just an abstract concept but a continual part of our operations. In our devotion to artistic innovation, as a performing arts venue, we work toward equal access to culture and sustainable development. In 2025, we actively collaborated with local communities, schools, and organizations in holding a series of engagement events, creating opportunities for cultural participation by different groups to continually nourish budding cultural seeds. Our targets include families, schools, those with special needs, and the public at large, for whom we hold all kinds of art/culture experiences, workshops, lectures, and special exhibitions to cultivate widespread identification with an interest in art and culture. In addition, we offer classes to art professionals and hold workshops by renowned masters of their craft to help professionals boost their skills and have more opportunities to learn.

To make art something everyone can enjoy, Weiwuying offers an innovative accessible pre-talk service to people with special needs so that they may freely explore the venue while listening to pre-talks before programs begin. As of December this year, we have provided 88 sessions of such service. It has resolved the inconvenience experienced by people with special needs as a result of crowding or reduced mobility at venues and has significantly enhanced their senses of



衛武營黃昏市集—花露露的聖誕樂園 (攝影/Rafael WU)
Weiwuying Sunset Market Strip- Lulu's Christmas Wonderland

participation and security, making clear Weiwuying's commitment to being accessible. We also continued our cooperation with the game platform PaGamO to create digital interactive experiences related to the performing arts. Through a series of learning tasks and progressing through the game by answering questions, users can become familiar with Weiwuying's architecture, performance halls, and knowledge and stories about the performing arts, helping to bring the public closer to the arts from several angles.

International Connections and Art Exchanges

While driving local artistic development, we are actively broadening our global perspective by collaborating and engaging in exchange with major art organizations from around the world. This year, we participated in several international art exchange events. The annual conferences held by the Association of Performing Arts Professionals and the International Society for the Performing Arts each January in New York are major global events. This year, the Ministry of Culture provided support for reputed Taiwanese groups to attend the events and set up a pavilion at Japan's EXPO COMMONS, through which Weiwuying expanded its global visibility, engaged in exchanges, and explored future collaborative opportunities with arts venues, performance groups, agencies, and curators from other countries. We also sent a delegation to the

dFERIA Performing Arts Fair and its subsidiary event, the Atelier, at the Victoria Eugenia Theatre, building stronger international connections and boosting the visibility of Taiwan's performing arts on the world stage.

Looking Ahead to Further Progress

Looking back at the past seven years, Weiwuying has made significant headway in the aspects of artistic innovation, social responsibility, international exchanges, and local connections—but this is only the beginning. We will keep holding to the concepts of art without borders and innovation without limits in propelling diversified development and cultural exchanges while exploring new performance modes and technological applications so that even more people may experience the infinite allure of art. Also, we will continue to strengthen collaborations with both local and international groups, enhancing talent cultivation and cross-disciplinary initiatives, and advance our commitment to sustainable practices. It is clear that Weiwuying is evolving into a major platform of global cultural exchange and artistic innovation, offering exceptional art experiences to growing audiences and an increasing number of artists.

年度聚焦

七年之養，養出了？

七年前，場館在南臺灣正式啟航，面對長期文化資源不均、表演藝術生態稀薄的歷史背景，也承擔著讓藝術真正走進生活、走進南部城市每個角落的使命。從成立之初，便以「文化平權、鏈結國際、在地連結、深化推廣教育」為核心推動方向。我們從第一天起便清楚——衛武營並不是再複製一套已存在的模式，而是在南方的文化土壤裡，走出一條屬於自己的道路：從文化平權到國際鏈結、從在地接觸到教育深入，每一步都與南部的節奏、需求與想像緊密扣連。七年來，隨著觀眾人次逐漸攀升、參與社群持續擴大、偏鄉與校園推廣範圍每年穩定擴散，南部逐漸打破曾被貼上的「文化邊緣」標籤，一幅屬於南方的文化景觀逐漸成形。

七年之養：學習推廣——科技為翼的文化跳島

衛武營的教育推廣不只是理念，更是具體的行動。透過藝文體驗、校園方案與行動教育等活動，全年藝文推廣體驗活動參與人次已突破百萬人次等級，顯示文化學習已從少數擴散至大規模受眾。

本年度最具代表性的學習推廣亮點，是「管風琴 VR 解密」計畫。過去，學生要親眼見到管風琴並不容易，因此這些年我們以不同形式——教育場演出、講座、導覽——持續擴大接觸面，讓愈來愈多學校能走進廳院。參與學校數在短時間內成長至過往的數倍，首次到訪場館的偏鄉學生比例也持續增加。

今年我們讓這項技術正式「離島出走」，將管風琴 VR 帶往菊島，開啟一篇跨越地理限制的跳島樂章。360 度空間掃描，搭配頭戴式裝置與專業解說，將衛武營管風琴透過沉浸式影像、互動機制與虛實整合教學，讓偏遠學區孩子們將其雄偉壯麗盡收眼底，感受數千根音管彷彿在指尖下震動的視覺與聽覺魅力。

這不只是科技融入教育，而是一場文化平權的具體實踐。透過科技，文化不必等待被運送，而能直接「飛行」至每一個渴望學習的角落。透過科技的創新，讓每個地區接收到城市同等的文化養分。

十年耕耘，南方歌劇力量的誕生

今年是場館深耕歌劇推廣的第十年。十年間，我們將歌劇以文化教育為目的推廣給觀眾，從製作分享、講座導聆、幕後解密，引進國際與本土作品，試圖讓歌劇不再成為「遙遠的藝術」，而是南部觀眾可理解、可親近、可期待的生活經驗。隨著歌劇觀眾累積、回流率逐年攀升，南部的歌劇文化逐漸扎根成形。

這一路的努力，最具象徵性的里程碑，莫過於本年度推出的《羅恩格林》——臺灣史上首次全本華格納歌劇製作。華格納作品以龐大編制、複雜技術與高度整體性著稱，全本上演對任何劇院都是重大挑戰，而對南臺灣而言，更是文化能量的一次重要驗證。《羅恩格林》的成功不僅呈現製作能力的成熟，也顯示南部觀眾已具備欣賞大型歌劇作品的深度與熱情。長期而言，「南方歌劇品牌」已逐漸成形。它不再只是一系列節目，而是文化認同的象徵。透過十年耕耘，南部觀眾能逐漸理解：歌劇不再是國際的專屬，而是在這片土壤尋獲了生長的空間，成為這座城市文化語彙重要的一部分。這樣的文化厚度，正是十年持續向下扎根後的自然結果。

讓舞步落地：南方城市的身體風景

舞蹈與芭蕾推廣是另一項長期耕耘的方向。以「多點開展」為策略，讓舞蹈不只在劇場內，透過多元舞蹈型態的推廣，逐步能走進城市、走進街區、走進生活。

【臺灣舞蹈平台】持續成為專業舞蹈社群的樞紐，促成南部舞者與國內外創作者的交流；【武營來跳舞】則讓身體藝術深入社區，搭起民眾與舞蹈之間的第一座橋；【夏舞營】以暑期密集課程培育不同程度舞者，讓新生代在技術與創作上同步成長。

而 2022 至 2024 年間《波麗露在高雄》更讓舞蹈真正「走出場館」，帶著群眾互動、城市漫步與現地展演，讓舞蹈以最直接的方式接觸最廣泛的觀眾。



1010 Open House 廳院四週人潮 (攝影/李建霖)
1010 Open House- the crowds around the Theater

此外，《音樂芭蕾劇場：遇見胡桃鉗的女孩》以戲劇院版第三部曲為三年計畫劃下一個段落。今年，此計畫串聯起「衛武營劇場藝術體驗教育計畫」，邀請鄰近兩所國小學生，一同進行合唱演出，使節目的藝術厚度更深，面向也更廣。

在這些計畫交織下，舞蹈已逐漸成為南部城市文化最靈活也最貼近的一種藝術形式。

先落地，再生根的藝文之樹

七年前，衛武營在南方落地。那時的挑戰並不是節目要怎麼排得亮眼，而是更基本、卻也更關鍵的事——如何陪著南部一起重新建立文化的節奏與呼吸。

南臺灣長期缺乏高密度的藝文場館，觀眾的觀看習慣、學校的文化資源、社區的藝術需求，都還需要時間慢慢發芽。因此，我們把最重要的工作放在最根本的一句話上：「先落地，再生根。」

而這些年，一點一滴的變化，讓我們看見一棵真正屬於南方的藝文之樹正在長大。自 2018 年啟航以來，衛武營在五週年時便累積了超過 1,000 萬入館人次。這個數字背後不是流量，而是無數第一次走進劇場的孩子、帶著家人來散步的居民、下班後願意跨進廳院聽一場音樂的觀眾。

成長不只來自觀眾。同時，創作者與技術人才也開始在南部扎根，讓原本稀薄的藝文生態長出了新的枝條。文化平權在這裡不只是把節目帶進來，而是讓南方長出自己的文化樣貌。

七年後，一棵藝文之樹已能清楚看見枝椏：觀眾更願意走進劇場，學校參與更廣，社區與藝術之間的距離也不再那麼遠。這些變化不是場館「做到的」，而是眾人與衛武營一起養成的。七年之養，養出了觀眾、習慣、社群，也養出了城市的文化自信。

未來，我們希望能陪著南方，讓這棵樹繼續往下扎根、往上生長。

Annual Focus

Seven Years of Cultivation —What Have We Nurtured

Seven years ago, Weiwuying was officially inaugurated in southern Taiwan. Against the backdrop of imbalanced allocation of cultural resources for years and a weak ecology for performing arts in southern Taiwan, Weiwuying undertook the mission of bringing art into people's lives and into every corner of the region. Since its establishment, its core directions of development have been equal access to art and culture, linking with the world, connecting locally, and furthering education. From the very first day, we were clear that Weiwuying was not to reproduce some existing model of operation, but to blaze its own path within the soil of southern Taiwan. Guided by the abovementioned core directions, each step has been taken in close alignment with the tempo, needs, and imaginative vision of southern Taiwan. As our audiences have grown, social participation has expanded, and our range of engagement with rural areas and schools has broadened over the past seven years. Southern Taiwan has come to replace its old label of being “on the cultural outskirts” with a cultural landscape representing the local community.

Seven Years in the Making: Learning and Engagement—Cultural Island Hopping with the Wings of Technology

Education and engagement at Weiwuying are not merely guiding principles, but areas of tangible action. With our art and culture experiences, events at schools, and mobile education programs, the annual number of participants in art and culture engagement events has surpassed one million, indicating that arts

learning has expanded from a limited audience to broad public participation.

The most iconic learning and engagement initiative this year was the Virtual Tour of Weiwuying Pipe Organ. In the past, students in Taiwan rarely had the chance to see an organ up close. In response, we have made it more accessible in recent years through such formats as educational performances, lectures, and guided tours, enabling an increasing number of schools to visit the venue. The number of participating schools has grown exponentially, and the number of students visiting Weiwuying for the first time has continued to rise.

This year, we brought our virtual tour of the organ off mainland Taiwan to Penghu, initiating a new chapter of engagement: “island hopping.” The 360-degree 3D scanning technology, headsets, and audio explanation gave students in rural areas an in-depth look at the organ's grandeur through immersive imagery, an interactive mechanism, and integrated virtual-physical instruction, as if they were standing right in front of the thousands of pipes and experiencing the instrument's visual and auditory allure in person.

This is more than integration of technology into education, but rather a concrete step toward providing equal access to art and culture. With technology, culture does not need to wait to be shipped to places where people want to learn; it can now be flown there. In this way, innovative technology is giving people in every locale the same cultural nourishment as those in the city.



【2025 衛武營國際音樂節】聲繪奇境《月光艾菲爾》(攝影/陳建豪)
[2025 Weiwuying International Music Festival] *Moonlight on the Eiffel Tower*

Ten Years of Rooting Opera into Southern Taiwan

This is Weiwuying's tenth year of promoting opera, and since the first year, we have kept in mind the goal of cultural education, including such aspects as the production process sharing, pre-talks, and insight into what goes on behind the scenes. Through domestic and foreign productions, we have worked to make opera more accessible so that the people of southern Taiwan can understand, approach, and look forward to it. With constant annual growth in both first-time and repeat guests, opera's roots here are growing steadily.

Among all this effort, the most iconic milestone reached was this year's *Lohengrin*, Taiwan's first unabridged production of a Wagner opera. His works

have a reputation for being massive, technically complex, and exhibiting a high degree of structural unity, so that putting on an unabridged version is a challenge for any venue. It was thus a major testament to the cultural force of southern Taiwan, and its success made apparent not only the highly developed state of Weiwuying's production capacity but the depth and passion of appreciation for opera among the locals. Over the years, as this “southern opera brand” has formed, while the productions are indeed a series of programs, even more so, they symbolize cultural identity. Through a decade of cultivation, southern Taiwanese audiences have come to realize that operas are no longer just an international exclusive. Instead, it has taken root here and become an essential part of the city's cultural vocabulary. Such cultural depth is a natural result of ten years of tireless work.

Dance and the Somatic Landscape of Southern Taiwan

Weiwuying has also long invested in the development of dance and ballet, bringing them to places outside of Weiwuying—various corners of the city and directly into people’s lives—in a variety of forms.

The Taiwan Dance Platform continues to be a hub for professional dancers, where performers from southern Taiwan engage with those from elsewhere in Taiwan and abroad. Weiwuying 365+ Dance brings the art of movement into communities, serving as a frontline bridge connecting people to dance. The Summer Dance Camp offers intensive courses for dancers of varying levels while driving growth in skills and the capacity for creation in the new generation. *Bolero in Kaohsiung* (2022-2024) has taken dance beyond the theater walls, interacting with the public and putting on performances in various parts of the city so as to reach the greatest number of people in the most direct way.

In addition, *The Ballet Concert: Into the Fantasy of Nutcracker III* concludes the three-year trilogy at the Playhouse. This year, the production integrated the Weiwuying Theater Arts and Education Project, inviting students from two local elementary schools to perform in the choir. This collaboration not only added artistic depth to the program but also broadened its communal reach.

A Tree of Art Whose Roots Extend After Being Planted

Seven years ago, Weiwuying was planted into the soil of southern Taiwan. The challenge was not about getting stellar programs but about something more fundamental yet also more critical: how to work with the community to re-establish the tempo of art and culture and how they breathe.

Southern Taiwan had long been without a resource-filled art and culture venue for so long a time that people’s habits of viewing performances, school resources, and the demand for art in the community required time to develop. Our most fundamental task at that time was summed up in this statement: Take our roots first and then extend them.

The gradual changes observed over the years demonstrate that a tree of art and culture has truly taken root and flourished at Weiwuying. By our fifth anniversary in 2023, the venue had welcomed over ten million visitors. This number represents more than a simple measure of attendance; it reflects countless experiences—children attending their first performance, families enjoying a stroll through the grounds, and individuals choosing to experience an evening concert after a full day of work.

Growth has not only come in the aspect of audience numbers. Artists and theater technicians have started growing roots down in southern Taiwan as well, driving new growth in what was once a relatively sparse art ecology. Here, equal access to the arts does not simply refer to bringing programs in from outside; it also involves nurturing the growth of local art.

Seven years since Weiwuying’s official opening, this tree has clearly put out many new branches: people have become more likely to visit the venue, participation by schools has significantly expanded, and the gap between art and the community has been significantly reduced. We did not accomplish this on our own; it is the result of a collaborative effort between Weiwuying and the people of Taiwan. Over seven years, an audience base, habits, a community, and cultural confidence have been nourished. We look forward to continuing this partnership to keep expanding our roots and growing taller.



春美歌劇團《忘川遙》(攝影/KITO)
Chun-Mei Taiwanese Opera Troupe *Beyond the River of Oblivion*

節目暨活動概況 Program & Activity Overview

歌劇院 Opera House

2/15-2/16	大玩樂家 4—《陳小霞 & 簡文彬 & 洪佩瑜 跨樂衛武營音樂會》 <i>Masters Play IV - Beyond the Music Boundary @WEIWUYING</i>
5/16-5/18	英國國家芭蕾舞團 X 阿喀郎·汗《吉賽兒》 English National Ballet: Akram Khan's <i>Giselle</i>
9/4-9/7	華格納歌劇《羅恩格林》 R. WAGNER <i>Lohengrin</i>
9/6	幕後解密 Behind the Scenes
9/13	【衛武營爵士週】喬·洛瓦諾四重奏《樂光嬉遊》 [Jazz at Weiwuying] Joe Lovano Quartet featuring Leo GENOVESE, John MENEGON and Lamy ISTREFI <i>Joyous Encounter</i>
9/20-9/21	春美歌劇團《忘川遙》 Chun-Mei Taiwanese Opera Troupe <i>Beyond the River of Oblivion</i>
9/27-9/28	無垢舞蹈劇場《潮》 Legend Lin Dance Theatre <i>The Eternal Tides Résurgences oniriques</i>
10/10	【Open House】布拉瑞揚舞團《我·我們》第一曲—派對前哨站 [Open House] Bulareyaung Dance Company <i>tiaen tiamen</i> — Get Ready for the Party
10/10	【Open House】《魂顛記》大銀幕特別版 [Open House] <i>The Apocalypse of Fudingjin: Movie Screening</i>
10/11-10/12	布拉瑞揚舞團《我·我們》第一曲 Bulareyaung Dance Company <i>tiaen tiamen</i> Episode 1
10/25-10/26	明華園天字團 X 莎妹劇團《無題島：孽種與魔法師》 Ming Hua Yuan Tian Zi Art & Culture Group X Shakespeare's Wild Sisters Group <i>The Unnamed Island: The Hagseed & the Wizard</i>
11/15-11/16	2025 雲門舞集《關不掉的耳朵》 2025 Cloud Gate Dance Theatre of Taiwan <i>ALL EARS</i>
12/20-12/21	明華園戲劇總團《轉生到異世界成為嘉慶君—發現我的祖先是詐騙集團?!》 Ming Hwa Yuan Arts & Cultural Group <i>Clan Of Crooks!?! Reincarnation Into Another World</i>



無垢舞蹈劇場《潮》(攝影/陳建豪)
Legend Lin Dance Theatre *The Eternal Tides Résurgences oniriques*

音樂廳 Concert Hall

1/1	羅大佑《港都》新年音樂會 Lo TaYou <i>Port City</i> New Year's Concert
2/12, 3/19, 4/23, 5/14, 6/18, 7/23, 8/27, 9/24, 10/22, 11/19, 12/24	2025【探索管風琴音樂】 Explore the Pipe Organ
2/21	柴可夫斯基《尤金·奧涅金》歌劇音樂會 TCHAIKOVSKY's <i>Eugene Onegin</i> - Opera in Concert
2/22-2/23	《瘋迷 24 柴可夫斯基》 <i>24 Hours TCHAIKOVSKY</i>
3/1	男高音尤納斯·考夫曼獨唱會 The Tenor - Jonas KAUFMANN in Recital



魯多維柯·艾奧迪音樂會試音 (攝影/陳建豪)
Ludovico EINAUDI sound check before the concert

3/17-3/18, 4/21-4/22, 5/26-5/27, 11/3-11/4	2025【衛武營藝企學】 Learning Arts Together
4/5	魯多維柯·艾奧迪音樂會 Ludovico EINAUDI
4/11	【2025 衛武營國際音樂節】開幕音樂會《愛情故事》 [2025 Weiwuying International Music Festival] Opening Concert: <i>Love Stories and Fairy Tales</i>
4/12	【2025 衛武營國際音樂節】假聲男高音獨唱會 - 賈斯汀·金與賽瑪《從巴洛克到卡巴萊》 [2025 Weiwuying International Music Festival] Countertenor Kangmin Justin KIM and Alphonse CEMIN in Recital <i>From Baroque to Cabaret</i>

4/13	【2025 衛武營國際音樂節】梁仁模小提琴獨奏會《聽。感》 [2025 Weiwuying International Music Festival] Inmo YANG Violin Recital - <i>Sensations of Sound</i>
4/19	【2025 衛武營國際音樂節】朗基的鋼琴宇宙 [2025 Weiwuying International Music Festival] <i>Dezső RANKI: Piano Cosmos</i>
4/20	【2025 衛武營國際音樂節】閉幕音樂會《四種氣質》 [2025 Weiwuying International Music Festival] Closing Concert: <i>The Four Temperaments</i>
7/18	長野健 & 揚·利謝茨基 & 漢堡愛樂國家管絃樂團 Kent NAGANO & Jan LISIECKI & Philharmonisches Staatsorchester Hamburg
7/27	《夢響·綻放》2025 NSYO 國家青年交響樂團巡迴音樂會 <i>Dreams Unleashed</i> —National Symphony Youth Orchestra 2025 Concert
8/9	台北大師星秀音樂節—2025 大師星秀音樂節交響音樂會 Taipei Music Academy & Festival—2025 TMAF Orchestra Concert
8/29	2025 TC 音樂節—TC 室內樂團巡演《來自新世界》 2025 Taiwan Connection Festival—TC Chamber Orchestra Concert <i>From the New World</i>
9/7	2025 勇源 & TC 國際室內樂系列《秋思·布拉姆斯》 TC International Chamber Music Series— <i>Autumnal BRAHMS</i>
10/3	【衛武營管風琴音樂節】簡文彬 & 韋恩·馬歇爾 & 高雄市交響樂團《天才群像》 [Weiwuying Organ Festival] CHIEN Wen-pin & Wayne MARSHALL & Kaohsiung Symphony Orchestra <i>Virtuoso Portraits</i>
10/4	【衛武營管風琴音樂節】韋恩·馬歇爾管風琴獨奏會《月亮之歌》 [Weiwuying Organ Festival] Wayne MARSHALL Organ Recital— <i>Song to the Moon</i>
10/5	2025 臺灣國際大提琴藝術節—大提琴的多重宇宙 2.0 Taiwan International Cello Festival 2025—Cello in the Multiverse Opus 2
10/10	【Open House】尚傑生《跟著管風琴一起趴趴走》 [Open House] Sean JACKSON <i>Voyage with the Organ</i>
10/16	畢契科夫 & 趙成珍 & 捷克愛樂管絃樂團 Semyon BYCHKOV & CHO Seong-jin & Czech Philharmonic
11/8	《奇蹟歌聲》娜塔莉·德賽告別巡迴音樂會 Natalie DESSAY Farewell Recital <i>Oiseaux de passage</i>
12/7	《孕育於山海之間》馬水龍逝世十週年紀念音樂會 <i>Nurtured among Mountains and Sea</i> —Memorial Concert of MA Shui-long
12/14	NSO 葛拉夫與 KAVAKOS《輝煌·交響》 Hans GRAF, Leonidas KAVAKOS & NSO

戲
劇
院
Playhouse

3/7-3/9	英國 Wise Children 劇團《咆哮山莊》 Wise Children <i>Wuthering Heights</i>
3/22-3/23	微光製造 王宇光《人之島》 Shimmering Production - <i>Islands</i> by WANG Yeu-kwn
4/26-4/27	活性界面製作 韓國授權中文版舞台劇《文雄與秀英》 Activa Productions <i>Beautiful Life - The Authorized Mandarin Version</i>
5/13-5/14, 10/7-10/8, 10/21-10/21	2025【衛武營藝企學】 Learning Arts Together
5/24-5/25	臺灣豫劇團《錦衣》 Taiwan Bangzi Opera Company - <i>Revenger</i>
5/24, 10/18	幕後解密 Behind the Scenes
6/7-6/8	一心戲劇團《幻蘊迷宮》 Yi-Shin Taiwanese Opera Troupe - <i>A Maze of Mirth and Mirage</i>
7/11-7/13	【花露露的童樂節】澳洲派奇劇團《閃閃星》 [Weiwuying Children's Festival] Patch Theatre <i>ZOOM</i>
7/26-7/27	【花露露的童樂節】花露露舞台劇《搶救魔幻飛船》 [Weiwuying Children's Festival] Lulu's Adventure <i>Saving the Magical Spaceship</i>
8/8-8/10	雅絲敏·瓦迪蒙舞團《愛麗絲書中奇幻冒險》 Jasmin Vardimon Company <i>ALiCE</i>
10/10	【Open House】台北曲藝團《相聲也瘋狂》 [Open House] Taipei Quyi Tuan <i>Wild Crosstalk</i>
10/18-10/19	比利時阿斯特嘉舞蹈劇場《Kiss & Cry》 Astragales <i>Kiss & Cry</i>
11/22-11/23	晃晃跨幅町《海妲·蓋柏樂》 Rock Rock Crafting Collective <i>Hedda Gabler</i>
12/6-12/7	【衛武營馬戲平台】創造焦點 & YUCK Circus 女馬系列《Bed Trip》 [Weiwuying Circus Platform] Eye Catching Circus & YUCK Circus <i>Bed Trip</i>
12/13-12/14	【衛武營馬戲平台】澳洲瑟卡馬戲團《Humans 2.0》 [Weiwuying Circus Platform] Circa <i>Humans 2.0</i>
12/19-12/21	音樂芭蕾劇場：遇見胡桃鉗的女孩 三部曲暨「劇場藝術體驗教育計畫」合唱計畫 The Ballet Concert - <i>Into the Fantasy of Nutcracker III</i> and Theater Arts Education Project - Chorus Project



雅絲敏·瓦迪蒙舞團《愛麗絲書中奇幻冒險》(攝影/張震洲)
Jasmin Vardimon Company *ALiCE*



英國 Wise Children 劇團《咆哮山莊》(攝影/陳建豪)
Wise Children *Wuthering Heights*

表演廳
Recital Hall

1/8	【衛武營小時光】薛詒丹《夕陽閃閃發亮》 [Weiwuying Showtime] aDAN <i>Shiny Sunset</i>
2/22-2/23	《瘋迷 24 柴可夫斯基》 <i>24 Hours TCHAIKOVSKY</i>
2/24-2/25	【2025 藝術學習推廣國際論壇暨工作坊】國際論壇 [2025 International Forum and Workshop on Creative Engagement] Forum
2/26	【衛武營小時光】卡米地喜劇俱樂部《歐耶 × 壯壯 喜劇秀》 [Weiwuying Showtime] Live Comedy Club Taipei Oya x StrongStrong Comedy Show
3/26	【衛武營小時光】C MUSICAL《陪伴·有真與有真》音樂劇讀演會 [Weiwuying Showtime] C MUSICAL <i>Be with Yujin and Yujin</i> Stage Reading Performance
4/12	【2025 衛武營國際音樂節】聲繪奇境《月光艾菲爾》 [2025 Weiwuying International Music Festival] <i>Moonlight on the Eiffel Tower</i>
4/17	【2025 衛武營國際音樂節】衛武營當代樂團：聲影《音樂遊戲》 [2025 Weiwuying International Music Festival] Weiwuying Contemporary Music Ensemble <i>Musical Games</i>
4/18	【2025 衛武營國際音樂節】衛武營當代樂團：樂舞《美國新章》 [2025 Weiwuying International Music Festival] Weiwuying Contemporary Music Ensemble <i>American Innovations</i>
4/23	【衛武營小時光】天狼星口琴樂團《天狼星的口琴律動之聲》 [Weiwuying Showtime] Sirius Harmonica Ensemble <i>Sirius' Harmonica Groove Sessions</i>
5/14	【衛武營小時光】萬作之會《野村裕基的狂言入門》 [Weiwuying Showtime] Mansaku-no-kai <i>Kyogen Company Introduction to Kyogen</i>
6/5-6/6	【劇場藝術體驗教育計畫】113 學年度下學期—讀劇發表會 [Theater Arts and Education Project] Stage Reading
6/14-6/15	【高雄雄厲害】二律悖反協作體《乘上未知漂流去》 [Kaohsiung Local Hi] Antinomy Company - <i>Embarking on a Drift to the Unknown</i>

6/18	【衛武營小時光】淺堤《Comme d'habitude 夏日音樂會》 [Weiwuying Showtime] Shallow Levée <i>Comme d'habitude Summer Concert</i>
7/19-7/20	【花露露的童樂節】好聲樂集 & 如果兒童劇團《小精靈的擊舞世界》 [Weiwuying Children's Festival] Sounds Good & Ifkids Theatre <i>The Percussion and Dance Realm of the Sprites</i>
7/23	【衛武營小時光】柯智棠《My Little Nova》 [Weiwuying Showtime] Kowen <i>My Little Nova</i>
8/20	【衛武營小時光】《烏貓行進曲—摩登歌仔彈唱之夜》 [Weiwuying Showtime] <i>Melody of the Black Cat—A Modern Night of Taiwanese Opera</i>
9/12	【衛武營爵士週】張婷雅五重奏《心之所歸》 [Jazz at Weiwuying] Estelle Perrault Quintet <i>Home Is Where the Heart Is</i>
9/14	【衛武營爵士週】羅妍婷六重奏《海拔之上》 [Jazz at Weiwuying] YenTing Lo Sextet <i>Land forms</i>
9/24	【衛武營小時光】農村武裝青年《予你的歌 Hōo Lí ê Kua》 [Weiwuying Showtime] TUDI-VOICE <i>The Song for You</i>
10/15	【衛武營小時光】《達康 .come 笑現場》 [Weiwuying Showtime] <i>Dacon.come Live Comedy</i>
12/3	【衛武營小時光】吳詠隆五重奏《重返布宜諾斯艾利斯的探戈旋律》 [Weiwuying Showtime] Mark Wu Quintet <i>The Echoes of Tango: Back to Buenos Aires</i>
12/7	【衛武營馬戲平台】臺灣特技舞蹈協會 第二屆特技大鼎 BIG TOP 頒獎典禮 [Weiwuying Circus Platform] Taiwan ACRO DANCE Association The 2nd Acrobatic Dance BIG TOP Awards Ceremony in Taiwan
12/11	【劇場藝術體驗教育計畫】114 學年度上學期—讀劇發表會 [Theater Arts and Education Project] Stage Reading
12/17	【衛武營小時光】黃裕翔《歡迎光臨笨蛋酒吧》音樂會 [Weiwuying Showtime] HUANG Yu-siang <i>Welcome to Our Bar Music Party</i>



華格納歌劇《羅恩格林》簽名見面會 (攝影/帽子)
R. WAGNER *Lohengrin* Autograph session

演講廳
Lecture Hall

1/11, 2/22, 6/14, 9/13, 11//1, 12/20	武營來開槓 Arts Talk
8/31	【大師講座】《羅恩格林》的創作旅程 [Master Lecture] The Creative Journey of <i>Lohengrin</i>
12/5-12/7	【衛武營馬戲平台】2025 CAN 亞洲馬戲網絡年會 [Weiwuying Circus Platform] 2025 Circus Asia Network Annual General Meeting
12/6-12/7	【2025 衛武營馬戲平台】國際講座 [2025 Weiwuying Circus Platform] International Forum

繪景工廠
Paint Shop

2/22	衛武營親子日 Weiwuying Family Day
5/24-5/25	國藝會《17th 新人新視野》 17th Young Star New Vision

樹冠大廳
Crown Hall

11/29-1/11	編織成長的風景——《遇見胡桃鉗的女孩》特展 Weaving the Scenery of Growth: <i>Into the Fantasy of Nutcracker</i> Special Exhibition
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戶外劇場
Outdoor Theater

1/1	2025 維也納愛樂新年音樂會—全球衛星直播 Vienna Philharmonic - New Year's Concert Live Broadcast
10/10	【Open House】《眾人的搖擺》 [Open House] <i>Swing Party</i>

榕樹廣場
Banyan Plaza

1/8, 2/12, 3/5, 4/2, 5/7, 6/4, 7/2, 8/6, 9/3, 9/13, 10/1, 11/5, 12/3	2025【武營來跳舞】 Weiwuying 365° Dance
2/1-2/2	【2025 衛武營新春系列】泰武古謠傳唱《歌開始的地方》 [2025 Weiwuying Lunar New Year Festival] Taiwu Ballads Troupe - <i>Where The Songs Begin</i>
3/30, 4/26- 4/27, 9/7, 12/6-12/7	樹洞耳機電影院 Headphone Cinema
7/12-7/13, 7/19-7/20	【2025 花露露的童樂節】花露露的親子電影院 [2025 Weiwuying Children's Festival] Lulu's Family Cinema
7/12-7/23	【2025 花露露的童樂節】花露露唱跳會 [2025 Weiwuying Children's Festival] Let's Dance with Lulu!
11/21- 2026/1/4	【2025 衛武營馬戲平台】二律悖反協作體《褶褶的地方》 [2025 Weiwuying Circus Platform] Antinomy Company - <i>A Place with Folds</i>
12/6-12/7	【2025 衛武營馬戲平台】馬戲空中體驗 [2025 Weiwuying Circus Platform] Introduction to Aerial
12/6-12/7	【2025 衛武營馬戲平台】繩行者柯重賢《凝視!》 [2025 Weiwuying Circus Platform] Slackline Practitioner KO Chung-hsien - <i>The Gaze</i>
12/6-12/7	【2025 衛武營馬戲平台】莊維安《封·將軍記》 [2025 Weiwuying Circus Platform] CHUANG Wei-an - <i>The General</i>
12/6-12/7	【2025 衛武營馬戲平台】紳士瘋《紳士的瘋狂世界》 [2025 Weiwuying Circus Platform] Gentlemen Crazy - <i>Crazy World of Gentlemen</i>
12/6-12/7	【2025 衛武營馬戲平台】日本白蘆筍雜耍團《Oi Oi》 [2025 Weiwuying Circus Platform] White Asparagus - <i>Oi Oi</i>



當肯年度形象合作 花露露的童樂節 (攝影/李建霖)
Duncan Annual Brand Collaboration Weiwuying Children Festival



衛武營青少年戲劇營 (攝影/陳建豪)
Weiwuying Teens in Theater

排練室
Rehearsal Studio

1/11-2/23	【2025 藝術學習推廣國際論壇暨工作坊】培力工作坊 [2025 International Forum and Workshop on Creative Engagement] Workshops
2/9, 4/9, 4/16, 4/23, 5/7, 5/14, 5/23, 5/24, 7/12, 7/13, 8/30, 9/3, 9/10, 9/17, 9/24, 10/9, 10/10, 11/1, 12/6	創意學習工作坊 Creative Learning Workshop
2/15, 5/17, 5/18, 7/27, 10/22, 11/22, 12/20	2025【衛武營場館友善計畫】友善學習工作坊 Inclusive Arts Workshop
3/15, 4/12, 5/10, 6/14, 9/20, 10/25, 11/15	衛武營親子日 Weiwuying Family Day
7/7-8/3	2025【夏舞營】 2025 Summer Dance Camp
7/14-7/19	【2025 花露露的童樂節】衛武營兒童英語音樂劇營《喔啾啾啾！叢林大冒險》 [2025 Weiwuying Children's Festival] Oh-ee-oh-ee-oh! Jungle Adventure Weiwuying English Musical Theatre Camp for Children

其他
Miscellaneous

7/21-7/25	2025【衛武營音樂營】 2025 [Weiwuying Music Camp]
8/4-8/8	2025 衛武營青少年戲劇營 Weiwuying Teens in Theater
1/31	【2025 衛武營新春系列】高雄兩廣龍獅戰鼓團《醒獅鑼鼓賀吉祥》 [2025 Weiwuying Lunar New Year Festival] LUAN GUANG Dragon & Lion Dance War Drum Corps - <i>Lion Dance with Drums and Gongs to Celebrate Good Fortune</i>
10/10	【Open House】《武營歐普拉》全民美聲 [Open House] Let's Opera- <i>Melody for All</i>
11/7-12/7	2025 臺灣作曲家系列《看見音樂 聽見畫》馬水龍逝世十週年紀念特展 2025 Taiwan Composer Series - <i>Seeing Music, Listening to Painting</i> MA Shui-long 10th Anniversary Memorial Exhibition
12/5-12/6	【衛武營馬戲平台】克萊蒙·達贊&魔人神手製造所《勞動狂想》 [Weiwuying Circus Platform] Clément DAZIN & La Main de l'Homme <i>BRUT</i>

節目統計概況 Annual Statistics

室內場地演出場次／人次 Indoor Ticketed Performance

639 場 Performances
438,932 人次 Attendance

主合協辦／外租節目 Performances by Presenter



■主合協辦節目
Performances by the Weiwuying Organizing and Co-organizing
65 檔 Programs
124 場 Performances

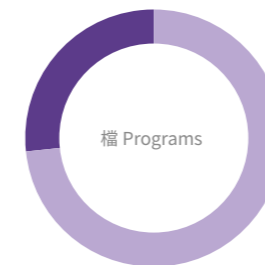
■外租節目 Performances by Hiring
396 檔 Programs
515 場 Performances

全年度節目總計 Total
461 檔 Programs
639 場 Performances

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

1,200,959 人次 Attendance

主合協辦節目（國內／國際） Performances by Presenter Organizing and Co-organizing



※ 另有非售票節目 5 檔 23 場
Along with 5 non-ticket selling programs (23 performances).

■國內 Domestic
48 檔 Programs
91 場 Performances

■國際 International
17 檔 Programs
33 場 Performances

各類型表演藝術演出 Performances by Category



■戲劇 Drama
183 場 Performances

■舞蹈 Dance
31 場 Performances

■音樂 Music
419 場 Performances

■馬戲 Circus
6 場 Performances

總場次 Total
639 場 Performances

VIP 實體會員人數 Number of Physical Members

23,433 人 People

贊助及感謝名單 Sponsorships and Partnerships

陳啟川先生文教基金會
Frank C. Chen Cultural and Educational Foundation

柯珀汝
Paula Ko

富邦集團
Fubon Group

台灣福興文教基金會
Taiwan Fu Hsing Culture & Education Foundation

台灣福興工業股份有限公司
Taiwan Fu Hsing Industrial Co., Ltd.

台新新光金融控股股份有限公司
TS Financial Holding Co., Ltd.

華友聯集團
HuaYuLien Group

玉山文教基金會
E.SUN Foundation

高都汽車股份有限公司
KAU DU AUTOMOBILE CO., LTD.

興勤電子工業股份有限公司
Thinking Electronic Industrial Co., Ltd.

財團法人興勤教育基金會
Thinking Education Foundation

聚和國際股份有限公司
Taiwan Hopax Chemicals

財團法人聚和文化藝術基金會
Hopax Culture and Arts Foundation

財團法人瑞儀教育基金會
Radiant Education Foundation

瑞儀光電股份有限公司
Radiant Opto-Electronics Corporation

香奈兒有限公司
Chanel Inc.

壹東實業股份有限公司
I Domain Industrial Co., Ltd.

賀鐵企業股份有限公司
HI STEEL ENTERPRISE Co., Ltd.

三發地產股份有限公司
SAN FAR PROPERTY LIMITED

全心投資控股股份有限公司
Allmind Holdings Corporation.

財團法人日月光環保永續基金會
ASE Environmental Protection and Sustainability Foundation

歐美建設機構
ALL MAY DEVELOPMENT GROUP

良聯工業股份有限公司
LIANG LIAN INDUSTRIES CO., LTD.

台北凱達大飯店
CAESAR METRO TAIPEI

Hotel dùa 高雄
dùa KAOHSIUNG

美國在台協會高雄分處
American Institute in Taiwan, Kaohsiung Branch Office

歌德學院 (台北) 德國文化中心
Goethe-Institut Taipei



衛武營技術人才培育工作坊 (攝影/蔡玫香)
Weiwuying Training Program for Theater Technicians



《來自臺灣》國家交響樂團／臺灣愛樂 2025 日本巡演—2025/6/2 東京三得利音樂廳 (攝影／羅文傑)
From Formosa - Taiwan Philharmonic 2025 Tokyo Tour - 2025/6/2 Suntory Hall, Tokyo

國家交響樂團

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Exploring the World of Music

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Annual Report
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打造智慧友善新未來
Deepening Global Exchange for an Inclusive Future

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為當代創作開啟更多可能
——臺灣作品的培育、扶持與推廣
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音樂總監的話

誠摯邀請下一個世代，共同探索音樂世界

我謹代表國家交響樂團（NSO），在此深感自豪地回顧我們成果豐碩且充滿意義的一年。在持續提升樂團的演奏品質與影響力之際，NSO 更在國際舞台上寫下重要篇章。特別感謝董事會的大力支持，讓我們能持續將 NSO 打造為亞洲頂尖的交響樂團。

NSO 今年的策劃脈絡由兩個相輔相成的主題串聯而成：上半年的「科學與科技」以及下半年的「時間」。我們探究了音樂如何反映文明的發展，並作為一種藝術性的歷史紀錄。過去一年以來，NSO 邀請了包括反田恭平、吳曜宇、小曾根真、湯瑪斯·漢普森、今井信子、嚴俊傑、伊莉莎白·詹森、園田隆一郎、哈維爾·卡馬雷納、凱文·約翰·埃杜塞、瑞德凡·弗拉柯維克、米格爾·哈斯-貝多亞、楊文信、曾宇謙、維多利亞·穆洛娃、林品任、楊書涵、五明佳廉、珍妮佛·強斯頓、丹尼斯·科祖金、約格·魏德曼、雷歐納·史拉特金、史帝芬·賀夫、漢斯·葛拉夫、列奧尼達斯·卡瓦科斯等世界級音樂家，為臺灣的愛樂朋友們帶來最高藝術水準的演出，進一步豐富我們的文化生活。

NSO 持續與政府單位緊密合作，支持文化保存與藝文創作。透過與客家委員會的合作，我們委託創作了眾多新作品，並舉辦作曲工作坊，在保存並推廣客家之聲的同時，鼓勵新銳及資深作曲家一同探索臺灣的地景，並將靈感轉化為管絃樂與室內樂作品。此外，我們與文化部及資策會合作，推出了結合 AI 技術與長者創作的《琴響·心世界》音樂會，將管絃樂演出與互動式數位影像結合。這項計畫反映了 NSO 對於卓越藝術、科技創新與社會服務的重視與投入。

室內樂始終是古典音樂中不可或缺的支柱，但非常需要深耕推廣以拉近與聽眾們的距離。NSO 年度室內樂音樂節由臺南出身的小提琴家黃俊文策劃，並邀請多位享譽國際的音樂家，呈現精心構思的主題節目，展現音樂跨越時代、疆域和精神的魅力。在音樂節期間，我們也持續舉辦大師班與彩排觀摩活動，以培育未來的音樂人才，並與臺灣的愛樂朋友們建立更深厚的情感連結。

NSO 於 2025 日本巡演圓滿落幕，並為臺日文化、社會與經濟交流奠定了堅實基礎。NSO 在熊本的音樂會彰顯了兩國之間深厚的情誼：這份緊密連結不僅限於科技與產業界的合作，也反映於面對自然災害時所展現的共同韌性。在大阪，我們的演出讓來自世界各地的聽眾一窺獨特的臺灣感性，呼應 2025 年世界博覽會的精神。NSO 在東京的音樂會同樣別具意義，旨在紀念前總統李登輝，以及其一生對於自由、民主以及牽起臺灣、日本與世界之友誼的重要貢獻。日本聽眾們對於 NSO 想表達的「來自臺灣的聲音」展現出濃厚的興趣與關注，令我深感欣慰。

在年度歌劇製作方面，NSO 很榮幸能於臺灣與荷蘭文化交會四百年之際，呈獻華格納的《飛行的荷蘭人》。這次製作邀請了來自國際的聲樂家與卓越的臺灣藝術家們共同演出，展現出臺灣聲樂界的優秀人才，以及我們日益成熟的舞台製作能力。

我們堅信音樂具有凝聚人心的力量，並與臺灣各地的頂尖合唱團體保持緊密的關係。台北愛樂合唱團是 NSO 馬勒交響曲計畫的重要夥伴，今年也隨同我們前往日本巡演。此外，拉維人合唱家族與東吳校友合唱團也參與了 NSO 的歌劇製作，為充滿戲劇張力的舞台注入了深厚情感與青春活力。

國家青年交響樂團（NSYO）是我們對下個世代的重要投資。2025 年，NSYO 透過國內與日本巡演持續拓展視野。本次巡演的最大亮點是於日本國立音樂大學的音樂會：這場演出以音樂作為共通的語言，建立起跨越國界的深刻連結。德



《來自臺灣》國家交響樂團／臺灣愛樂 2025 日本巡演— 2025/6/4 東京歌劇城音樂廳（攝影／羅文傑）
From Formosa - Taiwan Philharmonic 2025 Tokyo Tour - 2025/6/4 Tokyo Opera City Concert Hall

意志青年愛樂樂團（JDPh）的團員也加入了我們的巡演，並以此為契機展開了長期的教育合作計畫；2026 年，入選的 NSYO 團員將前往歐洲，與 JDPh 一同演出。透過這些經驗，NSO 希望再次強調：音樂教育不僅是精進演奏實力，更應兼顧生涯發展、跨國夥伴關係的建立，以及對藝術素養的終生追求。

除了培育青年演奏家，NSO 也透過「樂無界計畫」中的「一分鐘交響曲」支持新銳作曲家。藉著與國立臺北藝術大學和台積電文教基金會的合作，NSO 持續支持下一代的作曲家們探索聲響的領域。透過與指揮及團員們的討論環節，我們為年輕作曲家們提供藝術與技術的指導，協助他們修飾作品，並由 NSO 進行世界首演。

在 NSO 準備迎接四十週年之際，我帶著感激之情回顧樂團的歷史，並滿懷責任感展望未來。我們將持續透過 NSYO 及各式教育計畫支持年輕藝術家。透過學生購票優惠、彩排觀摩與演前導聆等企劃，我們致力於拉近藝術與日常生活之間的距離，誠摯邀請下一個世代與 NSO 同行，共同探索音樂的世界。

準·馬寇爾
國家交響樂團音樂總監

From the Music Director

Exploring the World of Music

We at the NSO are very proud to look back on a very successful and meaningful year that advanced the quality and significance of our orchestra, also on the international level. I want to thank the board for the tremendous support that has enabled us to further develop the NSO into one of the leading orchestras in Asia.

This year at the NSO, our musical calendar was shaped by two complementary themes: “Science and technology” for the first half of the year, and “the Concept of Time” for the second. We reflected on how music mirrors the progress of civilization and serves as an artistic record of history. Throughout the year, our concerts were joined by world-class musicians, including Kyohei Sorita, Makoto Ozone, Thomas Hampson, Nobuko Imai, Elisabeth Jansson, Javier Camarena, Kevin John Edusei, Radovan Vlatkovi, Miguel Harth-Bedoya, Viktoria Mullova, Jennifer Johnston, Denis Kozhukhin, Jörg Widmann, Leonard Slatkin, Stephen Hough, Hans Graf and Leonidas Kavakos, bringing performances of the highest artistic standard to Taiwanese audiences and further enriching our cultural life.

We continue to collaborate closely with government institutions to support both cultural preservation and artistic creation. In partnership with the Hakka Affairs Council, we commissioned new works and held composition workshops that celebrate and preserve the voice of the Hakka people, while encouraging both emerging and established composers to explore the landscapes of Taiwan, and transform them into orchestral and chamber music. In collaboration with the Ministry of Culture and the Institute for Information Industry, we presented an AI-powered concert series designed for elderly audiences, combining orchestral performance with interactive digital display. This initiative reflects our commitment to artistic excellence, technological innovation, and social service.

Chamber music remains an essential pillar of the classical tradition, yet one that requires continued advocacy and closer engagement with audiences. Our annual Chamber Music Festival, curated by Tainan-born violinist Paul Huang and featuring world-renowned musicians, presented thoughtfully themed programs that revealed the charm of music across different eras, regions, and states of mind. During the festival, we organized masterclasses alongside open rehearsals to cultivate both future musical talent and a deeper bond with the music lovers of Taiwan.

Our 2025 Japan tour was a meaningful success, laying a strong foundation for cultural, social, and economic exchange between Taiwan and Japan. Our visit to Kumamoto highlighted the deep bonds between the two nations, shaped not only by technological and industrial cooperation but also by shared resilience in the face of natural disasters. In Osaka, our performance offered international audiences a glimpse of the emotional spirit of Taiwan, resonating with the spirit of World Expo 2025. Our concerts in Tokyo carried special significance, commemorating President Lee Teng-hui, whose lifelong commitment to freedom, democracy, and friendship between Taiwan, Japan, and the world remains a lasting legacy. It was very satisfying to see the strong interest and attention that the Japanese audience showed in our “message from Taiwan”.

For our annual opera production, we were proud to stage Richard Wagner’s *Der fliegende Holländer*, coinciding

with the 400th anniversary of the founding of the first Dutch settlement in Taiwan. Featuring an international cast alongside outstanding Taiwanese artists, the production showcased the depth of Taiwanese vocal talents as well as our growing strength in stage production.

We firmly believe in the power of music to connect people and maintain close partnerships with leading choral ensembles across Taiwan. The Taipei Philharmonic Chorus remains a key partner in our ongoing Mahler cycle and joined us on our Japan tour. In addition, the Taipei Male Choir, Taipei Youth Choir, Taipei Arts Female Choir, and the Soochow University Alumni Chorus participated in our opera production, bringing emotional depth and youthful vitality to the stormy stage.

The National Symphony Youth Orchestra (NSYO) continues to serve as the cornerstone of our investment in the next generation. In 2025, NSYO expanded its horizons through domestic performances and an international tour of two concerts in Japan. A highlight of the tour was a collaborative concert with Kunitachi College of Music, building meaningful connections across borders and celebrating the shared language of music. Members of the Junge Deutsche Philharmonie (JDPH) also joined us on tour, marking the beginning of an ongoing educational project, with selected NSYO musicians set to perform with the JDPH in Europe next year. Through these experiences, we reaffirm our belief that music education is not only about mastering an instrument but about developing a career, forming global partnerships, and inspiring a lifelong pursuit of artistic excellence.

In addition to nurturing young performers, we remain committed to supporting emerging composers through initiatives including the One-minute Symphony Project. In collaboration with Taipei National University of the Arts and the TSMC Foundation, the project encourages our next generation of artists to explore the boundaries of sound and expression. Through extensive discussions with our conductors and orchestra members, we provide these young composers with artistic and technical guidance as they prepare their works for world premiere with the NSO.

As we prepare for our 40th anniversary celebrations, I look back with gratitude to our traditions and forward with responsibility to our future. We remain committed to supporting young artists through the NSYO and a wide range of educational initiatives. By welcoming new audiences through student ticket programs, open rehearsals, and pre-concert talks, we seek to bridge the gap between fine art and everyday life, inviting the next generation to join us in exploring the world of music.



Jun Märkl
Music Director, National Symphony Orchestra

年度工作報告

深化國際交流，拓展文化迴響，打造智慧友善新未來

四大策略引領多元合作，深化國內外專業交流

國家交響樂團（NSO）於「共創價值、鏈結國際、借力科技、聚焦永續」的四大營運策略下，持續透過多元合作擴大節目能量，展現兼具深度與廣度的藝術面貌。2025 年包含 2024/2025（上半年度）及 2025/2026（下半年度）兩個樂季節目，合作對象涵蓋國家表演藝術中心三館、文化部、縣市政府、國內專業藝術機構及藝術家與團隊等，除強化館際與場館網絡合作外，也讓 NSO 成為串連全國藝文資源、推動古典音樂近用化的重要平台。跨界共創使得 NSO 的展演內容更具層次，能觸及不同觀眾族群，並透過多樣主題的策劃，帶動古典音樂在全臺的普及與文化參與度，逐步實現「以樂會友、以藝共榮」之願景。

本年度執行文化部高齡科技計畫，並與財團法人資訊工業策進會合作《繪響新世界》數位活化計畫，巡迴全臺北、中、南辦理 4 場活動。透過繪圖即時互動串流技術，將 290 位樂齡長者親手繪製圖樣即時轉化為動態影像，並結合音樂演奏，以 AI 科技打造可以「看見」的交響曲；執行客委會「以樂會客 2.0」委託創作計畫，特邀德國知名指揮家約格·魏德曼（Jörg Widmann）攜手榮譽指揮呂紹嘉及多位臺籍作曲家，為臺灣青年世代作曲家創作潛能增添助力；此外，在客家委員會支持之下，進行江文也暨國人新創作品之《客家·心·世界》雙專輯出版案；亦與國內各級院校、場館及企業等協作多項短期或長期專案，不僅拓展展演場域，更涵蓋教育推廣、藝術共製、企業文化參與等跨領域內容。另一方面，NSO 與國際機構亦建立更緊密聯繫，包括與歐洲經貿辦事處合作「2025 歐洲日系列音樂會」、與歌德學院台北德國文化中心（Goethe-Institut Taipei）合作邀請德國青年交響樂團（Junge Deutsche Philharmonie）來臺交流、派員參與歐美及亞太古典音樂及表演藝術年會等。除強化國際視野並促進專業人脈拓展，為未來國際合作鋪陳更多可能外，多元的合作策略，不僅加深國內藝文生態的連結，也提升 NSO 作為國家級樂團之文化領導力。

國際巡演提升全球能見度，以臺灣之名自信走向世界

2025 年度共執行 2 檔國際巡演，展現樂團走向全球的積極企圖。《來自臺灣》2025 日本巡演，適逢日本舉辦萬國博覽會，NSO 亦藉此盛會向各界展示臺灣文化動能。巡演地點包含熊本縣立劇場、大阪交響音樂廳、東京三得利音樂廳及東京歌劇城音樂廳，獲得日本樂壇與媒體的高度關注。持續強化 NSO 於亞太地區之專業聲望，並加深與國際觀眾的友好連結。此外，受駐奧地利台北經濟文化代表處、立陶宛國家愛樂協會及維爾紐斯藝術節邀請，6 月份也以室內樂節目赴奧地利及立陶宛參與當地音樂節。除彰顯 NSO 演奏家群具備國際實力，更以精緻演出與別出心裁的曲目編排，向歐陸樂壇傳遞臺灣文化豐姿多采之美。

青年世代培力與賦能，提升大眾文化近用

NSO 於古典音樂專業人才方面，發展各項專案多年，至今已具備多層次之完整培育體系。包含指揮助理、指揮大師班（樂無界教育計畫）、青年作曲家、演奏員實習計畫（樂團職銜學程）。除提供學員專業硬體環境及實作機會，更能親炙於國內外名家，歷年來成果斐然。8 月由捷克 Ostrava New Orchestra 世界首演《以樂會客 2.0》國際青年作曲家工作坊學員張為祥作品《遙谷流韻》，並由捷克國家廣播電台錄音與播送。不僅讓臺灣青年創作者的聲音進入歐洲音樂主流平台，亦使 NSO 深感扮演國內藝文生態支持角色、形塑臺灣古典音樂未來面貌任重道遠。同時，國家青年交響樂團（NSYO）於 8 月首度赴日巡演及交流，並獲當地權威雜誌《音樂の友》報導肯定臺灣青年音樂家的藝術表現及動人熱誠。今年亦於柏林愛樂（Berliner Philharmoniker）訪臺期間，在企業支持下，由柏林愛樂團員指導 NSYO 學員多場管絃樂演奏大師班與並肩彩排（Side-by-side Rehearsal），也陸續展開與全球各地青年交響樂團之交流互訪計畫。除顯示其對國際音樂人才吸引力持續上升外，也再次確立 NSYO 為臺灣青年演奏人才之重要培育基地，更是我國極具代表性、專業度



NSO 歌劇音樂會《飛行的荷蘭人》— 2025/7/11、7/13 國家音樂廳（攝影／羅文傑）
NSO Opera Concerts - *Der fliegende Holländer* - 2025/7/11、7/13 National Concert Hall

及豐沛能量之青年表演藝術團隊。在大眾學習推廣及教育方面，辦理多場免費推廣演出，並深入全臺各地校園、社福機構及企業公益單位辦理講座及交流活動。持續促進社會各界親近古典音樂，使其成為更多民眾的生活選項。

數位轉型與永續推動，打造智慧友善藝文體驗

自創立「愛樂實驗室」以來，NSO 積極推動數位科技應用，協助觀眾能以更迅速、便捷之方式體驗古典音樂之美。持續製播《愛樂實驗室》Podcast，以輕量但極富知識性的內容吸引科技世代受眾進入表演藝術現場，同時也為樂迷打造隨時隨地自在享受之數位資料庫。此外，持續擴充及優化「愛樂實驗室」手機應用程式功能，積極推動其應用於樂齡族群與照護領域。深入全臺各地社區，落實「以音樂療癒人心」之責。今年更進一步與財團法人資訊工業策進會合作，製作及演出「《琴響·心世界》交響樂遇上 AI：數位技術編織音樂畫卷」節目。以樂齡參與者創作內容進行後製整合，結合財團法人資訊工業策進會技術，與影像設計王奕盛之巧思，整合音訊分析（Audio Feature Extraction）、視覺生成映射（Generative Visual

Mapping）及人機互動設計三大技術面向，讓樂音與影像透過現代科技相互呼應，打造一場跨域、共感、多維的藝術饗宴。展現科技賦能的藝術文化新體驗，為樂齡創作者及現場觀眾帶來有別以往的美感體驗與心靈療癒。

營運量能與觀眾拓展，穩健成長深化品牌

2025 年共執行國內外 77 場售票節目，逾 10 萬觀眾人次進場，其中 56 場為主／合辦節目（平均售票率為 81%）。除演繹經典曲目外，亦不乏國內外當代新創作品以及通俗音樂，節目規劃兼具古典專業及大眾文化；並輔以多樣延伸服務（彩排觀摩、專題講座、演前導聆等），進一步提升觀賞體驗與參與深度，各類型推廣活動本年度累積觸及人數逾萬人。NSO 已逐步形塑出屬於臺灣的古典音樂品牌，透過多元策略，使古典音樂更貼近大眾；並建立完善人才培育體系，種下國內樂壇希望。NSO 將持續以專業實力、前瞻視野與文化使命，為臺灣音樂能量厚植全球動能，為島嶼文化傳頌永恆旋律。

Annual Report

Deepening Global Exchange for an Inclusive Future

Executing the Four Major Strategies

Under the four major operating strategies of “Value Co-creation, Global Connection, Technological Application, and Focus on Sustainability,” the National Symphony Orchestra (NSO) continues to expand its impact through diverse collaboration, showcasing an artistic landscape of great depth and breadth. The year 2025 includes programs from two concert seasons: 2024/2025 (first half of the year) and 2025/2026 (second half of the year). Collaboration partners of the NSO include the three venues under the National Performing Arts Center (NPAC), the Ministry of Culture, county and city governments, domestic professional art institutions, artists, and performing arts groups. In addition to strengthening inter-venue and venue network cooperation, this allows the NSO to become an important platform for connecting national arts and culture resources and enhancing the accessibility of classical music. Cross-disciplinary co-creation gives NSO concerts a more layered perspective, allowing them to reach different audience groups; through the planning of diverse themes, it drives the popularization and cultural participation of classical music across Taiwan, gradually realizing the vision of “Making Friends through Music, Prospering Together through Art.”

In line with the government’s push for technology to promote healthy ageing, the NSO collaborated with the Institute for Information Industry to pilot a bold new initiative combining art, music, and technology. The initiative involved four workshops held across Taiwan. A total of 290 elderly dementia patients and their caregivers were assigned to listen to one movement of Dvorak’s *From the New World*

Symphony and given free rein to draw their emotional response on paper. These artworks were then fed into an artificial intelligence (AI) model. On the day of the NSO’s performance of *From the New World* Symphony, a listening device connected to the AI model combined the NSO’s music and the artworks into an animation on screen, allowing the live audience to hear and see the symphony at the same time.

The “NSO - International Composer Workshop 2.0” commissioning project of the Hakka Affairs Council was initiated, with renowned German composer and conductor Jörg Widmann joining hands with Conductor Emeritus Shao-Chia Lü of the NSO and multiple Taiwanese composers to bolster the creative energy of the new generation of Taiwanese composers. Furthermore, with the support of the Hakka Affairs Council, the “Hakka · Heart · World” double album publication project for Jiang Wen-ye and new works by Taiwanese composers has been carried out. The NSO also collaborated with domestic institutions of all levels, venues, and enterprises on various short-term or long-term projects, which not only expanded its stages but also covered cross-disciplinary initiatives including educational promotion, artistic co-production, and corporate cultural participation. Additionally, the NSO has established closer ties with international institutions, including cooperation with the European Economic and Trade Office for the “2025 Europe Day Concert Series,” and cooperation with the Goethe-Institut Taipei to invite members of the Junge Deutsche Philharmonie (German Youth Philharmonic) to engage in a music exchange project. NSO representatives also participate in annual conferences for classical music and performing arts in Europe, America, and the Asia-Pacific. In addition



《夢響·舞動》2025 國家青年交響樂團寒期巡迴音樂會—2025/1/25 國立新港藝術高中演藝廳 (攝影/羅文傑)
Dreams Dancing - National Symphony Youth Orchestra 2025 Winter Tour Concert - 2025/1/25 National Singang Senior High School of Arts

to strengthening international perspectives and promoting the expansion of professional networks to pave the way for more future international cooperation, the diverse cooperation strategies have not only deepened the connection within the domestic arts and culture environment but also enhanced the cultural leadership of the NSO as a national flagship orchestra.

International Tours Enhancing Global Visibility for Taiwan

In 2025, NSO went on two international tours,

continuing our strategy of going global. The “From Formosa” 2025 Japan Tour coincided with Japan hosting the World Expo; the NSO utilized this spectacle to showcase the cultural energy of Taiwan to the world. Tour venues included the Kumamoto Prefectural Theater, the Symphony Hall Osaka, Tokyo Suntory Hall, and Tokyo Opera City Concert Hall, receiving great attention from the Japanese music industry and media outlets. This continues to strengthen the professional reputation of the NSO in the Asia-Pacific region and deepens friendly connections with international audiences. Additionally, at the invitation of the Taipei Economic and Cultural Office in Austria,



力晶 2025 藝文饗宴— NSO 黃俊文與好朋友們《巴洛克奇想》—2025/1/9 國家音樂廳 (攝影/羅文傑)
Powerchip 2025 Classic Series - NSO Paul Huang & Friends - Opening night - Concerto Grosso - 2025/1/9 National Concert Hall

the Lithuanian National Philharmonic Society, and the Vilnius Festival, chamber music programs were taken to Austria and Lithuania in June to participate in local music festivals. This not only highlighted that NSO musicians possess top level performance qualities but also conveyed the beauty of the diverse cultural scenes of Taiwan to the European continent through exquisite performances and unique programming.

Youth Cultivation and Empowerment, Enhancing Cultural Accessibility for the Public

Regarding professional talent in classical music, the NSO has developed various projects over many years and now possesses a complete multi-level cultivation system. This includes conductor assistants,

conducting masterclasses under the TSMC x NSO x TNUA Music Educational Program, young composers, and the TNUA & NSO Internship Program. In addition to providing students with a professional environment and practical opportunities, it allows them to learn directly from domestic and foreign maestros, with dazzling results over the years. In August, the Ostrava New Orchestra in the Czech Republic gave the world premiere of *In a Distant Valley* by Wei-Shiang Chang, a participant in the NSO International Composer Workshop 2.0, which was recorded and broadcasted by Czech Radio. This not only allows the voices of young Taiwanese composers to enter European mainstream music platforms but also underscores the NSO's fundamental responsibility to support the domestic arts environment and shape the future of Taiwanese classical music. At the same time,

the National Symphony Youth Orchestra (NSYO) undertook its first tour and cultural exchange in Japan in August, receiving recognition from the authoritative magazine *Ongaku no Tomo* for the artistic performance and moving enthusiasm of young Taiwanese musicians. This year, during the visit of the Berliner Philharmoniker to Taiwan and with corporate support, members of the Berlin Philharmonic guided NSYO students in several orchestral masterclasses and side-by-side rehearsals. This not only shows that NSYO has caught the attention of international musical talent and reaffirms the NSYO as both a platform for the development of young Taiwanese talent, and a highly representative and energetic national youth performing arts ensemble. In terms of public promotion and education, multiple free promotional performances were held, and lectures and exchange activities were introduced into campuses, social welfare institutions, and corporate public welfare foundations across Taiwan. The NSO continues to promote the accessibility of classical music to all sectors of society, introducing music into more people's lives.

Digital Transformation and Sustainability Promotion, Creating a Smart and Accessible Arts Experience

Since the establishment of the "NSO Music Lab", the NSO has actively promoted the application of digital technology to help audiences experience the beauty of classical music in a more instant and convenient way. The NSO continues to produce the Music Lab Podcast, attracting a new segment of tech-savvy audiences to performing arts sites with lightweight but highly informative content, while also creating a digital database for music lovers to enjoy anytime, anywhere. Furthermore, the NSO continues to expand and optimize the functions of the "Music Lab" mobile application, actively promoting its application among the senior population and in the care sector. By traveling deep into communities across Taiwan,

the NSO fulfills its responsibility to "heal hearts with music."

This year, in collaboration with the Institute for Information Industry and the visual designer Yi-Sheng Wang, NSO produced a cross-disciplinary project, integrating creative content by senior participants with three major technical aspects—audio feature extraction, generative visual mapping, and human-computer interaction design. Presented as part of the concert "Su-Han Yang, Karen Gomyo & NSO", the project enabled the dynamic integration of music and images through modern technology, created a multi-dimensional artistic experience for both senior participants and live audiences.

Operating Capacity and Audience Expansion, Steady Growth Deepening the Brand Image

In 2025, a total of 77 ticketed performances were produced at home and abroad, of which 56 were self-organized or co-organized programs (with an average ticket sales rate of 81%), accumulating over 100,000 attendees. In addition to performing classic repertoire, NSO featured contemporary works of domestic and international composers, as well as popular music. The programming balanced classical depth and popular culture. Supplemented by diverse, extended services (open rehearsals, themed lectures, pre-concert talks, etc.), the audience experience and participation depth were further enhanced. Various promotional activities reached more than 20,000 people this year. The NSO has gradually shaped a classical music brand image belonging to Taiwan; through diverse strategies, it makes classical music closer to the public and has established a complete talent cultivation system, nurturing the next generation of the domestic music scene. The NSO will continue to utilize our professional strength, forward-looking vision, and cultural mission to build global momentum for the musical energy of Taiwan and play the eternal melodies for our island's culture.

年度聚焦

為當代創作開啟更多可能 ——臺灣作品的培育、扶持與推廣

表演藝術的使命不僅是創造瞬間的感動，更是透過創作傳承稍縱即逝的人文歷史、牽起得來不易的跨國合作。國家交響樂團（NSO）不僅在展演品質上精益求精，更始終將推廣臺灣音樂作品視為核心使命。憑藉著多年經營的深厚基礎與日益增長的國際能見度，NSO 致力於建構一個更完善的藝術生態系，支持不同世代的臺灣作曲家們在技法上大膽探索、在山間發掘文化底蘊，並自信走向世界舞台。

2025 年，NSO 躬逢多項文化盛事，透過多元的跨部會與民間合作，為臺灣當代作曲家們帶來前所未有的創作與展演能量。本年度，樂團配合文化部萬國博覽會計畫，以「來自臺灣」日本巡演的形式，將來自福爾摩沙之聲帶往熊本、大阪、東京；同時參與文化部與外交部共同推動的「2025 歐洲臺灣文化年」，由 NSO 演奏家組成室內樂編制，遠赴奧地利與立陶宛傳遞臺灣韌性的客家本色。

在這些指標性的國際旅途背後，樂團結合了來自各界的長期支持：包含持續攜手台積電文教基金會與國立臺北藝術大學共同推動的樂無界教育計畫之「一分鐘交響曲」，為青年作曲家們提供作曲指導與首演平台；以及與客家委員會合作的「以樂會客 2.0」委託創作與工作坊計畫，邀請身兼作曲家、單簧管演奏家與指揮家的當代大師約格·魏德曼引領臺灣作曲家深度挖掘在地素材、探索編曲技法。透過多方緊密協作，NSO 持續以具體行動厚植臺灣的創作能量，讓世界聽見屬於這座島嶼的永續旋律。

一分鐘交響曲：在精彩瞬間中窺見無限

NSO 與台積電文教基金會及國立臺北藝術大學合作多年的「一分鐘交響曲」計畫，在 2025 年見證了參與者們從量的累積到質的蛻變。在 NSO 音樂總監準·馬寇爾的引導下，部分青年作曲家的創作由原本一分鐘的精煉架構，逐步擴展為三分鐘的規模。這不僅是時間長度的增加，更意味著創作者在配器與結構的日漸成熟，足以支撐更為寬廣的音樂敘事。2025 年 10 月，第四度參與該計畫的青年作曲家陳經慈的新作《系音戈》與編制龐大、格局輝煌的馬

勒第三號交響曲同場演出，在馬勒宏大宇宙般的編制前，展現出不遑多讓的繁複聲響構思。她在回饋中特別提到，除了計畫中既有的課程規劃，「一分鐘交響曲」最珍貴之處在於能夠在樂團排練前後，與指揮深入交流討論，將筆下的抽象構想逐步塑型為能夠精確傳達至聽眾耳中的真實。與此同時，透過樂季節目的精心編排，這些作品會與在歷史脈絡或創作風格相近的經典作品同場演出，讓更多聽眾有機會欣賞當代臺灣創作者的藝術才華。在各國文化界爭相新求變、透過龐大獎助體系推廣新世代表演藝術作品時，「一分鐘交響曲」不僅為臺灣的藝術培力環境注入活水，也讓這片土地萌發的新芽得以受到妥善灌溉，持續成長茁壯。

以樂會客 2.0：從在地採風到國際共鳴

「以樂會客 2.0」委託創作計畫，是 NSO 與客家委員會深度合作豐碩成果，旨在將臺灣獨特的客家文化意象，透過當代交響語彙重新定義。2025 年，此計畫不僅透過藝術家駐村、作曲工作坊等安排拓展創作深度，更邀請到樂團長年的合作夥伴、前駐團藝術家約格·魏德曼再度訪臺，為作曲家們提供寶貴的經驗分享與技術指導。魏德曼身為作品最常被交響樂團演出的在世作曲家之一，以其對經典元素的拆解和深厚的人文關懷聞名於世。對於參與計畫工作坊的青年作曲家們而言，與魏德曼的深度交流不僅是向頂尖藝術家請益的機會，更是引導他們與世界潮流接軌的重要契機。魏德曼也在與 NSO 的合作期間激盪出豐沛靈感，成為他創作的重要養分。2025 年，他在漢堡與基輔演出其在臺灣期間所譜寫的《戰時清唱劇》（Cantata in tempore belli），顯示其與 NSO 深遠的互動連結。

透過 NSO 不同編制的國際巡演，「以樂會客」的多件委託創作成為了令各國愛樂人士耳目一新的音樂饗宴。配合文化部世博計畫的日本巡演，NSO 於東京三得利音樂廳等頂尖聲響的場館演出，展現溫暖飽滿的動人音色：由陳可嘉譜寫的《家的呼喚》以精緻的交響語法描繪思鄉的遊子情懷；而金希文的《第五號交響曲》（許遠東先生暨夫人



作曲家魏德曼與國家青年交響樂團 (NSYO) 團員交流 (攝影／羅文傑)
Composer Jörg Widmann interacting with members of the National Symphony Youth Orchestra (NSYO)

紀念文教基金會委託創作) 則透過熱切的樂音向李登輝前總統致敬，傳遞臺灣對於民主、自由與友情的珍視。與此同時，在「2025 歐洲臺灣文化年」的系列計畫中，NSO 以精緻的室內樂編制走訪奧地利與立陶宛，呈現更為親密的土地詩篇。曲目涵蓋「以樂會客」前期的成果：李元貞《美濃之道》的單簧管五重奏版本，以及 2.0 計畫的新作：林京美為絃樂四重奏與豎琴所寫的《絃詠山林》等。特別的是，開啟日本巡演所演出的蕭泰然《福爾摩沙的天使》，與歐陸巡演中演出改編的鄧雨賢《四月望雨》，也與委託創作的當代作品共同構成跨越百年的世代對話與文化傳承。這份薪火相傳的使命也同樣體現於《客家·心·世界》雙專輯出版計畫，透過系統性的錄音與史料彙整，確保這些屬於臺灣的共鳴能跨越時空，成為社會的永續資產。

除了委託成熟作曲家駐村創作，NSO 也透過該計畫為青年作曲家提供助力，在樂壇站穩腳跟。在「以樂會客 2.0」作曲工作坊的支持下，青年作曲家張為祥的作品《遙谷流韻》於 2025 年 8 月迎來指標性的國際突破。該作品在捷克奧斯特拉發 (Ostrava) 由 Ostrava New Orchestra 進行世界首演，並透過捷克國家廣播電台進行全歐錄音播

送，成功讓臺灣新一代的聲音發揚於歐洲當代音樂的主流平台。捷克專業評論網站 Klasika Plus 盛讚此曲深刻描繪客家山歌隨風迴盪於山谷之間的自然意象，並精準運用多樣的現代技法摹寫風的音色與律動，展現出高度原創且具文化識別度的創作能量。NSO 相信，透過持續提供作曲家研習、創作與發表的平台，方能珍惜、善用臺灣源源不絕的藝術能量。

永續耕耘，厚植臺灣音樂的全球影響力

縱觀 2025 年的執行成果，NSO 透過長遠的多元企劃與跨界合作，將支持臺灣當代作曲家的使命轉化為具體的分層策略。從一分鐘交響曲的初試啼聲、以樂會客 2.0 作曲工作坊的打磨拋光到委託創作成果的極致淬鍊，NSO 為臺灣的創意建立起一套與世界對話的循環機制。這些由島嶼的土地滋養出的旋律，不僅透過數位科技應用（如「愛樂實驗室」）深入大街小巷，更在國際巡演中大放異彩、在專輯出版中永續典藏。NSO 今後也將持續以專業實力與前瞻視野，致力於保存、傳唱那溫暖而堅毅的臺灣之聲。

Highlights of the Year

Opening New Possibilities for Contemporary Compositions—Nurturing, Supporting, and Promoting Taiwanese Works

The performing arts not only create moments of profound emotion but also transmit history and forge precious international collaborations through creative practice. The National Symphony Orchestra (NSO) has not only strived for excellence in performance quality but has also always regarded the promotion of Taiwanese music as its calling. Building upon years of nurturing and increasing international visibility, the NSO is dedicated to constructing a holistic artistic ecosystem that supports Taiwanese composers of different generations. We provide the space for them to explore composition techniques, uncover cultural depth from Taiwan's diverse landscapes, and confidently step onto the global stage.

In 2025, the NSO participated in several major cultural milestones, generating unprecedented creative energy and performance opportunities for contemporary Taiwanese composers through diverse collaborations with the public and private sectors. This year, in alignment with the World Expo project of the Ministry of Culture, the orchestra embarked on the “From Formosa” tour of Japan, bringing the sounds of Taiwan to Kumamoto, Osaka, and Tokyo. Simultaneously, the NSO participated in the Taiwan Culture in Europe 2025 project jointly promoted by the Ministry of Culture and the Ministry of Foreign Affairs. A chamber ensemble composed of NSO musicians traveled to Austria and Lithuania to convey the resilience of Hakka culture from Taiwan.

One-Minute Symphony: A Glimpse of Infinity

The “One-Minute Symphony” project has witnessed a transformation from quantitative accumulation to qualitative breakthrough in 2025. Under the guidance

of Music Director Jun Märkl of the NSO, several young composers expanded their one-minute works to three minutes. This represents not just an increase in duration, but the young composers' growing maturity in orchestration and musical structuring. In October 2025, Ching-Tzu Chen, participating in the project for the fourth time, saw her new work *The Loom* performed alongside Mahler's monumental Third Symphony. Against Mahler's vast, cosmic orchestration, her work demonstrated sophisticated acoustic concepts. Chen noted that the most valuable aspect of the project was the opportunity to engage in deep dialogue with the conductors before and after rehearsals, shaping abstract ideas into precise sounds for the audience. By pairing these new works with classics of similar historical or stylistic contexts in season programming, the NSO gave the opportunity for more listeners to appreciate contemporary Taiwanese talent.

NSO International Composer Workshop: From Local Inspiration to International Resonance

The “NSO International Composer Workshop” project, a fruitful collaboration between the NSO and the Hakka Affairs Council, aims to redefine the unique Hakka cultural imagery of Taiwan through contemporary symphonic works. In 2025, the project expanded its creative depth through artist residencies and workshops, featuring former NSO Artist-in-Residence Jörg Widmann. As one of the world's most frequently performed living composers, Widmann's interaction with young Taiwanese composers served as a vital bridge to global trends. This connection was mutual; Widmann's own experiences in Taiwan



NSO《琴響·心世界》交響樂遇上AI：數位技術編織音樂畫卷—2025/10/19 國家音樂廳 (攝影／羅文傑)
Su-Han Yang, Karen Gomyo & NSO - 2025/10/19 National Concert Hall

inspired his *Cantata in tempore belli* (War Cantata), performed in Hamburg and Kyiv in 2025, showcasing the profound link between him and the Taiwanese artistic community.

During the NSO's international tours, these commissioned works have become refreshing musical feasts for global audiences. During the tour to Japan's top-tier venues like Tokyo's Suntory Hall, the NSO presented Ke-Chia Chen's *Echoes of Home*, which depicts the nostalgia of travelers through exquisite symphonic language. Gordon Chin's *Symphony No. 5*, commissioned by the Yuan-Dong Sheu Foundation, pays tribute to former President Lee Teng-Hui and conveys Taiwan's values of democracy, freedom, and friendship. Meanwhile, participating in the “Taiwan Culture in Europe 2025” project, an NSO chamber ensemble performed in Austria and Lithuania, presenting more intimate Taiwanese compositions, including Yuan-Chen Li's *Tao of Meinong* (for clarinet quintet), and Ching-Mei Lin's *Enchanted Forest Whispers* for string quartet and harp. Significantly, the performances of works by Taiwan's first-generation composers, namely, Tyzen Hsiao's *The Angel from Formosa* in Japan and Yu-Hsian Teng's suite in Europe, created a century-long dialogue between generations. This mission of cultural inheritance is also reflected in the *Hakka · Heart · World* double-album project, ensuring these resonances remain valuable assets for society.

The project also bolsters young composers as they establish their careers. Supported by the composer workshop, Wei-Shiang Chang's work *In a Distant Valley* achieved an international breakthrough in August 2025. It was premiered by the Ostrava New Orchestra in the Czech Republic and broadcast across Europe via Czech Radio. The Czech professional review site Klasika Plus praised the work for its “highly original and culturally identifiable creative energy,” particularly its modern techniques used to evoke the movement of wind and Hakka folk songs.

Sustainable Cultivation: Strengthening the Global Musical Influence of Taiwan

Reflecting on the achievements of 2025, the NSO has transformed its mission of supporting contemporary composers into a concrete, multilayered strategy. From the initial steps of the “One-Minute Symphony” to the refinement of the “International Composer Workshop” and the ultimate realization of major commissions, the NSO has established a cycle for Taiwanese creativity to engage audiences worldwide. These melodies, nourished by the island's soil, now reach local communities through digital initiatives like the “Music Lab” and shine on the international stage. Moving forward, the NSO remains committed to preserving and giving voice to Taiwan's warm, resilient spirit with professional excellence and a visionary outlook.

國家交響樂團人員 Musicians of National Symphony Orchestra

音樂總監 Music Director | 準·馬寇爾 Jun Märkl
榮譽指揮 Conductor Emeritus | 呂紹嘉 Shao-Chia Lü
桂冠指揮 Conductor Laureate | 根特·赫比希 Günther Herbig
指揮助理 Conductor Assistant | 吳昱德 Yu-Te Wu、鄒佳宏 Jiahung Zou、黃柏瑄 Po-Hsuan Huang

第一小提琴 First Violin

★ 鄧皓敦 Hao-Tun Teng	☆ 曾智弘 Chih-Hong Tseng	陳逸群 Yi-Chun Chen	郭昱麟 Yu-Lin Kuo	林基弘 Ji-Hung Lin
梁坤豪 Kun-Hao Liang	陳逸農 Yee-Nong Chen	卓曉青 Hsiao-Ching Cho	方俊人 Cecilia Fang	黃佳頌 Jiachi Huang
李庭芳 Ting-Fang Lee	賴佳奇 Chia-Chi Lai	林孟穎 Meng-Ying Lin	李家豪 Chia-Hao Lee	蔡竺君 Chu-Chun Tsai
* 邱天馨 Tien-Xin Chiu	* 陳碇發 Ting-Fa Chen	* 蕭睿柏 Jui-Po Hsiao		

第二小提琴 Second Violin

● 陳怡茹 Yi-Ju Chen	◎ 孫正玫 Cheng-Mei Sun	○ 陳玟佐 Wen-Tso Chen	李京熹 Ching-Hsi Lee	黃衍繹 Yen-Yi Huang
顧慈美 Tsu-Mei Ku	康信榮 Hsin-Jung Kang	李梅箋 Mei-Jain Li	蔡孟峰 Meng-Fong Tsai	洪章文 Chang-Wen Hung
陳偉泓 Wei-Hong Chen	王致翔 Chih-Hsiang Wang	曾婕安 ◎ Chieh-An Tseng		

中提琴 Viola

● 黃瑞儀 Grace Huang	◎ 鄧啟全 Chi-Chuan Teng	○ 呂昭瑩 Chao-Ying Lu	黃雅琪 Yea-Chyi Hwang	謝君玲 Juin-Ling Shieh
呂孟珊 Meng-San Lu	李思琪 Szu-Chi Li	陳猶白 Jubel Chen	吳彥廷 Yen-Ting Wu	黃亞漢 Ya-Han Huang
▲ 魏郡廷 Jun-Ting Wei	* 林釗輝 Chao-Hui Lin			

大提琴 Cello

● 上地彩門 Simon Thompson	◎ 連亦先 Yi-Shien Lien	○ 韋智盈 Chih-Yin Wei	周幼雯 Yu-Wen Chou	陳怡婷 I-Ting Chen
林宜嫻 Yi-Hsien Lin	黃日昇 Jih-Sheng Huang	蘇品維 Pin-Wei Su	唐鶯綺 Ying-Chi Tang	

低音提琴 Double Bass

● 傅永和 Yung-Ho Fu	◎ 蘇億容 Yi-Jung Su	○ 周春祥 Chun-Shiang Chou	王淑瑜 Su-Yu Wang	黃筱清 Hsiao-Ching Huang
王淑宜 Shu-Yi Wang	連珮致 Pei-Chih Lien	蔡歆婕 Hsin-Chieh Tsai		

長笛 Flute

● 安德石 Anders Norell	◎ 宮崎千佳 Chika Miyazaki	郭容安 ◎ Ann Kuo	林于斐 Yu-Fei Lin
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短笛 Piccolo

雙簧管 Oboe

● 王怡靜 I-Ching Wang	◎ 阮黃松 Hoang Tung Nguyen	楊舒婷 Shu-Ting Yang	李明怡 Ming-I Lee
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英國管 English Horn

單簧管 Clarinet

● 賴俊諺 ◎ Chun-Yen Lai	朱偉諳 Wei-I Chu	孫正茸 Cheng-Jung Sun	● 簡凱玉 Kai-Yu Jian	◎ 陳奕秀 I-Hsiu Chen
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低音管 Bassoon

倍低音管 Contrabassoon

簡恩義 En-Yi Chien	● 劉宜欣 Yi-Hsin Cindy Liu	◎ 劉品均 Pin-Chun Liu	○ 黃任賢 Jen-Hsien Huang
	黃哲筠 Jer-Yun Huang	王婉如 Wan-Ju Wang	楊景惠 Ching-Hui Yang

法國號 Horn

小號 Trumpet

● 宇新樂 Nicolas Rusillon	◎ 陳長伯 Chang-Po Chen	● 李昆穎 Kun-Ying Lee	◎ 邵恒發 Hang-Fat Shiu	彭曉昀 Hsiao-Yun Peng
張景民 Ching-Min Chang	鄒儒吉 Loo Kit Chong	陳志承 Chih-Chen Chen	* 易家謙 Chia-Chien Yi	

長號 Trombone

低音長號 Bass Trombone

低音號 Tuba

● 藤田敬介 Keisuke Fujita	● 艾庭安 Sebastian Efler	◎ 陳廷銓 Ting-Chuan Chen	陳振馨 Chen-Hsing Chen	● 解瑄 Shuen Chieh
* 劉尚賓 Shang-Bin Liu	◎ 陳廷銓 Ting-Chuan Chen	楊璧慈 Pi-Tzu Yang	* 陳宇喆 Yu-Che Chen	

定音鼓 Timpani

打擊樂 Percussion

豎琴 Harp

★代理樂團首席 Acting Concertmaster ☆樂團副首席 Associate Concertmaster ●首席 Principal
 ◎代理首席 Acting Principal ◎副首席 Associate Principal ○助理首席 Assistant Principal
 ▲合約人員 Contract Musician ☺試用期 On Trial * TNUA 樂團職銜學程學員 TNUA&NSO Internship

演出及活動一覽表 Concert Calendar

包含主辦及邀演、推廣場次 The following concerts include NSO-presented, co-presented, invitational, and outreach events.
粗體字表示首次與 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
1/9	力晶 2025 藝文饗宴 NSO 黃俊文與好朋友們 《巴洛克奇想》 Powerchip 2025 Classic Series NSO Paul Huang & Friends Opening night - Concerto Grosso	小提琴／黃俊文、鄧皓敦、曾智弘、洪章文、李庭芳、陳怡茹、蔡竺君 中提琴／ 辛西婭·菲爾普斯 、黃瑞儀、陳猶白、黃亞漢 大提琴／ 馬克西米里安·霍儂 、上地彩門、黃日昇、唐鶯綺 低音提琴／蘇億容 雙簧管／王怡靜、阮黃松 小號／嘉柏·柏多斯基 大鍵琴／蔡佳璇 Paul Huang, Hao-Tun Teng, Chih-Hong Tseng, Chang-Wen Hung, Ting-Fang Lee, Yi-Ju Chen, Chu-Chun Tsai, violin Cynthia Phelps , Grace Huang, Jubel Chen, Ya-Han Huang, viola Maximilian Hornung , Simon Thompson, Jih-Sheng Huang, Ying-Chi Tang, cello Yi-Jung Su, double bass I-Ching Wang, Hoang Tung Nguyen, oboe Gábor Boldoczki, trumpet Chia-Hsuan Tsai, harpsichord	國家音樂廳 National Concert Hall
1/10	NSO 黃俊文與好朋友們 《浪漫薄暮》（雲林場） NSO Paul Huang & Friends Romantic Twilight	小提琴／黃俊文、曾智弘 中提琴／ 辛西婭·菲爾普斯 、黃瑞儀 大提琴／ 馬克西米里安·霍儂 、黃日昇 雙簧管／王怡靜 鋼琴／ 安·瑪莉·麥克德萊特 Paul Huang, Chih-Hong Tseng, violin Cynthia Phelps , Grace Huang, viola Maximilian Hornung , Jih-Sheng Huang, cello I-Ching Wang, oboe Anne-Marie McDermott , piano	雲林聲泊廳 Yunlin Ensemble Hall

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
1/11	力晶 2025 藝文饗宴 NSO 黃俊文與好朋友們 《致·親愛的》 Powerchip 2025 Classic Series NSO Paul Huang & Friends Dedication	小提琴／黃俊文、林冠羽 中提琴／ 辛西婭·菲爾普斯 大提琴／ 馬克西米里安·霍儂 、唐鶯綺、黃日昇 鋼琴／ 安·瑪莉·麥克德萊特 打擊樂／楊璧慈 Paul Huang, Kevin Lin, violin Cynthia Phelps , viola Maximilian Hornung , Ying-Chi Tang, Jih-Sheng Huang, cello Anne-Marie McDermott , piano Pi-Tzu Yang, percussion	國家音樂廳 National Concert Hall
1/12	力晶 2025 藝文饗宴 NSO 黃俊文與好朋友們 《浪漫薄暮》 Powerchip 2025 Classic Series NSO Paul Huang & Friends Romantic Twilight	小提琴／黃俊文、林冠羽、鄧皓敦、曾智弘 中提琴／ 辛西婭·菲爾普斯 、黃瑞儀、陳猶白 大提琴／ 馬克西米里安·霍儂 、上地彩門、黃日昇 低音提琴／蘇億容 雙簧管／王怡靜 小號／嘉柏·柏多斯基 鋼琴／ 安·瑪莉·麥克德萊特 Paul Huang, Kevin Lin, Hao-Tun Teng, Chih-Hong Tseng, violin Cynthia Phelps , Grace Huang, Jubel Chen, viola Maximilian Hornung , Simon Thompson, Jih-Sheng Huang, cello Yi-Jung Su, double bass I-Ching Wang, oboe Gábor Boldoczki, trumpet Anne-Marie McDermott , piano	國家音樂廳 National Concert Hall
1/19 午場、 晚場	《蜘蛛人：穿越新宇宙》 動畫音樂會 SPIDER-MAN ACROSS THE SPIDER-VERSE Live in Concert	指揮／ 大衛·馬奧尼 電影原聲帶 DJ / Blakey David Mahoney , conductor Blakey , DJ	國家音樂廳 National Concert Hall

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
1/21 1/23 1/24 1/25	《夢響·舞動》 2025 國家青年交響樂團 寒期巡迴音樂會 Dreams Dancing National Symphony Youth Orchestra 2025 Winter Tour Concert	指揮／呂紹嘉 國家青年交響樂團 Shao-Chia Lü, conductor National Symphony Youth Orchestra	國家音樂廳 National Concert Hall 國立東華大學藝術學院音樂廳 NDHU College of the Arts Concert Hall 苗北藝文中心演藝廳 Miaobei Art Center Performance Hall 國立新港藝術高中演藝廳 National Singang Senior High School of Arts
2/22 2/23	SIGUR RÓS 2025 台北演唱會 SIGUR RÓS WITH NATIONAL SYMPHONY ORCHESTRA	Sigur Rós Sigur Rós	台北國際會議中心大會堂 Taipei International Convention Center
3/2	力晶世紀美聲系列 《歌劇男高音泰特曼與 NSO》 Powerchip Bel Canto Series Jonathan Tetelman & NSO	男高音／強納森·泰特曼 指揮／弗雷德里克·查斯林 Jonathan Tetelman , tenor Frédéric Chaslin , conductor	國家音樂廳 National Concert Hall
3/7 3/8 3/9	鋼琴大師 布赫賓德 貝多芬鋼琴協奏曲全集 Rudolf Buchbinder Beethoven Piano Concertos	指揮／準·馬寇爾 鋼琴／魯道夫·布赫賓德 Jun Märkl, conductor Rudolf Buchbinder, piano	國家音樂廳 National Concert Hall
3/13	台新經典饗宴 《準·馬寇爾、反田恭平與 NSO》 Jun Märkl, Kyohei Sorita & NSO	指揮／準·馬寇爾 鋼琴／反田恭平 Jun Märkl, conductor Kyohei Sorita , piano	國家音樂廳 National Concert Hall
3/16	NSO 室內樂 《音符的元素國度： 古典音樂與科學的交織》 NSO Chamber Concerts The Realm of Musical Notes: The Interweaving of Classical Music and Science	小提琴／蔡竺君、曾智弘 中提琴／黃瑞儀 大提琴／唐鶯綺 Chu-Chun Tsai, Chih-Hong Tseng, violin Grace Huang, viola Ying-Chi Tang, cello	國家演奏廳 National Recital Hall

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
3/23 午場	NSO 室內樂 《開始》 NSO Chamber Concerts Startin' Sumthin'	長笛／宮崎千佳 雙簧管／阮黃松 單簧管／黃荻 低音管／陳奕秀 法國號／劉品均 鋼琴／王佩瑤 作曲 & 擊樂／艾庭安 Chika Miyazaki, flute Hoang Tung Nguyen, oboe Ti Huang, clarinet I-Hsiu Chen, bassoon Pin-Chun Liu, horn Pei-Yao Wang, piano Sebastian Efler, composer & percussion	國家演奏廳 National Recital Hall
3/23 晚場	NSO 室內樂 《絕對三重奏》 NSO Chamber Concerts Absolutely Three	小提琴／李家豪、蔡孟峰、吳彥廷 中提琴／吳彥廷、蔡孟峰、李家豪 Chia-Hao Lee, Meng-Fong Tsai, Yen-Ting Wu, violin Yen-Ting Wu, Meng-Fong Tsai, Chia-Hao Lee, viola	國家演奏廳 National Recital Hall
3/30	台新經典饗宴 NSO 《貝多芬與舒伯特之夜》 Yao-Yu Wu, Makoto Ozone & NSO	指揮／吳曜宇 鋼琴／小曾根真 Yao-Yu Wu, conductor Makoto Ozone, piano	國家音樂廳 National Concert Hall
4/4	跨界天王波伽利 Andrea Bocelli Live in Taipei Dome	指揮／卡羅·貝尼尼 女高音／瑪麗安·巴蒂斯泰利 男高音／安德烈·波伽利 小提琴／安娜塔西亞·彼得里沙克 古典跨界嘉賓／艾美·曼福德 特別嘉賓／馬提歐·波伽利 舞者／布蘭妮·歐康納、亞卓安·霍夫曼 台北愛樂合唱團 Carlo Bernini , conductor Mariam Battistelli , soprano Andrea Bocelli, tenor Anastasiya Petryshak , violin Amy Manford , classical crossover artist Matteo Bocelli , special guest Brittany O'connor , Adrian Hoffman , dancers Taipei Philharmonic Chorus	臺北大巨蛋 Taipei Dome
4/13	《準·馬寇爾、 湯瑪斯·漢普森與 NSO》 Jun Märkl, Thomas Hampson & NSO	指揮／準·馬寇爾 男中音／湯瑪斯·漢普森 Jun Märkl, conductor Thomas Hampson, baritone	國家音樂廳 National Concert Hall

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
4/19	2025 年世界閱讀日 《狗汪汪與神奇玩具屋》 2025 World Reading Day: Opening Concert	指揮／鄒佳宏 無獨有偶工作室劇團 Jiahung Zou, conductor The Puppet & Its Double Theater	臺灣當代文化實驗場 - 未來廣場 aiwan Contemporary Culture Lab - Future Square
4/20	NSO《來自臺灣— 2025 日本巡演行前音樂會》 NSO From Formosa — 2025 Japan Pre-tour Concert	指揮／準·馬寇爾 中提琴／今井信子 單簧管／朱玫玲 女高音／宮地江奈 Jun Märkl, conductor Nobuko Imai, viola May-Lin Ju, clarinet Ena Miyachi, soprano	國家音樂廳 National Concert Hall
4/27	NSO X 麗寶 彩雲室內樂系列 I 《街頭之歌》 NSO X LIHPAO Chamber Concerts I Gassenhauer	雙簧管／王怡靜、楊舒婷 英國管／李明怡 單簧管／賴俊諺 低音管／簡凱玉 低音管 & 倍低音管／簡恩義 鋼琴／林娟儀 I-Ching Wang, Shu-Ting Yang, oboe Ming-I Lee, English horn Chun-Yen Lai, clarinet Kai-Yu Jian, bassoon En-Yi Chien, bassoon & contrabassoon Jenny Lin, piano	國家演奏廳 National Recital Hall
5/3	2025 歐洲日系列音樂會 呂紹嘉、嚴俊傑與 NSO 《跨世代樂章》 2025 EuropeDay Series Shao-Chia Lü, Chun-Chieh Yen & NSO	指揮／呂紹嘉 鋼琴／嚴俊傑 Shao-Chia Lü, conductor Chun-Chieh Yen, piano	國家音樂廳 National Concert Hall

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
5/4 午場	NSO X 麗寶 彩雲室內樂系列 II 《聽見 400 光年》 NSO X LIHPAO Chamber Concerts II Where Parallel Lines Converge	小提琴／孫正玫、黃佳頤 中提琴／鄧啟全 大提琴／韋智盈 長笛／宮崎千佳 單簧管 & 低音單簧管／黃荻 打擊樂／艾庭安、楊璧慈 鋼琴／許毓婷 指揮／蔡明毅 Cheng-Mei Sun, Jiachi Huang, violin Chi-Chuan Teng, viola Chih-Yin Wei, cello Chika Miyazaki, flute Ti Huang, clarinet & bass clarinet Sebastian Efler, Pi-Tzu Yang, percussion Yu-Ting Hsu, piano Ming-Jui Tsai, conductor	國家演奏廳 National Recital Hall
5/4 晚場	NSO 室內樂 《古典精神·樂音傳承》 NSO Chamber Concerts The Spirit of Classic, the Heritage of Music	小提琴／陳玟佐 大提琴／蘇品維 鋼琴／蘇映竹 Wen-Tso Chen, violin Pin-Wei Su, cello Ying-Chu Su, piano	國家演奏廳 National Recital Hall
5/10	2025TIFA 《呂紹嘉、伊莉莎白·詹森與 NSO》 Shao-Chia Lü, Elisabeth Jansson & NSO	指揮／呂紹嘉 次女高音／伊莉莎白·詹森 Shao-Chia Lü, conductor Elisabeth Jansson , mezzo-soprano	國家音樂廳 National Concert Hall
5/16	NSO 室內樂 《3 的三次方》 NSO Chamber Concerts Three Cubed	小提琴／鄧皓敦 大提琴／唐鶯綺 單簧管／朱玫玲 鋼琴／翁重華 Hao-Tun Teng, violin Ying-Chi Tang, cello May-Lin Ju, clarinet Chung-Hua Weng, piano	國家演奏廳 National Recital Hall
5/23	力晶世紀美聲系列 NSO《哈維爾·卡馬雷納— 天籟美聲之夜》 Powerchip Bel Canto Series NSO Javier Camarena Opera Highlights	指揮／園田隆一郎 男高音／哈維爾·卡馬雷納 Ryuichiro Sonoda , conductor Javier Camarena , tenor	國家音樂廳 National Concert Hall

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
5/24	TSMC x NSO x TNUA 樂無界教育計畫 呂紹嘉指揮大師班音樂會 MMusic Educational Program Masterclass Concert with Lü	指揮指導／呂紹嘉 指揮學生／張揚、梁文競、陳宥嘉、 陳巍中、劉羽謙、鄭勝豪 國立臺北藝術大學室內樂合奏團 Shao-Chia Lü, conductor Yang Chang, Wen-Ching Liang , Yu-Chia Chen, Wei-Chung Chen, Yu-Chien Liu , Sheng-Hao Cheng, conducting students TNUA Chamber Orchestra	國立臺北藝術大學音樂廳 TNUA Concert Hall
5/31 6/1		指揮／準·馬寇爾 小提琴／黃俊文 女高音／森麻季 Jun Märkl, conductor Paul Huang, violin Maki Mori , soprano	熊本縣立劇場 Kumamoto Prefectural Theater 大阪交響音樂廳 Osaka Symphony Hall
6/2	NSO 2025 日本巡演 《來自臺灣》 From Formosa Taiwan Philharmonic 2025 Japan Tour	指揮／準·馬寇爾 小提琴／黃俊文 台北愛樂合唱團 Jun Märkl, conductor Paul Huang, violin Taipei Philharmonic Chorus	東京三得利音樂廳 Suntory Hall, Tokyo
6/4		指揮／準·馬寇爾 小提琴／黃俊文 中提琴／維特·赫譚斯坦 女高音／宮地江奈 Jun Märkl, conductor Paul Huang, violin Veit Hertenstein , viola Ena Miyachi, soprano	東京歌劇城音樂廳 Tokyo Opera City

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
6/6 6/7 6/8	鬼滅之刃電影動畫音樂會 Demon Slayer in Concert	指揮／艾蜜莉·馬歇爾 小提琴 I／李季、黃佳頌 小提琴 II／李家豪、康信榮 中提琴／吳彥廷 大提琴／蘇品維 長笛 & 短笛／林子斐 薩克斯風／張文君 小號／侯丞勇 長號／李昆穎 打擊樂／陳廷銓、楊璧慈 吉他／巫康裘 電貝斯／江力平 爵士鼓／廖育璋 尺八、篠笛／張家齊 Emily Marshall , conductor Gee Lee, Jiachi Huang, violin I Chia-Hao Lee, Hsin-Jung Kang, violin II Yen-Ting Wu, viola Pin-Wei Su, cello Yu-Fei Lin, flute & piccolo Wen-Chun Chang , saxophone Cheng-Yong Hou , trumpet Kun-Ying Lee, trombone Ting-Chuan Chen, Pi-Tzu Yang, percussion Kang-Chiu Wu , guitar Lee-Ping Jiang , electric bass Yu-Hsuan Liao , drum set Luke Chang , shakuhachi & shinobu	國家音樂廳 National Concert Hall 臺南文化中心演藝廳 Tainan Cultural Center
6/14	NSO 室內樂 《自然之音》 NSO Chamber Concerts Melodies of Nature	小提琴／陳怡茹、洪章文 中提琴／黃瑞儀、李思琪 大提琴／陳怡婷 Yi-Ju Chen, Chang-Wen Hung, violin Grace Huang, Szu-Chi Li, viola I-Ting Chen, cello	國家演奏廳 National Recital Hall
6/21	法國巴黎銀行財富管理音樂巡禮 NSO《號角·交響羅曼史》 Kevin John Edusei, Radovan Vlatković & NSO	指揮／凱文·約翰·埃杜塞 法國號／瑞德凡·弗拉柯維克 Kevin John Edusei , conductor Radovan Vlatković, horn	國家音樂廳 National Concert Hall
6/22	NSO 室內樂 《貝多芬的回憶》 NSO Chamber Concerts The Memories of Beethoven	小提琴／曾智弘 中提琴／黃瑞儀 大提琴／唐鸞綺 鋼琴／翁重華 Chih-Hong Tseng, violin Grace Huang, viola Ying-Chi Tang, cello Chung-Hua Weng, piano	國家演奏廳 National Recital Hall

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6/22	NSO 室內樂 《瑞德凡·弗拉柯維克與朋友們》 NSO Chamber Concerts Radovan Vlatković & Friends	法國號/瑞德凡·弗拉柯維克、劉宜欣、黃哲筠 長笛/安德石、宮崎千佳 雙簧管/王怡靜、李明怡 單簧管/朱玫玲、賴俊諺 低音管/簡凱玉、陳奕秀 鋼琴/王佩瑤 Radovan Vlatković, Yi-Hsin Cindy Liu, Jer-Yun Huang, horn Anders Norell, Chika Miyazaki, flute I-Ching Wang, Ming-I Lee, oboe May-Lin Ju, Chun-Yen Lai, clarinet Kai-Yu Jian, I-Hsiu Chen, bassoon Pei-Yao Wang, piano	國家演奏廳 National Recital Hall
6/27	NSO《無垠之境》 米格爾·哈斯-貝多亞與楊文信 Miguel Harth-Bedoya, Wen-Sinn Yang & NSO	指揮/米格爾·哈斯-貝多亞 大提琴/楊文信 Miguel Harth-Bedoya, conductor Wen-Sinn Yang, cello	國家音樂廳 National Concert Hall
6/28 6/29	《暮光之城》電影音樂會 Twilight In Concert	指揮/艾略特·戴維斯 小提琴 I / 李季 小提琴 II / 李家豪 中提琴/吳彥廷 大提琴/黃日昇 長笛/林子斐 單簧管/朱偉誼 打擊樂/陳廷銓、楊璧慈 吉他/巫康裘、劉曜瑄 電貝斯/江力平 爵士鼓/陳勇成 Elliot Davis, conductor Gee Lee, violin I Chia-Hao Lee, violin II Yen-Ting Wu, viola Jih-Sheng Huang, cello Yu-Fei Lin, flute Wei-I Chu, clarinet Ting-Chuan Chen, Pi-Tzu Yang, percussion Kang-Chiu Wu, Yao-Xuan Liu, guitar Lee-Ping Jiang, electric bass Yung-Cheng Chen, drum set	國家音樂廳 National Concert Hall

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7/11 7/13	NSO 歌劇音樂會 《飛行的荷蘭人》 NSO Opera Concerts Der fliegende Holländer	指揮/準·馬寇爾 導演/尚米歇爾·克奇 荷蘭人/賽門·貝利 仙塔/伊沃娜·索博特卡 瑪麗/金子美香 達蘭/理查·維格爾 艾瑞克/王典 舵手/吳翰 童年仙塔/蔡昀臻 童年艾瑞克/王鉅駿 拉絳人男聲合唱團 拉絳人青年合唱團 拉絳人藝象女聲合唱團 東吳校友合唱團 Jun Märkl, conductor Jean-Michel Cricqui, director Simon Bailey , Der Holländer Iwona Sobotka , Senta Mika Kaneko , Mary Richard Wiegold , Daland Fernando Wang, Erik Han Wu, Steuermann Audrey Tsai, Young Senta Marty Wang , Young Erik Taipei Male Choir Taipei Youth Choir Taipei Arts Female Choir Soochow University Alumni Chorus	國家音樂廳 National Concert Hall
7/20	法國巴黎銀行財富管理音樂巡禮 《準·馬寇爾、曾宇謙與 NSO》 Jun Märkl, Yu-Chien Tseng & NSO	指揮/準·馬寇爾 小提琴/曾宇謙 Jun Märkl, conductor Yu-Chien Tseng, violin	臺中國家歌劇院大劇院 National Taichung Theater
7/25 7/26 7/27	《夢響·綻放》 2025 NSYO 國家青年交響樂團 巡迴音樂會	指揮/準·馬寇爾 鋼琴/德米特里·希斯金 國家青年交響樂團	苗北縣苗北藝文中心演藝廳 Miaobei Art Center Performance Hall 國家音樂廳 National Concert Hall
8/1 8/2	Dreams Unleashed National Symphony Youth Orchestra 2025 Concert	Jun Märkl, conductor Dmitry Shishkin , piano National Symphony Youth Orchestra	衛武營 國家藝術文化中心音樂廳 Kaohsiung Center for the Arts (Weiwuying) 日本橫濱港未來館音樂廳 Yokohama Minato Mirai Hall 日本國立音樂大學音樂廳 Kunitachi College of Music Main Hall

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
7/26	《時間的旅程—預見 NSO》 沙龍音樂會	鋼琴／許威 小提琴／曾智弘 中提琴／陳猶白 大提琴／唐鶯綺 男中音／葉展毓 Wei Hsu, piano Chih-Hong Tseng, violin Jubel Chen, viola Ying-Chi Tang, cello Chan-Yu Yeh, baritone	國家音樂廳 1 樓大廳 National Concert Hall 1F Lobby
9/11	《孕育於山海之間》 馬水龍逝世十週年紀念音樂會 Nurtured among Mountains and Sea - Memorial Concert of MA Shui-long	指揮／張佳韻 鋼琴／辛幸純 柳笛／賴玟鈞 主持／顏綠芬 合唱指導／古育仲、張維君 台北愛樂合唱團 朗誦／雅柏甦詠、博伊哲努、邱文隆 Amy Chang, conductor Hsing-Chwen Giselle Hsin, piano Yi-Chun Lai, bangdi Lu-Fen Yen, moderator Yu-Chung John Ku, Wei-Chun Regina Chang, chorus master Taipei Philharmonic Chorus Yapasuyongu Poiconu, Biung Takisvilainan, reciter	國家音樂廳 National Concert Hall
9/19	NSO 開季音樂會 《呂紹嘉、維多利亞·穆洛娃與 NSO》 Shao-Chia Lü, Viktoria Mullova & NSO	指揮／呂紹嘉 小提琴／維多利亞·穆洛娃 Shao-Chia Lü, conductor Viktoria Mullova, violin	國家音樂廳 National Concert Hall
9/27	富邦世紀音樂盛宴 《呂紹嘉、林品任與 NSO》 Shao-Chia Lü, Richard Lin & NSO	指揮／呂紹嘉 小提琴／林品任 Shao-Chia Lü, conductor Richard Lin, violin	國家音樂廳 National Concert Hall
9/28	NSO 室內樂 《夢境·時光·樂章》 NSO Chamber Concerts Dreams, Moments, Music	鋼琴／許威 小提琴／曾智弘 中提琴／陳猶白 大提琴／唐鶯綺 男中音／葉展毓 Wei Hsu, piano Chih-Hong Tseng, violin Jubel Chen, viola Ying-Chi Tang, cello Chan-Yu Yeh, baritone	國家演奏廳 National Recital Hall

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
10/4	《鯨之謎》交響音樂會 Secrets of the Whales	指揮／鄭立彬 Li-Pin Cheng, conductor	臺中市圓滿戶外劇場 Fulfillment Amphitheatre
10/7	2025 總統府建築光雕展演 2025 National Day Projection Mapping Show Featuring the Presidential Office Building	指揮／吳曜宇 Yao-Yu Wu, conductor	總統府前凱達格蘭大道 Ketagalan Boulevard in front of the Presidential Office Building
10/19	NSO 《琴響·心世界》 交響樂遇上 AI： 數位技術編織音樂畫卷	指揮／楊書涵 小提琴／五明佳廉 視覺統籌／王奕盛 AI 應用服務／財團法人資訊工業策進會 Su-Han Yang, conductor Karen Gomyo, violin Yi-Sheng Wang, visual director Institute for Information Industry, AI Application Services	國家音樂廳 National Concert Hall
10/24	NSO 《馬勒第三》 Jun Märkl, Jennifer Johnston & NSO	指揮／準·馬寇爾 次女高音／珍妮佛·強斯頓 合唱指導／古育仲、張維君、熊師玲 台北愛樂合唱團 台北愛樂兒童合唱團 Jun Märkl, conductor Jennifer Johnston, mezzo-soprano Yu-Chung John Ku, Wei-Chun Regina Chang, Shih-Ling Hsiung, chorus masters Taipei Philharmonic Chorus Taipei Philharmonic Youth & Children's Choir	國家音樂廳 National Concert Hall
10/26	NSO 室內樂 《無盡之夜》 NSO Chamber Concerts Infinity Twilight	法國號／劉宜欣 小提琴／鄧皓敦 中提琴／黃瑞儀 大提琴／唐鶯綺 鋼琴／翁重華 Yi-Hsin Liu, horn Hao-Tun Teng, violin Grace Huang, viola Ying-Chi Tang, cello Chung-Hua Weng, piano	國家演奏廳 National Recital Hall
11/1	自由之聲—向一代報人林榮三致敬 NSO 《林勤超 X 丹尼斯·科祖金》 Chin-Chao Lin, Denis Kozhukhin & NSO	指揮／林勤超 鋼琴／丹尼斯·科祖金 Chin-Chao Lin, conductor Denis Kozhukhin, piano	國家音樂廳 National Concert Hall

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
11/8	NSO 室內樂 《浪漫德意志—內敘與奔放》 NSO Chamber Concerts German Romanticism: Brahms & Bruch	小提琴／曾智弘、蔡竺君、陳玟佐、曾婕安 中提琴／黃瑞儀、吳彥廷 大提琴／黃日昇 低音提琴／蘇億容 Chih-Hong Tseng, Chu-Chun Tsai, Wen-Tso Chen, Chieh-An Tseng, violin Grace Huang, Yen-Ting Wu, viola Jih-Sheng Huang, cello Yi-Jung Su, double bass	國家演奏廳 National Recital Hall
11/14	2025 北都汽車音樂會 2025 Lexus Concert	指揮／雷歐納·史拉特金 鋼琴／史蒂芬·賀夫 Leonard Slatkin, conductor Sir Stephen Hough, piano	國家音樂廳 National Concert Hall
11/16 午場	《傳奇·永恆》 哈根告別巡演 × 魏德曼 Jörg Widmann & Hagen Quartet	單簧管／約格·魏德曼 哈根四重奏 Jörg Widmann, clarinet Hagen Quartet	國家音樂廳 National Concert Hall
11/16 晚場	《史拉特金、賀夫與 NSO》 Leonard Slatkin, Stephen Hough & NSO	指揮／雷歐納·史拉特金 鋼琴／史蒂芬·賀夫 Leonard Slatkin, conductor Sir Stephen Hough, piano	國家音樂廳 National Concert Hall
11/20	魏德曼與 NSO 《跨樂自由的邊界》 Jörg Widmann & NSO I	指揮／約格·魏德曼 客席首席／林冠羽 Jörg Widmann, conductor Kevin Lin, guest concertmaster	國家音樂廳 National Concert Hall
11/22	NSO 室內樂 《森情童話》 NSO Chamber Concerts Fairy Tale	雙簧管／阮黃松、楊舒婷 單簧管／劉凱妮 低音管／簡凱玉、簡恩義 鋼琴／王佩瑤 Hoang Tung Nguyen, Shu-Ting Yang, oboe Kai-Ni Liu, clarinet Kai-Yu Jian, En-Yi Chien, bassoon Pei-Yao Wang, piano	國家演奏廳 National Recital Hall
11/23	《愛與希望》感恩音樂會	指揮／約格·魏德曼 小提琴／林品任 Jörg Widmann, conductor Richard Lin, violin	國家音樂廳 National Concert Hall

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
11/25	NSYO 室內樂 《夢響·樂語》 NSYO Chamber Concerts Dreams Expressed	指揮／吳曜宇 小提琴 & 指導老師／鄧皓敦 中提琴 & 指導老師／黃瑞儀 長號 & 指導老師／李昆穎 指導老師／王怡靜 豎琴／解瑄 NSYO 音樂家群： 小提琴／張子婕、鄧景倫、許舫綿、黃寶萱 中提琴／沐恬歆、黃柏文、黃睿矜 大提琴／曾慶禕、游沛橙、吳欣穎 低音提琴／鄒睿廉 雙簧管／張明心 單簧管／陳彥希 低音管／劉恩廷 法國號／黃蕙旂、黃咨翰、劉秉澄、傅韋傑 小號／劉翟芸、劉冠增、汪資峻 長號／鄧九瑜 低音號／陳柏宜 鋼琴／鄭勝豪 Yao-Yu Wu, conductor Hao-Tun Teng, violin & faculty Grace Huang, viola & faculty Kun-Ying Li, trombone & faculty I-Ching Wang, faculty Shannon Shuen Chieh, harp	國家演奏廳 National Recital Hall
11/29	魏德曼與 NSO 《樂響啟示錄》 Jörg Widmann & NSO II	指揮／約格·魏德曼 Jörg Widmann, conductor	國家音樂廳 National Concert Hall

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
12/6	NSO X 麗寶 彩雲室內樂系列 I 《如歌之夏》 NSO X LIHPAO Chamber Concerts I Summer in Serenade	長笛／安德石 單簧管／賴俊諺 小提琴／鄧皓敦 大提琴／唐鶯綺 女高音／林慈音 鋼琴／翁重華 Anders Norell, flute Chun-Yen Lai, clarinet Hao-Tun Teng, violin Ying-Chi Tang, cello Grace Lin, soprano Chung-Hua Weng, piano	國家演奏廳 National Recital Hall
12/7	NSO 室內樂 《黃金三角－舒曼、克拉拉與布 拉姆斯的交織命運》 NSO Chamber Concerts The Golden Triangle: The Intertwined Fates of Schumann, Clara and Brahms	小提琴／陳怡茹、洪章文 中提琴／黃瑞儀 大提琴／陳怡婷 鋼琴／廖咬含 Yi-Ju Chen, Chang-Wen Hung, violin Grace Huang, viola I-Ting Chen, cello Chiao-Han Liao, piano	國家演奏廳 National Recital Hall
12/12 12/13 12/14	力晶 2025 藝文饗宴 《輝煌·交響》 葛拉夫、卡瓦科斯與 NSO Powerchip 2025 Classic Series Hans Graf, Leonidas Kavakos & NSO	指揮／漢斯·葛拉夫 小提琴／列奧尼達斯·卡瓦科斯 Hans Graf, conductor Leonidas Kavakos, violin	國家音樂廳 National Concert Hall 苗北縣苗北藝文中心演藝廳 Miaobei Art Center Performance Hall 衛武營 國家藝術文化中心音樂廳 National Kaohsiung Center for the Arts (Weiwuying)
12/13 12/14 12/15	《暮光之城》電影音樂會 Twilight In Concert	指揮／謝爾比·拉斯勒 Shelbie Ressler, conductor	國家音樂廳 National Concert Hall 臺中國家歌劇院大劇院 National Taichung Theater
12/21 12/23	富邦世紀音樂盛宴 鋼琴巨星 郎朗	指揮／準·馬寇爾 鋼琴／郎朗、吉娜·愛麗絲 Jun Märkl, conductor Lang Lang, Gina Alice Redlinger, piano	國家音樂廳 National Concert Hall 臺中國家歌劇院大劇院 National Taichung Theater

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
12/30	NSO 《華麗歌劇選粹－維也納之夜》 NSO A Night in Vienna: Highlights from the Grand Operas	指揮／吳曜宇 女高音／娜塔莉·佩尼亞·科馬斯 Yao-Yu Wu, conductor Nathalie Peña-Comas, soprano	國家音樂廳 National Concert Hall
12/31	NSO 2025 《跨年音樂會》 NSO 2025 New Year's Concert	指揮／吳曜宇 女高音／娜塔莉·佩尼亞·科馬斯 Yao-Yu Wu, conductor Nathalie Peña-Comas, soprano	國家音樂廳 National Concert Hall



《輝煌·交響》葛拉夫、卡瓦科斯與 NSO (高雄場) —2025/12/14 衛武營國家藝術文化中心音樂廳 (攝影／羅文傑)
Hans Graf, Leonidas Kavakos & NSO - 2025/12/14 National Kaohsiung Center for the Arts (Weiwuying)

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年度財務報告

Financial Overview

國家表演藝術中心 National Performing Arts Center

收支餘絀表 Statement of Revenue and Expenses

2025年及2024年1月1日至12月31日

For the years ended December 31, 2025 and 2024

單位：新台幣元 (NTD)

	2025 年		2024 年	
	金額 AMOUNT	%	金額 AMOUNT	%
業務收入 Operating Revenue：				
銷貨收入 Sales Revenue	\$ 7,294,538	-	\$ 8,587,340	-
租金收入 Rentals Revenue	253,689,281	8	244,366,822	8
勞務收入 Ticketing and Other Services Revenue	622,911,991	18	571,089,724	17
政府補助收入 Government Subsidy	2,515,925,168	74	2,475,005,645	75
	3,399,820,978	100	3,299,049,531	100
業務成本 Operating Cost	625,711,223	18	636,581,678	19
業務毛利 Operating Gross Profit	2,774,109,755	82	2,662,467,853	81
業務費用 Operating Expenses				
行銷及業務費用 Marketing	493,984,392	15	484,087,163	15
管理及總務費用 General Management	2,107,736,496	62	2,009,723,263	61
	2,601,720,888	77	2,493,810,426	76
業務賸餘 (短絀) Surplus from operations	172,388,867	5	168,657,427	5
業務外收益及費損 Non-operating Income and Expense：				
利息收入 Interest Income	70,356,688	2	58,074,635	2
股利收入 Dividend Income	659,695	-	687,578	-
廣告收入 Advertisement Income	16,361,937	-	14,840,396	-
透過餘絀按公允價值衡量之金融資產 (負債) 淨損益 Net Gain or loss on financial assets (liabilities) measured at fair value through profit or loss	(213,123)	-	970,304	-
其他收入淨額 Other Net Income	4,098,352	-	4,147,969	-
	91,263,549	2	78,720,882	2
稅前賸餘 Earnings Before Income Tax	263,652,416	7	247,378,309	7
所得稅費用 Income Tax Expense	-	-	-	-
本期賸餘 (短絀) Surplus (Deficit)	263,652,416	7	247,378,309	7
本期其他綜合餘絀 Other Comprehensive Savings	-	-	-	-
本期綜合餘絀總額 (稅後淨額) Total Comprehensive Income	\$ 263,652,416	7	\$ 247,378,309	7



銷貨收入 Sales Revenue	0%
租金收入 Rentals Revenue	7%
勞務收入 Ticketing and Other Services Revenue	18%
政府補助收入 Government Subsidy	72%
業務外收益 Non-operating Income	3%



銷貨收入 Sales Revenue	0%
租金收入 Rentals Revenue	8%
勞務收入 Ticketing and Other Services Revenue	17%
政府補助收入 Government Subsidy	73%
業務外收益 Non-operating Income	2%



業務成本 Operating Cost	20%
行銷及業務費用 Marketing	15%
管理及總務費用 General Management	65%
業務外費損 Non-operating Expense	0%



業務成本 Operating Cost	20%
行銷及業務費用 Marketing	16%
管理及總務費用 General Management	64%
業務外費損 Non-operating Expense	0%

自籌比例 The Ratio of Self-generated Income

單位：新台幣元 (NTD)

項目	2025 年	2024 年
自籌收入 Self-generated Income		
業務收入 Operating Income	883,895,810	824,043,886
業務外收入 Non-operating Income	91,835,382	79,033,266
合計 Total	975,731,192	903,077,152
支出 Expenditure		
業務成本與費用 Operating Costs and Expenses	3,227,432,111	3,130,392,104
業務外支出 Non-operating Expenditure	571,833	312,384
代管資產 & 捐贈動產折舊及其他 Asset Depreciation and Otheras	(512,551,935)	(535,580,352)
代辦外租團隊青年禮金席位專案 Agency for youth preferential seats project of leasing team	-	(26,241,950)
合計 Total	2,715,452,009	2,568,882,186
自籌比例 The Ratio of Self-generated Income	36%	35%

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

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

2025年及2024年1月1日至12月31日
For the years ended December 31, 2025 and 2024

單位：新台幣元 (NTD)

	2025 年		2024 年	
	金額 AMOUNT	%	金額 AMOUNT	%
業務收入 Operating Revenue :				
銷貨收入 Sales Revenue	\$ 1,161,377	-	\$ 1,456,127	-
租金收入 Rentals Revenue	134,774,871	13	132,542,970	14
勞務收入 Ticketing and Other Services Revenue	308,579,797	30	267,531,778	28
政府補助收入 Government Subsidy	578,774,339	57	563,264,517	58
	<u>1,023,290,384</u>	<u>100</u>	<u>964,795,392</u>	<u>100</u>
業務成本 Operating Cost	<u>167,672,132</u>	<u>16</u>	<u>136,168,139</u>	<u>14</u>
業務毛利 Operating Gross Profit	<u>855,618,252</u>	<u>84</u>	<u>828,627,253</u>	<u>86</u>
業務費用 Operating Expenses				
行銷及業務費用 Marketing	209,008,634	20	209,102,356	22
管理及總務費用 General Management	549,002,165	54	504,203,575	52
	<u>758,010,799</u>	<u>74</u>	<u>713,305,931</u>	<u>74</u>
業務賸餘 (短絀) Surplus from operations	<u>97,607,453</u>	<u>10</u>	<u>115,321,322</u>	<u>12</u>
業務外收益及費損 Non-operating Income and Expense :				
利息收入 Interest Income	21,414,774	2	15,039,040	2
廣告收入 Advertisement Income	13,438,764	1	12,735,062	1
其他收入淨額 Other Net Income	2,443,391	-	2,290,294	-
	<u>37,296,929</u>	<u>3</u>	<u>30,064,396</u>	<u>3</u>
稅前賸餘 Earnings Before Income Tax	<u>134,904,382</u>	<u>13</u>	<u>145,385,718</u>	<u>15</u>
所得稅費用 Income Tax Expense	-	-	-	-
本期賸餘 (短絀) Surplus (Deficit)	<u>134,904,382</u>	<u>13</u>	<u>145,385,718</u>	<u>15</u>
本期其他綜合餘絀 Other Comprehensive Savings	-	-	-	-
本期綜合餘絀總額 (稅後淨額) Total Comprehensive Income	<u>\$ 134,904,382</u>	<u>13</u>	<u>\$ 145,385,718</u>	<u>15</u>



銷貨收入 Sales Revenue	0%
租金收入 Rentals Revenue	13%
勞務收入 Ticketing and Other Services Revenue	29%
政府補助收入 Government Subsidy	55%
業務外收益 Non-operating Income	3%



銷貨收入 Sales Revenue	0%
租金收入 Rentals Revenue	13%
勞務收入 Ticketing and Other Services Revenue	27%
政府補助收入 Government Subsidy	57%
業務外收益 Non-operating Income	3%



業務成本 Operating Cost	18%
行銷及業務費用 Marketing	23%
管理及總務費用 General Management	59%
業務外費損 Non-operating Expenses	0%



業務成本 Operating Cost	16%
行銷及業務費用 Marketing	25%
管理及總務費用 General Management	59%
業務外費損 Non-operating Expenses	0%

自籌比例 The Ratio of Self-generated Income

單位：新台幣元 (NTD)

項目	2025 年	2024 年
自籌收入 Self-generated Income		
業務收入 Operating Income	444,516,045	401,530,875
業務外收入 Non-operating Income	37,418,756	30,121,826
合計 Total	<u>481,934,801</u>	<u>431,652,701</u>
支出 Expenditure		
業務成本與費用 Operating Costs and Expenses	925,682,931	849,474,070
業務外支出 Non-operating Expenditure	121,827	57,430
代辦外租團隊青年禮金席位專案 Agency for youth preferential seats project of leasing team	-	(20,322,560)
合計 Total	<u>925,804,758</u>	<u>829,208,940</u>
自籌比例 The Ratio of Self-generated Income	52%	52%

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

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

2025年及2024年1月1日至12月31日
For the years ended December 31, 2025 and 2024

單位：新台幣元 (NTD)

	2025 年		2024 年	
	金額 AMOUNT	%	金額 AMOUNT	%
業務收入 Operating Revenue：				
銷貨收入 Sales Revenue	\$ 3,047,439	-	\$ 4,175,475	-
租金收入 Rentals Revenue	49,862,011	7	51,019,921	7
勞務收入 Ticketing and Other Services Revenue	100,562,986	15	91,704,295	14
政府補助收入 Government Subsidy	529,095,726	78	542,023,610	79
	682,568,162	100	688,923,301	100
業務成本 Operating Cost	162,996,582	24	177,333,234	26
業務毛利 Operating Gross Profit	519,571,580	76	511,590,067	74
業務費用 Operating Expenses				
行銷及業務費用 Marketing	94,794,937	14	99,673,734	14
管理及總務費用 General Management	400,153,377	58	392,657,063	57
	494,948,314	72	492,330,797	71
業務賸餘 (短絀) Surplus from operations	24,623,266	4	19,259,270	3
業務外收益及費損 Non-operating Income and Expense：				
利息收入 Interest Income	5,250,546	1	4,574,130	1
廣告收入 Advertisement Income	2,346,502	-	1,255,810	-
其他收入淨額 Other Net Income	604,099	-	1,083,606	-
	8,201,147	1	6,913,546	1
稅前賸餘 Earnings Before Income Tax	32,824,413	5	26,172,816	4
所得稅費用 Income Tax Expense	-	-	-	-
本期賸餘 (短絀) Surplus (Deficit)	32,824,413	5	26,172,816	4
本期其他綜合餘絀 Other Comprehensive Savings	-	-	-	-
本期綜合餘絀總額 (稅後淨額) Total Comprehensive Income	\$ 32,824,413	5	\$ 26,172,816	4



銷貨收入 Sales Revenue	1%
租金收入 Rentals Revenue	7%
勞務收入 Ticketing and Other Services Revenue	14%
政府補助收入 Government Subsidy	77%
業務外收益 Non-operating Income	1%



銷貨收入 Sales Revenue	1%
租金收入 Rentals Revenue	7%
勞務收入 Ticketing and Other Services Revenue	13%
政府補助收入 Government Subsidy	78%
業務外收益 Non-operating Income	1%



業務成本 Operating Cost	25%
行銷及業務費用 Marketing	14%
管理及總務費用 General Management	61%
業務外費損 Non-operating Expens	0%



業務成本 Operating Cost	26%
行銷及業務費用 Marketing	15%
管理及總務費用 General Management	59%
業務外費損 Non-operating Expens	0%

自籌比例 The Ratio of Self-generated Income

單位：新台幣元 (NTD)

項目	2025 年	2024 年
自籌收入 Self-generated Income		
業務收入 Operating Income	153,472,436	146,899,691
業務外收入 Non-operating Income	8,452,676	6,979,911
合計 Total	161,925,112	153,879,602
支出 Expenditure		
業務成本與費用 Operating Costs and Expenses	657,944,896	669,664,031
業務外支出 Non-operating Expenditure	251,529	66,365
捐贈動產折舊 Asset Depreciation	(39,097,493)	(45,107,299)
代辦外租團隊青年禮金席位專案 Agency for youth preferential seats project of leasing team	-	(2,736,140)
合計 Total	619,098,932	621,886,957
自籌比例 The Ratio of Self-generated Income	26%	25%

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

國家表演藝術中心衛武營國家藝術文化中心 National Performing Arts Center - Weiwuying National Kaohsiung Center

收支餘絀表 Statement of Revenue and Expenses

2025年及2024年1月1日至12月31日
For the years ended December 31, 2025 and 2024

單位：新台幣元 (NTD)

	2025 年		2024 年	
	金額 AMOUNT	%	金額 AMOUNT	%
業務收入 Operating Revenue：				
銷貨收入 Sales Revenue	\$ 2,715,427	-	\$ 2,556,532	-
租金收入 Rentals Revenue	68,398,247	7	60,654,165	7
勞務收入 Ticketing and Other Services Revenue	116,914,326	11	103,951,973	10
政府補助收入 Government Subsidy	836,138,065	82	827,108,752	83
	<u>1,024,166,065</u>	<u>100</u>	<u>994,271,422</u>	<u>100</u>
業務成本 Operating Cost	<u>205,848,123</u>	<u>20</u>	<u>203,664,678</u>	<u>20</u>
業務毛利 Operating Gross Profit	<u>818,317,942</u>	<u>80</u>	<u>790,606,744</u>	<u>80</u>
業務費用 Operating Expenses				
行銷及業務費用 Marketing	140,278,797	14	132,338,756	14
管理及總務費用 General Management	621,285,268	60	611,341,462	61
	<u>761,564,065</u>	<u>74</u>	<u>743,680,218</u>	<u>75</u>
業務賸餘 (短絀) Surplus from operations	<u>56,753,877</u>	<u>6</u>	<u>46,926,526</u>	<u>5</u>
業務外收益及費損 Non-operating Income and Expense：				
利息收入 Interest Income	4,384,553	-	3,027,303	-
廣告收入 Advertisement Income	576,671	-	849,524	-
其他收入淨額 Other Net Income	781,440	-	93,695	-
	<u>5,742,664</u>	<u>-</u>	<u>3,970,522</u>	<u>-</u>
稅前賸餘 Earnings Before Income Tax	<u>62,496,541</u>	<u>6</u>	<u>50,897,048</u>	<u>5</u>
所得稅費用 Income Tax Expense	-	-	-	-
本期賸餘 (短絀) Surplus (Deficit)	<u>62,496,541</u>	<u>6</u>	<u>50,897,048</u>	<u>5</u>
本期其他綜合餘絀 Other Comprehensive Savings	-	-	-	-
本期綜合餘絀總額 (稅後淨額) Total Comprehensive Income	<u>\$ 62,496,541</u>	<u>6</u>	<u>\$ 50,897,048</u>	<u>5</u>



銷貨收入 Sales Revenue	0%
租金收入 Rentals Revenue	7%
勞務收入 Ticketing and Other Services Revenue	11%
政府補助收入 Government Subsidy	81%
業務外收益 Non-operating Income	1%



銷貨收入 Sales Revenue	0%
租金收入 Rentals Revenue	6%
勞務收入 Ticketing and Other Services Revenue	10%
政府補助收入 Government Subsidy	83%
業務外收益 Non-operating Income	1%



業務成本 Operating Cost	21%
行銷及業務費用 Marketing	15%
管理及總務費用 General Management	64%
業務外費損 Non-operating Expens	0%



業務成本 Operating Cost	21%
行銷及業務費用 Marketing	14%
管理及總務費用 General Management	65%
業務外費損 Non-operating Expens	0%

自籌比例 The Ratio of Self-generated Income

單位：新台幣元 (NTD)

項目	2025 年	2024 年
自籌收入 Self-generated Income		
業務收入 Operating Income	188,028,000	167,162,670
業務外收入 Non-operating Income	5,881,846	4,158,892
合計 Total	<u>193,909,846</u>	<u>171,321,562</u>
支出 Expenditure		
業務成本與費用 Operating Costs and Expenses	967,412,188	947,344,896
業務外支出 Non-operating Expenditure	139,182	188,370
捐贈動產折舊 Asset Depreciation	-140,186,800	-157,205,411
代辦外租團隊青年禮金席位專案 Agency for youth preferential seats project of leasing team	-	-3,183,250
合計 Total	<u>827,364,570</u>	<u>787,144,605</u>
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)

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

2025年及2024年1月1日至12月31日
For the years ended December 31, 2025 and 2024

單位：新台幣元 (NTD)

	2025 年		2024 年	
	金額 AMOUNT	%	金額 AMOUNT	%
業務收入 Operating Revenue :				
銷貨收入 Sales Revenue	\$ 370,295	-	\$ 399,206	-
租金收入 Rentals Revenue	654,152	-	149,766	-
勞務收入 Ticketing and Other Services Revenue	105,942,582	34	125,625,953	37
政府補助收入 Government Subsidy	205,779,273	66	209,341,124	63
	<u>312,746,302</u>	<u>100</u>	<u>335,516,049</u>	<u>100</u>
業務成本 Operating Cost	<u>89,194,386</u>	<u>29</u>	<u>119,415,627</u>	<u>36</u>
業務毛利 Operating Gross Profit	<u>223,551,916</u>	<u>71</u>	<u>216,100,422</u>	<u>64</u>
業務費用 Operating Expenses				
行銷及業務費用 Marketing	49,902,024	16	42,972,317	13
管理及總務費用 General Management	163,195,431	52	151,218,633	45
	<u>213,097,455</u>	<u>68</u>	<u>194,190,950</u>	<u>58</u>
業務賸餘 (短絀) Surplus from operations	<u>10,454,461</u>	<u>3</u>	<u>21,909,472</u>	<u>6</u>
業務外收益及費損 Non-operating Income and Expense :				
利息收入 Interest Income	1,223,796	1	744,352	1
其他收入淨額 Other Net Income	269,412	-	680,374	-
	<u>1,493,208</u>	<u>1</u>	<u>1,424,726</u>	<u>1</u>
稅前賸餘 Earnings Before Income Tax	<u>11,947,669</u>	<u>4</u>	<u>23,334,198</u>	<u>7</u>
所得稅費用 Income Tax Expense	-	-	-	-
本期賸餘 (短絀) Surplus (Deficit)	<u>11,947,669</u>	<u>4</u>	<u>23,334,198</u>	<u>7</u>
本期其他綜合餘絀 Other Comprehensive Savings	-	-	-	-
本期綜合餘絀總額 (稅後淨額) Total Comprehensive Income	<u>\$ 11,947,669</u>	<u>4</u>	<u>\$ 23,334,198</u>	<u>7</u>



銷貨收入 Sales Revenue	0%
租金收入 Rentals Revenue	0%
勞務收入 Ticketing and Other Services Revenue	34%
政府補助收入 Government Subsidy	66%
業務外收益 Non-operating Income	0%



銷貨收入 Sales Revenue	0%
租金收入 Rentals Revenue	0%
勞務收入 Ticketing and Other Services Revenue	38%
政府補助收入 Government Subsidy	62%
業務外收益 Non-operating Income	0%



業務成本 Operating Cost	29%
行銷及業務費用 Marketing	17%
管理及總務費用 General Management	54%
業務外費損 Non-operating Expens	0%



業務成本 Operating Cost	38%
行銷及業務費用 Marketing	14%
管理及總務費用 General Management	48%
業務外費損 Non-operating Expens	0%

自籌比例 The Ratio of Self-generated Income

單位：新台幣元 (NTD)

項目	2025 年	2024 年
自籌收入 Self-generated Income		
業務收入 Operating Income	106,967,029	126,174,925
業務外收入 Non-operating Income	1,338,419	1,424,945
合計 Total	108,305,448	127,599,870
支出 Expenditure		
業務成本與費用 Operating Costs and Expenses	302,291,841	313,606,577
業務外支出 Non-operating Expenditure	-154,789	219
合計 Total	302,137,052	313,606,796
自籌比例 The Ratio of Self-generated Income	36%	41%

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

國家表演藝術中心 內部控制制度聲明

本中心 2025 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 2025 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 2025 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	高志尚
國家兩廳院藝術總監	劉怡汝
臺中國家歌劇院藝術總監	邱瓊
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	準·馬寇爾

簽署日期：2026/3/12

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 2025, 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 internal control system are the common engagement 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 Center's operation, the reliability, timeliness, and transparency of the reports, as well as the 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 2025 internal control system, holds that the design and implementation of the Center's overall internal control system is effective as of 31 December 2025 and is able to reasonably ensure achievement of the aforementioned goals.

Henry Kao, 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)
Jun Märkl, Music Director, National Symphony Orchestra

Signed on 2026/3/12



國家
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