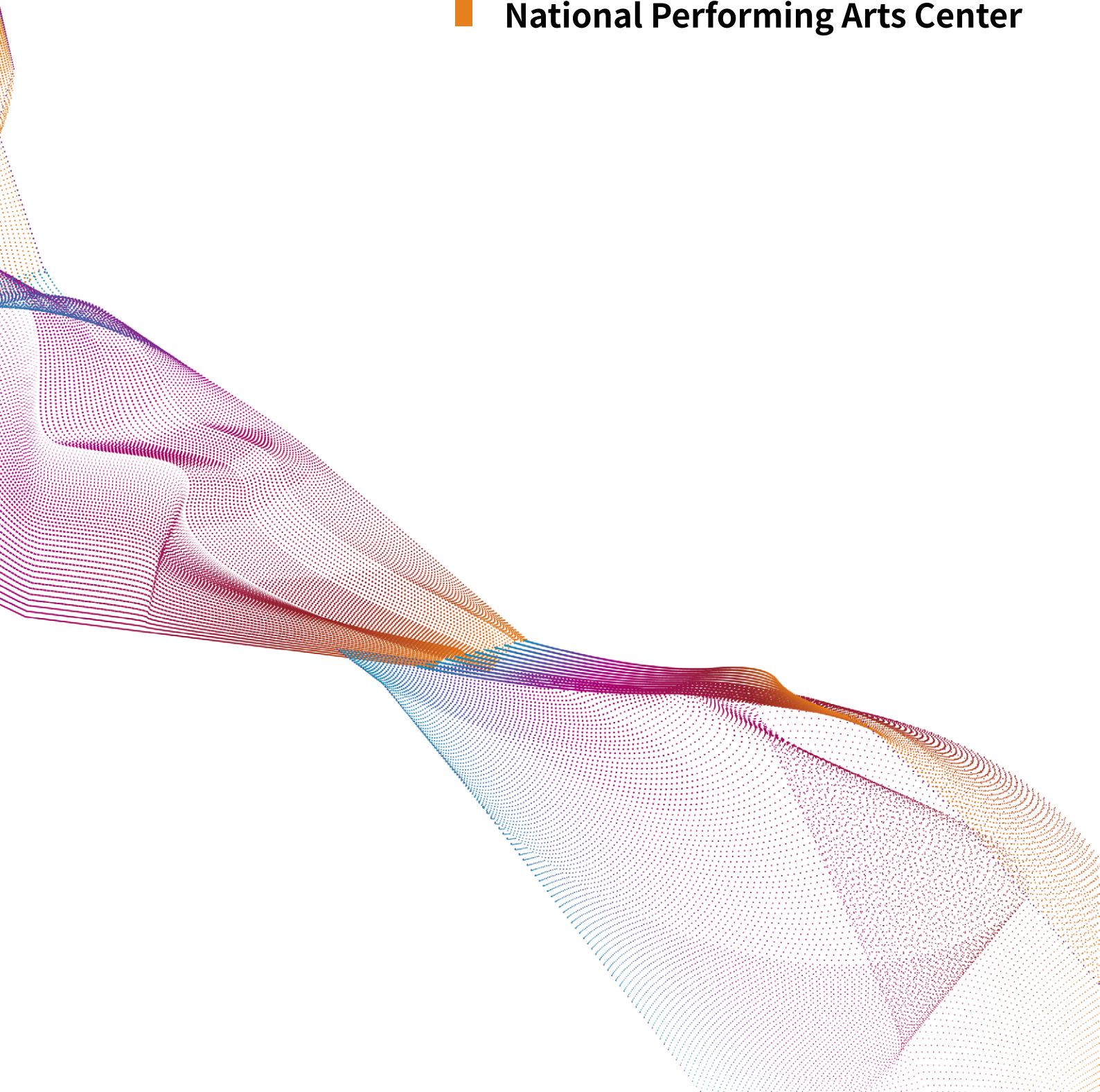


2024

ANNUAL REPORT

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



2024



**ANNUAL
REPORT**

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



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董事長的話

因應環境變化 積極迎向未來

2024 年國表藝中心三館一團整體經營情形，以基本營運構面而言，室內場地售票演出節目超過 2,230 場次，觀眾人次逾 135 萬人次，為近六年新高；主合辦節目售票率平均 88.7%，臺中、高雄兩座新劇場均有成長；藝文推廣活動聚焦於促進多元族群的參與及體驗，總計參與民眾達 145 萬人次；三館場地使用率分別達北 95%、中 93.2%、南 90%，服務能量近飽和。

三場館的基本營運數據，反應了臺灣表演藝術總體發展狀況的一部分，也說明三館一團投入資源於相關經營面向的成果。由於臺灣社會的民主及多元，從不同的監督機關，到表團、觀眾或社會大眾，對各館團經營方針，以及公共任務範疇，有多元的期待和想像。除做為參考外，在資源配置及相對成效上，各館團持續累積經驗值，以勾勒未來發展藍圖。

對於外部環境變化，各館團積極因應：

- 一、為提高國際影響力，兩廳院與法國合作，將臺灣 11 檔跨領域優質展演作品推到國際；三場館推動具規模之國際共製節目，以及引進國際代表性團隊和作品，提升並帶動產製動能；國家交響樂團赴歐洲 3 國進行 7 場精彩巡演，在各國際知名音樂廳演出，成功打造國際能見度。
- 二、面對各類型藝文消費商品帶來競爭，所產生觀眾分散之衝擊，三館一團從節目型態、推廣教育、行銷策略、跨域合作，全力拓展觀眾。同時，升級優化 OPENTIX 售票系統功能，擴大購票族群，從系統上線迄今 4 年，入會人數持續增加，目前已逾百萬會員。
- 三、由於各館團節目票價、場租負有公共任務，尚難反映成本；場館空間已全面活化運用；主辦節目檔數權衡表團使用檔期機會，難以擴增。在電費、外包及用人等成本持續增加之下，為降低對業務發展的影響，除拓展財源，也強化收支管理。
- 四、呼應全球淨零減排的宣示與行動，三場館於節目端推動綠色製作，從經營端落實永續劇場相關策略。同時，連結 ESG 社會面向資源。

國表藝中心三場館經營年期、成長曲線有所不同，營運狀況及策略有特色差異；樂團和場館有屬性的差別。面對實存環境的挑戰，各館團的共同願景及使命，就是持續以朝向擴大藝術文化影響力——讓國際認識臺灣、成為社會大眾日常之目標跨步邁進！

高志尚

高志尚

國家表演藝術中心董事長



廳院選 唐美雲歌仔戲團《孟婆客棧：冥星雙飛俠》
NTCH Selects Tavern by the Lethe: *A Lost Actress*
(攝影／葉耀徵)

From the Chairman

Responding to Environmental Changes Rising to Meet the Future

In 2024, the overall operations of the three institutions and the subsidiary group under the National Performing Arts Center reached a new height. Across the three institutions, ticketed indoor performances surpassed 2,230 shows, drawing a total audience of more than 1.35 million—a record high in the past six years. The ticket sales rate of performance organizing and co-organizing averaged 88.7%, with both the two younger theaters in Taichung and Kaohsiung showing growth. Arts and cultural outreach activities focused on enhancing the participation and experience of diverse communities, engaging a total of 1.45 million people. Venue utilization rates of the institutions reached 95% in the National Theater & Concert Hall (NTCH), 93.2% in the National Taichung Theater (NTT), and 90% in the National Kaohsiung Center for the Arts (Weiwuying), bringing service capacity close to full saturation.

The fundamental operating data reflects a segment of Taiwan's overall development in performing arts and illustrates the results of NPAC's resource investment in business ventures. Given the democracy and diversity nature of Taiwanese society, various stakeholders—including supervisory agencies, delegations, visitors, and the general public—hold diverse expectations and perspectives regarding the management policies and public mission scope of the NPAC. We continue to gain experience in resource allocation and operational efficacy, contributing to the creation of a foundational blueprint for future development.

In response to external changes, each institution and the group actively took the following actions:

1. To enhance its international influence, the NTCH collaborated with a French theater in promoting 11 high-quality, cross-disciplinary performances from Taiwan on the global stage. The three institutions promoted large-scale international co-productions and introduced representative foreign groups and works, strengthening and driving creative momentum. The National Symphony Orchestra (NSO) embarked on seven exciting tours across three European countries, performing in world-renowned concert halls and successfully boosting its international visibility.
2. To address competition from various cultural and artistic consumer products and the impact of audience dispersion, the three institutions and NSO are making every effort to expand their audience base through a diversity of program types, outreach education, marketing strategies, and cross disciplinary cooperation. Meanwhile, the OPENTIX ticketing system has been continuously upgraded and optimized to attract a broader range of ticket buyers. Since its launch four years ago, the number of its members has steadily grown, surpassing one million members.
3. Since the NPAC shoulders the responsibility of providing public services, the ticket prices and venue hire fees have not yet accurately reflected the costs involved. The venue spaces have been fully utilized, and given the consideration of providing performing groups with opportunities, increasing the number of



2024 NTT Arts NOVA—雲門舞集 鄭宗龍《毛月亮》
2024 NTT Arts NOVA—Cloud Gate Dance Theatre of Taiwan *Lunar Halo* by CHENG Tsung-lung
(攝影／劉振祥、李佳樺)

organized programs remains challenging. As electricity bills and outsourcing and labor costs continue to increase, we have also taken steps to strengthen our financial management to reduce the impact on business development as well as expand our revenue resources.

4. In alignment with the global commitments and actions toward net-zero emissions, the three institutions are promoting environmentally friendly productions on the program side and implementing sustainable venue-related strategies from the operational side. At the same time, we aim to connect with ESG-focused social resources.

The three institutions of the NPAC have different operating histories and growth curves, resulting in their operating conditions and strategies have distinctive differences. Additionally, the NSO differs from the three institutions in its attributes and functions. In the face of challenges in the existing environment, the institutions and the NSO shared a common vision and mission: to expand the influence of art and culture, enhance global recognition of Taiwan, and integrate art into the daily lives of the general public!

Henry Kao

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

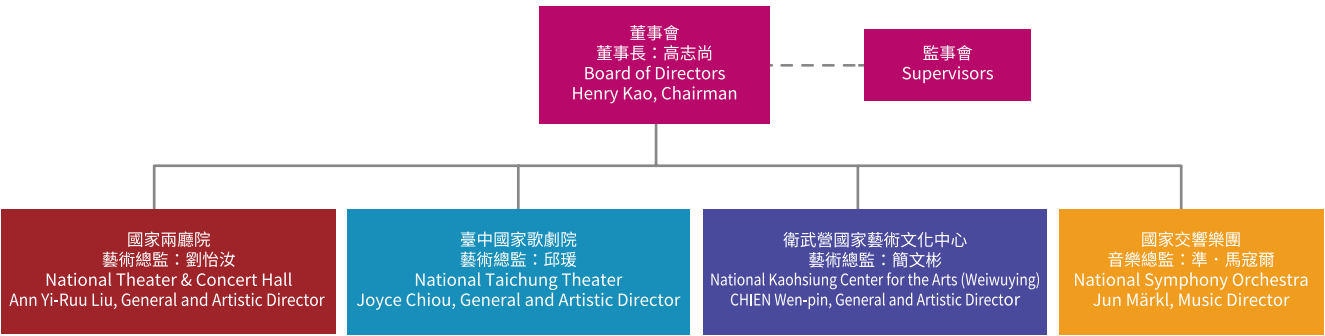
監事
楊其文 (常務監事)
吳美苡
張敏玉
陳玲玉

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：245 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
245 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：187 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
187 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：213 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
213 Staff members







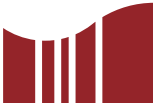



國家交響樂團

National Symphony Orchestra

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

Established in 1986
Home: NTCH
92 Orchestra musicians
24 Staff members

2024 年度營運概況
2024 Annual Operation Overview

	三場館室內場地演出 Indoor Ticketed Performance	主合辦節目售票率 Ticket Sales Rate of Presenter Organizing and Co-organizing	場地使用率 * Rate of Venue Usage	入館人次 Number of Visitors	藝文推廣體驗活動 Arts and Culture Events	促進不同近用對象、 群體之文化參與 Promoting Cultural Accessibility
	2,231 場 Performances 1,351,459 人次 Attendance			8,125,922 人次 Visitors 	1,455,801 人次 Attendance 	270,922 人次 Attendance
 國家兩廳院 National Theater and Concert Hall	1,127 場 Performances 660,953 人次 Attendance	93%	95% 主合協辦 25%、NSO 5%、外租 70% 25% by Presenter Organizing and Co-organizing, 5% by NSO, 70% by Hiring	5,598,837 人次 Visitors	135,932 人次 Attendance	22,815 人次 Attendance
 臺中國家歌劇院 National Taichung Theater	518 場 Performances 297,009 人次 Attendance	92%	93.2% 主合協辦 24%、外租 76% 24% by Presenter Organizing and Co-organizing, 76% by Hiring	1,009,135 人次 Visitors	164,459 人次 Attendance	2,141 人次 Attendance
 衛武營 國家藝術文化中心 National Kaohsiung Center for the Arts (Weiwuying)	586 場 Performances 393,497 人次 Attendance	87.8%	90% 主合協辦 20%、外租 80% 20% by Presenter Organizing and Co-organizing, 80% by Hiring	1,517,950 人次 Visitors	1,128,820 人次 Attendance	239,961 人次 Attendance
 國家交響樂團 National Symphony Orchestra	於國內外各場館演出 Domestic and International Ticketed Performance 86 場 Performances 91,405 人次 Attendance	82%	<p>★ 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。</p> <p>★ 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.</p>		26,590 人次 Attendance	6,005 人次 Attendance



國家兩廳院

National Theater & Concert Hall

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藝術總監的話

勇敢的觀眾成就自由的場館 劇場必須走在社會之前

回顧 2024 年，在過去幾年不斷地應對疫情與全球局勢變化中，快速改變觀眾欣賞藝文展演的習慣，兩廳院重整步伐，在變動中保持靈活性與應變力，然而藝術需要直面世界，與社會脈動息息相關，在國家資源的挹注下，國家兩廳院自覺必須成為人人的劇場。走過三十七年的兩廳院有感於觀眾快速的成長，面對當代展演眼光獨到而願意冒險的觀眾，兩廳院欣然接下戰帖，無論是節目製作、藝術推廣及場館服務，我們都竭盡所能帶給觀眾各種文化思潮與刺激。

今年的 TIFA，數位展演讓科技技術與藝術創作的關係能更進一步被觀眾討論與互動；而策展論述紮實豐厚的秋天藝術節則以「看不見的岸」為題，碰觸全球複雜的顯性或隱性政治問題。我們認為劇場不該迴避任何議題，且應該成為討論重要事件的場域與平台，更期待藝術家敏銳的洞察力能帶來多元樣貌的觀點與視野。

2024 年社群討論度極高的《這不是個大使館》是兩廳院與瑞士洛桑維蒂劇院、里米尼紀錄劇團三方醞釀多年的共製作品，至今全球巡演不輟，所到之處討論熱烈，同步開啟國際對地緣政治與臺灣政經現狀產生認同與理解。透過劇場，我們能深度與國外觀眾進行對話與交流，展現臺灣社會的多元性。同時，我們增加了創作前期研發導向 (Research and Development, R&D) 的資源，像是莎妹劇團導演王嘉明與日本庭劇團 PENINO 導演谷野九郎的聯手之作《誠實浴池》，均藉由連結國際脈動及整合國際資源，擴散場館的影響力，讓世界看見臺灣。

永續共融作為兩廳院重要的核心價值之一，將屆滿十年的「藝術出走」重新調整後推出 2.0 版。將節慶式的展演計畫加以轉型，與日本關心樂齡與失智議題的 OiBokkeShi 劇團合作，用三年的時間醞釀出屬於臺灣在地版的遊走式演出《夜路不怕黑》。預計於明年舉辦示範場，後年開始交由各地縣市單位製作巡演。我們希望將國際共製的經驗留下來，讓樂齡的創作理念與實踐方法擴散至全國，在回應臺灣超高齡社會即將到來同時，也再次體現藝術不能自絕於生活之外的重要性。

在兩廳院成為人人劇場的同時，我們努力讓藝術與生活無縫接軌，提供無障礙便捷通行路線，捷運藝文廊道工程，正是創造文化平權、永續共融的絕佳場域，其中規劃藝術推廣的公共區域，並建置與戲劇院舞台大小一比一的排練室，以提升劇場創作與技術整備，為國內外觀眾帶來更優質的展演節目。然而文化藝術必須陪伴觀眾成長，我們創造更多與藝術相遇的機會，雖然施工期間勢必會對場地使用單位及觀眾產生影響，但改變沒有最好的時機，長遠來看兩廳院若能夠存在百年時間，那麼用三年換取未來恆長的便捷，絕對是值得的投資。

綜觀兩廳院近年的成長，開放與自由是關鍵，亦能展現臺灣的文化多樣性與包容力，兩廳院很幸運在三十七年的歲月積累裡，擁有經驗豐富的專業經營團隊，以及勇於接受挑戰的觀眾，有著大無畏的後盾，兩廳院必須大步向前，走得比觀眾更前面。

劉怡汝

劉怡汝
國家兩廳院藝術總監



2024TIFA 國家兩廳院 X 瑞士洛桑維蒂劇院—里米尼紀錄劇團《這不是個大使館》
2024TIFA Stefan Kaegi / Rimini Protokoll: *This is not an Embassy*
(攝影／劉振祥)

From the General and Artistic Director

Brave Audiences Engender Freedom in Venues Theater at the Forefront of Society

Looking back on 2024 and the preceding years, we have found ourselves constantly adapting to the pandemic and changes in global affairs, which have rapidly transformed audiences' habits in experiencing and appreciating cultural and artistic performances. The National Theater and Concert Hall (NTCH) has reshaped itself to maintain flexibility and resilience in the response of these changes, ensuring that art remains closely connected to the evolving world and the pulse of society. With the support of national resources, the NTCH has consciously improved itself in becoming a theater for all. Over its 37-year history, the NTCH has witnessed the rapid growth of its . As the expectations of increasingly discerning and adventurous contemporary arts enthusiasts continue to evolve, the NTCH embraces this challenge wholeheartedly. Whether in program production, art promotion, or venue services, we are committed to do our best and enriching our audiences with diverse cultural experiences.

With this year's TIFA, digital performances allowed the relationship between technology and artistic creation to truly blossom, becoming a topic of interest that stimulated further discussion and interaction with the audience. At the same time, Artquake in Autumn, featuring solid and rich curatorial discourse as always, explored the theme of "the invisible shore," touching upon complex global political issues, both explicit and implicit. We believe that instead of averting its gaze from difficult subjects, theaters should serve as a platform for discussing important events and topics. Furthermore, we hope that the keen insights of the artists we feature and collaborate with can bring diverse opinions and perspectives.

This is not an Embassy, a co-production by the NTCH, the Théâtre Vidy-Lausanne in Switzerland, and Rimini Protokoll, has been widely discussed throughout 2024. This project has been in the works for the last few years and has sparked international recognition, fostering a greater understanding of Taiwan's geopolitical, political, and economic situation. Through theater, we are able to have these in-depth dialogues and exchanges with audiences from other countries and showcase the diversity of Taiwanese society on the global stage. At the same time, we have expanded our resources for research and development (R&D) in the early stages of the creative process. A notable example is the collaborative work *The Bathhouse of Honest Desires* by Chia-Ming Wang, director of Shakespeare's Wild Sisters Group, and Kuro Tanino, director of Japan's Niwa Gekidan PENINO. These collective efforts have allowed us to broaden our reach by tuning into international trends and integrating international resources, letting the world see Taiwan.

Sustainability and inclusion are among the most important core values of the NTCH. The "FormosArt" program, which has been in operation for 10 years, has undergone several upgrades, and a cutting-edge version is soon to be launched. First up on the list of featured programs is *The Night Road is Unafraid of the Dark*, a local Taiwanese adaptation presented as a festival-style, inclusive performance. The production has been in development for the last three years, in collaboration with the OiBokkeShi theater company from Japan, which focuses on issues of aging and dementia. The premiere is expected to be held next year, with local county and city groups taking up the responsibilities for the production and touring in the following year. We aim to pass on international experience and spread the creative ideas surrounding aging and the practical methods throughout Taiwan. The

production once again demonstrates the importance of living a life filled with art, particularly in anticipation of the impending arrival of a super-aged society.

As the NTCH continues its journey toward becoming a theater for all, we strive to seamlessly integrate art into everyday life while ensuring barrier-free and accessible experiences. Arts and Cultural Concourse and Landscape Facilities Project is the perfect proposal to put these values into practice and to create cultural equality and sustainable inclusion. The project comprises public displays for art promotion and the creation of a rehearsal room on a one-to-one scale with the standard size of a stage to enhance theatrical creation and technical preparation, and bring ever-improved performances to both local and international audiences. Culture and art must evolve alongside their audience, and we aim to create more and more opportunities for the public to experience and engage with art in their daily lives. Although the construction period for this project will inevitably impact venue users and audiences in the short-term, there is no waiting for the "perfect" time for change. In the long run, if the NTCH can thrive for another century, then the exchange of three years of temporary inconvenience for continual convenience in the future is definitely a worthwhile investment.

Looking back on the growth of the NTCH in the last few years, increased openness and freedom have proven to be crucial to further improvement, and can also help to put Taiwan's cultural diversity and open-mindedness on display. The NTCH is fortunate to be guided by an experienced and professional management team and to be supported by audiences who have courageously embraced challenges over the past 37 years. With this fearless support, the NTCH will continue to move forward as a pioneering force, leading the way for its audiences.



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

藝術打開社會可能性 串連國際友館，並肩勇敢前行

劇場藝術，是社會的實驗場，也是歷史的見證者。三十七年來，兩廳院持續注視著臺灣社會的轉變，也參與文化藝術的進程。自 2016 年推動「永續共融」與「人人的劇場」以來，兩廳院持續以多元方式支持觀眾對表演藝術的需求。在 2024 年，累積多年的能量終於落地成為更加紮實且豐沛的計畫和行動，無論是硬體上的變革汰換，或是節目製作與藝文推廣方面的大膽策展，盡皆展現兩廳院大步邁向「國際級指標性文化品牌」的企圖心與執行力，而目標觀眾亦由全齡向外拓展至全球。

兩廳院根扎臺灣島嶼沃土，自信面向世界，有著專業的場館經營人才與全亞洲最自由開放的觀眾為後盾，今年在國際交流上活躍於眾多國際組織與區域性計畫之中：跨國共製作品《這不是個大使館》掀起海內外對臺灣處境的討論與關注，亞太表演藝術節網絡 (Asia Pacific Festivals Connection, APFC) 的連動也將帶給臺灣創作者新的養分；國際邀演作品因議題的獨特性，吸引不少鄰近國家的藝文愛好者前來欣賞。當國際舞台不再遙不可及，兩廳院也更有餘裕思考如何將臺灣多元的創作者風貌與複雜多音的社會狀態在製作內容裡展現。今日的藝文領域裡，科技、共融、教育、國際交流與創作已不再是分門別類的單獨項目，它們彼此連動共存，缺一不可，也促使兩廳院必須站在更全面視角，重新錨定臺灣國際間的定位與特色。

國際共製放眼世界，促進文化外交

經過兩年多來消化稀釋疫情帶來的變動衝擊，今年在節目規劃上終於能較為完整的展現策展理念。2024 年 TIFA 持續開拓大眾對世界劇場的想像，引入時下新技術展演，帶來緬懷音樂大師坂本龍一的 MR 作品《鏡：KAGAMI》；臺法共製 AR 作品《黑》帶領觀眾回到美國種族隔離時代現場，掀起科技表達與藝術創作核心討論。國際共製有助於臺灣創作者與文化活力深入全球視野，今年除了風格鮮明的莎士比亞的妹妹們的劇團王嘉明導演與日本庭劇團 PENINO 導演谷野九郎合作的《誠實浴池》外，由瑞士洛桑維蒂劇院與兩廳院共製的里米尼紀錄劇團作品《這不是

個大使館》，以臺灣複雜的政治實相為主題，在歐洲巡演期間場場好評，4 月於戲劇院甫登場即造成社群轟動，討論熱度跨越藝文愛好者，深刻得到臺灣群眾共感，也讓兩廳院邀請的國際策展人們印象深刻，至今海外邀演不斷，實質達成以藝術提高臺灣國際能見度，既柔軟又辛辣的進行文化外交。

論述紮實豐厚的秋天藝術節今年以「看不見的岸」為題，多面向探討族群移動與身份認同，碰觸敏感政治議題。以劇場翻轉社會認知的歐洲名導演米洛·勞 (Milo Rau) 2023 年新作《安蒂岡妮在亞馬遜》帶給臺灣觀眾巨大震盪；泰國導演維恰亞·阿塔瑪 (Wichaya Artamat) 《捉迷藏》(尋找導演的七個那個)、比利時柏格曼劇團的《羊之歌》也在【演後會客室】秋天藝術節 After Party 中引發眾人討論；在地創作團隊窮劇場、壞鞋子舞蹈劇場、編舞家王宇光等，也透過作品，呈現臺灣作為歷史文化豐沛的島嶼之地，在今日如何思考自身定位與個體認同。

深化館際交流，滋養新生代藝術家

兩廳院在近年積極經營跨國館際互動，經由議題性合作、友好館所連線，鞏固夥伴關係。去年結束的「亞洲連結：製作人工作坊」(Asia Connection: Producers Camp, ACPC) 在方向調整後，以「亞太表演藝術節網絡」的名稱重新串連包含兩廳院、韓國首爾表演藝術節、日本京都國際舞台藝術祭、泰國曼谷國際表演藝術會議、澳洲 AsiaTOPA 亞太表演藝術三年展、新加坡國際藝術節、澳洲伯斯藝術節等亞太區域重要演出平台，夥伴間定期討論共製機會、國際巡演串聯等事宜，豐厚區域內部發展。

面向歐美，兩廳院追求互惠平等的交流，2024 年兩廳院與西班牙巴塞隆納自由劇院 (Fundació Teatre Lliure – Teatre Públic de Barcelona) 合作「創意交流駐館計畫」，西班牙藝術團隊 Monte Isla 兩位藝術家 Andrea Pellejero 和 Adrià Girona 於 4 月來臺駐館一個月，臺灣新生代導演洪千涵也於 5 月回訪，並互相參與彼此駐館期間的在



2024TIFA 莎士比亞的妹妹們的劇團 X 庭劇團 PENINO 《誠實浴池》
2024TIFA Shakespeare's Wild Sisters Group & Niwa Gekidan Penino: *The Bathhouse of Honest Desires*
(攝影／劉振祥)

地活動。2024 年 10 月在文化部駐法國臺灣文化中心 (巴文中心) 支持下，與 2019 年一拍即合成為場館夥伴關係的法國夏佑國家劇院共同推出「夏佑體驗－臺灣焦點」(Chaillot Expérience – Taiwan)，精選包含布拉瑞揚舞團《我·我們》第一部曲、陳苾宜 VR 作品《無法離開的人》、小事製作《小島小宴》等 11 檔風格與形式多樣的各色節目，繁花盛開的利用三個整天的時間，呈現臺灣自由多元的創作風景。而法國亞維儂藝術節在去年與兩廳院締結夥伴關係，今年即遴選編舞家周寬柔及劇場導演洪唯堯參加其與愛馬仕藝術基金會、編舞家瑪蒂德·莫尼葉 (Mathilde Monnier) 共同發起的藝術家培育計畫「不可能

的傳承」(Transmission Impossible)，期待直接將臺灣新生代創作者置身國際藝術節脈絡，帶來新的刺激與靈感，並在多文化匯聚的短期密集交流裡，重新梳理未來創作方向。

擁抱多元觀眾需求，打造全齡友善場館

兩廳院自 2015 年推動樂齡計畫以來已屆十年，回應臺灣仍在摸索中的超高齡社會狀態，2023 年開啟「表演藝術社會處方箋先驅計畫」，於今年年底邀請曾參與樂齡活動的成員與專業人士進行工作坊交流，預計於明年彙整成為



2024 兩廳院夏日爵士 泰倫斯·布藍查《電氣狂想》
2024 NTCH Summer Jazz Terence Blanchard, E-Collective and Turtle Island Quartet
(攝影／劉振祥)

工作手冊，提供大眾參考取用；廣受歡迎的「藝術出走」也在今年來到 10 歲大關，在夥伴企業的大力支持下，首度轉向跨年度的深耕計畫，與日本關注失智與年長者生活的 OiBokkeShi 劇團合作，攜手臺灣有志一同的地方縣市政府，將劇團經典作品《夜路不怕黑》遊走式劇場，透過三年時間進行在地共製與演出，期待結合官產資源，將地方性的國際共製經驗傳承，以藝術鬆動年齡想像。

自 2019 年以來開辦的「輕鬆自在場」口碑不斷，今年共舉辦 12 場，參與人數 3,158 人，國家音樂廳鎮館之寶管風琴也在今年成為重要推廣主題，甚至需要加開座位以符合民眾購票需求。而口述影像與情境字幕演出、易讀本等服務也持續逐步進化、擴張，今年共有 3 場次，服務 1,151 位民眾。在硬體設備上，2024 年分別在戲劇院、音樂廳與演奏廳共增設 11 席「多元友善席」，改良後的活動式扶手能讓輔具使用者也能舒適入座，目前含括輪椅席在內，兩廳院共設有設置 40 席無障礙席位。

兩廳院於 2019 年首度嘗試托育服務，2024 年服務升級，不但落實為常態、並更名為「藝童 PLAY—演出中孩童陪伴服務」。同時，於國家音樂廳地下樓成立專屬空間「藝童 PLAY Fun House」，開放 4 歲到 8 歲孩童參與，邀請具戲劇與幼教專業的師資，在家長觀賞演出期間，引領孩子感受藝術世界的有趣與開闊，協助喜愛表演藝術的家庭

回歸場館，讓每一位家庭成員都能享受劇場藝術的美好。

科技縮短時空距離，知識就是力量

科技無論在輔助日常工作進行，或作為新創作媒材上，汰換更迭的速度飛快，場館設備與人員知識都必須與時俱進，以便及時回應世界脈動。2024 年 TIFA 年初兩檔 XR 作品《鏡：KAGAMI》和《黑》，在布景搭建、頭顯與感應裝置設定、觀眾體驗流程與多媒體展示邏輯等細節，都顛覆以往的劇場運作規則，有著新的劇場拆裝台節奏。而在技術與藝術互為為核心的新時代製作裡，臺灣專業度極高的技術團隊與行政夥伴，獲得國際創作者一致的讚賞與感謝，也在跨時區、遠端工作過程中，為兩廳院留下參考價值非凡的執行案例，足以面對接下來嶄新技術的挑戰。

在知識傳遞上，《PAR 表演藝術》雜誌於今年 3 月發行最後一期紙本雙月刊後，順利完成數位轉型，並增設數位全閱覽：文字、版面資料庫，提供讀者更多元、永續的閱讀方式。此外，表演藝術圖書館累積多年的文物資料，也逐步擴充進入國表藝數位典藏系統，並不定期安排數位主題展，將記憶裡的圖像與文字穿過重重歲月，再次端上螢幕，供大眾無時空差回憶與品味。

多元教育計畫，讓藝術充實日常

藝術教育無關對錯，而是一個理解與溝通的過程。這是今年廳院學計畫「聽覺之外的聲音探索課」老師廖曉彤對於藝術教育的認識與說明。第 5 屆的廳院學與臺北市立啟聰學校的 11 位學生深情相遇，擺脫聽人主導思維，在 6 堂課程與 1 場音樂成果發表會的規劃下，帶領學生打開感官，重新譜寫音樂定義，也使用桃園市政府藝文設施管理中心與工研院服科中心共同研發的「共感穿戴裝置」為發表音樂媒介，讓科技打開藝術想像。

兩廳院除了提供資源給原生創作團體與藝術家，在行政人才培養上，2019 開辦至今的「藝術行政實習計畫」仍持續進行，對內部同仍亦開設資安與職能訓練等課程，充實理性與感性層面的知識，同時把握每一次重量級藝術家來臺演出機會，安排期間限定的「大師班」，今年即搭配夏日爵士，開放阿圖羅·奧法里爾鋼琴三重奏與泰倫斯·布藍查《電氣狂想》2 檔節目大師班，徵選報名踴躍，無論是樂迷或是莘莘學子，皆希望能近距離汲取大師們的演奏技巧與心法。

硬體擴建，鋪設通往劇場的文明友善之路

兩廳院建造時集結當時最精湛的工藝，至今仍令人歎為觀

止，隨著表演藝術在社會裡的角色變化，內部硬體逐步向友善邁進同時，對外連通的設施也必須展現文化平權理念。2019 年核定通過的「兩廳院藝術力厚植計畫—藝文推廣廊道暨地面景觀設施整體規劃案」於今年 7 月開工動土，是兩廳院開館以來最大硬體擴建案，除開通捷運至劇院的無障礙室內通道，改善長期以來人車爭道問題，也藉機向下開挖與舞台尺寸相容的大排練場，並同時增設 1 間小排練室；依此生長出的藝文推廣廊道與藝文生活空間，預期能創造更多無門檻的藝術碰撞，將兩廳院的文化氣質擴散至大眾運輸場域，形成區域性的藝文團塊。3 年的施工期雖不免帶來不便，但同時也預約了未來久遠的便捷安全。

回望疫情以來的兩廳院，在面臨實體劇場關門、國際旅運受限的條件下，兩廳院有機會且必須重新反思劇場的核心價值是什麼。臺灣是亞洲開放與自由的代表，作為有公部門資金挹注的資深藝術場館，蓄積三十七年來豐沛的節目製作與場館經營經驗，兩廳院期待在引進世界豐富觀點同時，亦能如實展現臺灣特色。承擔國際級指標文化品牌的期許與標的，回應不斷對劇場下戰書的勇敢觀眾，兩廳院得以持續繼續大膽前行，透過藝術的洞察力與創意回應時代，走在歷史最前線。

Annual Report

Art Opens up Social Possibilities Connecting with International Colleagues, Marching into the Future Together

The performing arts serve as a social laboratory and a witness to history. For 37 years, the NTCH has observed the changes taking place in Taiwanese society, and has participated in the progress of culture and the arts. Since promoting “Sustainable Inclusion” and “Theater for All” in 2016, the NTCH has continued to responded to audiences’ evolving expectations for the performing arts in diverse ways. In 2024, the energy accumulated over the years was finally channeled into tangible and substantial plans and actions, whether through upgrading hardware, boldly curating program productions, or expanding artistic and cultural promotion. The ambition and commitment to becoming an “internationally renowned cultural brand” has been clearly demonstrated, with its target audience expanding to include all ages and reaching a global scale.

The NTCH is rooted in the fertile soil of Taiwan and confidently faces the world with this foundation. It prides itself on the professional venue management talents and the most liberal and open audience in Asia. In 2024, NTCH actively engaged in many international organizations and regional projects through global exchanges. For example, the transnational collaborative production *This is not an Embassy* sparked discussions and raised awareness about Taiwan’s situation both locally and internationally. Additionally, our participation in the Asia Pacific Festivals Connection (APFC) also brought new opportunities for Taiwanese creators, leading to invitations for their works to be showcased on the international stage. These unique productions, known for their distinctive themes, drew art lovers from neighboring countries. With the international stage no longer out of reach, the NTCH must now consider how

to best showcase Taiwan’s diverse creative styles and reflects its complex, and multifaceted social conditions in the productions. In today’s arts and culture sector, technology, accessibility, education, and international exchange and creation no longer separate entities—they are interconnected and must coexist seamlessly. This realization has prompted the NTCH to take on a more comprehensive perspective in order to re-anchor ourselves in Taiwan’s position and unique characteristics within global affairs.

Looking to the World through International Co-production and Promoting Cultural Diplomacy

After more than two years of adapting to and mitigating the impact of changes brought about by the pandemic, this year’s program planning was finally able to shift back to a stronger curatorial focus. In 2024, TIFA continued to expand the public’s imagination of global theater, introduced new technologies, and presented the MR work *KAGAMI* (Mirror) in commemoration of music maestro Ryuichi Sakamoto. The festival also featured Noire, an AR work co-produced by Taiwan and France, which took the audience back to the era of racial segregation in the United States, sparking discussions on artistic expression and creation through technology. International collaboration has greatly assisted Taiwanese creators in showcasing their cultural vitality on a global stage. This year, in addition to the distinctive collaboration, *The Bathhouse of Honest Desires*, directed by Chia-Ming Wang, director of Shakespeare’s Wild Sisters Group, and Kuro Tanino, director of the Japanese Niwa Gekidan PENINO, the NTCH also featured the Swiss Lausanne-based *This*



2024TIFA 坂本龍一《鏡：KAGAMI》
2024TIFA Ryuichi Sakamoto & Tin Drum: *KAGAMI*
(攝影／劉振祥)

is not an Embassy, a work co-produced by Rimini Protokoll and the NTCH, explored Taiwan’s complex political reality. The production received rave reviews during its European tour. It also became a local sensation following its premiere in April in National Theater, trending on social media and inspiring conversations amongst even those who are not regular art and culture enthusiasts. This performance deeply resonated with the Taiwanese audiences and left a lasting impression on international curators invited to attend by the NTCH. We have continued to

receive invitations to stage the production overseas, demonstrating that our goals of using art to increase Taiwan’s international visibility and conduct cultural diplomacy in a gentle yet exciting way are definitely achieved with this production.

The theme of this year’s Artquake in Autumn was “the Invisible Shore,” which enabled solid and rich discourse exploring ethnic identity and migration from multiple perspectives, including sensitive political issues. Milo Rau, a European director known for using



2024 新點子實驗場 劉奕伶《Turn Out》
2024 IDEAS LAB Liu I-ling *Turn Out*
(攝影／劉振祥)

theater to overturn social perceptions, debuted his new work *Antigone in the Amazon* in 2023, leaving Taiwanese audiences in shock. Thai director Wichaya Artamat's *Juggle & Hide (Seven Whatchamacallits in Search of a Director)* and *The Sheep Song* by Belgium's FC Bergman were also widely discussed during the After Party of Artquake in Autumn. Taiwan's creative teams such as Approaching Theater, Bare Feet Dance Theatre, and choreographer Yeu-Kwn Wang also used their works to portray Taiwan as an island rich in history and culture, the elements that continue to shape its identity and global positioning today.

Deepen Inter-venue Exchange and Nurture New Generations of Artists

In recent years, the NTCH has actively promoted cross-border inter-venue interactions, strengthening partnerships through cooperation based on shared interests and connections with friendly institutions. The Asia Connection: Producers Camp (ACPC) concluded last year and was re-launched as the Asia Pacific Festivals Connection, expanding to include the NTCH, the Seoul Performing Arts Festival in South Korea, the Kyoto Experiment in Japan, the Bangkok International Performing Arts Meeting in Thailand, the Asia-Pacific Triennial of Performing Arts (Asia TOPA) in

Australia, the Singapore International Festival of Arts, the Perth International Arts Festival in Australia, and other important performance platforms in the Asia-Pacific region. Regular discussions on co-production opportunities, international tour connections, and other topics have enriched the development of the performing arts throughout the entire region.

With regards to Europe and the United States, the NTCH continues to pursue mutually beneficial and equitable exchanges. In 2024, the NTCH cooperated with the Free Theater of Barcelona (Fundació Teatre Lliure – Teatre Públic de Barcelona) in the “Artist Residency Program.” Two artists from the Spanish art team Monte Isla, Andrea Pellejero and Adrià Girona, came to Taiwan for a month-long residency in April, while Taiwan's emerging director Chien-Han Hung returned the visit in May. During their respective residencies, the artists actively participated in local activities. In October 2024, with the support of the Taiwanese Cultural Center in France (Centre Culturel de Taïwan à Paris), the Ministry of Culture jointly launched the Chaillot Experience-Taiwan Focus in collaboration with the Chaillot National Theatre in France, which became a partner venue in 2019. The selections in this program included *I, We, Part 1*, by the Bulareyaung Dance Company, Singing Chen's VR work, *The Man Who Couldn't Leave*, Les Petites Choses Productions' *Little Island*, *Big Feast*, and 11 other unique performances. Spanning three days, the event showcased Taiwan's artistic freedom and creative diversity. Additionally, following the NTCH's partnership with the Festival d'Avignon in France in the previous year, choreographer Kuan Chou and theater director Wei-Yao Hung were selected to participate in the 2024 artist training program “Transmission Impossible,” organized by the Fondation d'entreprise Hermès and choreographer Mathilde Monnier. NTCH hopes to continue placing young generations of Taiwanese creators in international art festivals, bringing them new stimulation and inspiration, as NTCH re-examines its future creative direction

through short-term intensive exchanges at the cultural crossroads.

Embracing Diverse Audiences' Needs and Creating Age-friendly Venues

It has been 10 years since the NTCH launched its senior citizen program “Outreach” in 2015. In response to Taiwan's ongoing transition into a super-aged society, the NTCH introduced the “Performing Arts on Social Prescription” program in 2023, inviting former participants in this program's activities to attend workshops with professionals at the end of this year, with the expectation for the results from these workshops to be compiled into workbooks next year for public reference. The popular “FormosART” series also hit its 10th anniversary this year. With the strong support of our partner companies, the series has implemented a long-term development plan and collaborated with the Japanese theater company OiBokkeShi to explore themes of dementia and the lives of the elderly. Working with like-minded county and city governments and local troupes in Taiwan, the theater group tailored its classic work *The Night Road is Unafraid of the Dark* to each specific stage throughout Taiwan in a tour that spanned three years. We look forward to utilizing government and industry resources to further explore international and local co-production opportunities and expand the imagination of people of all ages through art in the future.

The “Relaxed Performance” program, which has been ongoing since 2019, continues to grow in popularity. This year, 12 events were held with 3,158 attendees. The National Concert Hall's treasured organ became an important promotional theme, generating such strong public interest that additional seating was required to meet ticket demand. Accessibility services such as audio description, contextual subtitles, and easy-to-read guidebooks have also continued to evolve and expand. A total of three sessions were held this year, serving 1,151 participants. In terms of Facility

improvements, 11 “removable armrest seatings” were added to the NTCH Theater, Concert Hall, and Recital Hall in 2024. The improvements to the mobility of the armrests of these seats allow users of assistive devices to sit comfortably. Currently, the NTCH has a total of 40 barrier-free seats, including wheelchair seating spots.

The NTCH first introduced childcare services in 2019, and upgraded the service in 2024. It was not only established as a permanent service, but also renamed “KidsPlay - Childcare Services for NTCH Audience Members.” At the same time, a dedicated space “KidsPlay Fun House” was set up in the basement of the National Concert Hall, for children aged 4 to 8. Led by professionals specializing in children's education and theater, the service allows parents to enjoy performances while their children engage in enriching artistic experiences. By introducing young audiences to the joy and diversity of the arts, KidsPlay helps families who love performing arts return to the venue, ensuring that every family member can enjoy the beauty of theatrical performances.

Technology Shortens the Distance between Time and Space, Knowledge Is Power

Whether as a tool to assist in daily work or as a new creative medium, technology is constantly replaced and updated at a rapid pace. Venue equipment and staff knowledge must keep pace with the times to stay attuned to the pulse of the world. The two XR projects *KAGAMI (Mirror)* and *Noire*, launched at the beginning of TIFA 2024, have overturned previous theater operation rules in terms of the logistics of set construction, head-mounted displays and sensor device settings, audience experience process, and multimedia display logic. These innovations introduced a new rhythm to theater setup and breakdown. In this new era of production where technology and art mutually share the spotlight, Taiwan's highly professional technical teams and administrative partners have received unanimous

praise and gratitude from international. Their expertise has been invaluable in navigating remote collaboration across time zones. These experiences have provided the NTCH with critical case studies, offering invaluable insights for tackling the challenges posed by emerging technologies in the future.

In terms of knowledge transfer, after the publication of the last printed copy of its bimonthly issue in March 2024, the *Performing Arts Redefined (PAR)* magazine successfully completed its transformation into the digital edition and added a complete full-page database available online, providing readers with a more diverse and sustainable reading method. In addition, in the Performing Arts Library, the cultural relics accumulated over the years as data have also been gradually expanded into the Digital Archives of NPAC, which displays various digital material-themed exhibitions on an irregular basis, bringing images and texts from the past back to the screen over the years to be re-introduced to the public and appreciated beyond the confines of time and space.

Diverse Educational Programs to Enrich Daily Life with Art

Art education is not about determining right or wrong, but rather a process of understanding and communication. This is Eunice Liao's perspective on art education as the teacher in this year's "Sound Exploration Beyond Hearing" program held by the NTCH Open School. The fifth event of the NTCH Open School had a meaningful encounter with 11 students from Taipei School for the Hearing Impaired. By removing the dominance of auditory perception, the program encouraged students to open their senses and redefine music throughout six learning sessions and one musical achievement presentation. These classes used a "wearable empathetic device," jointly developed by the Taoyuan City Government's Art Facilities Management Center and the Industrial Technology Research Institute's Service System

Technology Center, as a medium to reinterpret music and expand artistic imagination through innovation.

In addition to providing resources to creative groups and artists, the NTCH has also continued to train administrative talents. The "Art Administration Internship Program" launched in 2019 is still ongoing. The course for cybersecurity and job training are offered to internal colleagues to enrich their knowledge in both sense and sensibility. At the same time, we seize every opportunity to bring world-renowned artists to Taiwan and organize exclusive masterclasses. This year, we cooperated with the Summer Jazz program to offer masterclass with the Arturo O'Farrill Trio, as well as Terence Blanchard's E-Collective and Turtle Island Quartet, which received enthusiastic responses from both music fans and students hoping to receive personal instruction from these maestros and learn from their performance techniques and mental strategies.

Hardware Expansion, Paving the Way for a Refined and Welcoming Road to the Theater

The construction of the NTCH was a product of most advanced craftsmanship of its time, and it remains a breathtaking even today. As the role of performing arts evolves in society, internal hardware has gradually become more user-friendly, while outward-facing facilities must also demonstrate the concept of cultural equality. "Arts and Cultural Concourse and Landscape Facilities Project" was approved in 2019 and the construction began in July this past year. This marks the largest infrastructure expansion since NTCH's inception. The barrier-free indoor passage from the MRT to the theater is now accessible and solves the longstanding problem of people and vehicles competing for use of the outside road. This project also provides us with the opportunity to create a large rehearsal space compatible with the size of the main stage and simultaneously add a small



2024 秋天藝術節《我們在此相遇：還在水裡》音樂影像劇場
2024 Artquake in Autumn *From Port to Port*
(攝影／劉振祥)

rehearsal room. The Art Corridor and Landscape are expected to offer more inclusive opportunities for the public to engage with art, extending NTCH's cultural outreach to public transportation hubs and fostering a regional arts and culture cluster. Although the three-year construction period for this project will inevitably bring inconvenience during its duration, it will ensure convenience and safety in the long run.

Looking back at the NTCH's journey since the days of the pandemic, where it faced the closure of physical theaters and restrictions on international travel, it was given the opportunity to redefine the core values of theater. Taiwan stands as a symbol of openness and freedom in Asia. As a veteran arts venue funded by the public sector, and with 37 years of rich experience in program production and venue management,

the NTCH hopes to introduce rich perspectives from around the world to local audiences while also faithfully showcasing Taiwan's characteristics to overseas ones. With the vision of becoming a world-class cultural brand, NTCH continues to embrace the bold and evolving spirit of its audiences—those who constantly push theater to new heights. Moving forward, NTCH will persist in responding to the challenges of the times with artistic insight and creativity, ensuring it remains at the forefront of history.

年度聚焦

在點滴中創造永續影響力

自 2016 年起，兩廳院積極推行共融政策，並於 2021 年正式將永續理念融入日常營運。經過多年的努力，成功凝聚內部共識，2024 年邁向對外倡議的新階段，逐步調整作法，實現永續與共融的長遠願景。

2024 年，兩廳院完成官網永續共融專頁，透過簡潔明瞭的方式，清晰傳遞場館的永續政策與目標。同時，積極促進知識分享與合作交流，舉辦超過 10 場國內外分享會，與包括永續劇場聯盟 (STAGES)、亞太表演藝術中心協會 (AAPPAC)、新加坡濱海藝術中心等國際組織，以及國家文化藝術基金會、新北市文化基金會、臺南文化中心、縣市文化局與中華民國畫廊協會等夥伴深入交流，分享各自經驗，活動累積觸及超過 500 位參與者。

未來，兩廳院將迎接更多挑戰，展現其作為永續倡議者的核心角色，並邀請表演團隊與觀眾參與實際行動。透過凝聚微小而堅實的力量，喚起社會對永續的關注，共同推動一股無遠弗屆的永續浪潮，為表演藝術注入更深層的影響力與價值。

兩廳院溫室氣體盤查

兩廳院於 2023 年完成 2022 年度 ISO14064-1:2018 組織型溫室氣體盤查，成為全臺首座通過 SGS 查證的劇場，並將 2022 年定為溫室氣體盤查基準年。延續此成果，2024 年兩廳院完成 2023 年度溫室氣體盤查，總排放量達 7,569.48 公噸 CO₂e。

未來，兩廳院將持續秉持公正與透明的態度，揭露相關數據，並依循溫室氣體減量策略，推動節能倡議與永續宣導。同時，兩廳院致力於結合藝術場館的使命，促進環境永續與社會責任的實現。

詳細盤查結果請參考右頁，兩廳院將繼續以具體行動支持永續發展目標，為未來打造更綠色的藝術環境。

永續行動融入場館營運

兩廳院以永續理念為核心，透過多項實際行動，將減碳落實於場館日常營運行動之中。

在數位轉型方面，OPENTIX 兩廳院文化生活 2024 年度共新增 26 家支援電子票的場館與主辦單位，提升電子票券使用體驗，減少紙本票券印量。「藝文指南針數位月刊」累計訂閱數達 2,800 份，減碳約 23,285 公斤；《PAR 表演藝術》雜誌於 2024 年完成數位轉型，改為線上媒體，提供即時且豐富的報導內容，並持續發行年度特刊。

為減少印刷需求，兩廳院鼓勵會員使用電子卡片，截至 2024 年底，電子卡持卡率達 89%。在綠色製作方面，無獨有偶《甜眼淚》與《狂履》的舞台道具實現資源交接與永續使用，後台設施也汰換為綠建材，每年更換率達 5%。此外，好藝術商店積極推廣永續商品，目前已占全店銷售品項的 7%。

2023 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 基準年比較 (%)	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	282.8574	3.74%	-0.13%	· 柴油發電機耗用量增加 · 公務車燃料使用量減少 · 更換耗能設備，添購新冷媒設備
間接排放	輸入能源	台電電力	5,475.72	72.34%	-3.03%	用電量微幅降低，且電力排碳係數減少
	交通運輸	1. 客戶及訪客運輸 2. 商務旅行	707.9267	9.35%	2.40%	· 2023 年節目檔數增加，訪客、觀眾及國際旅客人數增加 · 商務旅行增加
	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	1,102.97	14.57%	0.76%	· 文宣出版品耗用量降低 · 雖用電量減少，但電力間接碳足跡 (2020) 係數增加
排放量合計			7,569.48	100%		



2024 秋天藝術節 馬可·達席爾瓦·費雷拉《狂履》
2024 Artquake in Autumn Marco da Silva Ferreira: *CARCAÇA* (攝影／張震洲)

Highlights of the Year

Developing Sustainable Changes, Step by Step

Since 2016, the NTCH has proactively implemented inclusive policies and officially integrated sustainability into our daily operations in 2021. After years of dedicated efforts to foster internal consensus, we are entering a new phase in 2024: extending its advocacy outward and refining its strategies to achieve a long-term vision of sustainability and inclusion.

In 2024, we launched a dedicated webpage for sustainability and inclusion, clearly presenting our policies and objectives. Additionally, the institution has fostered knowledge sharing and collaboration by organizing over 10 domestic and international forums. These events have facilitated in-depth exchanges with global organizations such as the Sustainable Theatre Alliance for a Green Environmental Shift (STAGES), the Association of Asia Pacific Performing Arts Centres (AAPPAC), and Esplanade - Theatres on the Bay in Singapore, along with domestic partners, including the National Culture and Arts Foundation, New Taipei City Cultural Foundation, Tainan Cultural Center, municipal cultural bureaus, and the Taiwan Art Gallery Association. In total, these initiatives have engaged more than 500 participants.

Moving forward, the NTCH is committed to tackling greater challenges and strengthening its role as a key advocate for sustainability. We welcome performing arts groups and audiences to engage in tangible actions, cultivating collective efforts to enhance sustainability awareness. By combining small yet significant contributions, we aim to create a lasting wave of change, deepening the impact and value to the performing arts.

NTCH Greenhouse Gas Inventory

In 2023, the NTCH completed its organizational greenhouse gas (GHG) inventory for 2022, adhering to ISO14064-1:2018 standards, making it the first theater in Taiwan to receive SGS verification. 2022 was designated

as the baseline year for GHG inventory assessments. Building on this achievement, we completed our 2023 inventory in 2024, recording total emissions of 7,569.48 metric tons of CO2e.

Looking to the future, the NTCH is dedicated to transparency and accountability in sharing relevant data while executing GHG reduction strategies and fostering energy-saving initiatives. At the same time, we aim to align our mission as an arts institution with environmental sustainability and social responsibility.

The right page provides detailed inventory results. The NTCH will continue to take significant actions to support sustainable development goals, striving for a greener future for the arts.

Integrating Sustainable Practices into Venue Operations

With sustainability at its core, the NTCH has introduced several concrete measures to integrate carbon reduction into its daily venue operations.

As part of our digital transformation, the OPENTIX has expanded its network to include 26 additional venues and event organizers that support e-tickets. This enhancement improves the e-ticketing experience and reduces the need for paper ticket printing. The OPENTIX Digital Monthly Compass has garnered 2,800 subscribers, leading to an estimated carbon reduction of about 23,285 kg. In 2024, *Performing Arts Redefined* magazine completed its digital transition by shifting to an online media platform that provides real-time and diverse content while continuing to publish an annual special edition.

To further minimize printing demands, the NTCH encourages its members to use digital membership cards, and the e-membership card coverage reached 89% by the end of 2024. In terms of green production,

the stage props from *Sweet Tears* by Puppet & Its Double Theater and *CARCAÇ* by Marco da Silva Ferreira have been effectively repurposed and reused, improving resource efficiency. Additionally, backstage facilities are being upgraded with eco-friendly materials

at an annual replacement rate of 5%. Meanwhile, the ArtShop actively promotes sustainable products, which now account for 7% of its total merchandise.

2023 NTCH Greenhouse Gas Emissions

(Unit: Metric Tons CO2e)

Category		Emission Source	Emission Volume	Percentage	Comparison to 2022 Baseline (%)	Remarks
Direct Emissions		1. Emergency generators (diesel) 2. Official vehicles (gasoline) 3. Air Conditioning, Refrigerators, and Water Dispensers (Refrigerants) 4. Rust Removers, Gas Cylinders, and Acetylene Tanks	282.8574	3.74%	-0.13%	· Increased diesel generator usage · Reduced fuel consumption for official vehicles · Replacement of high-energy-consuming equipment and acquisition of new refrigerant systems
Indirect Emissions	Imported Energy	Taiwan Power Company	5,475.72	72.34%	-3.03%	Slight reduction in electricity consumption and a decrease in the power grid emission factor.
	Transportation	1. Client & Visitor Transportation 2. Business Travel	707.9267	9.35%	2.40%	· Increase in the number of programs in 2023 led to a rise in visitors, audience numbers, and international travelers. · Increase in business travel.
	Product Usage	1. Procured goods (tap water, promotional publications) 2. Upstream emissions from Taiwan Power Company electricity generation	1,102.97	14.57%	0.76%	· Reduction in the consumption of printed promotional materials. · Despite a decrease in electricity consumption, the indirect carbon footprint of electricity (2020 coefficient) increased.
Total Emissions			7,569.48	100%		

節目暨活動概況

Program & Activity Overview

國家戲劇院 National Theater	2/23-2/25	2024TIFA 麥可・基根 - 多藍《界》 2024TIFA Michael Keegan-Dolan / Teac Dańsa <i>MÁM</i>
	3/1-3/3	2024TIFA 亞倫・路西恩・奧文《一個說謊，一個說愛》 2024TIFA Alan Lucien Oyen: <i>Story, story, die</i>
	3/7-3/10	2024TIFA 雲門舞集 鄭宗龍《毛月亮》 2024TIFA <i>Lunar Halo</i> by CHENG Tsung-lung
	3/16-3/23	2024TIFA 坂本龍一《鏡：KAGAMI》 2024TIFA Ryuichi Sakamoto & Tin Drum: <i>KAGAMI</i>
	3/29-3/31	2024TIFA 白先勇 X 蘇州崑劇院 青春版《牡丹亭》二十週年慶演 2024TIFA <i>The Peony Pavilion—The Youth Version</i> by Pai Hsien-yung
	4/12-4/14	2024TIFA 國家兩廳院 X 瑞士洛桑維蒂劇院—里米尼紀錄劇團《這不是個大使館》 2024TIFA Stefan Kaegi / Rimini Protokoll: <i>This is not an Embassy</i>
	4/26-4/28	2024TIFA 莎士比亞的妹妹們的劇團 X 庭劇團 PENINO《誠實浴池》 2024TIFA Shakespeare’s Wild Sisters Group & Niwa Gekidan Penino: <i>The Bathhouse of Honest Desires</i>
	5/10-5/11	2024TIFA 舞蹈空間 X 海德堡舞蹈劇場《火鳥・春之祭—異的力量》 2024TIFA Dance Forum Taipei & Dance Theatre Heidelberg: <i>Firebird & Rite of Spring</i>
	5/31-6/2	廳院選 無垢舞蹈劇場《醺》 NTCH Selects Legend Lin Dance Theatre: <i>Miroirs de Vie</i>
	7/2-7/7	全本音樂劇《西貢小姐》(協辦) Miss Saigon
	7/15-7/16	【廳院迷俱樂部體驗場】水晶燈之夜～搶救歌劇天后大作戰！ Off stage club: Operation Chandelier
	8/28-9/1	全本音樂劇《媽媽咪呀！》(協辦) <i>Mamma Mia the Musical</i>
	9/9-9/14	【廳院青專屬】青現場特別企劃：劇本殺士比亞～仲夏夜之改寫悲劇大作戰～ Talented Card Only A Midsummer Murder Mystery Game in NTCH
	9/15	【廳院迷俱樂部】劇場與它們的產地 2：國家戲劇院技術劇場職人特訓班 Off stage club: Get A Taste of Theater Technicians
	9/28-9/29	曾道雄 台北歌劇劇場舞劇《台灣奇岩物語》(協辦) The Tales of Taiwan’s Unique Rocks
	10/8-10/13	【廳院迷俱樂部體驗場】劇本殺士比亞～仲夏夜之改寫悲劇大作戰～ Off stage club: A Midsummer Murder Mystery Game in NTCH



廳院選 唐美雲歌仔戲團《孟婆客棧：冥星雙飛俠》
NTCH Selects Tavern by the Lethe: *A Lost Actress*
(攝影／蔡耀徵)

10/17	【演前會客室】走進雨林——《安蒂岡妮在亞馬遜》舞台導覽 × 演前解析 NTCH-member Exclusive: Into the <i>Antigone in the Amazon</i>
10/18-10/20	2024 秋天藝術節 米洛・勞《安蒂岡妮在亞馬遜》 2024 Artquake in Autumn Milo Rau / NTGent & MST: <i>Antigone in the Amazon</i>
11/1-11/3	2024 秋天藝術節 吉賽兒・韋安《群浪》 2024 Artquake in Autumn Gisèle Vienne: <i>Crowd</i>
11/8-11/10	2024 秋天藝術節 馬可・達席爾瓦・費雷拉《狂履》 2024 Artquake in Autumn Marco da Silva Ferreira: <i>CARÇAÇA</i>
11/14-11/17	廳院選 唐美雲歌仔戲團《孟婆客棧：冥星雙飛俠》 NTCH Selects <i>Tavern by the Lethe: A Lost Actress</i>
11/29-12/1	2024 秋天藝術節 柏格曼劇團《羊之歌》 2024 Artquake in Autumn FC Bergman: <i>The Sheep Song</i>
12/7-12/8	明華園戲劇總團《海賊之王－鄭芝龍傳奇》(協辦) Ming Hwa Yuan Arts & Cultural Group: <i>Zheng ZhiLong, The Pirate King of Formosa</i>
12/14-12/15	【兩廳院會員歲末特別企劃】 2025 TIFA Pre-Party



- 1 2024TIFA 麥可・基根 - 多藍《界》
2024TIFA Michael Keegan-Dolan / Teac Damsa *MÁM*(攝影／劉振祥)
- 2 2024 秋天藝術節 馬可・達席爾瓦・費雷拉《狂履》
2024 Artquake in Autumn Marco da Silva Ferreira: *CARCAÇA*(攝影／張震洲)
- 3 2024 新點子實驗場 李祐緯《伊底 HIPHOP 斯王》
2024 IDEAS LAB Yo-Wei Lee *Oedipus Rap Rex*(攝影／劉振祥)

實驗劇場
Experimental Theater

3/8-3/10	2024TIFA 皮歇・克朗淳《泰・未來》 2024TIFA Pichet Klunchun: <i>Cyber Subin</i>
3/16-3/30	2024TIFA 臺法擴增實境展演《黑》 2024TIFA Augmented Reality Performance: <i>Colored</i>
4/12-4/14	2024TIFA 一公聲藝術《共振計畫：拍頻》 2024TIFA One Litre Sound <i>Reverberation — Pulsating</i>
6/14-6/16	2024 新點子實驗場 李祐緯《伊底 HIPHOP 斯王》 2024 IDEAS LAB Yo-Wei Lee <i>Oedipus Rap Rex</i>
6/21-6/23	2024 新點子實驗場 林廷緒《大吻琉璃》 2024 IDEAS LAB Ting-Syu Lin <i>Guardians on a Glazed Tile Roof</i>
6/28-6/30	2024 新點子實驗場 王甯《隙》 2024 IDEAS LAB Ning WANG <i>Cracking</i>
7/5-7/7	2024 新點子實驗場 劉奕伶《Turn Out》 2024 IDEAS LAB Liu I-ling <i>Turn Out</i>
8/16-8/17	《這不是個大使館》紀錄片特映 (協辦) <i>This Is Not An Embassy</i> Documentary Premiere
9/9	秋天藝術節 特別企劃 題外話：和創作無關的事 2024 Artquake in Autumn Special Events
10/4-10/6	2024 秋天藝術節 王宇光《人之島》 2024 Artquake in Autumn Wang Yeu-Kwn <i>Islands</i>
10/11-10/13	2024 秋天藝術節《我們在此相遇：還在水裡》音樂影像劇場 2024 Artquake in Autumn <i>From Port to Port</i>
10/18-10/20	三缺一劇團《陌生海》(協辦) One Player Short Ensemble: <i>The Unknown Ocean</i>
11/8-11/10	2024 秋天藝術節 窮劇場《暗夜・腹語・鬼托邦》 2024 Artquake in Autumn approaching theatre: <i>Ghostopia</i>
11/22-24	2024 秋天藝術節 壞鞋子舞蹈劇場《島嶼恍惚》 2024 Artquake in Autumn Bare Feet Dance Theatre: <i>Lingering</i>
11/29-12/1	2024 秋天藝術節 維恰亞・阿塔瑪《捉迷藏》(尋找導演的七個那個) 2024 Artquake in Autumn Wichaya Artamat: <i>Juggle & Hide</i>

國家音樂廳
Concert Hall

2/25	2024TIFA X 獨角獸行動閱讀日「在無用之中閃耀光芒」 2024TIFA X The Unicorn Reading Day
3/8	2024TIFA NSO 《琴炫新世界》 2024TIFA Gilbert Varga, Vadym Kholodenko & NSO
4/12	2024TIFA 沙洛德琴大師—阿傑德·阿里·汗《印度迴響》 2024TIFA Sarod Maestro Amjad Ali Khan: <i>Echoes of India</i>
8/6	2024 TMAF 大師星秀音樂節：巨星音樂會（協辦） 2024 TMAF All-Star Concert
8/11	2024 TMAF 大師星秀音樂節：交響音樂會（協辦） 2024 TMAF Orchestra Concert
8/16	2024 兩廳院夏日爵士節慶樂團《親愛的艾靈頓》 2024 NTCH Summer Jazz Project <i>Dear Ellington</i>
8/24	2024 兩廳院夏日爵士 阿圖羅·奧法里爾鋼琴三重奏 2024 NTCH Summer Jazz <i>Arturo O’Farrill Trio</i>
8/31	2024 兩廳院夏日爵士 泰倫斯·布藍查《電氣狂想》 2024 NTCH Summer Jazz <i>Terence Blanchard, E-Collective and Turtle Island Quartet</i>
9/1	2024 Taiwan Connection 音樂節：TC20 再啟偉大（協辦） 2024 Taiwan Connection Festival: <i>The Great Revisited</i>
10/4	2024 秋天藝術節 巴西音樂傳奇 吉貝托·吉爾音樂會《擁抱》 2024 Artquake in Autumn <i>Legend of Brazilian Music, Gilberto Gil: Aquele Abraço</i>
10/23	廳院選 伊蓮·葛莉萊鋼琴獨奏會 NTCH Selects Hélène Grimaud Piano Recital
10/25	廳院選 基頓·克萊曼與波羅的海絃樂團音樂會 NTCH Selects Gidon Kremer & Kremerata Baltica
11/20-11/21	廳院選 力晶 2024 藝文饗宴 鋼琴詩人克里斯提安·齊瑪曼 NTCH Selects Powerchip 2024 Classic Series Krystian Zimerman Piano Recital
12/1-12/2	廳院選 力晶 2024 藝文饗宴 賽門·拉圖爵士與巴伐利亞廣播交響樂團 NTCH Selects Powerchip 2024 Classic Series: Sir Simon Rattle & Symphonieorchester des Bayerischen Rundfunks



2024 兩廳院夏日爵士節慶樂團《親愛的艾靈頓》
2024 NTCH Summer Jazz Project *Dear Ellington*
(攝影／劉振祥)



玉山文教基金會輕鬆自在場 2024 兩廳院夏日爵士《臺味爵醒》
2024 NTCH Summer Jazz: *Jazz Awakening! —Taiwan Spirit*
(攝影／劉振祥)

演奏廳
Recital Hall

4/13-4/14	2024TIFA 春麵樂隊《後現代的登高指南》 2024TIFA ChuNoodle: <i>A Post-modern Mountaineering Guide</i>
8/10	玉山文教基金會輕鬆自在場 2024 兩廳院夏日爵士《臺味爵醒》 2024 NTCH Summer Jazz: <i>Jazz Awakening! —Taiwan Spirit</i>
9/10	玉山文教基金會輕鬆自在場：TC20《小夜曲之夜》（協辦） E. SUN Foundation Relaxed Performance 2024 TC Music Festival <i>A Night of Serenade</i>
9/10	2024TC 音樂節：胡乃元及國際音樂家室內樂大師班（協辦） 2024 TC Music Festival Event Master Class
9/11	勇源 x TC 國際室內樂系列 I：瞬息的璀璨（協辦） 2024 TC Music Festival: <i>Eternal Brilliance</i>
9/12	勇源 x TC 國際室內樂系列 II：濃烈與激昂（協辦） 2024 TC Music Festival: <i>Impassioned Beauty</i>

藝文廣場
Main Plaza

7/27	2024 國泰雲門隨行吧 雲門戶外公演《波》（協辦） 2024 CLOUD GATE Outdoor Performance <i>Waves</i>
8/17	2024 台新銀行兩廳院夏日爵士戶外派對 2024 NTCH Summer Jazz Outdoor Party
8/17	2024 夏日爵士戶外派對「自由爵醒」特展 2024 NTCH Summer Jazz Outdoor Party “Jazz Awakening” Exhibition

NTCH Performing Arts Library 表演藝術圖書館	2/25-4/14	2024《青銀有約》 Crossroads Theatre: Bridging Generations
	3/16-6/30	下午三點莎士比亞不喝茶 That Shakespeare Drinks No Tea
	3/21	《舞台之外》：鎂光燈外的種族、歧視與日常——兩廳院 2024TIFA《黑》講座 What happened offstage
	3/29	靈感汲：2024TIFA 藝術家書櫃《我們來交換靈感》講座 2024 TIFA Artist Bookshelf: The Wellspring of Inspiration
	4/10	《舞台之外》：歷史中逐漸消失的大使館，和不被承認的國家——兩廳院 2024TIFA《這不是個大使館》講座 What happened offstage
	4/13-4/27	聚陽文教基金會《史特拉汶斯基先生，您好！》親子說故事 MAKALOT <i>Hello, Mr. Igor Stravinsky!</i> Story Time for Kids
	6/2-7/28	聆聽處方箋 Listening as Social Prescription
	6/15-6/29	台塑石油《莎士比亞先生，您好！》親子說故事 FORMOSA OIL <i>Hello, Mr. Shakespeare!</i> Story Time for Kids
	7/6-8/31	戲劇處方箋 Drama as Social Prescription
	7/28-9/29	舞蹈處方箋 Dance as Social Prescription
	8/2-9/30	振聲：古典到實驗的陰性力量 Vibrant Notes: Women Composers and Their Works
	8/3-8/17	《路易斯·阿姆斯壯先生，您好！》親子說故事 <i>Hello, Mr. Louis Armstrong!</i> Story Time for Kids
	8/10-8/31	2024 夏日爵士線上館藏主題展 2024 NTCH Summer Jazz Online Exhibition
	10/5-10/26	兩廳院X遠流 輕鬆自在場《大家來玩躲貓貓》親子繪本說故事 NTCH X Yuan-Liou <i>Let's Play Peek-a-boo</i> Story Time for Kids
	10/19	【廳院青專屬】青現場 X 嚴俊傑：鋼琴家的廳院名家指南 Talented Card Only Pianist's Guide to NTCH Concerts
	11/2-12/31	甘有聽到美聲——印尼甘美朗樂展 Indonesia Gamelan Exhibition
	11/10-12/8	2024 兩廳院 X 法律白話文運動 藝文無礙：當代困境議題推廣系列講座 2024 NTCH X Plain law movement Arts Without Barriers: Contemporary Issues Advocacy Lecture Series
	12/14-12/21	兩廳院X貝克父子提琴「探索弦樂的世界」－親子提琴互動體驗 NTCH X Carl Becker, Son & Company <i>Journey into the World of Strings</i>
	12/15	國家兩廳院表演藝術社會處方箋先驅計畫體驗工作坊 Performing Arts on Social Prescription Pilot Project Experience Workshop

Online 線上活動	4/10	【會員專屬 - 藝術家給問嗎？】《火鳥・春之祭—異的力量》 NTCH-Member Exclusive / Chat with Artists: Firebird & Rite of Spring
	5/22	【兩廳院會員 X 報導者】藝術家給問嗎？—大吻琉璃 NTCH & The Reporter / Chat with Artists: Guardians on a Glazed Tile Roof
	9/24	【藝術家給問嗎？】《鋼琴詩人克里斯提安・齊瑪曼》、《賽門・拉圖爵士與巴伐利亞廣播交響樂團》 NTCH-Member Exclusive / Chat with Artists: Krystian Zimerman Piano Recital & Sir Simon Rattle & Symphonieorchester des Bayerischen Rundfunks
	10/2	【藝術家給問嗎？】《孟婆客棧：冥星雙飛俠》 NTCH-Member Exclusive / Chat with Artists: Tavern by the Lethe: A Lost Actress
	10/4	2024 秋天藝術節 【創作者對談】創作中的自由之聲：吉貝托・吉爾線上訪談 2024 Artquake in Autumn <i>Online interview of Gilberto Gil</i>
	11/26	2025TIFA 節目分享會 兩廳院會員 FB 社團獨家直播 Insiders Talk of 2025 TIFA - Live Stream
	1/20-1/28	兩廳院X無獨有偶《線條偶樂園》親子工作坊 Acting With Puppets—NTCH Parent-Child Workshop
	2/4	兩廳院會員 × 朱家安 × 謝金魚 好哲覺：牡丹亭中的純情青春夢 NTCH-member Exclusive: Teenage Dreams in Peony Pavilion
	2/21	2024TIFA 麥可・基根 - 多藍 舞蹈之家《界》專業工作坊 2024TIFA Professional workshop of Michael Keegan-Dolan's <i>MÁM</i>
Miscellaneous 其他	2/24	兩廳院會員專屬 2024 春茶之約 NTCH-member Exclusive: Let's Meet in the Spring
	2/27	【廳院青專屬】青現場 × 邱誌勇 × 陸子鈞 太。虛幻・境：科技藝術的虛實體驗 Talented Card Only The Reality and Illusion of Technology Art
	3/1-5/4	廳院學計畫《不可能要聊被消失的那三年高校生活》 NTCH OPEN SCHOOL: Unfolding Stories: Our High School, Our COVID Years
	3/4-11/18	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	2024TIFA 控制論的舞蹈：皮歇・克朗淳與帕特・帕塔拉努塔蓬專業舞者工作坊 2024TIFA Cybernetics Dance by Pichet Klunchun and Pat Pataranutaporn
	3/6	2024TIFA 《泰・未來》：控制論的演變及其與舞蹈的關係 2024TIFA The Evolution of Cybernetics and How It Relates to Dance

3/9	【廳院迷俱樂部】聲音登高指南—走入春麵樂隊的創作稜線 Off stage club: Exploring the Music of ChuNoodle
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4/6	《最接近天堂的聲音：佛瑞的安魂曲》音樂講座 “Echoes of Heaven: Fauré’s Requiem” PAL Music Lover’s Guide
4/13	【會員專屬—藝術學不停】與火鳥的春日共舞：肢體探索工作坊 NTCH Member Exclusive Course: DFT Dance Workshop
4/14	2024TIFA 這不是個大使館，製作分享 2024TIFA Talk <i>The Making of This is not an Embassy</i>
4/15-5/30	廳院學計畫「藝術入校」《聽覺之外的聲音探索課》 NTCH OPEN SCHOOL—Art on Campus: Sound Exploration Beyond Hearing
4/16	Artist Talk 愛國東小聚場—偶戲翻車記？——當代偶戲跨界成與敗的關鍵時刻 Artist Talk by The Puppet & Its Double
4/18	好哲凳 LIVE PODCAST 特別場：國家是什麼？國家的邊界可以怎麼界定？ “Philosophy of Art”: LIVE PODCAST What is the country? How can the borders of a country be defined?
4/23	【駐館做什麼】西班牙藝術團隊 Monte Isla 交流座談 Artists in Residence: Monte Isla from Teatre Lliure
5/1	【廳院青專屬】青現場：廳院也有嘻哈，嗎？ Talented Card Only Show Me Your Hip-Hop in NTCH
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8/30	2024 兩廳院夏日爵士 泰倫斯·布藍查小號大師班 2024 NTCH Summer Jazz <i>Trumpet Masterclass of Terence Blanchard</i>

9/7	《捷克山河戀—史麥塔納：我的祖國》黑膠講座 “Smetana: My Country” PAL Vinyl Lover’s Guide
9/10	Artist Talk 愛國東小聚場—用魔術說的故事——探索魔術在劇場中的敘事手法 Artist Talk by Wu Ming-lun and Lin Lu-chieh
9/14	2024 秋天藝術節 秋天放映室 2024 Artquake in Autumn Documentary Room in Autumn
9/18	輕鬆自在說：廳院共融服務製作製作實務分享座談 Sustainable Theatre: A Sharing by Theatre Inclusive Service Professionals
9/28	【好哲凳 × 兩廳院會員】秋天思辨坐著聊：人需要有根嗎？ NTCH-member Exclusive: Let’ s Talk About the Philosophy of Art in Autumn
10/17	2024 秋天藝術節【創作者對談】創作中的抗爭，抗爭中的創作 2024 Artquake in Autumn <i>Artist Talk by Milo Rau and Mayaw Biho</i>
10/21	2024 秋天藝術節 X 鏡週刊人物組「心內話：真人圖書館」 Special Events: Guá Kóng Sim-lài-uē
10/30	2024 秋天藝術節「動作與影像書寫：一種新的舞蹈語言」舞蹈工作坊 2024 Artquake in Autumn Workshop: Movement and Cinematographic Writing: A New Choreographic Language
11/2	《亞洲電影中的歌劇詠嘆調精選》音樂講座 “Opera Highlights in Asian Films” PAL Music Lover’s Guide
11/2	2024 秋天藝術節《狂履》身體工作坊暨創作分享 2024 Artquake in Autumn Workshop: <i>CARCAÇA</i> : Body Workshop and Choreographer’s Sharing by Marco da Silva Ferreira
11/3	2024 秋天藝術節【創作者對談】創作中的時空交織：編舞家對談 2024 Artquake in Autumn: <i>Artist Talk by Gisèle Vienne and Marco da Silva Ferreira</i>
11/8-12/1	2024《青銀有約》—秋天思辨版 Crossroads Theatre: Bridging Generations In Autumn
11/27	藝起聊聊吧：臺日藝評人交流對談 Theatre Critics Sharing by YU Tai-jung and Kenta Yamazaki
12/3	【會員專屬—演後會客室】2024 秋天藝術節 After Party NTCH-member Exclusive: 2024 Artquake In Autumn After Party
12/3	力晶美學藝堂 巴伐利亞廣播交響樂團長笛首席 Henrik Wiese 大師班 Powerchip Arts Forum Series: Master Class of Symphonieorchester des Bayerischen Rundfunks’s Flute Principal Henrik Wiese
12/7-12/8	2024 開放工作室 鄭嘉音 X 無獨有偶《甜眼淚》階段性試演 2024 Artists in Residence Open Studio by Cheng Chia-yin and The Puppet & Its Double
12/7-12/8	2024 開放工作室 李屏瑤《仙女三重奏》階段性讀劇呈現 2024 Artists in Residence Open Studio: Script Reading by Lee Ping-yao
12/17	永續路上你和偶—綠色工坊指南分享會 Sustainble Theatre: A Sharing by Cheng Chia-yin and “The Puppet & Its Double”

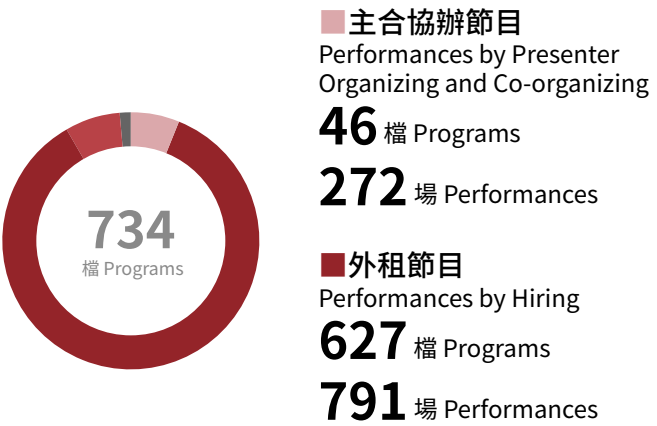
節目統計概況
Annual Statistics

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

1,127 場 Performances
660,953 人次 Attendance

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

※ 主合辦節目檔次包含四廳（含非典型場地）及售票且有實際觀眾進場之節目。 The grades of programs by the NTCH organizing and co-organizing include have been held in the NTCH (including atypical venues) and programs that sell tickets and offline.



■ NSO 節目
Performances by NSO
52 檔 Programs
55 場 Performances

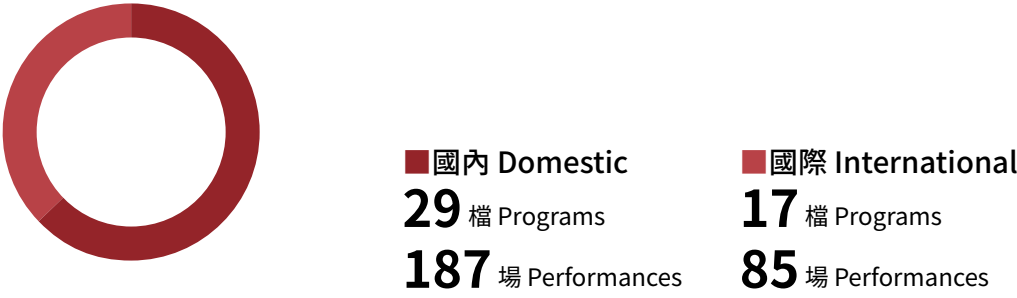
■ 主合辦活動
Activity by Presenter Organizing
and Co-organizing
9 檔 Programs
9 場 Performances

全年度節目總計 Total
734 檔 Programs
1,127 場 Performances

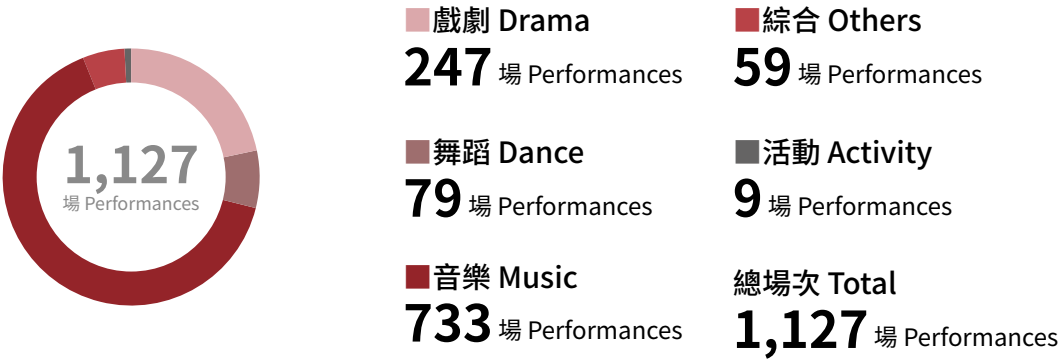
藝文推廣體驗活動
Spreading Enjoyment of the Arts

135,932 人次 Attendance

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



各類型表演藝術演出
Performances by Category



VIP 會員人數
Number of Members

24,295 人 People

贊助及感謝名單

Sponsorships and Partnerships

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藝術零距離 Make Arts Accessible

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柏林表演藝術廳 Berliner Festspiele	蘇黎世戲劇節 Zürcher Theater Spektakel



臺中 國家歌劇院 National Taichung Theater

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藝術總監的話

擴大創作者孵育平台 常態永續迎向十週年

在坂本龍一＋高谷史郎《TIME》中，田中泯聚集河裡的黑砂捏塑成塊，砌成渡河的踏腳石一幕，其實加入了 PVA 洗滌膏，待水一沖散了、再風乾了，又重新成為砂；既符合劇中寓意，又可反覆使用。2024 年在永續道路上，臺中國家歌劇院慢慢聚攏必要元素，一步步精進、落實。

每齣精彩的節目製作背後，我們都從初期就加入永續的思考，並提供現有布景、材料及服裝庫存給團隊參考使用，從概念抽象的音像藝術《December Nite》、到穿梭東西方的輕歌劇《微笑之國》；就連空中花園裝置，也能充分運用現存道具。

巡演必然產生人員和設備移動的碳足跡，我們在硬體和技術上支援英國音像藝術家 Max Cooper，讓他隻身前來就能完成大劇院規模的演出；歌劇院命題創作的《彼得潘》，布景道具以「一物多用」設計，減少運送材積之外，結合臺中在地青少年舞者共同展演，讓未來國際巡演時更能連結地方舞蹈人才參與。

12 月歌劇院榮獲「113 年經濟部節能標竿銀獎」，成為全臺唯一獲獎藝文場館。英國劇場綠皮書 (Theatre Green Book) 發起人及非營利組織「茱莉的自行車 (Julie's Bicycle)」參訪時，稱讚歌劇院是將永續概念帶入劇場營運管理最精彩的場館之一，並邀約做成 case study 分享。

2024 也是孵育收穫年，亞洲文化推展聯盟 (FACP) 舉辦「Pitch for New Aspects — Clare C. & Friends Fellowship」，熊世翔與洪翊博的《AI Master》拿下首獎與票選獎兩項大獎，翹舞製作也以《彼得潘》拿下二獎，都是歌劇院陪伴的作品。

自製節目《December Nite》、《彼得潘》、《牡丹燈籠》等是歌劇院將推向國際舞台之作，其中《彼得潘》已於 1 月在「2025 美國表演藝術專業人士協會」(APAP) 的新作提案 (Pitch Session) 登場。音樂劇《別叫我成功：藝術界歸來的兒子》經過 3 年孵育正式上演，主創之一的黃建豪也獲選歌劇院 2025-2026 駐館藝術家，將持續音樂劇創作及扎根臺中。

音像藝術家葉廷皓的驟然離世令人傷心。我想起他曾說，在歌劇院駐館是他最開心豐收的兩年，留下了《幻象的殘響》這個美麗的、也是他唯一的劇場作品。

邁向十週年，歌劇院將堅定擴大資源平台，如與科博館、國美館、國資圖組成的「科劇美圖聯盟」，或像與里昂國家戲劇中心、臺灣當代文化實驗場、臺灣數位藝術中心的結盟，把網做大，共同支撐創作者自由揮灑、突破關卡，在創作路上少一點顛簸。



2024 NTT Arts NOVA—坂本龍一＋高谷史郎《TIME》
2024 NTT Arts NOVA—Sakamoto + Takatani *TIME*(攝影／林峻永)

邱瑗

邱瑗
臺中國家歌劇院藝術總監

From the General and Artistic Director

Expanding Incubation Platforms for Creative Artists Welcoming Our 10th anniversary in Sustainability

In Sakamoto + Takatani’s *TIME*, Min Tanaka gathered black sand from a river, molding it into rocks, crafting stepping stones in water. For this scene, a special gel containing Polyvinyl Alcohol was added to the compound as a binding agent. After each performance, the “rocks” could be rinsed and the sand restored to its original state by air-drying. This procedure not only matches the ethos of the work but also enables props to be recycled and reused. In our pursuit of sustainability in 2024, the National Taichung Theater (NTT) gradually amassed and refined essential elements, bringing projects to fruition.

Behind every exciting production is our careful consideration for sustainability, a principle that helps formulate our thinking right from the start. We have offered our creative teams pre-existing sets, materials and costumes as they begin to plan their productions. The abstract audio-visual creation *December Nite* and the operetta *Das Land des Lächelns* (spanning cultures from both East and West) as well as our festive installations in the Sky Garden fully utilized pre-existing props.

Touring inevitably generates carbon footprints as personnel and equipment travel from one place to another. We provided British audio-visual artist Max Cooper with complete hardware and technical support so that he only had to travel alone to Taichung to install his large-scale production at our Grand Theater. In the NTT’s commissioned dance drama *Peter Pan*, both stage sets and props were designed for multiple uses. Apart from reducing the volume of materials to be shipped, some supporting performers featured young dancers from Taichung, thus extending the option of including local talents in future international tours.

In December 2024, the NTT became the first cultural venue in Taiwan to receive the Ministry of Economic Affairs’ Energy Saving Benchmark Award. When the game-changers in the arts—British non-profit Julie’s Bicycle and the founders of the *Theatre Green Book*—visited the NTT, they praised us as one of the most outstanding institutions to introduce the concept of sustainability in operation, even highlighting the NTT as a case study.

In 2024, we reaped abundant harvests from seeds we sowed and nurtured. In the “Pitch for New Aspects — Clare C. & Friends Fellowship” program, organized by the Federation for Asian Cultural Promotion (FACP), *AI Master* by Shih-Hsiang Hsiung and Yi-Po Hung won not only First Prize but also FACP Members’ Choice, while Hung Dance’s *Peter Pan* earned the first runner-up prize. Both works were developed with the NTT as partner.

NTT’s original productions *December Nite*, *Peter Pan*, and *The Peony Lantern* also relished their chance to shine abroad. In January 2025, *Peter Pan* was featured at the Association of Performing Arts Professional’s (APAP) UP NEXT! Artist Pitch Session in New York. After three years of development, the musical *Tales of Success: the Return of a Prodigal Son* premiered as a full production, with one of its principal creators Chien-Hao Huang being selected as an NTT Artist-in-Residence to continue developing his craft and reach out to the community in the near future.



2024 NTT 遇見巨人—威爾第歌劇《法斯塔夫》
2024 NTT Fall for Great Souls—*Falstaff* by Giuseppe Verdi(攝影／陳建豪)

The sudden passing of new media artist Ting-Hao Yeh was heartbreaking for many. I remember he once told me the two years he spent as an NTT Artist-in-Residence filled him with joy and sense of accomplishment. His final work *Reverberation of Illusions* continues to lives on—this beautiful piece is also his only work for the theater.

As the NTT greets the arrival of its tenth anniversary in 2026, we remain steadfast in expanding our resources and platforms. We have established the S.T.A.L. Alliance with the National Museum of Natural Science, National Taiwan Museum of Fine Arts, and the National Library of Public Information. We also established ties with Lyons’ Théâtre Nouvelle Génération and Taiwan’s C-LAB and Digital Art Foundation, expanding our network as we collaborate in supporting creative artists, encouraging them to let their imagination roam free and break through barriers, thus reducing the obstacles along their paths.

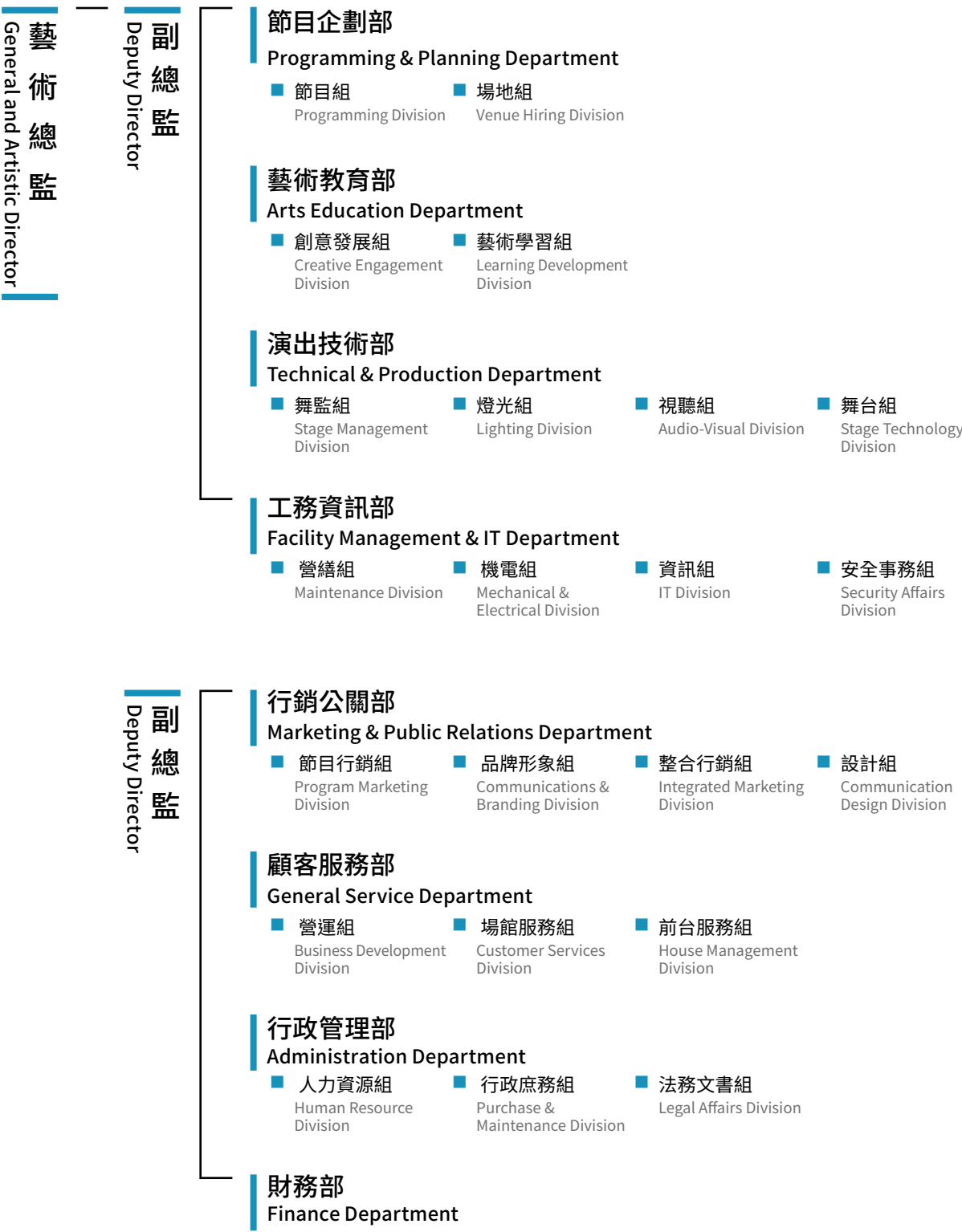
Joyce Chiou
General and Artistic Director, National Taichung Theater

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

回應紛亂年代 加速綠色永續承諾

2024 年，在全球政經紛亂的後疫情時代裡，藝術和劇場該如何回應？

我們探討無法承受的消逝。里米尼紀錄劇團《All right. Good night.》以 2014 年馬航失蹤與導演的父親罹患失智症兩條故事線，探討不可逆的失去；《關於消失的幾個提議Ⅲ》舞蹈家余彥芳以身體懷念逝去的父親、《無奈中消失也是積極中的幸福》駐館藝術家陳武康透過物件回望親人的異地死亡；《美好如此》編導王靖惇以長年罹病母親的經歷，發展出母女間深刻的生命對話，更呼應其刻畫父子關係之雙生作《如此美好》。音樂劇《勸世三姊妹》結合臺灣特有的牽亡歌陣，在嘻笑怒罵中展現真情，為亡父慎重的送別。

人生無常，比利時靜物劇團《這就是人「身」啊！》呈現四段悲喜兩極的荒謬日常情境；焦點劇團×夏綠瓦蒂劇團《最後一個星期日》則透過偶戲及默劇，誇張呈現末日來臨前，人性的光明及無能為力。柏格曼劇團《羊之歌》透過一隻異想天開想成為人類的羊，走進了人類世界的殘酷和現實。

這個社會有問題，竟沒人發現！柏林雷寧廣場劇院《人民公敵》鮮活地重現易卜生筆下「吹哨者」的難題；洪唯堯《Sucks in the Middle》以沉浸式奇觀演出，呈現臺中城從國族歷史傷痕到文明社會病態的那些光怪陸離。駐館藝術家張博傑《Relight+ 日夢遊》則從城市走讀、口述訪談等方式，以窗花玻璃為切角，點亮了另一個臺中的深度面向。

歌劇院近年重點孵育的音像藝術 (Audio-Visual) 創作中，《December Nite》透過雷射光、投影機等不同發光媒材的複合映射，搭配現場樂團及人聲，與幾何形體裝置彼此對話。新藝計畫徵件作品《感覺的邊界》由吳秉聖、邱俊霖、劉承杰合作，透過 AI 技術、視覺動畫，建構出超越寫實的場景影像，模糊表演與觀者的界線。駐館藝術家葉廷皓完成他最後的劇場作品《幻象的殘響》，結合沉浸式

投影與多聲道喇叭配置，帶觀眾進入一場美得令人嘆息的旅程。

充滿哲思、發人深省的《TIME》，結合夏目漱石的文字與坂本龍一的音樂，舞者與笙演奏家在充滿禪意的舞台上，打破時間線性。M&B 雙人組×豪華禮車樂團《晝夜切分點》由即時生成的立方體 3D 投影，結合爵士樂團的現場演奏，呈現黎明、黃昏時分的魔幻時刻。Max Cooper《神馳無限》用華麗宏偉的電子音樂、覆蓋整座劇院的絢麗視覺影像，討論不同領域的無限概念。

重新定義佛朗明哥的西班牙巨星卡勒凡再度來訪，與臺灣鋼琴家陳昭惠、蔡世豪合作，以自由奔放的靈魂與雙鋼琴演奏，呈現前所未見的《春之祭》演繹。比利時偷窺者舞團《密室三舞作》以怪美的舞者肢體、蒙太奇的場景變化，窺探在一艘封閉的大型客輪中，不斷變質的人性。

藝術陪伴孩子成長，新藝計畫徵件作品不想睡遊戲社《陽光隱身術》，是由母親視角展開的「寶寶劇場」；丹麥倒影劇團×安迪·曼利《夜燈》將劇場化身夜裡的魔法世界，讓孩子們不再怕黑；風神寶寶兒童劇團《噶瑪蘭公主與烏龜將軍》結合宜蘭傳說，以歌仔戲曲調為骨幹，打造龜山島的愛情故事；頑劇場《HEY! YOU—阿羅與他的大提琴》結合音樂、肢體與物件，有如奇幻的樂器變形記，展現音樂的多種樣貌；翹舞製作《彼得潘》融合經典文學與東西方美學，向小孩豐沛而不設限的想像力致敬，並建立與在地文華高中青少年舞者同台共演模式，實踐國際鏈結、減碳足跡永續理念。

深受熟齡觀眾喜愛且積極開創新世代觀眾的戲曲三大天團也輪番登場，國光劇團《三個人兒兩盞燈》詩意描繪古代女性在情感上的依托、抉擇與身不由己，也呼應了當代多元成家價值觀；唐美雲歌仔戲團《孟婆客棧：冥星雙飛俠》融合歌仔戲與音樂劇，在熱鬧歡樂的氛圍中，帶出生死、親情與性別認同議題；明華園總團《散戲》，改編自鄉土文學作家洪醒夫同名短篇小說，呈現臺灣歌仔戲曾經的輝煌與衰敗。



客製化友善導覽活動
Customized Accessible Tour (攝影／林峻永)

夏天有音樂劇，嚎哮排演《別叫我成功：藝術界歸來的兒子》、倫敦西區製作《Once, 愛是唯一》。秋冬歌劇則有當代詮釋的雷哈爾輕歌劇《微笑之國》、致敬維梅爾的年度製作威爾第歌劇《法斯塔夫》。賽門·拉圖爵士也帶領巴伐利亞廣播交響樂團重返歌劇院，以「完全布拉姆斯」展現德國之聲，並由韓國「鋼琴詩人」趙成珍擔綱獨奏。

歌劇院積極實現綠色永續目標，9 月展開 ESG 藝企合作計畫

歌劇院與國際接軌，推動綠色劇場、永續製作的腳步沒有停歇，在製作上提供現有可運用的布景、材料及服裝庫存給演出團隊運用，硬體上也優化 LED 燈具、觀眾席備援照

明系統等，達到節能減碳目標；更鼓勵巡演團隊加入中臺灣劇場人才參與演出製作、使用歌劇院現有的設備器材，減少人員器材搬運的碳足跡，並研發劇場內 PVC 膠帶替代方案，減少約 15% 膠帶廢棄量；劇場餐飲也選用循環容器包裝或無塑包裝之餐食。場館刊物《歌劇院時刻》以 5 篇「藝起永續」專欄，倡導永續生活。

2024 年獲文化部「推動文化產業淨零轉型」專案補助，以對外公開徵件及邀請音像藝術家於大劇院前廳及凸凸廳展演音像藝術作品，製作過程「零耗材、零廢料、零碳足跡」，共 11 組團隊、38 位藝術家及創作者參與，實踐無實體布景道具，累積 7.6 萬人次觀賞。12 月更榮獲「經濟部節能標竿銀獎」，是全國第一及唯一獲獎的藝文場館！

打造全齡友善空間，擴展人才孵育平台

2024 年在人才孵育、全齡教育、國際交流發展三大面向，藉由各項展演、課程、講座、工作坊、論壇、數位學習工具等方式，成果豐碩。2024 年總計舉辦 289 場活動，共 23,870 人次參與。

兩年一度的音樂劇產業國際論壇，在 8 月邀請來自英國、美國、日本、韓國及國內音樂劇產、學界專業工作者，以「音樂劇的創新與未來」為主題，共有 14 位國內外音樂劇業界專家參與 7 場演講及座談，透過產業發展、人才培育、售票系統商業模式等不同議題探討國內外音樂劇面貌。

全齡活動推廣方面，「玩・劇場」系列繼歷年青少年創意工坊，今年首次舉辦「玩・劇場—兒童暨親子工作坊」，邀請 9-12 歲學童及 2-8 歲的孩童與家長親子共學參與。兼顧藝術人文與科技應用的「藝術進校」，首度與臺中市政府文化局合作，邀請臺中市傑出團隊純白舍為高中學子設計肢體與影像結合的主題課程。

人才孵育年度計畫中，在台積電文教基金會支持下，LAB X 青年創作工作室「擴增實境」與「身體感測」4 組共 15 位學員，在七個月實驗創發過程中，展現豐沛的創造力；今年更挹注出國經費，提供「擴增實境」學員至法國里昂

移地訓練；於暑期規劃科藝跨域研習課程，提供新竹表藝團隊與大專院校學生一個全專業學習、研究與實驗的孵育平台。

音樂劇人才培育工程持續與韓國音樂劇協會 (KMTA) 合作，初期孵育 5 本劇本創作，經過韓國知名編劇顧問趙容新專業輔導、反覆修整，以及導演與演員陪伴的讀本與歌曲練習，在讀劇呈現中選出創作者汪鈞翌×徐啟洋《夜奔》，將於 2025 年製作首演。

每年以劇場技術與藝術行政課程為主的 NTT 學苑，課程設計方向為產業生態、製作、行銷、法務、財務及劇場技術等主題，為現職或未來有志從事表演藝術產業的工作者規劃專業知識課程與工作坊，除提供歌劇院各部門實習機會外，2024 年持續拓增位於不同城市、不同型態的外部合作實習單位，包括數位藝術基金會、利澤國際偶戲藝術村與無獨有偶工作室劇團等。歌劇院希望透過 NTT 學苑課程計畫，為整體表演藝術業界厚實人才資本，鼓勵並培育不同領域背景青年加入藝文工作行列，全年度課程參與人數共 124 人。

在劇場以外，歌劇院以「喚起永續意識」為核心，在春節推出《小綠龍走春遊》主題展覽，結合多元藝術創作，展現環境與生命的深刻連結。藝術家徐至宏將歌劇院化身為裝置藝術「花花獸的綠色秘境」，打造 7 隻造型童趣、色

彩繽紛的怪獸雕塑出沒在不同角落，深受造訪民眾喜愛。小劇場前廳的「閱讀小劇點」推出 3 檔主題繪本展；3 到 11 月舉辦 11 場「歌劇院放肆夜」戶外音樂會與電影放映，7 到 12 月推出兒童主題導覽《小朋友的歌劇院探索—綠色篇》和《兒童夜訪歌劇院》共 25 場，場場爆滿，全年共舉辦 25 場友善導覽活動，服務對象擴大大心智障礙、自閉症等身心障礙民眾，更有來自香港與韓國的身心障礙者參與，讓每個人都能自在探索這座當代劇場。

自媒體有力發聲，國際看見中臺灣藝術能量

自媒體平台經營亦多有斬獲，Facebook 專頁追蹤人數近 16 萬人，年成長率 6.2%；Instagram 追蹤人數近 3 萬人，年成長率 17.5%；YouTube 年度觀看數超過 124.9 萬人次，訂閱人數近 2.8 萬人，年成長率 11.9%。外媒報導計露出 65 篇，其中包括旗艦歌劇製作威爾第《法斯塔夫》推薦評論露出於日本專業古典音樂雜誌《音樂之友》，三大系列節目介紹露出於亞太表演藝術中心協會 AAPPAC(Association of Asia Pacific Performing Arts Centres) 電子報等。

《WOW 挖藝術》Podcast 節目推出全新系列《NTT 聊天室—你要跨去哪裡》、《生活即藝術—真歌劇 假歷史》、《NTT 國際藝聞雙週報》，共播出 68 集，下載逾 25 萬次。

2024 年國際交流頻繁，1 月歌劇院與駐紐約臺北文化中心合作，偕同布拉瑞揚舞團、翹舞製作赴紐約參與全美表演藝術經紀人協會 (Association of Performing Arts Professional, APAP)，積極為臺灣藝術家以及場館爭取國際能見度，並促成美國巡演計畫；5 月副總監鄧繼嬪代表歌劇院赴澳洲伯斯參與國際表演藝術協會 (International Society for the Performing Arts, ISPA) 區域性年會，在主 題 論 壇「Competing Desires and the Sustainability Imperative」中擔任講者，分享歌劇院永續劇場營運作為；9 月參與亞太表演藝術中心協會年會；10 月英國《劇場綠皮書》創辦人及英國藝術協會專案經理共 4 人到館，交流場館永續與淨零排放議題。

12 月參與亞洲文化推展聯盟 (Federation for Asian Cultural Promotion, FACP)，歌劇院新藝計畫藝術家熊世翔與洪翊博的《AI Master》在「創發新象」國際徵件計畫拿下首獎與觀眾票選兩項大獎；歌劇院委託創作翹舞製作《彼得潘》榮獲第二名。歌劇院孵育陪伴的作品，持續耀眼國際！

- 1 2024 夏日放／FUN 時光—翹舞製作《彼得潘》
2024 NTT Summer Fun Time—Hung Dance *Peter Pan*(攝影／李欣哲)
- 2 玩・劇場—親子工作坊：舞蹈篇《愛的迫降》
Play the Theater-Parent & Child Dance Workshop(攝影／林峻永)
- 3 藝起蔬活 NTT 無肉市集
NTT No Meat Festival(攝影／葉韋辰)



Annual Report

Navigating Uncertain Times with Accelerated Green Sustainability Efforts

How did art and theater respond to the world in 2024, amidst the post-pandemic era of global political and economic turbulence?

We explored the unbearable notion of loss. Rimini Protokoll's *All right. Good night.* delved into the irreversible through two storylines: the disappearance of Malaysia Airlines Flight MH370 in 2014 and the director's father's battle with dementia. In *Propositions on Disappearance III*, choreographer Yen-Fang Yu commemorated her late father through dance. Artist-in-Residence Wu-Kang Chen reflected on the death of loved ones in a foreign land in *Dance a Dance to Remember*, using objects as his medium. Daniel Wang's *The Moment* developed intimate dialogue between mother and daughter, inspired by his long-ailing mother, echoing themes of his earlier work *Wonderful*, which depicted the father-son relationship. The musical *Don't Cry, Dancing Girls* combined Taiwan's unique "Soul-Guiding Singing Array" with humor and sincerity, offering a heartfelt farewell to a departed father.

Life is full of uncertainty. The Belgian Still Life's *Flesh* presented four absurd yet relatable vignettes of daily life, marked by extremes of joy and sorrow. *Dimanche*, a collaboration between Focus Company and Chaliwaté Company, used puppetry and mime to vividly depict the brilliance and helplessness of humanity in the face of an impending apocalypse. Meanwhile, FC Bergman's *The Sheep Song* followed a whimsical sheep aspiring to become human, stepping into the harsh and unrelenting realities of the human world.

Some things are not quite right within this society, yet no one seems to notice! Schaubühne Berlin's *An Enemy of the People* vividly brought Henrik Ibsen's tale of challenges a whistleblower faces to life. Wei-Yao Hung's *Sucks in the Middle* employed an immersive performance to uncover the national and colonial history scars of Taichung City while also exposing the pathologies of modern society. Artist-in-Residence Po-Chieh Chang's *Relight+LIVE_DREAM_WALK* offered a deeper exploration of Taichung through urban walks and interviews, with Taiwanese patterned window as a focal point to illuminate another facet of the city.

In recent years, the NTT has focused on cultivating audio-visual creations. *December Nite* integrated various luminous media, including laser lights and projectors, into a complex interplay of projections, accompanied by live bands, vocals, and geometric installations in dialogue with all elements. As part of the Emerging Artists Project, *The Boundary of Sense*—a collaboration by Ping-Sheng Wu, Andy Chiu, and Jie Liou—employed AI technology and visual animations to construct surreal scenes that blur the lines between performers and audiences. Artist-in-Residence Ting-Hao Yeh (1981-2024) presented *Reverberation of Illusions*, combining immersive projections with multi-channel speaker setups to take the audience on a breathtakingly beautiful journey.

Profoundly philosophical and thought-provoking, *TIME* combined the writings of Natsume Soseki with the music of Ryuichi Sakamoto. On a stage infused with Zen, dancers and a shō play shattered the linearity of time. *Équinoxe* by the duo Adrien M & Claire B in collaboration with Limousine featured real-time 3D cube projections paired with live jazz performances,



2024 NTT 遇見巨人—柏林雷寧廣場劇院《人民公敵》
2024 NTT Fall of Great Souls—Schaubühne Berlin *An Enemy of the People* (攝影/林峻永)

capturing the magical moments of dawn and dusk. Max Cooper's *Live 3D AudioVisual* delivered majestic electronic music accompanied by dazzling visuals that envelop the entire theater, exploring the infinite across various realms.

Redefining flamenco, Spanish superstar Israel Galván returned with *La Consagración de la Primavera*, presenting an unprecedented interpretation of *The Rite of Spring* with unrestrained passion and piano duo Chao-Hui Chen and Shih-Hao Tsai. Belgium's Peeping Tom Dance Company presented *Triptych: The Missing Door, The Lost Room and The Hidden Floor*, a trilogy

that delves into the transformative nature of humanity aboard a large, enclosed cruise ship. Through the grotesque beauty of the dancers' movements and the cinematic transitions of montaged scenes, the performance explored the shifting dynamics of human existence in confined spaces.

Art accompanies children as they grow. As part of the Emerging Artists Project, Sleep No Playground's *You Are My Sunlight* unfolded as a "baby theater" from a mother's perspective. Denmark's Teater Refleksion and Andy Manley's *Night Light* transformed the theater into a magical nocturnal world, helping

children overcome their fear of the dark. FengShen Baobao Troupe's *Princess Kavalan & General Turtle* weaved a love story setting on Guishan Island (Turtle Island), inspired by Yilan's folklore and grounded in the melodies of Taiwanese opera. Théâtre des Enfants Terribles' *HEY! YOU* combined music, movement, and objects in a whimsical tale of musical metamorphosis, showcasing the multifaceted nature of music. Hung Dance's *Peter Pan* merged classic literature with Eastern and Western aesthetics, celebrating children's boundless imagination. By engaging with local teenage dancers from Taichung Municipal Wen-Hua Senior High School, it emphasized sustainable practices, including fostering international connections and reducing carbon footprints.

Beloved by senior audiences and increasingly captivating younger generations, three iconic traditional opera troupes took turns on stage. GuoGuang Opera Company's *Three People, Two Lamps* delicately captured the emotional yearnings, dilemmas, and inevitable circumstances faced by ancient women, echoing modern perspectives on diverse family structures. Tang Mei Yun Taiwanese Opera Company's *Tavern by the Lethe: A Lost Actress* blended Taiwanese opera with musical theater, exploring themes of life and death, familial bonds, and gender identity within a lively and cheerful atmosphere. Ming Hwa Yuan Arts & Cultural Group's *Final Bow*, adapted from a short story by renowned writer Xing-Fu Hong, represented the golden age of Taiwanese opera and its poignant transition into decline.

Summer unveiled a vibrant array of musical theater highlights, including HaoXhiao Troupe's *Tales of Success: The Return of a Prodigal Son* and the West End production of *Once*. In autumn and winter, audiences found pleasure in two operas, respectively the contemporary interpretation of Franz Lehár's operetta *Das Land des Lächelns (The Land of Smiles)* and the NTT's annual major opera production Verdi's

Falstaff, a tribute to the art of Vermeer. Sir Simon Rattle returned to the NTT with Symphonieorchester des Bayerischen Rundfunks, presenting *The Complete Brahms*, a celebration of the German soundscape, featuring "the poet on piano", the Korean pianist Seong-Jin Cho.

Advancing Green Sustainability with ESG Arts-Enterprise Collaboration Program

Aligned with global standards, the NTT reinforced the commitment to being a green theater and presenting sustainable productions. We provided reusable sets, materials, and costumes to performing arts groups, while upgrading LED lighting and backup lighting systems in the audience, resulting in notable energy savings and carbon reduction. Touring troupes were encouraged to hire professionals from the region and to utilize in-house equipment, thereby minimizing the carbon footprint associated with personnel and equipment transportation. Furthermore, the NTT introduced alternatives to PVC tape, cutting tape waste by approximately 15%, and adopted reusable or plastic-free containers for catering services. The NTT monthly program guide *WW* featured five articles in the "SDGs Through Arts" column, promoting sustainable living practices.

Furthermore, the NTT received a grant from the Ministry of Culture for the program motivating net-zero transition in cultural industries. The grant supported a tailored mapping project and an audiovisual open call, showcasing works at NTT's Theater Foyer and Tutu Gallery that demonstrated "zero material consumption, zero waste, zero carbon footprint" in their production process. The initiative brought together eleven teams and thirty-eight artists, drawing nearly 76,000 attendees. In December 2024, the NTT was awarded the Ministry of Economic Affairs Energy Saving Benchmark Award, making it the first and only art and cultural venue in Taiwan to receive this honor.

Fostering an Inclusive Environment for All Ages and Enhancing Talent Incubation Platforms

In 2024, the NTT delivered outstanding achievements in three core areas: talent development, all-age education, and international exchange. Through performances, courses, lectures, workshops, symposiums, and digital learning tools, we hosted 289 events that engaged 23,870 participants.

The biennial Musical Development International Symposium took place in August featuring professional practitioners from the UK, the US, Japan, Korea, and Taiwan. Alongside the subject "The Innovation and Future of Musical," the forum

brought together fourteen experts from the global and domestic musical theater industries. Across seven lectures and panel discussions, participants explored diverse topics, including industry development, talent cultivation, and the commercial models of ticketing systems, offering comprehensive insights into the state of musical theater both at home and abroad.

In the promotion of all-age-inclusive activities, the "Play Theater" series built upon the success of previous "Youth Creative Workshop" and introduced the "Play Theater: Pupils and Parent & Child Workshops" for the first time in 2024, inviting children aged nine to twelve and also those aged two to eight accompanied by their parents to participate in co-learning experiences. The "Arts in School" program,



2024 NTT 遇見巨人—雷哈爾輕歌劇《微笑之國》
2024 NTT Fall for Great Souls—*Das Land des Lächelns* by Franz Lehár (攝影/李建霖)

integrating artistic humanities and technological applications, collaborated with the Cultural Affairs Bureau of Taichung City Government, inviting the acclaimed Taichung performing arts group, Dance Lab, to design a series of workshop for high school students that combines physical movement and visual imagery.

Supported by the TSMC Education and Culture Foundation, in 2024, the creative talents incubation programs — the Young Artists' Atelier of the LAB X Arts Interdisciplinary Platform explored “augmented reality” and “body sensing” technologies, involving fifteen participants. During the seven-month experimental creative process, the participants showcased extraordinary creativity. Besides, additional overseas training enabled augmented reality participants to engage in on-site training in Lyon, France. Furthermore, the NTT launched an interdisciplinary summer program combining science and the arts to provide performing arts groups in Hsinchu and university students with a comprehensive platform for professional learning, research, and experimentation.

The NTT's Musical Playwright Incubation Project continued its collaboration with the Korea Musical Theatre Association (KMTA), fostering the creation of five scripts during its initial phase. With professional guidance and repeated revisions under the mentorship of renowned Korean playwright Yong-Shin Cho, as well as script readings and song rehearsals executed by directors and actors, *Into the Night* by Jiun-Yi Wang and Chi-Yang Hsu stood out during a staged reading and was selected to premiere in 2025.

The NTT Academy program, dedicated to technical stagecraft and arts administration training, offers professional courses and workshops tailored for current practitioners and aspiring individuals in the performing arts industry. Covering key topics such as industry ecology, production, marketing, legal affairs, finance, and stage technology, the academy not only

provides internship opportunities across various departments at the NTT but also continues to expand its external internship placements. These placements span different cities and institutions, including the Digital Arts Foundation, the Lize Puppet Art Colony, and the Puppet & Its Double Theater. Through the NTT Academy program, the initiative aims to strengthen the talent pool in the performing arts sector, fostering and encouraging young individuals from diverse backgrounds to pursue careers in the arts and culture field. Throughout the year 2024, 124 participants engaged in the academy's courses.

Beyond the theater, the NTT focused on “raising awareness of sustainability” as its core value. During the Lunar New Year, the themed exhibition *Little Dinos' Family Adventure in Spring* showcased diverse artistic creations, highlighting the profound connection between the environment and life. Artist HOM transformed the NTT into “The Floral Dinos' Green Wonderland” featuring seven colorful, whimsical dinosaur sculptures scattered across different corners, which became a favorite among visitors.

The Family Reading Hub hosted three thematic picture book exhibitions. Eleven outdoor events *Thursday Night Out* were organized featuring concerts and film screenings. Throughout the year, we conducted twenty-five fully booked thematic tours for children, including Tour for Children — Green Theater and NTT Kid's Night, Kiss Good Night and twenty-five accessible tours to extend services to individuals with intellectual disabilities, autism, and other particular needs. Participants even included visitors with disabilities from Hong Kong and Korea, ensuring that everyone could freely explore this contemporary theater.

Empowering Voices through Social Media: Revealing Central Taiwan's Artistic Energy to the World

The NTT achieved significant milestones in social

media outreach. The official Facebook account reached nearly 160,000 followers, with an annual growth rate of 6.2%, while the Instagram account gained nearly 30,000 followers, growing by 17.5% year-over-year and the YouTube channel garnered over 1.249 million annual views and nearly 28,000 subscribers, reflecting an 11.9% growth rate.

International media coverage included sixty-five articles featuring programs, glowing reviews of the flagship production, Verdi's *Falstaff*, were published in the professional classical music magazine *Ongaku no Tomo* in Japan. Additionally, three signature series were introduced in the e-newsletters of the Association of Asia Pacific Performing Arts Centres (AAPPAC).

The *WOW!* podcast expanded with new series this year, including *NTT Chatroom: Crossover Experience*, *Living is Art: Historical Story behind Opera*, and *NTT International Arts News Biweekly*. A total of sixty-eight episodes were released, with over 250,000 downloads.

The year 2024 witnessed frequent international exchanges. In January, the NTT collaborated with the Taipei Cultural Center in New York in joining forces with the Bulareyaung Dance Company and Hung Dance to participate in the Association of Performing Arts Professionals (APAP) in New York. The initiative actively promoted international visibility for Taiwanese artists and venues while facilitating plans for a U.S. tour. In May, Chi-Ping Yen, the Deputy Director of the NTT, was invited as a speaker sharing the sustainable theatre operation practices in the thematic forum *Competing Desires and the Sustainability Imperative* at the International Society for the Performing Arts (ISPA) Congress in Perth, Australia.

In September, the NTT participated in the AAPPAC Annual Meeting. In October, the founder of the *Theatre Green Book* and representatives from Julie's Bicycle and the Arts Council of the UK visited the NTT, exchanging insights on venue sustainability and net-



2024 NTT Arts NOVA—
超維度×光之曲幕 reCONNECT 2024: NEW CANVAS
Dimension Plus×T.A.P.Project reCONNECT
2024: NEW CANVAS(攝影/林峻永)

zero emission strategies.

In the last month of 2024, the NTT delegation attended the Federation for Asian Cultural Promotion (FACP), where artists Shih-Hsiang Hsiung and Yi-Po Hung nourishing from the NTT Emerging Artists Project won two top awards—the Grand Prize and the Audience Choice Award—for their work *AI Master* in the international project Pitch for New Aspects. Additionally, the NTT commissioned work *Peter Pan* by Hung Dance won second place. The creations nurtured and supported by the NTT continue to shine on the international stage!

年度聚焦

在變動中營造新優勢

吳家恆
廣播節目主持人

臺中國家歌劇院(以下簡稱「歌劇院」)作為臺灣中部的國家級表演藝術場館，有其優勢。臺中位居西部沿海中點，是南來北往必經之地，鐵路縱貫線在 1908 年落成，「縱貫鐵道全通式」在臺中公園舉行，就已經說明這一點。當時日本人經營的「臺中座」已在 1902 年開張，之後又有樂舞臺、娛樂館、天外天劇場，足見臺中從建城之初，就是一座愛看戲的城市。

歌劇院可說延續這個城市基因與傳統，硬體由國際名家設計，英文名稱「National Taichung Theater」或許更能表達其定位：一座展現當代表演藝術多元形式與面貌的劇場。

2024 年的歌劇院，以驚人的能量，持續演繹「多元表演形式」核心價值。歌劇院大、中、小劇場全年演出 331 檔節目，演出場次多達 518 場，其中主合辦節目 44 檔 (13.2%)，共 125 場 (24.1%)，外租節目則有 287 檔，共 393 場。全年劇場觀眾人次 297,009 人次，售票率 92%(均為 2016 年開館以來之冠)。一檔主合辦節目平均演出 2.84 場，一檔外租節目平均演出 1.37 場，平均一天演出 1.41 場。

從這幾個數字來看，歌劇院的運作處於健康的循環之中：場地使用率高，一檔節目的場次多，售票率也高。多場次利於分攤製作成本，高售票率能有效創造營收。這又會化為歌劇院的品牌價值與節目口碑，觀眾越是忠誠、黏著度越高，歌劇院與在地的結合越深越廣，推廣票房的阻力也就越小。

歌劇院在 2023 年推出「Arts NOVA 藝想春天」新系列。雖然臺中四季如春，平地的季節並不明顯，但春天是一年之始，很適合用「新藝術」(Arts Nova) 來展開整年的展演。值得注意的是，Arts Nova 的概念在藝術史上出現多次，而所有的 Arts Nova 都具有顛覆過往的革命精神，視過往為舊藝術 (Arts Antiqua)，有意識地與過去切割。

歌劇院的「Arts NOVA 藝想春天」也是如此。

這是個科技持續帶來巨變的年代，無數的當代藝術家都在透過創作來回應，而場館則是苦思如何透過節目的挑選、詮釋、組合，從內在價值、思考方式、論述、表現形式，一磚一瓦，點滴建構，去蕪存菁，淬鍊出具有一貫性的論述，既聚焦且發散，讓整個系列的節目有如擺出一席盛宴，個別看，每道菜都精彩，整體看，每道菜之間的呼應又構思巧妙，具有讓食客遠道前來的吸引力。

歌劇院特別著重科技藝術的孵育，引入國外製作，也透過「新藝計畫」支持在地藝術家探索 AI 技術、VR 及影像藝術等運用科技在創作上的可能性。臺中曾是文藝薈萃，思潮澎湃的城市，歌劇院持續投注資源，強化硬體設備，又積極鍛鍊製作、演出人才，在闡述中與觀眾溝通，在辯論中琢磨，臺中成為亞太地區新藝術蓬勃發展的節點，指日可待。

在歌劇院的三大系列中，「夏日放／FUN 時光」系列可能是最貼近大眾的，強調闔家欣賞，設定的觀眾年齡層最寬，門檻最低，色彩更繽紛，趣味更多樣。邱瓊總監專精音樂劇，擅長以音樂與戲劇來與觀眾溝通，如果跳脫「音樂劇」專有名詞的束縛，那麼，《勤世三姊妹》、《別叫我成功：藝術界歸來的兒子》、倫敦西區製作《Once, 愛是唯一》是音樂劇，威爾第的《法斯塔夫》、國光劇團《三個人兒兩盞燈》、唐美雲歌仔戲團《孟婆客棧：冥星雙飛俠》、雷哈爾輕歌劇《微笑之國》也是「音樂劇」。

甚至，何不跳脫歌劇院的有形圍牆？不僅「整座劇院就是遊樂場」，而是「整個臺中都是 FUN 時光」！在今天，國界的意義淡薄，城市才是重要的發電機。「夏日放／FUN 時光」是歌劇院融入城市脈絡、強化與一般市民生活連結的契機。到了秋冬的「遇見巨人」系列，經過春天的新銳，夏天的熱鬧，秋收冬藏，好酒沉甕底，歌劇院也端出國內外演藝團體的重量級製作。



2024-2025 NTT 跨新年音樂會
2024-2025 NTT New Year Gala(攝影／陳建豪)

今年的亮麗表現，值得熱烈鼓勵、用力肯定，但表演藝術總是一碼歸一碼，今晚完美落幕，明天又是歸零重來。如今世局詭譎多變，經濟前景榮枯，票房馬上就有反應；物價攀高，疫情後的出國熱潮不歇，都會影響節目的成敗。這幾年歐洲受戰火波及，通膨嚴重，消費疲軟，藝術家與團隊相對看重亞洲市場，而絡繹於途的結果，也可能造成供過於求，影響售票率。

在盤點今年成果，擬定明年方針時，這些因素都應納入考慮。

Highlights of the Year

Making a Head Start in the Midst of Change

Chia-Heng Wu
Radio Presenter

The National Taichung Theater (NTT) is a national performing arts venue established in central Taiwan that relishes in its advantages. Taichung is situated at the middle of the country’s western coast, a transportation hub connecting north and south. When the Western Trunk line was completed in 1908, the inaugural ceremony to launch the railways throughout Taiwan was held in the Taichung Park—a testament of the city’s prominence at that time. In fact, as early as 1902, the Japanese had already opened the Taichung Theater, followed by other venues such as the Lo Wu Tai Theater, Yu-le Cinema, and Tengaiten Theater, attesting to the fact that even during Taichung’s nascent days as an urban center, theater was already a passion among its citizens.

One can say that the NTT upholds the city’s DNA and cultural heritage. Designed by an internationally renowned architect Toyo Ito, its official name National Taichung Theater, best captures its essence as a venue that showcases the diverse forms and expressions of performing arts today.

In 2024, the NTT upheld its core mission of advocating “diverse performing art forms” with breathtaking élan. In total, 331 productions appeared on the stages of the Grand Theater, Playhouse and Black Box venues comprising 518 performances, of which 44 were NTT productions or co-productions (13.2%) with 125 performances (24.1%), and 287 rental productions with 393 performances. A combined 297,009 ticket holders entered its doors, with box office sales riding high at 92% (breaking all records since its 2016 opening). Each production received an average of 2.84 performances for NTT’s own efforts, and 1.37 for rentals. On average, 1.41 performances take place per day.

Looking at the statistics, the NTT’s operation is healthy and sustainable: the venue itself is highly utilized, productions receive multiple performances, and ticket sales are strong. Multiple performances make productions more cost-efficient, and robust ticket sales effectively strengthen the income stream. These favorable conditions enhance the NTT’s branding as well as word-of-mouth popularity of its programs. With dedicated returning audiences, the NTT becomes all the more connected—both in breadth and in depth—with the local community, thus boosting the venue’s marketing and promotional efforts.

In 2023, the NTT launched a new series entitled Arts NOVA. Although Taichung enjoys a favorable climate throughout the year and changing seasons are barely discernible, the spring still marks the beginning of the annual cycle, precisely the right time for programs of Arts Nova. One should note that the concept of Arts Nova has recurred numerous times in history, and all Arts Nova movements are charged with a revolutionary spirit to upend the past, consciously separating from the old, as in Arts Antiqua.

That’s exactly the concept behind NTT Arts NOVA.

We live in an era when technology constantly propagates huge shifts, with countless contemporary artists responding to our changing world. Each year, NTT staff seriously contemplates how to select, decipher and pair programs into a coherent season. This requires not just the meticulous assessment of a program’s intrinsic value and philosophical method but also its narrative and expressive approaches. Having considered the focus and resonance of each program, an entire series is crafted as a veritable,

multi-course feast. Individually, every dish is enticing; as a whole, the banquet reveals imaginative interrelationships, offering delectable experiences that appeal to visitors coming from afar.

The NTT emphatically nurtures arts tech, not just inviting productions from abroad but also through the Emerging Artists Project, supporting local artists as they explore new territories in AI, VR and audiovisual. Taichung has been a city of arts and culture enjoying waves of creativity for a long time, and the NTT continues to inject resources and upgrade its hardware; it also actively trains production and artistic talents, endeavoring to reach the audience in its messaging, providing room for debate so as to refine its practice. We look forward to a not-too-distant future when Taichung becomes the artistic nexus of the Asia-Pacific region.

Of the three signature series in the NTT, Summer Fun Time is perhaps closest to the people, a welcoming family gateway for arts appreciation encompassing colorful and entertaining programs appealing to both older and younger generations, literally barrier-free. General and Artistic Director Joyce Chiou is an expert in musicals, adept in relating to audiences through music and drama. If we extend the conventional definition of “musical,” then VM Theatre Company’s *Don’t Cry, Dancing Girls*, HaoXhiaoTroupe’s *Tales of Success: The Return of a Prodigal Son*, and *Once* by London’s West End cast are all musicals; Giuseppe Verdi’s *Falstaff*, GuoGuang Opera Company’s *Three People, Two Lamps*, Tang Mei Yun Taiwanese Opera Company’s *Tavern by the Lethe: A Lost Actress*, and *Das Land des Lächelns* by Franz Lehár are also “musicals.”

Perhaps we can make a further leap, jumping out of the physical walls of the NTT, with Summer Fun Time not only turning the NTT into an amusement park but also stretching throughout the entire city of Taichung. Today, the idea of national boundaries has become tempered, cities are much more active as dynamos in generating urban power. Summer Fun Time is the opportune time for the NTT to fuse into Taichung’s city network, the best time to strengthen ties with the daily life of the general public. After experiencing innovations from the spring and exuberance from summer, Fall for Great Souls reveals the autumn harvest and winter storage as the best times to discover the finest wines, with the NTT offering substantial productions by both national and international troupes.

The year’s spectacular feat by the NTT merits enthusiastic praise and support, but we must remember that the performing arts is a unique business. After the curtain falls tonight, we begin tomorrow at ground zero again. We live in a world filled with uncertainty and sudden changes, with unpredictable financial projections directly affecting ticket sales. Inflation woes and post-COVID rush for overseas travels also affect a production’s success or failure. In the past few years, Europe has been clouded by war, along with economic hardship and weak consumer confidence. Many artists and performance groups eye the Asia market with great interest, but the large number of visiting troupes has also adversely over-supplied the box office.

In assessing the results this year and formulating goals for the next, one should consider all of these factors.

節目暨活動概況
Program & Activity Overview

大劇院
Grand Theater

3/8-3/10	2024 NTT Arts NOVA—坂本龍一＋高谷史郎《TIME》 2024 NTT Arts NOVA—Sakamoto + Takatani <i>TIME</i>
3/23-3/24	2024 NTT Arts NOVA—雲門舞集 鄭宗龍《毛月亮》 2024 NTT Arts NOVA—Cloud Gate Dance Theatre of Taiwan <i>Lunar Halo</i> by CHENG Tsung-lung
5/28	2024 NTT Arts NOVA—Max Cooper 3D 迷幻音像《神馳無限》 2024 NTT Arts NOVA—Max Cooper <i>Live 3D AudioVisual</i>
7/14	法國巴黎銀行財富管理音樂巡禮－NSO《交響・阿爾卑斯》(協辦) National Symphony Orchestra—Jun Märkl, Ann Petersen & NSO
7/19-7/21	2024 夏日放／FUN 時光—躍演《勸世三姊妹》(協辦) 2024 NTT Summer Fun Time—VM Theatre Company <i>Don't Cry, Dancing Girls the Musical</i>
7/27-7/28	2024 夏日放／FUN 時光—FOCA 福爾摩沙馬戲團《馬戲派對》 2024 NTT Summer Fun Time—Formosa Circus Art <i>Circus Party</i>
8/10	2024 大師星秀音樂節交響音樂會 (協辦) 2024 TMAF Orchestra Concert
8/17-8/18	2024 夏日放／FUN 時光—音樂劇《Once, 愛是唯一》 2024 NTT Summer Fun Time—Musical <i>Once</i>
8/23	2024 臺灣巡演 - NHK 交響樂團 (協辦) 2024 Taiwan Tour - NHK Symphony Orchestra, Tokyo
9/17	【寶島弦情 3 X 麗明 30 週年】(協辦) <i>Formosa Passion 3 X Best Giving 30th Anniversary Concert</i>
9/21	2024 劇院展開《如果能夠，再唱一首老情歌》 <i>Love Song! Love Song! One More Time!</i>
10/31-11/3	2024 NTT 遇見巨人—威爾第歌劇《法斯塔夫》 2024 NTT Fall for Great Souls— <i>Falstaff</i> by Giuseppe Verdi
11/15-11/17	2024 NTT 遇見巨人—比利時偷窺者舞團《密室三舞作》 2024 NTT Fall for Great Souls—Peeping Tom <i>Triptych</i>



2024 NTT Arts NOVA—雲門舞集 鄭宗龍《毛月亮》
2024 NTT Arts NOVA—Cloud Gate Dance Theatre of Taiwan *Lunar Halo* by CHENG Tsung-lung

12/4	2024 NTT 遇見巨人—賽門・拉圖爵士與巴伐利亞廣播交響樂團 2024 NTT Fall for Great Souls—Sir Simon Rattle & Symphonieorchester des Bayerischen Rundfunks
12/14-12/15	2024 NTT 遇見巨人—唐美雲歌仔戲團《孟婆客棧：冥星雙飛俠》 2024 NTT Fall for Great Souls—Tang Mei Yun Taiwanese Opera Company <i>Tavern by the Lethe: A Lost Actress</i>
12/21-12/22	2024 NTT 遇見巨人—明華園總團 文學跨界作品 2024 NTT Fall for Great Souls—Ming Hwa Yuan Arts & Cultural Group <i>Final Bow</i>
12/31	2024-2025 NTT 跨新年音樂會 <i>2024-2025 NTT New Year Gala</i>



1 2024 NTT Arts NOVA—2023-2024 歌劇院駐館藝術家陳武康《無奈中消失也是積極中的幸福》
2024 NTT Arts NOVA—2023-2024 NTT Artists-in-Residence CHEN Wu-kang *Dance a Dance to Remember*(攝影／李建霖)

2 2024 NTT 遇見巨人—比利時偷窺者舞團《密室三舞作》
2024 NTT Fall for Great Souls—Peeping Tom *Triptych*(攝影／李欣哲)

3 2024 NTT Arts NOVA—張方禹×韓承燁 December Nite
2024 NTT Arts NOVA—Aka CHANG×HAN Cheng-yeh *December Nite*(攝影／康志豪)

中劇院
playhouse

3/16-3/17	2024 NTT Arts NOVA—比利時靜物劇團《這就是人「身」啊！》 2024 NTT Arts NOVA—Still Life <i>Flesh</i>
4/19-4/21	2024 NTT Arts NOVA—M & B 雙人組×豪華禮車樂團《晝夜切分點》 2024 NTT Arts NOVA—Adrien M & Claire B×Limousine <i>Équinoxe</i>
4/27-4/28	2024 NTT Arts NOVA—張方禹×韓承燁《December Nite》 2024 NTT Arts NOVA—Aka CHANG×HAN Cheng-yeh <i>December Nite</i>
5/17-5/19	2024 NTT Arts NOVA—洪唯堯《Sucks in the Middle》 2024 NTT Arts NOVA—HUNG Wei-yao <i>Sucks in the Middle</i>
5/24-5/26	2024 NTT Arts NOVA—里米尼紀錄劇團《All right. Good night.》 2024 NTT Arts NOVA—Helgard Haug×Rimini Protokoll <i>All right. Good night.</i>
7/13-7/14	2024 夏日放／FUN 時光—風神寶寶兒童劇團《噶瑪蘭公主與烏龜將軍》 2024 NTT Summer Fun Time—FengShen Baobao Troupe <i>Princess Kavalan & General Turtle</i>
7/27-7/28	2024 夏日放／FUN 時光—翹舞製作《彼得潘》 2024 NTT Summer Fun Time—Hung Dance <i>Peter Pan</i>
8/3-8/4	2024 夏日放／FUN 時光—焦點劇團×夏綠瓦蒂劇團《最後一個星期日》 2024 NTT Summer Fun Time—Focus Company×Chaliwaté Company <i>Dimanche</i>
8/9-8/11	2024 夏日放／FUN 時光—嚟嘢排演《別叫我成功：藝術界歸來的兒子》 2024 NTT Summer Fun Time—HaoxHsiao Troupe <i>Tales of Success: the Return of a Prodigal Son</i>
9/7	勇源×TC 國際室內樂系列—I 瞬息的璀璨（協辦） Taiwan Connection 2024 - TC International Chamber Music Series <i>Eternal—I Brilliance</i>
9/8	勇源×TC 國際室內樂系列—II 濃烈與激昂（協辦） Taiwan Connection 2024 - TC International Chamber Music Series <i>Eternal—II Impassioned Beauty</i>
10/25-10/27	2024 NTT 遇見巨人—柏林雷寧廣場劇院《人民公敵》 2024 NTT Fall for Great Souls—Schaubühne Berlin <i>An Enemy of the People</i>
11/9-11/10	2024 NTT 遇見巨人—國光劇團《三個人兒兩盞燈》 2024 NTT Fall for Great Souls—GuoGuang Opera Company <i>Three People, Two Lamps</i>
11/22-11/24	2024 NTT 遇見巨人—佛朗明哥王者再臨 卡勒凡《春之祭》 2024 NTT Fall for Great Souls—Israel Galván: <i>La Consagración de la Primavera</i>
11/30-12/1	2024 NTT 遇見巨人—動見体×王靖惇《美好如此》 2024 NTT Fall for Great Souls—M.O.V.E. Theatre <i>The Moment</i> by Daniel WANG
12/6-12/7	2024 NTT 遇見巨人—柏格曼劇團《羊之歌》 2024 NTT Fall for Great Souls—FC Bergman <i>The Sheep Song</i>
12/8	聯聚文教基金會【聯聚與談會 美學造市】（協辦） <i>Sculpting the City</i>
12/20, 12/22	2024 NTT 遇見巨人—雷哈爾輕歌劇《微笑之國》 2024 NTT Fall for Great Souls— <i>Das Land des Lächelns</i> by Franz Lehár



2024 夏日放／ FUN 時光—新藝計畫 不想睡遊戲社《陽光隱身術》
2024 NTT Summer Fun Time—Emerging Artists Project — Sleep No Playground *You Are My Sunlight*(攝影／林峻永)

Black Box 小劇場	3/11, 3/18, 3/25, 4/1	NTT+ 歌劇院沙龍《魏爵士，搞清楚！》 NTT Salon <i>Stacey On Jazz</i>
	5/18-5/19	2024 NTT Arts NOVA—新藝計畫 吳秉聖×邱俊霖×劉承杰《感覺的邊界》 2024 NTT Arts NOVA—Emerging Artists Project WU Ping-sheng×Andy CHIU×Jie LIOU <i>The Boundary of Sense</i>
	5/24-5/26	2024 NTT Arts NOVA—余彥芳《關於消失的幾個提議III》 2024 NTT Arts NOVA—YU Yen-fang <i>Propositions on Disappearance III</i>
	6/1-6/2	16 th 新人新視野 (協辦) 16 th Young Stars New Vision
	6/8-6/9	2024 NTT Arts NOVA—2023-2024 歌劇院駐館藝術家陳武康《無奈中消失也是積極中的幸福》 2024 NTT Arts NOVA—2023-2024 NTT Artists-in-Residence CHEN Wu-kang <i>Dance a Dance to Remember</i>
	6/17, 7/1, 7/8, 7/15, 7/22, 7/29	NTT+ 歌劇院沙龍《呂岱衛 Chill 音樂劇》 NTT Salon <i>Chill Musicals</i>
	7/20-7/21	2024 夏日放／ FUN 時光—頑劇場《HEY! YOU —阿羅與他的大提琴》 2024 NTT Summer Fun Time—Théâtre des Enfants Terribles <i>HEY! YOU</i>
	8/15-8/18	2024 夏日放／ FUN 時光—丹麥倒影劇團×安迪·曼利《夜燈》 2024 NTT Summer Fun Time—Teater Refleksion×Andy Manley <i>Night Light</i>
	8/23-8/25	2024 夏日放／ FUN 時光—新藝計畫 不想睡遊戲社《陽光隱身術》 2024 NTT Summer Fun Time—Emerging Artists Project Sleep No Playground <i>You Are My Sunlight</i>
	10/7, 10/14, 10/28, 12/11	NTT+ 歌劇院沙龍《焦元溥瘋歌劇》 NTT Salon <i>Fun Opera</i>

Tutu Gallery 凸凸廳	8/2-9/29	2023-2024 歌劇院駐館藝術家 張博傑《Relight+ 日_夢_遊》 2023-2024 NTT Artists-in-Residence CHANG Po-chieh <i>Relight+ Live, Dream, Walk</i>
	8/24-8/29, 9/3-9/5	2024 夏日放／ FUN 時光—2023-2024 歌劇院駐館藝術家葉廷皓《幻象的殘響》(展覽) 2024 NTT Summer Fun Time—2023-2024 NTT Artist-in-Residence YEH Ting-hao <i>Reverberation of Illusions</i> (Exibition)
	8/31, 9/1, 9/6, 9/7, 9/8	2024 夏日放／ FUN 時光—2023-2024 歌劇院駐館藝術家葉廷皓《幻象的殘響》(演出) 2024 NTT Summer Fun Time—2023-2024 NTT Artist-in-Residence YEH Ting-hao <i>Reverberation of Illusions</i> (Show)
	11/19-12/31	光之曲幕 T.A.P. Project 2024《幻域之境》 T.A.P. Project 2024 <i>Le Sacre du Mystère</i>
Theater Foyer 2F 劇院前廳	2/10-5/10	2024 NTT Arts NOVA—超維度×光之曲幕 reCONNECT 2024：NEW CANVAS(展覽) 2024 NTT Arts NOVA—Dimension Plus×T.A.P. Project <i>reCONNECT 2024: NEW CANVAS</i> (Exibition)
	3/16-3/17	2024 NTT Arts NOVA—超維度×光之曲幕 reCONNECT 2024：NEW CANVAS(演出) 2024 NTT Arts NOVA—Dimension Plus×T.A.P. Project <i>reCONNECT 2024: NEW CANVAS</i> (Show)
	7/2-9/8	2024 夏日放／ FUN 時光—2023-2024 #PLAYGROUND 音像藝術徵件青年創作計畫 2024 NTT Summer Fun Time—#PLAYGROUND through the 2023-24—Open Call for the <i>Audiovisual Arts Young Creators</i>
	11/1-12/31	光之曲幕 T.A.P. Project 2024《幻域之境》 T.A.P. Project 2024 <i>Le Sacre du Mystère</i>
Miscellaneous 其他	9/13, 9/27	2024 劇院展開《如果能夠，再唱一首老歌》(苗栗縣苗北藝文中心／臺南市立新營文化中心) <i>Love Song! Love Song! One More Time!</i>



2024 NTT 夏日放／ FUN 時光—2023-2024 歌劇院駐館藝術家葉廷皓《幻象的殘響》
2024 NTT Summer Fun Time—2023-2024 NTT Artist-in-Residence YEH Ting-hao *Reverberation of Illusions* (攝影／李建霖)



2024 NTT Arts NOVA—超維度×光之曲幕 reCONNECT 2024：NEW CANVAS
2024 NTT Arts NOVA—Dimension Plus×T.A.P.Project *reCONNECT 2024：NEW CANVAS* (攝影／林峻永)

節目統計概況
Annual Statistics

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

518 場 Performances
297,009 人次 Attendance

主合協辦／外租節目
Performances by Presenter



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

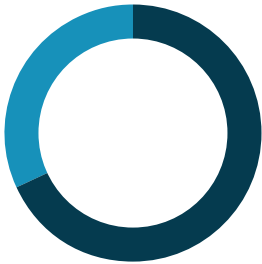
■外租節目
Performances by Hiring
287 檔 Programs
393 場 Performances

全年度節目總計 Total
331 檔 Programs
518 場 Performances

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

164,459 人次 Attendance

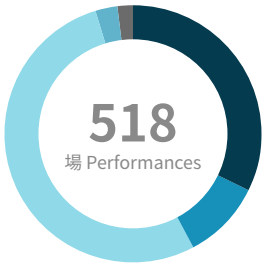
主合協辦節目（國內／國際）
Performances by Presenter Organizing and Co-organizing



■國內 Domestic
30 檔 Programs
82 場 Performances

■國際 International
14 檔 Programs
43 場 Performances

各類型表演藝術演出
Performances by Category



■戲劇 Drama
168 場 Performances

■戲曲 Traditional Drama
14 場 Performances

■舞蹈 Dance
51 場 Performances

■音樂 Music
275 場 Performances

■其他 Others
10 場 Performances

總場次 Total
518 場 Performances

VIP 實體會員人數（含學生會員）
Number of Physical Members

21,117 人 People

贊助及感謝名單
Sponsorships and Partnerships

贊助單位
Sponsor

遠雄房地產發展股份有限公司 Farglory Realty	財團法人中國信託商業銀行文教基金會 CTBC Foundation For Arts and Culture
財團法人台積電文教基金會 TSMC Education & Culture Foundation	財團法人聯聚文教基金會 Lien Jade Culture and Education Foundation
財團法人勇源教育發展基金會 CHEN-YUNG Foundation	財團法人聯聚和平文教基金會
公益支持	台灣保樂力加股份有限公司 Pernod Ricard Taiwan
麗明營造股份有限公司 LeeMing Construction	

「開門計畫」感謝名單
Open Door Project

財團法人玉山文教基金會 E.SUN Foundation	川流文化教育基金會 Lion Valley Cultural and Educational Foundation
財團法人中華開發文教基金會 China Development Foundation	長豐智能科技股份有限公司 EverFine Industrial Co., Ltd.

感謝單位
Acknowledgement

法國在台協會 Bureau Français de Taipei	留白計畫 blank plan
加拿大駐台北貿易辦事處 Canadian Trade Office in Taipei	臺中市政府文化局 Cultural Affairs Bureau of Taichung City Government
東京新國立劇場 New National Theatre, Tokyo	Art aNew - Gallery & Café
數位藝術基金會 Digital Art Foundation	

合作夥伴
Partnerships

台中商旅 Hung's Mansion	戴爾澤瑪 Der ZÖMAR
長榮桂冠酒店 (台中) Evergreen Laurel Hotel (Taichung)	朵法 DARPHIN
塔木德酒店集團 Talmud Hotel Group	后 WHOO
肯夢 AVEDA	歌帝梵 GODIVA
蝶釀永續 Baked Topsy	

特別感謝 NTT 藝友會
Special Thanks to the NTT-CLUB

何麗梅 Li-Mei Ho	張建國 Chien-Kuo Chang	楊朝弘 Chao-Hung Yang
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張長寬 Chang-Kuan Chang	黃明哲 Ming-Che Huang	



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

凝聚眾人之力 用藝術串聯過去、現在與未來

今年衛武營與「臺灣吧」(Taiwan Bar) 合作推出紀錄片《大口呼吸吧！衛武營！》，回顧衛武營都會公園從無到有的歷程。衛武營都會公園的建成得來不易，決定在公園旁蓋一座藝文中心，又經歷了一番波折。經過十多年從計畫、協商到建造，如今衛武營國家藝術文化中心正式營運也已經滿六年。

六足歲，以一個小朋友來說，是要上小學的年紀了。對一個藝術中心來說，只是一個開端。衛武營的未來使命，是和高雄、臺灣的下一代共同成長，在他們的生命中、乃至這座島嶼的時間向度中，留下藝術的足跡。

去年我們歡慶開館五週年，細數過去的各项里程碑，今年，這些數字仍在增加中。2024 年衛武營不僅持續深耕品牌節目、平台及旗艦歌劇，也規劃每月市集、與跨單位合作，讓表演藝術外的其他事件在衛武營戶外空間發生；藝文推廣方面，除了行之有年的各項肢體、劇場、藝術交流類活動，也推出「衛武營管風琴 VR 解密」計畫，透過科技裝置，讓館外的民眾得以探索音樂廳風景。推廣藝術的同時，將永續概念融入其中，如會員卡無卡化、主辦節目單全面電子化、減少一次性的舞台設計製作物及採用更環保的劇場設備等，共同守護衛武營這片得來不易的綠地。

衛武營於 2024 年 1 月與紐約公眾劇院 (Public Theater) 簽訂合作意向書，並舉辦第一次以藝術學習推廣為主題的國際論壇暨工作坊；9 月上演的《瑪儂·雷斯考》，是與斯洛維尼亞國家劇院及阿根廷哥倫布劇院跨國共製；11 月底【臺灣舞蹈平台】則廣邀來自 17 個國家地區的專家來館交流。與各國夥伴的連結，最終皆收束到「如何讓國際看見臺灣」以及「如何借鏡國際經驗回饋在地」兩個面向。

面向在地，經歷過前幾年的疫情影響，我們開始思考更多可能，2022 年起衛武營展開「波麗露在高雄」舞蹈旅行計畫，駐地藝術家周書毅帶著舞者走進人群，讓藝術出現在民眾的生活空間。歷時三年，「波麗露在高雄」走跳高雄 38 個行政區，已圓滿告一段落；2023 年底開張的「衛武營藝術學習網」除了刊載數位化的衛武營出版品、蒐集多元類型的表演藝術影音資源，也和 PaGamO 合作，推出多檔結合劇場知識的遊戲，至今吸引超過 55 萬人次使用。

「做一件事情，一個人完成，不一定快樂，要大家一起完成，才能夠改變社會。」紀錄片中，衛武營公園促進會的發起人曾貴海醫師以這句話總結心境。我們從六年往前邁進、放眼十年、百年，我們希望留給未來一座凝聚眾人之力在城市扎根，用藝術串聯過去、現在，與未來的藝文中心。



【2024 藝術學習推廣國際論壇暨工作坊】工作坊系列（攝影／陳建豪）
【2024 International Forum and Workshop on Arts Outreach and Engagement】Workshops

為文彬

簡文彬

衛武營國家藝術文化中心藝術總監

From the General and Artistic Director

Bringing Together the Power of Many and Connecting the Past, Present, and Future Through Art

This year, Weiwuying and Taiwan Bar jointly released the documentary *Take a Deep Breath at Weiwuying!*, looking back on the development of the Weiwuying Metropolitan Park from its beginning. The construction process was far from smooth, and the decision to build a performing arts center next to it went through a series of twists and turns as well. After over a decade of planning, negotiating, and construction, Weiwuying has now been in operation for six years.

For a kid, turning six marks the beginning of elementary school. But for an arts center, it is just the beginning. Weiwuying’s mission is to grow alongside Kaohsiung and Taiwan’s next generation, making a mark on their lives and the entire island through art.

Last year, we celebrated Weiwuying’s fifth anniversary, counting all the milestones reached, and this momentum has continued to grow this year. In 2024, Weiwuying remained dedicated to putting on its branded programs, platforms, flagship operas, and monthly street fairs. With interdepartmental collaboration, events apart from performing arts programs took place in Weiwuying’s outdoor spaces. Regarding engagement, aside from events related to the body (such as dance events), theater events, and arts exchanges, which have been held for years, we also offered the online Virtual Tour of Weiwuying Pipe Organ, allowing those unable to visit in person to experience the Concert Hall remotely.

In January 2024, Weiwuying and New York’s Public Theater signed a letter of intent for collaboration and held the first International Forum and Workshop on Arts Outreach and Engagement. The opera *Manon Lescaut*, which went on in September, was produced jointly with the Slovene National Theatre Maribor and Teatro Colón Buenos Aires. In late November, the Taiwan Dance Platform brought experts from 17 nations/regions together for exchanges. Connecting with these international partners, we learned a lot about how to boost Taiwan’s visibility in the world and how to give back to our community.

The experience during COVID-19 caused us to think of greater possibilities. In 2022, we launched the touring dance program *Bolero in Kaohsiung*, for which resident artist Shu-Yi Chou led performers to public areas to bring the arts to people where they live and work. Over three years, the program impressively visited 38 districts of Kaohsiung. In late 2023, we started the webpage “Inspire Your Heart with the Arts,” showcasing digital versions of Weiwuying’s publications and a variety of performing arts videos, and we collaborated with the learning platform PaGamO in releasing several games related to theater knowledge—which have been accessed over 550,000 times to date!



2024「大口呼吸吧！衛武營！」動畫紀錄片媒體首映會 (攝影／陳建豪)
2024 *Take a Deep Breath at Weiwuying!* Documentary Press Conference

“When you do something, if you accomplish it alone, you won’t necessarily be happy. It takes everyone’s effort to change society,” says Dr. Gui-Hai Tseng, the founder of the Metropolitan Park Project Association, in the documentary. We are looking ahead a decade—a century—into the future as we look to leave for the future a legacy rooted in the city and built through the collective effort of many through this arts center that links the past, present, and future.

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

注入綠色朝氣的劇場 著眼平權創造多元價值

衛武營滿 6 歲了！

從 2010 年動土到 2018 年 10 月開幕，歷經了八年之久，第六年也是新里程碑的開始，在創造藝術連結眾人的各面向上，或是在場館軟、硬體上，持續精進與深化。如大樹般，衛武營好比樹幹，以劇場各面向延伸的枝幹持續茁壯，塑造專業藝文環境，將這片綠意盎然注入更多人的生活中。

既是新里程碑的開端，節目品牌的規劃也導向策略經營模式，除了著重旗下品牌節目發展與深化品牌節目形象外，與歐美重要國際組織與媒體合作，加強線上與線下的交流，並持續挹注藝文生態的發展與人才的培育。自 2022 年推出的幾個品牌節目，如今也都進入了第三年，如【大玩樂家】、【衛武營國際音樂節】、【衛武營管風琴音樂節】、【瘋迷 24 作曲家】。蔚為觀眾們眾多演出中期待度最高的節目，揉合古典樂與流行樂，深獲佳評，《大玩樂家 3》陣容精選了華語流行樂詞曲創作大師小蟲、獨特天籟嗓音的周蕙擔綱演唱，以古典樂編制重現撥動心弦至深的經典情歌。

第三屆的【衛武營國際音樂節】與【衛武營管風琴音樂節】分別與享譽國際作曲家陳銀淑及管風琴天王克利斯蒂安·舒密特合作，創造品牌節目亮點。兩大音樂節帶來多樣且風格迥異的音樂表演，還包含電影播映和座談活動，以不同的音樂語彙與樂迷溝通。

另外，每年讓樂迷期盼，一生至少要參加一次的瘋迷 24 系列，今年迎來古典樂界的樂聖一貝多芬。延續 24 小時馬拉松式演出外，本次更推出了「生成式 AI 貝多芬」，攜手 NEC 台灣，結合能火動畫 3D AI 虛擬人、微軟的生成式 AI 技術，推出全球首個 AI 與動畫技術可互動的 AI 貝多芬，為來賓提供更生動的跨界藝術體驗。

除了音樂上留下許多不朽的創世經典，貝多芬還有一部歌劇《費黛里歐》，他曾形容這是他所有作品中最耗費心神

的一部，更是他唯一的一部。與一般熟悉的義大利歌劇不同的是，它更像是有角色的長篇交響樂，以器樂手法處理聲樂，對歌手的歌唱技巧更是莫大的挑戰。這次聯合瘋迷 24 系列一同推出貝多芬《費黛里歐》歌劇音樂會，提供樂迷更全面深入了解貝多芬的機會。

而 2023 年首推出就大獲好評的【衛武營爵士週】，8 月迎來了第二屆。由 86 歲爵士傳奇薩克斯風演奏家查爾斯·洛伊德與 74 歲臺灣爵士鼓王黃瑞豐領軍，兩位音樂家在爵士樂壇有著舉足輕重的地位，歷經爵士樂不同時期的演變，仍持續以驚人的創造力推出新作，與新一代的爵士樂手合作，展現爵士樂傳承的精神。

推動節目品牌計畫與經營節目品牌形象無非是重要的一環，除了呈現藝術多元樣貌，也有更多可能性，去除典型表演藝術的標籤，吸引更多不同族群的藝術愛好者。而每年固定的展演計畫，如【衛武營小時光】、【花露露的童樂節】、【OPEN HOUSE】、【新春系列】，這些計畫將繼續服務已建立起品牌忠誠度的大眾。

不斷積累實力的歌劇生態圈

年度旗艦歌劇製作也是每年的一大亮點，除了融合音樂、戲劇、舞蹈等多種藝術形式，也觸及舞台、燈光、服裝等專業領域，歌劇製作儼然是一個龐大的整合系統。在臺灣，因為資源有限，沒有固定的團隊或體系來支撐一個歌劇院的運作，因此場館會邀請或委託不同團隊來執行製作。近年，透過多次國際共製的經驗累積，衛武營在行政流程掌控與工作效率已有顯著的進步，從排練表到歌手溝通，已建立一套完整 SOP 對應。多次的國際共製節目經驗也吸引了國際樂壇對衛武營的關注，有些導演甚至主動向歐洲劇院推薦衛武營的製作。而每次演出歌劇也肩負著重要的任務，除了集結國內外藝術家和劇場專業人員，同時也培育了國內表演藝術圈新一代的人才，促進文化交流與國際同步。



歌劇女皇喬伊斯·狄杜娜朵《伊甸園》演出現場 (攝影／林峻永)
Joyce Didonato - *EDEN*

為紀念普契尼逝世百年，9 月推出普契尼的成名之作—歌劇《瑪侖·雷斯考》，與斯洛維尼亞國家劇院和阿根廷哥倫布劇院跨國共製，邀請義大利歌劇導演—皮耶·馬埃斯特里尼執導，他擅用突破性的創意來增加戲劇渲染力，在這次演出，他將舞台美術設計引用了新媒體的影像投影技術，呈現多幕不同的地點，同時減少傳統布景大量塑料的使用，體現淨零減碳的綠色劇場。而在歌劇的推廣，一樣也不遺餘力，包括「演前專題講座」、「解密歌劇工作坊」、「武營歐普拉」及「歌詠普契尼」等周邊活動，同步培養歌劇愛好者文化軟實力，打造更友善的歌劇生態環境。

不用出國的國際交流

全球最具規模的藝文類非政府組織「OISTAT 國際劇場組織」，自 2006 年將總部設立在臺灣已有 18 年，文化部與 OISTAT 國際劇場組織現行合約至 2025 年期滿，在 8 月於衛武營舉行總部續留臺灣至 2030 年的簽約典禮。持續關注劇場設計與建築、培育新一代劇場人才，在臺灣藝文界開啟一扇通往世界的門，也能輸出到其他國家進行交流，為臺灣的藝文外交帶來新穎的交流模式。同時，也在衛武營舉辦「明日的劇場設計—永續劇場國際論壇」，切換視角看永續的各個面向，包含平權、教育、多元夥伴關



海德堡舞蹈劇場 x 舞蹈空間舞團《火鳥·春之祭》選粹 (攝影／李建霖)
DTH & DFT& CHIEN Wen-pin & ESO - *Firebird & Rite of Spring* Selected Scene

係，集結 10 個國家專業劇場工作者，為劇場愛好者與專業人員注入永續劇場的國際觀點。

另外，1 月舉辦的國際論壇，以「改變未來」為題，邀請臺、美、英、港、新等國內外 20 位講者。同時邀請美國公眾劇院與英國合拍劇團分享劇場專業經驗，以 4 場論壇、3 場工作坊聚焦政策計畫、場館、團隊與藝術家四大面向，分享所屬單位的藝術推廣規劃與實務經驗，期待搭建未來資源架接、多方合作的可能性。

著眼平權、聚焦永續、借力科技

回顧衛武營在成立籌備小組時便已著眼推廣的部分，而學習推廣部門到今年也將要滿兩年，聚焦視野在永續，持續以不同對象、群體的文化參與為目標，希望透過各項計畫擴增藝術體驗，大大增加藝術觸及大眾的機會。藉由文化部科藝創新計畫的推動，讓藝術借力科技，以

偏鄉學校及樂齡大學等機構為主，推出了「衛武營管風琴 VR 解密」計畫。利用 VR 技術，以 360 度空間掃描技術完整紀錄管風琴細節，透過 VR 穿戴裝置，搭配專業解說，提供無法親臨場館之族群一睹全亞洲最大管風琴的密室特色。

為帶給年輕學子較為深刻的藝術體驗，2019-2020 年啟動「劇場藝術體驗教育計畫」，每學期由教學藝術家進入國小、國中及高中，進行為期 3 週的體驗課程或 12 週的讀劇課程。2024 年期盼以場館資源建立與教學藝術家的橋梁，邀請藝術家協同創作跨領域美感教案，培養學生創意思維，以深刻且有意義的方式學習。為此推出「教學藝術家專業人才發展計畫」，以工作坊形式讓教師與教學藝術家進行教學策略規劃交流，理解課堂情境中與不同學生互動技巧的應用。著重教學藝術家課程規劃設計及與學校教師、學生溝通之知能，開啟讀劇帶來不同觀點啟發，將社會情緒學習融入各科課程設計，進而搭建多元跨域教學



春美歌劇團《桃花謎》(攝影／林峻永)
Chun-Mei Taiwanese Opera Troupe - *The Peach Blossom Enchantment*

內容的橋梁，全方位培養藝術萌芽種子的師資計畫，落實在地資源串接與師資培育。

同時，藝術推廣體驗活動更未停下腳步，以劇場的各面向為觸角向外延伸，搭配各類型節目為主軸，規劃不同主題；包含【武營來跳舞】、【樹洞耳機電影院】、【探索管風琴音樂】、【武營來開槓】、【創意學習工作坊】、【幕後解密】、【大師講座】，輪番服務對主題感興趣的大眾。

針對學齡區塊也有目標性的規劃，以劇場視角出發，讓孩子探索各式有趣藝術類型的親子日，陪孩子開發藝術五感體驗；衛武營藝企學邀請專業表演團隊設計演出腳本，將「劇場禮儀」、「國際廳院介紹」融入表演中，讓師生透過藝文欣賞的體驗，讓美感教育潛移默化。透過藝文體驗除了能與民眾拉近距離，也不斷為在地藝文環境塑造更柔軟的入門通道，讓契機萌芽。

實踐綠色劇場 場館永續行動

延續 2023 年與臺灣證券交易所合作並遵循結盟宗旨，持續推動場館各項永續規劃。例如 2024 武營來跳舞出走計畫一波麗露在高雄，到今年已經是第三年了，本計畫獲得文化部補助推動文化產業淨零轉型專案，演出以不搭台、不架燈、不製作舞台布景為製作目標，利用各場域既有之空間特性，以因地制宜的方式進行，降低耗能與廢品。演出團隊搭乘低碳巴士往返演出地點，減少溫室氣體排放量，也鼓勵民眾搭乘大眾交通系統前來欣賞，活動結束後填寫問卷兌換 ESG 活動紀念品，已完成 14 個行政區 15 場次展演，超過 5,100 人參與。另外，《眾人的搖擺》也利用可重複使用的制式舞台規格板搭設舞台，減少使用一次性布景，使用 LED 燈具及屏幕。而場館自製文宣與刊物也加入響應節能減碳的行列，自 2024 年起落實節目單與賀卡電子化，半年節目精選手冊改為電子書並改版減少印量，盼由小小的行動逐步積累，形塑更具環保意識的綠色劇場。

Annual Report

Embracing Equity, Diversity, and a Green Spirit

Weiwuying has turned six!

From its groundbreaking in 2010 and opening in October 2018, Weiwuying is now in its sixth year of operations as a milestone in the aspects of both connecting people to art and the continual advancement of its software and hardware. Like the trunk of a stout tree, its branches have spread outward to nurture the overall professional art environment and bring art into more people's lives.

Weiwuying's brand program strategy is guiding its mode of operation, so besides developing flagship programs and enhancing our brand program image, we are also collaborating with major organizations from Europe and the Americas through increasingly frequent online and offline exchanges, all the while continuing to help the art ecology flourish and to train up talent. Since 2022, we have launched several brand programs, such as Masters Play, the Weiwuying International Music Festival, the Weiwuying Organ Festival, and the 24 Hours Composer Series. Masters Play, which blends classical and pop music, is one of our most beloved programs among audiences, and the Masters Play III in 2024 was indeed a hit. Bigtime Mandarin popular music (Mandopop) songwriter Johnnybug Chen and extraordinarily talented vocalist Where Chou put on a dazzling show of deeply heart-touching pop classics arranged in classical music style.

The third Weiwuying International Music Festival and Weiwuying Organ Festival were respectively put on with globally renowned composer Unsuk Chin and organist Christian Schmitt, serving as highlights of our brand programs. The two festivals included a diverse

array of performances as well as film screenings and panel discussions, allowing us to communicate with music lovers through different musical vocabularies.

The equally popular 24 Hours Composer Series, an event you have to experience at least once, brought us another marathon of classical music, this time by Beethoven. What's more, the composer himself (virtually) attended! That is, with Microsoft's generative AI and Bearvfx's "virtual human" technology, NEC created a 3D animated image of the composer that could interact with people, this being the world's first AI-generated, interactive Beethoven, giving guests an extremely vivid experience both musically and visually.

Besides leaving us with numerous amazing pieces that have remained popular up to now, Beethoven wrote his only opera *Fidelio*, which he claimed to have been his most mentally draining work. Different from Italian opera (which people find more familiar), *Fidelio* is more like a long symphony with characters: the vocals were written in a way similar to the composition for musical instruments, making it quite challenging for vocalists. For 24 Hours Beethoven, BEETHOVEN's *Fidelio* - Opera in Concert was included, giving attendees a chance to more thoroughly understand Beethoven's work.

The second edition of Jazz at Weiwuying, another hit launched in 2023, was held in August, featuring 86-year-old saxophone legend Charles Lloyd and 74-year-old "Drum King of Taiwan" Rich Huang. Both artists are pivotal figures in the jazz music realm and have experienced the evolution of the genre over decades, but still demonstrate an amazing capacity



躍演《勤世三姊妹》演出 (攝影/陳建豪)
VMTheatre Company - *Don't Cry, Dancing Girls* the Musical

for creativity. At the event, they played with musicians with musicians of the new generation in celebration of passing on the Jazz spirit to the next generations.

Driving the development of our brand program strategy and managing our brand program image are major aspects of our operations. Besides presenting artistic diversity, we are pushing for more possibilities and working to cast off the conventional labels of performing arts so as to appeal to different kinds

of arts enthusiasts. Meanwhile, such annual events as Weiwuying Showtime, the Weiwuying Children's Festival, Open House, and the Weiwuying Lunar New Year Festival will continue to delight those who are already loyal fans of Weiwuying.

Ever-maturing Opera Ecosystem

A major part of our programming each year is our flagship operas, which bring together music, drama,



《野村萬齋狂言劇場》(攝影／林峻永)
Kyogen with Mansai Nomura

and dance and require expertise in the aspects of the stage, lighting, and costumes, making them huge projects. With Taiwan's limited resources and a lack of organizations dedicated to the genre to keep an opera house running, venues have long relied on inviting or commissioning groups from abroad to put on productions. But in recent years, as Weiwuying has gained experience in co-productions with overseas organizations, we have made major advances in administrative procedure and work efficiency. From rehearsal scheduling to communication with vocalists, we have built a complete SOP. Our many co-productions with overseas partners have attracted international attention, and some overseas directors have even taken the initiative to recommend

Weiwuying to European opera houses. Every opera production implies the undertaking of formidable tasks. Besides building a team of local and foreign artists and theater workers, we are training a new generation of talent in this field, promoting cultural exchange while getting on track with international trends.

For the centennial anniversary of Italian opera writer Puccini's death, we put on a production of the opera that made him famous, *Manon Lescaut*, with the Slovene National Theatre Maribor and the Teatro Colón Buenos Aires. With his capacity for groundbreaking creativity, Italian director Pier Francesco Maestrini brought the piece to an

unprecedented height with new image projection technology to render the scenery of different places in a way that reduced the amount of conventional plastic scenery, a reflection of our efforts toward net-zero productions. Weiwuying is also working hard on promoting the genre of opera as a whole with its pre-show talks, relevant workshops, *Let's Opera* event, and, specially organized for this year, the Singing Puccini event. In this way, we are helping fans become more familiar with opera and making the entire opera ecosystem more approachable.

International Exchanges Right Here in Taiwan!

The International Organisation of Scenographers, Theatre Architects and Technicians (OISTAT), the world's largest arts NGO, moved its headquarters to Taiwan in 2006, signing a contract with the Ministry of Culture. As the contract is to end in 2025, a ceremony to renew it for another five years was held in August 2024 at Weiwuying, indicating that OISTAT will continue to work from Taiwan in the areas of scenography, theater architecture and to foster a new generation of theater talent. It will also keep serving as a portal for Taiwanese arts to the world and for overseas exchanges abroad, giving Taiwan's arts diplomacy new modes of interaction. We held the "To Future Theatre and Beyond—Sustainability in Theatre Design and Technology Symposium" to explore various aspects of sustainability from different perspectives, including equity, education, and diversity, during which theater workers from 10 countries gave the audience a look at environmental sustainability perspectives from abroad.

In addition, we held an international forum in January themed on "Changing Future," in which 20

speakers were invited from Taiwan, the US, the UK, Hong Kong, and Singapore, including professionals sharing experiences from the Public Theater (US) and Complicité (UK). During the four forums and three workshops, discussions focused on arts engagement and practical experience in the areas of government policy, venues, performance groups, and artists with the aim of sharing resources in the future and boosting the possibilities for multilateral cooperation.

Equity, Sustainability, and Technology

When Weiwuying was still in its planning stage, we were already aware of the importance of engagement with the community. Our two-year-old Learning and Participation Department (which is in charge of public engagement) focuses on sustainability and aims to boost cultural participation by people from a variety of backgrounds. Our hope is that the projects we organize will offer people much more opportunities to make contact with the arts. Through the Ministry of Culture's Technology Art Venues Innovation Project, technology was merged with the arts to launch the Weiwuying Pipe Organ Virtual Tour, which is a thoroughly detailed documentary of the pipe organ at Weiwuying created through 360-degree 3D scanning technology. It was provided to schools in rural areas and universities for senior citizens. With VR gear and audio explanations, users living far away from Weiwuying were given a chance to explore the secrets of Asia's largest pipe organ.

To give young students experiences with art that leave a lasting impression, the Theater Arts and Education Project, which began in 2019, brought teaching artists to elementary, middle, and high schools for three-week experiential courses or 12-week reader's theater courses. With Weiwuying's resources, teaching artists worked to create cross-disciplinary lessons to foster

students' creative thinking, allowing them to learn in a meaningful way that leaves a mark in their lives. Hence we launched the Weiwuying Teaching Artists Professional Development Program, through which school teachers and teaching artists participated in workshops where they came up with instructional strategies and figured out strategies for interaction with students. It focused on building teaching artists' capacity in course design and communication with school teachers and students, bringing to light differing viewpoints on reader's theater, integrated social and emotional learning into lesson planning, and in turn building a bridge for multidisciplinary and inclusive instruction. This connection of local resources was a comprehensive effort to train up teachers involved in cultivating the seeds of art.

We also continued holding arts engagement events to reach the public based on different aspects of performing arts, and the event themes coincide with performance programs at Weiwuying. Such events include Weiwuying 365+ Dance, Headphone Cinema, the Explore the Pipe Organ series, Arts Talk, the Creative Learning Workshop, Behind the Scenes, and the Master Lectures, catering to a variety of differing interests among the public.

We targeted school-age children with theater-based events, including Family Day, which offered arts experiences related to the five senses to children. Another example was Learning Arts Together, during which professional performance groups wrote scripts for performances that incorporated instruction on theater etiquette and an introduction to the world-class venue of Weiwuying to help students and teachers gain a better understanding of aesthetics. These experiences are opportunities to not only bring people closer to the arts but also make the arts

environment more accessible to those unfamiliar with it.

Making Theater Arts Green and Sustainable

Weiwuying continued with its collaboration with the Taiwan Stock Exchange initiated in 2023 in working toward sustainability in numerous aspects at the venue. For example, *Bolero in Kaohsiung*, which went on for its third year, received subsidies from the Ministry of Culture to promote net-zero transformation in the cultural industry. The performances require no stages, lighting, or scenery, instead utilizing the existing features of the spaces where they are performed, thus reducing waste and energy consumption. In addition, the performers rode to the venues on low-carbon buses, and members of the audience were encouraged to reach the venues via public transportation. Those who filled out a questionnaire after the performance received an ESG event souvenir. A total of 15 performances in 14 districts were put on for over 5,100 viewers. In addition, our Swing Party used LED lights, a stage consisting of reusable modular stage panels, and movable screens in place of conventional backdrops to reduce the amount of scenery that would be discarded after the event. Furthermore, we kept energy conservation and carbon reduction in mind with our in-house-produced promotional materials and publications: Beginning in 2024, we digitalized our playbills and greeting cards, and our biannual Weiwuying Selected Programs guide was digitalized alongside a reduction in the number of its printed versions. As these small steps add up, we are truly making a difference for the environment in our operations.



【2024 花露露的童樂節】兒童導覽：勇氣旅程（攝影／李建霖）
2024 Weiwuying Children's Festival - Children Tour: The Courageous Journey

年度聚焦

讓藝術成為日常的動詞

文 | Stella Tsai

時光回到 2015 年，「衛武營營運推動小組」成立，設址在衛武營都會公園內的「四連棟」。彼時的營運推動小組就已意識到，儘管衛武營即將成為「國家級」表演藝術中心三館，是臺灣與國際表演藝術的橋梁之一，然而地點正處於公園內的衛武營，一點也不能忽視生活在此地的居民，營運方向必得多出一條深入地方、走入社區的發展方向。「眾人的藝術中心」成為首波主打標語，至今依舊是衛武營的核心主旨。

衛武營都會公園一向是地方民眾日常生活的場所，也是大眾往來頻繁的核心地帶。因此衛武營國家藝術文化中心作為一個後來者，必須保有公眾意識，將鄰近的社區、學校與民眾生活涵蓋在營運規劃之中，照顧到原本就生活在這塊土地上的人民。藝術總監簡文彬曾分析，闔家大小一起前往劇院欣賞表演，在歐洲是很日常的事情，與教育和社會階級無關。然而因應臺灣的歷史發展背景，一來表演藝術起步晚、多外來作品，二來學校與社會的藝術教育尚未補足，因此表演藝術對民眾而言，是有階級的。而簡文彬希望，衛武營可以擔任這個角色，「補足藝術學習的空缺，拉近藝術與民眾的距離。」

因此在營運推動小組全力衝刺開館的三年多籌備期間(2015-2018 年)，幾個重要的活動悄悄誕生。「衛武營童樂節」與「衛武營藝術祭」，主打全家大小都可以共同參與，前者更是針對學齡前的幼童進行設計，打開當地孩子對藝術的興趣，也讓藝術成為陪著他們長大的好朋友。與此同時，面向產業的「臺灣舞蹈平台」與「衛武營馬戲平台」接連開辦，聚集全臺各地與前往國際發展的藝術家，藉由兩年一度的交流，提前為衛武營儲備重要的藝術能量。

2018 年秋，衛武營國家藝術文化中心正式啟用。這裡不只是場館、組織，更是一個眾人皆可自由進出與享受的「公園」，一如過往的都會公園。2020 年適逢疫情，觀

眾進不來，衛武營改變被動的角色，跨出場館、走入民間。駐地藝術家周書毅帶著過去的作品《1875 拉威爾與波麗露》走進高雄 38 個行政區，計畫分成三年，一區一區深入高雄地方社區，讓民眾得以在熟悉的場域，以自己最舒服的狀態，第一線感受表演藝術的美好。

另一方面，儘管衛武營主動發起的學習推廣策略與活動眾多，卻始終是掛在行銷部之下的輔助行動，限制逐漸現形。時序來到 2023 年 1 月，在集體的努力下，衛武營設置獨立的學推部門，打破過往片面的推廣支援，成為獨立發展並進行「藝術學習」策略擬定的角色，同時代表衛武營深入學校、社群，開闊民眾的藝術視野，作為衛武營培育未來觀眾的重要起步。

「演出是當下，推廣是未來」，當節目部與行銷部全力推廣當下的演出時，學推部負責走得更遠，提前思考未來的觀眾需求。有如「衛武營教學藝術家專業發展計畫」前進校園，將藝術知識的傳遞，從傳統的單向指導延伸為學習與參與，帶領學生親身體驗表演藝術的活力與趣味。也有如持續進行的榕樹廣場「公共鋼琴」、「武營來跳舞」，廣邀民眾前來場館，在沒有圍牆的戶外區域大顯身手，感受音樂與舞蹈的自由與療癒，呼應過往衛武營是座「公園」，眾人皆可來去共享的公眾使命。

2024 年推出的「衛武營管風琴 VR 解密」，以 360 度掃描技術完整記錄下衛武營音樂廳的管風琴細節，包括 9,085 支音管及 127 支音栓，以及平常觀眾無法進入的管風琴儲風室。這不但是目前亞洲最大，更是國際頂級的音樂廳管風琴。有鑑於管風琴的實地體驗限制，「衛武營管風琴 VR 解密」透過 VR 穿戴裝置的輔助，讓學推部得以將如此壯闊的公共資源「帶出」音樂廳，讓更多人了解衛武營管風琴，跨越地域限制，享受管風琴的音樂之美，也是讓更多人認識並產生興趣的起點。又或是與 PaGamO 線上學習平台合作推出的「打 Game 學藝



2024 VR 入校荖濃國小 (攝影／帽子)
2024 A Virtual Tour of Weiwuying Pipe Organ in Laonong Elementary School

術」，首波以舞蹈為主題，透過舞蹈作品的誕生故事，到芭蕾、現代舞等多種類型的介紹，簡單的舞蹈技巧體驗教學等，藉由線上平台的彈性讓更多學校教師得以引入課堂，輕鬆地讓學生認識舞蹈，感受舞蹈的有趣。

從線下的親身走入社區、邀請民眾走進場館，到線上的虛擬實境體驗，以及互動教學引導大眾領略藝術的美好。如同美國教學藝術家之父艾瑞克·布思 (Eric Booth) 撰寫的書名《把藝術變成動詞》，衛武營將持續引導眾人

領略藝術不只是用來遠觀與被動欣賞的「名詞」，而是歡迎每個人都親身體驗感受、甚至成為其中的「動詞」。期待不遠的將來，衛武營場館之於高雄，能真正變成每個人日常生活來去共享的空間。人們對於藝術一詞不再陌生、不再望而生畏，而是能自然地加入，一起享受、一起玩樂。

Highlights of the Year

Encouraging Active, Frequent Engagement in the Arts by the Public

by Stella Tsai

Back in 2015, the Weiwuying Operation and Promotion Group was formed and was based in the Silian Building in the Weiwuying Metropolitan Park. The group realized that even though Weiwuying was to be the third of Taiwan’s national performing arts centers and thus a bridge between Taiwan and the world, they had to take into account the people already residing there, that is, Weiwuying’s development needed to be deeply integrated with the local culture and community. Thus, being an “arts center for everyone” was one of its first slogans and, to this day, remains its core mission.

Weiwuying Metropolitan Park has long been an integral part of many locals’ daily lives and heavy with public traffic in general. Thus, as a newcomer, Weiwuying had to retain a sense of public awareness, which meant that the local community and schools had to be embraced in its planning. General and Artistic Director CHIEN Wen-pin has observed that in Europe, it is common for entire families to attend performing arts programs regardless of educational background or social status. However, Taiwan’s historical context has shaped a different landscape—first, the performing arts developed relatively late, with most programs being imported from abroad; second, arts education has traditionally received little emphasis in schools and society at large. As a result, performing arts are often perceived as being exclusive to the upper class. CHIEN hopes that Weiwuying can actively work to bridge this gap by enhancing arts education and making the performing arts more accessible to the general public.

As a result, during Weiwuying’s three-year (2015-2018) planning stage, the committee initiated several major events. The Weiwuying Children’s Festival and

Weiwuying Arts Festival targeted families, with the former focusing especially on preschool-age children to spark an early interest in the arts, nurturing that passion as they grow. Also, the Taiwan Dance Platform and Weiwuying Circus Platform were successively launched to spotlight artists from all over Taiwan and those emerging on the international stage; these biennial events brought in important energy for Weiwuying during its planning.

In the fall of 2018, Weiwuying officially opened to the public—not just an arts venue/institution but a “park” where people could freely come and go, just as they had in the Metropolitan Park for years. With COIVD-19 keeping people away in 2020, Weiwuying took a proactive approach to bringing the arts to people in their areas of everyday life. Resident artist Shu-Yi Chou introduced a dance project inspired by his past work *1875 Ravel and Bolero* to 38 districts of Kaohsiung. The project took place over a period of three years, bringing the wonder of the performing arts to people in places they are most familiar with—their own communities.

Despite Weiwuying launched numerous learning and engagement events, they were long considered as supplementary aspects, and managed under the Marketing and Communications Department, the limitations became apparent. To address this fragmented support for public engagement, in January 2023, the Learning and Participation Department was established to draw up strategies for public learning and engagement, a major part of that being reaching people in schools and communities to broaden their horizons in the arts and to foster future generations of audiences for Weiwuying.

Engagement is just as important for the future as performances are for the present. While the Marketing and Communications Department and the Artistic Planning Department focus on promoting performances, the Learning and Participation Department goes a step further by considering the needs of future audiences. For instance, through the Weiwuying Teaching Artists Professional Development Program, instructors visit schools to share knowledge on the arts in a way that leaves behind the traditional one-way method of teaching. Instead, they adopt a learning approach of engagement, guiding students to personally experience the vitality and fun of the performing arts through participation. Other examples are the public piano in Banyan Plaza and Weiwuying 365+ Dance, where the public may come to the freely accessible outdoor venues of Weiwuying to show their stuff and experience the freedom and therapy of music and dance. This perfectly resonates with the venue’s past as a park where people could come and share as they pleased.

The Weiwuying Pipe Organ Virtual Tour launched in 2024, is a thoroughly detailed documentary of the pipe organ at Weiwuying, created using 360-degree 3D scanning technology. It offers a look at the 9,085 pipes, 127 stops, and the wind reservoir (which is usually inaccessible by the public) of Asia’s largest pipe organ, located in Weiwuying’s world-class Concert Hall. Due to the limitations of viewing the organ on-site, this virtual reality tour allows the Learning and Participation Department to bring this majestic public resource “out” of the Concert Hall, allowing more people to explore, appreciate, and become fascinated with it. The first collaboration was themed on dance, which told stories on the birth of dances, introducing



《2024 波麗露在高雄—那片海》@茄苳海岸公園
2024 Bolero in Kaohsiung - Dancing Ocean in Jiading Seaside Park

different forms of dance (from ballet to contemporary), and teaching simple dance techniques. With the flexibility of online instruction, schools are able to easily teach their students about dance and show them how fun it is.

Weiwuying thus ventured into local communities, invited people to the venue, and offered online VR experiences and instruction to give the public a taste of the wonder of performing arts. As suggested in *Making Change: Teaching Artists and Their Role in Shaping a Better World*, a book by American “father of teaching artists” Eric Booth, Weiwuying will continue guiding people in experiencing the arts by encouraging active engagement, not just passive viewing. In the not-too-distant future, Weiwuying hopes to become a place frequently enjoyed and shared by many, where the arts are no longer seen as incomprehensible or intimidating, but are embraced and relished by participants.

節目暨活動概況

Program & Activity Overview

歌劇院 Opera House	2/24-2/25	大玩樂家 3—《小蟲 & 簡文彬 & 周蕙 跨樂衛武營音樂會》 <i>Masters Play III - Beyond the Music Boundary @WEIWUYING</i>
	3/15-3/17	台積電經典饗宴—白先勇青春版《牡丹亭》二十週年慶演 TSMC The Peony Pavilion - <i>The Youth Version by Hsien-yung Pai</i>
	4/27-4/28	國光劇團《王熙鳳大鬧寧國府》 GuoGuang Opera Company - <i>Wang Shi-fong</i>
	5/4-5/5	海德堡舞蹈劇場 X 舞蹈空間舞團《火鳥・春之祭》 DTH & DFT & Wen-pin Chien & ESO - <i>Firebird & Rite of Spring</i>
	5/25-5/26	苗栗縣苗北藝文中心《那一天，彩虹出現》苗北原創音樂劇（協辦） Miaobei Art Center - <i>Someday Over the Rainbow</i>
	6/6	歌劇女皇喬伊斯·狄杜娜朵《伊甸園》暨劇場藝術體驗教育計畫《伊甸園合作計畫》 Joyce DiDonato - <i>EDEN</i> and Theater Arts Education Project - <i>Eden Engagement</i>
	7/13	財團法人東元科技文教基金會《2024 驚嘆樂舞—臺灣原住民樂舞饗宴》（協辦） 2024 Amazing Dancing & Music - The Performing Arts of Taiwan Indigenous People
	8/2-8/4	《勸世三姊妹》中文音樂劇 VMTheatre Company - <i>Don't Cry, Dancing Girls the Musical</i>
	8/23	【2024 衛武營爵士週】查爾斯·洛伊德四重奏《明日依舊》 【2024 Jazz at Weiwuying】Charles Lloyd Sky Quartet featuring Jason Moran, Larry Grenadier and Eric Harland <i>The Sky Will Still Be There Tomorrow</i>
	9/5-9/8	普契尼歌劇《瑪儂・雷斯考》 G. Puccini: <i>Manon Lescaut</i>
	9/28-9/29	春美歌劇團《桃花謎》 Chun-Mei Taiwanese Opera Troupe <i>The Peach Blossom Enchantment</i>
	10/10	【2024 Open House】《1875 拉威爾與波麗露》排練直擊 【2024 Open House】 <i>1875 Ravel and Bolero</i> - Open Rehearsal

10/12-10/13	《1875 拉威爾與波麗露》2024 劇場重製版 <i>1875 Ravel and Bolero</i> 2024 Theater Remake
12/7-12/8	財團法人影想文化藝術基金會《時光の手箱：我的阿爸和卡桑》（協辦） Image & Imagine Foundation for Culture and Arts - <i>A Suitcase of Memories</i>

音樂廳 Concert Hall	1/1	桑布伊《karapule'em 互相祝福》新年音樂會 Sangpuy <i>karapule'em</i> New Year's Concert
	1/3, 2/21, 3/20, 4/10, 5/15, 6/12, 8/21, 9/18, 10/23, 11/27, 12/25	探索管風琴音樂 Explore the Pipe Organ
	3/1	貝多芬《費黛里歐》歌劇音樂會 Beethoven's <i>Fidelio</i> - Opera in Concert
	3/2	癡迷 24 貝多芬 <i>24 Hours Beethoven</i>
	3/13-3/15, 4/29-4/30, 9/30, 10/28-10/29	衛武營藝企學 Learning Arts Together
	3/15	【衛武營管風琴音樂節】舒密特與他的朋友們—經典巴洛克之夜 【Weiwuying Organ Festival】 <i>Schmitt and His Friends - One Night in Baroque Classics</i>
	3/17	【衛武營管風琴音樂節】名家盛會—黃金協奏曲 【Weiwuying Organ Festival】 <i>A Matinee with Masters - Concerto Classics</i>
	4/12	【衛武營國際音樂節】開幕音樂會《幻想說鼓》 【Weiwuying International Music Festival】Opening Concert: <i>Speaking Drums and Symphonie Fantastique</i>
	4/13	【衛武營國際音樂節】統營國際音樂節室內樂團《歌詠音畫》 【Weiwuying International Music Festival】Ensemble TIMF <i>Music of Love and Longing</i>
	4/20	【衛武營國際音樂節】金善昱 & 魏靖儀《琴競・奏鳴曲》 【Weiwuying International Music Festival】Sunwook Kim & William Wei <i>Soulful Duets from Beethoven to Janáček</i>
	4/21	【衛武營國際音樂節】閉幕音樂會《跨越兩世紀的琴聲》 【Weiwuying International Music Festival】Closing Concert: <i>Wagner, Chin, Beethoven</i>

5/17	雙琴俠世界巡迴音樂會 (協辦) TwoSet Violin - World Tour
8/9	2024 大師星秀音樂節交響音樂會 (協辦) 2024 TMAF Orchestra Concert
8/24	2024 臺灣巡演－ NHK 交響樂團 (協辦) 2024 Taiwan Tour - NHK Symphony Orchestra, Tokyo
8/31	2024 Taiwan Connection 音樂節 — TC20《再啟偉大》(協辦) 2024 Taiwan Connection Music Festival - TC20 <i>The Great Revisited</i>
9/6	2024 勇源 X TC 國際室內樂系列 I《瞬息的璀璨》(協辦) 2024 TC International Chamber Music Series - <i>Eternal Brilliance</i>
9/22	台北室內合唱團 & 法蘭西古樂團《璀璨巴赫》 Taipei Chamber Singers & Le Concert Francais - <i>Brilliant Bach</i>
9/28	準・馬寇爾、尚・伊夫・提鮑德與 NSO Jun MÄRKLE, Jean-Yves THIBAUDET & NSO
10/10	【2024 Open House】管風琴動物狂歡派對 【2024 Open House】Animal Carnival
10/12	簡文彬 & 艾斯卡許 & 高雄市交響樂團《時空交響管風琴》 Wen-pin Chien & Thierry Escaich & Kaohsiung Symphony Orchestra <i>Timeless Encounter with French Masters</i>
10/13	提耶里・艾斯卡許管風琴獨奏會 Thierry ESCAICH Organ Recital
11/8	NSO 國家交響樂團《時光大歌廳》(協辦) <i>NSO Our Lives in Song</i>
11/16	《不要告別》李泰祥十週年紀念音樂會 <i>Do Not Bid Farewell</i> —The 10th Memorial Concert of Tai-hsiang Li
11/23-11/24	齊瑪曼鋼琴獨奏會 Krystian Zimerman Piano Recital
12/5	賽門・拉圖爵士與巴伐利亞廣播交響樂團 Sir Simon Rattle & Symphonieorchester des Bayerischen Rundfunks
12/7	簡文彬 & 高雄市交響樂團《聲學大師徐亞英逝世一週年紀念音樂會》 Wen-pin Chien & Kaohsiung Symphony Orchestra - <i>The Memorial Concert for the Master of Architectural Acoustics - Albert Xu</i>
12/21-12/22	音樂芭蕾劇場：遇見胡桃鉗的女孩 二部曲 The Ballet Concert <i>Into the Fantasy of Nutcracker II</i>

戲劇院

Playhouse

3/9-3/10	野村萬齋狂言劇場 <i>Kyogen with Mansai Nomura</i>
3/11-3/12, 4/22-4/23, 10/21- 10/22, 11/12-11/13	衛武營藝企學 Learning Arts Together
3/23-3/24	翹舞製作 賴翹中《羽人》(協辦) Hung Dance <i>Birdy</i>
5/3-5/4	周書毅《我所起舞的地方》 Shu-yi Chou <i>Dance a Dance From My Yellow Skin</i>
5/17-5/19	日本傳統戲曲《瞳座乙女文樂》 <i>Hitomiza Otome Bunraku</i>
7/6-7/7	【2024 花露露的童樂節】澳洲瑟卡馬戲團《動物狂歡節》 【2024 Weiwuying Children's Festival】Circa - <i>Carnival of the Animals</i>
7/13-7/14	天馬戲創作劇團－原創馬戲音樂劇《腳不落地的孩子》 Tien Circus Theatre - Circus Musical <i>100 Reasons to Fly</i>
10/10	【2024 Open House】曉劇場《魚》選粹 【2024 Open House】Shinehous Theatre - <i>Fish</i> Excerpt
10/12-10/13	曉劇場《魚・貓》 Shinehouse Theatre <i>Echo</i>
11/29-11/30	【2024 臺灣舞蹈平台】林怡芳 & 喬斯林・科頓辛《半屏山》+ 林怡芳《Party》 【2024 Taiwan Dance Platform】I-fang Lin & Jocelyn Cottencin <i>Ban-ping Shan & I-fang Lin Party</i>
12/27-12/29	國立臺北藝術大學舞蹈學院 Pina Bausch《春之祭》經典再現 (協辦) School of Dance, TNUA <i>Pina Bausch's The Rite of Spring: A Classic Restaged</i>

表演廳

Recital Hall

1/3	【衛武營小時光】Crispy 脆樂團《愛是我們必經的辛苦》特別場 【Weiwuying Showtime】Crispy <i>We Will Be There</i> Special Edition Concert
1/29-1/30	【2024 藝術學習推廣國際論壇暨工作坊】「改變未來」國際論壇 【2024 International Forum and Workshop on Arts Outreach and Engagement】 <i>Changing Future Forum</i>
2/21	【衛武營小時光】歐耶老師《老師雞開啥玩笑》單口站立喜劇 【Weiwuying Showtime】OYA Stand-up Comedy <i>Teacher Rooster's Jokes</i>
3/2	癡迷 24 貝多芬 <i>24 Hours Beethoven</i>



【2024 衛武營爵士週】黃瑞豐爵士五重奏《爵代豐華》演後 OPEN JAM(攝影／李建霖)
【2024 Jazz at Weiwuying】Rich Huang Jazz Quintet - *Rich in the Jazz Age* (OPEN JAM)

3/10	大師講座 Master Lecture
3/20	【衛武營小時光】馬念先《Mama Jeans and Daddy Shoes》 【Weiwuying Showtime】Nien-hsien Ma <i>Mama Jeans and Daddy Shoes</i>
4/14	【衛武營國際音樂節】瑪麗安娜·貝德納絲卡打擊獨奏會《鼓動》 【Weiwuying International Music Festival】Marianna Bednarska Percussion Recital <i>In the Beginning was Rhythm</i>
4/18-4/19	【衛武營國際音樂節】衛武營當代樂團《當代音樂萬花筒：街頭劇場之情景》、《當代音樂萬花筒：音樂玩具》 【Weiwuying International Music Festival】Weiwuying Contemporary Music Ensemble <i>Street Theatre and Hot Dances & Musical Toys</i>
4/24	【衛武營小時光】漫才少爺《日本人的中文漫才秀》 【Weiwuying Showtime】Manzai Bonbon <i>Japanese Mandarin Manzai Show</i>
5/15	【衛武營小時光】對位室內樂團《蒼穹下的日本動漫》音樂會 【Weiwuying Showtime】Counterpoint Ensemble - <i>Deep into Japanese Anime concert</i>
6/7, 12/12-12/13	【劇場藝術體驗教育計畫】讀劇發表會 【Theater Arts and Education Project】Stage Reading Performance



【衛武營小時光】馬念先《Mama Jeans and Daddy Shoes》(攝影／林峻永)
【Weiwuying Showtime】Nien-hsien Ma - *Mama Jeans and Daddy Shoes*

6/12	【衛武營小時光】尚和歌仔戲劇團《補天·女媧潘朵拉》 【Weiwuying Showtime】SunHope Taiwanese Opera Troupe - <i>Nuwa Pandora</i>
7/20-7/21	【2024 花露露的童樂節】謎思星球劇團《綠野仙蹤：奧茲王國的秘密》 【2024 Weiwuying Children's Festival】Myth Planet - <i>The Wizard of Oz</i>
8/24	【2024 衛武營爵士週】黃瑞豐爵士五重奏《爵代豐華》 【2024 Jazz at Weiwuying】Rich Huang Jazz Quintet <i>Rich in the Jazz Age</i>
8/25	【2024 衛武營爵士週】臺味爵醒 【2024 Jazz at Weiwuying】 <i>Jazz Awakening! - Taiwan Spirit</i>
8/28	【衛武營小時光】杜安·佛瑞斯特《聽見雷鬼傳奇—巴布·馬利》 【Weiwuying Showtime】 <i>Bob Marley: How Reggae Changed the World</i> by Duane Forrest
9/25	【衛武營小時光】好樂團《在遊蕩的路上剛好武營》 【Weiwuying Showtime】GoodBand <i>We Learn to Let Go and Free Ourselves</i>
10/10	【2024 Open House】《聲聲不息精華版—范德騰 vs. 許哲誠 雙鋼琴說唱音樂會》 【2024 Open House】 <i>Do You See What I Hear?</i> - John Vaughan & Che-cheng Hsu Duo-Piano Crosstalk Concert

演講廳
Lecture Hall

10/12	2024 第一屆臺灣國際大提琴藝術節—大提琴的多重宇宙《菁華篇》(協辦) The First Taiwan International Cello Festival 2024 - Cello in the Multiverse “Best of Concert”
10/16	【衛武營小時光】洪佩瑜《A Lonely Fish Dreams》 【Weiwuying Showtime】Pei-yu Hung <i>A Lonely Fish Dreams</i>
11/13	【衛武營小時光】唱歌集《爬上頂樓看月亮》中文音樂劇 搶先試聽會 【Weiwuying Showtime】Total Musical Theatre - <i>A Full Moon Left Behind A New Musical Reading Concert</i>
12/18	【衛武營小時光】Koji X 鄭詠珊 X 音樂說故事劇場《天河旅記 — 悲 歡 離 愁》 【Weiwuying Showtime】Koji X Yung-san Cheng X Storytelling Concert <i>Sketches from the Journey — The Joy and Sorrow of Life</i>
12/24	【衛武營小時光】黃豪平 X 現點現做《笑 Buffet》 【Weiwuying Showtime】Hau-pin Huang and Doitnow Manzai <i>Laugh Buffet</i>
1/20, 2/17, 3/2, 4/20, 5/18, 6/15, 8/10, 9/14, 12/14	武營來開槓 Arts Talk
3/16	創意學習工作坊 Creative Learning Workshop
9/1	大師講座 Master Lecture
11/2-12/1	【2024 臺灣舞蹈平台】「舞蹈，是一部身體史」舞蹈影像展 【2024 Taiwan Dance Platform】Dance Film Exhibition - Dance, the History of Body
11/30-12/1	【2024 臺灣舞蹈平台】國際講座—舞蹈未來式 【2024 Taiwan Dance Platform】International Forum - Dance for the Future
5/18-5/19	國藝會《16th 新人新視野》(協辦) 16th Young Star New Vision
8/10, 9/14	衛武營親子日 Weiwuying Family Day
11/30-12/1	【2024 臺灣舞蹈平台】林燕卿《_____ 途中》+簡晶滢 & Issue PARK《夏娃與他》 【2024 Taiwan Dance Platform】Yen-ching Lin <i>On The Way To _____</i> + Ching-ying Chien & Issue Park <i>Adam & Eve</i>
11/30-12/1	【2024 臺灣舞蹈平台】奧萊·康詹拉《圓》+艸雨田舞蹈劇場《親密近地》 【2024 Taiwan Dance Platform】Olé Khamchanla <i>CERCLE</i> + Lei Dance Theater <i>Proximities</i>

繪景工廠
Paint Shop



衛武營黃昏市集—聖誕奇境 (攝影／帽子)
Weiwuying Sunset Market Strip- Christmas Wonder



鋼鐵建築導覽 (攝影／林峻永)
Theme Tour - Architecture

樹冠大廳
Crown Hall

11/29-11/30	【2024 臺灣舞蹈平台】揚·莫蒙《舞者的奧德賽之旅》 【2024 Taiwan Dance Platform】Jan Möllmer <i>A Dancer’s Odyssey</i>
11/30	【2024 臺灣舞蹈平台】滯留島舞蹈劇場《In Factory》選粹 【2024 Taiwan Dance Platform】Resident Island Dance Theatre - Excerpts from <i>In Factory</i>
11/30-12/1	【2024 臺灣舞蹈平台】TAI 身體劇場《啪啪喀》 【2024 Taiwan Dance Platform】TAI Body Theatre <i>Papak</i>
12/1	【2024 臺灣舞蹈平台】東黎舞陶《轆轤》選粹 【2024 Taiwan Dance Platform】Dawn Pottery Dance Studio - Excerpts from <i>A Journey of Rokuro</i>

戶外劇場
Outdoor Theater

1/1	2024 維也納愛樂新年音樂會—全球衛星直播 Vienna Philharmonic - New Year’s Concert Live Broadcast
2/13-2/14	【2024 衛武營新春系列】太日樂集《鴻龍龍龍賀新年》 【2024 Weiwuying Lunar New Year Festival】Tai-Jih Percussion Group - <i>Impression of Yunlin Percussion Concert</i>
10/10	【2024 Open House】《眾人的搖擺》 【2024 Open House】 <i>Swing Party</i>
11/29	【2024 臺灣舞蹈平台】人·舞團《看不見的歸屬》 【2024 Taiwan Dance Platform】T.H.E Dance Company - <i>Invisible Habitudes</i>
11/30	【2024 臺灣舞蹈平台】微光製造《半島來跳舞》 【2024 Taiwan Dance Platform】Shimmering Production - <i>Hand in Hand, We Dance</i>
12/1	【2024 臺灣舞蹈平台】布拉瑞揚舞團《漂亮漂亮》 【2024 Taiwan Dance Platform】Bulareyaung Dance Company - <i>Colors</i>

榕樹廣場
Banyan Plaza

1/3, 2/7, 3/6, 4/3, 5/1, 6/5, 7/3, 8/7, 9/4, 10/2, 11/6, 12/4	武營來跳舞 Weiwuying 365+ Dance
2/12-2/13, 4/21, 9/1, 9/21-9/22, 11/30-12/1	樹洞耳機電影院 Headphone Cinema
3/2-3/3	【武營來跳舞】瘋狂 24 貝多芬特別場《Dancing in the midnight》 【Weiwuying 365+ Dance】Dancing in the midnight
7/6-7/7, 7/13-7/14	花露露的親子電影院 Lulu's Family Cinema
7/6-7/21	【2024 花露露的童樂節】花露露唱跳會 【2024 Weiwuying Children's Festival】Let's Dance with Lulu!
10/10	【2024 Open House】《武營歐普拉》全民美聲 【2024 Open House】 <i>Let's Opera</i> - Melody for All
10/24-12/8	建築聲學大師徐亞英逝世一週年紀念展《見築知音》 The Memorial Exhibition for the Master of Architectural Acoustics -Albert Xu - <i>Building For Music</i>
11/2-12/1	【2024 臺灣舞蹈平台】「舞蹈，是一部身體史」舞蹈影像展 【2024 Taiwan Dance Platform】Dance Film Exhibition - Dance, the History of Body

排練室
Rehearsal Studio

1/27-1/28	【2024 藝術學習推廣國際論壇暨工作坊】「改變未來」工作坊系列 【2024 International Forum and Workshop on Arts Outreach and Engagement】 <i>Changing Future</i> Workshops
2/24, 4/13, 7/7, 7/14, 8/17, 8/24, 11/9-11/10, 12/21	創意學習工作坊 Creative Learning Workshop
3/9, 4/13, 5/11, 6/8, 10/26, 11/23, 12/7	衛武營親子日 Weiwuying Family Day
4/12-4/14	四把椅子劇團《好事清單》不插電版 4 CHAIRS THEATRE <i>Every Brilliant Thing</i>
7/13-7/28	2024 夏舞營 2024 Summer Dance Camp
7/15-7/19	劇場遊樂營－我們不一樣 Weiwuying Arts Camp For Kids
8/5-8/9	2024 衛武營青少年戲劇營 2024 Weiwuying Teens In Theater



【2024 花露露的童樂節】花露露唱跳會 (攝影／林峻永)
【2024 Weiwuying Children's Festival】Let's Dance with Lulu!

其他
Miscellaneous

2/12	【2024 衛武營新春系列】高雄兩廣龍獅戰鼓團《醒獅鑼鼓賀吉祥》 【2024 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>
3/3, 4/20-4/21, 5/25, 8/23, 9/28, 10/19, 11/2	2024 友善學習工作坊 2024 Inclusive Arts Workshop
3/9, 7/13, 9/7	幕後解密 Behind the Scenes
7/6-8/11	兒童導覽：勇氣旅程 Children Tour: The Courageous Journey
10/18-11/17	2024 臺灣作曲家系列《夢土上的李泰祥》告別十週年紀念特展 2024 Taiwan Composer Series - <i>Tai-hsiang Li and His Dreamland A</i> Memorial Exhibition Honouring the 10th Farewell Anniversary

節目統計概況
Annual Statistics

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

586 場 Performances
393,497 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
62 檔 Programs
116 場 Performances

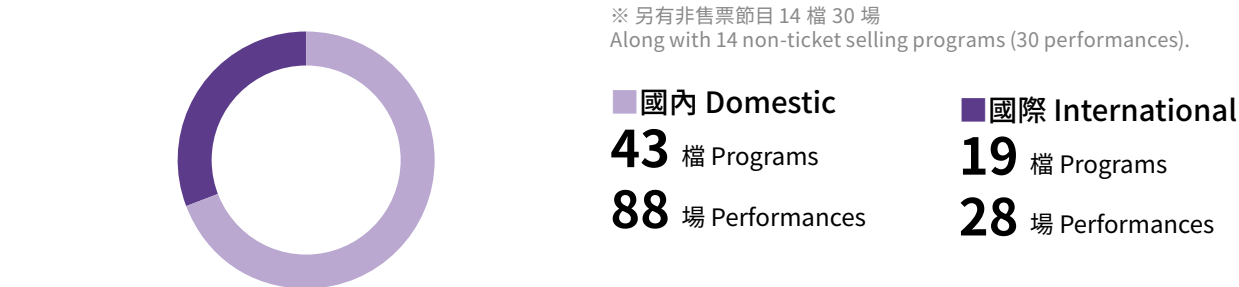
■外租節目 Performances by Hiring
376 檔 Programs
470 場 Performances

全年度節目總計 Total
438 檔 Programs
586 場 Performances

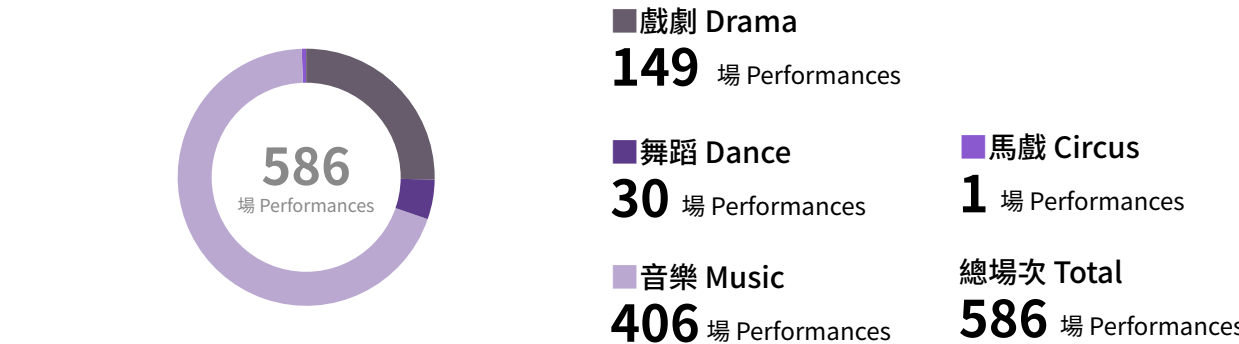
藝文推廣體驗活動
Spreading Enjoyment of the Arts

1,128,820 人次 Attendance

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



各類型表演藝術演出
Performances by Category



VIP 實體會員人數
Number of Physical Members

20,006 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	財團法人瑞儀教育基金會 Radiant Education Foundation
柯珀汝 Paula Ko	和運租車股份有限公司 Hotai Leasing Corporation
臺灣證券交易所 TAIWAN STOCK EXCHANGE	承億酒店 Tai Urban Resort
富邦集團 Fubon Group	香奈兒有限公司 Chanel Inc.
台灣福興文教基金會 Taiwan Fu Hsing Culture & Education Foundation	華盛營建工程股份有限公司 HUA SHENG Engineering Construction Group
台灣福興工業股份有限公司 Taiwan Fu Hsing Industrial Co., Ltd.	友友地產事業股份有限公司 YU YU BUSINESS
台新國際商業銀行股份有限公司 Taishin International Bank Co., Ltd.	財團法人中租青年展望基金會 Chailease Foundation
華友聯集團 HuaYuLien Group	姚仲澤 Chung-Tse Yao
財團法人玉山文教基金會 E.SUN Foundation	張瑞欽 Jui-Chin Chang
公益支持 JT International (JTI)	壹東實業股份有限公司 I Domain Industrial Co., Ltd.
高都汽車股份有限公司 KAU DU AUTOMOBILE CO., LTD.	智榮基金會 StanShin Foundation
興勤電子工業股份有限公司 Thinking Electronic Industrial Co., Ltd	賀鐵企業 HI STEEL ENTERPRISE CO., Ltd.
聚和國際股份有限公司 Taiwan Hopax Chemicals	頌新建材股份有限公司 SONG SHIN BUILDING MATERIALS CO., LTD.
財團法人聚和文化藝術基金會 Hopax Culture and Arts Foundation	美國在台協會高雄分處 American Institute in Taiwan, Kaohsiung Branch Office



划龍舟比賽 (攝影／帽子)
Dragon Boat Race



《來自臺灣》國家交響樂團 / 臺灣愛樂 2024 歐洲巡演—2024/4/13 法國巴黎香榭麗舍劇院
From Formosa - Taiwan Philharmonic 2024 Europe Tour—2024/4/13 Théâtre des Champs-Élysées, Paris, France
(攝影／鄭達敬)

國家交響樂團

National Symphony Orchestra

120	音樂總監的話 From the Music Director 繼往開來，讓寶島之音成為樂壇明珠 Making the Sound of Formosa a Pearl in the World of Music
124	年度工作報告 Annual Report 深耕臺灣文化譜寫共融樂章，奏響國際未來 Cultivating Taiwanese Culture to Compose Harmonious Melodies and Resonate on the Global Stage Building a Sustainable Musical Future and Advancing a New Era of Music Education
134	年度聚焦 Highlights of the Year 音樂無國界：橫跨歐洲三國七城 文化外交新樂章，NSO 向世界奏響臺灣的聲音 Music Beyond Borders: Across Seven Cities in Three Nations Performing a New Movement in the Cultural Diplomacy Symphony, NSO Brings the Sound of Taiwan to the World
138	團員名單 List of Members
140	演出及活動一覽表 Concert Calendar
158	贊助及感謝名單 Sponsorships and Partnerships

音樂總監的話

繼往開來，讓寶島之音成為樂壇明珠

2024 是承先啟後的一年。我們在上半年度耕耘了一系列豐富精彩的「東歐音樂」，並總結了發展已臻成熟的「自然」主題；緊接著在 24/25 樂季，另以「科學與科技」為樂季主軸，期盼結合臺灣產業特色，喚起時代意識。

本年度我們聚焦德奧作曲巨擘，呈現「理查·史特勞斯」的主流大型交響詩，亦攜手國內外頂尖卡司陣容，打造巔峰歌劇之作《玫瑰騎士》；並在 24/25 樂季，規劃「貝多芬鋼琴協奏曲」以及「布拉姆斯交響曲」系列，更許下三年宏願，將為樂迷朋友們獻上「馬勒」完整交響作品與歌曲集。

本年度樂團合作之藝術家眾星雲集。除了廣邀如丹尼爾·繆勒-修特、卡蒂雅·布尼亞季什維利、奧古斯汀·哈德里奇、斯蒂凡·賈基夫、胡安·迪亞戈·佛瑞茲、尤根·范雷彥、安·匹德森、諏訪內晶子、約格·魏德曼等世界名家合作演出，掌握國際樂壇脈動，亦邀請列奧尼達斯·卡瓦科斯與阿波羅樂集、NHK 交響樂團等頂尖大師團體來臺巡演，締結堅實友誼。第二屆「NSO 黃俊文與好朋友們」室內樂音樂節，知名小提琴家兼策展人黃俊文更力邀今井信子、楊文信、林品任、阿萊西奧·巴克斯、丁允晞等傳奇新銳，開啟世代對話同台獻藝。

我們今年的教育成果亦斐然。國家青年交響樂團成軍三屆以來，進行了首次亞洲巡演，自泰國、新加坡凱旋而歸。「一分鐘交響曲計畫」中，許多青年作曲家亦邁向生涯新階段，走向世界持續發展。11 月「以樂會客 2.0 國際作曲家工作坊」，藉由魏德曼大師來臺期間，結合國內外權威，也為培育當代作曲家注入另一股強勁動能。

演出與教育計畫之外，社會關懷與音樂推廣，一直是我們肩負的責任。愛樂實驗室持續強化軟體設計及多元規劃 Podcast 節目主題，並與英國曼徹斯特室內樂團協力，舉辦《穿樂時光》樂齡音樂照護工作坊，亦策劃《時光大歌廳》多媒體沉浸式音樂會，讓古典音樂走進更廣泛的群體。「NSO 青年音樂家茁壯計畫」，今年更再次結合樂團及青年音樂家，共同致力偏鄉音樂發展。讓音樂觸及臺灣這塊土地上的每個人、每個地方，必然是 NSO 的堅定使命。

2024 年 4 月，我也帶領著樂團，遠赴歐洲巡迴演出，受邀登上日內瓦維多利亞大廳、德國易北愛樂廳、法國香榭麗舍劇院等世界級殿堂，參與場館正規樂季節目，獲得了歐洲樂壇各方大力好評。很期待 2025 年將於熊本、大阪、東京等城市展開的日本巡演，屆時也將登上聞名世界的三得利音樂廳特別演出，向臺日之間廣泛涵蓋文化、政治、經濟等面向的夥伴關係致敬，更力求堅實。我誠心地希望藉由穩定的國際巡演，用音樂的力量強化友誼之邦，也用最堅強的文化軟實力，向世界傳遞來自臺灣的訊息。



準·馬寇爾
國家交響樂團音樂總監



《來自臺灣》國家交響樂團 / 臺灣愛樂 2024 歐洲巡演 — 2024/4/3 瑞士蘇黎世音樂廳
From Formosa - Taiwan Philharmonic 2024 Europe Tour — 2024/4/3 Tonhalle Zürich, Switzerland (攝影／鄭達敬)

From the Music Director

Making the Sound of Formosa a Pearl in the World of Music

2024 was a year of connections. Musically, we connected the “Nature” theme of our 2023/2024 season to the “Science and Technology” theme of the new 2024/2025 season. While the “Nature” theme raised our awareness of our environment, the “Science and Technology” theme brought into focus Taiwan’s strides in industrial advancement.

Geographically, we shifted from the “Eastern Europe” in the 2023/2024 season to the “Germany and Austria” in the 2024/25 season. The new season also featured large-scale works such as Richard Strauss’ large-scale symphonic poems and his opera *Der Rosenkavalier* featuring a cast from Taiwan and abroad, as well as Beethoven’s piano concertos and Brahms’ symphonies. We also embarked on a journey to present the complete symphonies and songs of Mahler within three seasons.

This year, our performances connected us with many world-renowned of the international music scene. In addition to artists such as Daniel Müller-Schott, Khatia Buniatishvili, Augustin Hadelich, Stefan Jackiw, Juan Diego Florez, Jörgen van Rijen, Ann Petersen, Akiko Suwanai, and Jörg Widmann, leading ensembles presented by the NSO across Taiwan included the Apollon Ensemble as well as the NHK Symphony Orchestra. In the NSO Paul Huang & Friends — Chamber Music Festival, the renowned Taiwanese violinist performed with Nobuko Imai, Wen-Sinn Yang, Richard Lin, Alessio Bax, and Lucille Chung.

We also made connections through our music education programs. The National Symphony Youth Orchestra (NSYO) completed their first overseas tour since its establishment in 2023 performing in Thailand and Singapore. We provided the chance for young composers to develop their careers through the One-Minute Symphony Project. In November, we collaborated with Jörg Widmann to bring composers from home and abroad together in the International Composers’ Workshop, as part of our effort to nurture Taiwan’s contemporary composers.

In addition to performances and educational projects, we have always attached great importance to social care through music. We continued to strengthen the software design in the Music Lab and discussed diverse topics in our Podcast programs. We also collaborated with Manchester Camerata to host the music care workshop, “A Transit through Musical Times”, and organized a multimedia immersive concert, *NSO - Our Lives in Song*, to reach new segments of the population. Separately, musicians from NSO and NSYO performed together for the first time in the NSO Outreach Program presented in remote rural areas. This is a substantial part of our mission-based efforts as the National Symphony Orchestra to provide programs and music for everybody everywhere in Taiwan.

In April 2024, I led the NSO to tour Europe. We performed at such world-class venues as the Victoria Hall in Switzerland, Elbphilharmonie in Germany, and Théâtre des Champs-Élysées in France. Our performances were part of the venues’ formal programs during their music season, and we won high acclaim from the European



音樂總監 馬寇爾
Music Director, Jun Märkl (攝影／鄭達敬)

music community. We are looking forward to the tour to Japan in May and June 2025, where we will give concerts in Kumamoto, Osaka, and Tokyo. In particular, the concert in the esteemed Suntory Hall is dedicated to improving and further developing the cultural, political, and economic relationships between Japan and Taiwan. I sincerely hope, through regular international touring, to strengthen the friendship and connection with other countries by means of the NSO’s music and convey the essence and identity of Taiwan to the world.

Jun Märkl
Music Director, National Symphony Orchestra

年度工作報告

深耕臺灣文化譜寫共融樂章，奏響國際未來
共築音樂永續新篇章，推動音樂教育傳承新時代

國家交響樂團自成立以來，於歷任音樂總監及藝術顧問之帶領下，致力以具體作為，實踐以音樂促進社會和諧共融。於藝術演繹上屢造新境，於社會責任面在地深耕。2024 年度包含 2023/2024(上半年度) 及 2024/2025(下半年度) 兩個樂季，在音樂總監準·馬寇爾帶領下，以積極且具體之行動支持國內表演藝術，與國內音樂家、表演團體及跨領域組織發展多元合作模式，包含節目製作、資源串接及專業交流等。除主辦樂季音樂會，亦積極參與國家表演藝術中心三場館共製節目、國內其他表演藝術專業機構主辦節目、各地縣市政府主辦之藝術節慶及地方館舍之主辦節目。包含參加國家兩廳院 2024TIFA 之 NSO《琴炫新世界》、與國立傳統藝術中心合作之《自彼次遇到妳》告別李泰祥十週年音樂會、與衛武營合作之《準·馬寇爾、尚·伊夫·提鮑德與 NSO》及《時光大歌廳》、由臺中國家歌劇院主辦之威爾第歌劇《法斯塔夫》；參與由臺南市政府主辦之「2024 臺南國際音樂節」、由台積電文教基金會主辦之「2024 台積心築藝術季」、由苗栗藝術中心主辦之「2024 苗栗藝術節」等。持續扮演國內表演藝術平台角色，匯聚多方資源，共創美好樂音與國內愛樂者共享。

為使國內表演藝術人才及生態得以永續發展，NSO 始終致力耕耘未來樂壇人才培育之工作。2024 年執行多項古典音樂專業人才培育及學習人口推廣計畫，包含「藝脈傳承計畫—指揮助理」、「樂無界計畫—一分鐘交響曲」及「樂無界計畫—青年指揮家」、「樂團職銜學分學程」、「NSYO 國家青年交響樂團」、「青年音樂家茁壯計畫」及客席音樂家／樂團演奏員大師班及行政同仁專業講座等。邀集國內外業界專家，結合樂團資源，全方面培育國內未來世代古典音樂人才。2024/2025 樂季指揮助理鄒佳宏、林奇緣，分別獲得 2024 年第二屆日本廣島國際指揮家大賽第三獎、獲選擔任美國華府古典音樂組織「週五早晨俱樂部」(Friday Morning Music Club, FMMC)Avanti 管絃樂團新任音樂總監及指揮；「樂無界計畫—一分鐘交響曲」計有 7 位學員、8 首作品於 NSO 樂季主辦節目完成首演；共有 21 位大專院校學生入選「樂團職銜學分學程」，由 NSO 各聲部首席親自指導並實際參與樂團排練及演出；NSYO

國家青年交響樂團自 2023 年 7 月創辦以來，即受到國內青年學子及家長、愛樂者矚目及熱烈迴響，多次於國內巡演，成果豐碩。2024 年更首度前往新加坡、泰國進行海外巡演，與當地大專院校音樂科系學生交流並合作演出，為臺、新、泰三地音樂學子締下似樂音一般餘韻不絕之情誼，更是「國民藝術外交」之難得經驗；「青年音樂家茁壯計畫」及客席音樂家／樂團演奏員大師班及行政同仁專業講座等，則在國內相關專業機構及企業支持下，主動深入全臺各級校園，藉由近距離的互動及議題討論，盼能為尚在探索生涯的音樂學子指引未來可能的道路，且自信地向海外發聲。

NSO 持續與外部各領域專業單位合作，以音樂為核心，藉由多元媒介，促進各族群間對臺灣文化的理解與認同。2024 年啟動《以樂會客 2.0》計畫，與客委會合作，邀集國內青壯世代作曲家，並公開甄選具作曲專長之學生，結合客家文化元素，創作並發表新曲。以「2.0」再進化之概念，盼使國內愛樂者能以聽覺與國內「新世代」一同發掘客家文化今昔之美。除關注並深耕在地文化傳承外，NSO 更積極透過國際巡演，傳揚臺灣文化之美及豐沛能量，鍛造國際樂壇專業聲望，並於古典音樂傳統重鎮歐美地區漸佔有一席之地。2024 年 4 月《來自臺灣》歐洲巡演，由音樂總監準·馬寇爾親自率團前往古典音樂傳統歐陸重鎮及世界級表演藝術場館演出，包含瑞士蘇黎世音樂廳、日內瓦維多利亞大廳、巴賽爾音樂廳；德國布藍什外格國家劇院、漢堡易北愛樂廳、漢諾威庫佩爾音樂廳及法國香榭麗舍劇院，備受當地專業樂評及愛樂者肯定。同時，於 2023 年日本巡演於當地引起熱烈迴響後，2024 年在文化部支持下，邀請日本 NHK 交響樂團來臺巡演，進行臺、日兩地交響樂團之藝術專業交流。2025 年將受邀再度前往日本巡演，將赴熊本縣立劇場 (Kumamoto Prefectural Theater)、東京歌劇城音樂廳 (Tokyo Opera City)、三得利音樂廳 (Suntory Hall) 及大阪交響音樂廳 (The Symphony Hall) 等於國際古典樂壇皆極具指標性之場館演出，持續為「臺日友好」情誼再譜優美旋律。



《來自臺灣》國家交響樂團 / 臺灣愛樂 2024 歐洲巡演 — 2024/4/9 德國漢堡易北愛樂廳
From Formosa - Taiwan Philharmonic 2024 Europe Tour — 2024/4/9 Elbphilharmonie Hamburg, Germany (攝影／鄭達敬)

NSO 亦積極思考如何以雋永音樂藝術，回應當代人類發展議題。致力推動多項文化平權專案，以音樂與所有族群及世代共好。以「愛樂實驗室」為核心，發展數位內容及音樂輔療資源，積極尋求數位時代與樂齡生活之平衡。2024 年持續結合國內外專業藝術、醫療及照護機構，推動「音樂處方箋」、「穿樂時光 | 深耕計畫」及「愛樂實驗室」手機應用程式。再度邀請英國曼徹斯特室內樂團 (Manchester Camerata)《腦海樂音》(Music in Mind) 計劃講者團隊來臺授課，同時集結國內學術單位包含臺北市立聯合醫院失智症中心、輔仁大學護理系，向國內醫護人員、照護工作者及家屬傳遞樂齡音樂照護的美好，並於國

內照護機構進行多場實務工作坊。理論與實務並重，推動國內音樂輔療之普及，冀能為長者及家屬的日常生活更添光彩。「愛樂實驗室」Podcast 共製播 52 集，開播至今已累積逾 194 萬人次下載收聽。「音樂處方箋」相關活動累計辦理 15 場，計有 371 人次參與。持續推動「深耕計畫」巡迴全臺各社區照護據點，以音樂療癒樂齡長者及病友、陪伴者，相關活動累計辦理 20 場，累計服務 524 人次。建置並持續優化「愛樂實驗室」手機應用程式，2022 年 3 月正式上線營運至今已累積近萬人次下載，並完成雙語介面優化，為海內外使用者提供無遠弗屆之音樂輔療資源。

本年度共計演出及參與製作 110 場節目 (如下分述，含教育及推廣節目)，其中樂團主辦售票場次為 61 場，主辦售票場次平均售票率為 82%，年度觀眾累計達 91,405 人次。演出大型管絃樂團曲目 29 套 55 場次，室內樂 26 套 32 場次，辦理教育暨推廣音樂會 23 場次。各類型推廣活動及講座 213 場次，計有 18,910 人次參與。NSO 持續善盡社會責任，扮演各領域與表演藝術互動交流之友善平台，不間斷地提供國內大眾優質且多元之藝術資源。發展多元節目類型及支持性專案，促進國內各世代對於古典音樂之認識與瞭解，為大眾日常生活譜寫動人心弦之樂章。

2024 年度共計演出、參與製作 110 場節目 (含教育及推廣節目)，取消 4 場次，依序為：

◆ 一月 8 場：
NSO 黃俊文與好朋友們系列音樂會：《狂歡—室內樂嘉年華》、《時光流影》(雲林、臺北共 2 場)、《琴絃戲遊》、《迴旋匈牙利》；《夢響·續航》NSYO 國家青年交響樂團寒期巡迴音樂會 (苗栗、屏東、臺南共 3 場)

◆ 二月 2 場：
《美女與野獸》動畫交響音樂會 (臺南，2 場)

◆ 三月 14 場，取消 1 場：
《美女與野獸》動畫交響音樂會 (臺北 3 場、臺中 1 場)、NSO x 麗寶彩雲室內樂系列 IV《惡作劇之舞》、NSO 室內樂《絢彩東歐》、2024TIFA NSO《琴炫新世界》、NSO 室內樂《戰地謎音》、NSO 室內樂《兩琴相悅》、《準·馬寇爾、黃俊文與 NSO》、力晶 2024 藝文饗宴 NSO《來自臺灣—2024 歐洲巡演行前音樂會》、NSO《唐吉軻德》、NSO 室內樂《琴話映像》(取消)、NSO《查拉圖斯特拉如是說》、《丹尼爾·繆勒·修特大提琴獨奏會》

◆ 四月 11 場：
《來自臺灣》國家交響樂團／臺灣愛樂 2024 歐洲巡演 (瑞士 3 場、德國 3 場、法國 1 場)、NSO x 麗寶彩雲室內樂系列 V《致·青春》、迪士尼巨星演唱會 (臺北 3 場)

◆ 五月 10 場：
力晶 2024 藝文饗宴—《奧古斯汀·哈德里奇與 NSO》、NSO《琴戀·王子》、室內樂《兩琴相悅》(雲林)、臺灣藝術永續展《親愛的世界，我能為你做甚麼？》、2024

台積心築藝術季—NSO《琴深雋永》、法國巴黎銀行財富管理音樂巡禮—NSO《琴深雋永》、臺灣總統及副總統就職典禮茶會開幕音樂會、《全球第一歌劇男高音—胡安·迪亞戈·佛瑞茲》(臺北、臺南共 2 場)、樂無界《關響·觀想—呂紹嘉與北藝大管絃樂團》

◆ 六月 12 場：
TSMC x NSO x TNUA 樂無界教育計畫呂紹嘉指揮大師班音樂會、NSO 室內樂《尤根·范雷彥與朋友們》、NSO《長號·綺想》、NSO《小號·狂想》、NSO 室內樂《變形》、NSO x 麗寶彩雲室內樂系列 VI《瑰麗東歐》、室內樂《瑰麗東歐》(雲林)、《自彼次遇到妳》告別李泰祥十週年音樂會—「獵、鄉、戀三章」、麗寶彩雲講堂—經典化流行—流行歌曲中所蘊藏的經典音樂、NSYO 永豐銀行音樂會、NSO 室內樂《沉默的中提琴》、NSO《交響·阿爾卑斯》

◆ 七月 6 場，取消 2 場：
NSO 歌劇音樂會《玫瑰騎士》(臺北 2 場)、法國巴黎銀行財富管理音樂巡禮—NSO《交響·阿爾卑斯》(臺中)、總統府音樂會《自由之力》、《夢響·巡禮》2024 NSYO 國家青年交響樂團巡迴音樂會 (苗栗、高雄共取消 2 場，臺北、苗栗共演出 2 場)

◆ 八月 7 場：
《夢響·巡禮》2024 NSYO 國家青年交響樂團巡迴音樂會 (新加坡、泰國共 3 場)、北都汽車音樂會、2024 臺灣巡演—NHK 交響樂團 (臺中、高雄、臺北共 3 場)

◆ 九月 10 場：
太魯閣峽谷音樂節一日快閃宣傳音樂會 (花蓮 3 場、臺北 1 場)、《臺灣的聲音 III—向李登輝總統致敬》我是不是我的我—李登輝紀念交響音樂會、力晶 2024 藝文饗宴—《開季音樂會》準·馬寇爾、諏訪內晶子與 NSO、中華民國電器商業同業公會全國聯合會音樂會《浪漫巨擘》、NSYO 室內樂《夢響·跳躍》、《準·馬寇爾、尚·伊夫·提鮑德與 NSO》(臺北、高雄共 2 場)

◆ 十月 7 場，取消 1 場：
NSO《與琴共舞》、2024 第一屆臺灣國際大提琴藝術節—大提琴的多重宇宙《一日篇》(3 場)、新北都會「動物狂想曲」野餐音樂會、《Kavakos 與阿波羅樂集的與巴赫協奏曲之夜》、NSO 室內樂《迴想今昔》、2024 NTT 遇見巨人—威爾第歌劇《法斯塔夫》(取消)



國家青年交響樂團 National Symphony Youth Orchestra(攝影／鄭達敬)

◆ 十一月 13 場：
2024 NTT 遇見巨人—威爾第歌劇《法斯塔夫》(3 場)、NSO《時光大歌廳》、《樂無界—呂紹嘉與北藝大管絃樂團》、花蓮太魯閣峽谷音樂節、NSO 室內樂《1826—回到未來》、臺大合唱傳承六十《呂紹嘉的合唱幻想》、《愛與希望》公益音樂會、NSO 室內樂《音樂的科學夢》、魏德曼與 NSO《活力洋溢》、橋·音樂系列《NSO 名家室內樂音樂會》美國巡演、魏德曼與 NSO《世代交鋒》

◆ 十二月 10 場：
魏德曼與 NSO《世代交鋒》(苗栗)、NSO《未盡之境》、NSO 室內樂《當音樂與科學相遇—美妙三元素》、NSO 室內樂《抱歉！貝多芬不在！》、《La La Land》電影交響音樂會 (3 場)、NSO 室內樂《林佳靜與朋友們》、力晶世紀美聲系列—女高音妮諾·瑪嘉伊澤與 NSO《名家歌劇選粹之夜》、力晶世紀美聲系列—女高音妮諾·瑪嘉伊澤與 NSO《跨年音樂會》

Annual Report

Cultivating Taiwanese Culture to Compose Harmonious Melodies that Resonate on the Global Stage Building a Sustainable Musical Future and Advancing a New Era of Music Education

Since its founding, the National Symphony Orchestra (NSO) has continuously fostered social harmony and inclusiveness through music, guided by its successive music directors and artistic advisors. It has continued to break new ground in artistic interpretation while cultivating social responsibility. Under the leadership of Music Director Jun Märkl, in 2024 (which refers to the second half of the 2023/2024 season and the first half of the 2024/2025 season), the NSO actively supported domestic performing arts through fostering diverse collaborations with local musicians, performing groups, and cross-disciplinary organizations. These efforts included program production, resource sharing, and professional exchange. In addition to hosting its seasonal concerts, the NSO actively participated in co-productions with the three institutions of the National Performing Arts Center, as well as programs organized by other professional performing arts organizations and art festivals hosted by municipal governments and local venues, including: *Gilbert Varga*, *Vadym Kholodenko & NSO* as 2024 TIFA by the National Theater and Concert Hall (NTCH); *Since I Met You That Time* - The 10th Farewell Anniversary Concert of Li Tai-Hsiang in collaboration with the National Center for Traditional Arts; *Jun Märkl, Jean-Yves Thibaudet & NSO* and *NSO - Our Lives in Song* in partnership with National Kaohsiung Center for the Arts (WeiWuying); Verdi's opera *Falstaff* hosted by the National Taichung Theater; participation in the 2024 Tainan International Music Festival by the Tainan City Government; the 2024 TSMC Hsin chu Arts Festival hosted by the TSMC Education & Culture Foundation; and the 2024 Miaobei Arts Festival organized by the Miaobei Art Center. The NSO continues to serve as a platform for the performing arts in Taiwan, gathering resources to

create and share beautiful music with music lovers across the country.

To ensure the sustainable development of talent and the environment in the domestic performing arts scene, the NSO has consistently dedicated itself to nurturing the next generation of music talents. In 2024, it carried out multiple classical music talent development and outreach projects, including the The I-Mei "Next Generation Artist" Project, Music Project (One-minute Symphony Project), Music Project (Music Without Borders' Program) and TNUA & NSO Internship Program, National Symphony Youth Orchestra (NSYO), Youth Project ("Next Generation Artists" program), guest musicians/orchestra players masterclasses, and seminars for administrative staff members. By inviting experts from Taiwan and abroad and integrating resources from the orchestra, the NSO continued to comprehensively cultivate the next generation of classical music professionals in Taiwan. Notably, NSO's 2024/25 season assistant conductors achieved major career milestones: Jiahung Zou won third prize at the 2nd Hiroshima International Conducting Competition in Japan, while Chi-Yuan Lin was appointed as the new music director and conductor of the Avanti Orchestra of the Friday Morning Music Club in Washington, D.C.

The One-minute Symphony Project premiered 8 works by 8 students in NSO season concerts. 21 college students were selected for the TNUA & NSO Internship Program, receiving direct mentorship from NSO principal musicians and participating in rehearsals and performances.

Since its establishment in July 2023, the NSYO has



NSO 歌劇音樂會《玫瑰騎士》— 2024/7/11~7/13 國家音樂廳
NSO Opera Concerts - *Der Rosenkavalier* — 2024/7/11~7/13 National Concert Hall (攝影/陳威融)

held multiple domestic tours with impressive results, receiving enthusiastic responses from students, parents, and music lovers in Taiwan. In 2024, the NSYO embarked on its first international tour to Singapore and Thailand, engaging in musical exchange and collaborative performances with local university music major students, forging lasting friendships through music and gaining valuable experience of cultural diplomacy.

The Youth Project ("Next Generation Artists" program), guest musicians/orchestra players masterclasses, and seminars for administrative staff members,

supported by domestic professional institutions and corporations, have actively reached out to schools at all levels in Taiwan. Through close interactions and discussions, these programs aim to guide young music students who are still exploring their career paths, enhancing their confidence to voice out to the world.

The NSO continues to collaborate with professional organizations across various fields, promoting understanding and appreciation of Taiwanese culture among different groups through diverse media approaches, with music as its core. In 2024, the orchestra launched the "Musical Connections 2.0"

program in partnership with the Hakka Affairs Council, gathering composers of different generations and auditioned students with composition expertise to compose and perform new works inspired by Hakka cultural elements. The “2.0” concept aims to guide music lovers to discover the beauty of Hakka culture, both past and present, through the soundscapes of the new generation.

Beyond focusing on local cultural heritage, the NSO actively promotes the beauty and richness of Taiwanese culture and strengthens its international reputation in classical music through international tours. In April 2024, the *From Formosa* European tour, under the baton of Music Director Jun Märkl, brought the orchestra to major cities and prestigious venues in Europe. The tour featured performances at Tonhalle Zurich, Victoria Hall, and Stadtcasino Basel in Switzerland; the Staatstheater Braunschweig, Elbphilharmonie Hamburg, and Kuppelsaal Hannover in Germany; and the Théâtre des Champs-Élysées in France, capturing the hearts of critics and local audiences.

After the acclaimed 2023 Japan tour, with the support from the Ministry of Culture, the NSO invited the NHK Symphony Orchestra of Japan to tour Taiwan in 2024, fostering artistic exchange between Taiwanese and Japanese orchestras. In 2025, the NSO will return on tour in Japan, performing at prestigious venues such as Kumamoto Prefectural Theater, Tokyo Opera City Concert Hall, Suntory Hall, and The Symphony Hall in Osaka, continuing to weave beautiful melodies of friendship between Taiwan and Japan.

The NSO also strives to respond to contemporary humanity issues through timeless musical art, carrying out cultural equity projects that promote well-being across communities and generations through music. The NSO *Music Laboratory* serves as a core project, developing digital content and music therapy resources while balancing the needs of the digital

era and an aging society. In 2024, the NSO continued its collaborations with domestic and international professional arts, medical, and caregiving institutions to promote initiatives like *Concert Prescription*, *Moments with Music* | Outreach Program and the *Music Laboratory* mobile app. The NSO invited back speakers from the Manchester Camerata’s *Music in Mind* program to Taiwan for lecture, while partnering with academic institutions such as the Taipei City Hospital Dementia Center and the Department of Nursing at Fu Jen Catholic University to promote music care practices with medical personnel, caregivers, and families. Workshops were held at care institutions across Taiwan. By combining theory and practice, the NSO aims to promote music therapy nationwide, adding color and joy to the daily lives of the elderly and their families.

A total of 52 episodes of the *Music Laboratory* podcast have been produced, with over 1.94 million downloads so far. 15 events have been held by *Concert Prescription* with 371 participants in total. 20 sessions have been conducted under the *Moments with Music* | Outreach Program across various community care centers, serving 524 individuals. The *Music Laboratory* mobile app, launched in March 2022, has accumulated nearly 10,000 downloads, providing music therapy resources to users worldwide with an optimized bilingual interface.

APPENDIX: LIST OF PERFORMANCES IN 2024

Month	No. of performances		Details
	Completed	Cancelled	
Jan	8	0	· Powerchip 2024 Classic Series - NSO Paul Huang & Friends - Chamber Music Carnival · NSO Paul Huang & Friends - Quartet for the End of Time (Yunlin, Taipei – 2 performances) · Powerchip 2024 Classic Series - NSO Paul Huang & Friends - The Art of Strings · Powerchip 2024 Classic Series - NSO Paul Huang & Friends - Danses Hungarica · The Magic of Dreams - NSYO 2024 Winter Concert (Miaoli, Pingtung, Tainan – 3 performances)
Feb	2	0	· Disney in concert: Beauty & the Beast (Tainan – 2 performances)
Mar	14	1	· Disney in concert: Beauty & the Beast (Taipei – 2, Taichung – 1 performances) · NSO X LIHPAO Chamber Concerts IV - Danse Espiègle · NSO Chamber Concerts - Musical Fantasia of Splendorous Eastern Europe · 2024 TIFA Gilbert Varga, Vadym Kholodenko & NSO · NSO Chamber Concerts - Gesang des Lebens · NSO Chamber Concerts - Chatting between the harp and the piano · Jun Märkl, Paul Huang & NSO · Powerchip 2024 Classic Series - NSO From Formosa — 2024 Europe Pre-tour Concert · Jun Märkl, Daniel Müller-Schott, Yi-Chih Lu & NSO · NSO Chamber Concerts - Image of Strings (Canceled) · Jun Märkl, Nikolai Saratovsky & NSO · NSO Daniel Müller-Schott Cello Recital
Apr	11	0	· From Formosa - Taiwan Philharmonic 2024 Europe Tour (Switzerland – 3, Germany – 3, France – 1 performances) · NSO X LIHPAO Chamber Concerts V - Salute to “Youth” · Disney All Stars in Concert (Taipei – 3 performances)

Month	No. of performances		Details
	Completed	Cancelled	
May	10	0	<div><div></div><div>· Powerchip 2024 Classic Series - Thomas Dausgaard, Augustin Hadelich & NSO</div><div>· The Wooden Prince</div><div>· Chatting between the Harp and the Piano</div><div>· 2024 Taiwan Art Sustainability Exhibition 《Dear World, What Can I Do for You?》</div><div>· TSMC Hsin Chu Arts Festival: Vassily Sinaisky, Stefan Jackiw & NSO (Hsinchu)</div><div>· Vassily Sinaisky, Stefan Jackiw & NSO (Taipei)</div><div>· The inauguration concert</div><div>· Juan Diego Florez (Taipei, Tainan – 2 performances)</div><div>· Maestro Shao-Chia Lü & TNUA Orchestra</div></div>
Jun	12	0	<div><div></div><div>· Music Educational Program Masterclass Concert with Lü</div><div>· NSO Chamber Concerts - Jörgen van Rijen & Friends</div><div>· Marc Albrecht, Jörgen van Rijen & NSO</div><div>· Shao-Chia Lü, Tine Thing Helseth & NSO</div><div>· NSO Chamber Concerts - Metamorphosen</div><div>· NSO Chamber Concerts - The Jewel From the Eastern Europe</div><div>· The Jewel From the Eastern Europe (Yunlin)</div><div>· Since I Met You That Time – The 10th Farewell Anniversary Concert of Li Tai-Hsiang</div><div>· Lihpao Tsai Yun Forum - Series of Lecutres - From Pop to Classic – The Hidden Classical Music in Popular Songs</div><div>· NSYO Bank SinPac Concert</div><div>· NSO Chamber Concerts – The Silent Viola</div><div>· Jun Märkl, Ann Petersen & NSO</div></div>
Jul	6	2	<div><div></div><div>· NSO Opera Concerts - Der Rosenkavalier (Taipei – 2 performances)</div><div>· Jun Märkl, Ann Petersen & NSO (Taichung)</div><div>· Presidential Office Concert – The Power of Freedom</div><div>· Dreams Ablaze – National Symphony Youth Orchestra 2024 Concert (Miaoli, Kaohsiung – 2 performances canceled, Taipei, Miaoli – 2 performances held)</div></div>
Aug	7	0	<div><div></div><div>· Dreams Ablaze – National Symphony Youth Orchestra 2024 Concert , International tour, chamber music concert (Singapore, Thailand – 3 performances)</div><div>· 2024 Taiwan Tour - NHK Symphony Orchestra, Tokyo (Taichung, Kaohsiung, Taipei – 3 performances)</div></div>

Month	No. of performances		Details
	Completed	Cancelled	
Sep	10	0	<div><div></div><div>· Taroko Music Festival: Flash Concert (Hualien – 3, Taipei – 1 performances)</div><div>· The Voices of Taiwan III – Lee Teng-hui Me-morial Concert</div><div>· Powerchip 2024 Classic Series - Jun Märkl, Akiko Suwanai & NSO</div><div>· Taiwan Electric Appliance Association Concert</div><div>· NSYO Chamber Concerts - Dreams Spirited</div><div>· Jun Märkl, Jean-Yves Thibaudet & NSO (Taipei, Kaohsiung – 2 performances)</div></div>
Oct	7	1	<div><div></div><div>· Jun Märkl, Arabella Steinbacher, Yu Chen & NSO</div><div>· 2024 Taiwan International Cello Festival: A Day with“Cello in the Multiverse” (3 performances)</div><div>· New Taipei Metropolis — Picnic Concert</div><div>· Kavakos, The Apollon Ensemble & Bach</div><div>· NSO Chamber Concerts - Then, Now and Recollections</div><div>· Falstaff by Giuseppe Verdi (Taichung)</div></div>
Nov	13	0	<div><div></div><div>· Falstaff by Giuseppe Verdi (3 performances) (Taichung)</div><div>· NSO - Our Lives in Song (Kaohsiung)</div><div>· Maestro Shao-Chia Lü & TNUA Orchestra</div><div>· Taroko Music Festival (Hualien)</div><div>· NSO Chamber Concerts - The Abandoned Beauty</div><div>· Shao-Chia Lü, Kotaro Fukuma, NTUAC & NSO</div><div>· Love and Hope Benefit Concert</div><div>· NSO Chamber Concerts - The Scientific Dream of Music</div><div>· Jörg Widmann & NSO</div><div>· Bridge Music Series presents principal players from Taiwan National Symphony Orchestra (U.S.A.)</div><div>· Jörg Widmann, Christa Schönfeldinger & NSO</div></div>
Dec	10	0	<div><div></div><div>· Jörg Widmann, Christa Schönfeldinger & NSO (Miaoli)</div><div>· Mario Venzago, Jonathan Biss & NSO</div><div>· NSO Chamber Concerts - When Music Meets Science—Splendid 3!</div><div>· NSO Chamber Concerts - Sorry, not Beethoven!</div><div>· LA LA LAND in Concert (3 performances)</div><div>· NSO Chamber Concerts - Jenny Lin & Friends</div><div>· Powerchip Bel Canto Series - NSO Nino Machaidze & Guido Loconsolo in concert</div><div>· Powerchip Bel Canto Series - Nino Machaidze & NSO New Year's Concert</div></div>
Total	110	4	

年度聚焦

音樂無國界：橫跨歐洲三國七城 文化外交新樂章，NSO 向世界奏響臺灣的聲音

在歷史殿堂共享榮耀：歐洲巡迴圓滿落幕

隨著疫情的陰影逐漸散去，臺灣各界在世界舞台大放異彩。NSO 也以臺灣愛樂 (Taiwan Philharmonic) 為名，在瑞士、德國與法國完成指標性的巡迴演出。本次巡演由音樂總監準·馬寇爾領軍，並邀請到獨奏家卡蒂雅·布尼亞季什維莉 (Khatia Buniatishvili)、謝沃洛德·扎維多夫 (Vsevolod Zavidov) 及出身臺南的知名小提琴家黃俊文接力助陣，樂團為歐陸聽眾獻上客家委員會委託李元貞創作的《美濃之道》與多首交響經典之作。臺灣細膩的音樂語言經由這場豐碩的旅程在交響樂的故鄉綻放光彩，並屢屢獲得樂迷熱烈迴響。

本次 NSO 巡迴橫跨三國七大城市，演出場館皆屬歐洲最負盛名的音樂廳舍。其中，瑞士的蘇黎世音樂廳、日內瓦維多利亞大廳、德國的布藍什外格國家劇院與法國的巴黎香榭麗舍劇院皆是早在十九世紀落成的建築，在表演藝術史中地位崇高。另一方面，2020 年才翻新的巴賽爾音樂廳、聲響設計新穎的易北愛樂廳與座位高達 3,600 席次的漢諾威庫佩爾音樂廳，即便對於世界頂尖的樂團皆是不容小覷的挑戰。然而，無論是在歷史古蹟或是當代建築，NSO 堅定自信的悠揚樂音皆成功擄獲樂評與聽眾芳心。

多元曲目與臺灣特色獲國際盛讚

準·馬寇爾曾表示：「我們用音樂說土地的故事，大家都會有所共鳴。」這份傳遞臺灣聲音的使命感，不僅體現在樂團熱情洋溢的演奏，更從巡演的選曲展露無遺。其中，李元貞所創作的《美濃之道》深刻展現客家人依傍土地而生的情懷。這部融合山歌與搖籃曲元素的當代作品，勾勒出濃厚的地方風貌，在國際間廣受矚目。法國《解放報》特別以「最美好的客家」為題，深入報導作曲家李元貞的創作歷程，以及探討客家文化在臺灣的保存與發展。報導盛讚李元貞的創作深植田野調查，以及她如何透過音樂詮釋臺灣豐富的文化底蘊，透過動人旋律向世界傳遞這座島嶼的故事。《解放報》同時提及 NSO 在 2021 年發行的專

輯《來自臺灣—呂紹嘉的原鄉情懷專輯》，肯定樂團與臺灣社會各界對於傳統文化和語言保存的不遺餘力。

本次巡迴演出，同樣備受關注的是 NSO 為歐洲樂迷驚喜獻上的安可曲《來自福爾摩沙的天使》。這首作品不僅旋律優美、情感豐富，更深刻展現作曲家對故鄉臺灣的熱愛與思念。這位素有「臺灣的拉赫瑪尼諾夫」之譽的代表性作曲家蕭泰然所寫的經典不僅浪漫動聽，更勾勒出無數臺灣人深植內心的在地情懷，展現獨特的音樂語彙。德國《布藍什外格報》在其文化專欄中記載樂團演出本曲時「融合溫暖的弦樂與輝煌的管樂，在東方音樂與好萊塢的風格間巧妙遊走。」NSO 這場以《來自臺灣》為題的跨國之旅，集結了在地藝術創作與展演的豐沛能量，令世界驚艷於臺灣文化的多彩與自由。

除此之外，NSO 本次巡迴帶來的柴科夫斯基《降 B 小調第一號鋼琴協奏曲》、《D 大調小提琴協奏曲》與德沃札克《G 大調第八號交響曲》，也都是融入作曲家故鄉元素的經典之作。這些作品兼融西歐的交響樂傳統與東方的民謠、節奏，正如 NSO 本次到訪古典樂的代表殿堂，驕傲展現屬於臺灣的獨特音色。《布藍什外格報》的報導形容 NSO 的演出：「各個聲部清晰而精準地交織，每個細節都經過精心打磨，沒有任何部分被草率處理。」英國知名樂評網站《Bachtrack》則評論 NSO 在易北愛樂廳的演出「如在敞亮日光下的綠意間享受純粹的森林浴。」

不只是臺灣之聲，更是當代藝術領航者

NSO 在海外埋下的音樂種子，正要開始萌芽。結束歐洲巡迴的半年後，NSO 應維也納藝術節 (Wiener Festwochen) 總監米洛·勞 (Milo Rau) 之邀，加入其新成立的「第二現代主義學院」(Academy Second Modernism) 計畫。該計畫旨在推廣當代女性藝術家的作品展演，而 NSO 對於女性作曲家創作的長期支持，足可為各國表演藝術團體借鏡。近年，NSO 更是透過多樣的產、官、學合作計畫，以具體行動支持在地女性及青年音樂家在生涯站穩腳步，迎



《來自臺灣》國家交響樂團 / 臺灣愛樂 2024 歐洲巡演 — 2024/4/3 瑞士蘇黎世音樂廳
From Formosa - Taiwan Philharmonic 2024 Europe Tour — 2024/4/3 Tonhalle Zürich, Switzerland (攝影／鄭達敬)

向世界舞台。透過這次臺、奧之間的攜手合作，NSO 也將持續以高品質的展演，將臺灣多元、平等的精神發揚國際。

延續臺日情誼，啟程 2025 巡迴

巡迴首站，NSO 將於 2025 年 5 月 31 日首度登上近年翻新完成的熊本縣立劇場。臺灣各界在熊本大地震後積極協助重建復興，近年更有科技大廠在此設址，可謂關係深厚。NSO 本次來到熊本演出，不僅是文化交流也是雙方長久友誼的見證。6 月 1 日，NSO 將再訪大阪交響音樂廳。這座日本歷史上第一個為交響樂專門設計的音樂廳曾被柏林愛樂前首席指揮卡拉揚 (Herbert von Karajan) 譽為「與維也納藝術家協會金色大廳一樣出色」。6 月 2 日與 4 日，NSO 將分別在東京的三得利音樂廳與歌劇城音樂廳舉行演出。回顧 2023 年，NSO 在歌劇城的演出感動現場無數樂

迷。這次重返東京，樂團盼能延續好評，為臺灣的文化外交點亮新章。

本次巡演，NSO 將聯手小提琴家黃俊文、中提琴家今井信子、女高音森麻季與宮地江奈，以及台北愛樂合唱團，帶來多套精彩曲目，並展現臺、日音樂家的深厚情誼。秉持讓世界聽見臺灣的精神，巡演曲目除了貝多芬《D 大調小提琴協奏曲》、馬勒《第四號交響曲》與布魯赫《E 小調雙重協奏曲》，也包含臺灣作曲家金希文與陳可嘉的新作。其中，金希文的《第五號交響曲》透過熱切的樂音與合唱向前總統李登輝致敬，紀念「民主先生」對臺灣社會與藝文活動的深遠貢獻。

Highlights of the Year

Music Beyond Borders: Across Seven Cities in Three Nations

Performing a New Movement in the Cultural Diplomacy Symphony,
NSO Brings the Sound of Taiwan to the World

Europe Tour Ends on a High Note

In 2024, NSO completed a landmark concert tour in Switzerland, Germany, and France. Under the leadership of Music Director Jun Märkl, and with soloists Khatia Buniatishvili, Vsevolod Zavidov, and Tainan-born violin virtuoso Paul Huang, NSO presented *Tao of Meinong*, a work by Yuan- Chen Li commissioned by the Hakka Affairs Council, along with symphonic classics to the European audience. The delicate musical language of Taiwan shone through, and received thunderous applause time and again from audiences across Europe, home of symphonic music.

NSO toured seven major cities in three countries, performing in some of the most prestigious halls and theatres in Europe. Among them, Tonhalle Zurich and Victoria Hall in Switzerland, Staatstheater Braunschweig in Germany, and Théâtre des Champs-Élysées in France are iconic and historic halls. The recently renovated Stadtcasino Basel, the acoustically innovative Elbphilharmonie, and the 3600-seat Kuppelsaal in Hannover Congress Center are dream venues for the world’s top orchestras. Whether performing in historic or contemporary halls, NSO won over the hearts of critics and audiences alike.

Diverse Repertoire and Taiwanese Elements Earn International Acclaim

NSO’s mission to represent Taiwan is not only reflected in the orchestra’s passionate performances but also evident in the choice of repertoire for this tour. Yuan- Chen Li’s *Tao of Meinong*, embodies the Hakka people’s lifestyle in harmony with the land. This contemporary work, blending elements of mountain songs and

lullabies, caught the eye of international audiences. An article in the French newspaper *Liberación*, titled “Dans le Meilleur des Hakkas (In the Best of the Hakkas)”, elaborated on the preservation and development of Hakka culture in Taiwan. The article praised Li’s field work during her creative process, and how her music interpreted Taiwan’s rich cultural elements, and translated them into music. *Liberación* also mentioned the album recorded by conductor Shao-Chia Lü and the NSO, *From Formosa*, commending the tireless effort by the orchestra and the Taiwanese society to preserve traditional culture and languages.

Another highlight of this tour is the NSO’s encore piece *Angel from Formosa* which surprised European audiences. This work not only features a beautiful emotion-filled melody, but also expresses the composer’s deep love and longing for his homeland, Taiwan. Written by “Taiwan’s Rachmaninoff” Tyzen Hsiao, this piece is not only romantically captivating but also brings out the sentiments deeply embedded in the hearts of countless Taiwanese people. The German press *Braunschweiger Zeitung* noted in its cultural column that when the orchestra performed this piece, it blended “gentle string mellowness with brass brilliance, navigating between the Far East music and a touch of Hollywood.” The NSO’s “From Formosa” tour seamlessly integrated Taiwan’s artistic creativity with world-class performance, showcasing the vibrant energy of Taiwanese culture and leaving the world in awe of its diversity and freedom.

The repertoire also included Tchaikovsky’s *Piano Concerto No. 1 in B-flat minor*, *Violin Concerto in D major*, and Dvořák’s *Symphony No. 8 in G major*, all classics infused with elements from the composers’ homeland. These pieces blend Western European

symphonic traditions with folk melodies and rhythms, just as the NSO proudly showcases Taiwan’s unique sound qualities in these hallowed halls of western classical music. The *Braunschweiger Zeitung* highly praised the performance by the NSO, “Each section is clearly and precisely interwoven, with every detail meticulously crafted.” The British music critique site *Bachtrack* described the NSO’s performance in the Elbphilharmonie as “...not dark woods with sinister undercurrents but open, sun-lit, sylvan spaces. Pure shinrin-yoku.”

Not only the Sound of Taiwan, but a Trailblazer in Modern Arts

Six months after the *From Formosa* Europe Tour, NSO was invited by Milo Rau, Director of Wiener Festwochen, to join their newly established Academy Second Modernism. The initiative aims to promote works by contemporary female artists, and the continuous support NSO provides to female composers could serve as a role model for performing arts organizations worldwide. In recent years, through a variety of collaborations between public and private sectors, the NSO has been further supporting local female and young musicians in establishing their career and stepping onto the global stage. Through this Austro-Taiwanese partnership, the NSO will keep striving to advocate the spirit of equity and diversity of Taiwan through performances of the highest quality.

Strengthening Taiwan-Japan Bonds: Back on Tour 2025

The 2025 NSO Japan tour will commence on May 31 with its debut performance at the newly renovated Kumamoto Prefectural Theater. Taiwan has played

a key role in supporting Kumamoto’s reconstruction efforts after the earthquake. Recently, a major Taiwanese semiconductor firm has also built a new plant in the area, further deepening the ties between the two countries. This concert in Kumamoto is not only a cultural exchange, but also a testament to the lasting friendship between Taiwan and Japan. On June 1, the NSO will return to the Osaka Symphony Hall. As the first concert hall in Japan designed specifically for symphonic music, it was famously praised by Herbert von Karajan as being “rivaling the Vienna Musikverein.” The tour will then continue in Tokyo, with performances at Suntory Hall on June 2 and Opera City Concert Hall on June 4. The last visit of the NSO at Opera City deeply moved bipartisan Japanese congressmen and countless music lovers in attendance. Returning to Tokyo this year, the orchestra hopes to build on the success of its last tour and open a new chapter in Taiwan’s cultural diplomacy.

For this tour, the NSO will join forces with violinist Paul Huang, violist Nobuko Imai, sopranos Maki Mori, and Ena Miyachi, as well as the Taipei Philharmonic Chorus. They will be presenting a diverse and captivating program while showcasing the deep friendship between Taiwanese and Japanese musicians. Aiming to promote the voices of Taiwan to the world, the repertoire not only includes Beethoven’s Violin Concerto in D Major, Mahler’s Symphony No. 4, and Bruch’s Double Concerto in E Minor, but also new works by Taiwanese composers Gordon Chin and Ke-Chia Chen. Among them, Chin’s Symphony No. 5 pays tribute to former President the late Lee Teng-hui through its passionate melodies and choral elements, honoring “Mr. Democracy” for his profound contributions to the society and arts of Taiwan.

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	蔡明叡 Ming-Jui Tsai、鄒佳宏 Jiahung Zou、林奇緣 Chi-Yuan Lin

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	黃佳頤 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
* 林芷卉 Zhi-Hui Lin				

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	鍾仁甫 Jen-Fu Chung	蔡孟峰 Meng-Fong Tsai
洪章文 Chang-Wen Hung	陳偉泓 Wei-Hong Chen	王致翔 Chih-Hsiang Wang		

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	* 郭芮竹 Jui-Chu Kuo			

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	* 王清泓 Ching-Hung Wang

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	* 林芯如 Hsin-Ju Lin	

長笛 Flute		短笛 Piccolo	倍低音管 Contrabassoon
● 安德石 Anders Norell	◎ 宮崎千佳 Chika Miyazaki	林于斐 ☺ Yu-Fei Lin	簡恩義 En-Yi Chien
李浚 Chuin Lee	* 黃芳俞 Fang-Yu Huang		

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

單簧管 Clarinet				
● 朱玟玲 May-Lin Ju	◎ 賴俊諺 Chun-Yen Lai	朱偉誼 Wei-I Chu	孫正茸 Cheng-Jung Sun	* 余仲鑑 Chung-Kai Yu

低音管 Bassoon		法國號 Horn		
● 簡凱玉 Kai-Yu Jian	◎ 陳奕秀 I-Hsiu Chen	● 劉宜欣 Yi-Hsin Cindy Liu	◎ 劉品均 Pin-Chun Liu	○ 黃任賢 Jen-Hsien Huang
高靈風 Ling-Feng Kao	* 楊昀蓁 Yun-Jhen Yang	黃哲筠 Jer-Yun Huang	王婉如 Wan-Ju Wang	楊景惠 Ching-Hui Yang

小號 Trumpet		長號 Trombone		Bass Trombone
● 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	* 簡祺睿 Chi-Jui Chien	

低音號 Tuba	打擊樂 Percussion		定音鼓 Timpani	豎琴 Harp
● 藤田敬介 Keisuke Fujita	● 陳哲輝 Jer-Huei Chen	陳振馨 Chen-Hsing Chen	● 艾庭安 Sebastian Efler	● 解瑄 Shuen Chieh
* 黃彥笙 Yen-Chuan Huang	楊璧慈 Pi-Tzu Yang	* 陳宇喆 Yu-Che Chen	◎ 陳廷銓 Ting-Chuan Chen	

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

演出及活動一覽表

Concert Calendar

包含主合辦及邀演、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
1/4	力晶 2024 藝文饗宴 NSO 黃俊文與好朋友們 《狂歡—室內樂嘉年華》	小提琴／黃俊文、林品任、鄧皓敦 中提琴／呂昭瑩、陳猶白 大提琴／楊文信、黃日昇 低音提琴／蘇億容 長笛／安德石 單簧管／朱玫玲、賴俊諺 低音管／簡凱玉 法國號／劉宜欣 打擊／楊璧慈 鋼琴／ 阿萊西奧·巴克斯 、丁允晞 說書人／洪健藏	國家音樂廳 National Concert Hall
	Powerchip 2024 Classic Series NSO Paul Huang & Friends Chamber Music Carnival	Paul Huang, Richard Lin, Hao-Tun Teng, violin Chao-Ying Lu, Jubel Chen, viola Wen-Sinn Yang, Jih-Sheng Huang, cello Yi-Jung Su, double bass Anders Norell, flute May-Lin Ju, Chun-Yen Lai, clarinet Kai-Yu Jian, bassoon Cindy Yi-Hsin Liu, horn Pi-Tzu Yang, percussion Alessio Bax , Lucille Chung , piano Chien-Tsang Hong, narrator	
1/5	NSO 黃俊文與好朋友們 《時光流影》	小提琴／黃俊文 中提琴／ 今井信子 、陳猶白 大提琴／楊文信 單簧管／賴俊諺 鋼琴／ 阿萊西奧·巴克斯	雲林聲泊廳 Yunlin Ensemble Hall
	NSO Paul Huang & Friends Quartet for the End of Time	Paul Huang, violin Nobuko Imai , Jubel Chen, viola Wen-Sinn Yang, cello Chun-Yen Lai, clarinet Alessio Bax , piano	
1/6	力晶 2024 藝文饗宴 NSO 黃俊文與好朋友們 《琴絃戲遊》	小提琴／林品任 中提琴／ 今井信子 大提琴／楊文信、唐鶯綺	國家音樂廳
	Powerchip 2024 Classic Series NSO Paul Huang & Friends The Art of Strings	Richard Lin, violin Nobuko Imai , viola Wen-Sinn Yang, Ying-Chi Tang, cello	國家音樂廳 National Concert Hall



愛樂實驗室 2024/11/7《穿樂時光 | 深耕計畫》
Music Lab *Moments with Music* | Outreach
Program 2024/11/7 (攝影陳琬琳)

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
1/6	力晶 2024 藝文饗宴 NSO 黃俊文與好朋友們 《時光流影》	小提琴／黃俊文 中提琴／ 今井信子 、陳猶白 大提琴／楊文信 單簧管／賴俊諺 鋼琴／阿萊西奧·巴克斯	國家音樂廳 National Concert Hall
	Powerchip 2024 Classic Series NSO Paul Huang & Friends Quartet for the End of Time	Paul Huang, violin Nobuko Imai , Jubel Chen, viola Wen-Sinn Yang, cello Chun-Yen Lai, clarinet Alessio Bax, piano	
1/7	力晶 2024 藝文饗宴 NSO 黃俊文與好朋友們 《迴旋匈牙利》	小提琴／黃俊文、林品任 中提琴／ 今井信子 、黃瑞儀 大提琴／楊文信 打擊／艾庭安、陳廷銓 鋼琴／ 阿萊西奧·巴克斯 、丁允晞	國家音樂廳 National Concert Hall
	Powerchip 2024 Classic Series NSO Paul Huang & Friends Dances Hungarica	Paul Huang, Richard Lin, violin Nobuko Imai , Grace Huang, viola Wen-Sinn Yang, cello Sebastian Efler, Ting-Chuan Chen, percussion Alessio Bax , Lucille Chung, piano	
1/27 1/28 1/29	《夢響·續航》NSYO 國家青年交響 樂團寒期巡迴音樂會	指揮／陳美安 鋼琴／ 喬恩·基穆拉·帕克	苗北藝文中心演藝廳 Miaobei Art Center
	The Magic of Dreams - NSYO 2024 Winter Concert	Mei-Ann Chen, conductor Jon Kimura Parker , piano	屏東演藝廳音樂廳 Pingtung Performing Arts Center Concert Hall
			臺南新營文化中心演藝廳 Tainan Xinying Cultural Center Peformance Hall

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
2/27 2/28 3/1 3/2 14:30 3/2 19:30 3/3	迪士尼《美女與野獸》 動畫交響音樂會 Disney in concert: Beauty & the Beast	指揮／鄭立彬 貝兒／ 摩根・基恩 野獸 加斯頓／ 阿卜杜爾・岡薩雷斯 盧米埃 來富／ 湯尼・弗萊厄蒂 合唱團／ 神秘失控人聲樂團 Li-Pin Cheng, Conductor Morgan Keene , Belle Abdiel Gonzalez , Beast Gaston Tony Flaherty , Lumière Le Fou SEMISCON Vocal Band , Chorus	臺南文化中心演藝廳 Tainan Cultural Center 國家音樂廳 National Concert Hall 臺中國家歌劇院大劇院 National Taichung Theater Grand Theater
3/3	NSO X 麗寶 彩雲室內樂系列 IV 《惡作劇之舞》 NSO X LIHPAO Chamber Concerts IV Danse Espiègle	小提琴／陳逸群、陳怡茹 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 小號／鄒儒吉 鋼琴／翁重華 Yi-Chun Chen, Yi-Ju Chen, violin Chika Miyazaki, flute Hoang-Tung Nguyen, oboe Ti Huang, clarinet I-Hsiu Chen, bassoon Pin-Chun Liu, horn Loo-Kit Chong, trumpet Chung-Hua Weng, piano	國家演奏廳 National Recital Hall
3/3	NSO 室內樂 《絢彩東歐》 NSO Chamber Concerts Musical Fantasia of Splendorous Eastern Europe	小提琴／陳怡茹、李庭芳 中提琴／李思琪 大提琴／唐鶯綺 低音提琴／蘇億容 雙簧管／李明怡 單簧管／賴俊諺 鋼琴／廖咬含 Yi-Ju Chen, Ting-Fang Lee, violin Szu-Chi Li, viola Ying-Chi Tang, cello Yi-Jung Su, double bass Ming-I Lee, oboe Chun-Yen Lai, clarinet Chiao-Han Liao, piano	國家演奏廳 National Recital Hall
3/8	2024TIFA NSO《琴炫新世界》 2024TIFA Gilbert Varga, Vadym Kholodenko & NSO	指揮／ 吉博・瓦格 鋼琴／ 瓦迪姆・霍洛登科 Gilbert Varga , conductor Vadym Kholodenko , piano	國家音樂廳 National Concert Hall

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
3/9	NSO 室內樂 《戰地謎音》 NSO Chamber Concerts Gesang des Lebens	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 雙簧管／阮黃松 單簧管／黃荻 低音管／陳奕秀 鋼琴／許毓婷 Cheng-Mei Sun, Jiachi Huang, violin Chi-Chuan Teng, viola Chih-Yin Wei, cello Chika Miyazaki, flute Hoang-Tung Nguyen, oboe Ti Huang, clarinet I-Hsiu Chen, bassoon Yu-Ting Hsu, piano	國家演奏廳 National Recital Hall
3/9	NSO 室內樂 《兩琴相悅》 NSO Chamber Concerts Chatting between the harp and the piano	小提琴／鄧皓敦 中提琴／陳猶白 大提琴／唐鶯綺 單簧管／朱玫玲 豎琴／解瑄 鋼琴／翁重華 Hao-Tun Teng, violin Jubel Chen, viola Ying-Chi Tang, cello May-Lin Ju, clarinet Shuen Chieh, harp Chung-Hua Weng, piano	國家演奏廳 National Recital Hall
3/16	《準・馬寇爾、黃俊文與 NSO》 Jun Märkl, Paul Huang & NSO	指揮／準・馬寇爾 小提琴／黃俊文 客席首席／林冠羽 Jun Märkl, conductor Paul Huang, violin Kevin Lin, guest concertmaster	臺南文化中心演藝廳 Tainan Cultural Center
3/17	力晶 2024 藝文饗宴 NSO《來自臺灣—2024 歐洲巡演行 前音樂會》 Powerchip 2024 Classic Series NSO From Formosa-2024 Europe Pre-tour Concert	指揮／準・馬寇爾 小提琴／黃俊文 客席首席／林冠羽 Jun Märkl, conductor Paul Huang, violin Kevin Lin, guest concertmaster	國家音樂廳 National Concert Hall
3/23	NSO《唐吉訶德》 Jun Märkl, Daniel Müller-Schott, Yi-Chih Lu & NSO	指揮／準・馬寇爾 大提琴／丹尼爾・繆勒 - 修特 鋼琴／盧易之 Jun Märkl, conductor Daniel Müller-Schott, cello Yi-Chih Lu, piano	國家音樂廳 National Concert Hall
3/28	NSO《查拉圖斯特拉如是說》 Jun Märkl, Nikolai Saratovsky & NSO	指揮／準・馬寇爾 鋼琴／尼古拉・薩拉托斯基 Jun Märkl, conductor Nikolai Saratovsky, piano	國家音樂廳 National Concert Hall

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
3/29	NSO 《丹尼爾·繆勒 - 修特大提琴獨奏會》	大提琴／丹尼爾·繆勒 - 修特	國家音樂廳 National Concert Hall
	NSO Daniel Müller-Schott Cello Recital	Daniel Müller-Schott, cello	
4/3 4/4 4/9 4/11 4/13	《來自臺灣》 國家交響樂團／ 臺灣愛樂 2024 歐洲巡演		瑞士蘇黎世音樂廳 Tonhalle Zürich, Switzerland
			瑞士日內瓦維多利亞大廳 Victoria Hall, Geneva, Switzerland
		指揮／準·馬寇爾 鋼琴／卡蒂雅·布尼亞季什維莉	德國漢堡易北愛樂廳 Elbphilharmonie Hamburg, Germany
		Jun Märkl, conductor Khatia Buniatishvili, piano	德國漢諾威庫佩爾音樂廳 Kuppelsaal, Hannover, Germany
			法國巴黎香榭麗舍劇院 Théâtre des Champs-Élysées, Paris, France
4/6		指揮／準·馬寇爾 鋼琴／謝沃洛德·扎维多夫 Jun Märkl, conductor Vsevolod Zavidov, piano	瑞士巴賽爾音樂廳 Stadtcasino Basel, Switzerland
4/7		指揮／準·馬寇爾 小提琴／黃俊文 Jun Märkl, conductor Paul Huang, violin	德國布藍什外格國家劇院 The Staatstheater Braunschweig, Germany
4/27	NSO X 麗寶 彩雲室內樂系列 V 《致·青春》	長笛及短笛／安德石 雙簧管／王怡靜 英國管／李明怡 單簧管／賴俊諺 低音單簧管／許恩愷 薩氏管／陳逸倫 低音管／簡凱玉 法國號／黃任賢	國家演奏廳 National Recital Hall
	NSO X LIHPAO Chamber Concerts V Salute to “Youth”	Anders Norell, flute & piccolo I-Ching Wang, oboe Ming-I Lee, English horn Chun-Yen Lai, clarinet En-Kai Hsu, bass clarinet Yi-Lun Chen, Saxophone Kai-Yu Jian, bassoon Jen-Hsien Huang, horn	

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
4/27 14:30 19:30	迪士尼巨星演唱會	指揮／蘇西・班區 歌手／愛達莎、蘇珊・伊根、 特雷弗・迪昂・尼古拉斯、辛迪・溫特斯、 希巴・埃爾奇克、勞拉・卡斯特羅、亞當・力維 神秘失控人聲樂團	臺北流行音樂中心表演廳 Taipei Music Center
4/28	Disney All Stars in Concert	Susie Benchasil Seiter, conductor Adassa, Susan Egan, Trevor Dion Nicholas, Syndee Winters, Hiba Elchikhe, Laura Castro, Adam J. Levy, singer SEMISCON Vocal Band	Concert Hall
5/4	力晶 2024 藝文饗宴 《奧古斯汀・哈德里奇與 NSO》 Powerchip 2024 Classic Series Thomas Dausgaard, Augustin Hadelich & NSO	指揮／湯瑪斯・道斯加德 小提琴／奧古斯汀・哈德里奇 Thomas Dausgaard, conductor Augustin Hadelich, violin	國家音樂廳 National Concert Hall
5/10	NSO 《琴戀・王子》 The Wooden Prince	指揮／漢斯・葛拉夫 小提琴／林品任 Hans Graf, conductor Richard Lin, violin	國家音樂廳 National Concert Hall
5/11	《兩琴相悅》 Chatting between the Harp and the Piano	小提琴／鄧皓敦 中提琴／陳猶白 大提琴／唐鶯綺 單簧管／朱玫玲 豎琴／解瑄 鋼琴／翁重華 Hao-Tun Teng, violin Jubel Chen, viola Ying-Chi Tang, cello May-Lin Ju, clarinet Shuen Chieh, harp Chung-Hua Weng, piano	雲林聲泊廳 Yunlin Ensemble Hall
5/13	臺灣藝術永續展 《親愛的世界，我能為妳做甚麼？》 2024 Taiwan Art Sustainability Exhibition 《Dear World, What Can I Do for You?》	小提琴／洪章文、蔡孟峰 中提琴／黃瑞儀 大提琴／陳怡婷 Chang-Wen Hung, Meng-Fong Tsai , violin Grace Huang, viola I-Ting Chen, cello	臺北 101 辦公大樓 松智大廳 Gallery 101 Taipei 101
5/18 5/19	NSO 《琴深雋永》 Vassily Sinaisky, Stefan Jackiw & NSO	指揮／瓦西里・辛奈斯基 小提琴／斯蒂凡・賈基夫 Vassily Sinaisky, conductor Stefan Jackiw, violin	新竹市文化局演藝廳 Hsinchu Performing Arts Center 國家音樂廳 National Concert Hall

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
5/21	臺灣總統及副總統就職典禮茶會 開幕音樂會	小提琴／陳怡茹、陳玟佐 中提琴／黃瑞儀 大提琴／上地彩門 單簧管／朱玫玲	臺北賓館 Taipei Guest House
	The inauguration concert	Yi-Ju Chen, Wen-Tso Chen, violin Grace Huang, viola Simon Thompson, cello May-Lin Ju, clarinet	
5/24	力晶世紀美聲系列 全球第一男高音 - Juan Diego Florez	指揮／吉耶莫·賈西亞·卡爾沃 男高音／胡安·迪亞戈·佛瑞茲	國家音樂廳 National Concert Hall
5/26	Powerchip 2024 Bel Canto Series Juan Diego Florez	Guillermo García Calvo , conductor Juan Diego Florez, tenor	臺南文化中心演藝廳 Tainan Cultural Center
5/28	樂無界 《關響·觀想— 呂紹嘉與北藝大管絃樂團》	指揮／呂紹嘉 小提琴／薛志璋 樂團／國立臺北藝術大學管絃樂團	國家音樂廳 National Concert Hall
	Maestro Shao-Chia Lü & TNUA Orchestra	Shao-Chia Lü, conductor Chih-Chang Hsueh, violin TNUA Orchestra	
6/1	TSMC x NSO x TNUA 樂無界教育計畫 呂紹嘉指揮大師班音樂會	指揮指導／呂紹嘉 指揮／吳昱德、林奇緣、郭芳如、 陳奕全、陳巍中、黃柏瑄 樂團／國立臺北藝術大學管絃樂團	國立臺北藝術大學音樂廳 TNUA Concert Hall
	Music Educational Program Masterclass Concert with Lü	Shao-Chia Lü, conductor Yu-Te Wu, Chi-Yuan Lin, Fang-Ju Kuo, Yi-Chuan Chen, Wei-Chung Chen, Po-Hsuan Huang , students TNUA Orchestra	
6/1	NSO 室內樂 《尤根·范雷彥與朋友們》	長號／尤根·范雷彥、李昆穎、邵恒發、 彭曉昀、陳志承 低音號／藤田敬介 小提琴／鄧皓敦、陳玟佐 中提琴／陳猶白 大提琴／唐鶯綺	國家演奏廳 National Recital Hall
	NSO Chamber Concerts Jörgen van Rijen & Friends	Jörgen van Rijen , Kun-Ying Lee, Hang-Fat Shiu, Hsiao-Yun Peng, Chih-Chen Chen, trombone Keisuke Fujita, tuba Hao-Tun Teng, Wen-Tso Chen, violin Jubel Chen, viola Ying-Chi Tang, cello	
6/2	NSO《長號·綺想》 Marc Albrecht, Jörgen van Rijen & NSO	指揮／馬爾克·阿爾布雷希特 長號／尤根·范雷彥 Marc Albrecht , conductor Jörgen van Rijen , trombone	國家音樂廳 National Concert Hall

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
6/7	NSO《小號·狂想》 Shao-Chia Lü, Tine Thing Helseth & NSO	指揮／呂紹嘉 小號／泰妮—辛·韓賽絲 Shao-Chia Lü, conductor Tine Thing Helseth , trumpet	國家音樂廳 National Concert Hall
6/8	NSO 室內樂 《變形》 NSO Chamber Concerts Metamorphosen	小提琴／曾智弘、蔡竺君 中提琴／陳猶白、黃亞漢 大提琴／上地彩門、唐鶯綺 低音提琴／蘇億容 長笛／安德石 Chih-Hong Tseng, Chu-Chun Tsai, violin Jubel Chen, Ya-Han Huang, viola Simon Thompson, Ying-Chi Tang, cello Yi-Jung Su, double bass Anders Norell, flute	國家演奏廳 National Recital Hall
6/8 6/9	NSO 室內樂 《瑰麗東歐》 NSO Chamber Concerts The Jewel From the Eastern Europe	小提琴／李宜錦 中提琴／黃瑞儀 大提琴／上地彩門 單簧管／賴俊諺 法國號／劉宜欣 鋼琴／汪奕聞 I-Ching Li, violin Grace Huang, viola Simon Thompson, cello Chun-Yen Lai, clarinet Cindy Yi-Hsin Liu, horn Evan Wong, piano	國家演奏廳 National Recital Hall 雲林聲泊廳 Yunlin Ensemble Hall
6/15	《自彼次遇到妳》 告別李泰祥十週年音樂會— 「獵、鄉、戀 三章」 Since I Met You That Time The 10th Farewell Anniversary Concert of Li Tai-Hsiang	指揮／楊智欽 歌手／齊豫、許景淳、殷正洋、桑布伊、 林芊君、李奕青、林文俊 Chih-Chin Yang , conductor Chyi Yu, Christine Hsu, Johnny Yin, Sangpuy Katatepan Mavaliryw, Chien-Chun Lin, I-Chin Li, Eugene Lin , singer	國家音樂廳 National Concert Hall
6/20	麗寶彩雲講堂 經典化流行— 流行歌曲中所蘊藏的經典音樂 Lihpao Tsai Yun Forum - Series of Lecutres - From Pop to Classic – The Hidden Classical Music in Popular Songs	講師／林柏杰 小提琴／陳偉泓、李庭芳 中提琴／李思琪 大提琴／黃日昇 Pokey Lin, lecturer Wei-Hong Chen, Ting-Fang Lee, violin Szu-Chi Li, viola Jih-Sheng Huang, cello	誠品表演廳 eslite Performance Hall
6/21	NSYO 永豐銀行音樂會 NSYO Bank SinoPac Concert	長笛／黃琬縈 雙簧管／林可心 單簧管／賴俊諺、唐祖琪、謝禮謙 低音管／簡恩義、江紫瑄 法國號／劉千瑀 Wan-Ying Huang, flute Ke-Hsin Lin, oboe Chun-Yen Lai, Tsu-Chi Tang, Jason Hsieh, clarinet En-Yi Chien, Tzu-Hsuan Chiang, bassoon Chian-Yu Liu, horn	永豐銀行 中崙大樓三樓表演廳 Bank SinoPac Chunglun 3F Performance Hall

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
6/22	NSO 室內樂 《沉默的中提琴》 NSO Chamber Concerts – The Silent Viola	小提琴／曾智弘、洪章文 中提琴／黃瑞儀、呂昭瑩 大提琴／唐鶯綺 單簧管／賴俊諺 女中音／翁若珮 鋼琴／翁重華 Chih-Hong Tseng, Chang-Wen Hung, violin Grace Huang, Chao-Ying Lu, viola Ying-Chi Tang, cello Chun-Yen Lai, clarinet Jo-Pei Weng, mezzo-soprano Chung-Hua Weng, piano	國家演奏廳 National Recital Hall
6/29	NSO 《交響・阿爾卑斯》 Jun Märkl, Ann Petersen & NSO	指揮／準・馬寇爾 女高音／安・匹德森	國家音樂廳 National Concert Hall
7/14	法國巴黎銀行財富管理音樂巡禮 NSO 《交響・阿爾卑斯》 Jun Märkl, Ann Petersen & NSO	Jun Märkl, conductor Ann Petersen, soprano	臺中國家歌劇院大劇院 National Taichung Theater Grand Theater
7/11 7/13	NSO 歌劇音樂會 《玫瑰騎士》 NSO Opera Concerts - Der Rosenkavalier	指揮／準・馬寇爾 導演／ 太田麻衣子 威登堡侯爵元帥夫人／安・匹德森 雷亨瑙的歐克斯子爵／ 威廉・舒文哈莫爾 歐大維，小名侃侃，出身大家族的年輕人／ 芭芭拉・科澤爾伊 法尼納，富有的新封貴族／陳翰威 蘇菲，法尼納的女兒／ 宮地江奈 瑪莉安娜，侍女／ 周雅萍 瓦爾扎奇，投機份子／湯發凱 安妮娜，瓦爾扎奇的搭檔／ 陳佳雯 警官／李增銘 公證人／葉展毓 客棧老闆／ 吳翰 歌者／王典 精品服飾師／賴珏妤 台北室內合唱團 台北愛樂少年及兒童合唱團 Jun Märkl, conductor Maiko Ota , director Ann Petersen, Die Feldmarschallin Fürstin Werdenberg Wilhelm Schwinghammer , Der Baron Ochs auf Lerchenau Barbara Kozelj, Octavian, genannt Quin-quin, ein junger Herr aus großem Haus Han-Wei Chen, Herr von Faninal, ein reicher Neugeadelter Ena Miyachi , Sophie, seine Tochter Yaping Chou , Jungfer Marianne Leitmetzerin, die Duenna Fa-kai Tang, Valzacchi, ein Intrigant Chia-Wen Chen , Annina, seine Begleiterin Rios Li, Ein Polizeikommissar Chan-Yu Yeh, Ein Notar Han Wu , Ein Wirt Fernando Wang, Ein Sänger Chueh-Yu Lai, Eine Modistin Taipei Chamber Singers Taipei Philharmonic Youth & Children Choir	國家音樂廳 National Concert Hall

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
7/20	總統府音樂會 《自由之力》 Presidential Office Concert – The Power of Freedom	指揮／楊智欽 國家青年交響樂團 Chih-Chin Yang, conductor National Symphony Youth Orchestra	國家音樂廳廣場 National Concert Hall Main plaza
7/27 7/28	《夢響・巡禮》 2024 NSYO 國家青年交響樂團巡迴 音樂會 Dreams Ablaze National Symphony Youth Orchestra 2024 Concert	指揮／準・馬寇爾 小提琴／林品任 國家青年交響樂團 Jun Märkl, conductor Richard Lin, violin National Symphony Youth Orchestra	國家音樂廳 National Concert Hall 苗北縣苗北藝文中心演藝廳 Miaobei Art Center Performance
8/1	《夢響・巡禮》 2024 NSYO 國家青年交響樂團巡迴 音樂會 (國際巡演) 室內樂音樂會 Dreams Ablaze National Symphony Youth Orchestra 2024 Concert , International tour, chamber music concert	小提琴、指導老師／鄧皓敦 長笛、指導老師／安德石 指導老師／朱玫玲 國家青年交響樂團演奏家群 Hao-Tun Teng, Acting Concertmaster, Taiwan Philharmonic Anders Norell, Principal Flute, Taiwan Philharmonic May-Lin Ju, Principal Clarinet, Taiwan Philharmonic Musicians of National Symphony Youth Orchestra	新加坡 楊秀桃音樂學院音樂廳 Conservatory Concert Hall, Yong Siew Toh Conservatory of Music, Singapore
8/2 8/4	《夢響・巡禮》 2024 NSYO 國家青年交響樂團巡迴 音樂會 (國際巡演) Dreams Ablaze National Symphony Youth Orchestra 2024 Concert , International tour	指揮／準・馬寇爾 小提琴／林品任 國家青年交響樂團 Jun Märkl, conductor Richard Lin, violin National Symphony Youth Orchestra	新加坡 楊秀桃音樂學院音樂廳 Conservatory Concert Hall, Yong Siew Toh Conservatory of Music, Singapore 泰國曼谷 MACM Hall Nakhon Pathom MACM Hall, Thailand
8/22 8/23 8/24 8/25	2024 臺灣巡演 NHK 交響樂團 2024 Taiwan Tour NHK Symphony Orchestra, Tokyo	指揮／ 法比奧・路易西 小提琴／黃俊文 NHK 交響樂團 Fabio Luisi , conductor Paul Huang, violin NHK Symphony Orchestra, Tokyo	臺中國家歌劇院大劇院 National Taichung Theater Grand Theater 衛武營國家藝術文化中心 音樂廳 National Kaohsiung Center for the Arts (Weiwuying) Concert Hall 國家音樂廳 National Concert Hall

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
9/6 13:25 14:10 15:00 18:30	太魯閣音樂節 快閃音樂會 Taroko Music Festival Flash Concert	長笛／黃琬縈 雙簧管／林可心 單簧管／賴俊諺 低音管／簡恩義 法國號／黃咨翰	13:25、14:10 花蓮縣花蓮市明義國小 Hualien Ming Yih Primary School
		Wang-Ying Huang, flute Ke-Hsin Lin, oboe Chun-Yen Lai, clarinet En-Yi Chien, bassoon Tz-Han Huang, horn	15:00 花蓮火車站大廳 Hualien Railway Station Hall
			18:30 臺北車站大廳 Taipei Station Hall
9/15	【臺灣的聲音 III—向李登輝總統致敬】 我是不是我的我—李登輝紀念音樂會 Lee Teng-hui Memorial Concert	指揮／準・馬寇爾 小提琴／蘇顯達 台北愛樂合唱團	國家音樂廳 National Concert Hall
		Jun Märkl, conductor Shien-Ta Su, violin Taipei Philharmonic Chorus	
9/19	力晶 2024 藝文饗宴 《開季音樂會》 準・馬寇爾、諏訪內晶子與 NSO Powerchip 2024 Classic Series Jun Märkl, Akiko Suwanai & NSO	指揮／準・馬寇爾 小提琴／諏訪內晶子	國家音樂廳 National Concert Hall
		Jun Märkl, conductor Akiko Suwanai, violin	
9/20	中華民國電器商業同業公會 全國聯合會音樂會 NSO《浪漫巨擘》 Taiwan Electric Appliance Association Concert	指揮／準・馬寇爾 小提琴／諏訪內晶子	國家音樂廳 National Concert Hall
		Jun Märkl, conductor Akiko Suwanai, violin	
9/23	NSYO 室內樂 《夢響・跳躍》 NSYO Chamber Concerts Dreams Spirited	小提琴、指導老師／鄧皓敦 長笛、指導老師／安德石 指導老師／朱玟玲 指導老師／簡凱玉	國家演奏廳 National Recital Hall
		國家青年交響樂團演奏家群	
		Hao-Tun Teng, violin & faculty Andres Norell, flute & faculty May-Lin Ju, faculty Kai-Yu Jian, faculty	
9/27 9/28	《準・馬寇爾、 尚・伊夫・提鮑德與 NSO》 Jun Märkl, Jean-Yves Thibaudet & NSO	Taiwan Philharmonic Musicians of National Symphony Youth Orchestra	國家音樂廳 National Concert Hall 衛武營國家藝術文化中心 音樂廳 National Kaohsiung Center for the Arts (Weiwuying) Concert Hall
		指揮／準・馬寇爾 鋼琴／尚・伊夫・提鮑德	
		Jun Märkl, conductor Jean-Yves Thibaudet, piano	

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
10/6	NSO《與琴共舞》 Jun Märkl, Arabella Steinbacher, Yu Chen & NSO	指揮／準・馬寇爾 小提琴／艾拉貝拉・史坦巴赫 次女高音／陳禹	國家音樂廳 National Concert Hall
		Jun Märkl, conductor Arabella Steinbacher, violin Yu Chen, mezzo-soprano	
10/13 11:00 14:30 19:30	2024 第一屆臺灣國際大提琴藝術節 —大提琴的多重宇宙《一日篇》 A Day with Cello in the Multiverse	11:00 大提琴／延斯 - 彼得・邁因茨、 楊文信、克里斯蒂安・波特拉、簡碧青	國家演奏廳 National Recital Hall
		14:30 大提琴／延斯 - 彼得・邁因茨、楊文信、 克里斯蒂安・波特拉、簡碧青、史蒂芬・布勞恩、 鋼琴／葉綠娜、爵士鋼琴／曾增譯	
		19:30 大提琴／延斯 - 彼得・邁因茨、楊文信、 克里斯蒂安・波特拉、簡碧青、史蒂芬・布勞恩、 上地彩門、柯慶姿、劉姝嫻、高炳坤	
10/13	新北大都會 「動物狂想曲」野餐音樂會 New Taipei Metropolis — Picnic Concert	11:00 Jens Peter Maintz, Wen-Sinn Yang, Christian Poltéra, Pi-Chin Chien,	新北大都會公園熊猴森公園 New Taipei Metropolitan Park
		14:30 Jens Peter Maintz, Wen-Sinn Yang, Christian Poltéra, Pi-Chin Chien, Stephan Braun Lina Yeh, piano Tseng-Yi Tseng, jazz piano	
		19:30 Jens Peter Maintz, Wen-Sinn Yang, Christian Poltéra, Pi-Chin Chien, Stephan Braun, Simon Thompson, Ching-Tzy Ko, Chu-Chuan Liu, Victor Coo	
10/16	《Kavakos 與阿波羅樂集的與巴赫 協奏曲之夜》 Kavakos, The Apollon Ensemble & Bach	指揮／鄒佳宏 主持人／吳逸芳	國家音樂廳 National Concert Hall
		Jiahung Zou, conductor Yi-Fang Wu, host	
10/19	NSO 室內樂 《迴想今昔》 NSO Chamber Concerts Then, Now and Recollections	小提琴／列奧尼達斯・卡瓦科斯 阿波羅樂集	國家音樂廳 National Concert Hall
		Leonidas Kavakos, violin The Apollon Ensemble	
10/19	NSO 室內樂 《迴想今昔》 NSO Chamber Concerts Then, Now and Recollections	豎琴／解瑄 小提琴／鄧皓敦、李庭芳 中提琴／陳猶白 大提琴／連亦先 長笛／安德石 女高音／黃莉錦	國家演奏廳 National Recital Hall
		Shannon Shuen Chieh, harp Hao-Tun Teng, Ting-Fang Lee, violin Jubel Chen, viola Yi-Shien Lien, cello Anders Norell, flute Li-Chin Huang, soprano	

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
11/1 11/2 11/3	NTT Opera 威爾第《法斯塔夫》 Falstaff by Giuseppe Verdi	指揮／準・馬寇爾 導演／強納森・米勒 執行導演／上原真希 助理導演／島田彌六 舞臺暨服裝設計／伊莎貝拉・拜瓦特 燈光設計／彼得・佩旭寧 技術總監／濱崎俊幸 舞臺技術指導／大澤拓 燈光執行監督／鈴木武人 聲樂指導暨排練指揮／徐嘉琪 合唱指導／王郁馨 鋼琴排練／高至緯	臺中國家歌劇院大劇院 National Taichung Theater Grand Theater
		11/2 法斯塔夫／路奇歐・蓋洛 福特／陳翰威 艾莉綺／森野美咲	
		11/1、11/3 法斯塔夫／塞吉奧・維塔萊 福特／丁一憲 艾莉綺／林慈音	
		娜妮塔／范孟帆 梅格／鄭海芸 奎克利夫人／耶萊娜・科爾迪奇 芬頓／林義偉 凱烏斯醫生／莊昀靚 巴多佛／宮天平 皮斯托拉／羅俊穎 NTT 歌劇合唱團	
		Jun Märkl, conductor Jonathan Miller, stage director Maki Uebaru, revival director Miroku Shimada, assistant director Isabella Bywater, set & costume design Peter Petschnig, lighting design Toshiyuki Hamasaki, technical director Osawa Taku, chief carpenter Suzuki Takehito, lighting supervisor Chia-Chi Hsu, vocal coach & rehearsal conductor Yu-Hsin Wang, chorus master Chih-Wei Kao, rehearsal pianist	
		11/2 Lucio Gallo, Sir John Falstaff Chen Han-Wei, Ford Misaki Morino, Alice Ford	
		11/1、11/3 Sergio Vitale, Sir John Falstaff Ilhun Jung, Ford Grace Lin, Alice Ford	
		Meng-Fan Fan, Nannetta Hai-Yun Cheng, Mrs. Meg Page Jelena Kordi , Mrs. Quickly Yi-Wei Lin, Fenton Yun-Ray Chuang, Dr. Cajus Kingston Kung, Bardolfo Julian Lo, Pistola NTT Choir	



NSO《時光大歌廳》音樂會 2024/11/8 衛武營國家藝術文化中心音樂廳
NSO - *Our Lives in Song* 2024/11/8 National Kaohsiung Center for the Arts (Weiwuying) (攝影／羅文傑)

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
11/8	NSO《時光大歌廳》	指揮／蔡明叡 歌手／陳品伶 歌手／周定緯 兒童歌手／蔡昀臻 國家交響樂團演奏家群 影像設計／王奕盛 音樂設計／魏世芬 燈光設計／郭建豪	衛武營國家藝術文化中心 音樂廳 National Kaohsiung Center for the Arts Concert Hall (Weiwuying)
	NSO - Our Lives in Song	Ming-Jui Tsai, conductor Pin- Ling Chen, singer Ting-Wei Chou, singer Audrey Tsai, child singer NSO Musicians Yi-Sheng Wang, visual design Shih-Fen Wei, music design Chien-Hao Kuo, lighting design	
11/9	《樂無界－ 呂紹嘉與北藝大管絃樂團》 Maestro Shao-Chia Lü & TNUA Orchestra	指揮／呂紹嘉 大提琴／劉妹嫻 北藝大管絃樂團 Shao-Chia Lü, conductor Chu-Chuan Liu., cello TNUA Orchestra	國立臺北藝術大學音樂廳 TNUA Concert Hall

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
11/9	花蓮太魯閣峽谷音樂節	指揮／吳曜宇 主講者／林伯杰	太魯閣國家公園臺地 Taroko National Park
	Taroko Music Festival	Yao-Yu Wu, conductor Pokey Lin, host	
11/9	NSO 室內樂 《1826- 回到未來》	小提琴／李宜錦、孫正玫 中提琴／鄧啟全 大提琴／上地彩門 鋼琴／盧易之 打擊／艾庭安	國家演奏廳 National Recital Hall
	NSO Chamber Concerts The Abandoned Beauty	I-Ching Li, Cheng-Mei Sun, violin Chi-Chuan Teng, viola Simon Thompson, cello Yi-Chih Lu, piano Sebastian Efler, percussion	
11/14	臺大合唱傳承六十 《呂紹嘉的合唱幻想》	指揮／呂紹嘉 鋼琴／福間洸太郎 女高音／林慈音、 林蕭淳頤 女低音／陳禹 男高音／宮天平、 張振文 男中音／葉展毓 臺大校友合唱團	國家音樂廳 National Concert Hall
	Shao-Chia Lü, Kotaro Fukuma, NTUAC & NSO	Shao-Chia Lü, conductor Kotaro Fukuma, piano Grace Lin, Siao Chun Han Lin , soprano Yu Chen, alto Kingston Kung, Chen-Wen Chang , tenor Chan-Yu Yeh, baritone NTU Alumni Chorus	
11/17	《愛與希望》公益音樂會	指揮／呂紹嘉 鋼琴／福間洸太郎 女高音／林慈音、 林蕭淳頤 女低音／陳禹 男高音／宮天平、張振文 男中音／葉展毓 臺大校友合唱團	國家音樂廳 National Concert Hall
	Love and Hope Benefit Concert	Shao-Chia Lü, conductor Kotaro Fukuma, piano Grace Lin, Siao Chun Han Lin , soprano Yu Chen, alto Kingston Kung, Chen-Wen Chang, tenor Chan-Yu Yeh, baritone NTU Alumni Chorus	
11/17	NSO 室內樂 《音樂的科學夢》	小提琴／陳玟佐 中提琴／黃亞漢 大提琴／蘇品維	國家演奏廳 National Recital Hall
	NSO Chamber Concerts The Scientific Dream of Music	Wen-Tso Chen, violin Ya-Han Huang, viola Pin-Wei Su, cello	

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
11/23	魏德曼與 NSO 《活力洋溢》	指揮／約格·魏德曼	國家音樂廳 National Concert Hall
	Jörg Widmann & NSO	Jörg Widmann, conductor	
11/26	橋·音樂系列 《NSO 名家室內樂音樂會》美國巡演	豎琴／解瑄 小提琴／鄧皓敦、李庭芳 中提琴／陳猶白 大提琴／連亦先 長笛／ 安妮塔·昌達瓦卡 女高音／ 克斯汀·阿什利·韋斯特	美國加州大學聖地牙哥分校 音樂廳 Conrad Prebys Concert Hall, University of California San Diego, USA
	Bridge Music Series Presents Principal Players from Taiwan Philharmonic (National Symphony Orchestra)	Shannon Shuen Chieh, harp Hao-Tun Teng, Ting-Fang Lee, violin Jubel Chen, viola Yi-Shien Lien, cello Anita Chandavarkar , flute Kirsten Ashley Wiest , soprano	
11/30 12/1	魏德曼與 NSO 《世代交鋒》	指揮／約格·魏德曼 玻璃琴／ 克里斯塔·助菲爾丁格	國家音樂廳 National Concert Hall 苗栗縣苗栗藝文中心演藝廳 Miaobei Art Center Performance Hall
	Jörg Widmann, Christa Schönfeldinger & NSO	Jörg Widmann, conductor Christa Schönfeldinger , glass harmonica	
12/7	NSO 《未盡之境》	指揮／ 馬利歐·凡薩戈 鋼琴／ 喬納森·比斯	國家音樂廳 National Concert Hall
	Mario Venzago, Jonathan Biss & NSO	Mario Venzago , conductor Jonathan Biss , piano	
12/14	NSO 室內樂 《當音樂與科學相遇—美妙三元素》	小提琴／李宜錦、李庭芳 中提琴／李思琪、黃亞漢 大提琴／唐鶯綺 英國管／李明怡 雙簧管／王怡靜、楊舒婷、李明怡 鋼琴／廖咬含	國家演奏廳 National Recital Hall
	NSO Chamber Concerts When Music Meets Science— Splendid 3!	I-Ching Li, Ting-Fang Lee, violin Szu-Chi Li, Ya-Han Huang, viola Ying-Chi Tang, cello Ming-I Lee, English horn I-Ching Wang, Shu-Ting Yang, Ming-I Lee, oboe Chiao-Han Liao, piano	
12/14	NSO 室內樂 《抱歉，貝多芬不在！》	大提琴／上地彩門 單簧管／賴俊諺 法國號／黃任賢 鋼琴／翁重華	國家演奏廳 National Recital Hall
	NSO Chamber Concerts Sorry, not Beethoven!	Simon Thompson, cello Chun-Yen Lai, clarinet Jen-Hsien Huang, horn Chung-Hua Weng, piano	

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
12/20	《La La Land》電影交響音樂會	指揮／賈斯汀·赫維茲 鋼琴／藍迪·克柏 小號／路易斯·瓦藍 爵士鼓／克里斯蒂安·尤曼 踢露歐爵士大樂團	國家音樂廳
12/21 14:30 19:30	LA LA LAND in Concert	Justin Hurwitz, conductor Randy Kerber, piano/celesta Luis Valle, Trumpet Christian Euman, Drum TPO Jazz Band	National Concert Hall
12/22	NSO 室內樂《林佳靜與好朋友們》 NSO Chamber Concerts - Jenny Lin & Friends	小提琴／鄧皓敦、陳玟佐 中提琴／陳猶白 大提琴／唐鶯綺 鋼琴／林佳靜 Hao-Tun Teng, Wen-Tso Chen, violin Jubel Chen, viola Ying-Chi Tang, cello Jenny Lin, piano	國家演奏廳 National Recital Hall
12/30	力晶世紀美聲系列－ 女高音妮諾·瑪嘉伊澤與 NSO 《名家歌劇選粹之夜》 Powerchip Bel Canto Series - NSO Nino Machaidze & Guido Loconsolo in concert	指揮／卡羅·歌德斯坦 女高音／妮諾·瑪嘉伊澤 低男中音／桂多·洛孔索羅 Carlo Goldstein, conductor Nino Machaidze, soprano Guido Loconsolo, bass-baritone	國家音樂廳 National Concert Hall
12/31	力晶世紀美聲系列－ 女高音妮諾·瑪嘉伊澤與 NSO 《跨年音樂會》 Powerchip Bel Canto Series - Nino Machaidze & NSO New Year's Concert	指揮／卡羅·歌德斯坦 女高音／妮諾·瑪嘉伊澤 低男中音／桂多·洛孔索羅 Carlo Goldstein, conductor Nino Machaidze, soprano Guido Loconsolo, bass-baritone	國家音樂廳 National Concert Hall

《來自臺灣》國家交響樂團 / 臺灣愛樂 2024 歐洲巡演 — 2024/4/4 瑞士日內瓦維多利亞大廳
From Formosa - Taiwan Philharmonic 2024 Europe Tour — 2024/4/4 Victoria Hall, Geneva, Switzerland
(攝影／鄭達敬)



贊助及感謝名單 (依中文筆畫排列)

Sponsorships and Partnerships

NSO 藝企夥伴
Partner of NSO

財團法人台積電文教基金會 TSMC Education & Culture Foundation	北都汽車股份有限公司 Taipei Toyota Motor Co., Ltd
法國巴黎銀行財富管理 BNP Paribas	財團法人勇源教育發展基金會 Chen-Yung Foundation
財團法人麗寶文化藝術基金會 LIH PAO Cultural Arts Foundation	財團法人力晶文化基金會 Powerchip Cultural Foundation
明微能源股份有限公司 Ming Hwei Energy Co., Ltd	財團法人義美文教基金會 I-Mei Cultural and Education Foundation
舊振南食品股份有限公司 Jiu Zhen Nan Foods Co., Ltd	富邦金融控股股份有限公司 Fubon Financial Holding Co., Ltd.
中華民國電器商業同業公會全國聯合會 Taiwan Electrical Appliance Association	台新國際商業銀行股份有限公司 Taishin International Bank Co., Ltd.
永豐金融控股股份有限公司 SinoPac Financial Holdings Co., Ltd.	國立臺灣大學校友合唱團 NTUAC
台北北安扶輪社 Taipei Pei-An Rotary Club	中美兄弟製藥股份有限公司 Chung Mei Pharmaceutical Co., Ltd.
延平慈愛中醫 Yanping Mercy Chinese Medicine	美國承德基金會 Chenter Foundation
望隼科技黃修權 VizionFocus Inc. Co., Ltd. Siou-Chiuan Huang	李佳霖 Jia-Lin Li
吳英俊 Ying-Chun Wu	



《來自臺灣》國家交響樂團／臺灣愛樂 2024 歐洲巡演 — 2024/4/3 瑞士蘇黎世音樂廳
From Formosa - Taiwan Philharmonic 2024 Europe Tour — 2024/4/3 Tonhalle Zürich, Switzerland (攝影／鄭達敬)

NSO 守護者
Patron of NSO

財團法人中華開發文教基金會 China Development Foundation	川流文化教育基金會 Lionvalley Cultural and Educational Foundation	吳明哲 Ming-Jhe Wu
李松季 Sung-Ji Li	姚啟甲 Qi-Jia Yao	許勝傑 Sheng-Jie Hsu
劉思楨 Szu-Chen Liu	樓海鳥 Hai-Niao Lou	

NSO 好朋友
Pal of NSO

文化公益信託傳愛藝術教育基金 Chuan Ai Education Foundation	凌騰科技股份有限公司 Neutron Inc.	王植熙 Zhi-Xi Wang
單聯璜 Lian-Huang Shan	黃淑珠 Shu-Zhu Huang	楊逸楓 Yi-Feng Yang
楊鎮源 Zhen-Yuan Yang	蔡克信 Kuo-Shin Tsai	韓昆舉 Kun-Ju Han

NSO 築夢者
Star of NSO

PANACHE 華麗派頭商行 PANACHE	沃樂企業有限公司 Van Tent Enterprise Co., Ltd.	亞士迪有限公司 Astidi Co., Ltd.
尤義明 Yi-Ming You	王立德 Li-De Wang	王家璧 Jia-Bi Wang
包蕙蘭 Hui-Lan Bao	吳翰青 Han-Qing Wu	呂錦程 Jin-Cheng Lu
李如欣 Ju-Hsin Lee	李岱青 Dai-Ching Lee	李玟澄 Wen-Cheng Lee
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梁莉莎 Li-Sha Liang	陳雅文 Ya-Wen Chen	陳雅婷 Ya-Ting Chen
陳慧如 Hui-Ru Chen	游惠如 Hui-Ru You	黃君平 Jun-Ping Huang
黃秀麗 Hsiu-Li Huang	黃景瑩 Jing-Ying Huang	詹珣雯 Jun-Wen Zhan
鄭義惟 Yi-Wei Zheng	羅玉婷 Yu-Ting Luo	

2024 國際巡演企業夥伴
Partner of 2024 International Tour

財團法人勇源教育發展基金會 CHEN-YUNG FOUNDATION	華碩電腦股份有限公司 ASUSTeK Computer Inc.
財團法人技嘉教育基金會 GIGABYTE Education Foundation	微星科技股份有限公司 Micro-Star International Co., Ltd.
Asialand	舊振南食品股份有限公司 Jiu Zhen Nan Foods Co., Ltd
長榮航空股份有限公司 EVA Airways Corp.	

2024 NSYO 國際巡演企業夥伴
Partner of 2024 NSYO International Tour

饗譽文化藝術基金會 Shine Arts Foundation	財團法人勇源教育發展基金會 CHEN-YUNG FOUNDATION
川流文化教育基金會 Lionvalley Cultural and Educational Foundation	高洋一對一學習股份有限公司 Gao Yang Online Co., Ltd.
中華航空股份有限公司 China Airlines	舊振南食品股份有限公司 Jiu Zhen Nan Foods Co., Ltd



年度財務報告

Financial Overview

國家表演藝術中心
National Center for the Performing Arts

收支餘絀表 Statement of Revenue and Expenses

2024 年及 2023 年 1 月 1 日至 12 月 31 日
For the years ended December 31, 2024 and 2023

單位：新台幣元 (NTD)

	2024 年		2023 年	
	金額 AMOUNT	%	金額 AMOUNT	%
業務收入 Operating Revenue：				
銷貨收入 Sales Revenue	\$ 8,587,340	-	\$ 7,338,850	-
租金收入 Rentals Revenue	244,366,822	8	199,782,069	6
勞務收入 Ticketing and Other Services Revenue	571,089,724	17	492,823,799	16
政府補助收入 Government Subsidy	2,475,005,645	75	2,524,527,274	78
業務收入淨額 Net Operating Revenue	3,299,049,531	100	3,224,471,992	100
業務成本 Operating Cost	636,581,678	19	702,899,843	22
業務毛利 Operating Gross Profit	2,662,467,853	81	2,521,572,149	78
業務費用 Operating Expenses				
行銷及業務費用 Marketing	484,087,163	15	460,984,694	14
管理及總務費用 General Management	2,009,723,263	61	2,011,835,017	62
業務費用合計 Total Operating Expenses	2,493,810,426	76	2,472,819,711	76
業務賸餘 Surplus from operations	168,657,427	5	48,752,438	2
業務外收益及費損 Non-operating Income and Expense：				
利息收入 Interest Income	58,074,635	2	43,924,112	1
股利收入 Dividend Income	687,578	-	637,234	-
廣告收入 Advertisement Income	14,840,396	-	16,984,330	1
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	970,304	-	189,517	-
其他收入淨額 Other Net Income	4,147,969	-	4,551,163	-
	78,720,882	2	66,286,356	2
稅前賸餘 Earnings Before Income Tax	247,378,309	7	115,038,794	4
所得稅費用 Income Tax Expense	-	-	-	-
本期賸餘 Surplus	247,378,309	7	115,038,794	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	\$ 247,378,309	7	\$ 115,038,794	4



■ 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%



■ 銷貨收入 Sales Revenue	0%
■ 租金收入 Rentals Revenue	6%
■ 勞務收入 Ticketing and Other Services Revenue	15%
■ 政府補助收入 Government Subsidy	77%
■ 業務外收益 Non-operating Income	2%



■ 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%



■ 業務成本 Operating Cost	22%
■ 行銷及業務費用 Marketing	15%
■ 管理及總務費用 General Management	63%
■ 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	2024 年	2023 年
自籌收入 Self-generated Income		
業務收入 Operating Income	824,043,886	699,944,718
業務外收入 Non-operating Income	79,033,266	66,403,559
合計 Total	903,077,152	766,348,277
支出 Expenditure		
業務成本與費用 Operating Costs and Expenses	3,130,392,104	3,175,719,554
業務外支出 Non-operating Expenditure	312,384	117,203
代管資產 & 捐贈動產折舊及其他 Asset Depreciation and Otheras	(535,580,352)	(546,874,523)
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)	(8,080,340)
合計 Total	2,568,882,186	2,620,881,894
自籌比例 The Ratio of Self-generated Income	35%	29%

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

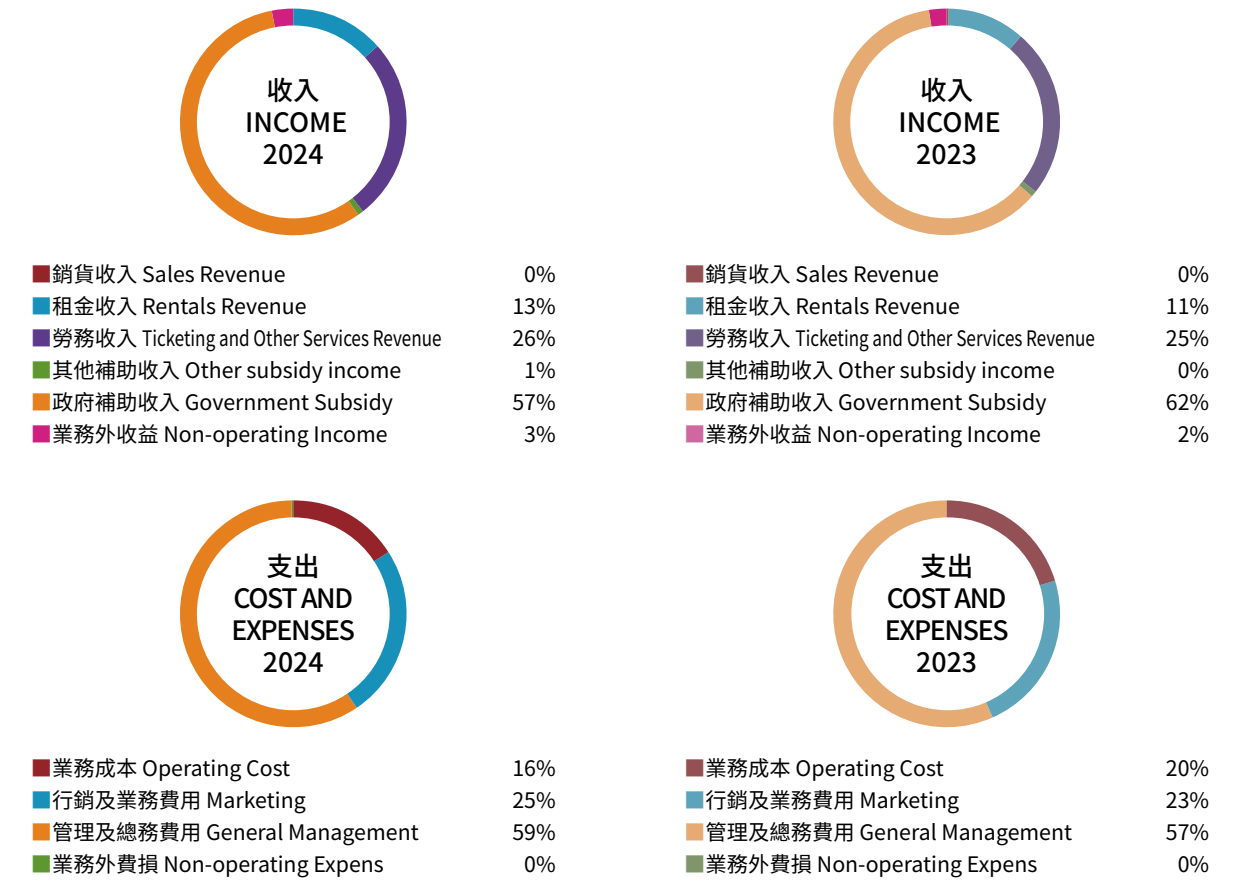
國家表演藝術中心國家兩廳院
National Performing Arts Center - National Theater & Concert Hall

收支餘絀表 Statement of Revenue and Expenses

2024 年及 2023 年 1 月 1 日至 12 月 31 日
For the years ended December 31, 2024 and 2023

單位：新台幣元 (NTD)

	2024 年		2023 年	
	金額 AMOUNT	%	金額 AMOUNT	%
業務收入 Operating Revenue：				
銷貨收入 Sales Revenue	\$ 1,456,127	-	\$ 976,861	-
租金收入 Rentals Revenue	132,542,970	14	108,875,692	11
勞務收入 Ticketing and Other Services Revenue	267,531,778	28	241,288,721	26
政府補助收入 Government Subsidy	563,264,517	58	595,463,217	63
業務收入淨額 Net Operating Revenue	964,795,392	100	946,604,491	100
業務成本 Operating Cost	136,168,139	14	179,503,480	19
業務毛利 Operating Gross Profit	828,627,253	86	767,101,011	81
業務費用 Operating Expenses				
行銷及業務費用 Marketing	209,102,356	22	203,340,377	21
管理及總務費用 General Management	504,203,575	52	500,318,801	53
業務費用合計 Total Operating Expenses	713,305,931	74	703,659,178	74
業務賸餘 Surplus from operations	115,321,322	12	63,441,833	7
業務外收益及費損 Non-operating Income and Expense：				
利息收入 Interest Income	15,039,040	2	9,335,670	1
廣告收入 Advertisement Income	12,735,062	1	13,924,731	1
其他收入淨額 Other Net Income	2,290,294	-	475,232	-
	30,064,396	3	23,735,633	2
稅前賸餘 Earnings Before Income Tax	145,385,718	15	87,177,466	9
所得稅費用 Income Tax Expense	-	-	-	-
本期賸餘 Surplus	145,385,718	15	87,177,466	9
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	\$ 145,385,718	15	\$ 87,177,466	9



自籌比例 The Ratio of Self-generated Income

單位：新台幣元 (NTD)		
項目	2024 年	2023 年
自籌收入 Self-generated Income		
業務收入 Operating Income	401,530,875	351,141,274
業務外收入 Non-operating Income	30,121,826	23,771,682
合計 Total	431,652,701	374,912,956
支出 Expenditure		
業務成本與費用 Operating Costs and Expenses	849,474,070	883,162,658
業務外支出 Non-operating Expenditure	57,430	36,049
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)	(8,080,340)
合計 Total	829,208,940	875,118,367
自籌比例 The Ratio of Self-generated Income	52%	43%

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

2024 年及 2023 年 1 月 1 日至 12 月 31 日
For the years ended December 31, 2024 and 2023

單位：新台幣元 (NTD)

	2024 年		2023 年	
	金額 AMOUNT	%	金額 AMOUNT	%
業務收入 Operating Revenue：				
銷貨收入 Sales Revenue	\$ 4,175,475	-	\$ 3,489,639	-
租金收入 Rentals Revenue	51,019,921	7	45,941,712	7
勞務收入 Ticketing and Other Services Revenue	91,704,295	14	85,849,899	13
政府補助收入 Government Subsidy	542,023,610	79	555,759,227	80
業務收入淨額 Net Operating Revenue	688,923,301	100	691,040,477	100
業務成本 Operating Cost	177,333,234	26	185,435,693	27
業務毛利 Operating Gross Profit	511,590,067	74	505,604,784	73
業務費用 Operating Expenses				
行銷及業務費用 Marketing	99,673,734	14	88,330,078	13
管理及總務費用 General Management	392,657,063	57	390,242,777	55
業務費用合計 Total Operating Expenses	492,330,797	71	478,572,855	68
業務賸餘 Surplus from operations	19,259,270	3	27,031,929	5
業務外收益及費損 Non-operating Income and Expense：				
利息收入 Interest Income	4,574,130	1	3,408,619	-
廣告收入 Advertisement Income	1,255,810	-	2,254,399	-
其他收入淨額 Other Net Income	1,083,606	-	3,000,074	-
	6,913,546	1	8,663,092	-
稅前賸餘 Earnings Before Income Tax	26,172,816	4	35,695,021	5
所得稅費用 Income Tax Expense	-	-	-	-
本期賸餘 Surplus	26,172,816	4	35,695,021	5
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	\$ 26,172,816	4	\$ 35,695,021	5



銷貨收入 Sales Revenue	1%
租金收入 Rentals Revenue	7%
勞務收入 Ticketing and Other Services Revenue	13%
其他補助收入 Other subsidy income	0%
政府補助收入 Government Subsidy	78%
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	12%
其他補助收入 Other subsidy income	0%
政府補助收入 Government Subsidy	79%
業務外收益 Non-operating Income	1%



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 Expenss	0%



業務成本 Operating Cost	28%
行銷及業務費用 Marketing	13%
管理及總務費用 General Management	59%
業務外費損 Non-operating Expenss	0%

自籌比例 The Ratio of Self-generated Income

單位：新台幣元 (NTD)

項目	2024 年	2023 年
自籌收入 Self-generated Income		
業務收入 Operating Income	146,899,691	135,281,250
業務外收入 Non-operating Income	6,979,911	8,740,183
合計 Total	153,879,602	144,021,433
支出 Expenditure		
業務成本與費用 Operating Costs and Expenses	669,664,031	664,008,548
業務外支出 Non-operating Expenditure	66,365	77,091
捐贈動產折舊 Asset Depreciation	(45,107,299)	(46,922,482)
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)	0
合計 Total	621,886,957	617,163,157
自籌比例 The Ratio of Self-generated Income	25%	23%

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

2024 年及 2023 年 1 月 1 日至 12 月 31 日
For the years ended December 31, 2024 and 2023

單位：新台幣元 (NTD)

	2024 年		2023 年	
	金額 AMOUNT	%	金額 AMOUNT	%
業務收入 Operating Revenue：				
銷貨收入 Sales Revenue	\$ 2,556,532	-	\$ 2,393,440	-
租金收入 Rentals Revenue	60,654,165	7	44,444,920	4
勞務收入 Ticketing and Other Services Revenue	103,951,973	10	106,419,073	11
政府補助收入 Government Subsidy	827,108,752	83	847,740,950	85
業務收入淨額 Net Operating Revenue	994,271,422	100	1,000,998,383	100
業務成本 Operating Cost	203,664,678	20	210,847,125	21
業務毛利 Operating Gross Profit	790,606,744	80	790,151,258	79
業務費用 Operating Expenses				
行銷及業務費用 Marketing	132,338,756	14	145,556,117	14
管理及總務費用 General Management	611,341,462	61	628,198,357	63
業務費用合計 Total Operating Expenses	743,680,218	75	773,754,474	77
業務賸餘 Surplus from operations	46,926,526	5	16,396,784	2
業務外收益及費損 Non-operating Income and Expense：				
利息收入 Interest Income	3,027,303	-	2,135,486	-
廣告收入 Advertisement Income	849,524	-	805,200	-
其他收入淨額 Other Net Income	93,695	-	666,572	-
	3,970,522	-	3,607,258	-
稅前賸餘 Earnings Before Income Tax	50,897,048	5	20,004,042	2
所得稅費用 Income Tax Expense	-	-	-	-
本期賸餘 Surplus	50,897,048	5	20,004,042	2
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	\$ 50,897,048	5	\$ 20,004,042	2



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



銷貨收入 Sales Revenue	0%
租金收入 Rentals Revenue	5%
勞務收入 Ticketing and Other Services Revenue	11%
其他補助收入 Other subsidy income	0%
政府補助收入 Government Subsidy	84%
業務外收益 Non-operating Income	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%



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%

自籌比例 The Ratio of Self-generated Income

單位：新台幣元 (NTD)

項目	2024 年	2023 年
自籌收入 Self-generated Income		
業務收入 Operating Income	167,162,670	153,257,433
業務外收入 Non-operating Income	4,158,892	3,662,411
合計 Total	171,321,562	156,919,844
支出 Expenditure		
業務成本與費用 Operating Costs and Expenses	947,344,896	984,601,599
業務外支出 Non-operating Expenditure	188,370	55,153
捐贈動產折舊 Asset Depreciation	(157,205,411)	(166,684,405)
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)	0
合計 Total	787,144,605	817,972,347
自籌比例 The Ratio of Self-generated Income	22%	19%

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

2024 年及 2023 年 1 月 1 日至 12 月 31 日
For the years ended December 31, 2024 and 2023

單位：新台幣元 (NTD)

	2024 年		2023 年	
	金額 AMOUNT	%	金額 AMOUNT	%
業務收入 Operating Revenue：				
銷貨收入 Sales Revenue	\$ 399,206	-	\$ 478,910	-
租金收入 Rentals Revenue	149,766	-	519,745	-
勞務收入 Ticketing and Other Services Revenue	125,625,953	37	69,501,975	27
政府補助收入 Government Subsidy	209,341,124	63	192,296,243	73
業務收入淨額 Net Operating Revenue	335,516,049	100	262,796,873	100
業務成本 Operating Cost	119,415,627	36	127,113,545	48
業務毛利 Operating Gross Profit	216,100,422	64	135,683,328	52
業務費用 Operating Expenses				
行銷及業務費用 Marketing	42,972,317	13	23,758,122	9
管理及總務費用 General Management	151,218,633	45	144,281,223	55
業務費用合計 Total Operating Expenses	194,190,950	58	168,039,345	64
業務賸餘 (短絀) Surplus (Deficit) from operations	21,909,472	6	(32,356,017)	(12)
業務外收益及費損 Non-operating Income and Expense：				
利息收入 Interest Income	744,352	1	598,617	-
其他收入淨額 Other Net Income	680,374	-	358,195	-
	1,424,726	1	956,812	-
稅前賸餘 Earnings Before Income Tax	23,334,198	7	(31,399,205)	(12)
所得稅費用 Income Tax Expense	-	-	-	-
本期賸餘 (短絀) Surplus (Deficit)	23,334,198	7	(31,399,205)	(12)
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	\$ 23,334,198	7	\$ (31,399,205)	(12)



■ 銷貨收入 Sales Revenue	0%
■ 租金收入 Rentals Revenue	0%
■ 勞務收入 Ticketing and Other Services Revenue	37%
■ 其他補助收入 Other subsidy income	1%
■ 政府補助收入 Government Subsidy	62%
■ 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	26%
■ 其他補助收入 Other subsidy income	0%
■ 政府補助收入 Government Subsidy	73%
■ 業務外收益 Non-operating Income	1%



■ 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 Expenses	0%



■ 業務成本 Operating Cost	43%
■ 行銷及業務費用 Marketing	8%
■ 管理及總務費用 General Management	49%
■ 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	2024 年	2023 年
自籌收入 Self-generated Income		
業務收入 Operating Income	126,174,925	70,500,630
業務外收入 Non-operating Income	1,424,945	956,812
合計 Total	127,599,870	71,457,442
支出 Expenditure		
業務成本與費用 Operating Costs and Expenses	313,606,577	295,152,890
業務外支出 Non-operating Expenditure	219	0
合計 Total	313,606,796	295,152,890
自籌比例 The Ratio of Self-generated Income	41%	24%

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 2024 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 2024 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 2024 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	邱瑗
衛武營國家藝術文化中心藝術總監	簡文彬
國家交響樂團音樂總監	準·馬寇爾

簽署日期：2025/3/14

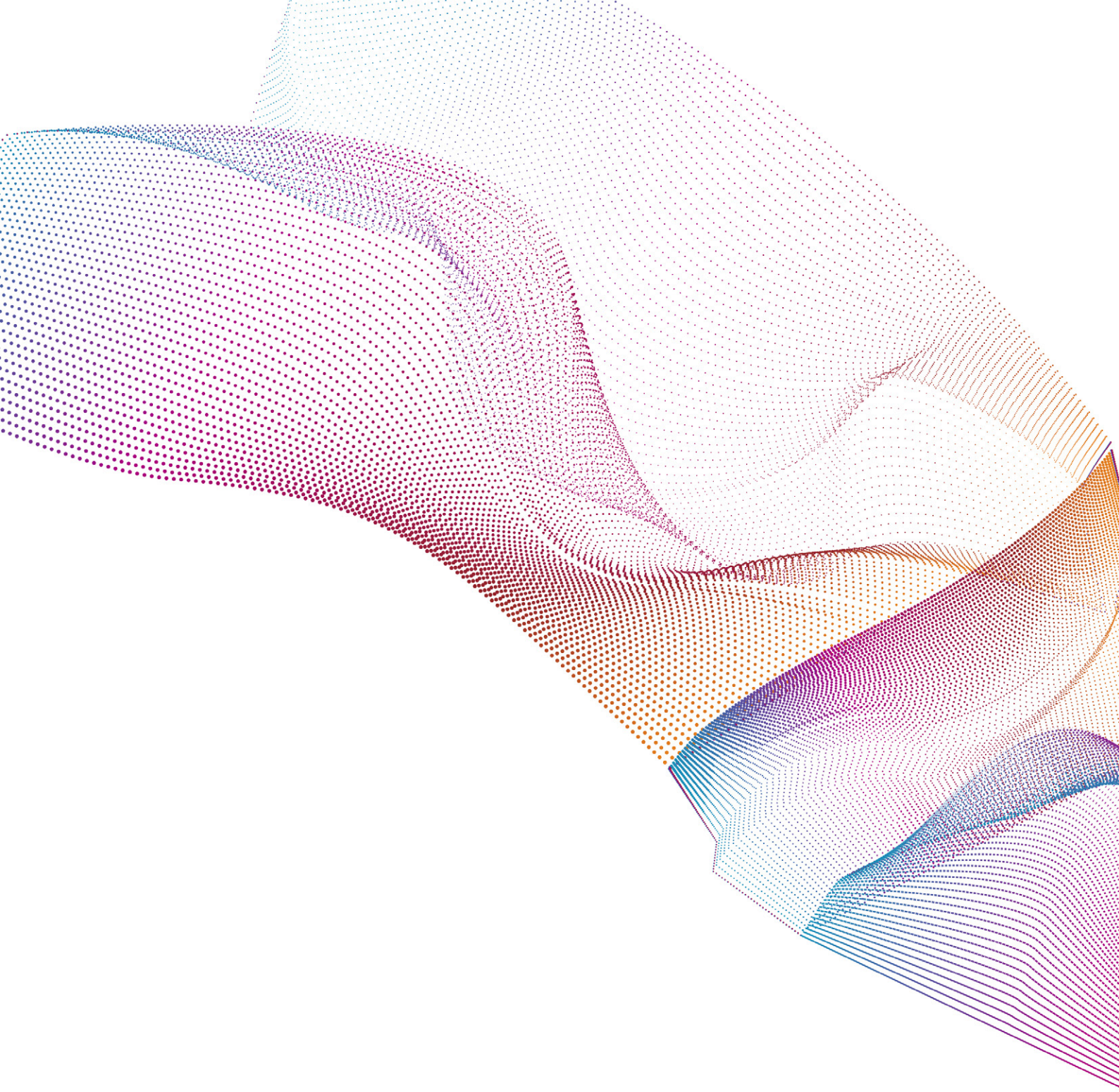
Statement on the Internal Control System of
the National Performing Arts Center

The internal control system of the National Performing Arts Center (hereinafter referred to as "the Center") in 2024, 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 2024 internal control system, holds that the design and implementation of the Center’s overall internal control system is effective as of 31 December 2024 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 2025/3/14



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National
Performing
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