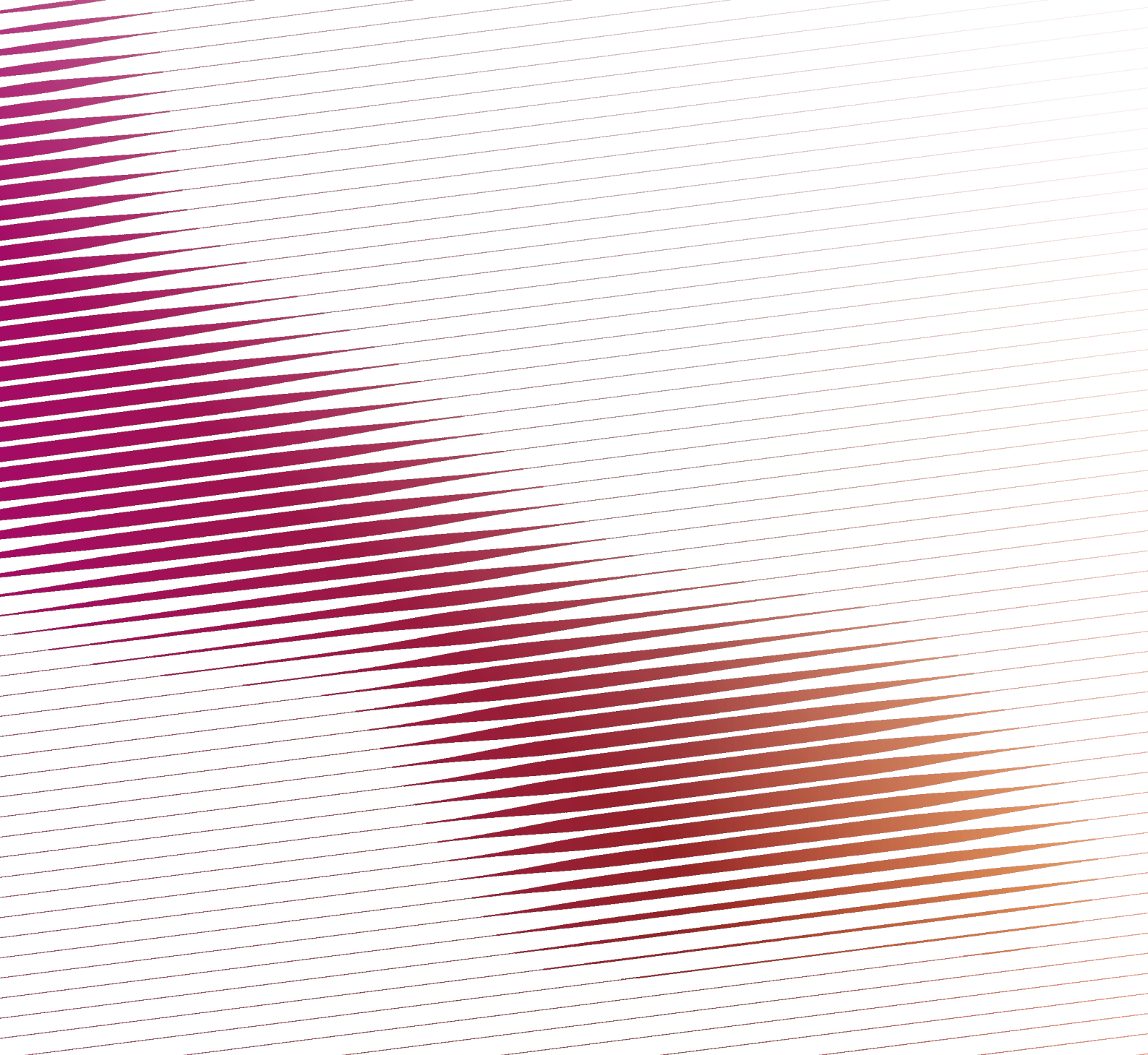


**2023**



# **ANNUAL REPORT**

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



**2023**



**ANNUAL  
REPORT**

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

# 目錄

## Table of Contents

董事長的話 From the Chairman	
展現驅動力、邁向永續 A Driving Force, Moving Towards Sustainability	4
國家表演藝術中心組織架構 Organization of the National Performing Arts Center	8
國家表演藝術中心基本資料 National Performing Arts Center Info	10

藝術總監的話 From the General and Artistic Director	
深根在地、放眼國際，打造世界一流藝術場域 With Deeply-planted Local Roots, Looking Around the Globe to Create a World-class Artistic Scene	14
國家兩廳院組織架構與經營團隊 Organization and Management Team of the National Theater & Concert Hall	18
年度工作報告 Annual Report	
扎根在地懷抱國際 永續經營活化場館氣象 Locally Rooted, Embracing the World Sustainable Management Stimulates the Atmosphere of Venues	20
年度聚焦 Annual Focus	
OPENTIX 為藝文產業持續挹注新活力 OPENTIX: Generating New Dynamics in the Performing Arts Industries	30
節目暨活動概況 Program & Activity Overview	34
節目統計概況 Annual Statistics	42
贊助及感謝名單 Sponsorships and Partnerships	44

藝術總監的話 From the General and Artistic Director	
世界改變了，歌劇院以 Arts NOVA 展開新篇章 The World Has Changed, and the National Taichung Theater Embarks on A New Chapter with Arts NOVA	48
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	52
年度工作報告 Annual Report	
疫情結束之後，遇見劇場的未來 Encountering the Future of Theater After the Pandemic	54
年度聚焦 Annual Focus	
重構星圖：於一個複雜與不確定的未來 Reconstructing the Constellation: In the Complex and Uncertain Future	64
節目暨活動概況 Program & Activity Overview	68
節目統計概況 Annual Statistics	74
贊助及感謝名單 Sponsorships and Partnerships	76

藝術總監的話 From the General and Artistic Director	
站穩腳步，邁向未來更多的五週年 Steady Progress Toward Many More Five Years	80
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)	84
年度工作報告 Annual Report	
邁向「明日新城」— 衛武營五年有成 Toward Becoming “A New City of Tomorrow” – Five Years of Achievement at Weiwuying	86
年度聚焦 Annual Focus	
重啟連結，讓國際交流在衛武營發生 Re-Establishing Connection and International Exchange at Weiwuying	96
節目暨活動概況 Program & Activity Overview	100
節目統計概況 Annual Statistics	110
贊助及感謝名單 Sponsorships and Partnerships	112

音樂總監的話 From the Music Director	
茁壯臺灣音樂的根，讓世界聽見福爾摩沙 Bringing the Sound of Formosa to the World	116
年度工作報告 Annual Report	
點滴匯聚在地古典音樂新聲 自信奏響臺灣文化多彩風貌 NSO in 2023: Projecting the Sounds of Taiwan	120
年度聚焦 Annual Focus	
NSO 2024《來自臺灣》開啟從音樂到社會，跨國交流的無限可能 From Formosa: International Tours by the NSO Unleashing Infinite Possibilities for International Exchange through Music	130
團員名單 List of Members	134
演出及活動一覽表 Concert Calendar	136
贊助及感謝名單 Sponsorships and Partnerships	154

國家表演藝術中心收支餘絀表 Statement of Revenue and Expenses of National Performing Arts Center	158
國家兩廳院收支餘絀表 Statement of Revenue and Expenses of National Theater & Concert Hall	162
臺中國家歌劇院收支餘絀表 Statement of Revenue and Expenses of National Taichung Theater	166
衛武營國家藝術文化中心收支餘絀表 Statement of Revenue and Expenses of National Kaohsiung Center for the Arts (Weiwuying)	170
國家交響樂團收支餘絀表 Statement of Revenue and Expenses of National Symphony Orchestra	174
國家表演藝術中心內部控制制度聲明 Statement on the Internal Control System of The National Performing Arts Center	178

## 董事長的話

# 展現驅動力、邁向永續

2023 年是表演藝術演出重現動能、再現活力的一年。國表藝中心三館一團與表演團隊、藝術家、藝文工作者，共同努力以豐富的表演節目和多元的推廣活動，帶動觀眾參與、社會連結及國際交流。

走過兩年多的疫情衝擊，2023 全年度在北中南三場館演出的節目總場次達 2,374 場次，展演能量已恢復到疫情前、甚至超過疫情前的狀態；室內觀眾則超過 131 萬人次，超越 2019 年的 118 萬人次，是歷年來購票觀眾數最多的一年。

而在藝文推廣活動部分，三館一團推出各項的講座、體驗或活動，共逾 192 萬人次參與，民眾的迴響也較疫情前更為活絡且熱切。綜觀這一年的成果，無論是節目演出或參與的狀況，都對未來臺灣的表演藝術在地發展、國際接軌，驅動起非常多的可能性。

當下的每一步都是為未來做扎根，三館一團一步一腳印，擬定發展目標及定位，透過營運計畫來共同落實，分別以成為「國際級指標性文化品牌」、與城市一起邁向永續的綠色劇場、創造劇場與生活零距離，以及向世界展現「來自臺灣的聲音」的發展目標與定位來做努力。

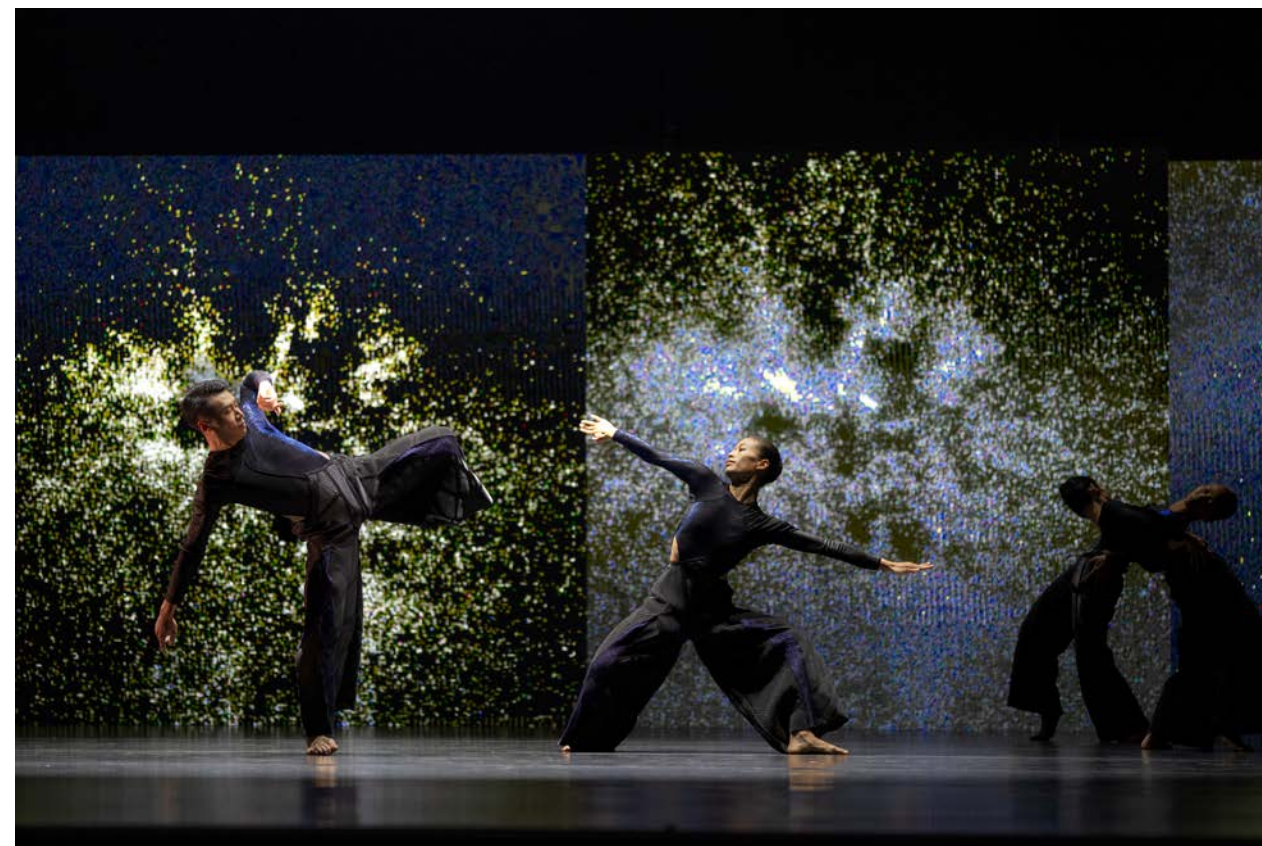
其中，國家兩廳院不斷追求創新蛻變，提升劇場影響力；舉辦 Taiwan Week，邀請全球重要的國際策展人、場館及藝文組織訪臺；與法國亞維儂藝術節 (Festival d'Avignon) 締結夥伴關係，以臺灣的表演藝術為主體，實質參與全球合作。展現一座成熟場館面對世界改變下，靈活且彈性的應變。

臺中歌劇院從新系列 NTT 藝想春天做展開，以及夏日放／FUN 時光、秋冬「遇見巨人」的接力，在疫情之後邀請觀眾重回劇場。更致力於推動綠色劇場、友善場館，並將創新、孵育、智能、永續等方針，落實於各個面向，以年輕優質劇場帶動參與及帶給觀眾無限想像。

甫歡慶開幕五週年的衛武營，以音樂、歌劇、戲劇、舞蹈及馬戲全年度每月輪番上演，呈現精彩藝術盛宴。同時辦理多元多樣態的節目節慶及推廣活動，不分年齡族群、讓藝術更貼近社會大眾，提供民眾多元選擇，讓所有人輕鬆地走進表演藝術生活中。

國家交響樂團 (NSO) 開展全新的青年音樂家藝術教育計畫，以專業訓練與實地展演並進，培育下一代人才。此外，NSO 於四、五月密集的國際行腳，以美、日巡演重返久違的國際舞台，精湛的演出，讓來自臺灣的聲音，成功創造出國際的亮點。

2024 年四月，國表藝中心成立將屆滿十週年。回顧中心從組織創設初期的體制建置、北中南三場館的齊備到位，以及即將邁向新的十年的到來！展望新的發展階段，三館一團共同檢視過往、社會期待及國際趨勢，標定「共創價值」、「鏈結國際」、「借力科技」、「聚焦永續」等四個策略方針，繼續為臺灣儲備起表演藝術永續動能，期讓藝術文化成為社會發展核心力量，成為一個文化的臺灣！



廳院選 雲門舞集 50 週年 鄭宗龍《波》  
NTCH Selects Cloud Gate Dance Theatre of Taiwan: WAVES by CHENG Tsung-lung (攝影／劉振祥)

高志尚  
國家表演藝術中心董事長



## From the Chairman

# A Driving Force, Moving Towards Sustainability

The year 2023 marked a resurgence of momentum and vitality in theatrical performances. The three institutions and one subordinate group comprising the National Performing Arts Center (NPAC) worked together with performance troupes, artists, and art-workers to enhance audience participation, foster social connections, and facilitate international exchanges through rich performing arts programs and diverse promotional activities.

After enduring the impacts of the pandemic for over two years, the total number of performances presented in the three venues in northern, central, and southern Taiwan in 2023 reached 2,374. Performance energy not only rebounded but also exceeded pre-pandemic levels. The attendance exceeded 1.31 million, surpassing the 1.18 million in 2019 and setting a record for the number of ticket-buying audience in our history.

In terms of promotional artistic activities, the NPAC organized various lectures, experiences, and activities, with a total participation of more than 1.92 million people. The public's response was even more active and enthusiastic than before the pandemic. Whether examining the number of performances or participation levels this year, the results would drive forward many possibilities in future local development and international integration of Taiwan's performing arts.

Every step we take now further builds on our foundation for the future. The NPAC's three institutions and NSO are working step by step to formulate development goals and further their current position by implementing each of their respective goals, to become an "international cultural icon," to become a green theater that moves the city forward, to build a theater that is a part of everyday life, and to showcase the "voice of Taiwan" for all the world to see.

The National Theater and Concert Hall (NTCH) continued to pursue innovation and transformation, aiming to increase the influence of theater. This year, the NTCH organized Taiwan Week, inviting internationally renowned curators, troupes, artists, and cultural organizations from around the world to visit Taiwan; and signing a partnership agreement with the Festival d'Avignon. The NTCH substantively participates in global cooperation with Taiwan's performing arts scene as the focal point, demonstrating its elasticity and flexibility as a mature venue in responding to global changes.

The year 2023 saw the National Taichung Theater (NTT) launch its new series, the NTT Arts NOVA, in the spring, followed by the Summer Fun Time and Fall for Great Souls series, inviting audiences to return to the theater after the pandemic. The NTT was also committed to promoting green theater and eco-friendly venue approaches, implementing policies that focus on innovation, incubation, intelligence, and sustainability in all aspects. The young and high-quality theater drives participation and brings boundless imaginative experiences to the audience.

Just celebrating its fifth anniversary, the National Kaohsiung Center for the Arts (Weiwuying) presented a wonderful artistic feast with music, opera, drama, dance, and circus performed monthly throughout the year. Concurrently, Weiwuying organized diverse festivals and promotional activities, available to and accessible to audiences of all age groups and making art more accessible to the public. By offering diverse options, Weiwuying encourages everyone to effortlessly step into the world of performing art.

The National Symphony Orchestra (NSO) initiated a new arts education program for young musicians to cultivate the next generation of talents through professional training and live performance opportunities. In addition, the NSO's intensive international tour in April and May returned the orchestra to the international stage at long last with performances in the United States and Japan. The superb performances allowed the voice of Taiwan to once again successfully feature in international highlights.

In April 2024, the NPAC will celebrate its 10th anniversary. Reflecting on our journey, from the initial founding to the completion of the three institutions in northern, central, and southern Taiwan, all the way to the present, the dawn of a new decade! As we look ahead, we are eager to anticipate a new stage of development. With the NPAC along with the three institutions and one subordinate group jointly reviewing our history alongside current social expectations and international trends, we define four strategies: "Co-creation," "Global Partnership," "Technology," and "Sustainability." In continuing to carry forward the sustainable momentum of the performing arts sphere in Taiwan, we hope to make arts and culture the core force of social development and foster an artistic Taiwan!



**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

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

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

2016 年，臺中國家歌劇院在眾所期盼下正式開幕，為臺灣表演藝術界注入了嶄新活力；衛武營國家藝術文化中心於 2018 年 10 月 13 日開幕；2022 年，NSO 國家交響樂團、國家兩廳院相繼迎接成立 35 週年。隨著北中南三個國家級專業場館的到位，國家表演藝術中心自許扮演領航角色，持續帶動臺灣表演藝術下一階段的發展。

April 2, 2014, was a milestone in the development of Taiwan's performing arts. On that date, the National Performing Arts Center (NPAC) was inaugurated under the unique structure of several performing arts venues operating under one entity, namely the National Theater & Concert Hall (NTCH), National Taichung Theater (NTT), and National Kaohsiung Center for the Arts (Weiwuying) located in Taipei, Taichung, and Kaohsiung respectively, plus an affiliated performance group, the National Symphony Orchestra (NSO).

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

The highly-anticipated NTT was inaugurated in 2016. Its opening brought new vitality to the performing arts circle of Taiwan. Meanwhile, Weiwuying was inaugurated on October 13, 2018. Both the NSO and the NTCH celebrated their 35th anniversary in 2022. With three federally-sponsored professional venues joining forces under the guidance of the NPAC, we will definitely be at the forefront of the next development phase of Taiwan's performing arts.

### 國家表演藝術中心董監事

**董事長**  
高志尚

**董事** (依姓氏筆畫順序排列)

于國華  
那高·卜沌  
沈國榮  
李淳  
李靜慧  
林明裕  
林淑真  
林麗娟  
郭玲玲  
陳沁紅  
陳建甫  
蔡長海  
鄭榮興  
謝武樵  
蘇昭英

**監事**

楊其文 (常務監事)  
陳玲玉  
張敏玉  
劉明津

### Board of Directors

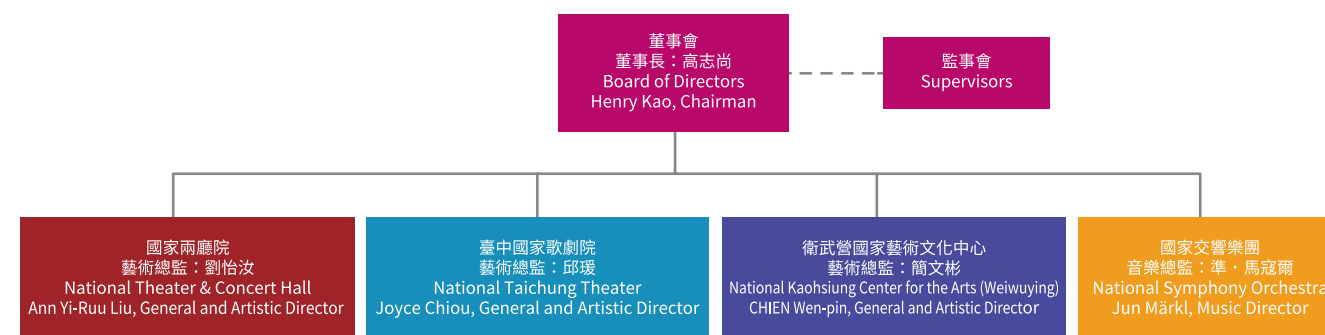
**Chairman**  
Henry Kao

**Directors**

Kuo-Hua Yu  
Nakaw Putun  
David Shen  
Roy Chun Lee  
Ching-Hwi Lee  
Ming-Yu Lin  
Susan Shu-Cheng Lin  
Julia Lin  
Ling-Ling Kuo  
C. Nanette Chen  
Jeff Chen  
Chang-Hai Tsai  
Rom-Shing Cheng  
Wu-Chiao Hsieh  
Zhao-Ying Su

**Supervisors**

Chyi-Wen Yang (General Supervisor)  
Lindy Chern  
Min-Yu Chang  
Min-Ching Liu



## 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：240 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  
 240 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：192 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  
 192 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：207 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  
 207 Staff members



### 國家交響樂團 National Symphony Orchestra

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

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



# 國家兩廳院

National Theater & Concert Hall





## 藝術總監的話

# 深根在地、放眼國際，打造世界一流藝術場域

2023年國門開放，全球交通回溫，人們看似恢復了以前差旅往來的熱度，但疫情後的世界已經和以前不一樣了。幾年間，全球經歷戰爭、種族與性別意識崛起，加上日新月異的科技躍進，與人口結構的改變。我們思考，在這樣的時代裡，藝術與劇場要如何去回應社會潮流？身為老字號場館，我們要帶給下一代什麼樣的劇場？

若要給 2023 年的兩廳院訂下關鍵字，那麼我想會是「國際合作」與「永續」。

今年我們透過 TIFA 台灣國際藝術節、Taiwan Week、秋天藝術節與 ACPC「亞洲連結：製作人工作坊」等國際交流活動，接待了來自十多個國家的藝術團隊、創作者與經營者，這些在疫情期間開始籌備的計畫，先前透過轉型線上或延期持續滾動，終於能夠在今年具體落實下來；我們也很榮幸在今年與亞維儂藝術節締結夥伴關係，明年將會有不少臺灣作品前往歐美各地巡演，雙向的交流讓臺灣在國際上的文化能見度更加清楚。

與亞洲各地的重要藝文場館深化連結是兩廳院年度重點，我與同仁們時常討論，亞際之間要有屬於自己的東方脈絡跟觀點，才能在與西方藝術交流上平等對話。近年兩廳院與幾個亞洲的劇場成為夥伴，定期開會討論亞際之間的合作方向，調校彼此對事情的觀點，努力在特殊的人文地理環境裡異中求同，開創出新的亞洲觀點。

一個場館的永續經營，除了硬體的與時俱進，在軟體上也必須持續更新思維、在策略與計畫中保持一定的靈活與彈性，以此吸引對世界懷抱熱情的年青世代願意投身其中。今年兩廳院面對臺灣人口結構改變帶來的高齡化議題，延續辦理「青銀共創」、「青銀有約」以及「表演藝術處方箋」等行動，獲得豐碩迴響，藝術的角色不只有美學的展現，透過藝術參與拓展人們對年齡的想像，能為整體社會前景帶來更多可能。我們也計劃在不久的將來，讓這些行動在公部門與民間友好單位的協力下，走向臺灣更多角落。

自由是我們國家的特色，理念是場館經營的態度。兩廳院很幸運，三十六年來公私部門的資源一直沒有斷，為場館打下非常好的根基，創立至今邀演過的各個藝文團隊與作品，再再的反映出兩廳院是一個什麼樣的劇場，我有自信的說，在世界一流劇場裡，兩廳院絕對名列前茅。

面對今日社會變化的潮流，劇場與表演藝術的身分更加多元，我們需要找到這個世代與觀眾對話的模式，在培養未來觀眾的同時，也迫切思考如何培養觀眾的未來。身為國際指標藝術場館，兩廳院非常清楚，我們不只是帶給觀眾好節目，而要讓世界看見劇場在當代社會的影響力與意義。

劉怡汝

劉怡汝  
國家兩廳院藝術總監



2023TIFA 泰勒·馬克《Judy 秀：美可敵國》  
2023TIFA Taylor Mac: *A 24-Decade History of Popular Mu* (攝影/劉振祥)

## From the General and Artistic Director

# With Deeply-planted Local Roots, Looking Around the Globe to Create a World-Class Artistic Scene

When the nation reopened in 2023, global traffic picked back up and people quickly resumed travel once more, having lost none of their previous enthusiasm. However, the world after COVID-19 is not the same as it was before. In the last few years, the world saw war, a rise in racial and gender consciousness, rapid technological advances, and changes in societal structure. In response to such an era of change, how should art and theater respond to social trends? As a time-honored venue, what kind of theater do we want to gift to the next generation?

If we were to describe two key themes that drove the NTCH in 2023, I think they would be “international cooperation” and “sustainability.”

This year, we had the pleasure of working with artistic teams, creators, and producers from more than ten countries through our international programs such as the Taiwan International Arts Festival (TIFA), Taiwan Week, Artquake in Autumn, and Asia Connection: Producers Camp (ACPC). Plans that were first conceived of during the pandemic but either implemented in a virtual manner or postponed could finally see fruition this year. We were also honored to have entered into a partnership with the Festival d’Avignon this year. With many Taiwanese projects going on tours throughout Europe and the United States next year, such two-way interaction has enabled Taiwan’s cultural visibility in the world to grow ever clearer.

Strengthening our connections with important art and cultural venues throughout Asia is always a major focus every year for the NTCH. My colleagues and I often discuss the importance of Asian venues having their own Eastern culture and perspective in order to engage in constructive dialogue with their Western counterparts. In recent years, the NTCH has entered into partnerships with several Asian theaters, with regular meetings to explore the directions that intracontinental cooperation can take, share new perspectives, and seek common ground in our differences, to inaugurate a new era of Asian perspective.

To maintain sustainable operations of a venue, in addition to keeping up with the times in terms of hardware, we must also continually update our software and maintain a certain degree of flexibility in our strategies and plans, so as to remain relevant for younger generations who are passionate about the world and are willing to partake in our programs. This year, in response to the issue of aging generations brought about by changes to Taiwan’s population structure, the NTCH continued to create initiatives such as the NTCH “Intergenerational program,” “Bridging Generations,” and “Performing Arts on Social Prescription Pilot Project,” which were well-received. We believe that the role of art is not only in displays of aesthetics, but also plays a valuable role in expanding the imagination of people of all ages through participation in artistic expression, and can bring more possibilities to their interactions with society. We plan to bring more of these initiatives to every corner of Taiwan in the near future through the joint support of the public sector and affiliated non-governmental organizations.

Freedom is a hallmark of our nation, and this philosophy is one we have embraced in how we consider venue management. The NTCH has been very fortunate to have received continuous support from both the public and



2023TIFA 河床劇團 X FOCA 福爾摩沙馬戲團《夢與陰影》  
2023TIFA Riverbed Theatre & Formosa Circus Art: *Dreams and Shadows*(攝影/劉振祥)

private sectors over the last 36 years, enabling the venue to establish a strong foundation. The various artistic groups and their works that have been showcased on the NTCH stage by invitation since its founding reflect the core values of the NTCH. I can confidently say that the NTCH is definitely among the best of the world’s top-tier theaters.

Faced with the continual social changes of today, the identities of theater and the performing arts have to diversify. We need to find a model for engaging in dialogue with audiences in the current generation. While cultivating future audiences, we are also urgently thinking about how to cultivate the future of the audiences. As an art venue that is held up as an example worldwide, the NTCH is unwavering in its conviction to not only bring good programs to the audience, but also inspire the world of the influence and significance of theater in contemporary society.

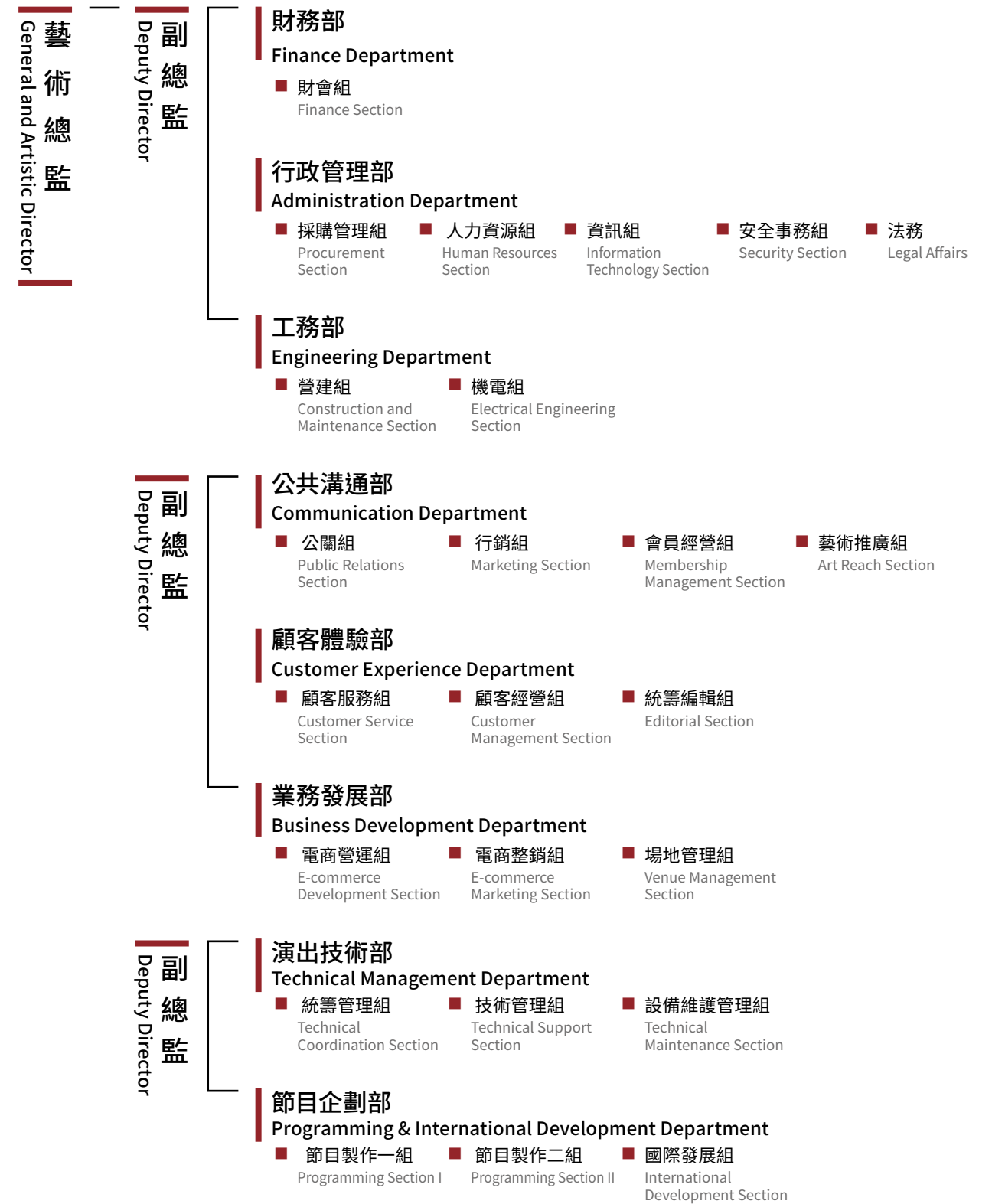
**Ann Yi-Ruu Liu**  
General and Artistic Director,  
National Theater & Concert Hall



## 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

# 扎根在地懷抱國際 永續經營活化場館氣象

走過 2020 年疫情下的施肥生根、2021 年的轉型萌芽與 2022 年穩固開葉，2023 年之於國家兩廳院，是結果與收穫的一年。

作為藝術發生所在，國家兩廳院自 2018 年以「歸零與重啟」為策略，逐步翻轉劇場社會角色；2023 年在既有的「人人、數位、有機、界線流動」營運核心上，進一步深化、收斂為「永續共融」、「韌性治理」、「智慧創新」三項核心精神，疫情時期方方面面的潛流與努力，開始匯流出可供外界檢視與討論的實例。

在國門開啟、全球交流復甦的 2023 年，兩廳院鎖定目光與資源於「永續」與「國際連結」的重新定義與實踐，身為亞洲重要藝術場館，兩廳院今年更以「亞洲創意樞紐」為年度目標，對內致力與更廣大的藝文產業進行溝通，攜手公私部門培育下一代表演藝術人才，並廣納不同世代對場館的想像，共探藝術回應社會的方法；對外則穩固場館形象，積極拓展全球社交網絡，尋求能一起共感世界變化，開啟亞際與全球藝文新語境的國際夥伴。

## 整合國際資源，邁向全球共創世代

兩廳院自 1987 年成立以來，持續獲得官方與民間資源投注，長期累積國際聲量，在海外具備一定號召量能。因此，在產業共好、與世界來往的目標下，大膽接軌全球議題，導引世界思潮來臺，並乘風擴散臺灣的藝文影響力。

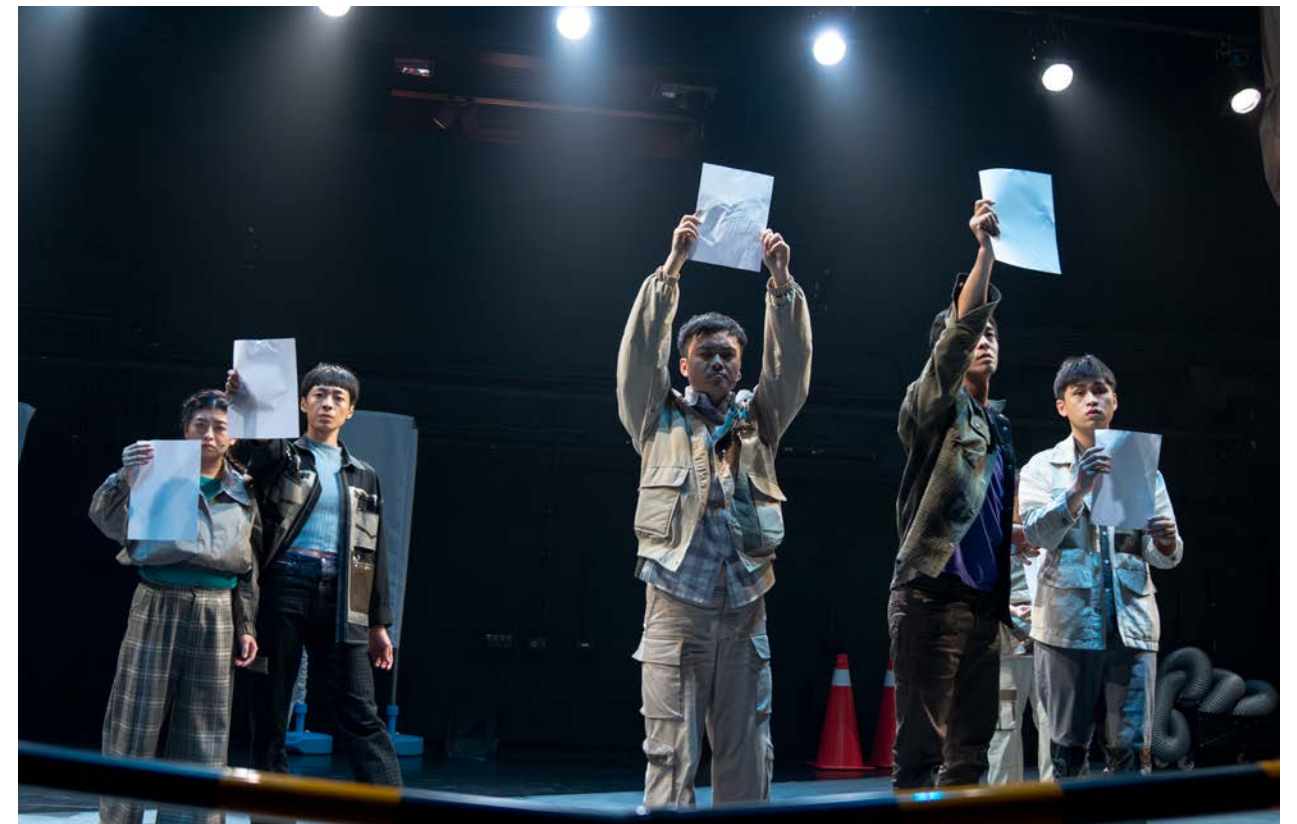
2023 年的國際節目，由上半年 TIFA 台灣國際藝術節至秋天藝術節川流不息，恢復疫前盛況，節目的選材映照時代呼吸，邀演西班牙編舞家布蘭卡·李獲得 2021 威尼斯影展最佳 VR 體驗獎作品《巴黎舞會》於實驗劇場演出，因疫情延宕的知名變裝皇后泰勒·馬克作品《Judy 秀：美可敵國》也終於抵臺。亞維農藝術節總監提亞戈·羅提吉斯則帶來日內瓦劇院關於戰爭作品《不可能的邊界》，同時也代表亞維農藝術節與兩廳院締結夥伴關係，邀請參與 2024 年亞維農藝術節首屆「不可能的傳承」藝術家培育

計畫，遴選臺灣藝術家與會。

搭著 TIFA 展開為期 7 天的 Taiwan Week，兩廳院帶領雙北友好藝文館所：臺灣戲曲中心、牯嶺街小劇場、C-LAB 臺灣當代文化實驗場、客家音樂戲劇中心、雲門劇場共六間場館協力規劃 19 檔演出，邀請 44 位國際重要場館與藝術節代表匯聚一堂，聚焦臺灣創作能量，確實觸發合作契機。

以思辨取向策展的秋天藝術節，今年以「記憶中的黑夜」為題，國際選材上帶來貼合臺灣政治環境、引起社群討論聲量高的楊·馬騰斯舞作《任何搞分裂的企圖都將以粉身碎骨告終》、希臘劇場大師迪米特里·帕派約安努與舞蹈家蘇卡·宏恩的雙人舞作《INK》，更有以「神經多元者」(Neurodiversity) 為主體，探討人權、性別政治、人工智慧的澳洲背靠背劇團《當獵人成為獵物的影子》等作品，並搭配一系列議題深耕活動，包含演前演後思辨講座、舞台導覽、工作坊、文件展等，也留下足以作為後人參考與論述的文字側記，讓演出不只是曇花一現的煙火式絢爛，更在藝術價值之外，直探人群內心，駐足觀眾腦海，進而翻轉思維。

臺灣藝文發展背景使得向西方取經順理成章，兩廳院有感「亞洲」一詞下蘊含豐沛精彩的異質性，以及特殊地理與政治脈絡裡的同質性，近年致力發展亞際之間的夥伴關係。於 2021 年起，與新加坡濱海藝術中心、日本東京藝術劇場、韓國國立劇場共四館共同舉辦為期三年的「亞洲連結：製作人工作坊」(Asia Connection: Producers Camp, ACPC) 計畫，若計入導師、講師與申請學員等，串連起包括印尼、泰國、澳洲、德國、英國等地亞太與歐洲專業人士。本屆為此三年計畫最後一屆，預計沈澱後重新調整腳步，在國門開放下，本屆順利邀請導師學員於臺北實體相聚，學員也改為內部推舉，聚焦實戰經驗充沛的國際製作人才，期待透過資源共享，深度文化議題探討等交流，共同挖掘亞洲內部異中求同的聲音，尋找新形態亞洲共製模式，與歐美開啟文化上平等交流的往來對話。



2023 新點子實驗場 張可揚《在大道與廣場之間遇到一頭大象》 2023 IDEAS LAB Chang Ko-yang: *Elephant in the \_\_\_\_\_* (攝影/劉振祥)

## 放大科技優勢，落實場館綠能永續

疫後的表演藝術界已然從思考上發生了改變，數位科技由奇觀成為日常，搭上全球永續思潮，旅行與移動在今日有了新的定義。在世界各大藝術節講求綠能減碳之時，臺灣海島地理雖然難以避免跨國飛行，但如何在差旅巡演、日常生活裡隨手節能，是兩廳院積極與同仁及合作夥伴溝通要點。

兩廳院在建築、冰水主機功能等大項目已然汰舊換新後的此刻，選擇由細節開始逐步實踐綠能與永續，包含無紙化會議、節目冊電子化、劇場週以外增搭環保餐具取代便

當、減少使用一次性耗材等，除逐步發展無障礙硬體設施及提升共融服務外，也持續企劃具永續價值之節目或活動，並建立主辦節目綠色製作流程導入系統，讓「永續」不只是目標，也是落實在每日的惜用資源行動。

2022 年兩廳院進行內部盤點後，設定六大永續目標。2023 年年中，兩廳院辦理「永續國際年會」，廣邀產官學分享實踐心得，後續更有政府、企業等團體邀請兩廳院前往分享。同時，延請永續顧問導入方法學，正式進行場館溫室氣體盤查，並於年底完成第三方認證，將於 2024 年獲得查證聲明書，並依據盤查結果，進行減碳策略的擬定與後續實踐。





2023TIFA 楊景翔演劇團《阮是廖添丁》 2023TIFA Yang's Ensemble: *Your friendly neighborhood Liao Tianding*(攝影/劉振祥)

將知識傳遞的效率擺在首位，自 1992 年 10 月創刊的華人界首份以表演藝術為主體的《PAR 表演藝術》雜誌，在 2023 年底正式宣告，紙本雜誌月刊將於 2024 年 3 月後全面數位化，並出版年度特刊。文章全面數位化，以符合現代人快節奏、攜帶裝置隨處閱讀的知識攝取習慣，回應《PAR 表演藝術》雜誌的公共性，並彰顯華人第一本表演藝術類雜誌的影響力。也因此，促使兩廳院加速數位典藏與保存的推廣與普及。表演藝術圖書館的數位館藏隨著三館的演出累積與友好資料庫的擴增逐步擴大，數位典藏相關規範也在今年陸續細緻、健全。為了鼓勵大眾親近典藏、提高誘因，兩廳院也持續利用圖書館空間設立主題展、舉辦學術與音樂工作坊，並邀請藝術家陳以軒以歌劇詠嘆調為題，創作錄像作品《歌劇卡拉 OK》，活化空間想像。

### 深化共融內在，打造全齡友善空間

縮短觀眾與劇場的距離，是永續共融的經營核心。兩廳院

回應近年臺灣社會超高齡化趨勢，有志於打造全齡友善場館，至 2022 年開始，與國立臺灣大學創新設計學院及樂齡專業人士合作，開展促進世代溝通、反轉年齡印象的「青銀有約」計畫，本年度在春季選以 TIFA《Judy 秀：美可敵國》、悲劇三部曲——第二部曲《Cuckoo》以及布拉瑞揚舞團《我·我們》三檔節目，加場秋天藝術節《任何搞分裂的企圖都將以粉身碎骨告終》作為討論，透過匯集藝術激發的個體反饋，溫柔翻攪世代差異，熔煉多元觀點，回歸人性本色。

在「青銀共創」作品的選擇上，則以臺灣大眾熟悉的雲門舞團經典舞作《薪傳》經典段落「耕種與豐收」為工作片段，本屆最小參與者與最大參與者的年齡跨幅為 45 歲，跨世代在創作過程裡平等對話，相互傾聽與協助。2023 年亦新增「表演藝術社會處方箋先驅計畫」，提供舞蹈、戲劇、聆聽三種處方箋，徵選 55 歲以上中高齡者參與，以表演藝術關照中高齡族群身心健康。而在 2022 年青銀



2023 秋天藝術節 迪米特里·帕派約安努《INK》 2023 Artquake in Autumn Dimitris Papaioannou *Ink*(攝影/Julian Mommert, 提供/Dimitris Papaioannou)

共創分享會頗受關注的日本 OiBokkeShi 劇團創辦人菅原直樹與製作人武田知也，今年十月再次受邀來臺擔任「失智友善戲劇培力」講座及工作坊講師，與臺灣相關領域工作者交流日本經驗，與戲劇於失智照護上的應用。

兩廳院自 2019 辦理輕鬆自在場以來，陸續開啟口述影像、情境字幕、托育服務、易讀本等劇場共融規劃。輕鬆自在場過去多以音樂與親子為主，今年兩廳院將觸角拓展至戲劇領域，九月噓嘩排演喜劇作品《幕後七日》成功帶領 167 位觀眾共享歡樂。為擁抱不同需求的觀眾，兩廳院的場館導覽也在多國語音選擇的概念發想上，於今年規劃增設手語導覽影片，提供以手語為主要溝通管道的朋友，來館活動的新選擇。設備方面，為達成輪椅席加總多元友善席占固定席位 1% 的目標，今年著力於觀眾席的輪椅席增設評估，上半年辦理焦點座談與無障礙設施使用者評估建

議，並搭配「多元友善席」的設計、監造案規劃，希望於明年底落實設計。

本年度共計在共融場次上，辦理有輕鬆自在場、口述影像、情境字幕、觸覺導覽、導盲犬、捷運站接駁、演後聽打、雅婷逐字稿以及各類無障礙導覽、服務等，共 233 場服務 20,326 人次。

### 掌握時代脈動，為新世代人才開路

場館的永續經營需要源源不絕的人才投入，劇場的未來永遠屬於下一個世代。在人才培育方面，除了行之有年的「藝術基地計畫」扶植駐館藝術家、藝術行政實習生，以及希望培養場館經營人才的「Gap Year」兩廳院壯遊計畫之外，並開設劇場技術與舞台監督培訓課程，同時透過「藝術零距離」、好哲凳 Podcast 節目等管道，多方伸出藝術的友好之手，增幅社會大眾對藝術的觸及度。

為了接軌日新月異的科技世代，兩廳院延續「產業串連」的核心精神，在設備上優化場館技術環境同時，攜手官方與民間單位，辦理「科技表演藝術系列講座」及「5G 技術應用實務工作坊」等，引領藝術產業從業者習得未來工具；並積極開發數位內容，包含與資策會及拉鐸人男聲合唱團共製的 AI 視覺化音樂會《向生命乾杯》、雲門 50 鄭宗龍《波》，以及結合預言活動與線上線下互動的大型沉浸式演出《Operation 1'71701'/彌》。

《Operation 1'71701'/彌》做為繼《神不在的小鎮》後，兩廳院回應社會與時代潮流的前衛嘗試。在社群 KOL 積極參與、重金屬樂團的壓軸演出號召力，和「預言」本身對大眾的吸引力，搭配話題性高的行銷宣傳，過程所開發的展演路徑與模式，彌足珍貴。兩廳院清楚科技是當代創作不可避免的媒材，藝術來自生活，創作者難以自外於所處時空，在國際往來回溫，在地與跨國合作百花齊放的時刻，兩廳院站穩歷史座標，持續支持與製作美學與哲學兼具、感官享受與內在震動皆備的優秀節目，期待成為世界一流藝術家的創意實踐場域。

## Annual Report

# Locally Rooted, Embracing the World Sustainable Management Stimulates the Atmosphere of Venues

Going through fertilizing and taking root in 2020, sprouting in 2021, and leaves unfurling steadily in 2022, the National Theater and Concert Hall (NTCH) ushered in a year of yields and harvest in 2023.

As a prime site for the creation and display of art, the NTCH adopted the strategy of “rebuild from the ground up” in 2018 to gradually reverse the social role of theater; in 2023, based on our existing operating strategy of “for all, digital, organic, and in-between,” we dove deeper and focused on the three core themes of “sustainable inclusion,” “resilient management,” and “smart innovation.” The ripples created by our efforts in all these areas during the pandemic period have begun to converge into concrete examples for the outside world to see and discuss.

In 2023, as the nation was reopening and international communication were recovering, the NTCH focused its attention and resources on redefining and creating “sustainability” and “international connections.” As one of the most important art venues in Asia, the NTCH began working towards “Asian Creativity” this year, with an annual goal of becoming a “central hub” for such activities. Internally, we were committed to communicating with the broader arts and cultural industry, working with institutions in both the public and private sectors to cultivate the next generation of performing arts talents, broadening the imagination of different generations for venue utilization, and jointly exploring ways for arts to respond to society; externally, we were actively working on creating a stable image and establishing global social network to connect with international partners who can collaboratively make changes in the world and open up a new context for intra-continental, as well as international, arts and culture.

## Integrate International Resources and Move Toward Global Co-invigoration of a New Generation

Since its establishment in 1987, the NTCH has continued to receive support from governmental and private sources, accumulated international standing and made a name for itself overseas. Therefore, in pursuit of mutual benefit for all venues and furthering worldwide communication, we have boldly tackled global issues, introduced international trends of thought to Taiwan, and expanded Taiwan’s artistic and cultural influence.

International programs were highlighted in 2023 during the Taiwan International Festival of Arts (TIFA) in the first half of the year and the Artquake in Autumn Festival, in the return to its pre-pandemic grandeur. The selection of programs reflected the current zeitgeist: Spanish choreographer Blanca Li’s work *Le Bal de Paris*, which won the Best VR Experience for Interactive Content Award at the 2021 Venice Film Festival, was performed at the Experimental Theater. Well-known drag queen Taylor Mac’s *A 24-Decade History of Popular Music*, which had been initially postponed due to the pandemic, finally arrived in Taiwan. Tiago Rodrigues, director of the Festival d’Avignon, brought the Comédie de Genève’s work *Dans la mesure de l’impossible*. Represented the Festival d’Avignon, he also established a partnership with the NTCH and invited Taiwanese artists to participate in the first “Transmission Impossible Project” at the Festival d’Avignon in 2024.

The seven-day Taiwan Week kicked off with TIFA. The NTCH paved the way for the venues in Taipei and



2023 秋天藝術節 澳洲背背背劇團《當獵人成為獵物的影子》  
2023 Artquake in Autumn Back to Back Theatre: *The Shadow Whose Prey the Hunter Becomes* (攝影/張震洲)

New Taipei: Taiwan Traditional Theatre Center, Guling Street Avant-garde Theatre, Taiwan Contemporary Culture Lab (C-LAB), Hakka Music and Theater Center, and Cloud Gate Theater, the six of which featured a total of 19 performances. A total of 44 representatives from renowned international venues and art festivals were invited to gather together, focusing on Taiwan’s creative energy and thus creating opportunities for collaboration.

The Artquake in Autumn Festival was curated with

a speculative approach. This year, with the theme of “The Dark Night in Memory,” an international selection of material was presented in line with Taiwan’s sociopolitical environment and stimulated much discussion in the community. This included Jan Martens’s dance, *any attempt will end in crushed bodies and shattered bones*, and Greek theater master Dimitris Papaioannou and dancer uka Horn’s pas de deux *INK*; while Australian Back to Back Theatre’s *The Shadow Whose Prey the Hunter Becomes*, featuring “neurodiversity” as its main theme, also





2023TIFA 自由擊《20 伍零》  
2023TIFA Freedom Beat: *Fifties* (攝影/劉振祥)

explores human rights, gender politics, and artificial intelligence. They were paired with a series of in-depth activities, such as pre- and post-performance lectures, behind-the-scenes features, workshops, document exhibitions, and others, alongside annotations that could be used as a reference for discussion by future generations, making the performances not only a short-lived display of fireworks, but also an experience that goes beyond artistic value to directly explore the hearts of the people, lingers in the minds of the audience, and changes their thinking.

The background of Taiwan's arts development makes learning from the West a natural and logical outcome. The NTCH realizes that the term "Asia" contains an inherently rich and wonderful heterogeneity, as well as the homogeneity of its special geographical and political context. In recent years, we have been committed to developing intra-Asian cooperation and partnerships. Starting in 2021, we jointly organized a three-year "Asia Connection: Producers Camp (ACPC)" program in cooperation with three other venues, including Esplanade - Theatres on the Bay

in Singapore, Tokyo Metropolitan Theatre, and the National Theater of Korea. Including mentors, lecturers, and student applicants for this program, we connected with Asia-Pacific and European professionals from Indonesia, Thailand, Australia, Germany, the United Kingdom, and several other countries. The year 2023 marked the last session of the three-year plan, and we expected to adjust the program's pace after this initial trial. With the reopening of the nation, we saw the successful gathering of mentors and students face-to-face in Taipei. The trainees were internally recommended with a focus on international production talents with rich practical experience. It was hoped that through resource sharing, in-depth discussion of cultural issues, and other exchanges, we could jointly explore the voices that seek common ground amid the differences within Asia, build a new Asian co-production model, and engage in mutually beneficial cultural communication and dialogues with Europe and the United States.

### **Amplify Technological Advantages and Implement Green Energy Sustainability in Venues**

The pandemic has changed the way in which the performing arts world thinks. Digital technology has transitioned from a novelty to a commonplace tool. The global trend of sustainability has redefined travel and mobility. Major art festivals throughout the world emphasize green energy and reduction of carbon footprint. Although Taiwan's geographical location makes it difficult to avoid cross-border flights, the question of how to save energy during travel and daily life is a key issue for the NTCH to actively discuss with its colleagues and partners.

With major projects such as the construction and replacement of the central cooling system being completed, the NTCH has turned its attention to gradually implementing green energy and

sustainability starting with the small details, including paperless meetings, electronic house programme, replacing disposable utensils and lunchboxes with environmentally friendly tableware, reducing the use of disposable consumables, etc. In addition to gradually developing barrier-free hardware facilities and improving accessibility services, we have also continued to create programs and activities with sustainable value and establish a system for introducing a green production process for hosted programs so that we can make "sustainability" not just an abstract goal but an action taken every day to conserve resources.

After the NTCH's internal inventory in 2022, we set six sustainability goals. In mid-2023, the NTCH hosted the "Sustainable Theater Conference," inviting industry, government, and academic leaders to share their practical experiences. Later in the year, the NTCH was also invited by the government, various enterprises, and other groups to share its observations. At the same time, we invited sustainability consultants to introduce methodologies for formally conducting a greenhouse gas analysis of the venue, and this third-party certification was completed by the end of the year. We will receive the final assessment in 2024 and will be able to formulate and follow up on our carbon footprint reduction strategies based on the results.

Putting the efficiency of knowledge transfer first, the *Performing Arts Redefined* magazine, the first performing arts magazine in Mandarin Chinese launched in October 1992, officially announced at the end of 2023 with an annual special issue that its monthly publication would be going fully paperless after March 2024. The articles will be fully digitized to accommodate the fast pace of knowledge acquisition in the modern age where mobile devices allow people to read anywhere and at any time. This move aims to respond to the public nature of "Performing Arts Redefined" and also demonstrate the influence of this first performing arts magazine in the Mandarin-

speaking world. This also prompts the NTCH to accelerate the promotion and popularization of its digital collection. The digital collection of the Performing Arts Library has gradually expanded with the accumulation of performance materials in its three libraries and the expansion of affiliated databases. The relevant regulations for the digital collection were also refined and improved this year. In order to encourage public interaction with the collection, the NTCH continued to use the library space to set up themed exhibitions, hold academic and music workshops, and host artist Chen I-Hsuen's video piece "Opera Karaoke" with the theme of opera arias to activate the imaginative space.

### **Deepen Inner Integration and Create a Friendly Space for All Ages**

Reducing the distance between the public and the theater is the core of sustainable and inclusive management. In response to the trend of super-aged in Taiwanese society in recent years, the NTCH is creating age-friendly venues. Starting in 2022, we have cooperated with the College of Design and Innovation at National Taiwan University (D-School@NTU) and professional workers to bring the "Bridging Generations" program to life. This year, the program featured three performances in the spring season: TIFA's *A 24-Decade History of Popular Music*, the second installment of The Hamartia Trilogy *Cuckoo*, and Bulareyaung Dance Company's *tiaen tiamen*. These programs were supplemented by the Artquake in Autumn Festival's *any attempt will end in crushed bodies and shattered bones*. By kindling conversation between individuals inspired by art, generational and viewpoint differences melt away and give way to the true essence of human nature.

One of the selections of works featured in the "Intergenerational program" is the famous passage "Planting the Rice Sprouts" from the classic dance *Legacy* by Cloud Gate Dance Company, a piece

very familiar to the Taiwanese public. The age gap between the youngest and oldest participants of this year's program spanned 45 years. Cross-generational dialogues were held on equal footing in the creative process, with participants listening to and assisting each other. In 2023, we added the "Performing Arts on Social Prescription Pilot Project," providing three types of prescriptions, including dance, drama, and listening, and recruiting middle-aged and elderly people over 55 years of age to participate using performing arts to care for the physical and mental health of the middle-aged and elderly people. Naoki Sugawara and Tomoya Takeda, the founder and producer of Japan's OiBokkeShi theater company respectively, which attracted much attention at the 2022 Intergenerational Seminar, were invited to Taiwan again in October this year to serve as lecturers and workshop lecturers for the "Creative Drama and Storytelling in Dementia Care," sharing Japan's experience with Taiwanese workers in related fields and the application of drama in dementia care.

Since 2019, the NTCH has been implementing theater integration services such as audio descriptions, situational subtitles, child care services, and approachable books. In the past, the relaxed performance offerings mainly focused on the music parent-child programs. This year, the NTCH expanded the reach to the field of drama. In September, the HaoXhiaoTroupe performed the comedy work *7 Days Behind the Scenes* and successfully shared the joy with 167 audiences. In order to embrace the diverse needs of our audiences, the NTCH's audio guides are equipped with multi-lingual voice selection. This year, we planned the inclusion of sign language guide videos to provide patrons who use sign language as their primary mode of communication with a wider selection of activities in the venue. In terms of facilities, in order to achieve our goal of ensuring wheelchair and accessible seats to account for 1% of all fixed seats, this year we focused on assessing the addition of wheelchair seats in the auditorium. In the

first half of the year, we conducted focus discussions and user assessment recommendations for barrier-free facilities and coordinated and oversaw the design of "multi-accessible transfer seats." We hope to see this design implemented by the end of the next year.

This year, our accessibility features were utilized by a total of 20,326 people across 233 sessions, including relaxed performance adaptations, audio descriptions, situational subtitles, touch tours, guide dogs, MRT station transfers, post-performance discussions, the Yating live transcription app, and a variety of other barrier-free guides, services, etc.

### Measure the Pulse of the Times and Pave the Way for New Generations of Talents

The sustainable operations of the venue require a steady stream of talent investment, and the future of the theater will always belong to the next generation. In terms of talent cultivation, in addition to the long-established "Art Base Project" to support resident artists and art administration interns as well as the "Gap Year" NTCH plan that hopes to cultivate venue management talents, we also launched an initiative for providing theater technology and stage management training courses. At the same time, through channels such as "Walk Into Studio" program and the "Philosophy of Art" podcast, we continue to extend a hand to increase the public's access to the arts.

In order to keep up with the ever-changing technological era, the NTCH continued in the core spirit of "industry connections" and optimized the venue's technical environment and equipment. At the same time, we joined forces with governmental and private sectors to conduct "The Lecture Series of Explore Ideas: Art and Technology" and "Workshop on 5G technology and practical application" and so on, assisting art industry practitioners grow acquainted with the tools of the future. Meanwhile, we also actively developed digital content, including the AI



2023TIFA 拾念劇集 X 無獨有偶 X 施如芳《鯨之嶋》  
2023TIFA La Cie MaxMind & Puppet and Its Double & Shih Ju-fang: *Whale Island* (攝影/劉振祥)

visual concert *Let's Drink* co-produced by the Institute for Information Industry and the Taipei Male Choir, Cheng Tsung-lung's *Waves* produced for Cloud Gate Dance Theater's 50th Anniversary, and large-scale immersive performance *Operation: 1'71701 / MITR4* which combined predictive activities with both online and offline interactions.

*Operation: 1'71701 / MITR4* is an avant-garde work by the NTCH that responds to the current trends of society and the time after *Lunatic*. With the active participation of key opinion leaders in the community, the appeal of the heavy metal band's finale performance, and the appeal of the "prophecy" itself to the public, coupled with highly topical marketing and publicity, the performance path and model developed during the process are extremely

precious. The NTCH understands that technology is an invaluable medium for contemporary creation. Art comes from life, and it is difficult for creators to remove themselves from the time and space they live in. At a time when international exchange and both domestic and international cooperation are blooming, the NTCH is firmly at the forefront of this campaign. We will continue to support and produce excellent programs that combine aesthetics and philosophy, as well as sensory enjoyment and inner thrills. We look forward to becoming a creative practice field for world-class artists.



## 年度聚焦

# OPENTIX 為藝文產業持續挹注新活力

國家兩廳院所營運之售票平台 OPENTIX 兩廳院文化生活，截至 2023 年 12 月 31 日註冊會員數已累積 82 萬 6,332 人，每月平均可達 1,140 萬網站瀏覽量，2023 年服務藝文代售合作團隊共計 1,291 家，上架展演活動 13,456 場次，售出票券 205 萬張，提升平台會員票房貢獻佔比至 75%，銷售動能及營運量能突破歷年紀錄，為藝文產業持續挹注新活力。

為協助表演藝術團體有效吸引潛在觀眾群，同時增加人們購票意願，OPENTIX 兩廳院文化生活本年度完成功能新增與優化：

### 一、主辦工具全面優化，有效支援藝文節目行銷推廣

新增「主辦專頁」功能，主辦單位擁有專屬網址，觀眾瀏覽時一目了然該主辦單位於 OPENTIX 販售中的節目清單、簡介與官網連結，協助推廣節目及增加觀眾黏著度，此外，主辦單位使用的後台網頁，也新增觀眾性別、年齡輪廓分析、並導入 Google Analytics 數據，針對購票觀眾進行管道來源分析，幫助評估行銷活動及廣告投放有效性。

### 二、持續提升觀眾購票體驗，增加多元服務

OPENTIX 致力於提供觀眾流暢且穩定的購票體驗，優化熱門節目搶購相關功能，如新增電腦選位，除加速觀眾購票流程，亦能提供視障觀眾更好的購票無障礙體驗，並新增 ATM 轉帳付款，以利無信用卡觀眾結帳，提供多元付款方式；針對國外旅客購票需求，導入 Google 翻譯模組，各國觀眾可切換慣用語系瀏覽網頁，使購票更便利。

### 三、完成文化幣整合規劃，鼓勵青年參與表演藝術

因應文化部推行成年禮金政策，OPENTIX 於六月完成文化幣系統功能整合，除結帳時可抵用文化幣，並同時可與 OPENTIX 站內紅利點數折上加折外，主辦單位並可設定相關折扣優惠機制，鼓勵青年親近藝文；配合政策發放，於 OPENTIX 首頁設立文化幣節目推薦旗艦館專區，青年觀眾註冊與購票均有加碼 OPENTIX 站內紅利點數贈點活動，大力推展青年觀眾參與表演藝術。



2023 新點子實驗場 趙偉丞《跳躍少年》  
2023 IDEAS LAB Chao Wei-chen *Jump Shonen* (攝影/李佳擘)

## Annual Focus

# OPENTIX: Generating New Dynamics in the Performing Arts Industries

As of December 31, 2023, OPENTIX, operated by the NTCH, boasted 826,332 registered members and averaged 11.4 million monthly page views. Throughout 2023, it facilitated ticket sales for 1,291 performing teams and listed 13,456 performances. With 2.05 million tickets sold, OPENTIX members accounted for up to 75% of box office. With record-high momentum and performances, OPENTIX continues to drive new dynamics in the performing arts industries.

To appeal to potential performing arts audiences and boost ticket sales, OPENTIX added and optimized the following features this year:

### 1. Optimize tools for event organizers to support marketing and promotion

Introducing the new “organizer’s page”, where event organizers have their own dedicated URL. Visitors can browse through the list of programs, descriptions, and website links of events sold by the same organizer on OPENTIX. This feature helps promote shows and retain visitors. Additionally, the backend page of organizers now includes audience gender and age profile analysis, along with the integration of Google Analytics data. This enables channel source analysis for ticket-purchasing audiences, aiding in evaluating the effectiveness of marketing activities and advertising placements.

### 2. Enhancing ticketing experiences and diversify services

OPENTIX is committed to smooth and reliable ticketing experiences. OPENTIX optimizes its booking mechanism, by introducing an automated seats-reserving system. It not only streamlines ticketing processes, but also enhances accessibility for consumers with visual disabilities. The platform also allows wire payments now for consumers without credit cards. To meet the ticketing needs of international travelers, we have integrated Google Translate modules allowing audiences from various countries to switch to their preferred language when browsing the website, making ticket purchasing more convenient.

### 3. Encourage youngsters to attend performing arts events with Culture Points

After the Ministry of Culture issued “Culture Points”, OPENTIX added a new feature in response in June. Consumers can redeem these points at checkout pages, as well as their OPENTIX points. Event organizers can offer certain discounts or incentives to youth audiences. OPENTIX also establishes a dedicated section on its home page. Youth audiences who register and purchase tickets on OPENTIX will receive bonus points, further promoting their participation in performing arts.



2023 兩廳院夏日爵士：《爵士雙宇宙》  
2023 NTCH Summer Jazz: Revolving Jazz - Both Sides of Notes (攝影/李佳暉)



## 節目暨活動概況 Program & Activity Overview

國家  
戲院  
National  
Theater

2/24-2/26	2023TIFA 泰勒·馬克《Judy 秀：美可敵國》 2023TIFA Taylor Mac: <i>A 24-Decade History of Popular Music</i>
3/3-3/5	2023TIFA 西班牙塞拉諾先生劇團《山貌》 2023TIFA Agrupación Señor Serrano: <i>The Mountain</i>
3/10-3/12	2023TIFA 以色列 L-E-V 舞團《心碎蠻荒之旅》 2023TIFA L-E-V: <i>Chapter 3: The Brutal Journey of the Heart</i>
3/17-3/19	2023TIFA 提亞戈·羅提吉斯 X 日內瓦劇院《不可能的邊界》 2023TIFA Tiago Rodrigues & Comedie de Geneve: <i>Dans la mesure de l'impossible</i>
3/24-3/26	2023TIFA 楊景翔演劇團《阮是廖添丁》 2023TIFA Yang's Ensemble: <i>Your friendly neighborhood Liao Tianding</i>
4/7-4/9	2023TIFA 河床劇團 X FOCA 福爾摩沙馬戲團《夢與陰影》 2023TIFA Riverbed Theatre & Formosa Circus Art: <i>Dreams and Shadows</i>
4/14-4/16	2023TIFA 布拉瑞揚舞團《我·我們》第一部曲 2023TIFA Bulareyaung Dance Company: <i>tiaen tiamen Episode 1</i>
4/21-4/30	2023TIFA 雲門 50 林懷民《薪傳》 2023TIFA Cloud Gate Dance Theatre of Taiwan: <i>Legacy</i> by Lin Hwai-min
5/5-5/7	2023TIFA 拾念劇集 X 無獨有偶 X 施如芳《鯨之嶋》 2023TIFA La Cie MaxMind & Puppet and Its Double & Shih Ju-fang: <i>Whale Island</i>
5/12-5/14	2023TIFA 克莉絲朵·派特 X 強納森·楊《欽差大臣》 2023TIFA Kidd Pivot / Crystal Pite & Jonathon Young: <i>Revisor</i>
6/16-6/17	廳院選 黃翊 X 董陽孜 X 黑川良一《墨》 NTCH Selects HUANG Yi X TONG Yang-tze X Ryoichi Kurokawa: <i>Ink</i>
6/29-7/2	廳院選 唐美雲歌仔戲團《臥龍：永遠的彼日》 Tang Mei Yun Taiwanese Opera Company: <i>Zhuge Liang: A Promise Never Forgotten</i>
10/5-10/7	2023 秋天藝術節 迪米特里·帕派約安努《INK》 2023 Artquake in Autumn Dimitris Papaioannou: <i>Ink</i>
10/6	會員專屬【演後會客室】《INK》舞台導覽 NTCH-member Exclusive: Stage Tour of <i>INK</i>
10/12-10/15	廳院選 雲門舞集 50 週年 鄭宗龍《波》 NTCH Selects Cloud Gate Dance Theatre of Taiwan: <i>WAVES</i> by CHENG Tsung-lung
10/21-10/22	明華園總團 跨界文學劇場《散戲》 Ming Hwa Yuan Arts & Cultural Group: <i>Final Bow</i>
10/22	【舞台導覽】明華園總團 跨界文學劇場《散戲》 <i>Final Bow</i> Guided Theatre Tour

實驗  
劇場  
Experimental  
Theater

11/3-11/5	2023 秋天藝術節 楊·馬騰斯《任何搞分裂的企圖都將以粉身碎骨告終》 2023 Artquake in Autumn Jan Martens: <i>any attempt will end in crushed bodies and shattered bones</i>
11/11-12	【打開台北】活動 Open House Taipei
11/17-11/19	2023 秋天藝術節 詹傑 X 黃郁晴《罪·愛》 2023 Artquake in Autumn Zhan Jie & Huang Yu-ching: <i>The Fall</i>
12/2-3	2023 【廳院漫步】藝術家／達人導覽 2023 NTCH Special Tours
2/18-3/4	2023TIFA 布蘭卡·李《巴黎舞會》 2023TIFA Blanca Li: <i>Le Bal de Paris</i>
3/10-3/12	2023TIFA 陳靈《龍族女兒不流淚》 2023TIFA Margaret Leng Tan: <i>Dragon Ladies Don't Weep</i>
3/16-3/19	2023TIFA Jaha Koo《悲劇三部曲》 2023TIFA Jaha Koo: <i>The Hamartia Trilogy</i>
4/6-4/9	2023TIFA 黃郁晴 X 婉婉工作室《藝術之子》 2023TIFA Huang Yu-ching & Myan Myan Studio: <i>Man of the Theatre</i>
4/14-4/16	2023TIFA 自由擊《20 伍零》 2023TIFA Freedom Beat: <i>Fifties</i>
5/27-6/4	廳院選 莎士比亞的妹妹們的劇團《泰特斯》 NTCH Selects Shakespeare's Wild Sisters Group: <i>Titus Andronicus</i>
6/9-6/11	2023 新點子實驗場 李憶銖《昆蟲物語：裝死》 2023 IDEAS LAB Lee Yi-chu: <i>Souvenirs Entomologiques: Playing Dead</i>
6/16-6/18	2023 新點子實驗場 張可揚《在大道與廣場之間遇到一頭大象》 2023 IDEAS LAB Chang Ko-yang: <i>Elephant in the _____</i>
6/23-6/25	2023 新點子實驗場 李慈湄《聽起來像聲音？—石 - 頭 -S-tone》 2023 IDEAS LAB Li Tzi-mei: <i>Sounds like sound: -S-tone</i>
6/30-7/2	2023 新點子實驗場 趙偉丞《跳躍少年》 2023 IDEAS LAB Chao Wei-chen: <i>Jump Shonen</i>
7/14-7/16	2023 新點子實驗場 李奧森《切割、破裂、凝聚、碾碎、警察》 2023 IDEAS LAB Val Lee: <i>Severing, Fracturing, Uniting, Pulverizing, Policing</i>
7/22	【廳院青專屬】青現場 廳院劇設系——燈光、舞台工作坊 Talented Card Only: Theater Technical Workshop
8/23-8/27	2023 兩廳院夏日爵士《爵士雙宇宙》 2023 NTCH Summer Jazz: <i>Revolving Jazz - Both Sides of Notes</i>
9/8-9/17	廳院指南·嚶嚶排演《幕後七日》 HaoXhsiaoTroupe: <i>7 Days Behind The Scenes</i>

9/10、9/15	【舞台導覽】嚟排演《幕後七日》 <i>7 Days Behind The Scenes Guided Theatre Tour</i>
9/27	2023 秋天藝術節【開幕論壇】黑夜裡擊光：以藝術節開啟對話 Artquake in Autumn 2023: Opening Forum
10/12-15	廳院指南：陳家聲工作室《Love 注入～劇場快譯通》 GarsonPlay Studio: <i>Let's Fall In Love In The Theatre</i>
10/27-10/29	2023 秋天藝術節 澳洲背靠背劇團《當獵人成為獵物的影子》 2023 Artquake in Autumn Back to Back Theatre: <i>The Shadow Whose Prey the Hunter Becomes</i>
11/10-11/12	2023 秋天藝術節 再拒劇團《神諭之時：Notes to the Future》 2023 Artquake in Autumn Against Again Troupe: <i>Oracle is the Moments</i>
11/17-11/19	2023 秋天藝術節 陳武康 X 皮歌·克朗淳《野台羅摩》 2023 Artquake in Autumn Chen Wu-kang & Pichet Klunchun: <i>Choreographing Story</i>
2/18	2023TIFA NSO《狂想映像》 2023TIFA Jun Märkl, Makoto Ozone & NSO
3/1	力晶 2023 藝文饗宴 特茲拉夫小提琴獨奏會 Powerchip 2023 Classic Se-ries: Christian Tetzlaff Violin Recital
4/2	2023 管風琴推廣音樂會：親子場《帶你嬉遊璀璨典雅的美好年代》 Spanning Across the Golden Age of Organ Music
4/16	2023TIFA《小島大歌 LIVE》 2023TIFA <i>Small Island Big Song LIVE</i>
4/8	2023TIFA《風起不止》室內樂音樂會 2023TIFA <i>With Wings: Chamber Music Concert</i>
5/9	玉山文教基金會輕鬆自在場《一定會愛上的管風琴法式浪漫年代》 E.SUN Foundation Relaxed Performance: In Love with French Romanticism of Organ Music
5/14	廳院選 丹姆勞與泰斯特《國王與女王》 NTCH Selects Diana Damrau & Nicolas Testé: <i>Kings and Queens of Opera</i>
6/12	2023 管風琴推廣音樂會《管風琴 X 鋼琴 — 鍵盤王者間的世紀交鋒》 The Supreme Duet: Organ vs. Piano
8/9	2023TMAF 大師巨星音樂會 2023 TMAF All-Star Concert
8/11	廳院指南：NSO《誰是你的音樂 IDOL》 WHO'S YOUR MUSIC IDOL
8/13	2023TMAF 大師星秀音樂節交響音樂會 2023 TMAF Orchestra Concert
8/18	2023 兩廳院夏日爵士：庫特·艾靈與查理·杭特《SuperBlue》 2023 NTCH Summer Jazz: Kurt Elling & Charlie Hunter: <i>SuperBlue</i>
8/26	2023 兩廳院夏日爵士：兩廳院夏日爵士節慶樂團《爵士情歌》 NTCH Summer Jazz Project: <i>Jazz Love Songs</i>

9/2	2023 兩廳院夏日爵士《肯尼·巴倫三重奏》2023 NTCH Summer Jazz: Kenny Barron Trio
9/16	廳院指南《戀戀琴聲：愛在國家音樂廳》 Falling in Love with the Organ
9/16	【舞台導覽】《戀戀琴聲：愛在國家音樂廳》管風琴導覽 Special Organ Tour
10/16	2023 管風琴推廣音樂會《來自捷克的知音 - 經典之美》 Classical Organ Music Performed by Franti ek Vaníček
10/27	廳院選 史蒂芬·伊瑟里斯大提琴獨奏會 NTCH Selects Steven Isserlis Cello Recital
11/3-11/4	力晶 2023 藝文饗宴 麥凱萊與奧斯陸愛樂管絃樂團 Powerchip 2023 Classic Series Klaus Mäkelä & Oslo Philharmonic
11/14	玉山文教基金會輕鬆自在場《Fantasia 魔幻管風琴》 E.SUN Foundation Relaxed Performance: Fantasia Magical Organ
12/2-3	2023【廳院漫步】藝術家／達人導覽 2023 NTCH Special Tours
12/13	【廳院迷俱樂部】朝聖鎮館之寶：音樂廳管風琴大解密 Off stage club: Tour of National Concert Hall Organ
12/17	拉維人男聲合唱團《向生命乾杯》Taipei Male Choir: <i>Let's Drink</i>
12/20	2023 管風琴推廣音樂會《極致歐洲風華聖誕饗宴》 The Most Brilliant of Christmas Organ Music
8/4	力晶 2023 藝文饗宴《2023 TMAF 星秀室內樂音樂會 I》 Powerchip 2023 Classic Series: <i>2023 TMAF ChamberFest I</i>
8/5	玉山文教基金會輕鬆自在場《2023 TMAF 星秀室內樂音樂會 II》 E.SUN Foundation Relaxed Performance: <i>2023 TMAF ChamberFest II</i>
9/6	2023 TC 音樂節—《胡乃元及國際音樂家室內樂大師班》 2023 TC Music Festival Event: Master Class
9/7	勇源 x TC 國際室內樂系列 I《遠山的呼喚》 2023 TC Music Festival: <i>Call of the Faraway Land</i>
9/8	勇源 x TC 國際室內樂系列 II《艾爾加的 1918》 2023 TC Music Festival: <i>Elgar's 1918</i>
11/2-11/3	2023 秋天藝術節：農村武裝青年《根源 kin》 2023 Artquake in Autumn: TUDI-VOICE: <i>Back to the Roots</i>



Main Plaza  
藝文廣場

7/15	2023 國泰雲門隨行吧 雲門戶外公演 鄭宗龍《十三聲》 2023 Cloud Gate Outdoor Performance, Cloud Gate Dance Theatre of Taiwan <i>13 Tongues</i> by Cheng Tsung-lung
8/19	2023 台新銀行兩廳院夏日爵士戶外派對市集 2023 NTCH Summer Jazz Outdoor Party Market
11/24	2023 秋天藝術節《Operation 1'71701' / 彌一見證日：終末之戰》 2023 Artquake in Autumn: <i>Operation: 1'71701 / M1TR4</i>

Domestic Tours  
國內巡演

9/10	【衛武營爵士週】《爵對好時光》高雄市 【Jazz at Weiwuying】 <i>It's a good time for Jazz!</i> Kaohsiung City
9/30-10/1	廳院指南：陳家聲工作室《Love 注入～劇場快譯通》彰化縣 GarsonPlay Studio: <i>Let's Fall In Love In The Theatre</i> Changhua County
10/21-11/11	2023 兩廳院藝術出走《寶島曼波 FORMOSA》花蓮縣、台南市、台中市、屏東縣 The FormosART series 2023: <i>Formosa</i> Hualien County, Tainan City, Taichung City, Pingtung County

NTCH Performing Arts Library  
表演藝術圖書館

2/12-4/16	2023《青銀有約》看戲特別企劃 Crossroads Theatre: Bridging Generations (TIFA)
3/9	【青現場 × 好哲覽】#METOO：以藝術之名可以正當化所有事情嗎？ Talented Card Only   #METOO: In The Name of Art
3/18	閱讀古典   《耳熟能詳的巴赫管風琴作品》音樂講座 《Introducing J.S. Bach Organ Works》  PAL Music Lecture
4/8-10/1	古典樂 3B 系列館藏展 The Three Bs: Bach, Beethoven, and Brahms
4/22-4/29	聚陽人文發展教育基金會《巴哈先生，您好！》親子說故事 MAKALOT <i>Hello, Mr. Johann Sebastian Bach!</i> Story Time for Kids
5/3-7/2	柴可夫斯基的藝想世界 Tchaikovsky's fantasy world
5/21-6/18	舞蹈處方箋   與之對話 Dance as Social Prescription
6/3-6/17	玉山文教基金會輕鬆自在場《貝多芬先生，您好！》親子說故事 E. SUN Foundation Relaxed Performance <i>Hello, Mr. Ludwig van Beethoven!</i> Story Time for Kids
7/2-7/30	戲劇處方箋   人生百味 Drama as Social Prescription
8/2-10/1	爵士療心室—從地底下開窗 Healing Chamber of Jazz-Sunlit Beginning
8/5-8/19	遠雄文教公益基金會《布拉姆斯先生，您好！》親子說故事 Farglory Foundation <i>Hello, Mr. Johannes Brahms!</i> Story Time for Kids
8/6-9/10	聆聽處方箋   一起獨處吧 Listening as Social Prescription
9/2-9/17	《愛達的小提琴：巴拉圭再生管弦樂團》親子繪本說故事 <i>Ada's Violin: The Story of the Recycled Orchestra of Paraguay</i> Story Time for Kids

Miscellaneous  
其他

9/24	音樂中的哲思：KJ 黃家正談巴赫音樂 KJ on Bach Music: A Philosophical Exploration
9/25	【青現場 × 好哲覽】身為社會的使用者，你的體驗如何？ Talented Card Only   How the World is becoming our own User Interface
10/11-11/30	2023 秋天藝術節「潛入羅摩衍那：身體旅行」文件展 2023 Artquake in Autumn Event: <i>Into Ramayana: A Dancing Journey</i>
10/21	【創作者分享 Artist Talk】從哪裡到哪裡：跨文化的身體故事（陳武康、黃雯） 2023 Artquake in Autumn Event: Artist Talk: <i>Cross-Cultural Tales of the Body</i>
10/28	Artist Talk 愛國東小聚場—沒有名字的鱷魚—老派趴踢之必要（李屏瑤） Artist Talk by Lee Pin-yao
11/3-12/24	歌劇卡拉 OK Opera Karaoke
12/2-12/16	兩廳院親子聖誕音樂點燈派對 NTCH Christmas Music Lighting party
12/1	此心安處：2023 國家兩廳院表演藝術社會處方箋先驅計畫階段分享會 Performing Arts on Social Prescription Pilot Project
2/5	2023 會員春茶 NTCH-Member only: 2023 Spring Gathering
2/8	【廳院迷俱樂部體驗場】皇后練習生 Off stage club: Drag Queen 101
2/10	2023TIFA 講座《藝術之子》—隱藏在性侵事件背後的權力運作 2023TIFA Event: Artist Talk: <i>Man of the Theatre</i>
2/11	2023TIFA 講座   既是我，也是我們—布拉瑞揚，ABAO 阿爆、磊勒丹的創作派對！ 2023TIFA Event   tiaen tiamen Episode 1 Forum
2/11-3/1	兩廳院青銀共創 X 雲門《薪傳》素人版 NTCH Intergenerational program X Cloud Gate Legacy
2/25	會員專屬【演後會客室】夜訪泰勒·馬克—拍照會 NTCH-member only: Taylor Mac photo session
3/7	Artist Talk 愛國東小聚場—娥們想要的劇場（黃郁晴） Artist Talk by Huang Yu-ching
3/9	會員專屬【藝術學不停】自己的樂器自己做 NTCH Member Exclusive Course: Handmade musical instrument
3/9	2023TIFA 講座 以色列 L-E-V 舞團專業舞蹈工作坊 2023 TIFA Event L-E-V Dance Workshop for Professionals
3/9-6/15	廳院學計畫【藝術入校】國中主題：聲音應用、高中主題：《群像》舞蹈 NTCH OPEN SCHOOL — Art in School: Play with Sounds (junior high) & Let's Dance with the <i>Colossus</i> (senior high)
3/27-12/18	廳院學計畫【一日體驗】主題：聲音應用、《群像》舞蹈、編劇 NTCH OPEN SCHOOL — Performing Arts Day: Play with Sounds, Let's Dance with the <i>Colossus</i> & Playwriting
4/9-4/15	2023 Taiwan Week —兩廳院臺灣週 2023 Taiwan Week

4/15	會員專屬【演後會客室】來自部落的我們拍照會 NTCH-Member only: Let's meet up with BDC
5/27	會員專屬【藝術學不停】空白的身體·想像的填入：身體工作坊 NTCH Member Exclusive Course: Non-visual: Dance Workshop
6/10	【廳院迷俱樂部】黑膠浪漫：微醺初夏瘋爵士 Off Stage Club: Summer Jazz: Lecture
6/28	【廳院青專屬】青現場：泰特斯的身／聲 解剖室 Talented Card Only   Actor's Anatomy: Titus
7/1	《柴可夫斯基：小提琴協奏曲—走過幽暗深谷的破繭之作》黑膠講座 The Tchaikovsky Violin Concerto: A PAL Vinyl Lover's Guide
7/19-7/20	2023 國家兩廳院永續國際年會：夥伴合作 x 產業串聯 2023 Sustainable Theater Conference, NTCH
8/16	【廳院青專屬】青青夢紅樓 Talented Card Only   Have a Dream of the Red Chamber in NTCH
8/19	2023 台新銀行兩廳院夏日爵士戶外派對 2023 NTCH Summer Jazz Outdoor Party
8/24	表演藝術進化論：科技表演藝術系列講座 Technology and Performing Arts Lecture Series
8/29-9/1	5G 技術應用實務工作坊 Workshop on 5G technology and practical application
9/3	2023 兩廳院夏日爵士：肯尼·巴倫鋼琴大師班 2023 NTCH Summer Jazz: Piano Masterclass of Kenny Barron
9/9	《爵士與古典的交流激盪》音樂講座 《When Classical music meets Jazz》PAL Music Lover's Guide
9/12-9/16	2023 亞洲連結：製作人工作坊 Asia Connection: Producers Camp 2023
9/21	Artist Talk 愛國東小聚場—關係不是典藏品(汪兆謙) Artist Talk by Wang Jhao-qian
10/13	失智友善戲劇培力講座 Creative Drama and Storytelling in Dementia Care Lecture
10/13-10/15	失智友善戲劇培力工作坊 Creative Drama and Storytelling in Dementia Care Workshop
10/14	【創作者分享 Artist Talk】混沌中的靈光：以創作重新理解經驗(黃思農、蔡伶玲) 2023 Artquake in Autumn Event: Artist Talk: <i>Reinterpreting Experience Through Creation</i>
10/14-10/22	「綠能舞蹈派對」—肢體親子工作坊 Green Energy Dance Party — NTCH Parent-Child Workshop
10/27	2023 秋天藝術節：特別講座《在藝術節談論語言及記憶：亞維農藝術節的經驗》 2023 Artquake in Autumn Event: Special Talk by Tiago Rodrigues
10/28	【廳院青專屬】青現場 × 蔡永凱   解密奧斯陸：北域之音 Talented Card Only   Oslo Philharmonic Orchestra & J. Sibelius
10/30	提亞戈·羅提吉斯《文本：創作與他者的連結》創作交流工作坊 Workshop by Tiago Rodrigues

線上活動  
Online

11/1	楊·馬騰斯《任何搞分裂的企圖都將以粉身碎骨告終》專業工作坊 Professional workshop on any attempt by Jan Martens
11/3-11/4	2023《青銀有約》看戲特別企劃—秋天思辨版 Crossroads Theatre: Bridging Generations (ARTQUAKE In Autumn)
11/5	《最後的浪漫—拉赫曼尼諾夫：交響舞曲》黑膠講座 <i>The Last Romanticist—Rachmaninoff</i> PAL Vinyl Lover's Guide
12/1	兩廳院會員歲末派對特別企畫《廳院夢紅樓》 Dream the Red Chamber at NTCH
12/2	2023 年駐館藝術家開放工作室—舞台上的線條魔法工作坊 2023 Artists in Residence Open Studio: Workshop by Cheng Chia-yin × The Puppet & Its Double Theater
12/2-12/17	2023 年駐館藝術家開放工作室—製偶桌上的材料歷險展覽 2023 Artists in Residence Open Studio by Cheng Chia-yin × The Puppet & Its Double Theater
12/2-12/17	2023 年駐館藝術家開放工作室—樹洞與回聲展覽 2023 Artists in Residence Open Studio by Lee Pin-yao
12/3	2023 年駐館藝術家開放工作室—三十年前與下一個三十年仍說不出口的話講座 2023 Artists in Residence Open Studio: Artist Talk by Lee Pin-yao
12/6	【演後會客室】秋天藝術節 After Party NTCH-member Exclusive: After-Artquake In Autumn Party
12/9	【廳院青專屬】青現場 × 張可揚：#非視覺舞蹈 Challenge! TikTok 歌也能寫成口述影像？ Talented Card Only   Audio Description & Non-visual Dance
5/4	【藝術家給問嗎】國王與女王 Chat with Artists: Kings and Queens of Opera
5/15	【藝術家給問嗎】泰特斯 Chat with Artists: Shakespeare's Wild Sisters Group: Titus Andronicus
9/14	【藝術家給問嗎】散戲 Chat with Artists: Final Bow
10/21	【藝術家給問嗎】野台羅摩 Chat with Artists: Chen Wu-kang & Pichet Klunchun: Choreographing Story
10/23	【藝術家給問嗎】麥凱萊與奧斯陸愛樂管絃樂團 Chat with Artists: Powerchip 2023 Classic Series Klaus Mäkelä & Oslo Philharmonic
11/27	2024TIFA 節目分享會   兩廳院會員 FB 社團獨家直播 Insiders Talk of 2024 TIFA - Live Stream

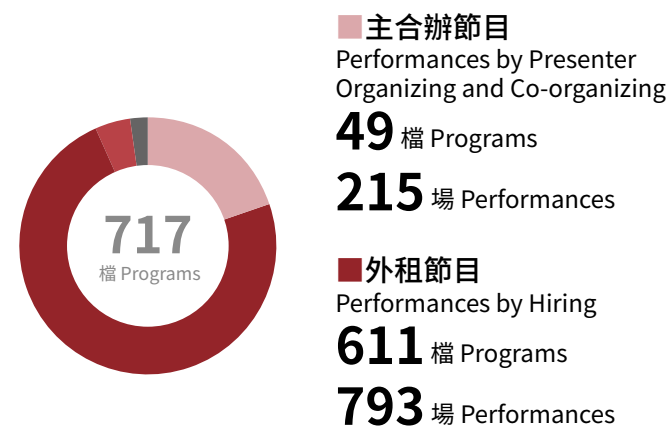
## 節目統計概況 Annual Statistics

### 室內場地演出場次／人次 Performances and Attendances

**1,078** 場 Performances  
**633,425** 人次 Attendance

### 主合辦／外租節目 Performances 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	47 檔 Programs 48 場 Performances
■ 主合辦活動 Activity by Presenter Organizing and Co-organizing	10 檔 Programs 22 場 Performances
全年度節目總計 Total	717 檔 Programs 1,078 場 Performances

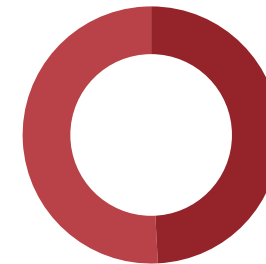
### 藝術專業活動 Professional Activities of the Arts

**118** 場 Performances  
**2,514** 人次 Attendance



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

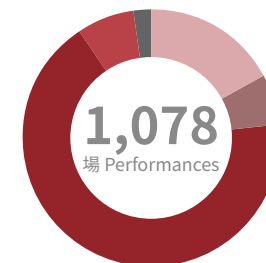
※ 全年演出場次：於兩廳院（含四廳及非典型空間）演出共 49 檔 215 場。於非兩廳院場地、兩廳院戶外演出之「國內節目」共計 8 檔 8 場。於兩廳院（含四廳、非典型空間及戶外）、非兩廳院場地演出共計 57 檔 223 場。  
Number of performances in 2023: 49 programs (215 performances) in NTCH (including 4 halls and atypical spaces), 8 domestic programs (8 performances) in non-NTCH and NTCH outdoor. Total 57 programs (223 performances) in NTCH (including 4 halls, atypical spaces and outdoor) and non-NTCH.



■ 國內 Domestic	40 檔 Programs 110 場 Performances	■ 國際 International	17 檔 Programs 113 場 Performances
---------------	-------------------------------------	--------------------	-------------------------------------



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



■ 戲劇 Drama	184 場 Performances	■ 綜合 Others	77 場 Performances
■ 舞蹈 Dance	69 場 Performances	■ 活動 Activity	22 場 Performances
■ 音樂 Music	726 場 Performances	總場次 Total	1,078 場 Performances



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

**432,468** 人次 Attendance



### VIP 會員人數 Number of Members

**28,306** 人 People



## 贊助及感謝名單 Sponsorships and Partnerships

### 贊助單位

公益支持  
財團法人力晶文化基金會  
日月光文教基金會  
台新國際商業銀行股份有限公司  
台灣雀巢股份有限公司奈斯派索分公司  
格蘭父子洋酒股份有限公司  
財團法人中華開發文教基金會  
財團法人聚陽人文發展教育基金會  
臺灣集中保管結算所股份有限公司  
遠雄文教公益基金會  
磊山保險經紀人股份有限公司

### 感謝單位

Music Lab  
黃家正  
耀進有限公司  
VIVE Arts

### Sponsor

Powerchip Cultural Foundation  
ASE Cultural & Educational Foundation  
Taishin International Bank Co., Ltd.  
Nespresso  
William Grant & Sons Global  
China Development Foundation  
Makalot Cultural and Educational Foundation  
Taiwan Depository & Clearing Corporation  
Farglory Foundation  
Lei Shan Insurance Broker Co.,Ltd

### Thanks to...

Music Lab  
Ka-Jeng Wong  
ACROPRO INC.  
VIVE Arts

### 「藝術零距離計畫」感謝名單

中華電信股份有限公司  
信源企業股份有限公司  
財團法人上海商業儲蓄銀行文教基金會  
財團法人中華民國證券櫃檯買賣中心  
財團法人中華開發文教基金會  
財團法人玉山文教基金會  
財團法人勇源教育發展基金會  
將作建設股份有限公司  
磊山保險經紀人股份有限公司  
林仁博 先生  
林艾誼 女士  
林信和 先生  
曹儷瓊 女士  
陳維滄 先生  
黃永琛律師

### 合辦單位

花蓮縣文化局  
屏東縣政府文化處  
臺中市政府文化局  
臺南市政府文化局

### 共製單位

臺中國家歌劇院  
臺東縣政府

### Thanks List of “Make Arts Accessible”

Chunghwa Telecom Co., Ltd.  
RSI  
THE SHANGHAI COMMERCIAL & SAVINGS BANK, LTD.  
Taipei Exchange  
China Development Foundation  
E.SUN Foundation  
CHEN-YUNG FOUNDATION  
Virtuoso  
Lei Shan Insurance Broker Co.,Ltd  
Ren-Bo Lin  
Ai-Yi Lin  
Hsin-He Lin  
Li-Chiung Tsao  
Wei-Cang Chen  
Yung-Chen Huang

### Cooperation

Hualien County Cultural Affairs Bureau  
Cultural Affairs Department of Pingtung County Government  
Cultural Affairs Bureau, Taichung City Government  
Cultural Affairs Bureau, Tainan City Government

### Co-production

National Taichung Theater  
Taitung County Government



臺中國家歌劇院

National Taichung Theater





## 藝術總監的話

# 世界改變了，歌劇院以 Arts NOVA 展開新篇章

疫情改變了世界，2023 年春天，歌劇院開啟全新系列「NTT Arts NOVA 藝想春天」，以新觀點、新媒體、新藝思，邀請觀眾重回劇場相聚；疫情期間數位科技突飛猛進，帶動藝術創作的跨領域發展，謝杰樺創作《肉身賽博格》表達對科技的焦慮，以舞者的身體動態串接 AI 辨識，透過大量螢幕拼接呈現，更加入線上觀看視角，模糊舞台與觀眾的界線。我卻樂觀，因為劇場仍有其獨特的溫度與存在的價值。

夏日音樂劇平台則迎來大爆發，7 檔音樂劇從讀劇到大型製作、百老匯到韓國音樂劇，創作的發展階段一一呈現在觀眾眼前，看熱鬧也看門道。來自英國巴羅蘭德舞團《調皮的老虎》，也為自閉症孩子創造出美好的劇場時光。

秋冬的「遇見巨人」系列，除了向經典的三國戲曲、莎翁名作致敬外，義大利意象派戲劇導演羅密歐·卡士鐵路奇的《兄弟們》，以神祕費解的戲劇符號，詮釋暴力；擅長意象劇場的河床劇團藝術總監郭文泰，也以《被遺忘的》譜寫礦災安魂曲，開啟觀眾全新視野。

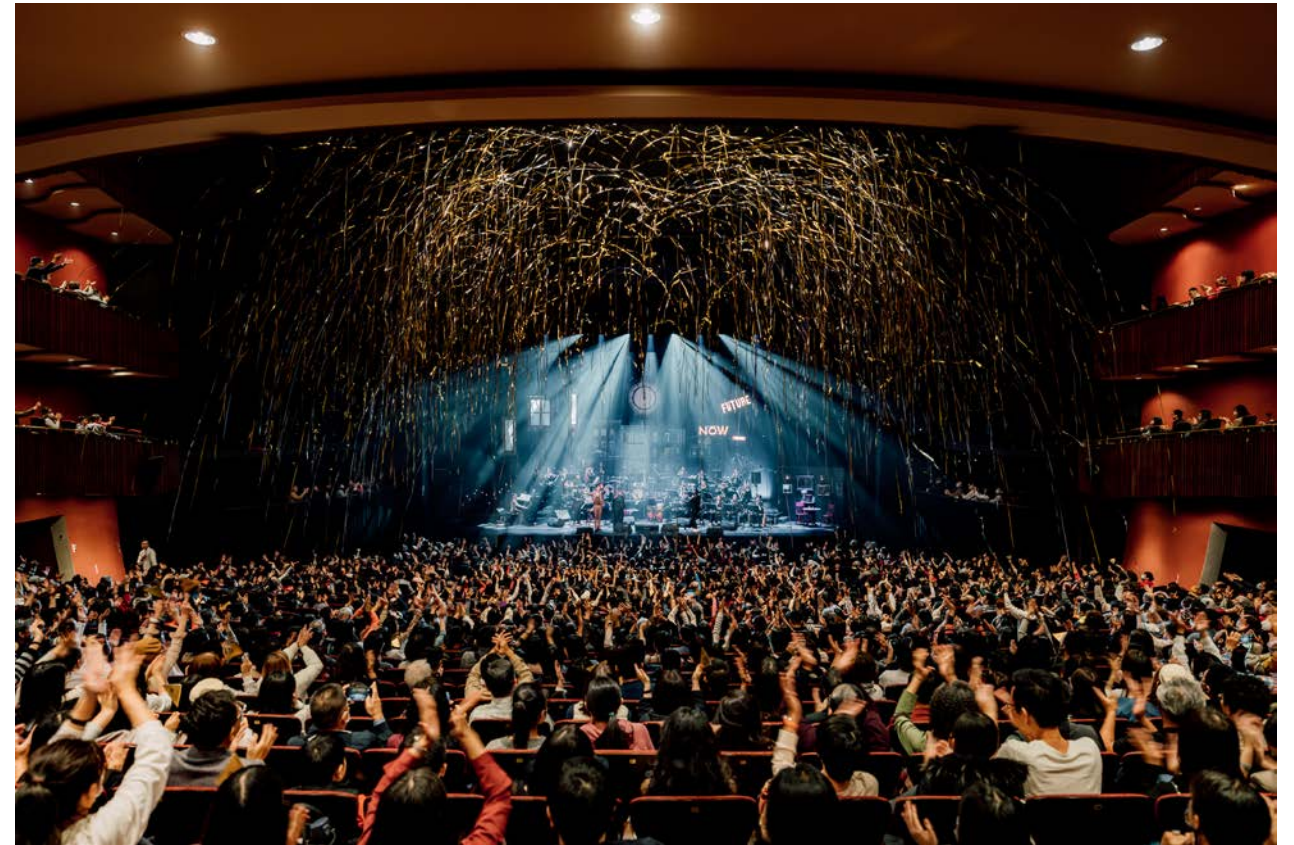
2023 年也是國際鏈結迅速且全面復甦的一年，疫情前的國際共製節目亞維儂藝術節 X 提亞戈·羅提吉斯《櫻桃園》由法國影后伊莎貝·雨蓓擔綱，詮釋劇作家契訶夫經典；羅伯·勒帕吉的《庫維爾 1975：青春浪潮》、侯非霄·謝克特的《偽善者／重生進化》等，終於在疫情後回航臺灣。

歌劇院支持的孵育創作在國際屢獲肯定，駐館藝術家楊乃璇《Je suis en forme 我的老派，我的派對》受邀至德國達姆斯塔特 (Darmstadt) 因地制宜，進行《en forme》小品演出。路易霧靄劇團《童話與傳說》法國巡演、布拉瑞揚舞團新作《我·我們》第一部曲受邀至澳洲、《路吶》則於馬來西亞巡演、河床劇團《彩虹彼端》更在威尼斯影展播映 407 場。

不僅展演交流頻繁，國際論壇同等活絡，9 月亞太表演藝術中心協會 (AAPPAC) 布里斯本年會，我受邀擔任論壇講者，與國際表演藝術場館交流場館營運、節目策展、人才培育、行銷管理等議題。11 月的亞洲文化推展聯盟 (FACP) 我以主席身份，於衛武營舉行睽違三年的年會，匯聚亞太地區內外領銜的藝術機構、文化首都，共同探討藝術與永續，以及後疫情時代表演藝術面臨的挑戰。

回顧 2023 年，地緣政治的衝突加劇，至今仍未平息。歌劇院除了藝術推廣及生活休閒功能，更提供了思考與討論的場域，藝術家們透過劇場反映政治現實、批判社會現象，引發觀眾反思；疫情過後，在人與人、國與國試圖重新連結的此時，劇場的公共性、社會性也更顯重要。

邱瑗  
臺中國家歌劇院藝術總監



2023 NTT 歲末音樂會《來去紐約》  
2023 New Year's Eve Concert—*Let's Be Blues!*(攝影／林峻永、陳建豪)

## From the General and Artistic Director

# The World Has Changed, and the National Taichung Theater Embarks on A New Chapter with Arts NOVA

The pandemic once turned the world upside-down, and in the spring of 2023, the National Taichung Theater (NTT) launched a new series, NTT Arts NOVA. This initiative embraced fresh perspectives, new media, and innovative artistic ideas, inviting audiences to reunite in the theater. During the pandemic, digital technology advanced rapidly, catalyzing interdisciplinary developments in artistic creation. Chieh-Hua Hsieh created *CyborgEros*, expressing anxiety about technology, in which dancers' bodies were integrated with AI recognition and presented through a mosaic of numerous screens, incorporating online viewing angles, and thus blurring the boundaries between the stage and the audience. However, my optimism persists, as the theater retains its unique warmth and inherent value.

NTT Summer Fun Time had experienced a boom, featuring seven musicals ranging from stage readings to large-scale productions, including works from Broadway to Korean creations. Different phases in the professional musical production process were respectively presented before the audience, offering them the opportunity not only to be laymen "watching shows" but also connoisseurs "appreciating artistry." Barrowland Ballet from the United Kingdom presented *Playful Tiger*, creating wonderful theatrical moments for children with autism.

NTT Fall for Great Souls paid homage to the classic traditional opera based on *The Three Kingdoms* and to Shakespearean masterpieces. The series also featured *BROS* by Italian imagist theater director Romeo Castellucci, delving into the enigmatic and mysterious theatrical symbols to interpret violence. Artistic Director Craig Quintero of the Riverbed Theatre, known for his expertise in image theater, also provided a new perspective for the audience with *The Forgotten*, a requiem for mining disasters.

The year 2023 is also a year in which international connection was rapidly and comprehensively recovered. Festival d'Avignon X Tiago Rodrigues *La Cerisaie*, the international co-production program created before the pandemic and starring by the legendary French actress Isabelle Huppert, interpreted the classic by playwright Chekhov. Productions such as Robert LePage's *Courville* and Hofesh Shechter's *Clowns / The Fix* had finally landed in Taiwan after the pandemic.

The incubation of creations supported by the NTT received international acclaim. Artist-in-Residence Sunny Nai-Hsuan Yang had her work *Je suis en forme* tailored version to perform in Darmstadt, Germany. Compagnie Louis Brouillard toured *Contes et légendes* in France, the Bulareyaung Dance Company toured *tiaen tiamen Episode 1* in Australia and *LUNA* in Malaysia, and the Riverbed Theatre's *Over The Rainbow* was screened 407 times at the Venice Film Festival.

In addition to frequent exchanges in performances, international forums were also equally vibrant. In September, at the Association of Asia Pacific Performing Arts Centres (AAPPAC) Brisbane Conference, I was invited to speak in a forum, engaging in conversations with international performing arts venues on topics such as venue operation,



2023 NTT 遇見巨人—馬斯內歌劇《灰姑娘》  
2023 NTT Fall for Great Souls—*Cendrillon* by Jules Massenet (攝影/陳建豪)

program curation, talent cultivation, as well as marketing and administrative management. In November, as the president of the Federation for Asian Cultural Promotion (FACP), I hosted the long-awaited annual conference at the National Kaohsiung Center for the Arts (Weiwuying), bringing together leading arts organizations and cultural capitals from both within and outside the Asia-Pacific region. We collectively explored topics related to art and sustainability, as well as the challenges that the performing arts face in the post-pandemic era.

Looking back at 2023, geopolitical conflicts intensified and remain unresolved to this day. The NTT, in addition to its roles in art promotion and leisure, provided a space for reflection and discussion. Artists utilized the theater to reflect political realities, criticize societal phenomena, and provoke audience contemplation. In the post-pandemic era, when individuals and nations are attempting to reestablish connections, the public and societal aspects of the theater have become even more crucial.

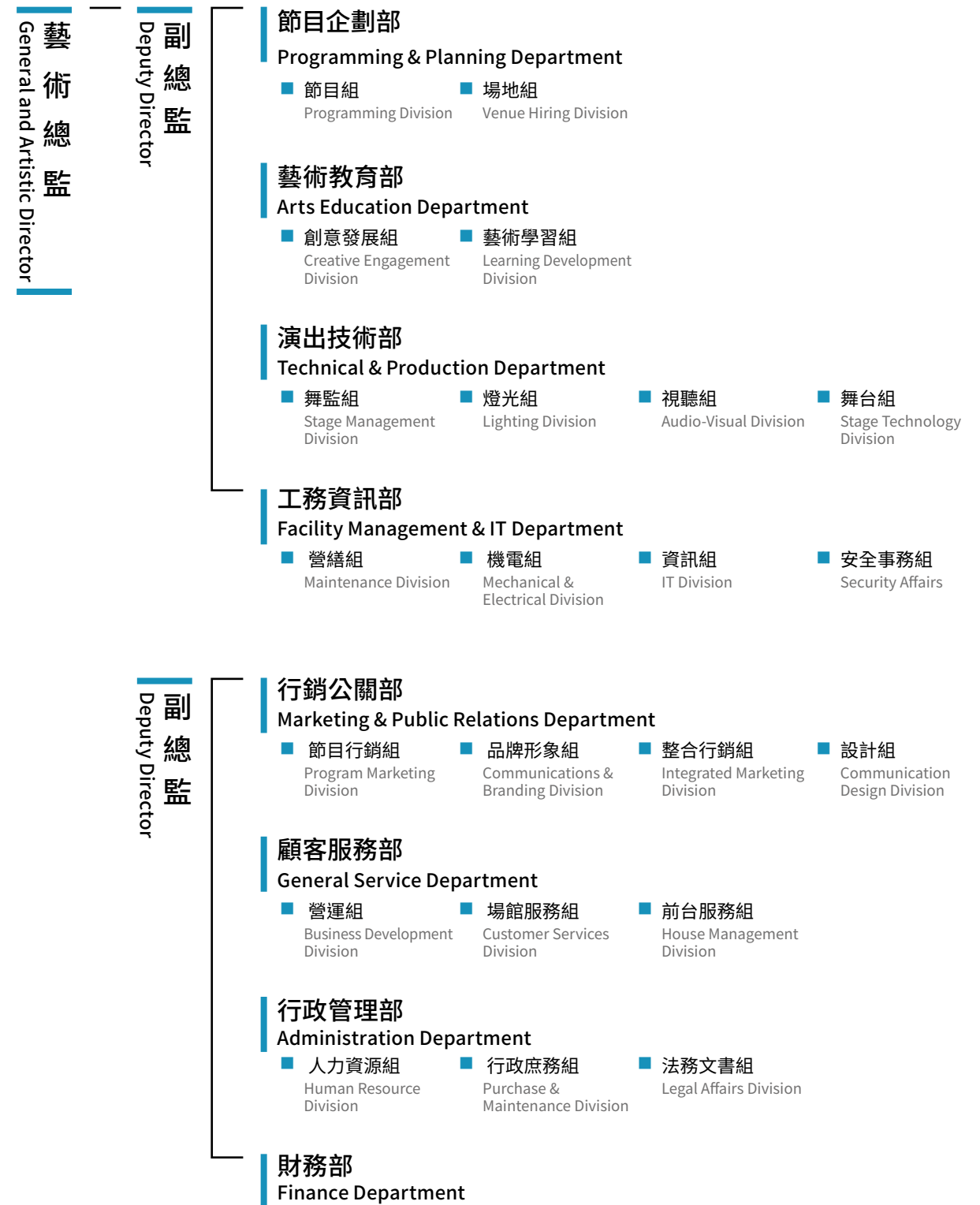
**Joyce Chiou**  
General and Artistic Director, National Taichung Theater



## 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

# 疫情結束之後，遇見劇場的未來

2023 年，歌劇院滿 7 歲了！

2023 年是人工智慧年，ChatGPT 震撼了世界，AI 生成的圖像開始愚弄大眾，劇場也重新思索眼見是否為憑？謝杰樺×安娜琪舞蹈劇場《肉身賽博格》引進 AI 演算技術，展演人類真實肉身與數位身體的交錯混融，並以多元的參與形式模糊觀演界線；路易霧靄劇團《童話與傳說》如未來寓言，描繪人類與 AI 間的情感與互動；雲門 50 鄭宗龍《波》攜手日本新媒體藝術家真鍋大度，以 AI 對話音樂、影像，將肉眼看不見的「波」透過舞者身體呈現。

COVID-19 疫情在 2023 年趨緩，但為表演藝術帶來的衝擊與影響持續發酵，為劇場人在創作與演出形式帶來新的思考觀點。與此同時，歌劇院以「NTT 藝想春天」(NTT Arts NOVA) 開啟新系列策展，以新氣象、新物件、新眼光、新眼界、新觀點、新媒體來切入疫情後的展演模式與創作思考。系列節目中，亞維儂藝術節×提亞戈·羅提吉斯《櫻桃園》由影后伊莎貝·雨蓓擔綱女主角，詮釋劇作家契訶夫經典文本；羅伯·勒帕吉×機器神《庫維爾 1975：青春浪潮》巧妙運用日本文樂人形偶及舞台機關，訴說青春故事；布拉瑞揚舞團《我·我們》第一部曲、黃翊工作室+《墨》也都結合科技，在歌劇院世界首演。

「NTT 夏日放／FUN 時光」7 檔音樂劇作品，持續打造「音樂劇在臺中」獨樹一幟的品牌，透過創作、孵育陪伴及邀請演出三管齊下，從讀劇階段的紅潮劇集《當亞斯遇見人魚》，到強大偶像卡司打造的韓國音樂劇《三劍客》，呈現音樂劇不同創作階段。「NTT+ ×中國信託－音樂劇人才培育工程」孵育新作：陳治廷編劇與林絲雯作詞、刺點創作工作坊製作演出的《請聽聰明的話》及楊宣哲編劇／作詞、超展開策畫與嗜劇場製作演出的《手》。

英國巴羅蘭德舞團《老虎·童話》打破舞台界線，帶來適合親子共賞的作品，更特別規劃《調皮的老虎》藝術共融場，讓自閉症孩童自在享受；新藝計畫以「偶戲／物件劇場」為主題，拍拍手工作室《一半，一件》重現製偶師的

工作現場，以物寄情，訴說生命中的難以告別。

劇場是一扇通往世界的窗口，NTT 遇見巨人系列邀請國內外重量級「藝術巨人」領軍，帶來深層的討論與反思。羅密歐·卡士鐵路奇《兄弟們》探討暴力，由臺灣素人演員集體呈現壯觀又殘酷的視覺效果；河床劇團《被遺忘的》以意象劇場譜寫臺灣歷史上不應被遺忘的礦工悲歌；窮劇場×江之翠劇場《感謝公主》交織南管戲與現代戲劇，反思忠臣與變節者的抉擇。

傳奇天團萊比錫布商大廈管絃樂團，在指揮安德里斯·尼爾森斯帶領下展現實力與影響力；年度旗艦歌劇馬斯內《灰姑娘》，導演羅杭·佩利將舞台打造成一本色彩繽紛的童話故事書，並親自來臺排練，由指揮林勤超、國內外聲樂家、國家交響樂團及 NTT 歌劇合唱團共同演繹。

近年來無論在全球議題或國家政策，永續都是重要焦點。聯合國 17 項永續發展目標 (SDGs) 涵蓋了人類文明的願景，也是表演藝術界嚮往的明日烏托邦。歌劇院的「綠色劇場」大計，從硬體維運、人才培育、永續製作、到低碳生活四大面向同步進行。

2023 年歌劇院向經濟部能源署申請「節能績效保證專案」，對空調冰水主機進行升級，預計節能率可達 34%。此外，與逢甲大學「碳資產管理與認證中心」合作，成功完成歌劇院碳盤查專案，並在 11 月底由第三方驗證單位完成「ISO 14064-1 為組織設計和開發溫室氣體清冊報告」；同時也積極配合文化部的「112-113 文化產業溫室氣體盤查及淨零指引研擬」專案。2023 年獲頒「建築物防火標章認證」，成為全臺首座獲得防火標章認證的藝文表演場館。

而歌劇院之所以能夠在短時間內完成碳盤查，要歸功於過去智慧水電錶的基礎建置及 ISO 50001 管理系統的導入。如同鴨子划水般，持續以實際、務實的態度執行必要的工作，加速了整個碳盤查的進程。



《調皮的老虎》藝術共融場 Playful Tiger (攝影／李建霖)

人才培育部分，持續關注全齡受眾及全方位發展，遴選第 4 屆駐館藝術家陳武康、葉廷皓、張博傑展開 2 年的駐館創作計畫；「光之曲幕 T.A.P. Project 2023-24 徵件計畫」，邀請新媒體藝術創作者在歌劇院特色之一的挑高曲牆空間探索更多創作展演可能性。LAB X 青年創作工作室邀請法國里昂國家戲劇中心總監尤瑞斯·馬修 (Joris Mathieu)、數位藝術基金會藝術總監王柏偉等國內外專業導師輔導學員創作，並舉辦 LAB X 藝術跨域實驗平台《表演藝術場域的多元開展》國際論壇及《打破劇場四面牆》沉浸式劇場專業工作坊，栽培音樂劇人才的 NTT+ X 勇源－音樂劇線上：新起之秀、以及藝術行政與技術劇場的人才搖籃的 NTT 學苑，更與東海大學外國語文學系合作校外實習計畫。

針對全齡規劃多元化藝術學習方面，則續辦藝術進校、藝起進劇場「舞蹈篇」及「說唱曲藝篇」、歌劇院沙龍、NTT 不藏私講堂、青少年創意工坊、後青年及 NTT 充電夜工作坊等活動，持續擴充 NTT 數位學苑線上學習。

呼應「綠色劇場 Green Theater」的中程營運目標，展演節目以循環再利用、減廢、減碳足跡回應永續課題。例如，2023 年 3 月歌劇院與亞維儂藝術節和全球 13 個場館共製的《櫻桃園》，運用了教皇宮觀眾席淘汰的椅子，做為舞台布景道具；自製節目以「綠色劇場」作為新藝計畫的徵件主題，《在消逝之前，能不能喜歡我？》由新銳藝術家盧子涵主持，與國立中興大學材料科學與工程學系聯手，以能源消失為主題，全程以零排碳、參與式身體造電的形





《懸絲偶飛飛》 String Puppet Theater - Have fun with String puppets.( 攝影/李建霖 )

式呈現作品；《R & J and others》則是命題式製作，創作團隊從節目各個面向尋找環境友善方案，包括以既有舊製作物發想資源再利用方案，在製作上落實綠色行動。

從整體比例來看，歌劇院上演的節目仍以「巡演的外租節目」居多，與臺灣表演藝術生態及歌劇院的地理位置有關。為此，歌劇院也與團隊協調演出硬體設備提供，減低從他地運輸的數量，或是發展更完善的數位行銷平台，讓團隊減少印刷品的發送，並協助團隊舉辦臺中在地記者會，降低各方面的資源耗費。

自製刊物《歌劇院時刻》也為推廣永續概念，新闢「藝起永續」專欄，介紹臺中在地以永續精神經營的各類場所或店家，鼓勵讀者在生活中實踐永續。除了減少紙本發行，也上架電子雜誌平台、並在歌劇院官網與自媒體推播，使藝文資訊分享跨地域、零時差。

歌劇院的餐廳、咖啡店、手工藝品等駐店，也全面推廣低碳生活、使用在地食材，不提供一次性塑膠用品等；另也以「向宇宙許個綠色願望」為題，推出駐店餐飲「歌劇院蔬食日」，邀請民眾每週一餐蔬食料理，行動實踐愛地球。歌劇院內部也在 2023 年成立了永續小組，探尋表演藝術場館符合永續的各種可能性，落實無紙化辦公室、宣導多爬樓梯、在販賣機規劃低碳品項等，從小在永續行動上用心。

主題導覽「惠來走走」街區導覽，帶領民眾深入認識歌劇院周邊的人文地理；「植人閱章」與民眾在都市叢林的綠地裡，看見大自然的美好與可貴；閱讀小劇點《繪本漫遊，一起愛地球》主題書展，為 6-12 歲孩子挑選 SDGs17 項指標的主題繪本，讓孩子理解地球目前面臨的危機，埋下保護地球的種子。

歌劇院也善用臺中全年平均溫度 23 度且少雨的氣候條件，3 月到 11 月共舉辦 13 場「歌劇院放肆夜」—戶外大螢幕電影及現場音樂演出；31 場無障礙導覽活動，帶領視障、聽障、肢障和心智障礙民眾，體驗歌劇院的建築空間、植栽導覽、光之曲幕、手作活動及展演節目與節慶活動，持續努力讓每個人都有機會能自在悠遊於這座當代劇場中。

2023 年國際交流逐漸回歸正常，國際媒體能見度回溫，外媒報導露出 95 篇，包括場館整體形象 10 篇；主／協辦節目、駐館藝術家作品發表共 85 篇，報導包括英國《The Stage》、美國《Playbill》《BroadwayWorld》《OperaWire》、韓國《朝鮮日報》《國民日報》《韓聯社》、加拿大《Radio Canada》、日本《MOSTLY CLASSIC》《TOKYO ART BEAT》、德國中部德國廣播公司、《法蘭克福匯報》、新加坡《聯合早報》、《Focus Taiwan》、亞太表演藝術中心協會 AAPPAC (Association of Asia Pacific Performing Arts Centres) 電子報、馬來西亞《The Star》《The Malaysian Reserve》等，讓中臺灣的藝術能量，持續耀眼國際。



## Annual Report

# Encountering the Future of Theater After the Pandemic

In 2023, the National Taichung Theater (NTT) celebrated its 7<sup>th</sup> anniversary.

The year 2023 was the year of artificial intelligence (AI), with ChatGPT making waves worldwide and AI-generated images beginning to play tricks on the public, prompting the theater to reconsider whether seeing is believing. Artistic Director of Anarchy Dance Theatre, Chieh-Hua Hsieh introduced AI algorithms in *CyborgEros*, exploring the intertwining fusion of human physicality and digital bodies. The production blurred the boundaries in the realm of spectatorship through varied forms of engagement. Compagnie Louis Brouillard's *Contes et légendes* resembled a futuristic fable, in which the emotional dynamics and interactions between humans and AI took center stage. Cloud Gate Dance Theatre of Taiwan, under the direction of Tsung-Lung Cheng, collaborated with Japanese new media artist Daito Manabe in *WAVES*, marking Cloud Gate's 50<sup>th</sup>-anniversary production. By creating a dialogue of AI with music and visuals, the production unveiled the unseen "waves," presenting them through the dancers' bodies.

As the COVID-19 pandemic began to subside, the impacts and effects it brought to the performing arts continued to ferment. This prompted a new perspective for theater professionals in terms of creative processes and performance formats. Simultaneously, the NTT launched a new series, "NTT Arts NOVA", approaching art forms and creative reflections in the post-pandemic period with new atmospheres, new objects, new perspectives, new horizons, new viewpoints, and new media. In this series, the Festival d'Avignon collaborated with director Tiago Rodrigues on an interpretation of

Chekhov's classic play *La Cerisaie*, starring acclaimed actress Isabelle Huppert. Robert Lepage × Ex Machina presented *Courville*, skillfully employing Japanese Bunraku puppetry and stage mechanics to narrate a youthful tale. Both *tiaen tiamen Episode 1* of Bulareyaung Dance Company and *Ink* of HUANG YI STUDIO + integrated technology, marking their world premieres at the NTT.

"NTT Summer Fun Time" presented seven musical productions, continuing to establish its unique brand of "Oh! NTT Musicals." Through a three-pronged approach of creation, incubation, and presentation, the series spanned from the script reading with Red Theatre Group's *Meet* to the Korean Musical *The Three Musketeers* with a Kpop idol cast, showcasing different creative phases of musical theater. In the Musical Playwright Incubation Project, supported by the collaboration between the NTT and CTBC, new works were brought to the stage, including the *Chinese Cupid of Hok Khi Temple*, crafted by playwright Chih-Ting Chen and lyricist Si-Wen Lin and produced by Punctum Creative, as well as *Chopped*, written by Xuan-Zhe Yang, organized by Hyper Curation, and produced by Bon Appétit Theatre.

The United Kingdom's Barrowland Ballet presented *Tiger Tale*, breaking through the boundaries of the stage to deliver a family-friendly production. Particularly designed for inclusive art, *Playful Tiger* offered a sensory-friendly experience for children with autism, allowing them to comfortably enjoy the performance. In the Emerging Artists Project themed around "Puppetry/Object Theater," Papoah Studio's *Half* vividly recreated the puppet maker's workplace, expressed emotions through objects and puppets, and



島知讀閱讀工藝市集 Island Craft Fair for books and reading (攝影/林峻永)

narrated the challenges of bidding farewell in life.

The theater serves as a window to the world, and the "NTT Fall for Great Souls" invites domestic and international artistic giants to lead in-depth discussions and reflections. Romeo Castellucci's *BROS* explored police violence, presented by Taiwanese amateur actors for a spectacular yet brutal visual impact. Riverbed Theatre's *The Forgotten* composed a lament through theater of images for the miners, who should not be forgotten in Taiwan's history. Collaboration between approaching theatre and Gang-a Tsui Theater in *Apostating Time* intertwined

Nanguan and modern drama, reflecting on the choices of loyalty and betrayal.

The legendary ensemble, Gewandhausorchester, led by conductor Andris Nelsons, demonstrated prowess and influence. The flagship opera production of the year, *Cendrillon* by Jules Massenet, directed by Laurent Pelly, transformed the stage into a colorful fairy tale book, with Pelly himself coming to Taiwan to direct the rehearsals. Conductor Chin-Chao Lin, alongside vocalists from around the world, the National Symphony Orchestra, and the NTT Choir, collaboratively interpreted a masterpiece.



In recent years, sustainability has become a crucial focus, whether on a global scale or within national policies. The United Nations' 17 Sustainable Development Goals (SDGs) encompass the vision of human civilization and represent the utopia that the performing arts community aspires toward. The NTT's "Green Theater" initiative involves simultaneous efforts across four major aspects: hardware maintenance, talent cultivation, sustainable production, and adopting a low-carbon lifestyle.

In 2023, the NTT applied for the Energy Saving Performance Contract (ESPC) from the Energy Administration of the Ministry of Economic Affairs. The upgrade of the chiller of the air conditioning system was expected to achieve an energy-saving rate of 34%. Additionally, in collaboration with Feng Chia University's Carbon Asset Management and Certification Center, the NTT successfully completed its Carbon Footprint Verification. By the end of November, a third-party verification unit completed the ISO 14064-1 design and developed GHG inventories for organizations. Furthermore, the NTT actively participated in the Ministry of Culture's project on Greenhouse Gas Inventory and Net Zero Guidelines for Cultural Industries (2023-2024) and was awarded the Fire Safety Building Certificate, becoming the first performing arts venue in Taiwan to receive such certification.

The NTT's ability to complete the Carbon Footprint Verification in such a short time is attributed to the previous establishment of a smart meter and the implementation of the ISO 50001 management system. The NTT continues to carry out necessary tasks with a practical and pragmatic approach, accelerating the entire carbon inventory process.

In terms of talent cultivation, continuous attention is given to audiences of all ages and all-round development. The NTT Artists-in-Residence (2023-24) Wu-Kang Chen, Ting-Hao Yeh, and Po-Chieh Chang have embarked on a two-year residency project. The T.A.P. Project 2023-24 Open Call invited new media art creators to explore more possibilities for creatively animated and moving images in the curved wall space, one of the distinctive features of the NTT. LAB X The Young Artists' Atelier invited Joris Mathieu, the Artistic Director of the National Theatre of Lyon in France, and Po-Wei Wang, the Artistic Director of the Digital Art Foundation, along with other professional mentors both from Taiwan and abroad to guide participants in their creative endeavors. LAB X Cross Discipline Platform also organized the international symposium, *The Diverse Development of Performing Arts Venues and Space*, and the immersive theater professional workshop, *Breaking the Fourth Wall*.

To foster talents in musical theater, there were the NTT+ × CHEN-YUNG FOUNDATION - Musical Online: New Talents, as well as the NTT Academy, serving as a cradle for talents in arts administration and technical theater. In addition, the NTT also collaborated with the Department of Foreign Languages and Literature at Tunghai University in hosting an off-campus internship program.

In the aspect of diversified arts education programs for all ages, the NTT continued organizing various activities, including Arts in School, Let's Go to the Theater, in which introducing Dance and Quyi, two genres of the Performing Arts, NTT Salon, the Art of Living, Play Theater-Youth Creative Workshop, Creative Aging Workshop, and NTT Power Night. Endeavors were also committed to expanding the content of NTT Online for online learning.



藝術進校—科技藝術篇 安娜琪舞蹈劇場 Arts in School: Technology Art by Anarchy Dance Theatre (攝影/林峻永)

In alignment with the mid-term operational goal of "Green Theater," the performance programs respond to sustainability issues by incorporating principles of recycling, waste reduction, and carbon footprint reduction. For instance, in March 2023, the NTT collaborated with the Festival d'Avignon and 13 global venues to produce *La Cerisaie*, using discarded seats from the Palais des Papes audience seating as stage props.

In the NTT-produced program themed around "Green Theater" as part of the Emerging Artists Project, *Before Fading Away* was conducted by rising artist Tzu-Han

Lu in collaboration with the Department of Materials Science and Engineering at National Chung Hsing University. The piece revolved around the theme of energy disappearance, presented entirely with zero carbon emissions and interactive bodily electricity generation.

*R&J and others* was a program with a proposition-based approach, with the creative team seeking environmental friendly solutions across various aspects of the production. This included exploring reusable options for existing materials and implementing green practices throughout the



2023 NTT Arts NOVA—謝杰樺×安娜琪舞蹈劇場《肉身賽博格》  
2023 NTT Arts NOVA—HSIEH Chieh-hua×Anarchy Dance Theatre *CyborgEros*(攝影/林峻永)

production process.

In terms of overall proportion, the majority of programs staged at the NTT are touring and hirer programs due to the performance ecology in Taiwan and the NTT's geographical location. To address this, the NTT coordinates with performing troupes to provide support on hardware equipment, reducing the need for transportation from other locations. Furthermore, the NTT also develops a more comprehensive digital marketing platform, allowing troupes and companies to minimize the distribution of printed materials, and

assists artists in organizing local press conferences in Taichung, reducing resource consumption across various aspects.

The in-house publication, *What's On NTT Program Guide*, also contributes to the promotion of sustainable concepts by introducing the new column "SDGs Through Arts." This column showcases various local places or businesses in Taichung that operate with a sustainable ethos, encouraging readers to incorporate sustainability into their daily lives. In order to reduce printed copies, the magazine is available on

electronic publishing platforms and is promoted on the NTT official website and social media, enabling seamless and cross-regional sharing of arts and culture information without time difference.

The NTT's in-house establishments, including restaurants, cafes, and handmade crafts shops, comprehensively promote a low-carbon lifestyle by utilizing local ingredients and avoiding the use of disposable plastic items. Under the theme of "Make a Green Wish to the Universe," the NTT introduces the dining event, NTT Vegetarian Day, encouraging the public to embrace a vegetarian meal once a week as a tangible way to express love for the Earth. In 2023, the NTT also established a sustainability team internally, exploring various possibilities for a performing arts venue to align with sustainable practices. Initiatives include transitioning to a paperless office, promoting stair climbing, and incorporating low-carbon items in vending machines, showcasing a conscientious commitment to sustainability through small actions.

In the themed tour *Walk Around Huilai*, participants are guided to delve into the cultural and geographical aspects surrounding the NTT. *Planting a Seed of Reading* encourages the public to appreciate the beauty and value of nature within urban green spaces. Through the accentuated *Roaming Through Picture Books*, *Loving the Earth Together* at the Family Reading Hub, a curated book selection introduces children aged 6-12 to picture books themed around the United Nations' 17 SDGs. This initiative aims to help children understand the crises that the Earth is facing and sow the seeds of environmental protection.

Leveraging Taichung's climate, characterized by an average temperature of 23 degrees Celsius and minimal rainfall throughout the year, the NTT hosted

a series of open-air events from March to November, including 13 "Thursday Night Out" featuring outdoor screenings and live music performances. Additionally, there were 31 accessible guided tours tailored for individuals with visual, hearing, physical, and intellectual impairments. These tours provide an inclusive experience of the NTT, encompassing architectural spaces, plant-guided explorations, T.A.P. Project, hands-on activities, as well as featured performances and festive events. The ongoing efforts aim to ensure that everyone has the opportunity to freely explore and enjoy this contemporary theater.

In 2023, as international exchanges gradually returned to normalcy, international media visibility saw a resurgence with coverage of 95 articles, including 10 focusing on the overall image of the venue. The reported content encompassed 85 articles on programs presented and co-presented by NTT and presentations by Artists-in-Residence. Media coverage included renowned outlets such as *The Stage* from the United Kingdom, *Playbill*, *BroadwayWorld*, and *OperaWire* from the United States, as well as publications from South Korea such as *Chosun Ilbo*, *Kukmin Ilbo*, and *Yonhap News*. Coverage further extended to Canada with Radio Canada, Japan with *MOSTLY CLASSIC* and *TOKYO ART BEAT*, Germany with the Central German Broadcasting Corporation and *Frankfurter Allgemeine Zeitung*, Singapore with *The Straits Times*, Taiwan with *Focus Taiwan*, and the electronic newsletter from the Association of Asia Pacific Performing Arts Centres (AAPPAC). Malaysian coverage included *The Star* and *The Malaysian Reserve*. These publications collectively contribute to showcasing the vibrant artistic energy of Central Taiwan on the international stage.



## 年度聚焦

# 重構星圖：於一個複雜與不確定的未來

張寶慧  
製作人

媒體：「地球自轉的轉速越來越快，在地球的一天時間已少於 24 小時。」

專家：「地球自轉其實是忽快忽慢的，沒有一天是 24 小時，長期來說還有越來越慢的趨勢。」

地球自轉的轉速變快或慢，會帶來什麼樣的影響？受到地球自轉影響的月球公轉，會因速度的快或慢，造成月球距離地球的近或遠，月球引力會引發潮汐，連動的造成地球生態的變化。

臺中國家歌劇院於 2016 年 9 月開幕啟用，臺灣戲曲中心、衛武營國家藝術文化中心陸續在 2017、2018 年間開幕，臺北表演藝術中心則於 2022 年 7 月啟用，在六年的時間裡，北中南部各自林立著新設場館，這對於臺灣劇場生態所產生的時空板塊變遷，無疑是正式進入場館星系所建構的新宇宙，若類比於太陽、地球與月球衛星的關係，場館星系裡的場館星球群，不同於太陽系的恆星系統，他們在各自的轉速與軌道裡，擁有自己的太陽公轉、地球自轉與月球公轉的互動關係，又宛若銀河系的浩瀚存在。

「NTT Arts NOVA 藝想春天」是 2023 年獨創的系列品牌，是臺中國家歌劇院三大系列節目之一，在後疫情時代的同時，以「新」更迭疫情時期「變」，並以 NOVA 為名，在劇場生態系注入「已知、預知與未知，可定義、待定義與無法定義，已發生、正發生與可能發生」的全觀想像與開放可能性。

透過 NOVA 意欲突圍的非制式化的分佈，輕聲細語之間仍可清晰看見軌跡，在人類世的首航之旅中，我們看見以藝術總監為策展意志的藝想春天的樣態，既是宏觀也是微觀的藝術觀點，內含營運文本及公共論述是一種動態發展，

不同於獨立策展與策展人以策展回應主題意識，以及內容意識並陳列問題現象，其策展的想像與方法不太相同，卻可以各自獨立與運作，擴增劇場生態的作品進化。

若打破三大系列的主軸，採取綠色劇場的永續精神為主題，我們看見什麼？獨立座落在各處的節目？解構因應而生的藝術教育推廣計畫？散落於外無門出入的人群？又如不知所措的觀眾無法觀看節目，無所適從的藝術推廣計畫，各說各話的節目囁語？然而，這一切並不會發生。

今年度 NTT 藝想春天以「當下即未來」提出時間、歷史記憶與人類情感之間的存在永恆的碎片，歡快、愉悅、磨難、闇黑的感受不受到肉身的消逝而消失，這些感受會存在恆久的意識裡，跟著我們流轉再世。契訶夫《櫻桃園》在提亞戈·羅提吉斯導演的調度之中，將向舊日封建社會告別的最後輓歌，以不失幽默的方式出現。雲門舞集 50 週年《薪傳》，映入觀眾眼前的不僅是中美斷交時局所創作的舞作，是那時間的長河載著歷史記憶來到當下，我們參與的片刻就是歷史。

對作者與作品來說，具有永續精神的綠色劇場，便是靈魂不滅的方所，即使策展可能消失匿跡。

人才培育方面，「NTT+ 探索學習」是藝術教育推廣計畫，內容有藝術參與、藝術體驗及自我學習等，其中「NTT 學苑」是藝術行政人才培育，提供全臺灣對於表演藝術有興趣的人及尋求進修機會的劇場工作者，經過初階及進階的相關課程，作為職涯探索與自我提升。「NTT+ 音樂劇平台」透過公開徵選，為有志創作音樂劇的編劇新血，規劃「創作孵育」及「製作發展」兩年兩階段創作支持，由歌劇院媒合專業製作團隊，一起完成世界首演作品《請聽神明的話》及《手》。



光之曲幕 T.A.P. Project 2023 《我·我們》  
T.A.P. Project 2023 *tiaen tiamen* (攝影/林峻永)

在整體規劃裡，有兩項特殊的計畫項目，「中部劇場平台」——對於中部文化中心（中彰投竹苗）的劇場管理系統供應健檢與奧援，並接受劇場技術相關的專業諮詢，成為跨縣市與跨機構的策略夥伴。「開門計畫」是對中部（中彰投雲苗）偏鄉青年學子提出藝術近用的權利，媒合企業資源的挹注，促使偏鄉住民可以親近藝術。

每一座場館都是一個星球，每個星球都蘊含著獨特的價值，在我們身處的場館星系裡，彼此都具有共生、共好與共善的特質。理論物理學家加來道雄說「人類是天生的科學家，我們生來就想知道為何星星會閃爍，想知道太陽為何會升起。」這無數個為什麼是大自然帶來的啟蒙，我們尋求答案的行動，卻是宇宙裡不可思議的精彩與美麗。

## Annual Focus

# Reconstructing the Constellation: In the Complex and Uncertain Future

**Bao Huey Chang**  
Producer

Media say, “The Earth’s rotation speed is getting faster, and a day on the Earth is now less than 24 hours.”

Experts explain, “In reality, the Earth’s rotation speed is variable, and not a single day is exactly 24 hours. In the long term, there is a trend of slowing down.”

The increase and decrease of the Earth’s rotation speed can have various effects. The lunar orbit, influenced by the Earth’s rotation, leads to variations in the Moon’s proximity to or distance from the Earth due to speed changes. These fluctuations in the Moon’s gravitational pull generate tidal force that fluctuates tides, resulting in interconnected changes in the Earth’s ecosystems.

The National Taichung Theater (NTT) was inaugurated in September 2016, followed by the Taiwan Traditional Theatre Center and the National Kaohsiung Center for the Arts (Weiwuying) in 2017 and 2018 respectively. The Taipei Performing Arts Center opened in July 2022. Over six years, major performance venues have risen across the northern, central, and southern regions of Taiwan, marking a significant spatial and temporal transformation in the theatrical landscape. This signifies the formal entry into a new universe constructed by the galaxy of venues. Drawing an analogy to the relationships between the Sun, Earth, and Moon, the venue planets within the galaxy of venues, unlike the stars in the solar system, exhibit interactive relationships in their respective rotation speeds and orbits and possess their dynamics of solar revolution, self-rotation, and lunar revolution. Yet, they exist in a vast manner similar to the Milky Way Galaxy.

“NTT Arts NOVA” is a groundbreaking series introduced in 2023, representing one of the three signature series at the NTT. Emerging in the post-pandemic era, it embraces the concept of “newness” amid the “changes” brought about by the pandemic. Named after “NOVA”, this series injects a comprehensive imagination and open possibilities of “the known, the predictable, and the unknown; the definable, the undetermined, and the indefinable; and the past, the present, and the potential future” into the theatrical ecosystem.

Through the non-formalized arrangements that NOVA aims to break through, one can still discern clear trajectories amid the whispers. In the inaugural journey of the human world in the series, we witness the manifestation of the Artistic Director’s curatorial will of Arts NOVA. It encompasses both a macro and micro artistic perspective, and its operational texts and public discourse within create a dynamic development. This differs from independent curation, in which curators respond to thematic and content awareness, displaying and addressing problematic phenomena. The curatorial imagination and methods of the NTT Arts NOVA are somewhat different but can operate independently, contributing to the evolutionary expansion of the theatrical ecosystem.

If we break down the three-signature series and adopt the theme of sustainability in “Green Theater,” what do we see? Programs without interrelated focus? Art education and outreach programs being decontextualized? Crowds moving in and out without a defined entrance? Perhaps bewildered spectators unable to experience performances, anchorless art promotion plans, and disjointed chattering from all

the programs? However, none of these has happened.

This year’s NTT Arts NOVA, themed “ASK NOW,” presented eternal fragments between time, historical memories, and human emotions. The joyful, pleasant, suffering, and obscured feelings persisted beyond the physical transience, existing in the perpetual consciousness and flowing through our lives into reincarnation. Chekhov’s *La Cerisaie*, directed by Tiago Rodrigues, was an elegy that bid a farewell to the bygone feudal society, presented in a humorous manner. *Legacy* by Hwai-Min Lin from the Cloud Gate Dance Theatre of Taiwan was not only the work created during the period of the US-Taiwan diplomatic break but represented the river of time carrying historical memories to the present. The moments we had participated in became the part of history.

For the creators and the works, a sustainable Green Theater embodies an enduring sanctuary, where the soul remains immortal, even if curatorial ideology may fade into obscurity.

In the aspect of talent cultivation, NTT+ is the arts education program encompassing art participation, artistic experiences, and self-learning. Within this initiative, the NTT Academy focuses on nurturing arts administrative talents. It provides theater professionals and individuals interested in performing arts throughout Taiwan with the opportunity for career exploration and self-improvement through introductory and advanced courses. The Musical Orchard: Research & Exchange, through an open call, supports aspiring musical theater playwrights in a two-year, two-stage creative process called “Creative

Incubation” and “Production Development.” The NTT facilitates the selected talents to collaborate with professional production teams to bring to life their productions, premiering the *Chinese Cupid of Hok Khi Temple* and *Chopped*.

Within the overall planning, there are two special project initiatives. Theater Alliance in Central Taiwan provides detection and support for the theater management system at the cultural centers in central Taiwan (covering Taichung, Changhua, Nantou, Hsinchu, and Miaoli). It also provides professional consultation on theater technical challenges, becoming a strategic partnership across counties and organizations. The Arts Sharing Project advocates for the right of access to the arts for residents in rural areas of the central region (covering Taichung, Changhua, Nantou, Yunlin, and Miaoli). It facilitates the injection of corporate resources to enable residents in rural areas to get closer to the arts.

Each venue is a planet, each harboring unique value. Within our venue galaxy, they exhibit qualities of symbiosis, mutual benefit, and common goodness. Theoretical physicist Michio Kaku once said, “We’re all born scientists. All of us are born that way. We’re born wondering why the sun shines. We’re born wondering, what does it all mean?” The countless “whys” brought forth by nature serve as enlightenment, and our pursuit of answers is a fascinating and beautiful endeavor in the vastness of the universe.



## 節目暨活動概況 Program & Activity Overview

大劇院  
Grand Theater

3/10-3/12	2023 NTT Arts NOVA—亞維儂藝術節×提亞戈·羅提吉斯《櫻桃園》 2023 NTT Arts NOVA—Festival d'Avignon×Tiago Rodrigues <i>La Cerisaie</i>
3/25-3/26	2023 國光劇團《狐仙》 GuoGuang Opera Company <i>Fox Tales</i>
5/5-5/6	2023 NTT Arts NOVA—雲門 50 林懷民《薪傳》 2023 NTT Arts NOVA—Cloud Gate Dance Theatre of Taiwan <i>Legacy</i> by LIN Hwai-min
5/19-5/21	2023 NTT Arts NOVA—瑞典哥德堡舞團雙舞作《Skid》&《SAABA》 2023 NTT Arts NOVA—GöteborgsOperans Danskompani <i>Skid</i> by Jamien Jalet & <i>SAABA</i> by Sharon Eyal
7/9	NSO《佩利亞斯與梅麗桑德》 NSO <i>Pelléas et Mélisande</i>
7/29-7/30	2023 夏日放／FUN 時光—音樂劇《熱帶天使》獵女犯 1940s 2023 NTT Summer Fun Time— <i>Tropical Angels: A Taiwanese Musical</i>
8/10	2023 大師星秀音樂節交響音樂會 Taipei Music Academy & Festival—2023 TMAF Orchestra Concert
8/18-8/20	2023 夏日放／FUN 時光—韓國音樂劇《三劍客》 2023 NTT Summer Fun Time— <i>The Three Musketeers</i>
10/6-10/7	2023 NTT 遇見巨人—荷蘭舞蹈劇場 NDT 2 三舞作《救援的 10 首二重奏×集群效應×睡前故事》 2023 NTT Fall for Great Souls—Nederlands Dans Theater NDT 2 <i>Cluster</i> × <i>Ten Duets on a Theme of Rescue</i> × <i>Bedtime story</i>
10/21-10/22	2023 NTT 遇見巨人—拾念劇集×無獨有偶×施如芳《鯨之鳴》 2023 NTT Fall for Great Souls—La Cie MaxMind × Puppet & Its Double × SHIH Ju-fang <i>Whale Island</i>
10/28-10/29	2023 NTT 遇見巨人—雲門 50 鄭宗龍《波》 2023 NTT Fall for Great Souls—Cloud Gate Dance Theatre of Taiwan <i>WAVES</i> by CHENG Tsung-lung



2023 夏日放／FUN 時光—韓國音樂劇《三劍客》  
2023 NTT Summer Fun Time—*The Three Musketeers* (攝影/林峻永)

11/4-11/5	2023 NTT 遇見巨人—唐美雲歌仔戲團《臥龍：永遠的彼日》 2023 NTT Fall for Great Souls—Tang Mei Yun Taiwanese Opera Company <i>Zhuge Liang: A Promise Never Forgotten</i>
11/10	2023 NTT 遇見巨人—安德里斯·尼爾森斯與萊比錫布商大廈管絃樂團 2023 NTT Fall for Great Souls—Andris Nelsons & Gewandhausorchester
12/14-12/17	2023 NTT 遇見巨人—馬斯內歌劇《灰姑娘》 2023 NTT Fall for Great Souls— <i>Cendrillon</i> by Jules Massenet
12/31	2023 NTT 歲末音樂會《來去紐約》 2023 New Year's Eve Concert— <i>Let's Be Blues!</i>

3/24-3/26	2023 NTT Arts NOVA—布拉瑞揚舞團《我·我們》第一部曲 2023 NTT Arts NOVA—Bulareyaung Dance Company <i>tiaen tiamen Episode 1</i>
3/31-4/2	2023 NTT Arts NOVA—羅伯·勒帕吉×機器神《庫維爾 1975：青春浪潮》 2023 NTT Arts NOVA—Robert Lepage×Ex Machina <i>Courville</i>
4/22-4/23	2023 NTT Arts NOVA—謝杰樺×安娜琪舞蹈劇場《肉身賽博格》 2023 NTT Arts NOVA—HSIEH Chieh-hua×Anarchy Dance Theatre <i>CyborgEros</i>
4/28-4/30	2023 NTT Arts NOVA—瑞克·米勒《爆發年代千禧雙部曲》 2023 NTT Arts NOVA—Rick Miller×Kidoons & WYRD Productions <i>BOOM X &amp; BOOM YZ</i>
5/20	2023 NTT Arts NOVA—梁基爵《仍…息在零地》 2023 NTT Arts NOVA—GayBird <i>Keep Breathing at Zero</i>
5/26-5/28	2023 NTT Arts NOVA—路易霧靄劇團《童話與傳說》 2023 NTT Arts NOVA—Compagnie Louis Brouillard <i>Contes et légendes</i>
6/2-6/4	2023 NTT Arts NOVA—黃翊工作室+《墨》 2023 NTT Arts NOVA—HUANG YI STUDIO + <i>Ink</i>
7/22-7/23 7/28-7/30	2023 夏日放／FUN 時光—百老匯搖滾音樂劇《NEXT TO NORMAL 近乎正常》 2023 NTT Summer Fun Time— <i>NEXT TO NORMAL</i> —Broadway Rock Musical
8/5	北曲 30 巡迴聚獻《藝潤珠圓》 <i>Amazing 30 of TQT</i>
9/9-9/10	2023 TC 音樂節—勇源×TC 國際室內樂系列 I & II—《遠山的呼喚》&《艾爾加的 1918》 2023 TC International Chamber Music Series— <i>Call of the Faraway Land &amp; Elgar's 1918</i>
9/16-9/17	2023 國光劇團【魔幻雙齣】演出—《死生一夢》、《陰陽雙照》 GuoGuang Opera Company—A Double Bill of Magic Jingju Art— <i>A Dream of Death and Life, Twinned Reflections of Yin and Yang</i>
10/27-10/29	2023 NTT 遇見巨人—侯非霄·謝克特現代舞團雙舞作《偽善者／重生進化》 2023 NTT Fall for Great Souls—Hofesh Shechter Company <i>Double Murder - Clowns / The Fix</i>
11/24-11/26	2023 NTT 遇見巨人—羅密歐·卡士鐵路奇《兄弟們》 2023 NTT Fall for Great Souls—Romeo Castellucci <i>BROS</i>
12/2-12/3	2023 NTT 遇見巨人—河床劇團《被遺忘的》 2023 NTT Fall for Great Souls—Riverbed <i>The Forgotten</i>



2023 NTT 遇見巨人—侯非霄·謝克特現代舞團雙舞作《偽善者／重生進化》  
2023 NTT Fall for Great Souls—Hofesh Shechter Company *Double Murder - Clowns / The Fix*(攝影/李佳暉)



2023 NTT Arts NOVA—黃翊工作室+《墨》  
2023 NTT Arts NOVA—HUANG YI STUDIO + *Ink*(攝影/林峻永)



2023 NTT 遇見巨人—河床劇團《被遺忘的》  
2023 NTT Fall for Great Souls—Riverbed *The Forgotten*(攝影/林峻永)





NTT+× 中國信託 音樂劇人才培育工程  
2023 夏日放 / FUN 時光—《手》  
2023 NTT Summer Fun Time  
NTT+×CTBC Musical Playwright  
Incubation Project *Chopped*  
(攝影/陳建豪)

Black Box 小劇場	6/3-6/4	國藝會《15th 新人新視野》 15th Young Stars New Vision
	7/12-7/16	2023 夏日放 / FUN 時光—英國巴羅蘭德舞團《老虎·童話》、《調皮的老虎》 2023 NTT Summer Fun Time—Barrowland Ballet <i>Tiger Tale &amp; Playful Tiger</i>
	8/5-8/6	2023 夏日放 / FUN 時光—新藝計畫 拍拍手工作室《一半，一伴》 2023 NTT Summer Fun Time—Emerging Artists Project Papoah Studio <i>Half</i>
	8/26-8/27	NTT+× 中國信託 音樂劇人才培育工程—2023 夏日放 / FUN 時光—《請聽神明的話》 2023 NTT Summer Fun Time—NTT+×CTBC Musical Playwright Incubation Project <i>Chinese Cupid of Hok Khi Temple</i>
	9/2-9/3	NTT+× 中國信託 音樂劇人才培育工程—2023 夏日放 / FUN 時光—《手》 2023 NTT Summer Fun Time—NTT+×CTBC Musical Playwright Incubation Project <i>Chopped</i>
	11/24-11/26	2023 NTT 遇見巨人—吳子敬×陳品蓉《R&J and others》 2023 NTT Fall for Great Souls— <i>R&amp;J and others</i>
	12/9-12/10	2023 NTT 遇見巨人—窮劇場×江之翠劇場《感謝公主》 2023 NTT Fall for Great Souls—approaching theatre×Gang-a Tsui Theater <i>Apostating Time</i>
	3/27,4/10 4/17,4/24	NTT+ 歌劇院沙龍《呂岱衛 Chill 音樂劇》 NTT Salon <i>Chill Musicals</i>
	6/5,6/12 6/26,7/3	NTT+ 歌劇院沙龍《平珩說舞》 NTT Salon <i>Talks About Dance</i>
	10/16,10/23 10/30,11/13	NTT+ 歌劇院沙龍《焦元溥瘋歌劇》 NTT Salon <i>Fun Opera</i>

小劇場及戶外劇場 BB & Outdoor Theater	2/25-2/26	差事劇團《千年之遇》 Assignment Theatre <i>The Footsteps</i>
Tutu Gallery 凸凸廳	5/13-5/14 5/19-5/21	2023 NTT Arts NOVA—新藝計畫《在消逝之前，能不能喜歡我？》 2023 NTT Arts NOVA—Emerging Artists Project <i>Before Fading Away</i>
	11/25-11/26	reCONNECT 2023 : BORDERLESS CANVAS
Corner Salon 角落沙龍	3/4-3/5	《舞蹈風景》 <i>Dance en Scene</i>
	5/14	《舞徑》2023 巡迴放映 <i>Ballet in Tandem Screening Tours 2023</i>
	8/5	2023 夏日放 / FUN 時光—紅潮劇集《當亞斯遇見人魚》讀劇音樂會 2023 NTT Summer Fun Time—Red Theatre Group <i>Meet</i>
Theater Foyer 劇院前廳	11/2-11/3	reCONNECT 2023 : NEW CANVAS
Miscellaneous 其他	10/6-10/8	NTT×C-LAB 謝文毅、趙亭婷、黃祈諺《出體》 NTT×C-LAB HSIEH Wen-ye, ZHAO Ting-ting, HUANG Chi-yen <i>OUBE</i>
	10/21-10/22	NTT×C-LAB 葉于瑄、鄭道元、蕭育禮《逆斷口》 NTT×C-LAB YEH Yu-hsuan, CHENG Dao-yuan, HSIAO Yu-li <i>Re-Fracture</i>

## 節目統計概況 Annual Statistics

### 室內場地演出場次／人次 Performances and Attendances

**662** 場 Performances  
**278,266** 人次 Attendance

### 主合辦／外租節目 Performances by Presenter



■主合辦節目  
Performances by Presenter Organizing and Co-organizing  
**46** 檔 Programs  
**141** 場 Performances

■外租節目 Performances by Hiring  
**263** 檔 Programs  
**521** 場 Performances

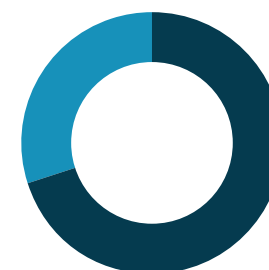
全年度節目總計 Total  
**309** 檔 Programs  
**662** 場 Performances

### 藝術專業活動 Professional Activities of the Arts

**78** 場 Performances  
**1,849** 人次 Attendance



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

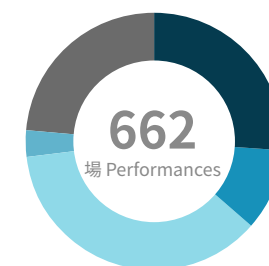


■國內 Domestic  
**34** 檔 Programs  
**99** 場 Performances

■國際 International  
**12** 檔 Programs  
**42** 場 Performances



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



■戲劇 Drama  
**173** 場 Performances

■戲曲 Traditional Drama  
**21** 場 Performances

■舞蹈 Dance  
**69** 場 Performances

■其他 Others  
**156** 場 Performances

■音樂 Music  
**243** 場 Performances

總場次 Total  
**662** 場 Performances



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

**106,580** 人次 Attendance



### 會員人數（含學生會員） Number of Members

**20,801** 人 People



## 贊助及感謝名單 Sponsorships and Partnerships

### 贊助單位

川流文化教育基金會  
財團法人中國信託商業銀行文教基金會  
財團法人中華開發文教基金會  
財團法人台積電文教基金會  
財團法人玉山文教基金會  
財團法人勇源教育發展基金會  
財團法人陸府生活美學教育基金會  
遠東國際商業銀行股份有限公司  
富蘭克林證券投資顧問股份有限公司

#### 公益支持

長豐智能科技股份有限公司

### 合作夥伴

台中商旅  
長榮桂冠酒店 (台中)  
塔木德酒店集團  
台中金典酒店  
台中順天環匯酒店  
歐萊德  
酷覓星  
甦秘  
布朗博士  
后  
The Wang Prime Steak

### Sponsor

Lionvalley Cultural and Educational Foundation  
CTBC Foundation For Arts and Culture  
China Development Foundation  
TSMC Education & Culture Foundation  
E.SUN Foundation  
CHEN-YUNG Foundation  
Live Forever Foundation  
Far Eastern International Bank  
Franklin Templeton Securities Investment Consulting (SinoAm) Inc.

EverFine Industrial Co., Ltd.

### Partnerships

Hung's Mansion  
Evergreen Laurel Hotel (Taichung)  
Talmud Hotel Group  
The Splendor Hotel Taichung  
The Huan Hotel Taichung  
O'right  
KOOBESTAR  
su:m37°  
Dr.Bronner's  
WHOO  
The Wang Prime Steak

### 感謝單位

法國在台協會  
荷蘭在台辦事處  
加拿大駐台北貿易辦事處  
東京新國立劇場  
財團法人數位藝術基金會

### 特別感謝 NTT 藝友會

何麗梅  
李祐助  
李維仁  
孫國明  
徐坤賜  
馬雅芬  
張長寬  
張建國  
張嘉淵  
張豐聯  
陳文昌  
溫文煦  
黃明和  
黃明哲  
楊朝弘  
廖光亮  
蔡國洲  
鄭英明  
賴信雄  
羅文貴

### Acknowledgement

Bureau Français de Taipei  
Netherlands Office Taipei  
Canadian Trade Office in Taipei  
New National Theatre, Tokyo  
Digital Art Foundation

### Special Thanks to the NTT-CLUB

Li-Mei Ho  
Yu-Chu Lee  
Wei-Jen Li  
Kuo-Ming Sun  
Kun-Szu Hsu  
Ya-Fen Ma  
Chang-Kuan Chang  
Chien-Kuo Chang  
Chia-Yuan Chang  
Feng-Lien Chang  
Wen-Chang Chen  
Wen-Hsu Wen  
Ming-He Huang  
Ming-Che Huang  
Chao-Hung Yang  
Kuang-Liang Liao  
Kuo-Chou Tsai  
Ying-Ming Cheng  
Hsin-Hsiung Lai  
Wen-Kuei Lo



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





## 藝術總監的話

# 站穩腳步，邁向未來更多的五週年

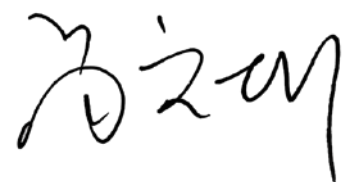
2023 年是衛武營正式營運的第五年，衛武營的累積入館人次達到了第一個 1,000 萬、室內演出場次超過 2,100 場、藝文推廣參與人次將近 500 萬，這些數字構成了衛武營五週年的成績單，是衛武營所有近 600 位同仁不斷耕耘的成果，證明衛武營不僅是藝術家創作演出的平台，也是民眾欣賞演出及散步閒適的去處。

衛武營在 2015 年提出了「眾人的藝術中心」的發展定位，希望成為一座為眾人而開設、提供多元藝術可能性的場館，而衛武營也因眾人的聚集、互動變得更活躍。在這樣的初心下，舉辦各類型節目，吸引不同年齡、喜好的客群；打造衛武營馬戲平台、臺灣舞蹈平台，支持與幫助改善國內表演生態；推出「藝玩伴計畫」，讓父母安心看戲的同時，孩童也能以不同方式接收到演出節目的精彩；舉辦各式學習推廣活動，拉近藝術與大眾之間的距離，讓不同身分及狀態的人都有機會享受藝術帶來的療癒感；每月規劃主題市集，鼓勵不看演出的民眾也一同來感受這裡充滿自由與創意的氛圍。

除了觀眾多元性的培養，為了確保未來世代的永續發展，淨零碳排也是衛武營重要的發展目標。今年起，我們從各個面向上逐步朝向永續目標邁進，減少實體文宣品印量、增設數位電子看板，以減少大型立牌輸出、持續更換館內照明設備，以 LED 設備節省電能，並與臺灣證券交易所簽訂「綠色永續文化夥伴」合作備忘錄，共同為臺灣藝文產業接軌國際標準，為淨零永續轉型盡一份心力。

衛武營在五週年前後觸摸到許多里程碑，站穩腳步的同時，打造連結未來的工程將持續進行。2023 年衛武營正式成立「學推部」，整合過去分散在數個部門的學習推廣相關業務，以提升整體效率，在國際連結方面，除了以演出節目為導向的合作，衛武營也積極在場館營運管理、學習推廣方面與國際交流，更舉辦國際大型年會，期待未來能與國際夥伴建立相互支持的體系，並豐富臺灣藝文生態圈。

「眾人的藝術中心」不只是為了眾人服務，衛武營也因眾人的參與而存在，我們將繼續努力，讓更多人願意與場館一起成長。展望未來，我們仍會面臨諸多挑戰，除了思考如何在臺灣、乃至國際間發揮更大影響力，隨著場館鄰近的建設與交通持續發展，該如何勾勒未來衛武營的營運面貌，也是今後我們努力的一大目標。



簡文彬  
衛武營國家藝術文化中心藝術總監



場館內部五週年慶儀式  
Fifth Anniversary Celebration Ceremony (攝影/Kito)



## From the General and Artistic Director

# Steady Progress Toward Many More Five Years

The year 2023, the Weiwuying's fifth year of official operations, was a year we reached impressive accumulated totals: 10 million visitors, 2,100 indoor performances, and nearly five million participants in promotion and engagement events. These figures are Weiwuying's five-year report card and achievements made by nearly 600 staff members in the art center, who work diligently and prove that Weiwuying is not only a platform where artists perform but also a place where so much more goes on.

In 2015, the concept of "An Art Center for All" was proposed with the idea that it would be a place where everyone can enjoy, a place that offers a variety of artistic possibilities, and a place with a greater sense of vitality for people to frequently gather and interact. Based on this founding principle, we have put on a diverse array of programs that attract people of all ages and with varying preferences. We have developed the Weiwuying Circus Platform and the Taiwan Dance Platform to support and boost Taiwan's performing arts ecology. We have launched Art-Fun-Play, a program providing a place where kids can experience the brilliance of art while their parents go to appreciate performances. We have held all kinds of outreach and engagement events to bring the public closer to art and allow people of varying identities and with varying conditions to enjoy the therapeutic effects of art. In addition, we have a themed street fair every month to encourage people who aren't interested in performances to come and take part in the atmosphere of total freedom and creativity here.

Aside from cultivating diversity among our audiences, we also try to ensure sustainable development for future generations, and achieving net-zero emissions is one of Weiwuying's major goals to this end. Beginning this year, we worked to make progress in meeting sustainability goals in every aspect by printing less promotional material, creating freestanding digital displays, using fewer standees, continuing to replace conventional lighting with LED lights, and signing an MOU on making culture green and sustainable with the Taiwan Stock Exchange to bring Taiwan's art and culture industry up to speed with international standards and do our part in the quest for net-zero sustainability.

Around the time of the fifth anniversary, we reached several milestones, and while making steady progress, efforts to build connections for the future. For instance, we established the Learning and Participation Department, bringing work related to outreach and engagement under one umbrella (it had been scattered among several departments) to boost overall efficiency. In terms of international connections, aside from collaborations on performances, we actively took part in exchanges in the areas of venue operations and outreach/engagement, such as holding a large international conference. We look to build a mutual support system with international partners while continuing to nurture the Taiwanese art and culture ecology.



五週年形象片拍攝現場合影  
The on-set group photo shoot for the fifth-anniversary promotional video (攝影/林峻永)

"An Art Center for All" is not just about how Weiwuying serves people, but how people make Weiwuying exist. We will continue to work hard to ask the public grow with us. We are sure to face numerous challenges in the future, so in addition to thinking about how we can produce an even greater influence on Taiwan and the world, as the infrastructure around Weiwuying continues to develop, we must also consider how our operations should evolve.

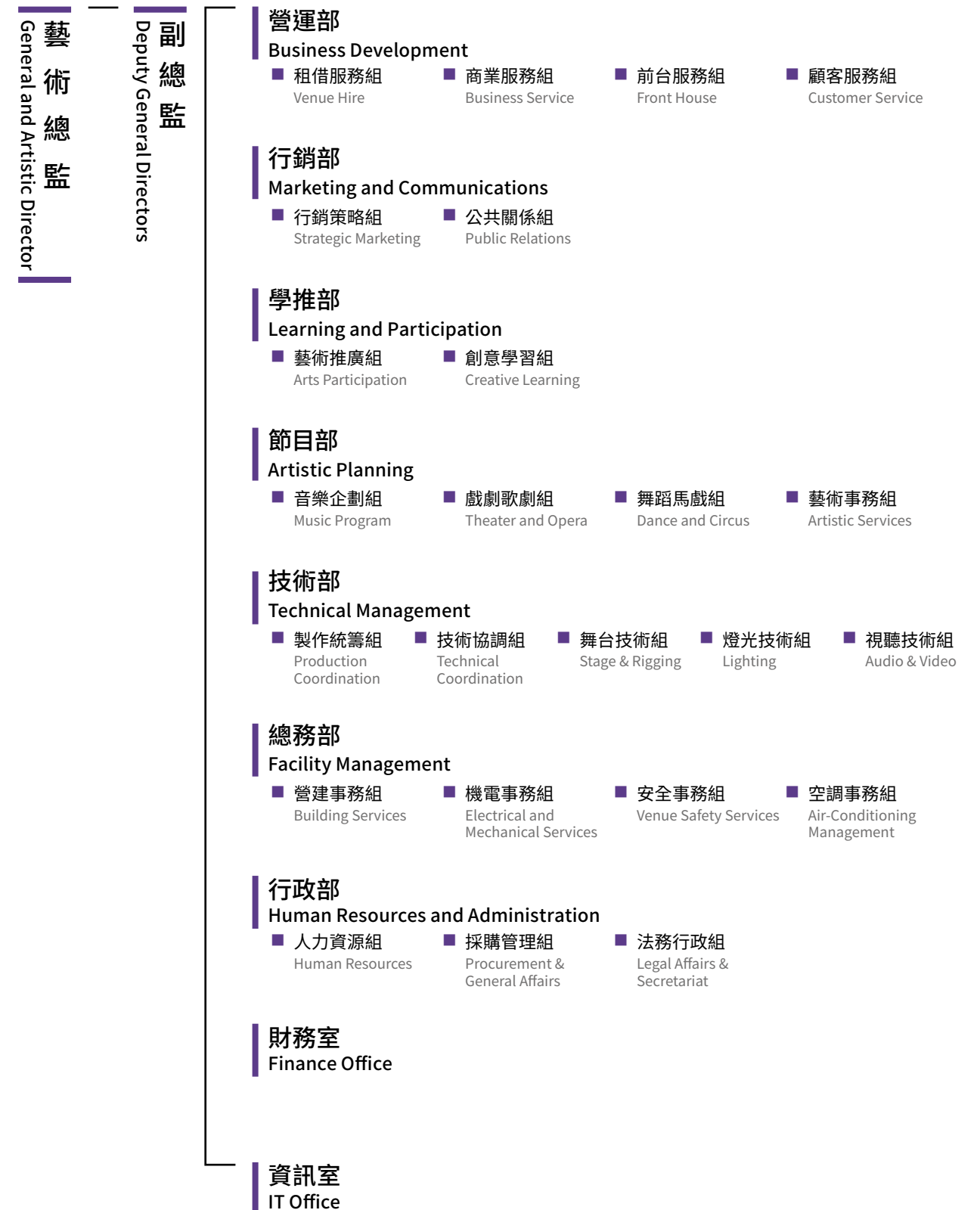
**CHIEN Wen-pin**  
General and Artistic Director,  
National Kaohsiung Center for the Arts (Weiwuying)



## 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

# 邁向「明日新城」 — 衛武營五年有成

2023 年是衛武營迎接成立五週年，自開館以來，一直秉持著深耕南方藝文基礎、締結國際的精神。今年也是衛武營回顧初衷，檢視這五年來努力的成績單。不論是過去、現在乃至未來，衛武營踏出的每一步，將持續以專業、安全與具親近性的場館形象與理念，做為深化南方藝文環境的根基，以成為具世界級影響力的劇院為目標。

## 創造魔幻時刻的品牌節目

建立節目的多元性與品牌化，一直是衛武營持續開發的重要計畫，如：「衛武營國際音樂節」、「衛武營馬戲平台」、「臺灣舞蹈平台」、「花露露的童樂節」、「大玩樂家」、「瘋迷 24 作曲家」、「衛武營管風琴音樂節」、「衛武營小時光」、「高雄雄厲害」等獨家品牌節目，也能創造節目的多元性與觸及不同愛好的觀眾。

繼 2022 年接連推出幾個多元品牌節目，不僅締造了亮眼的票房成績，也成功建立品牌的知名度，提升大眾進廳院聆賞的吸引力，2023 年延續拓展這股力量，節目品牌的經營著重於「節慶」、「風格化」的呈現，從年初維也納愛樂新年音樂會——全球衛星直播揭開序幕，盛大展開場館多元節目的觸角，創造更多迷人的魔幻時刻。

二月首登場的大玩樂家系列，自 2022 年第一屆即造就了良好口碑，獲得古典音樂與華語流行音樂愛好者們跨越樂評圈的讚賞。創作概念除了跨界融合，也向華語流行音樂界致敬。2023 年再度打造跨界結合的大玩樂家 2 — 《洪一峰 X 簡文彬 X 許富凱 跨樂衛武營音樂會》，仍以古典音樂系統為骨，賦予經典的臺語為體，致敬臺灣寶島歌王洪一峰大師及好友葉俊麟作品，邀請金曲歌王許富凱演唱，除了重新詮釋經典歌曲，也向深植臺灣人集體記憶的旋律致敬。而在去年引領數千位觀眾「瘋迷」魅力的 24 小時音樂家馬拉松系列，今年音樂盛宴再起，由音樂神童—莫札特接力，用 20 場不間斷的音樂會、6 場莫札特深度講座與一部電影，帶領大眾認識這位用生命創作的音樂家。

今年也是衛武營兩大重要音樂節的第二屆，第一屆【衛武營管風琴音樂節】受疫情影響改成線上形式，第二屆邀請傑出的拉脫維亞管風琴演奏家伊維塔·艾普卡娜擔任藝術總監，分別在屏東演藝廳音樂廳與衛武營音樂廳帶來三場展現管風琴多重音流魅力的演出。包含《巴赫與葛拉斯》伊維塔·艾普卡娜獨奏會、《經典盛會》伊維塔·艾普卡娜 X 簡文彬 X 高市交以及《管風琴與手風琴二重奏之夜》。

4 月份展開了第二屆【衛武營國際音樂節】，反觀第一屆音樂節的策展規劃以現代音樂為主體，對照經典，融合多媒體創新演出，打開演出最廣面向的音樂平台。第二屆像是反過來向內探索，將樂性多方面延展直指核心，音繪出策展人陳銀淑的內在視野。今年主題作曲家邀請了安德斯·希爾博格，風格充滿異想與奇趣。音樂節除了樂曲風格彼此扣合，獨奏家的安排也清一色選擇新生代與中生代的佼佼者，包含長笛家金宇彬與風格靈動的鋼琴家林易，以及兩位出色的女高音朱莉婭·列茲妮娃、妮卡·哥瑞齊，讓國人聽見正在全球樂壇流動的新聲。這兩大品牌節目，也是打造衛武營成為國際音樂焦點的年度重點節目。

每年暑假陪伴大小朋友渡過歡樂夏天的【花露露的童樂節】也在七月展開，透過「花露露」及他的夥伴們等吉祥物的開發，以多元的藝術形式邀請孩子擴展創造力與想像力。除了廳院裡的演出節目，還有探索管風琴《親子狂歡派對》、沉浸式 4D 體感親子劇場的《移動故事屋》獻給孩子們一趟夏日的奇幻旅程。

表演藝術並非只能在廳院演出，乘著 2022 年重啟的藝術旅行出走計畫一波麗露在高雄，由衛武營駐地藝術家周書毅帶領一群舞者，將現代舞帶出場館，深入高雄各個行政區域，用舞蹈拜訪高雄 14 區，演出 28 場，製造每個大街小巷美麗的藝文邂逅，累積了 15,000 觀演人次，除了拉近表演者與觀眾的距離，將舞作引領進民眾的生活場域，也延伸了觀看的定義。2023 年，延續著這個精神再次出發，這次，波麗露沿著高雄的山線區域，帶著《1875 拉



【衛武營爵士週】喬伊·亞歷山大三重奏《天才琴手》  
【Jazz at Weiwuying】Joey ALEXANDER Jazz Trio(攝影/林峻永)

威爾與波麗露》向山行，以舞為引，前往更高的聚落，以大地為落根的力量，探索舞蹈帶來的力量，讓更多人親近藝術。

自開館以來，透過【衛武營小時光】系列、【高雄雄厲害】演出創意計畫等，使藝文能量持續發酵，發掘更多新創作品，並強化衛武營與所在城市的連結。為了更貼近南臺灣爵士樂迷，推出爵士樂演出，在九月登場的【衛武營爵士週】，首度集結國內外頂尖爵士好手；來自高雄的音樂創作人——方斯由、薛詒丹攜手合作《白露爵士夜》為爵士週揭幕，《爵對好時光》由知名爵士小號演奏家魏廣皓擔任製作暨音樂總監，集合國內八位經驗豐富的爵士音樂家

聯手演出，還有爵士樂壇神童喬伊·亞歷山大的《天才琴手》，以一個週末、連續三場節目連結高雄、臺灣到國際樂壇，在夏末初秋之際帶來直達靈魂的醉人樂章。

舉辦多年的「衛武營馬戲平台」集結了國內外馬戲工作者使出拿手好戲，帶給人們緊張、刺激、有趣、詼諧的馬戲演出觀賞體驗。在 12 月歲末之際，推出了自製音樂芭蕾舞劇場的 3 年計畫《音樂芭蕾舞劇場：遇見胡桃鉗的女孩首部曲》，改編自柴科夫斯基的《胡桃鉗》題材，讓觀眾從全新視角故事及音樂中感受歲末溫馨氛圍。盼透過 3 年自製計畫集結編舞、音樂、舞者與服裝設計人才，挹注臺灣芭蕾舞的發展力道。





韋伯歌劇《魔彈射手》  
WEBER - *Der Freischütz* (攝影/ Kito)

### 劇場裡的怪誕魅暗美學—衛武營年度旗艦歌劇

歌劇本身就是一門綜合藝術，融合了音樂、戲劇、舞蹈，衛武營至今累積了 12 檔歌劇演出，看似遙遠的歌劇，在逐年的推廣下，驅動了臺灣表演藝術人才的進化，擴展了樂迷的藝術視野。衛武營的旗艦歌劇製作，不管是自製、共製、國際共製，都是衛武營年度重要亮點。

3 月與臺北表演藝術中心共製混種當代歌劇《天中殺》，取材自臺灣文學作家黃靈芝同名小說〈天中殺〉改編，以卡夫卡式的敘事型態，諷刺卑微小人物的生存困境，劇情懸疑緊湊，以詩意的交響樂為槓桿，加上混搭聲樂跟爵士樂的音樂設計，打造多層次音樂調性又具跨界創作風格的怪誕歌劇。

攜手奧地利茵斯布魯克劇院、臺北市立交響樂團跨國合作

的韋伯歌劇《魔彈射手》一被後世視為浪漫派歌劇先驅的經典代表，深深影響許多音樂家，甚者華格納等人的創作。故事主題鮮明，緊扣光明與黑暗的抗衡，用生命換取來的魔鬼交易，直指人心易受利誘的窠臼，最後邪惡仍不敵正義，迎來快樂結局。

運用劇場語彙呈現神祕詭譎的怪奇美學，此次製作是 2020 年版本，對白大量以法國作曲家白遼士的宣敘調取代，保留部分德語對白，導演萊特麥爾 (Johannes Reitmeier) 也著重探索浪漫主義「美上加怪」的特色，大膽著重超自然力量的神秘色彩，讓歌劇本身更有戲劇張力，歌劇面貌不再千篇一律，讓現代歌劇更有可塑性與更多想像空間。

### 五週年慶—持續輸出藝術無垠的力量

今年衛武營迎來了營運第五年，回顧第一年開館，在眾所期望下，成功打開國際關注度，五年來因眾人的聚集而活

躍。期間雖遇疫情來襲，似乎讓一切都回到了原點，面對疫情下的藝文觀眾流失，透過各界協助與營運團隊的努力，來因應實體演出的取消。如今，透過獨家節目品牌計畫、藝文環境發展計畫、品牌形象計畫、場館營運與服務精進提升計畫、場館硬體優化及設備維護等策略，充分展現場館具創造力兼容發展的一面，逐步恢復整體營運效能。

為迎接五週年紀念日舉辦感恩茶會，高雄市長陳其邁以曾貴海醫師的新詩《明日新城》開場，表達城市儼然不再是文化沙漠，而是具備了市民生活美學與文化的綠洲。無論觀眾、藝術家、工作人員或贊助企業，衛武營是大家共同努力耕耘、一起成長，匯聚南方藝文力量的場館。檢視五週年成績單的當下，也不忘初衷繼續向前，讓各類型節目和活動持續發生，讓川流不息的感動綿延下去。

### 文化產業的淨零減碳

近年來，環境永續是全球密集關切的議題，各大企業正遵循聯合國制定 17 項永續發展目標。而表演藝術是以人為本的產業，參與永續理念，回饋社會與環境，非但只是響應全球趨勢，更是回應人本生活的重要核心。

偌大的場館裡，節目不分晝夜上演著，也是國際級團隊巡演必訪之地，每場演出與大型活動的幕前幕後也積累了必要的能源耗損與耗材支出。然而，建立給後代珍貴的文化遺產同時，盼望也能為生態環境減少耗損。今年衛武營與臺灣證券交易所簽署「綠色永續文化夥伴」合作備忘錄，盼透過跨領域跨產業推動，促進低碳科技運用於表演藝術產業，合力打造減碳生態系，也為藝文永續的生態圈貢獻力量。

除了重視藝文的生態永續，衛武營將持續透過國際交流、多元節目品牌開發、在地藝文推廣與培育，搭建起這座藝文的明日新城，成為連結國際與臺灣重要的藝術力量。



混種當代歌劇《天中殺》  
Opera - *Portent* (攝影/陳建豪)



## Annual Report

# Toward Becoming “A New City of Tomorrow” – Five Years of Achievement at Weiwuying

The year 2023 saw Weiwuying’s fifth-anniversary celebration. Since opening, it has been devoted to nurturing a foundation of art and culture and establishing an international spirit in southern Taiwan. This year, we looked back on our founding principles and what we have accomplished so far. Whether in the past, present, or future, we take each step with professionalism, concern for safety, and attention to attaining an image of approachability in our abovementioned devotion and in growing into a performing arts venue with global influence.

## Programs that Create Moments of Magic

Diversity and branding in our programs has always been a major aspect of our development, hence our variety of exclusive programs designed to touch all kinds of people, such as the Weiwuying International Music Festival, Weiwuying Circus Platform, Taiwan Dance Platform, Weiwuying Children’s Festival, Masters Play series, 24 Hours series, Weiwuying Organ Festival, Weiwuying Showtime series, and Kaohsiung Local Hi event.

Our variety of branded programs launched in 2022 saw stellar ticket sales and achievements, enhanced brand visibility, and boosted our appeal to the public. In 2023, we kept running with this momentum, focusing on holidays and our unique style of presentation. The broadcast of the Vienna Philharmonic New Year’s Concert initiated this effort, and the following programs continued to produce magical moments.

The Masters Play series, launched in February 2022, gained quite a reputation and received wide acclaim among lovers of both classical and pop music, not

to mention praise from crossover music critics. In addition to crossover and integration, the music paid homage to Mandopop. *Masters Play II Beyond the Music Boundary @WEIWUYING* (the second edition in 2023) was also based on the classic, this time focusing on classic Taiwanese Hokkien music through tribute to the work of local music legend It-Hong Ang and his close friend Jiro Yeh, with Golden Melody Award-winner Henry Hsu singing reinterpretations of songs that resurfaced memories deeply rooted in Taiwanese people’s collective memory. For the 24 Hours series this year, thousands of music lovers came for 24 straight hours of the art of prodigy Mozart included 20 concerts, six forums, and one film screening, showing audiences how he invested his whole life into music.

This year also saw the second edition of one of Weiwuying’s two major music festivals, the Weiwuying Organ Festival. The first edition was limited to online participation due to COVID-19. For the second one, we invited Latvian organist Iveta Apkalna to serve as the artistic director and perform at the three outstanding concerts of varying formats at the Pingtung Performing Arts Center and the Weiwuying Concert Hall: *BACH and GLASS, Classic Celebration Iveta Apkalna X CHIEN Wen-pin X KSO*, and *Organ and Accordion Duo Concert Night*.

In April, the second Weiwuying International Music Festival went on. The first edition focused on modern music with cross-references to classical accompanied by multimedia aspects to create innovative shows with a wide range of elements. This year’s event took a narrower approach to inner exploration, extending musicality directly to the core concept of the event, which was curator Unsuk Chin’s internal perspective.



【2023 花露露的童樂節】西班牙小乳牛劇團《鍋中的月亮》  
【2023 Weiwuying Children's Festival】La petita malumaluga - *The Moon in a Pot* (攝影/林峻永)

We also invited composer Anders Hillborg to portray his unconventional and whimsical style. Talented young and middle-aged soloists, such as flutist Yubeen Kim, stylistically flexible pianist Steven Lin, and outstanding sopranos Julia Lezhneva and Nika Gorič, allowed Taiwanese audiences to hear new voices making big names for themselves on the world music scene. These two massive programs have played a major part in making Weiwuying a focal point in the global music industry.

The Weiwuying Children’s Festival, which goes on every summer to the delight of kids, took place in July. With our beloved Lulu and friends, kids were invited to expand their creativity and imaginations in a number of artistic formats. In addition to performances, there were Explore the Pipe Organ—*Kids Crazy Party* and the immersive 4D *Telling Tent* (a mobile theater) to give kids a sense of fantasy and adventure.

The performing arts are not just to be viewed at fancy venues. With *Bolero in Kaohsiung* in 2022 (a revival of





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

a program from the past), Weiwuying resident artist Shu-Yi Chou led a group of dancers in 28 performances at different public venues in 14 districts in Kaohsiung, spontaneously bringing arts to people on their own turf and expanding their concept of watching performances. In 2023, the spirit continued into the mountain areas in Kaohsiung with *1875 Ravel and Bolero*, planting art in more places and exploring the power of dance to bring more people closer to art.

Since Weiwuying's opening, the Showcase series and Kaohsiung Local Hi plan have promoted new creative performance projects. In order to continue to ferment

the energy of art, discover more new creations, and strengthen the connection between Weiwuying and the city where it is located. Also, in reaching out to jazz lovers in southern Taiwan, we held the week-long Jazz at Weiwuying in September, our first attempt to bring together outstanding jazz musicians from Taiwan and overseas. Two stellar musicians from Kaohsiung, S'yo Fang and aDAN, teamed up to open the event in the program "White Dews Jazz Night." Then, "It's a Good Time for Jazz," with reputed trumpet player Stacey Wei as producer and music director, brought together eight other highly experienced Taiwanese jazz musicians. Also, prodigy jazz musician Joey Alexander and the

partners of his trio dazzled audiences. With music that went straight to the soul, the three programs that weekend connected Kaohsiung and Taiwan to the world.

The Weiwuying Circus Platform, which has been held for years, gathers local and foreign circus artists to present intense, thrilling, interesting and humorous performances. In December, we released the first part of our self-produced three-year project *The Ballet Concert - Into the Fantasy of The Nutcracker I*, which was adapted from Tchaikovsky's *The Nutcracker*, giving audiences some year-end warmth from an all-new perspective on the classic music and story. Over the course of this three-year project, the choreographers, musicians, dancers, and costume designers look to create greater momentum in the development of ballet in Taiwan.

### A Weird yet Enchanting Darkness – Weiwuying's 2023 Annual Flagship Opera

Opera is an agglomeration of the arts of music, dance, and drama. To date, Weiwuying has put on 12 operas, and even though the genre feels unapproachable to many people, with our relentless promotion, we have driven Taiwan's talent to excel and expanded art fans' horizons. Whether our flagship operas are self-produced or co-produced with local or overseas partners, they are always a major part of our yearly calendar.

In March, we put on the contemporary jazz fusion opera *Portent*, which we produced with the Taipei Performing Arts Center. Adapted from Ling-Zhi Huang's novel by the same name, the Kafkaesque narrative mocks the struggle of average nobodies to survive in a suspenseful, tightly knit plot leveraged by poetic

symphonic music, vocals, and jazz. The result was a creative crossover approach to multilayered tonality in a freaky kind of opera.

We worked with Austria's Tiroler Landestheater und Symphonieorchester and the Taipei Symphony Orchestra to produce Weber's *Der Freischütz*, which came to be known as an icon and pioneer of Romantic opera and thus deeply influenced numerous musicians, including Wagner. The theme portrays light and darkness counter-balancing each other in relating how a deal with the devil unfolds, serving as a commentary on how easy it is for human nature to yield to temptation and how justice is bound to win over evil and lead to a happy ending.

The dramatic vocabulary chosen presented an aesthetic that is mysterious, eccentric, and strange. This production, from 2020, had a great quantity of dialogue substituted by the recitative by French composer Hector Berlioz, though some of the German dialogues were retained. Director Johannes Reitmeier wished to explore the way Romanticism would characteristically add strangeness to beauty and thus boldly emphasized supernatural power to generate more tension. In this way, modern opera took on a unique shape and was given more room for the imagination.

### Fifth Anniversary – Continuing to Produce the Unbounded Power of Art

Since its opening, Weiwuying has gained international attention and thus become even more active. Despite having been hit by COVID-19 for a time, which seemingly brought everything back to zero, through the assistance of people in various sectors and the effort of our own team, we responded strongly in

the face of canceled shows. Because of our work on becoming an exclusive program brand, developing art and culture, branding, boosting quality in venue operations and service, and optimizing venue hardware and equipment maintenance strategies, we are fully showcasing our creativity and development as a world-class performing arts center, gradually regaining what we have once lost to COVID-19.

Weiwuying marked its fifth anniversary with a gratitude tea party where Kaohsiung Mayor Chi-Mai Chen opened the event by quoting physician Kuei-Hai Tseng's poem "A New City of Tomorrow." The poem expresses how Kaohsiung is no longer a "cultural desert" but an oasis that carries the aesthetic of the locals' lives. Whether speaking of audiences, artists, workers, or sponsors, Weiwuying's growth is the result of everyone's joint effort and growth, which is why it has evolved into a powerhouse of art and culture in southern Taiwan. While looking at the past five years of accomplishments, we are holding to our founding principles as we keep pushing forward to continue putting on all kinds of programs and events that spawn an unending flow of touching moments.

### Net Zero in the Culture Industry

In recent years, environmental sustainability has become a topic of global attention. In response, major enterprises are starting to make operations

comply with the United Nations' 17 Sustainable Development Goals (SDGs). As an industry based on humanity, the performing arts sector adopting sustainability concepts and giving back to society and the environment is not just an acknowledgment of a global trend but also a core measure to respond to the needs of human life.

Weiwuying is a huge art center where programs and events with world-class performances go on day and night, and each show requires the use of a massive amount of energy and resources both on stage and behind the scenes. While we are producing such precious cultural heritage for later generations, we must reduce resource consumption for the sake of the environment. As part of that, Weiwuying signed an MOU on making culture green and sustainable with the Taiwan Stock Exchange this year, through which we look to promote the use of low-carbon technology in the performing arts industry so as to reduce the amount of carbon in the natural ecosystem while building a sustainable art and culture ecosystem.

Aside from working toward sustainability in art and culture, we will continue holding international exchanges, developing our brand as one of program diversity, and fostering local art and culture to keep contributing to building Kaohsiung as "a new city of tomorrow" and serving as a major force of art in connecting Taiwan to the world.



大玩樂家 2—《洪一峰 × 簡文彬 × 許富凱 跨樂衛武營音樂會》  
Masters Play II - Beyond the Music Boundary @WEIWUYING (攝影/林峻永)



## 年度聚焦

# 重啟連結，讓國際交流在衛武營發生

衛武營國家藝術文化中心作為「眾人的藝術中心」，致力以平台的角色，開創臺灣與國際對話的契機。今年衛武營正式營運滿五週年，在疫情對國際旅運的影響告一段落之際，除了以演出節目為導向的合作，衛武營更積極在場館營運管理、學習推廣方面與國際交流，例如與美國公眾劇院 (The Public Theater)、韓國光州的國立亞洲文化殿堂 (Asia Culture Center，簡稱 ACC) 簽訂合作備忘錄，並主辦衛武營 X 國際工房 (英國曼徹斯特) 國際創意製作人工作坊暨公開講座、2023 FACP 亞洲文化推展聯盟高雄年會等。除了向更有經驗的機構學習，也對外分享衛武營過去數年所累積的心得，期待未來能與國際夥伴建立相互支持的體系。

## 國際交流的雙向輸出

為培育未來的觀眾，今年 1 月衛武營正式成立學推部，整合原分散於行銷部 (學習推廣組)、節目部及營運部間的推廣業務，進一步擴大規模。學推部之宗旨為拉近藝術與眾人之間的距離，達到文化平權。美國公眾劇院對於推廣有相同使命，其在社區推廣方面擁有扎實基礎。衛武營今年兩度派員前往紐約交流，並受邀締結夥伴關係。透過經驗交換，審視衛武營現行在藝術學習及推廣方面的做法，並向公眾劇院請益北美行之有年的「教學藝術家」系統，思考該如何規劃出兼具在地性及國際視野的推廣計畫。

除了歐美地區的夥伴之外，鄰近的亞洲國家也是衛武營積極拓展關係的目標。為了開啟更多人才培育、場館營運面向的館際業務交流，今年與韓國光州的國立亞洲文化殿堂締結夥伴關係，是衛武營結盟的第二十個國際夥伴。國立亞洲文化殿堂為大韓民國文化體育觀光部所屬的文化機構，設有文化交流、教育、創作、檔案研究等多個部門，通過對亞洲文化的交流、培訓、研究等增進亞洲各國之間共同成長。

今年 12 月國立亞洲文化殿堂招募 15 位中階藝術專業經理人前來高雄，衛武營協辦為期 9 天的工作坊，讓韓國藝術工作者來臺進行深度交流。工作坊以【衛武營馬戲平台】作為觀摩標的，欣賞節目之外也觀察節目策劃及在地觀眾反應；更安排韓國藝術專業經理人與衛武營營運團隊交流節目、節慶策劃、技術支援、跨部門協調、國際連結等場館運作模式，引發跨文化興趣，並開啟未來合作的機會。

為了健全藝文生態圈，衛武營也致力培育臺灣專業藝術經理人。今年 2 月，衛武營與英國曼徹斯特國際藝術節合作辦理工作坊，將其藝術節的原創製作、品牌經營、藝術培育與運營經驗帶到臺灣，與 27 位臺灣中階製作人深度交換經驗，並介紹眾所矚目、6 月開館的新場館國際工房 (Factory International)，在南臺灣同步感受國際脈動。

## FACP 亞洲文化推展聯盟年會在高雄

FACP 亞洲文化推展聯盟年會今年 11 月於衛武營舉行，由衛武營與 FACP 秘書處共同主辦，此為繼 2020 年衛武營主辦之年會因疫情線上舉行後的首屆實體年會，來自世界各國，近百位之場館、機構代表、專業藝文工作者齊聚高雄。本屆年會以「下一站，綠世代—續航表演藝術生活」為主題，議題扣合藝術去碳、永續製作、城市策略、藝企合作、在地連結等，將「永續發展」思維引進表演藝術產業。

除了議題討論外，衛武營也規劃場館導覽與在地藝文空間的實地走訪，為嘉賓呈現高雄多元的藝文風景；更透過《創發新象》(Pitch for New Aspects) 國際徵件計畫與《AGA 亞洲文化新勢力》(Asian Gems in the Arts) 匯演，展現亞洲表演藝術創作多樣性，並創造臺灣在地創作者國際曝光機會，增進未來受邀的可能性；而「藝術職涯診療室」則邀請 FACP 核心成員與年會講者擔任桌長，讓與會來賓得以向資深前輩請益，促進跨世代對話。綜觀本次國際年



高雄衛武營與 FACP 亞洲文化推展聯盟共同主辦疫情後首次實體年會  
This year, Weiwuying and the FACP put on the first post-Covid in-person Annual Conference (攝影 / Kito)

會，最重要的是提供一個交流平台，讓不同文化、產業的參與者們，得以在此激盪出新點子，再帶回各自的領域繼續發酵。

## 國際交流的終極目標

位於南臺灣的高雄，近年在文化方面的表現，因為衛武營等在地文化建設，讓許多人看見其發展藝文產業的可能性，除了藝文活動在此「發生」，高雄更有實力成為孕

育表演團隊誕生至成熟的搖籃。而衛武營希望能把握住資源，幫助南臺灣藝文生態圈的建立。館際的國際交流為其中一個重要渠道，它讓我們了解到已有許多國家在首都以外的城市，建立起另外的發展模式，運用更大的空間，呈現更多元的面貌。透過與國際夥伴相互支持，連結各國經驗，最終發展出符合自身文化背景的生態圈，是衛武營現在及未來將不斷努力的事。

## Annual Focus

# Re-Establishing Connection and International Exchange at Weiwuying

As an art center for all, Weiwuying has worked hard to serve as a platform for Taiwan to communicate with the world. In 2023, Weiwuying celebrated its fifth anniversary. As the effects of COVID-19 on international travel have finally subsided, in addition to a focus on performances, Weiwuying actively engaged in international for operations, administration, outreach, and engagement, such as signing MOUs with The Public Theater (US) and the Asia Culture Center (Korea) and hosting the Weiwuying x Factory International 2023 International Producer's Training Program & Public Talk and the 2023 Annual Conference of the Federation for Asian Cultural Promotion (FACP) in Kaohsiung. Aside from learning from more experienced organizations, we shared what we had learned over the past five years and looked to establish a mutual support system with partners from all over the world.

## Bilateral international Interaction

To work on building audiences for the future, Weiwuying established the Learning and Participation Department in January 2023, bringing outreach and engagement work under the wing of a single department (it had originally been scattered among the Learning and Participation Division of the Marketing Department as well as the Program and Operations Departments) and making it possible to expand the scale of such work. The mission of the new department is to close the gap between the public and the arts and bring about cultural equity. The Public Theater holds to the same mission of building a strong foundation in the community. Twice this year, Weiwuying sent teams to New York (home of The Public Theater), where they established partner

relationships. By sharing experiences, reviewing Weiwuying's methods of outreach and engagement, and seeking guidance from the Public Theater on the teaching-artists system that has been going on in North America for years, we have thought about how to plan outreach and engagement events that are local in nature yet have an international outlook.

Besides partners in Europe and the Americas, Weiwuying is also looking to expand connections with nearby Asian nations. To launch more talent trainings and engage in exchanges with other arts centers in the area of operations, we forged a partnership with the Asia Culture Center (our 20th international partner), which is under the Korean Ministry of Culture, Sports and Tourism and has departments operating in the areas of cultural exchange, education, art, and research. Through exchanges, training, and research related to Asian culture, the center is helping to advance joint growth among Asian countries.

Last December, the Asia Culture Center sent 15 mid-career art administration professionals from Korea to Kaohsiung to take part in a nine-day workshop and in-depth exchanges coordinated by Weiwuying. The subject of observation for the workshop was the Weiwuying Circus Platform. Aside from watching the shows, the professionals learned from observing the program coordination and audience responses. Also, they engaged in exchanges with Weiwuying operations team staff on programming, planning for holiday events, technical support, interdepartmental coordination, and international connections, triggering interest in each other's cultures and setting up opportunities for future collaboration.

To create a complete art and culture ecosystem, Weiwuying is working hard to nurture professional art administrators in Taiwan. In February 2023, Weiwuying and the Manchester International Festival teamed up to hold a workshop, in which the festival's original productions, brand management, art cultivation, and operational experiences were brought to Taiwan and shared through in-depth exchanges with 27 Taiwanese mid-level art administration professionals. There was also an introduction to the Factory International, a focal point of global attention that opened in June. In this way, southern Taiwan has kept its finger on the international pulse.

## FACP Annual Conference in Kaohsiung

The FACP Annual Conference took place in November at Weiwuying and was hosted by Weiwuying and the FACP secretariat, the first offline annual conference of the federation since the last one was held online at Weiwuying in 2020. Present were nearly 100 people from around the world, including representatives from art centers and organizations and professionals in the art realm. With an event theme of "Next Stage, Green Generation – Sustainability in Culture and Performing Arts," participants discussed de-carbonizing art, sustainable production, urban planning, ESG guideline collaboration, and local connections to bring sustainable ideas into the performing arts sector.

Besides discussing issues, Weiwuying arranged tours of art centers and visits to local art spaces to show attendees the diversity in Kaohsiung's art and culture sector. Pitch for New Aspects, a competition open to international submissions, and Asian Gems in the Arts, through which selected pieces of work were presented,

displayed the variety in Asia's performing arts and provided Taiwanese artists with opportunities for the exposure to the world, in turn boosting their potential for future invitations to show abroad. For What's Up Café – Clinics for the Arts, core FACP members and event speakers served as leaders at different tables, whom attendees could ask questions and engage in cross-generational dialogue with. Overall, the most important aspect of the conference was to serve as a platform of exchange where people from different cultures and industries could brainstorm together and come up with new ideas to be brought back to their fields and further developed.

## Ultimate goal of international exchanges

Kaohsiung, the largest city in southern Taiwan, has shown its potential for development in art and culture through Weiwuying and other such establishments in recent years. Besides art and culture events "taking place" here, performing arts groups are now being born and nurtured here. Weiwuying looks to make good use of resources to help southern Taiwan's art and culture ecosystem grow, and one means is international exchanges. We have seen that different modes of development have evolved in places outside capital cities worldwide, making use of larger spaces and exhibiting greater diversity. Through mutual support with our international partners and by connecting to each other's experiences, Weiwuying will continue to stay focused and diligent in developing an ecosystem that fits our cultural background.



## 節目暨活動概況 Program & Activity Overview

### 歌劇院 Opera House

2/4-2/5	大玩樂家－《洪一峰 × 簡文彬 × 許富凱跨樂衛武營音樂會》 <i>Masters Play Beyond the Music Boundary@Weiwuying</i>
3/11-3/12	明華園戲劇總團《東海鍾離》 Ming Hwa Yuan Arts & Cultural Group <i>The 8 Immortals of Penglai: ZhongLi of Han</i>
4/8-4/9	國光劇團《狐仙》 GuoGuang Opera Company - <i>Fox Tales</i>
5/12-5/14	雲門 50 林懷民《薪傳》 Cloud Gate Dance Theatre of Taiwan <i>Legacy</i> by Hwai-min Lin
6/17-6/18	拾念劇集《鯨之鳴》 La Cie MaxMind & Puppet and Its Double & Ju-fang Shih <i>Whale Island</i>
9/8-9/10	韋伯歌劇《魔彈射手》 Weber <i>Der Freischütz</i>
10/7-10/8	【衛武營五週年慶】唐美雲歌仔戲團《臥龍：永遠的彼日》 【Weiwuying 5th Anniversary】TANG MEI YUN Taiwanese Opera Company <i>Zhuge Liang: A Promise Never Forgotten</i>
10/10	【衛武營五週年慶】唐美雲歌仔戲團 - 青年團《白蛇傳》折子戲 【Weiwuying 5th Anniversary】Youth League of TANG MEI YUN Taiwanese Opera Company - <i>The White Serpent</i>
10/15	2023 C-LAB 聲響藝術節 IRCAM《大都會》電影音樂會 2023 C-LAB Sound Festival IRCAM <i>Metropolis</i> Cine-concert
11/4-11/5	雲門 50—鄭宗龍《波》 Cloud Gate Dance Theatre of Taiwan <i>WAVES</i> by Tsung-lung Cheng
12/15-12/17	【2023 衛武營馬戲平台】加拿大七手指特技劇場《魔幻列車》 【2023 Weiwuying Circus Platform】Les 7 Doigts <i>Passagers</i>
1/2	徐崇育 & JAZZ SUPREME 爵士樂團《摩城之聲 搖滾古巴》 Vincent Hsu & The Jazz Supreme Orchestra <i>Afro-Cuban Con Soul: The Sound of Motown &amp; Irakere</i>
2/11-2/12	《瘋迷 24 莫札特》 <i>24 Hours Mozart</i>

### 音樂廳 Concert Hall



雲門 50 鄭宗龍《波》 衛武營教育場  
*WAVES* by Tsung-lung Cheng - For an educational event  
(攝影/林峻永)



【2023 衛武營馬戲平台】加拿大七手指特技劇場《魔幻列車》  
【2023 Weiwuying Circus Platform】Les 7 Doigts - *Passagers*  
(攝影/林峻永)

2/22, 3/29,  
4/26, 5/10,  
6/14, 7/13,  
8/2, 9/27,  
10/18, 11/22,  
12/13

探索管風琴音樂  
Explore the Pipe Organ

3/3

《大師風範》皮奧特·安德佐夫斯基鋼琴獨奏會  
*Maestro Spirit* - Piotr Anderszewski Piano Recital

3/6-3/7,  
6/12-6/13,  
9/18-9/19,  
9/25-9/26

衛武營藝企學  
Learning Arts Together

3/24

【2023 衛武營管風琴音樂節】《經典盛會》伊維塔·艾普卡娜 × 簡文彬 × 高市交  
【2023 Weiwuying Organ Festival】*Classic Celebration* Iveta Apkalna × Wen-pin Chien × KSO

3/26

【2023 衛武營管風琴音樂節】《管風琴與手風琴二重奏之夜》  
【2023 Weiwuying Organ Festival】Organ and Accordion Duo Concert Night

4/14

【2023 衛武營國際音樂節】開幕音樂會《原子博士》  
【2023 Weiwuying International Music Festival】Opening Concert: *Doctor Atomic*

4/15

【2023 衛武營國際音樂節】《華麗·巴洛克》女高音獨唱會 - 列茲妮娃與納塞西安  
【2023 Weiwuying International Music Festival】*Baroque Fireworks* - Soprano Recital Julia Lezhneva and Pavel Nersessian

4/21

【2023 衛武營國際音樂節】《音樂揭秘：華格納的崔斯坦效應》  
【2023 Weiwuying International Music Festival】Beyond the Score® - *Wagner: The Tristan Effect*

4/23	【2023 衛武營國際音樂節】閉幕音樂會《孔雀傳說》 【2023 Weiwuying International Music Festival】Closing Concert: <i>Peacock Tales</i>
5/20	福爾摩沙巴洛克古樂團 - 巴洛克的璀璨與奇幻 - 歌劇選粹 Formosa Baroque - <i>Baroque Opera Gala Concert</i>
6/10	NSO 呂紹嘉與史蒂芬·賀夫 Shao-chia LÜ, Stephen Hough & NSO
6/16-6/17	【焦點荷蘭】鹿特丹愛樂管弦樂團 Netherlands Focus Rotterdam Philharmonic Orchestra
7/25	《夢響·序章》2023 國家青年交響樂團巡演音樂會 <i>Woven Dreams</i> - National Symphony Youth Orchestra 2023 Concert
8/12	2023 大師星秀音樂節交響音樂會 2023 TMAF Orchestra Concert
9/2	2023 勇源 X TC 國際室內樂系列《遠山的呼喚》 2023 TC International Chamber Music Series - <i>Call for the Faraway Land</i>
9/9	喬伊·亞歷山大三重奏《天才琴手》 Joey Alexander Trio
9/16	雙鋼琴—盧卡斯及亞瑟·尤森《春之祭》 Jussen Brothers Piano Duo Recital
9/23	NSO 國家交響樂團《琴繫東歐》 Jun Märkl, Aylen Pritchin & NSO
10/7	【衛武營五週年慶】克利斯蒂安·舒密特 & 簡文彬 & 高雄市交響樂團《查拉圖斯特如是說》 【Weiwuying 5th Anniversary】Christian Schmitt & Wen-pin Chien & Kaohsiung Symphony Orchestra - <i>Also sprach Zarathustra</i>
10/8	【衛武營五週年慶】《萬彩雙琴》楊文信 & 克利斯蒂安·舒密特 【Weiwuying 5th Anniversary】 <i>Variations of Colors</i> - Wen-sinn Yang & Christian Schmitt
10/10	【衛武營五週年慶】克利斯蒂安·舒密特管風琴獨奏會 【Weiwuying 5th Anniversary】Christian Schmitt Organ Recital
10/27	NSO 國家交響樂團《精彩對決》 NSO - <i>Duel of Destiny</i>
10/28	NSO 國家交響樂團《萬聖節的玩具音樂盒》 National Symphony Orchestra <i>Halloween</i> - Family Concert
11/2	克勞斯·麥凱萊 & 奧斯陸愛樂管絃樂團《極致北國》 Klaus Mäkelä & Oslo Philharmonic Orchestra
11/9	安德里斯·尼爾森斯 & 萊比錫布商大廈管絃樂團《絕對萊比錫》 Andris Nelsons & Gewandhausorchester Leipzig
12/23-12/24	音樂芭蕾舞劇場：遇見胡桃鉗的女孩 首部曲 The Ballet Concert - <i>Into the Fantasy of Nutcracker I</i>



柏林雷寧廣場劇院《暴力的歷史》  
Schaubühne Berlin - *History of Violence* (攝影/林峻永)

戲  
劇  
院  
Playhouse

1/6-1/8	躍演《勤世三姊妹》中文音樂劇 VMTheatre Company - <i>Don't Cry, Dancing Girls the Musical</i>
2/25-2/26	臺灣國樂團《魔幻時空大稻埕》 National Chinese Orchestra Taiwan - <i>Journey into Lost Time of TWATUTIA</i>
3/17-3/19	混種當代歌劇《天中殺》 Opera - <i>Portent</i>
3/24-3/26	羅伯·勒帕吉 × 機器神《庫維爾 1975：青春浪潮》 Robert Lepage x Ex Machina - <i>Courville</i>
4-10-4/11, 5/22-5/23, 10/23-10/24	衛武營藝企學 Learning Arts Together
5/27-5/28	尤法·皮克《巴赫 d 小調》 Yuval Pick - <i>Vocabulary of Need</i>
6/2-6/4	《沒有人想交作業》劇場版 Round 2 <i>Never Grow Up Ver. Theatre Round 2</i>
6/10-6/11	安銀美《千禧之龍》 Eun-me Ahn- <i>Dragons</i>
7/6-7/9	【2023 花露露的童樂節】西班牙小乳牛劇團《鍋中的月亮》 【2023 Weiwuying Children's Festival】La petite malumaluga - <i>The Moon in a Pot</i>
7/22-7/23	【2023 花露露的童樂節】阿庫羅布夫劇團《飛高高》 【2023 Weiwuying Children's Festival】Acrobuffos - <i>Air Play</i>





【2023 花露露的童樂節】 囡仔人《節氣果物語—夏之章》  
【2023 Weiwuying Children's Festival】 Yinalang Group - *Story of Summer Fruits* (攝影/林峻永)

9/2-9/3	新古典室內樂團《旗津白玫瑰 25 紀事》 Neo-Classical Chamber Ensemble Soundscape Documentary Music Theatre - <i>25's Cijin White Roses Chronicle</i>
9/16-9/17	柏林雷寧廣場劇院《暴力的歷史》 Schaubühne Berlin - <i>History of Violence</i>
10/7-10/9	【衛武營五週年慶】《但是又何奈》 【Weiwuying 5th Anniversary】 <i>Singing All the Night</i>
10/10	【衛武營五週年慶】達康 .come 笑現場《衛武營笑慶活動》 【Weiwuying 5th Anniversary】 Dacon.come Live Comedy - <i>Weiwuying Joyous Celebration</i>
10/21-10/22	丞舞製作團隊《深深》 B.DANCE - <i>ABYSS</i>
11/10-11/12	台南人劇團《Reality No-Show》—改編自真實故事 Tainaner Ensemble - <i>Reality No-Show</i>
12/16-12/17	【2023 衛武營馬戲平台】圓劇團《交陪曲》+ 虎劇團《打鐵人們》 【2023 Weiwuying Circus Platform】 Thunar Circus - <i>Let's Kau-puê</i> & W.H.O. Theatre - <i>Phah-thih People Party</i>

表演廳  
Recital Hall

1/4	【衛武營小時光】 Cicada 《從海洋走向山林》 【Weiwuying Showtime】 Cicada - <i>A Walk from the Sea to the Mountain Forests</i>
2/22	【衛武營小時光】 那那大師《那那大事！》 【Weiwuying Showtime】 NaNa Master - <i>NaThing Acoustic Live!</i>
3/22	【衛武營小時光】 黃氏兄弟《暖心小時光》 【Weiwuying Showtime】 Huang Brothers - <i>A Short Time Escape</i>
4/15	【2023 衛武營國際音樂節】《浪漫印象》盧卡斯·范特捷鋼琴獨奏會 【2023 Weiwuying International Music Festival】 <i>Romantic Impressions</i> - Lukáš Vondráček Piano Recital
4/19-4/20	【2023 衛武營國際音樂節】衛武營當代樂團《從馬勒到希爾博格》、《李蓋梯 100》 【2023 Weiwuying International Music Festival】 Weiwuying Contemporary Music Ensemble - <i>From MAHLER to HILLBORG &amp; LIGETI 100</i>
4/22	【2023 衛武營國際音樂節】《聚焦炫技》長笛獨奏會—金宇彬與林易 【2023 Weiwuying International Music Festival】 <i>Virtuoso Spotlight</i> - Flute Recital Yubeen Kim and Steven Lin
4/26	【衛武營小時光】大象體操《夢境》亞洲巡迴：高雄 【Weiwuying Showtime】 Elephant Gym <i>Dreams</i> - Asia Tour - Kaohsiung
5/24	【衛武營小時光】 新生一號劇團—即興喜劇《超即興高潮》 【Weiwuying Showtime】 The One New Theatre - <i>Super Improv. Climax</i>
6/14-6/15, 12/14-12/15	【劇場藝術體驗教育計畫】讀劇發表會 【Theater Arts and Education Project】 Stage Reading Performance
6/21	【衛武營小時光】 跑跑機器人《時間密碼》 【Weiwuying Showtime】 GO GO Machine Orchestra - <i>Timecode</i>
7/8-7/9	【2023 花露露的童樂節】 囡仔人《節氣果物語—夏之章》 【2023 Weiwuying Children's Festival】 Yinalang Group - <i>Story of Summer Fruits</i>
7/15-7/16	【2023 花露露的童樂節】 A 劇團《阿卡的兒歌大冒險—環島篇》 【2023 Weiwuying Children's Festival】 dramAcappella ensemble - <i>Aca's Adventure of Children Songs: Around Taiwan</i>
7/26	【衛武營小時光】 卡米地喜劇俱樂部《開玩笑的啦！》 【Weiwuying Showtime】 Live Comedy Club Taipei - <i>Only Joking!</i>
8/23	【衛武營小時光】 神秘失控人聲樂團《人聲 fun 輕鬆》 【Weiwuying Showtime】 SEMISCON Vocal Band - <i>Fun With A Cappella</i>
9/8	【衛武營爵士週】 薛詒丹 X 方斯由《白露爵士夜》 【Jazz at Weiwuying】 aDAN & S'yo <i>White Dews Jazz Night</i>
9/10	【衛武營爵士週】《爵對好時光》 【Jazz at Weiwuying】 <i>It's a good time for Jazz!</i>
9/24	慕雍 DUO《繆思的情歌與奧菲歐的悲嘆—巴洛克早期的歌樂》 Angélique & Marc Mauillon - <i>Li due Orfei</i>

9/27	【衛武營小時光】唱歌集《愛(AI)妻》Cabaret 【Weiwuying Showtime】Total Musical Theatre - Cabaret: <i>My Endearing Wife the Musical</i>
10/10	【衛武營五週年慶】《武營歐普拉 Let's Opera》 【Weiwuying 5th Anniversary】 <i>Let's Opera!</i>
10/25	【衛武營小時光】黃玠《白天工作 晚上生活》音樂會 【Weiwuying Showtime】Dadado Huang - <i>Work for the Days, Live for the Nights Concert</i>
11/22	【衛武營小時光】娛人時代《爆笑六人行》 【Weiwuying Showtime】Comedytimes - <i>Six Comedians</i>
11/25	《水月敘事》陳茂萱與璇音四十音樂會 <i>Mao-shuen Chen and FORMUSICA: 40th Anniversary Concert</i>
12/2	韓國吉普賽—桑加魯樂團《朝聖之路》 Korean Gipsy Sangjaru - <i>Camino de Sangjaru</i>
12/20	【衛武營小時光】老王樂隊《黃色的房子映照清晨的天空》高雄特別場 【Weiwuying Showtime】Your Woman Sleep with Others - <i>Yellow House, Pink Blue Sky - Kaohsiung</i>



創意學習工作坊 - 解密歌仔戲：身段唱腔  
Creative Learning Workshop - Discover Taiwanese Opera -  
Movement and Vocal Style (攝影／Kito)



衛武營藝企學 舞蹈放大鏡—《浮花》  
Learning Arts Together - Dance Under the Spotlight - *Floating Flowers* (攝影／陳建豪)

演講廳  
Lecture Hall

2/11, 3/4, 4/9, 5/6, 6/3, 7/22, 8/5, 9/3, 10/8, 11/4, 12/2	武營來開槓 Arts Talk
3/25, 5/19, 8/27	大師講座 Master Lecture
4/16	葛拉瑪提可普洛斯動畫三部曲《進程》、《管控人生》、《大胃王》 <i>Le Processus, Le Régulateur, Les Ventres by Philippe Grammaticopoulos</i>
7/9, 7/16	創意學習工作坊 Creative Learning Workshop
8/12, 9/9, 10/7, 11/11, 12/3	衛武營親子日 Weiwuying Family Day

樹冠大廳  
Crown Hall

1/24-1/26	【2023 衛武營新春系列】振宗藝術團《鼓樂龍獅慶吉祥》 【2023 Weiwuying New Year Series】Zhen Zong Culture & Art Performance Troupe - <i>Dragon and Lion Dance with Drum Beats in Celebration of the New Year</i>
-----------	---

繪景工廠  
Paint Shop

5/20-5/21	國藝會 15th《新人新視野》 <i>15th Young Stars New Vision</i>
12/13-12/15	【2023 衛武營馬戲平台】克萊蒙·達贊肢體訓練工作坊 【2023 Weiwuying Circus Platform】Clément Dazin's Body Training Workshop
12/17	創意學習工作坊 Creative Learning Workshop

戶外劇場  
Outdoor Theater

1/1	2023 維也納新年音樂會—全球衛星直播 Vienna Philharmonic New Year's Concert Live Broadcast
1/24-1/25	【2023 衛武營新春系列】身聲跨劇場《希望之翼》 【2023 Weiwuying New Year Series】Sun Son Plus+ — <i>Wings of Hope</i>
7/15-7/16, 7/22-7/23	【2023 花露露的童樂節】花露露的迷你足球 【2023 Weiwuying Children's Festival】Lulu's Mini Football
10/10	【衛武營五週年慶】《眾人的搖擺》 【Weiwuying 5th Anniversary】 <i>Swing Party</i>



Banyan Plaza  
榕樹廣場

1/4, 2/1, 3/1, 4/5, 5/3, 6/7, 7/5, 8/2, 9/6, 10/4, 11/1, 12/6	武營來跳舞 365+ Dance
1/24-1/26	【2023 衛武營新春系列】振宗藝術團《鼓樂龍獅慶吉祥》 【2023 Weiwuying New Year Series】Zhen Zong Culture & Art Performance Troupe <i>Dragon and Lion Dance with Drum Beats in Celebration of the New Year</i>
1/25-1/26	【2023 衛武營新春系列】長義閣掌中劇團 偶·沉默了《皆大歡喜》 【2023 Weiwuying New Year Series】Chang Yi Ge Hand Puppet Theater <i>To the Satisfaction of All</i>
1/25-1/26, 3/31-4/1, 5/26-5/27, 9/9-9/10, 9/29, 12/10	樹洞耳機電影院 Headphone Cinema
7/7-7/23	【2023 花露露的童樂節】《移動故事屋》 【2023 Weiwuying Children's Festival】 <i>Telling Tent</i>
7/9	【2023 花露露的童樂節】花露露的迷你拔河 【2023 Weiwuying Children's Festival】Lulu's Mini Tug of War
10/10	【衛武營五週年慶】《樹洞派對》 【Weiwuying 5th Anniversary】 <i>Party at Wonderland</i>

Rehearsal Studio  
排練室

2/11, 4/8, 5/14, 6/10	衛武營親子日 Weiwuying Family Day
3/11-3/12, 4/8, 5/20-5/21, 7/8, 8/13, 8/26, 9/2-9/17, 10/29-12/16	創意學習工作坊 Creative Learning Workshop
4/17-4/18	2023 年陳銀淑作曲工作坊 Composition workshop
5/25	尤法·皮克與希里爾拉帕普編舞中心當代舞蹈工作坊 Yuval Pick and Centre Chorégraphique de Rillieux-la-Pape Contemporary Dance Workshop
6/16	【樂團片段大師班】鹿特丹愛樂管絃樂團：小提琴與長笛 Rotterdam Philharmonic Orchestra: Violin & Flute Orchestral Excerpts Masterclass
7/4-7/7, 7/6-7/9, 7/12-7/16, 7/15-7/16, 7/17-7/19	夏舞營 Summer Dance Camp
8/7-8/12	2023 衛武營青少年戲劇營 2023 Weiwuying Teens In Theater
11/25	2023 衛武營 X 臺文館【第三屆文學劇本改編工作坊】讀劇呈現 The 3rd Literary Scriptwriting Workshop - Stage Reading Performance



武營來跳舞《老中青 - 身體的動能》  
【Weiwuying 365+ Dance】For all ages - Kinetic Energy of the Body(攝影/Kito)



2023 波麗露在高雄—那座山 田寮月世界場  
2023 *Bolero in Kaohsiung - Dancing Mountain - Tianliao's Moon World*(攝影/林峻永)



2023 聖誕黃昏市集  
2023 Christmas Sunset Market Strip in Weiwuying (攝影/Rafael)

Miscellaneous  
其他

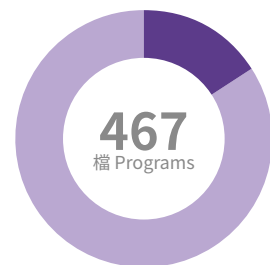
3/18, 3/25, 4/8, 6/17, 9/9, 10/7, 12/16	幕後解密(夜遊劇場) Behind the Scenes (After Lights DOWN TOUR)
5/26, 5/27, 6/14, 6/17, 9/9, 10/6, 10/8, 12/23	2023【衛武營場館友善計畫】 友善學習工作坊 Inclusive Arts Workshop
9/9-9/10, 9/16-9/17, 9/23-9/24, 10/6-10/8, 10/14-10/15, 10/21-10/22, 10/28-10/29	2023 波麗露在高雄—那座山 2023 <i>Bolero in Kaohsiung - Dancing Mountain</i>
10/8-10/10	【衛武營五週年慶】《萬衛之路》幕後體驗 X 實境解謎 【Weiwuying 5th Anniversary】 <i>One Way Try and Go: Backstage Experience &amp; Alternate Reality Game</i>
10/27-11/26	2023 臺灣作曲家系列【陳茂萱專展】 2023 Taiwan Composer Series - Mao-shuen Chen Exhibition

## 節目統計概況 Annual Statistics

### 室內場地演出場次／人次 Performances and Attendances

**634** 場 Performances  
**399,631** 人次 Attendance

### 主合辦／外租節目 Performances by Presenter



■主合辦節目  
Performances by the Weiwuying Organizing and Co-organizing  
**75** 檔 Programs  
**150** 場 Performances

■外租節目 Performances by Hiring  
**392** 檔 Programs  
**484** 場 Performances

全年度節目總計 Total  
**467** 檔 Programs  
**634** 場 Performances

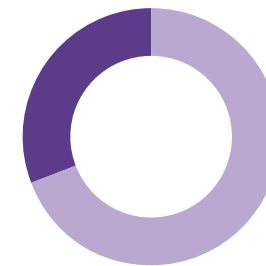
### 藝術專業活動 Professional Activities of the Arts

**16** 場 Performances  
**464** 人次 Attendance



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

※ 另有非售票節目 5 檔 10 場  
Along with 5 non-ticket selling programs (10 performances).

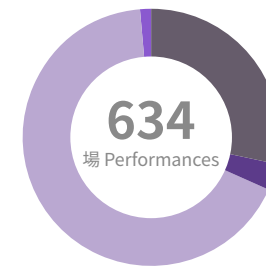


■國內 Domestic  
**52** 檔 Programs  
**117** 場 Performances

■國際 International  
**23** 檔 Programs  
**33** 場 Performances



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



■戲劇 Drama  
**180** 場 Performances

■舞蹈 Dance  
**21** 場 Performances

■音樂 Music  
**425** 場 Performances

■馬戲 Circus  
**8** 場 Performances

總場次 Total  
**634** 場 Performances



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

**1,374,096** 人次 Attendance



### VIP 會員人數 Number of Members

**16,215** 人 People



## 贊助及感謝名單 Sponsorships and Partnerships

陳啟川先生文教基金會  
柯珀汝  
臺灣證券交易所  
富邦集團  
台灣福興文教基金會  
台灣福興工業股份有限公司  
台新國際商業銀行  
華友聯集團  
玉山文教基金會  
公益支持  
高都汽車股份有限公司  
興勤電子工業股份有限公司  
聚和國際股份有限公司  
財團法人聚和文化藝術基金會  
財團法人瑞儀教育基金會  
巴巴事業  
和運租車股份有限公司  
不二繳果  
荷蘭在台辦事處  
承億酒店  
信義公益基金會  
香奈兒有限公司  
台灣恩益禧股份有限公司  
京城商業銀行

Frank C. Chen Cultural and Educational Foundation  
Paula Ko  
TAIWAN STOCK EXCHANGE  
Fubon Group  
Taiwan Fu Hsing Culture & Education Foundation  
Taiwan Fu Hsing Industrial Co., Ltd.  
Taishin International Bank  
HuaYuLien Group  
E.SUN Foundation  
JT International (JTI)  
KAU DU AUTOMOBILE CO., LTD.  
Thinking Electronic Industrial Co., Ltd  
Taiwan Hopax Chemicals  
Hopax Culture and Arts Foundation  
Radiant Education Foundation  
Ba Ba Business  
Hotai Leasing Corporation  
PURE HOME FOODS CO., LTD.  
Netherlands Office Taipei  
Tai Urban Resort  
Sinyi Charity Foundation  
Chanel Inc.  
NEC Taiwan Ltd.  
King's Town Bank



實習生回娘家 Weiwuying Intern's Special Event. (攝影/Rafael Wu)

# 國家交響樂團

National Symphony Orchestra



(攝影/鄭達敬)



## 音樂總監的話

# 茁壯臺灣音樂的根，讓世界聽見福爾摩沙

2023 絕對是個飽滿豐碩的一年。貫串 2022/23 與 2023/24 兩個樂季，我們帶著堅實的傳統以及生命力，由靜態至動態剖析「自然」主題，從「法國音樂」涵詠至「東歐音樂」，並精選「孟德爾頌」、「拉赫曼尼諾夫」、「理查·史特勞斯」等「駐團作曲家」，不斷從各種角度打磨樂團的聲響，也將音樂、藝術及文化更豐富的面向，以不同形式深入各界帶給聽眾。

本年度中，我們聯手法國知名歌劇導演尚米歇爾·克奇 (Jean-Michel Cricqui)，以半舞台的形式，創造了德布西劃時代歌劇《佩利亞斯與梅麗桑德》的臺灣首演，也嘗試跨領域大型製作，融合東西方文化元素，演出孟德爾頌《仲夏夜之夢》戲劇音樂。而在交響音樂會系列中，我們與多位演奏名家如吉爾·夏漢 (Gil Shaham)、劉曉禹、馮思瓦·勒樂 (François Leleux) 等合作，更在 2023/24 樂季以「小提琴協奏曲」為主題之下，與艾倫·普利欽 (Arlen Pritchkin)、五明佳廉 (Karen Gomyo)、黃俊文、林品任等國內外新銳，一齊激盪出燦爛的火花。此外，豐富的室內樂系列及音樂節，也進一步地凝聚起團員間與合作藝術家們的演奏默契；愛樂實驗室不斷結合科技、媒體、音樂治療、樂齡音樂會等多元面向，為古典音樂的發展及推廣，注入更多強勁動能。今年，我們亦透過「演後座談」與觀眾建立了更緊密的關係，藉由問答形式讓觀眾了解音樂會相關背景資訊，自舉辦後受到熱烈迴響。

對於教育及傳承，我們今年以作曲、指揮、演奏三大面向，除了持續茁壯「一分鐘交響曲計畫」對於青年作曲家的培育，在「藝脈傳承計畫」的栽培下，兩位協同指揮吳曜宇、楊書涵也都成績斐然，進入指揮人生新階段。楊書涵前往美國發展，吳曜宇則在臺灣擔任重要職務，這也證明了我們在該計畫取得了非凡成就，我要對所有支持此計畫的朋友們致上最大的謝意。我們更創立了首屆「國家青年交響樂團」，於暑期集訓、巡迴臺灣各地，最後登上國家音樂廳演出，如潮的佳評，成功證明青年音樂家們豐沛的能量與無限潛力。

今年 4 月，國家交響樂團肩負起文化大使的責任，先是遠征美國，而後赴日巡迴演出，成功受到美日樂壇的廣大迴響。緊接著在明年 (2024)4 月，我更將帶領國家交響樂團前往歐洲，與黃俊文及鋼琴名家卡蒂雅·布尼亞季什維利 (Khatia Buniatishvili) 攜手合作，將臺灣愛樂之音，迴繞於瑞士維多利亞大廳 (Victoria Hall)、德國易北愛樂廳 (Elbphilharmonie)、法國香榭麗舍劇院 (Théâtre des Champs-Élysées) 等世界級音樂場館中。期盼藉由國際巡演，能讓世界認識臺灣、聽見這份來自臺灣這塊土地的交響樂音。



準·馬寇爾  
國家交響樂團音樂總監



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

From the Music Director

## Bringing the Sound of Formosa to the World

2023 was a year of abundance, and we reaped the rich rewards of seeds sown during the challenging years of the pandemic. We transitioned from the 2022/23 season to the 2023/24 season and in so doing deepened our understanding of the theme of “Nature” in music, and traveled from the music of France to the sounds of Eastern Europe. We shone the spotlight on Mendelssohn, Rachmaninoff, and Richard Strauss. While we continued polishing the orchestra’s sound, we also brought a deeper understanding of music and culture to our audiences from all walks of life.

This year, we pushed the boundaries between music and other art forms. We collaborated with renowned opera director Jean-Michel Criqui to produce the Taiwan premiere of Debussy’s landmark opera *Pelléas et Mélisande* in a semi-staged setting. We also put on an intercultural multi-genre performance of Mendelssohn’s *Incidental Music to Shakespeare’s A Midsummer Night’s Dream*. In our orchestral concerts, we collaborated with renowned performers such as Gil Shaham, Bruce Liu, Francois Leleux and many others. In the 2023/24 season, we focused on showcasing violin concertos, performing with local and international rising stars, including Aylene Pritchins, Karen Gomyo, Paul Huang, and Richard Lin. In addition, the rich chamber music concerts and music festivals that NSO presented further strengthened the ensemble playing among our orchestra members and with our guest artists.

NSO’s elderly-focused concerts and ground-breaking elderly-friendly app Music Lab continues to inject energy into combining the NSO’s music, technology, media, and therapy to create meaningful experiences for elders and their caregivers in our society. We introduced new “post-concert talk” activities to build a much closer relationship with our audience. These have become popular because of the very personal connection with audience members who are curious and want to learn more about the works they heard in-concert.

To develop the next generation of music talent, this year we focused on three major areas of young talent: composers, conductors, and performers. We continued to nurture young composers in our One-Minute Symphony Project. Under the “Next Generation Artist” plan, our two associate conductors, Yao-Yu Wu and Su-Han Yang, have both entered a new stage in their conducting careers: Su-Han in the USA and Yao-Yu within Taiwan. This is proof of the importance of a focused programme for conductors to develop their skills and set them up for success. I would like to convey my immense gratitude to the supporters of this program for their belief in the potential of young talent in Taiwan. The most significant education milestone in 2023 was the founding of the National Youth Symphony Orchestra (NYSO) during the summer, tapping on the unlimited potential of young musicians during its summer training and multiple concerts around Taiwan, including a closing performance at the National Concert Hall.

In April, NSO once again played its part as a cultural ambassador, first traveling to the United States and then to Japan, performing to resounding applause from the American and Japanese audiences. Building on this



國家交響樂團 National Symphony Orchestra (攝影/鄭達敬)

international success, our team has begun planning for April 2024 when I will lead NSO to Europe. We will join Paul Huang and pianist Khatia Buniatishvili to bring the sound of the Taiwan Philharmonic to world-class music venues such as Geneva’s Victoria Hall and Tonhalle Zurich in Switzerland, Elbphilharmonie in Germany, and Théâtre des Champs-Élysées in France. Together we invite the world to get to know Taiwan and listen to symphonic sounds from our beautiful island.

**Jun Märkl**  
Music Director, National Symphony Orchestra



## 年度工作報告

# 點滴匯聚在地古典音樂新聲 自信奏響臺灣文化多彩風貌

NSO 為國家表演藝術中心轄下唯一演出團隊，2023 年度以 2022/2023(上半年度)及 2023/2024(下半年度)兩個樂季為工作重點。在音樂總監準·馬寇爾帶領下，以實際行動支持國內表演藝術，攜手國內及國際音樂家與表演團體，持續製作多場交響樂及室內樂節目，不間斷地為大疫後復甦之國內表演藝術生態找回動能。除主辦樂季音樂會外，亦全力參與三場館合辦節目，包含由兩廳院主辦之 2023 TIFA NSO《狂想映像》、《廳院指南—誰是你的音樂 idol》；與衛武營合作《呂紹嘉與史蒂芬·賀夫》、NSYO 巡演音樂會《夢響·序章》、《琴繫東歐》、《精采對決》、《萬聖節的玩具音樂盒》；以及與臺中歌劇院合作 2023 NTT 遇見巨人—馬斯內歌劇《灰姑娘》。2023 年度主辦售票節目共計 57 場，年度觀眾累計達 82,673 人次。

秉持「扎根臺灣本土，厚實文化實力，以增進整體共生共榮」之信念，NSO 始終致力耕耘未來樂壇人才培育之工作，透過「藝脈傳承計畫—協同指揮」、「樂無界計畫—一分鐘交響曲」及「青年音樂家茁壯計畫」，實踐人才培育、演出實踐與文化平權之動態平衡。2023 年「協同指揮」由獲得國際指揮大獎肯定之兩位青年指揮家—第十屆波蘭費特伯格國際指揮大賽首獎得主楊書涵、第五十三屆法國貝桑松國際青年指揮大賽首獎得主吳曜宇繼續擔任，並於 2022/2023 樂季結束後雙雙獲得國內、外樂團聘任及獎項，顯見本計畫之效益已獲業界具體肯定；「樂無界計畫—一分鐘交響曲」則有 9 首由國立臺北藝術大學學生所創作之作品於樂季主辦節目完成首演；「青年音樂家茁壯計畫」由 NSO 團員攜手青年音樂家前進全臺校園，共完成 4 場次演出暨經驗交流；2023 年啟動之「國家青年交響樂團 (NSYO)」，百名學員在音樂總監準·馬寇爾親自指導下，與德籍小提琴家卡洛琳·魏德曼 (Carolin Widmann) 合作，於 7 月完成全臺巡演共 5 場，引起國內廣大學子、家長及教育人士熱烈迴響。全方位地發掘臺灣古典樂壇新世代人才，期能促進國內樂壇未來穩健發展。此外，NSO 亦積極與外部單位合作，以音樂為核心，藉由

多元媒介，包含作品展演及出版品發行等途徑，促進各族群間對臺灣文化的理解與認同。與客委會合作之「《泓泳漂泊》江文也音樂系列活動」計畫邁入第三年，舉辦《傳奇與傳承—江文也與當代臺灣》講座音樂會，首演由臺籍作曲家陳可嘉、李元貞依江文也舊作發想之新作—《島嶼迷夢》、《思想—阿里山的歌聲》；邀集音樂學家劉麟玉、沈雕龍教授共同編寫《縱橫西東：江文也音樂文集》，並與多位音樂家合作錄製江文也聲樂、室內樂及絃樂作品專輯《傳承與展望：江文也紀念專輯》，皆已發行。

NSO 成立至今，除深耕國內藝術環境之發展外，更積極透過國際巡演，鍛造樂團品牌。已躋身亞洲最好交響樂團之一，並於歐美樂壇漸佔一席之地。2023 年 4 月《來自臺灣》美國巡演、5 月《來自臺灣》日本巡演，前往世界級及當地重要表演藝術場館演出。包含美國林肯表演中心及約翰·甘迺迪表演藝術中心，日本東京歌劇城、兵庫縣立藝術文化中心及福山市文化藝術館等，備受當地專業樂評及愛樂者肯定。同時，籌備 2024 年《來自臺灣》歐洲巡演，將赴瑞士、德國及法國共 3 國進行 7 場次演出。持續向國際樂壇展示「來自臺灣」的文化能量，提升樂團國際能見度。

NSO 亦致力於文化平權，拉近城鄉距離並促進古典音樂之推廣，增進與聽眾間的交流互動。2023 年積極與在地各文化單位及場館合作，攜手年輕世代演奏人才，以 NSYO 巡演音樂會《夢響·序章》參與「藝綺心動—2023 南投劇場藝術季」及「2023 臺東藝術節」、以《音樂的魔法共遊》參與「2023 桃園鐵玫瑰藝術節」、攜手法籍鋼琴家亞歷山大·薩洛 (Alexandre Tharaud) 以《詩琴浪漫》參與「2023 苗北藝術節」。持續推動 NSO《穿樂時光》樂齡音樂照護計畫，與英國曼徹斯特室內樂團 (Manchester Camerata) 合作舉辦《穿樂時光—樂齡音樂照護工作坊》。除培育音樂輔導師外，更與結訓學員—「種子音樂輔導師」攜手，將首創之「音樂互動教學」模組推廣至全臺社區照護服務據點。2023 年共舉辦 9 場社



《來自臺灣》國家交響樂團 / 臺灣愛樂 2023 美國巡演 - 林肯表演藝術中心艾莉絲塔利廳  
From Formosa - Taiwan Philharmonic 2023 U.S. Tour - Alice Tully Hall, Lincoln Center for the Performing Arts

區巡迴音樂輔導相關活動。獲得在地照護機構、長者及其陪伴者之高度肯定。藉由本計畫，期望為臺灣音樂照護持續寫下新里程碑。

本年度共計演出 101 場 (如下分述)，其中樂團主辦售票場次為 57 場，主辦售票場次平均售票率為 81%。以類型區分，包括大型管絃樂團曲目 33 套 51 場次，室內樂及講座音樂會 50 場次；其中為復甦在地藝文產業，規劃國內巡演 36 場；各類型推廣活動及講座共辦理 191 場次，計有 15,503 人次參與；製播「愛樂實驗室」Podcast 54 集，開播至今已累積逾 150 萬人次下載收聽。此外，以「愛樂實驗室」參與文化部之科技藝術共生計畫第四年，與臺北市立聯合醫院合作，2023 年共辦理 16 場音樂會處方箋及會前導聆；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

服務 350 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計逾 5,300 人次下載。提供無遠弗屆之音樂輔導資源，積極落實文化平權。NSO 亦發揮自身平台效應，攜手國內表演藝術夥伴，不間斷地提供大眾優質且多元之藝術資源。主動將音樂種子佈向臺灣更多鄉鎮及城市，加深並擴大民眾對古典音樂之認識與瞭解，以音樂促進社會和諧共融。

2023 年度共計演出 101 場次、取消 2 場次，依序為：

◆一月 4 場：  
黃俊文與好朋友們《室內樂群星會》、黃俊文與好朋友們《來自維也納》(雲林)、力晶 2023 藝文饗宴《NSO 黃俊文與好朋友們—來自維也納》、《深情號角》



◆二月 6 場：

澳洲辦事處藝術交流計畫 Deborah Cheetham & NSO(臺北、高雄共 3 場)、NSO 室內樂《嬉遊天地》(雲林)、2023 TIFA NSO《狂想映像》、《羅密歐與茱麗葉》

◆三月 8 場，取消 1 場：

力晶世紀美聲系列—NSO《向女神致敬》歌劇選粹之夜(取消)、《晨光幻境》、NSO 室內樂《嬉遊雙簧》(臺北、雲林共 2 場)、NSO x 麗寶 彩雲室內樂系列 III《向經典致敬》、NSO 室內樂《純粹莫札特系列二》、《璀璨之聲》孟德爾頌之夜、NSO 室內樂《時光的痕跡》、《春日蒼苔》葛拉夫與雙簧管名家馮思瓦·勒樂

◆四月 10 場：

《時代的步履》、I-Mei x NSO《童心響起》快閃音樂會(臺北 3 場)、《生命之海》丹尼爾·繆勒-修特、《來自臺灣—2023 美國巡演》(5 場)

◆五月 13 場：

《來自臺灣—2023 日本巡演》(10 場)、NSO 室內樂《朦朧悲嘆暨光輝燦爛》、TSMC x NSO x TNUA 樂無界計畫《呂紹嘉指揮大師班音樂會》、2023 臺積心築藝術季《發現·孟德爾頌》講座音樂會(臺南)

◆六月 11 場：

《哈利波特：火盃的考驗™》電影交響音樂會(臺北 2 場)、NSO 室內樂《管絃交織》、NSO 室內樂《鋼琴室內樂黃金之夜》、力晶 2023 藝文饗宴 -《呂紹嘉與史蒂芬·賀夫》(臺北、高雄共 2 場)、《幻想森林》呂紹嘉 x 伊利亞·葛林戈斯、NSO 室內樂《法蘭西新浪潮》、NSO 室內樂《奧法琴笛》(臺北、雲林共 2 場)、《仲夏夜之夢》準·馬寇爾 x 赫伯特·舒赫

◆七月 10 場：

NSO x 麗寶 彩雲室內樂系列 IV《漫逸時光》、NSO 室內樂《法國先鋒·末日之時》、NSO 室內樂《聽見文學，看見音樂》、NSO 歌劇音樂會《佩利亞斯與梅麗桑德》(臺北、臺中共 2 場)、NSYO 2023 年巡演音樂會《夢響·序章》

(臺北、苗栗、南投、高雄、臺東共 5 場)

◆八月 3 場：

廳院指南：NSO《誰是你的音樂 IDOL》、總統府音樂會《音樂無國界》(2 場)

◆九月 3 場：

開季音樂會《幻夢如海·雙鋼琴之夜》、《琴繫東歐》(臺北、高雄共 2 場)

◆十月 12 場：

NSO x 呂紹嘉《傳奇與傳承 - 江文也與當代臺灣》、NSO x 麗寶 彩雲室內樂系列 I《布拉格的回憶》、NSO 室內樂《范雅志與朋友們》、《絃音綻舞》、《小提琴大師夏漢 - 布拉姆斯》、電器商業同業公會全國聯合會音樂會《揮灑·英雄》、NSO 室內樂《思鄉·東歐》、《音樂的魔法共遊》快閃音樂會(桃園)、《精彩對決》(臺北、高雄共 2 場)、《萬聖節的玩具音樂盒》(高雄)、北藝大 2023 秋冬系列—樂無界《北藝大管絃樂團 2023 秋冬音樂會》

◆十一月 10 場，取消 1 場：

NSO x 麗寶 彩雲室內樂系列 II《小夜曲·夜未眠 II - 阿根廷》、《來自巴黎的友情》單簧管演奏家 Florent Héau 訪臺音樂會、《音樂的魔法共遊》(桃園)、《詩琴浪漫》(臺北、苗栗共 2 場)、力晶 2023 藝文饗宴 - 蕭邦大賽首獎得主音樂會《幻想之境》、北都汽車音樂會、《音樂大師 久石讓》(臺北、高雄共 2 場)、NSO 室內樂《卡洛琳·魏德曼與朋友們》(取消)、NSO 室內樂《五明佳廉與朋友們》

◆十二月 11 場：

《世紀傳承》、NSO x 麗寶 彩雲室內樂系列 III《愛與生活的起點》、2023 愛樂實驗室《穿樂時光》樂齡音樂會(雲林)、2023 NTT 遇見巨人—馬斯內歌劇《灰姑娘》(臺中共 4 場)、Lang Lang The Disney Book(臺北 2 場)、歲末音樂會《維也納之夜》、歲末音樂會二《月光下的華爾滋》



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



## Annual Report

# NSO in 2023: Projecting the Sounds of Taiwan

In 2023, the National Symphony Orchestra presented the second half of its 2022/2023 season and the first half of its 2023/2024 season. This year, the company focused its efforts on re-igniting the domestic performing arts scene after the pandemic. Under the leadership of Music Director Jun Märkl, the orchestra collaborated with local and international musicians and performing groups to produce 57 ticketed orchestral and chamber music performances. In addition to hosting its own season concerts as the only performing group under the National Performing Arts Center (NPAC), the orchestra also collaborated and co-presented several programs with NPAC's three venues. With National Theater and Concert Hall, NSO put on a concert in the 2023 Taiwan International Festival of Arts (TIFA) *2023 TIFA Jun Märkl, Makoto Ozone & NSO* and *Who's Your Music Idol?* With the National Kaohsiung Center for the Arts (Weiwuying), NSO performed *Shao-Chia Lü, Stephen Hough & NSO*, the National Symphony Youth Orchestra concert *Woven Dreams*, and three other concerts. NSO also collaborated with the National Taichung Theater (NTT) on the opera *Cendrillon* by *Jules Massenet*. The total audience for the year hit 82,673.

NSO continued its commitment to nurturing young talent across the classical music industry by supporting young conductors, young composers, and young performers. In 2023, we continued the “I-Mei NSO Conducting Fellowship Program” and provided opportunities to two young conductors who had been earlier recognized by the International Conducting Awards: Su-Han Yang, winner of the First Prize at the 10th International Grzegorz Fitelberg Competition for Conductors in Katowice, Poland, and Yao-Yu Wu, winner of the First Prize at the 53rd Besançon

International Competition for Young Conductors in France. After their stint as Associate Conductors with NSO, both secured appointments with either domestic or foreign orchestras and received awards at the end of the 2022/2023 season.

For composers, the “One-Minute Symphony Project” saw the world premieres of compositions by nine young composers, who were students at Taipei National University of the Arts. For performers, we successfully concluded four sessions of musical exchange under NSO Outreach Program where NSO musicians and youth musicians would travel to schools nationwide. The biggest milestone, however, was the founding of the National Symphony Youth Orchestra (NSYO) during the summer. We appointed Jun Märkl as the Music Director of this new youth orchestra comprised of 100 musicians recruited via audition. The five inaugural concerts took the youths across Taiwan to perform with violinist Carolin Widmann, and attracted the enthusiastic response of university students, parents, and educators all over Taiwan. NSO's holistic approach to discovering the new generation of classical music talent in Taiwan is expected to contribute to the steady development of the domestic music scene in the future.

In addition, NSO actively collaborates with different organizations to promote the understanding and recognition of Taiwanese culture and different ethnic groups through different music channels such as performances and publications. In the third year of the Wen-Ye Jiang Music Series in collaboration with the Hakka Affairs Council, we held the second lecture-concert titled *NSO & Lü - Legend & Inheritance II, Jiang Wen-Ye*. The concert also featured the premieres of



《來自臺灣》國家交響樂團 / 臺灣愛樂 2023 日本巡演 - 東京歌劇城  
From Formosa - Taiwan Philharmonic 2023 Japan Tour - Tokyo Opera City Concert Hall (攝影/鄭達敬)

new compositions by Taiwanese composers inspired by Jiang's compositions, such as Ke-Chia Chen's *Island Rhapsody* and Yuan-Chen Li's *Resounding the Singing Voice of Alishan*. NSO published a book edited by musicologists, Professors Lin-Yu Liou and Diao-Long Shen, *Crossing Between East and West: An Anthology of Music by Wen-Ye Jiang*. The project culminated in a collaboration recording involving many musicians to record Wen-Ye Jiang's chamber music and vocal works in the album *Legend and Inheritance: Wen-Ye Jiang's Memorial Album*.

2023 also saw NSO and NSYO collaborate with local

cultural organizations and venues to bridge the gap between urban and rural areas. NSYO worked with young performers in the 2023 Nantou Theatre Arts Season and the 2023 Taitung Arts Festival. NSO participated in the Taoyuan Iron Rose Festival with a unique *NSO Fantasia-Flash Mob* performance. With pianist Alexandre Tharaud, NSO performed at the 2023 Miaobei Arts Festival with the concert *2023 MBAF, Miguel Harth-Bedoya, Alexandre Tharaud & NSO*.

NSO also continued with its senior citizen's music therapy project by collaborating with Manchester Camerata to organize the “2023 Music in Mind

International Workshop.” We promoted an interactive music teaching module to community care service centers around Taiwan. A total of nine community music activities were held in 2023. The program has been highly commended by local care organizations, seniors, and their companions. These are new milestones in music therapy in Taiwan.

Since its establishment, NSO has not only been committed to the development of the domestic arts environment but has also been actively building its brand through international tours. NSO has become one of the best symphony orchestras in Asia and is gaining ground in Europe and the United States as well. In April 2023, NSO held a US tour, followed by a Japan tour in May, traveling to perform at world-class performing arts venues. The performances at the Lincoln Center in New York and the John F. Kennedy Center for the Performing Arts in Washington, D.C., Tokyo Opera City in Japan, Hyogo Prefectural Art and Culture Center, and Fukuyama Hall of Art & Culture were resoundingly well-received by local professional critics and music lovers. At the same time, we are preparing for the 2024 European tour, which will include several performances in three countries: Switzerland, Germany, and France. NSO will continue to showcase the cultural energy through its tour theme “From Formosa” to the international music scene and enhance the orchestra’s international visibility.

Of the 101 performances in 2023, 57 were ticketed performances presented by NSO with an average ticket sales rate of 81%. The 101 performances comprised 51 performances of 33 programs of large-scale orchestral repertoire, 50 chamber music and lecture concerts. Among them, 65 concerts were held in Taipei, 21 were domestic tour concerts outside of Taipei, and 15 were international tour concerts in the United States and Japan. NSO also held 191 promotional activities, with a total of 15,503 participants.

MusicLab produced 54 episodes of NSO Podcast,

which have been downloaded by more than 1.5 million viewers since its launch. In addition, MusicLab collaborated with Taipei City United Hospital to organize 16 “concert prescription” and “pre-concert guidance” activities, as part of the fourth run of the Ministry of Culture’s Technology and Arts Symbiosis Program. MusicLab’s “Growing Deep Roots Project” continued to visit community care centers throughout Taiwan and supported 350 senior citizens, patients, and caregiver through music. The MusicLab mobile application for the elderly and their caregivers has been downloaded by more than 5,300 people since its official launch in March 2022. NSO works with partners and uses these technology platforms to ensure that our high-quality music therapy resources reach beneficiaries living in the remote corners of Taiwan.

2023 was an eventful year. NSO took the initiative to spread the seeds of music to more towns and cities in Taiwan, deepening and expanding the public’s knowledge and understanding of classical music, and promoting social harmony and integration through music.

## APPENDIX: LIST OF PERFORMANCES IN 2023

Month	No. of performances		Details
	Completed	Cancelled	
Jan	4	0	<ul style="list-style-type: none"> <li>· NSO Opening Night! - Chamber Music Extravaganza</li> <li>· From Vienna (Yunlin)</li> <li>· Powerchip 2023 Classic Series - From Vienna</li> <li>· NSO &amp; Radovan Vlatkovi &amp; Juho Pohjonen</li> </ul>
Feb	6	0	<ul style="list-style-type: none"> <li>· Deborah Cheetham &amp; NSO (Kaosiung, Taipei; 3 performances)</li> <li>· Frolic in nature (Yunlin)</li> <li>· 2023 TIFA Jun Märkl, Makoto Ozone &amp; NSO</li> <li>· Roméo et Juliette</li> </ul>
Mar	8	1	<ul style="list-style-type: none"> <li>· Powerchip Bel Canto Series: Anna Netrebko &amp; Yusif Eyvazov in concert (cancelled)</li> <li>· Andrey Gugnin &amp; NSO</li> <li>· NSO Chamber Concerts - Double Reed Party (Yunlin, Taipei; 2 performances)</li> <li>· NSO X LIHPAO Chamber Concerts III - A Salute to Classic</li> <li>· NSO Chamber Concerts - Pure Mozart II</li> <li>· Olari Elts, Louis Lortie &amp; NSO</li> <li>· NSO Chamber Concerts - Distance over time</li> <li>· Hans Graf, François Leleux &amp; NSO</li> </ul>
Apr	10	0	<ul style="list-style-type: none"> <li>· NSO X Hakka &amp; Classical</li> <li>· NSO Children’s Day Flash Mob (Taipei; 3 performances)</li> <li>· Night of Daniel Müller-Schott</li> <li>· From Formosa - Taiwan Philharmonic 2023 U.S. Tour (New York, Washington, D.C., Chicago; 5 performances)</li> </ul>
May	13	0	<ul style="list-style-type: none"> <li>· From Formosa Taiwan - Philharmonic 2023 Japan Tour (Hyogo, Tokyo, Fukuyama; 10 performances)</li> <li>· NSO Chamber Concerts - Way to Brilliance</li> <li>· Music Educational Program Masterclass Concert with Lü</li> <li>· TSMC Hsin Chu Arts Festival: NSO Lecture Concerts - Discovering Mendelssohn (Tainan)</li> </ul>





2023《穿樂時光 | 樂齡音樂照護工作坊》  
2023 Music in Mind International | Workshop (攝影/鄭達敬)

Month	No. of performances		Details
	Completed	Cancelled	
Jun	11	0	<ul style="list-style-type: none"> <li>· Harry Potter and the Goblet of Fire™ in Concert (Taipei; 2 performances)</li> <li>· NSO Chamber Concerts - The Interweaving of Woodwinds and Strings</li> <li>· NSO Chamber Concerts - The Golden Chamber Night of Piano</li> <li>· Powerchip 2023 Classic Series - Shao-Chia Lü, Stephen Hough &amp; NSO (Taipei; 2 performances)</li> <li>· Shao-Chia Lü, Ilya Gringolts &amp; NSO</li> <li>· NSO Chamber Concerts - The Wave of French Music</li> <li>· NSO Chamber Concerts - Presque Tous les Temps (Taipei; 2 performances)</li> <li>· Ein Sommernachtstraum</li> </ul>
Jul	10	0	<ul style="list-style-type: none"> <li>· NSO X LIHPAO Chamber Concerts IV - Autour D'une Partition</li> <li>· NSO Chamber Concerts - L'avant-garde en France · La Fin du Temps</li> <li>· NSO Chamber Concerts - The musical pilgrimage</li> <li>· NSO Opera Concert - <i>Pelléas et Mélisande</i> (Taipei, Taichung; 2 performances)</li> <li>· Woven Dreams - National Symphony Youth Orchestra 2023 Concert (Miaoli, Nantou, Taitung, Kaohsiung, Taipei; 5 performances)</li> </ul>

Month	No. of performances		Details
	Completed	Cancelled	
Aug	3	0	<ul style="list-style-type: none"> <li>· Who's Your Music Idol</li> <li>· Presidential Office Concerts (Taipei; 2 performances)</li> </ul>
Sep	3	0	<ul style="list-style-type: none"> <li>· NSO Season Opening Concert - Jun Märkl, Lucas &amp; Arthur Jussen &amp; NSO</li> <li>· Jun Märkl, Aylan Pritchkin &amp; NSO (Taipei, Kaohsiung; 2 performances)</li> </ul>
Oct	12	0	<ul style="list-style-type: none"> <li>· NSO &amp; Lü - Legend &amp; Inheritance II, Jiang Wen-Ye</li> <li>· NSO X LIHPAO Chamber Concerts I - Memories of Prague</li> <li>· NSO Chamber Concerts - Felix Fan &amp; Friends</li> <li>· Shao-Chia Lü, Felix Fan &amp; NSO</li> <li>· Gil Shaham Plays Brahms</li> <li>· Taiwan Electric Appliance Association Concert</li> <li>· NSO Chamber Concerts - Nostalgia. Eastern Europe</li> <li>· NSO <i>Fantasia</i> - Flash Mob (Taoyuan)</li> <li>· NSO Duel of Destiny (Taipei, Kaohsiung; 2 performances)</li> <li>· NSO Halloween - Family Concert (Kaohsiung)</li> <li>· Maestro Shao-Chia Lü &amp; TNUA Orchestra</li> </ul>
Nov	10	1	<ul style="list-style-type: none"> <li>· NSO X LIHPAO Chamber Concerts II - The Night of Serenade II - Argentina</li> <li>· The friendship from Paris-Clarinetist Florent Héau Concert</li> <li>· NSO <i>Fantasia</i> - Family Concert (Taoyuan)</li> <li>· Miguel Harth-Bedoya, Alexandre Tharaud &amp; NSO (Taipei, Miaoli; 2 performances)</li> <li>· Powerchip 2023 Classic Series - Chopin Competition Tour - Harth-Bedoya x Bruce Liu</li> <li>· Lexus Concert</li> <li>· Joe Hisaishi concert (Kaohsiung, Taipei; 2 performances)</li> <li>· NSO Chamber Concerts - Carolin Widmann &amp; Friends (cancelled)</li> <li>· NSO Chamber Concerts - Karen Gomyo &amp; Friends</li> </ul>
Dec	11	0	<ul style="list-style-type: none"> <li>· Jun Märkl, Karen Gomyo &amp; NSO</li> <li>· NSO X LIHPAO Chamber Concerts III - Where Love and Lives Begin</li> <li>· 2023 Music in Mind International   Yunlin Concert (Yunlin)</li> <li>· <i>Cendrillon by Jules Massenet</i> (Taichung; 4 performances)</li> <li>· Lang Lang The Disney Book (Taipei; 2 performances)</li> <li>· NSO New Year's Concert - A Night In Vienna</li> <li>· NSO New Year's Concert 2 - The Moonlight Waltz</li> </ul>
<b>Total</b>	<b>101</b>	<b>2</b>	



年度聚焦

## NSO 2024 《來自臺灣》 開啟從音樂到社會，跨國交流的無限可能

2023年9月，美國國務卿布林肯 (Antony Blinken) 深情演唱藍調傳奇 Muddy Waters 的名曲〈Hoochie Coochie Man〉，宣告啟動「全球音樂外交倡議」(Global Music Diplomacy Initiative)。這項龐大的計畫將透過音樂推動美國的外交與和平目標，更意圖將美國音樂融入英語教學，深植其於全球的文化影響力。此類透過音樂與藝術深化國際政治交流的案例不在少數：早在冷戰時期的1959年，美國指揮伯恩斯坦 (Leonard Bernstein) 便曾攜手紐約愛樂 (New York Philharmonic) 於莫斯科巡演，留下與蘇聯作曲家蕭斯塔科維契 (Dmitri Shostakovich) 的珍貴合影，在嚴寒的政治氣候下開闢文化交流的珍貴蹊徑。

隨著資訊科技的快速發展，音樂與文化傳播對國際社會之影響力不減反增。在第二十六屆聯合國氣候變遷大會上，南韓女子組合 BLACKPINK 成為永續發展目標的宣傳大使，並獲頒極具象徵意義的大英帝國勳章。她們跨越了地理與文化的隔閡，不僅引領亞洲的藝術文化席捲歐美，更將嚴肅的全球政治議題帶進年輕世代的流行趨勢。2022年，因戰火而無法歸鄉的烏克蘭舞者於海外成立聯合芭蕾舞團，透過世界巡演呼籲世人對於戰爭的關注，並持續募集人道援助資源。這些團體與他們的成就一再證明了音樂展演不僅是為了藝術及商業上的成就，更是為了創造不同群體與世代互相對話、理解的空間。在這個資訊飛快更迭的新時代，藝術家與表演者們肩負起以往更加重要的責任，以文化與藝術乘載重要的使命，爭取跨越疆域的共鳴。

### 《來自臺灣》美、日巡迴大獲好評，收穫豐碩

在各國於疫情後爭相大展文化實力、爭取盟友的道路上，臺灣沒有缺席。在音樂總監準·馬寇爾的帶領下，NSO 以臺灣愛樂 (Taiwan Philharmonic) 之名，於2023年完成了歷史性的美、日巡迴，返臺後持續深耕砥礪，展望即將到來的2024歐洲巡迴。

NSO 於2023年展開美國巡迴，在華盛頓特區的甘迺迪中心、紐約林肯中心與芝加哥哥倫比亞音樂廳順利舉行演出。在

這幾個美國最頂尖的音樂場館中，NSO 展現了邁向亞洲頂尖的實力，為無數愛樂者帶來兼具歐美經典與臺灣特色的曲目。而除了藝術上的追求，音樂總監準·馬寇爾更揭示此行對於「為臺灣創造連結」的重要社會意義。本次巡迴在眾多臺、美友人的鼎力相助下精彩落幕，展現臺灣在國際社會的親和軟實力。在隨後的日本巡迴中，NSO 走訪兵庫、東京、福山展開系列音樂會，完成數場精彩演出，眾多日本政要、僑胞與熱情聽眾皆親臨盛會。除此之外，NSO 受邀擔任「玫瑰之町—福山國際音樂祭」的駐節交響樂團，而獨奏家林品任與單簧管副首席賴俊諺在東京的快閃演出也博得好評。本次巡迴除音樂上的交流，更為強化雙方藝術與社會連結、加深臺日友誼做出重要貢獻。

### 指標性歷史巡禮：NSO《來自臺灣》歐洲巡迴

延續美、日巡迴的口碑與經驗，NSO 將踏上歐陸，於法、德、瑞士展開《來自臺灣》系列巡迴。本次巡迴，NSO 將踏足三國七大城市，於極富歷史與文化意義的數個重要場館展開演出。巡迴首站，NSO 將於2024年4月3日登上早在1895年落成，由布拉姆斯親自剪綵的蘇黎世管絃樂團音樂廳 (Tonhalle Zürich)，並於隔日睽違11年再訪位於日內瓦的維多利亞大廳 (Victoria Hall)。4月6日，巡迴第三站將於巴賽爾音樂廳 (Stadtcasino Basel) 演出。4月7日，則將造訪歷史悠久的德國布藍什格音樂廳 (Staatstheater Braunschweig)。據史記載，歌德的劇作《浮士德》即於此處完整首演。4月9日則將北上漢堡，前往被時代雜誌評選為年度百大景點的易北愛樂廳 (Elbphilharmonie)。其揉合在地歷史與聲譽意象的建築概念，與 NSO 本次巡迴願景不謀而合。4月11日，NSO 將於漢諾威會議中心負盛名的庫佩爾音樂廳 (Kuppelsaal, Stadthalle Hannover) 舉行赴德第三場演出。該廳在二戰後曾短暫成為下薩克森邦的議會所在，如今則坐擁3,600席次，成為德國最大的音樂廳。巡迴終站，NSO 將於4月13日在巴黎香榭麗舍劇院 (Théâtre des Champs-Élysées) 結束本次巡迴。1911年，斯特拉文斯基的《春之祭》，即在此進行劃時代且造成群眾轟動的首演。百餘



《來自臺灣》國家交響樂團 / 臺灣愛樂 2023 美國巡迴 - 雙橡園  
From Formosa - Taiwan Philharmonic 2023 U.S. Tour - Twin Oaks (攝影/鄭達敬)

年後，NSO 也將在此奏出悠揚樂音，留下屬於臺灣音樂史的珍貴印記。

### 獨奏家跨國連線，展現臺灣熱情與實力

本次歐洲巡迴，NSO 將與卡蒂雅·布尼亞季什維莉 (Khatia Buniatishvili)、謝沃洛德·扎維多夫 (Vsevolod Zavidov) 及黃俊文三位傑出的獨奏家合作，攜手演繹柴科夫斯基的第一號鋼琴協奏曲和小提琴協奏曲。出生於喬治亞、現居法國的卡蒂雅自六歲舉辦首場音樂會以來，至今已成為全球樂壇爭相邀約的新生代鋼琴家。除了近年發行的諸多專輯皆廣受好評，其精湛的演出片段更在影音串流平台與社群媒體引起風潮。臺灣小提琴家黃俊文繼美國巡迴之後，也將再次助陣 NSO 完成本次歐洲巡迴。黃俊文曾獲頒艾佛瑞·費雪事業獎以及林肯中心新銳藝術家獎，獲國際樂壇高度肯定。其於近年完成在瑞士琉森音樂

節與美國亞斯本音樂節的獨奏會首演，並成為首位受邀於 NFL 演奏美國國歌的小提琴家，在古典殿堂與大眾的視野中皆備受讚譽。

除兩首經典的協奏曲外，NSO 也將為歐洲的聽眾們帶來德沃札克的《第八號交響曲》以及李元貞的《美濃之道》。德弗札克在創作《第八號交響曲》時大量運用了波西米亞地區的民謠旋律，體現這位捷克作曲家致力於弘揚家鄉音樂的意念。為了能將本作以捷克語而非德語發行，德沃札克不惜與長期合作的出版商決裂，委由英國的廠商出版發行。《美濃之道》將客家山歌與美濃當地的搖籃曲編織成婉轉悠長的交響樂，呈現作曲家李元貞對在地人文風景的深刻理解與感悟。此次巡迴獨奏家陣容與曲目安排兼顧經典與當代、全球與在地，是 NSO 此次代表臺灣巡迴、立足世界樂壇的期許與展望。



## Annual Focus

# From Formosa: International Tours by the NSO

## Unleashing Infinite Possibilities for International Exchange through Music

At a black-tie gala in September 2023, US Secretary of State Antony Blinken played the electric guitar and sang blues legend Muddy Waters' *Hoochie Coochie Man* before announcing the launch of the United States' Global Music Diplomacy Initiative. This extensive program aims to promote diplomacy and peace goals through musical exchange and use American music to teach English as a foreign language, thereby raising America's cultural impact around the world. This is one of many ways that music and the arts have deepened international political exchanges. One may recall that in 1959, amidst the Cold War, the New York Philharmonic conducted by Leonard Bernstein toured Moscow, memorialized in a precious photograph with Russian composer Dmitri Shostakovich, opening a warm avenue for cultural exchange in a cold political climate.

With technology, the influence of music on intercultural communication and understanding has increased. In November 2023, King Charles III conferred the Member of the British Empire on the members of global Korean pop sensation Blackpink for their advocacy for sustainability at the United Nation's COP26 held in Glasgow in 2021. Transcending geographical and cultural barriers, they not only promoted Asian music across Europe and the United States, but also elevated the awareness of the challenges of climate change in the minds of an entire generation of youths. The United Ukrainian Ballet, formed by Ukrainian ballet dancers who were unable to return to their war-torn homeland, is touring the world to draw attention to the war and raise funds for humanitarian aid. Arts organizations continue to prove time and again that musical performance creates a space for dialogue and understanding to bridge differences and bring generations closer together. In this complex new era, artists and performers shoulder

a more important responsibility than ever before to pursue the mission of culture and art that resonates across borders.

### Well-Received Tours to the United States and Japan

After the epidemic, Taiwan did not miss a beat in showcasing its cultural strength and winning friends. Touring as Taiwan Philharmonic under the leadership of Music Director Jun Märkl, NSO completed a historic US-Japan tour in April and May 2023. NSO's 2023 US tour featured performances in some of the most prestigious venues in the United States: the John F. Kennedy Center for the Performing Arts Concert Hall in Washington, D.C., David Geffen Hall at the Lincoln Center in New York, and Wentz Hall in Chicago. NSO performed for countless music lovers, staying true to its reputation as one of the top orchestras from Asia with a repertoire that combined European and American classics as well as Taiwanese compositions. Just prior to the encore piece *Angel from Formosa*, Maestro Märkl also spoke to the audience about the social significance of the tour in creating connections for Taiwan. The support of many Taiwanese, American, and international friends and their enthusiastic appreciation for the performances made the tour a resounding success.

NSO followed on with a series of well-received concerts in the Japanese cities of Hyogo, Tokyo, and Fukuyama with Japanese dignitaries and overseas Chinese among the enthusiastic audiences. In Fukuyama, NSO was the invited Resident Orchestra for the Fukuyama City of Roses International Music Festival. In Tokyo, aside from orchestral and chamber concerts, violin soloist Richard Lin and NSO clarinetist Chun-Yen Lai gave a

well-received flash mob performance. Through musical exchanges, this tour deepened the friendship between Taiwan and Japan.

### Landmark Tour to Europe in 2024

In 2024, NSO will embark on a seven-city "From Formosa" tour to Europe, performing in venues rich in history and cultural significance in Switzerland, France, and Germany.

- On April 3rd, NSO will perform at the Tonhalle Zürich, which Johannes Brahms inaugurated in 1895 with a ribbon-cutting ceremony.
- On April 4th, NSO will perform at the 130-year-old Victoria Hall in Geneva.
- On April 6th, NSO will perform at the Stadtcasino Basel.
- On April 7th, NSO will perform at the Staatstheater Braunschweig, a historic German theater where Goethe's *Faust* was premiered in its entirety.
- On April 9th, NSO will perform at Hamburg's phenomenal Elbphilharmonie, voted by Time Magazine as the "World's Greatest Places 2018" a year after it opened.
- On April 11th, NSO will give its fourth performance in Germany at the Kuppelsaal, the famous dome hall of the Hannover Congress Centrum, now the largest concert hall in Germany with 3,600 seats.
- On April 13th, NSO will conclude its European tour

at Théâtre des Champs-Élysées in Paris, where Stravinsky's *The Rite of Spring* had its groundbreaking premiere in 1911.

On this European tour, NSO will be joined by three soloists: pianists Khatia Buniatishvili and Vsevolod Zavidov who will perform Tchaikovsky's Piano Concerto No. 1, and Taiwan-American violinist Paul Huang who will perform Tchaikovsky's Violin Concerto. Since her first concert at the age of six, Khatia Buniatishvili has become one of the most sought-after pianists in the world. Her performances have become a sensation on video streaming platforms and social media. International-award-winning Paul Huang made his recital debut at the Lucerne Festival in Switzerland in 2018. Since then, he has been highly acclaimed by both the classical world and the public.

In addition to the two classic concertos, NSO will also present Dvořák's Symphony No. 8 and Yuan-Chen Li's *Tao of Meinong* to European audiences. Dvořák's Symphony No. 8 uses Bohemian folk melodies extensively, reflecting the Czech composer's dedication to promoting the music of his homeland. He was so proud of his homeland that when his longtime German publisher proposed publishing the work in the German language as usual, he decided to commission British firm Novello to publish the work in Czech instead. *Tao of Meinong* combines Hakka songs and local lullabies into a long and melodious work, presenting composer Yuan-Chen Li's understanding of Taiwan's local Hakka culture and landscape.

The choice of soloists and repertoire selection of the 2024 "From Formosa" tour to Europe is both classical and contemporary, and both global and local, which embodies the spirit of Taiwan that NSO wishes to etch deep in the hearts of the world.

## 國家交響樂團

音樂總監 準·馬寇爾  
榮譽指揮 呂紹嘉

桂冠指揮 根特·赫比希  
指揮助理 蔡明叡 吳思潔

<b>第一小提琴</b> ★鄧皓敦 ○陳逸群 郭昱麟 林基弘 梁坤豪 陳逸農 卓曉青 方俊人 黃佳頌 李庭芳 賴佳奇 林孟穎 李家豪 曾智弘 蔡竺君 *李庭昀 *周琪 *曾晨星	<b>中提琴</b> ●黃瑞儀 ◎鄧啟全 ○呂昭瑩 黃雅琪 李靖宜 謝君玲 呂孟珊 李思琪 陳猶白 吳彥廷 黃亞漢 夏儒◆ *許權安	<b>低音提琴</b> ●傅永和 ◎蘇億容 ○周春祥 王淑瑜 黃筱清 王淑宜 連珮致 蔡欽婕 *段君妮	<b>單簧管</b> ●朱玟玲 ◎賴俊諺 朱偉誼 孫正茸	<b>長號</b> ●李昆穎 ◎邵恒發	<b>低音管</b> ●簡凱玉 ◎陳奕秀 高靈風 *楊昀蓁	<b>倍低音管</b> 簡恩義	<b>法國號</b> ●劉宜欣 ◎劉品均 ○黃任賢 黃哲筠 王婉如 楊景惠	<b>小號</b> ●宇新樂 ◎陳長伯 張景民 鄒儒吉	<b>長笛</b> ◎蘇億容 ○周春祥 王淑瑜 黃筱清 王淑宜 連珮致 蔡欽婕 *段君妮	<b>短笛</b> ▲林子斐	<b>雙簧管</b> ●王怡靜 ◎阮黃松 楊舒婷 *王詠惠	<b>英國管</b> 李明怡
--	---	--	--	---------------------------	---	--------------------	---	---	--	-------------------	---	-------------------

★樂團代理首席 ●首席 ◎副首席 ○助理首席  
■留職停薪 ▲樂季合約人員 ◆試用期  
\* TNUA 樂團職銜學程學員

## National Symphony Orchestra

Music Director Jun Märkl  
Conductor Emeritus Shao-Chia Lü

Conductor Laureate Günther Herbig  
Conductor Assistant Ming-Jui Tsai CJ Wu

<b>First Violin</b> ★ Hao-Tun Teng ○ Yi-Chun Chen Yu-Lin Kuo Ji-Hung Lin Kun-Hao Liang Yee-Nong Chen Hsiao-Ching Cho Cecilia Fang Jiachi Huang Ting-Fang Lee Chia-Chi Lai Meng-Ying Lin Chia-Hao Lee Chih-Hong Tseng Chu-Chun Tsai * Ting-Yun Li * Chi Chou * Chen-Hsing Tseng	<b>Viola</b> ● Grace Huang ◎ Chi-Chuan Teng ○ Chao-Ying Lu Yea-Chyi Hwang Jing-Yi Lee Juin-Ling Shieh Meng-San Lu Szu-Chi Li Jubel Chen Yen-Ting Wu Ya-Han Huang Andrew Shaw◆ * Cho-An Hsu	<b>Double Bass</b> ● Yung-Ho Fu ◎ Yi-Jung Su ○ Chun-Shiang Chou Su-Yu Wang Hsiao-Ching Huang Shu-Yi Wang Pei-Chih Lien Hsin-Chieh Tsai * Chun-Ni Tuan	<b>Clarinet</b> ● May-Lin Ju ◎ Chun-Yen Lai Wei-I Chu Cheng-Jung Sun	<b>Trombone</b> ● Kun-Ying Lee ◎ Hang-Fat Shiu	<b>Bass Trombone</b> Hsiao-Yun Peng	<b>Tuba</b> ● Keisuke Fujita	<b>Timpani</b> ● Sebastian Efler ◎ Ting-Chuan Chen	<b>Percussion</b> ● Jer-Huei Chen Chen-Hsing Chen Pi-Tzu Yang	<b>Harp</b> ● Shuen Chieh	<b>Bassoon</b> ● Kai-Yu Jian ◎ I-Hsiu Chen Ling-Feng Kao * Yun-Jhen Yang	<b>Contrabassoon</b> En-Yi Chien	<b>Horn</b> ● Yi-Hsin Cindy Liu ◎ Pin-Chun Liu ○ Jen-Hsien Huang Jer-Yun Huang Wan-Ju Wang Ching-Hui Yang	<b>Trumpet</b> ● Nicolas Rusillon ◎ Chang-Po Chen Ching-Min Chang Loo Kit Chong	<b>Flute</b> ● Anders Norell ◎ Chika Miyazaki Chuin Lee * Shang-Hua Lee	<b>Piccolo</b> ▲ Yu-Fei Lin	<b>Oboe</b> ● I-Ching Wang ◎ Hoang Tung Nguyen Shu-Ting Yang * Yung-Hui Wang	<b>English Horn</b> Ming-I Lee	<b>Cello</b> ● Simon Thompson ◎ Yi-Shien Lien ○ Chih-Yi Wei Yu-Wen Chou I-Ting Chen Yi-Hsien Lin Jih-Sheng Huang Pin-Wei Su Ying-Chi Tang Chao-Chiu Wan◆ * Ro-Wei Li * Chia-Chen Hsieh
--	---	--	--	--	--	---------------------------------	--	--	------------------------------	--	-------------------------------------	---	---	---	--------------------------------	--	-----------------------------------	--

★ Acting Concertmaster ● Principal ◎ Associate Principal  
○ Assistant Principal ■ On Leave ◆ Trial Period  
▲ Season Contracted Musicians \* TNUA&NSO Internship



## 演出及活動一覽表 Concert Calendar

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

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
1/5	黃俊文與好朋友們 《室內樂群星會》  NSO Opening Night! Chamber Music Extravaganza	小提琴／黃俊文、林品任、曾智弘、洪章文 中提琴／ <b>提摩西·李道特</b> 、黃瑞儀、呂昭瑩 大提琴／黃日昇、唐鶯綺 法國號／瑞德凡·弗拉柯維克 鋼琴／ <b>尤霍·波赫約寧</b>  Paul Huang, Richard Lin, Chih-Hong Tseng, Chang-Wen Hung, Violin <b>Timothy Ridout</b> , Grace Huang, Chao-Ying Lu, Viola Jih-Sheng Huang, Ying-Chi Tang, cello Radovan Vlatković, horn <b>Juho Pohjonen</b> , piano	國立臺北藝術大學音樂廳 TNUA Concert Hall
1/6	黃俊文與好朋友們 《來自維也納》  From Vienna	小提琴／黃俊文、林品任 中提琴／提摩西·李道特、黃瑞儀 大提琴／黃日昇、唐鶯綺 法國號／瑞德凡·弗拉柯維克 鋼琴／尤霍·波赫約寧  Paul Huang, Richard Lin, violin Timothy Ridout, Grace Huang, viola Jih-Sheng Huang, Ying-Chi Tang, cello Radovan Vlatković, horn Juho Pohjonen, piano	雲林聲泊廳 Yunlin Ensemble Hall
1/7	力晶 2023 藝文饗宴 《NSO 黃俊文與好朋友們— 來自維也納》  Powerchip 2023 Classic Series - From Vienna	小提琴／黃俊文、林品任、鄧皓敦、曾智弘、蔡竺君 中提琴／提摩西·李道特、黃瑞儀 大提琴／黃日昇、唐鶯綺 低音提琴／蘇億容 單簧管／賴俊諺 低音管／簡凱玉 法國號／瑞德凡·弗拉柯維克、劉宜欣 鋼琴／尤霍·波赫約寧  Paul Huang, Richard Lin, Hao-Tun Teng, Chih-Hong Tseng, Chu-Chun Tsai, violin Timothy Ridout, Grace Huang, viola Jih-Sheng Huang, Ying-Chi Tang, cello Yi-Jung Su, double bass Chun-Yen Lai, clarinet Kai-Yu Jian, bassoon Radovan Vlatković, Yi-Hsin Cindy Liu, horn Juho Pohjonen, piano	國家音樂廳 National Concert Hall

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
1/12	《深琴號角》  NSO & Radovan Vlatković & Juho Pohjonen	指揮／斯特凡·艾斯伯瑞 法國號／瑞德凡·弗拉柯維克 鋼琴／尤霍·波赫約寧  Stefan Asbury, conductor Radovan Vlatković, horn Juho Pohjonen, piano	國家音樂廳 National Concert Hall
2/4 2/6 2/7	澳洲辦事處辦藝術交流計畫  Deborah Cheetham & NSO	女高音／ <b>黛博拉·切瑟姆</b> 長笛／宮崎千佳 雙簧管／阮黃松 單簧管／李璧任 低音管／簡凱玉 法國號／劉品均 小提琴／曾智弘、蔡竺君 中提琴／呂昭瑩 大提琴／上地彩門 低音提琴／蘇億容  <b>Deborah Cheetham</b> , soprano Chika Miyazaki, flute Tung Nguyen Hoang, oboe Pi-Jen Li, clarinet Kai-Yu Jian, bassoon Pin-Chun Liu, horn Chih-Hong Tseng, Chu-Chun Tsai, violin Chao-Ying Lu, viola Simon Thompson, cello Yi-Jung Su, double bass	衛武營國家藝術文化中心 Stage 5 餐廳 Stage 5, National Kaohsiung Center for the Arts (Weiwuying)  台北君悅酒店 「凱寓」餐廳 The Residence, Grand Hyatt Taipei  澳洲辦事處 Australian Office Taipei
2/11	NSO 室內樂 《嬉遊天地》  NSO Chamber Concerts Frolic in nature	大提琴／韋智盈、林宜嫻、蘇品維、唐鶯綺 男中音／趙方豪  Chih-Yin Wei, Yi-Hsien Lin, Pin-Wei Su, Ying-Chi Tang, cello Fang-Hao Chao, baritone	雲林聲泊廳 Yunlin Ensemble Hall
2/18	2023 TIFA NSO 《狂想映像》  2023 TIFA Jun Märkl, Makoto Ozone & NSO	指揮／準·馬寇爾 鋼琴／ <b>小曾根真</b>  Jun Märkl, conductor <b>Makoto Ozone</b> , piano	國家音樂廳 National Concert Hall

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
2/24	《羅密歐與茱麗葉》 Roméo et Juliette	指揮／準·馬寇爾 次女高音／凱莉·奧康娜 男高音／約翰·泰希爾 男低音／羅俊穎 台北愛樂合唱團 合唱指導／古育仲、張維君  Jun Märkl, conductor <b>Kelley O'Connor</b> , mezzo-soprano <b>John Tessier</b> , tenor Julian Lo, bass Taipei Philharmonic Chorus Yu-Chung John Ku & Wei-Chun Regina Chang, chorus master	國家音樂廳 National Concert Hall
3/10	《晨光幻境》 Andrey Gugin & NSO	指揮／林勤超 鋼琴／安德烈·古寧  Chin-Chao Lin, conductor <b>Andrey Gugin</b> , piano	國家音樂廳 National Concert Hall
3/11 3/19	NSO 室內樂 《嬉遊雙簧》  NSO Chamber Concerts Double Reed Party	雙簧管、柔音管／王怡靜 雙簧管、英國管／阮黃松 雙簧管、英國管／李明怡 英國管、低音雙簧管／楊舒婷 低音管、倍低音管／簡凱玉  I-Ching Wang, oboe & oboe d'amore Hoang Tung Nguyen, oboe & English horn Ming-I Lee, oboe & English horn Shu-Ting Yang, English horn & bass oboe Kai-Yu Jian, Bassoon & contrabassoon	雲林聲泊廳 Yunlin Ensemble Hall  國家演奏廳 National Recital Hall
3/12	NSO x 麗寶 彩雲室內樂系列 III 《向經典致敬》 NSO X LIHPAO Chamber Concerts III A Salute to Classic	小提琴／曾智弘、蔡竺君、李庭芳、陳玟佐 中提琴／陳猶白、黃亞漢 大提琴／唐鶯綺、蘇品維 長笛／蕭雅心 單簧管／賴俊諺  Chih-Hong Tseng, Chu-Chun Tsai, Ting-Fang Lee, Wen-Tso Chen, violin Jubel Chen, Ya-Han Huang, viola Ying-Chi Tang, Pin-Wei Su, cello Angel Hsiao, flute Chun-Yen Lai, clarinet	國家演奏廳 National Recital Hall

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
3/12	NSO 室內樂 《純粹莫札特系列二》 NSO Chamber Concerts Pure Mozart II	小提琴／吳庭毓、李家豪、陳玟佐 中提琴／吳彥廷 大提琴／黃日昇  Ting-Yuh Wu, Chia-Hao Lee, Wen-Tso Chen, violin Yen-Ting Wu, viola Jih-Sheng Huang, cello	國家演奏廳 National Recital Hall
3/17	《璀璨之聲》孟德爾頌之夜 Olari Elts, Louis Lortie & NSO	指揮／歐拉里·艾爾茲 鋼琴／路易斯·洛提 女高音／鄭思筠 次女高音／范婷玉 男高音／王典 男中音／陳集安 拉維人男聲合唱團、拉維人青年合唱團、 拉維人藝象女聲合唱團、東吳校友合唱團 合唱指導／洪晴濛、朱彥穎、鄭逸伸  <b>Olari Elts</b> , conductor Louis Lortie, piano Szu-Yun Cheng, soprano Ting-Yu Fan, mezzo-soprano Fernando Wang, tenor Chi-An Chen, baritone Taipei Male Choir, Taipei Youth Choir, Taipei Arts Female Choir, & Soochow University Alumni Chorus Ching-Ying Hung, Yen-Yin Chu, & Yi-Shen Cheng, chorus master	國家音樂廳 National Concert Hall
3/19	NSO 室內樂 《時光的痕跡》 NSO Chamber Concerts Distance Over Time	小提琴／曾智弘 中提琴／陳猶白 大提琴／唐鶯綺 鋼琴／翁重華  Chih-Hong Tseng, violin Jubel Chen, viola Ying-Chi Tang, cello Chung-Hua Weng, piano	國家演奏廳 National Recital Hall





《來自臺灣》國家交響樂團 / 臺灣愛樂 2023 美國巡演 - 林肯表演藝術中心大衛·格芬廳  
From Formosa - Taiwan Philharmonic 2023 U.S. Tour - David Gaffen Hall, Lincoln Center for the Performing Arts( 攝影 / 鄭達敬 )

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
3/26	《春日蒼穹》 葛拉夫與雙簧管名家馮思瓦·勒樂 Hans Graf, François Leleux & NSO	指揮 / 漢斯·葛拉夫 雙簧管 / 馮思瓦·勒樂 Hans Graf, conductor François Leleux, oboe	國家音樂廳 National Concert Hall
4/1	《時代的步履》 NSO X Hakka & Classical	指揮 / 吳曜宇 Yao-Yu Wu, conductor	國家音樂廳 National Concert Hall
4/4	NSO 《童心響起》快閃音樂會 NSO Children's Day Flash Mob	法國號 / 黃任賢、黃哲筠 小號 / 陳長伯、張景民、鄒儒吉、何敏慈 長號 / 李昆穎、邵恆發、陳志承 低音長號 / 彭曉昀 低音號 / 藤田敬介 Jen-Hsien Huang, Jer-Yun Huang, horn Chang-Po Chen, Ching-Min Chang, Loo-Kit Chong, Ming-Tze Ho, trumpet Kun-Ying Lee, Hang-Fat Shiu, Chih-Chen Chen, trombone Fujita Keisuke, tuba	新光三越站前店廣場 Plaza, Shin Kong Mitsukoshi Department Store 國立臺灣博物館 National Taiwan Museum 臺北火車站多功能展演區 Taipei Main Station
4/9	NSO 《生命之海》 丹尼爾·繆勒-修特 Night of Daniel Müller-Schott	指揮 / 吳曜宇 大提琴 / 丹尼爾·繆勒-修特 Yao-Yu Wu, conductor Daniel Müller-Schott, cello	國家音樂廳 National Concert Hall

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
4/14		鋼琴 / 吳函 小提琴 / 陳思蕾、嚴丹蕊、鄧皓敦、曾智弘、林品任 中提琴 / 黃心芸、黃瑞儀 大提琴 / 大衛·芬柯、 <b>米漢·馬里卡</b> 、唐鶯綺 單簧管 / 賴俊諺 豎琴 / 解瑄 Wu Han, piano Stella Chen, Danbi Um, Richard Lin, Hao-Tun Teng, Chih-Hong Tseng, violin Hsin-Yun Huang, Grace Huang, viola David Finckel, <b>Mihai Marica</b> , Ying-Chi Tang, cello Julian Chun-Yen Lai, clarinet Shannon Shuen Chieh, harp	林肯表演藝術中心 艾莉絲·塔利廳 Alice Tully Hall at Lincoln Center of the Performing Arts, NY
4/18	《來自臺灣》 國家交響樂團 / 臺灣愛樂 2023 美國巡演 From Formosa - Taiwan Philharmonic 2023 U.S. Tour	小提琴 / 黃俊文、林品任、鄧皓敦 中提琴 / 黃瑞儀 大提琴 / 范雅志、上地彩門 單簧管 / 朱玖玲 Paul Huang, Richard Lin, Hao-Tun Teng, violin Grace Huang, viola Felix Fan, Simon Thompson, cello May-Lin Ju, clarinet	駐美國臺北經濟文化代表處 華盛頓特區 雙橡園 Twin Oaks, Washington, D.C.
4/19 4/21 4/23		指揮 / 準·馬寇爾 小提琴 / 黃俊文 Jun Märkl, conductor Paul Huang, violin	華盛頓特區 約翰·甘迺迪表演藝術中心 The John F. Kennedy Center for the Performing Arts - Concert Hall, Washington, D.C. 紐約 林肯表演藝術中心 大衛·格芬廳 David Gaffen Hall at Lincoln Center for the Performing Arts, NY 芝加哥 溫茲音樂廳 Chicago Wentz Concert Hall, Naperville

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
5/6 5/13 11:00 5/13 15:00		指揮／準·馬寇爾 小提琴／林品任	兵庫縣立藝術文化中心 Hyogo Performing Arts Center
		Jun Märkl, conductor Richard Lin, violin	福山市文化藝術館 Fukuyama Hall of Arts and Culture — Reed and Rose
5/8	《來自臺灣》 國家交響樂團 / 臺灣愛樂 2023 日本巡演  From Formosa - Taiwan Philharmonic 2023 Japan Tour	指揮／準·馬寇爾 小提琴／林品任 鋼琴／ <b>福間洸太郎</b> 合唱指導／松下耕 女高音／ <b>安井陽子、種谷典子</b> 次女高音／ <b>杉山由紀</b> 男高音／ <b>福井敬、与儀巧</b> 男中音／ <b>甲斐榮次郎</b> <b>東京大都會合唱團</b> <b>八角塔男聲合唱團</b>	東京歌劇城音樂廳 Tokyo Opera City
		Jun Märkl, conductor Richard Lin, violin <b>Kotaro Fukuma</b> , piano Ko Matsushita, chorus master <b>Yoko Yasui, Noriko Tane tani</b> , soprano <b>Yuki Sugiyama</b> , mezzo-soprano <b>Kei Fukui, Takumi Yogi</b> , tenor <b>Eijiro Kai</b> , baritone <b>The Metropolitan Chorus of Tokyo</b> <b>The Octangle Male Choir</b>	
5/11 5/12 10:00 5/12 14:00 5/12 19:30		指揮／吳曜宇 小提琴／ <b>吉田南</b> 鋼琴／ <b>任株喜</b>	福山市文化藝術館 Fukuyama Hall of Arts and Culture — Reed and Rose
		Yao-Yu Wu, conductor <b>Minami Yoshida</b> , violin <b>Juhee Lim</b> , piano	
5/14 12:45 5/14 19:00		指揮／準·馬寇爾 鋼琴／ <b>馬丁·史岱費爾德</b>	福山市文化藝術館 Fukuyama Hall of Arts and Culture — Reed and Rose
		Jun Märkl, conductor <b>Martin Stadtfeld</b> , piano	

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
5/19	NSO 室內樂 《朦朧悲嘆暨光輝燦爛》  NSO Chamber Concerts Way to Brilliance	小提琴／路耀祖、陳怡茹 中提琴／李思琪 大提琴／蘇品維 低音提琴／蔡歆婕 鋼琴／ <b>梁竹君</b>	國家演奏廳 National Recital Hall
		Yao-Tsu Lu, Yi-Ju Chen, violin Sylvia Szu-Chi Li, viola Pin-Wei Su, cello Hsin-Chieh Tsai, double bass <b>Cindy Liang</b> , piano	
5/26	TSMC x NSO x TNUA 樂無界計畫 《呂紹嘉指揮大師班音樂會》  Music Educational Program Masterclass Concert with Lü	指揮指導／呂紹嘉 指揮／ <b>林奇緣、章浩緯、陳宥嘉、陳巍中、談致伸</b> 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
		Shao-Chia Lü, conductor <b>Chi-Yuan Lin, Hao-Wei Chang, Yu-Chia Chen, Wei-Chung Chen, Chih-Shen Tan</b> , students TNUA Orchestra	
5/28	2023 台積心築藝術季— NSO《發現·孟德爾頌》講座音樂會  TSMC Hsin Chu Arts Festival: NSO Lecture Concerts - Discovering Mendelssohn	講者／吳曜宇 小提琴／林品任 鋼琴／ <b>蘇思羽</b> 女高音／鄭思筠 單簧管／賴俊諺 樂團：NSO 獨奏家群 小提琴／曾智弘、蔡竺君 中提琴／黃亞漢 大提琴／黃日昇 低音大提琴／蘇億容	臺南文化中心演藝廳 Tainan Cultural Center
		Yao-Yu Wu, lecturer Richard Lin, violin <b>Szu-Yu Rachel Su</b> , piano Szu-Yun Cheng, soprano Chun-Yen Lai, clarinet Chih-Hong Tseng, Chu-Chun Tsai, violin Ya-Han Huang, viola Jih-Sheng Huang, cello Yi-Jung Su, double bass	
6/3 14:00 6/3 19:00	《哈利波特：火盃的考驗™》 電影交響音樂會  Harry Potter and the Goblet of Fire™ in Concert	指揮／楊士弘	國家音樂廳 National Concert Hall
		Shih-Hung Young, conductor	



日期 Date	演出節目 Program	演出者 Artist	地點 Venue
6/4	NSO 室內樂 《管絃交織》  NSO Chamber Concerts The Interweaving of Woodwinds and Strings	小提琴／鄧皓敦 中提琴／黃亞漢 大提琴／黃日昇 低音提琴／連珮致 長笛／宮崎千佳 雙簧管／阮黃松 單簧管／朱玫玲 低音管／簡凱玉 法國號／黃任賢 鋼琴／許毓婷  Hao-Tun Teng, violin Ya-Han Huang, viola Jih-Sheng Huang, cello Pei-Chih Lien, double bass Chika Miyazaki, flute Hoang-Tung Nguyen, oboe May-Lin Ju, clarinet Kai-Yu Jian, bassoon Jen-Hsien Huang, horn Yu-Ting Hsu, piano	國家演奏廳 National Recital Hall
6/4	NSO 室內樂 《鋼琴室內樂黃金之夜》  NSO Chamber Concerts The Golden Chamber Night of Piano	小提琴／李宜錦、陳玟佐 中提琴／黃瑞儀、陳猶白 大提琴／連亦先 低音提琴／蘇億容 鋼琴／盧易之  I-Ching Li, Wen-Tso Chen, violin Grace Huang, Jubel Chen, viola Yi-Shien Lien, cello Yi-Jung Su, double bass Yi-Chih Lu, piano	國家演奏廳 National Recital Hall
6/9 6/10	力晶 2023 藝文饗宴 - 《呂紹嘉與史蒂芬·賀夫》  Shao-Chia Lü, Stephen Hough & NSO	指揮／呂紹嘉 鋼琴／史蒂芬·賀夫  Shao-Chia Lü, conductor Sir Stephen Hough, piano	國家音樂廳 National Concert Hall
6/17	《幻想森林》 呂紹嘉 X 伊利亞·葛林戈斯  Shao-Chia Lü, Ilya Gringolts & NSO	指揮／呂紹嘉 小提琴／伊利亞·葛林戈斯  Shao-chia Lü, conductor Ilya Gringolts, violin	國家音樂廳 National Concert Hall

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
6/18	NSO 室內樂 《法蘭西新浪潮》  NSO Chamber Concerts The Wave of French Music	小提琴／陳怡茹、陳玟佐 中提琴／李思琪 大提琴／蘇品維 低音提琴／蔡歆婕 英國管／李明怡  Yi-Ju Chen, Wen-Tso Chen, violin Szu-Chi Li, viola Pin-Wei Su, cello Hsin-Chieh Tsai, double bass Ming-I Lee, english horn	國家演奏廳 National Recital Hall
6/18 6/25	NSO 室內樂 《奧法琴笛》  NSO Chamber Concerts Presque Tous les Temps	小提琴／陳偉泓 中提琴／陳猶白 大提琴／黃日昇 長笛／安德石 鋼琴／翁重華  Wei-Hong Chen, violin Jubel Chen, viola Jih-Sheng Huang, cello Anders Norell, flute Chung-Hua Weng, piano	國家演奏廳 National Recital Hall
6/30	《仲夏夜之夢》 NSO x 準·馬寇爾 x 赫伯特·舒赫  Ein Sommernachtstraum	指揮／準·馬寇爾 鋼琴／赫伯特·舒赫 女高音／賴珏妤 次女高音／陳禹 劇本翻譯改編／梁實秋、鍾永豐 說書人／洪健藏 攝影／劉振祥 影像設計／陳彥任 台北室內合唱團 合唱指導／鮑恆毅  Jun Märkl, conductor <b>Herbert Schuch</b> , piano Chueh-Yu Lai, soprano Yu Chen, mezzo-soprano Shih-Chiu Liang & Yung-Feng Chung, script adaptation Chien-Tsang Hong, narrator Chen-Hsiang Liu, photographs Yan-Ren Chen, image design Taipei Chamber Singers Heng-Yi Pao, chorus master	國家音樂廳 National Concert Hall

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
7/1	NSO x 麗寶 彩雲室內樂系列 IV 《漫逸時光》 NSOXLIHPAO Chamber Concerts Autour D'une Partition	長笛／宮崎千佳 雙簧管／阮黃松 單簧管／黃荻 低音管／陳奕秀 法國號／劉品均 鋼琴／翁重華 Chika Miyazaki, flute Hoang-Tung Nguyen, oboe Ti Huang, clarinet I-Hsiu Chen, bassoon Pin-Chun Liu, horn Chung-Hua Weng, piano	國家演奏廳 National Recital Hall
7/2	NSO 室內樂 《法國先鋒·末日之時》 NSO Chamber Concerts L'avant-garde en France, La Fin du Temps	小提琴／陳玟佐 大提琴／林宜嫻、蘇品維、唐鶯綺 單簧管／賴俊諤 鋼琴／林晏馳 Wen-Tso Chen, violin Yi-Hsien Lin, Pin-Wei Su, Ying-Chi Tang, cello Chun-Yen Lai, clarinet Yen-Chih Lin, piano	國家演奏廳 National Recital Hall
7/2	NSO 室內樂 《聽見文學，看見音樂》 NSO Chamber Concerts The musical pilgrimage	小提琴／曾智弘、蔡竺君 中提琴／陳猶白、黃亞漢 大提琴／黃日昇 低音提琴／蘇億容 鋼琴／黃意淳 Chih-Hong Tseng, Chu-Chun Tsai, violin Jubel Chen, Ya-Han Huang, viola Jih-Sheng Huang, cello Yi-Jung Su, double bass I-Chun Huang, piano	國家演奏廳 National Recital Hall

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
7/8	NSO 歌劇音樂會 《佩利亞斯與梅麗桑德》	指揮／準·馬寇爾 導演／尚米歇爾·克奇 梅麗桑德／芭芭拉·科澤爾伊 佩利亞斯／西奧·霍夫曼 哥羅／卡羅伊·塞邁雷迪 阿克爾／羅俊穎 潔娜薇芙／浜田理惠 伊紐德／賴珪妤 醫生 & 牧羊人／葉展毓 台北室內合唱團 服裝設計／高育伯 燈光設計／郭建豪 影像設計／陳彥任 鋼琴排練／翁重華	國家音樂廳 National Concert Hall
7/9	NSO Opera Concert Pelléas et Mélisande	Jun Märkl, conductor Jean-Michel Cricqui, director <b>Barbara Kozelj</b> , Mélisande <b>Theo Hoffman</b> , Pelléas <b>Károly Szemerédy</b> , Golaud Julian Lo, Arkel <b>Rié Hamada</b> , Genevieve Chueh-Yu Lai, Yniold Chan-Yu Yeh, Un médecin & Un berger Taipei Chamber Singers Yu-Po Kao, costume design Chien-Hao Kuo, Lighting design Yan-Ren Chen, image design Chung-Hua Weng, piano	臺中國家歌劇院大劇院 Natioanl Taichung Theater Grand Theater



日期 Date	演出節目 Program	演出者 Artist	地點 Venue
			苗北縣苗北藝文中心演藝廳 Miaobei Art Center Performance Hall
			南投縣政府文化局演藝廳 Cultural Bureau of Nantou County Government Auditorium
7/20 7/21 7/23 7/25 7/26	《夢響·序章》 - 2023 國家青年交響樂團巡演音樂會  Woven Dreams - National Symphony Youth Orchestra 2023 Concert	指揮／準·馬寇爾 小提琴／卡洛琳·魏德曼 國家青年交響樂團  Jun Märkl, conductor Carolin Widmann, violin National Symphony Youth Orchestra	臺東縣政府文化處 藝文中心演藝廳 Taitung Art and Culture Center Auditorium
			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
		主講者及策劃者／梁坤豪 主持人、大提琴／黃日昇 企劃／解瑄 小提琴／曾智弘、蔡竺君 中提琴／黃亞漢 低音提琴／蘇億容 低音提琴／連珮致 長笛、短笛／宮崎千佳 雙簧管／阮黃松 法國號／劉品均 小號／鄒儒吉 長號／李昆穎 打擊樂／楊璧慈 豎琴／邱孟璐 編曲／陳廷銓	國家音樂廳 National Concert Hall
8/11	廳院指南：NSO 《誰是你的音樂 IDOL》  Who's Your Music Idol	Kun-Hao Liang, host、playwright Jih-Sheng Huang, host、cello Shuen Chieh, program coordinator Chih-Hong Tseng, Chu-Chun, Tsai, violin Ya-Han Huang, viola Pei-Chih Lien, double bass Chika Miyazaki, flute Hoang Tung Nguyen, oboe Pin-Chun Liu, horn Loo Kit Chong, trumpet Kun-Ying Lee, trombone Meng-Lu Chiu, harp Pi-Tzu Yang, percussion Ting-Chuan Chen, arrangement	國家音樂廳 National Concert Hall

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
8/26 10:00 8/26 14:00	總統府音樂會《音樂無國界》 Presidential Office Concerts	小提琴／上地彩門 單簧管／賴俊諺  Simon Thompson, cello Chun-Yen Lai, clarinet	總統府 Presidential Office
9/17	開季音樂會 《幻夢如海·雙鋼琴之夜》 NSO Season Opening Concert Jun Märkl, Lucas & Arthur Jussen & NSO	指揮／準·馬寇爾 鋼琴／盧卡斯·尤森 & 亞瑟·尤森  Jun Märkl, conductor Lucas & Arthur Jussen, piano	國家音樂廳 National Concert Hall
9/22 9/23	《琴繫東歐》 Jun Märkl, Aylen Pritchin & NSO	指揮／準·馬寇爾 小提琴／艾倫·普利欽  Jun Märkl, conductor Aylen Pritchin, violin	國家音樂廳 National Concert Hall
10/7	NSO x 呂紹嘉 《傳奇與傳承 - 江文也與當代台灣》 NSO & Lü - Legend & Inheritance II , Jiang Wen-Ye	指揮／呂紹嘉  Shao-Chia Lü, conductor	國家音樂廳 National Concert Hall
10/8	NSO X 麗寶 彩雲室內樂系列 I 《布拉格的回憶》 NSO X LIHPAO Chamber Concerts I Memories of Prague	小提琴／洪章文、陳怡茹 中提琴／黃瑞儀 大提琴／陳怡婷 低音提琴／連珮致 鋼琴／廖皎含  Chang-Wen Hung, Yi-Ju Chen, violin Grace Huang, viola I-Ting Chen, cello Pei-Chih Lien, double bass Chiao-Han Liao, piano	國家演奏廳 National Recital Hall
10/14	NSO 室內樂 《范雅志與朋友們》 NSO Chamber Concerts Felix Fan & Friends	小提琴／林品任、曾智弘、陳怡茹 中提琴／黃瑞儀、呂昭瑩 大提琴／范雅志、上地彩門、黃日昇 低音提琴／蘇億容  Richard Lin, Chih-Hong Tseng, Yi-Ju Chen, violin Grace Huang, Chao-Ying Lu, viola Felix Fan, Simon Thompson, Jih-Sheng Huang, cello Yi-Jung Su, double bass	國家演奏廳 National Recital Hall
10/15	《絃音綻舞》 Shao-Chia Lü, Felix Fan & NSO	指揮／呂紹嘉 大提琴／范雅志  Shao-Chia Lü, conductor Felix Fan, cello	國家音樂廳 National Concert Hall

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
10/20	《小提琴大師夏漢－布拉姆斯》 Gil Shaham Plays Brahms	指揮／準·馬寇爾 小提琴／吉爾·夏漢 Jun Märkl, conductor Gil Shaham, violin	國家音樂廳 National Concert Hall
10/21	中華民國電器商業同業公會 全國聯合會音樂慶《揮灑·英雄》 Taiwan Electric Appliance Association Concert	指揮／準·馬寇爾 小提琴／吉爾·夏漢 Jun Märkl, conductor Gil Shaham, violin	國家音樂廳 National Concert Hall
10/22	NSO 室內樂 《思鄉·東歐》 NSO Chamber Concerts Nostalgia · Eastern Europe	小提琴／陳怡茹、陳玟佐 中提琴／李思琪 大提琴／蘇品維 鋼琴／翁重華 Yi-Ju Chen, Wen-Tso Chen, violin Szu-Chi Li, viola Pin-Wei Su, cello Chung-Hua Weng, piano	國家演奏廳 National Recital Hall
10/22	《音樂的魔法共遊》快閃音樂會 NSO Fantasia - Flash Mob	法國號／黃任賢 小號／陳長伯、鄒儒吉 長號／李昆穎 低音號／藤田敬介 Jen-Hsien Huang, Horn Chang-Po Chen & Loo Kit Chong, Trumpet Kun-Ying Lee, Trombone Keisuke Fujita, Tuba	桃園展演中心戶外廣場 Taoyuan Arts Center Outdoor
10/27 10/29	《精彩對決》 NSO Duel of Destiny	指揮／準·馬寇爾 小提琴／黃俊文 <b>朱宗慶打擊樂團</b> Jun Märkl, conductor Paul Huang, violin <b>Ju Percussion Group</b>	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
10/28	《萬聖節的玩具音樂盒》 NSO Halloween - Family Concert	指揮／張尹芳 主持人／許逸聖 國家交響樂團演奏家群 Yin-Fang Chang, conductor Yi-Sheng Hsu, host NSO musicians	衛武營國家藝術文化中心 音樂廳 National Kaohsiung Center for the Arts (Weiwuying) Concert Hall
10/28	2023 關渡藝術節 《蛻變之聲－呂紹嘉與北藝大管絃 樂團》－樂無界教育計畫 Maestro Shao-Chia Lü & TNUA Orchestra	指揮／呂紹嘉 鋼琴／盧易之 國立臺北藝術大學管絃樂團 Shao-Chia Lü, conductor Yi-Chih Lu, piano 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
11/4	NSO X 麗寶 彩雲室內樂系列 II 《小夜曲·夜未眠 II - 阿根廷》	小提琴／曾智弘、蔡竺君、李庭芳、陳玟佐、陳偉泓 中提琴／黃瑞儀、黃亞漢 大提琴／唐鶯綺、林宜嫻 低音提琴／蘇億容	國家演奏廳 National Recital Hall
11/4	NSO X LIHPAO Chamber Concerts The Night of Serenade II Argentina	Chih-Hong Tseng, Chu-Chun Tsai, Ting-Fang Lee, Wen-Tso Chen, Wei-Hong Chen, violin Grace Huang, Ya-Han Huang, viola Ying-Chi Tang, Yi-Hsien Lin, cello Yi-Jung Su, double bass	國家演奏廳 National Recital Hall
11/4	《來自巴黎的友情》單簧管演奏家 Florent Héau 訪台音樂會 The friendship from Paris- Clarinetist Florent Héau Concert	指揮／廖嘉弘 單簧管／賴俊諺 鋼琴／吳懷萱 師大校友單簧管合奏團 Chia-Hong Liao, conductor Florent Héau, Chun-Yen Lai, clarinet Huai-Xuan Wu, piano NTNU Alumni Clarinet Ensemble	國家演奏廳 National Recital Hall
11/5	《音樂的魔法共遊》 NSO Fantasia - Family Concert	指揮／張尹芳 主持人／許逸聖 國家交響樂團演奏家群 Yin-Fang Chang, conductor Yi-Sheng Hsu, host NSO musicians	桃園展演中心展演廳 Taoyuan Arts Center
11/10 11/11	《詩琴浪漫》 Miguel Harth-Bedoya, Alexandre Tharaud & NSO	指揮／ <b>米格爾·哈斯 - 貝多亞</b> 鋼琴／亞歷山大·薩洛 客席首席／ <b>林冠羽</b> <b>Miguel Harth-Bedoya</b> , conductor Alexandre Tharaud, piano <b>Kevin Lin</b> , guest concertmaster	國家音樂廳 National Concert Hall 苗北藝文中心演藝廳 Miaobei Art Center
11/18	力晶 2023 藝文饗宴－ 蕭邦大賽首獎得主音樂會 《幻想之境》 Powerchip 2023 Classic Series - Chopin Competition Tour - Harth- Bedoya x Bruce Liu	指揮／米格爾·哈斯 - 貝多亞 鋼琴／ <b>劉曉禹</b> 客席首席／林冠羽 Miguel Harth-Bedoya, conductor <b>Bruce Liu</b> , piano Kevin Lin, guest concertmaster	國家音樂廳 National Concert Hall
11/19	2023 北都汽車音樂會 2023 Lexus Concert	指揮／米格爾·哈斯 - 貝多亞 鋼琴／劉曉禹 客席首席／林冠羽 Miguel Harth-Bedoya, conductor Bruce Liu, piano Kevin Lin, guest concertmaster	國家音樂廳 National Concert Hall



日期 Date	演出節目 Program	演出者 Artist	地點 Venue
11/23 11/25	《音樂大師 久石讓》 Joe Hisaishi concert	指揮／久石讓 Joe Hisaishi, conductor	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
11/26	NSO 室內樂 《五明佳廉與朋友們》 NSO Chamber Concerts Karen Gomyo & Friends	小提琴／五明佳廉、陳怡茹 中提琴／陳猶白 大提琴／連亦先 單簧管／朱玟玲 鋼琴／王佩瑤  Karen Gomyo, Yi-Ju Chen, violin Jubel Chen, viola Yi-Shien Lien, cello May-Lin Ju, clarinet Pei-Yao Wang, piano	國家演奏廳 National Recital Hall
12/2	《世紀傳承》 Jun Märkl, Karen Gomyo & NSO	指揮／準·馬寇爾 小提琴／五明佳廉 女高音／郭錦慧 女中音／ <b>花房英里子</b> 男高音／林健吉 男低音／蔡文浩 合唱指導／洪晴濛、朱彥穎、鄭逸伸 拉絃人男聲合唱團 拉絃人青年合唱團 拉絃人藝象女聲合唱團 東吳校友合唱團  Jun Märkl, conductor Karen Gomyo, violin Ching-Hui Kuo, soprano <b>Eriko Hanafusa</b> , alto Claude Lin, tenor Wen-Hao Tsai, bass Ching-Ying Hung, Yen-Yin Chu, & Yi-Shen Cheng, chorus master Taipei Male Choir Taipei Youth Choir Taipei Arts Female Choir Soochow University Alumni Chorus	國家音樂廳 National Concert Hall
12/3	NSO x 麗寶 彩雲室內樂系列 III 《愛與生活的起點》 NSO X LIHPAO Chamber Concerts III - Where Love and Lives Begin	小提琴／陳偉泓 中提琴／陳猶白 大提琴／黃日昇 鋼琴／翁重華  Wei-Hong Chen, violin Jubel Chen, viola Jih-Sheng Huang, cello Chung-Hua Weng, piano	國家演奏廳 National Recital Hall

日期 Date	演出節目 Program	演出者 Artist	地點 Venue
12/3	2023 愛樂實驗室 《穿樂時光》樂齡音樂會 2023 Music in Mind International Yunlin Concert	豎琴兼統籌／解瑄 小提琴／方俊人 單簧管／孫正茸 法國號／劉品均、黃哲筠 打擊／楊璧慈 豎琴／陳淑杏  Shuen Chieh, program coordinator & harp Cecilia Fang, violin Cheng-Jung Sun, clarinet Pin-Chun Liu, Jer-Yun Huang, horn Pi-Tzu Yang, percussion Shu-Hsin Chen, harp	豐泰文教基金會綠園區 藝文廳 Yunlin Concert
12/14 12/15 12/16 12/17	2023 NTT 遇見巨人— 馬斯內歌劇《灰姑娘》 Cendrillon by Jules Massenet	指揮／林勤超 導演／羅杭·佩利  Chin-Chao Lin, conductor Laurent Pelly, director	臺中國家歌劇院大劇院 National Taichung Theater Grand Theater
12/22 12/24	Lang Lang The Disney Book	指揮／吳曜宇 鋼琴／ <b>郎朗</b> 鋼琴、演唱／ <b>吉娜·愛麗絲</b> 男高音／ <b>RJ 沃斯納</b> 吉他／ <b>費德里柯·拉莫斯</b> 二胡／王銘裕  Yao-Yu Wu, conductor <b>Lang Lang</b> , piano <b>Gina Alice</b> , piano and vocal <b>RJ Woessner</b> , tenor <b>Federico Ramos</b> , guitar Ming-Yu Wang, erhu	臺北流行音樂中心 Taipei Music Center
12/30	歲末音樂會《維也納之夜》 NSO New Year's Concert A Night In Vienna	指揮／ <b>馬丁·西格哈特</b> 女高音／ <b>艾瑞卡·埃洛夫</b> 客席首席／ <b>施維中</b>  <b>Martin Sieghart</b> , conductor <b>Erica Eloff</b> , soprano <b>Michael Shih</b> , guest concertmaster	國家音樂廳 National Concert Hall
12/31	歲末音樂會二《月光下的華爾滋》 NSO New Year's Concert 2 - The Moonlight Waltz	指揮／ <b>馬丁·西格哈特</b> 女高音／ <b>艾瑞卡·埃洛夫</b> 客席首席／ <b>施維中</b>  Martin Sieghart, conductor Erica Eloff, soprano Michael Shih, guest concertmaster	國家音樂廳 National Concert Hall

## 贊助及感謝名單 (依中文筆畫排列) Sponsorships and Partnerships

### NSO 藝企夥伴

財團法人積電文教基金會  
北都汽車股份有限公司  
法國巴黎銀行台北分行  
財團法人勇源教育發展基金會  
財團法人麗寶文化藝術基金會  
明徽能源股份有限公司  
財團法人力晶文化基金會  
財團法人義美文教基金會  
舊振南食品股份有限公司  
中華民國電器商業同業公會全國聯合會  
延平慈愛中醫  
李佳霖  
望隼科技黃修權  
蔡琮翔

### NSO 守護者

財團法人中華開發文教基金會  
川流文化教育基金會  
文化公益信託傳愛藝術教育基金  
臺灣三千藝文推廣協會  
何淑芬、吳英俊、巫慧燕  
李松季、姚啟甲、崔慈芬  
莊子華、許勝傑、黃淑珠  
黃碧端、黃麗燕、楊逸楓  
劉思楨、樓海鳥、謝炎盛  
羅秀芬

### Partner of NSO

TSMC Education & Culture Foundation  
Taipei Toyota Motor Co., Ltd.  
BNP Paribas  
Chen- Yung Foundation  
LIH PAO Cultural Arts Foundation  
Ming Hwei Energy Co., Ltd.  
Powerchip Cultural Foundation  
I-Mei Foundation for Cultural & Education  
Jiu Zhen Nan Foods Co., Ltd.  
Taiwan Electrical Appliance Association  
Yanping Mercy Chinese Medicine  
Jia-Lin Li  
VIZIONFOCUS Inc. Co., Ltd. Siou-Chiuan Huang  
Tsung-Shiang Tsai

### Patron of NSO

China Development Foundation  
Lionvalley Cultural and Educational Foundation  
Chuan Ai Education Foundation  
Taiwan Sunchain Art & Culture Association  
Audry Ho      Ying-Chun Wu      Huei-Yan Wu  
Sung-Ji Li      Qi-Jia Yao      Tsz-Fen Tsuei  
Tz-Hua Juang      Sheng-Jie Shiu      Shu-Chu Huang  
Pi-Twan Huang      Li-Yan Huang      Yi-Feng Yang  
Szu-Chen Liu      Hai-Niao Lou      Yan-Sheng Shie  
Xiu-Fen Luo

### NSO 好朋友

PANACHE  
王伶文、王植熙、李鎬吉  
陳婉如、單聯璜、黃榮村

### NSO 築夢者

王立德、王昕華、包蕙蘭  
呂佳真、呂錦程、林信哲  
林詠哲、高燕怡、張文麗  
張素文、陳平玫、陳品安  
陳昭元、陳雅婷、陳樂予  
傅永和、馮薇珉、黃宜擘  
黃艾稼、黃景瑩、黃薰瑩  
管美惠、鄭義惟、盧易之  
謝素琴、韓昆舉、魏薇菁  
羅文君

### 2023 國際巡演企業夥伴

財團法人勇源教育發展基金會  
Friends of Taiwan  
中國信託商業銀行股份有限公司  
中華航空股份有限公司  
Friendwell Management USA, LLC  
Crystal Window & Door Systems, Ltd.  
Lyon & Healy Harps, Inc.  
財團法人奇美博物館基金會  
赤赤子有限公司  
舊振南食品股份有限公司

### Pal of NSO

PANACHE  
Ling-Wen Wang      Jr-Shi Wang      Qiang-Ji Li  
Wan-Ru Chen      Lien-Huang Shan      Rung-Tsuen Huang

### Star of NSO

Li-De Wang      Sin-Hua Wang      Huei-Lan Bau  
Jia-Jen Liu      Jin-Cheng Liu      Shin-Je Lin  
Yung-Je Lin      Yan-Yi Gau      Wen-Li Jang  
Su-Wen Jang      Ping-Mei Chen      Pin-An Chen  
Jau-Yuan Chen      Ya-Ting Chen      Le-Yu Chen  
Yung-Ho Fu      Wei-Min Feng      Yi-Ye Huang  
Wen-Jia Huang      Jing-Ying Huang      Shiun-Ying Huang  
Mei-Huei Guan      Yi-Wei Jeng      Yi-Jr Lu  
Su-Chin Shie      Kuen-Jiu Han      Wei-Jing Wei  
Wen-Jiun Luo

### Partner of 2023 International Tour

Chen- Yung Foundation  
Friends of Taiwan  
CTBC Bank Co., Ltd.  
China Airlines  
Friendwell Management USA, LLC  
Crystal Window & Door Systems, Ltd.  
Lyon & Healy Harps, Inc.  
CHIMEI Museum Foundation  
UUIN  
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

2023 年及 2022 年 1 月 1 日至 12 月 31 日  
For the years ended December 31, 2023 and 2022

單位：新台幣元 (NTD)

	2023 年		2022 年	
	金額 AMOUNT	%	金額 AMOUNT	%
<b>業務收入 Operating Revenue:</b>				
銷貨收入 Sales Revenue	\$ 7,338,850	-	\$ 6,102,501	-
租金收入 Rentals Revenue	199,782,069	6	123,694,256	4
勞務收入 Ticketing and Other Services Revenue	492,823,799	16	437,776,400	14
政府補助收入 Government Subsidy	2,524,527,274	78	2,556,210,272	82
	<u>3,224,471,992</u>	<u>100</u>	<u>3,123,783,429</u>	<u>100</u>
<b>業務成本 Operating Cost</b>	<u>702, 899,843</u>	<u>22</u>	<u>631,548,795</u>	<u>20</u>
<b>業務毛利 Operating Gross Profit</b>	<u>2,521,572,149</u>	<u>78</u>	<u>2,492,234,634</u>	<u>80</u>
<b>業務費用 Operating Expenses</b>				
行銷及業務費用 Marketing	460,984,694	14	466,044,284	15
管理及總務費用 General Management	2,011,835,017	62	2,011,226,226	64
	<u>2,472,819,711</u>	<u>76</u>	<u>2,477,270,510</u>	<u>79</u>
<b>業務賸餘 (短絀) Surplus from operations</b>	<u>48,752,438</u>	<u>2</u>	<u>14,964,124</u>	<u>1</u>
<b>業務外收益及費損 Non-operating Income and Expense:</b>				
利息收入 Interest Income	43,924,112	1	23,096,332	1
股利收入 Dividend Income	637,234	-	633,140	-
廣告收入 Advertisement Income	16,984,330	1	16,010,546	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	189,517	-	-	-
處分投資損益 Disposition of Investment Gains and Losses	-	-	(602,063)	-
其他收入淨額 Other Net Income	4,551,163	-	8,269,725	-
	<u>66,286,356</u>	<u>2</u>	<u>47,407,680</u>	<u>2</u>
<b>稅前賸餘 Income before income tax</b>	<u>115,038,794</u>	<u>4</u>	<u>62,371,804</u>	<u>3</u>
<b>所得稅費用 Income Tax Expense</b>	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>
<b>本期賸餘 (短絀) Surplus (Deficit)</b>	<u>115,038,794</u>	<u>4</u>	<u>62,371,804</u>	<u>3</u>
<b>本期其他綜合餘絀 Other Comprehensive Savings</b>				
備供出售金融資產未實現損益 Unrealized Gains/(Losses) on Available-for-sale financial assets	-	-	(1,196,749)	-
<b>本期綜合餘絀總額 (稅後淨額) Total Comprehensive Income</b>	<u>\$ 115,038,794</u>	<u>4</u>	<u>\$ 61,175,055</u>	<u>3</u>

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

單位：新台幣元 (NTD)

項目	2023 年	2022 年
<b>自籌收入 Self-generated Income</b>		
業務收入 Operating Income	699,944,718	567,573,157
業務外收入 Non-operating Income	66,403,559	48,070,834
合計 Total	<u>766,348,277</u>	<u>615,643,991</u>
<b>支出 Expenditure</b>		
業務成本與費用 Operating Costs and Expenses	3,175,719,554	3,108,819,305
業務外支出 Non-operating Expenditure	117,203	663,154
代管資產 & 捐贈動產折舊及其他 Asset Depreciation and Others	(554,954,863)	(594,265,865)
合計 Total	<u>2,620,881,894</u>	<u>2,515,216,594</u>
自籌比例 The Ratio of Self-generated Income	29%	24%

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

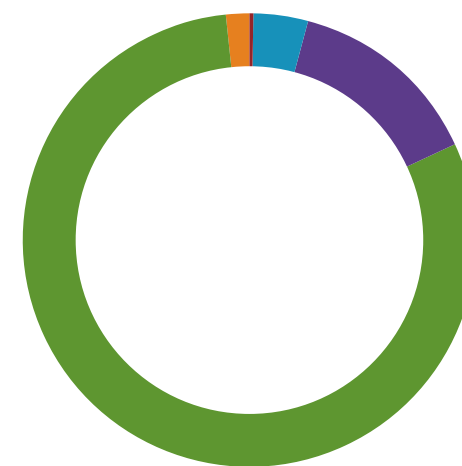


## 2023 收入 INCOME



■ 銷貨收入 Sales Revenue	0.22%
■ 租金收入 Rentals Revenue	6.07%
■ 勞務收入 Ticketing and Other Services Revenue	14.98%
■ 政府補助收入 Government Subsidy	76.71%
■ 業務外收益 Non-operating Income	2.02%

## 2022 收入 INCOME



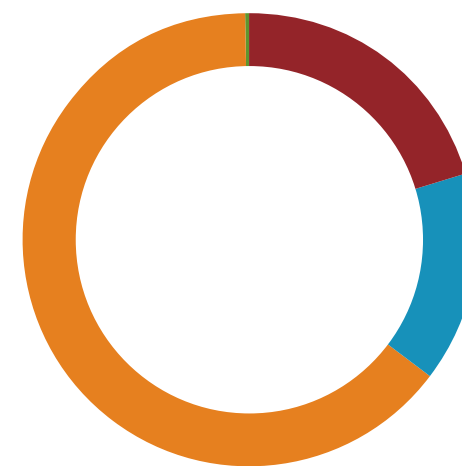
■ 銷貨收入 Sales Revenue	0.19%
■ 租金收入 Rentals Revenue	3.90%
■ 勞務收入 Ticketing and Other Services Revenue	13.80%
■ 政府補助收入 Government Subsidy	80.59%
■ 業務外收益 Non-operating Income	1.52%

## 2023 支出 COST AND EXPENSES



■ 業務成本 Operating Cost	22.13%
■ 行銷及業務費用 Marketing	14.52%
■ 管理及總務費用 General Management	63.35%
■ 業務外費損 Non-operating Expense	0.00%

## 2022 支出 COST AND EXPENSES



■ 業務成本 Operating Cost	20.31%
■ 行銷及業務費用 Marketing	14.99%
■ 管理及總務費用 General Management	64.68%
■ 業務外費損 Non-operating Expense	0.02%

## 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

2023 年及 2022 年 1 月 1 日至 12 月 31 日  
For the years ended December 31, 2023 and 2022

單位：新台幣元 (NTD)

	2023 年		2022 年	
	金額 AMOUNT	%	金額 AMOUNT	%
<b>業務收入 Operating Revenue :</b>				
銷貨收入 Sales Revenue	\$ 976,861	-	\$ 896,695	-
租金收入 Rentals Revenue	108,875,692	11	64,857,267	8
勞務收入 Ticketing and Other Services Revenue	241,288,721	26	203,798,978	23
政府補助收入 Government Subsidy	595,463,217	63	586,223,370	69
	946,604,491	100	855,776,310	100
<b>業務成本 Operating Cost</b>	179,503,480	19	165,222,869	19
<b>業務毛利 Operating Gross Profit</b>	767,101,011	81	690,553,441	81
<b>業務費用 Operating Expenses</b>				
行銷及業務費用 Marketing	203,340,377	21	193,029,599	23
管理及總務費用 General Management	500,318,801	53	478,423,510	56
	703,659,178	74	671,453,109	79
<b>業務賸餘 (短絀) Surplus from operations</b>	63,441,833	7	19,100,332	2
<b>業務外收益及費損 Non-operating Income and Expense :</b>				
利息收入 Interest Income	9,335,670	1	3,320,920	-
廣告收入 Advertisement Income	13,924,731	1	12,562,286	1
其他收入淨額 Other Net Income	475,232	-	1,188,239	-
	23,735,633	2	17,071,445	1
<b>稅前賸餘 Income before income tax</b>	87,177,466	9	36,171,777	3
<b>所得稅費用 Income Tax Expense</b>	-	-	-	-
<b>本期賸餘 (短絀) Surplus (Deficit)</b>	87,177,466	9	36,171,777	3
<b>本期其他綜合餘絀 Other Comprehensive Savings</b>	-	-	-	-
<b>本期綜合餘絀總額 (稅後淨額) Total Comprehensive Income</b>	\$ 87,177,466	9	\$ 36,171,777	3

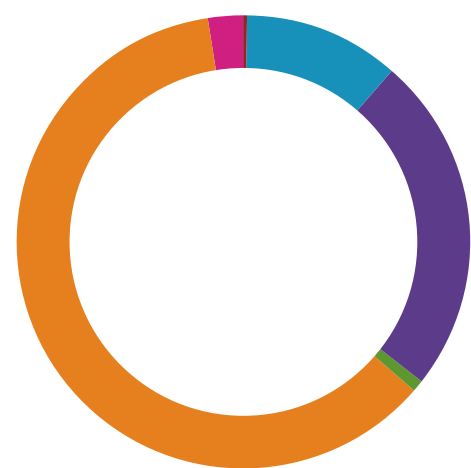
### 自籌比例 The Ratio of Self-generated Income

單位：新台幣元 (NTD)

項目	2023 年	2022 年
<b>自籌收入 Self-generated Income</b>		
業務收入 Operating Income	351,141,274	269,552,940
業務外收入 Non-operating Income	23,771,682	17,077,979
合計 Total	374,912,956	286,630,919
<b>支出 Expenditure</b>		
業務成本與費用 Operating Costs and Expenses	883,162,658	836,675,978
業務外支出 Non-operating Expenditure	36,049	6,534
代管資產 & 捐贈動產折舊及其他 Asset Depreciation and Others	(8,080,340)	-
合計 Total	875,118,367	836,682,512
自籌比例 The Ratio of Self-generated Income	43%	34%
自籌比例 (自籌收入 / 支出) The Ratio of Self-generated Income (Self-generated Income / Expenditure)		

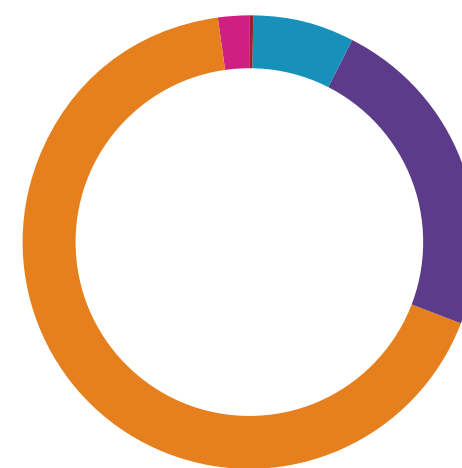


## 2023 收入 INCOME



■ 銷貨收入 Sales Revenue	0.10%
■ 租金收入 Rentals Revenue	11.22%
■ 勞務收入 Ticketing and Other Services Revenue	24.44%
■ 其他補助收入 Other subsidy income	0.43%
■ 政府補助收入 Government Subsidy	61.36%
■ 業務外收益 Non-operating Income	2.45%

## 2022 收入 INCOME



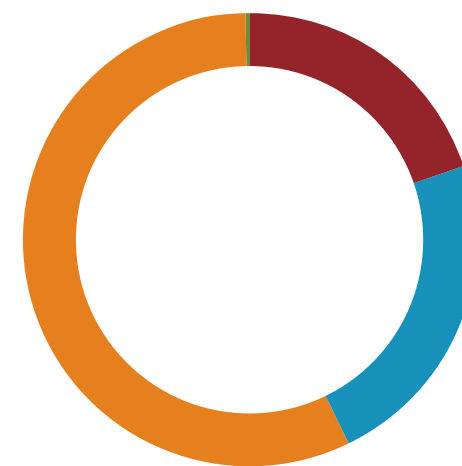
■ 銷貨收入 Sales Revenue	0.10%
■ 租金收入 Rentals Revenue	7.43%
■ 勞務收入 Ticketing and Other Services Revenue	23.35%
■ 政府補助收入 Government Subsidy	67.16%
■ 業務外收益 Non-operating Income	1.96%

## 2023 支出 COST AND EXPENSES



■ 業務成本 Operating Cost	20.33%
■ 行銷及業務費用 Marketing	23.02%
■ 管理及總務費用 General Management	56.65%
■ 業務外費損 Non-operating Expens	0.00%

## 2022 支出 COST AND EXPENSES



■ 業務成本 Operating Cost	19.75%
■ 行銷及業務費用 Marketing	23.07%
■ 管理及總務費用 General Management	57.18%
■ 業務外費損 Non-operating Expense	0.00%

## 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

2023 年及 2022 年 1 月 1 日至 12 月 31 日  
For the years ended December 31, 2023 and 2022

單位：新台幣元 (NTD)

	2023 年		2022 年	
	金額 AMOUNT	%	金額 AMOUNT	%
<b>業務收入 Operating Revenue：</b>				
銷貨收入 Sales Revenue	\$ 3,489,639	-	\$ 2,180,969	-
租金收入 Rentals Revenue	45,941,712	7	30,728,069	5
勞務收入 Ticketing and Other Services Revenue	85,849,899	13	71,344,443	10
政府補助收入 Government Subsidy	555,759,227	80	587,650,888	85
	<u>691,040,477</u>	<u>100</u>	<u>691,904,369</u>	<u>100</u>
<b>業務成本 Operating Cost</b>	<u>185,435,693</u>	<u>27</u>	<u>150,759,913</u>	<u>22</u>
<b>業務毛利 Operating Gross Profit</b>	<u>505,604,784</u>	<u>73</u>	<u>541,144,456</u>	<u>78</u>
<b>業務費用 Operating Expenses</b>				
行銷及業務費用 Marketing	88,330,078	13	94,780,901	14
管理及總務費用 General Management	390,242,777	55	414,824,139	60
	<u>478,572,855</u>	<u>68</u>	<u>509,605,040</u>	<u>74</u>
<b>業務賸餘 (短絀) Surplus from operations</b>	<u>27,031,929</u>	<u>5</u>	<u>31,539,416</u>	<u>4</u>
<b>業務外收益及費損 Non-operating Income and Expense：</b>				
利息收入 Interest Income	3,408,619	-	1,486,123	-
廣告收入 Advertisement Income	2,254,399	-	3,144,763	-
其他收入淨額 Other Net Income	3,000,074	-	2,426,873	-
	<u>8,663,092</u>	<u>-</u>	<u>7,057,759</u>	<u>-</u>
<b>稅前賸餘 Income before income tax</b>	<u>35,695,021</u>	<u>5</u>	<u>38,597,175</u>	<u>4</u>
<b>所得稅費用 Income Tax Expense</b>	-	-	-	-
<b>本期賸餘 (短絀) Surplus (Deficit)</b>	<u>35,695,021</u>	<u>5</u>	<u>38,597,175</u>	<u>4</u>
<b>本期其他綜合餘絀 Other Comprehensive Savings</b>	-	-	-	-
<b>本期綜合餘絀總額 (稅後淨額) Total Comprehensive Income</b>	<u>\$ 35,695,021</u>	<u>5</u>	<u>\$ 38,597,175</u>	<u>4</u>

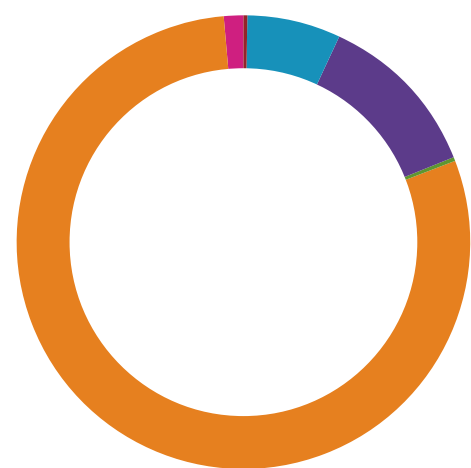
### 自籌比例 The Ratio of Self-generated Income

單位：新台幣元 (NTD)

項目	2023 年	2022 年
<b>自籌收入 Self-generated Income</b>		
業務收入 Operating Income	135,281,250	104,253,481
業務外收入 Non-operating Income	8,740,183	7,112,243
合計 Total	<u>144,021,433</u>	<u>111,365,724</u>
<b>支出 Expenditure</b>		
業務成本與費用 Operating Costs and Expenses	664,008,548	660,364,953
業務外支出 Non-operating Expenditure	77,091	54,484
代管資產 & 捐贈動產折舊及其他 Asset Depreciation and Others	(46,922,482)	(85,497,800)
合計 Total	<u>617,163,157</u>	<u>574,921,637</u>
自籌比例 The Ratio of Self-generated Income	23%	19%
自籌比例 (自籌收入 / 支出) The Ratio of Self-generated Income (Self-generated Income / Expenditure)		

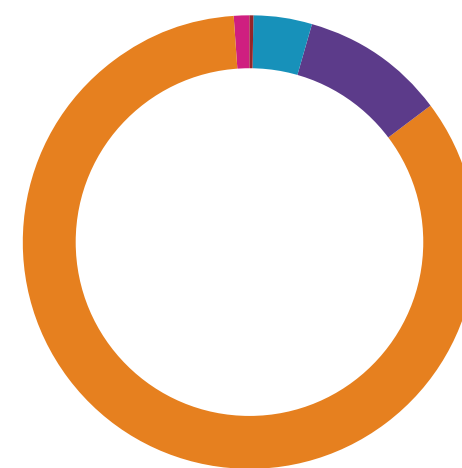


## 2023 收入 INCOME



■ 銷貨收入 Sales Revenue	0.50%
■ 租金收入 Rentals Revenue	6.56%
■ 勞務收入 Ticketing and Other Services Revenue	11.86%
■ 其他補助收入 Other subsidy income	0.41%
■ 政府補助收入 Government Subsidy	79.42%
■ 業務外收益 Non-operating Income	1.25%

## 2022 收入 INCOME



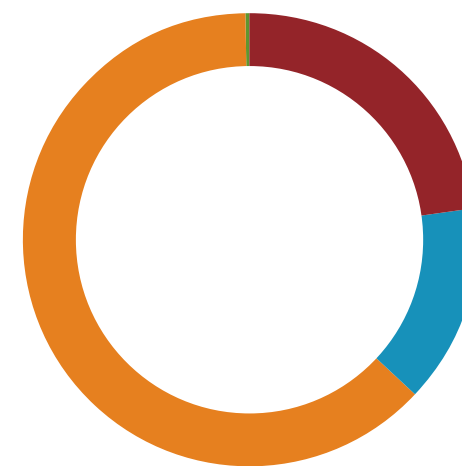
■ 銷貨收入 Sales Revenue	0.31%
■ 租金收入 Rentals Revenue	4.40%
■ 勞務收入 Ticketing and Other Services Revenue	10.20%
■ 政府補助收入 Government Subsidy	84.07%
■ 業務外收益 Non-operating Income	1.02%

## 2023 支出 COST AND EXPENSES



■ 業務成本 Operating Cost	27.92%
■ 行銷及業務費用 Marketing	13.30%
■ 管理及總務費用 General Management	58.77%
■ 業務外費損 Non-operating Expens	0.01%

## 2022 支出 COST AND EXPENSES



■ 業務成本 Operating Cost	22.83%
■ 行銷及業務費用 Marketing	14.35%
■ 管理及總務費用 General Management	62.81%
■ 業務外費損 Non-operating Expense	0.01%

## 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

2023 年及 2022 年 1 月 1 日至 12 月 31 日  
For the years ended December 31, 2023 and 2022

單位：新台幣元 (NTD)

	2023 年		2022 年	
	金額 AMOUNT	%	金額 AMOUNT	%
<b>業務收入 Operating Revenue :</b>				
銷貨收入 Sales Revenue	\$ 2,393,440	-	\$ 2,489,204	-
租金收入 Rentals Revenue	44,444,920	4	27,767,029	3
勞務收入 Ticketing and Other Services Revenue	106,419,073	11	89,430,585	9
政府補助收入 Government Subsidy	847,740,950	85	866,138,828	88
	<u>1,000,998,383</u>	<u>100</u>	<u>985,825,646</u>	<u>100</u>
<b>業務成本 Operating Cost</b>	<u>210,847,125</u>	<u>21</u>	<u>257,361,737</u>	<u>26</u>
<b>業務毛利 Operating Gross Profit</b>	<u>790,151,258</u>	<u>79</u>	<u>728,463,909</u>	<u>74</u>
<b>業務費用 Operating Expenses</b>				
行銷及業務費用 Marketing	145,553,117	14	156,440,390	16
管理及總務費用 General Management	628,201,357	63	625,139,630	63
	<u>773,754,474</u>	<u>77</u>	<u>781,580,020</u>	<u>79</u>
<b>業務賸餘 (短絀) Surplus from operations</b>	<u>16,396,784</u>	<u>2</u>	<u>(53,116,111)</u>	<u>(5)</u>
<b>業務外收益及費損 Non-operating Income and Expense :</b>				
利息收入 Interest Income	2,135,486	-	807,982	-
廣告收入 Advertisement Income	805,200	-	303,497	-
其他收入淨額 Other Net Income	666,572	-	3,376,197	-
	<u>3,607,258</u>	<u>-</u>	<u>4,487,676</u>	<u>-</u>
<b>稅前賸餘 Income before income tax</b>	<u>20,004,042</u>	<u>2</u>	<u>(48,628,435)</u>	<u>(5)</u>
<b>所得稅費用 Income Tax Expense</b>	-	-	-	-
<b>本期賸餘 (短絀) Surplus (Deficit)</b>	<u>20,004,042</u>	<u>2</u>	<u>(48,628,435)</u>	<u>(5)</u>
<b>本期其他綜合餘絀 Other Comprehensive Savings</b>	-	-	-	-
<b>本期綜合餘絀總額 (稅後淨額) Total Comprehensive Income</b>	<u>\$ 20,004,042</u>	<u>2</u>	<u>\$ (48,628,435)</u>	<u>(5)</u>

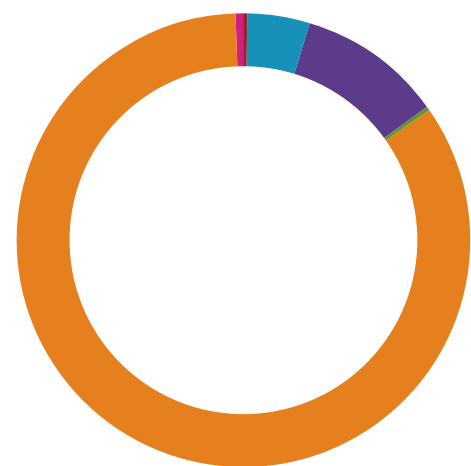
### 自籌比例 The Ratio of Self-generated Income

單位：新台幣元 (NTD)

項目	2023 年	2022 年
<b>自籌收入 Self-generated Income</b>		
業務收入 Operating Income	153,257,433	119,686,818
業務外收入 Non-operating Income	3,662,411	4,487,694
合計 Total	<u>156,919,844</u>	<u>124,174,512</u>
<b>支出 Expenditure</b>		
業務成本與費用 Operating Costs and Expenses	984,601,599	1,038,941,757
業務外支出 Non-operating Expenditure	55,153	18
代管資產 & 捐贈動產折舊及其他 Asset Depreciation and Others	(166,684,405)	(175,500,429)
合計 Total	<u>817,972,347</u>	<u>863,441,346</u>
自籌比例 The Ratio of Self-generated Income	19%	14%
自籌比例 (自籌收入 / 支出) The Ratio of Self-generated Income (Self-generated Income / Expenditure)		

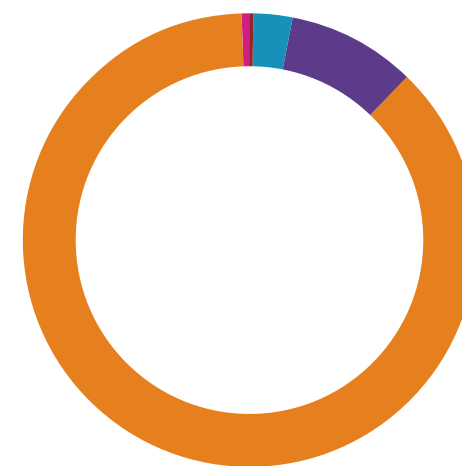


## 2023 收入 INCOME



■ 銷貨收入 Sales Revenue	0.24%
■ 租金收入 Rentals Revenue	4.42%
■ 勞務收入 Ticketing and Other Services Revenue	10.36%
■ 其他補助收入 Other subsidy income	0.23%
■ 政府補助收入 Government Subsidy	84.38%
■ 業務外收益 Non-operating Income	0.37%

## 2022 收入 INCOME



■ 銷貨收入 Sales Revenue	0.25%
■ 租金收入 Rentals Revenue	2.81%
■ 勞務收入 Ticketing and Other Services Revenue	9.03%
■ 政府補助收入 Government Subsidy	87.46%
■ 業務外收益 Non-operating Income	4.45%

## 2023 支出 COST AND EXPENSES



■ 業務成本 Operating Cost	21.41%
■ 行銷及業務費用 Marketing	14.78%
■ 管理及總務費用 General Management	63.80%
■ 業務外費損 Non-operating Expens	0.01%

## 2022 支出 COST AND EXPENSES



■ 業務成本 Operating Cost	24.77%
■ 行銷及業務費用 Marketing	15.06%
■ 管理及總務費用 General Management	60.17%
■ 業務外費損 Non-operating Expense	0.00%

## 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

2023 年及 2022 年 1 月 1 日至 12 月 31 日  
For the years ended December 31, 2023 and 2022

單位：新台幣元 (NTD)

	2023 年		2022 年	
	金額 AMOUNT	%	金額 AMOUNT	%
<b>業務收入 Operating Revenue :</b>				
銷貨收入 Sales Revenue	\$ 478,910	-	\$ 535,633	-
租金收入 Rentals Revenue	519,745	-	341,891	-
勞務收入 Ticketing and Other Services Revenue	69,501,975	27	73,202,394	29
政府補助收入 Government Subsidy	192,296,243	73	182,929,550	71
	262,796,873	100	257,009,468	100
<b>業務成本 Operating Cost</b>	127,113,545	48	58,204,276	23
<b>業務毛利 Operating Gross Profit</b>	135,683,328	52	198,805,192	77
<b>業務費用 Operating Expenses</b>				
行銷及業務費用 Marketing	23,758,122	9	21,790,394	8
管理及總務費用 General Management	144,281,223	55	144,281,799	56
	168,039,345	64	166,072,193	64
<b>業務賸餘 (短絀) Surplus from operations</b>	(32,356,017)	(12)	32,732,999	13
<b>業務外收益及費損 Non-operating Income and Expense :</b>				
利息收入 Interest Income	598,617	-	235,575	-
其他收入淨額 Other Net Income	358,195	-	1,278,416	-
	956,812	-	1,513,991	-
<b>稅前賸餘 Income before income tax</b>	(31,399,205)	(12)	34,246,990	13
<b>所得稅費用 Income Tax Expense</b>	-	-	-	-
<b>本期賸餘 (短絀) Surplus (Deficit)</b>	(31,399,205)	(12)	34,246,990	13
<b>本期其他綜合餘絀 Other Comprehensive Savings</b>	-	-	-	-
<b>本期綜合餘絀總額 (稅後淨額) Total Comprehensive Income</b>	\$ (31,399,205)	(12)	\$ 34,246,990	13

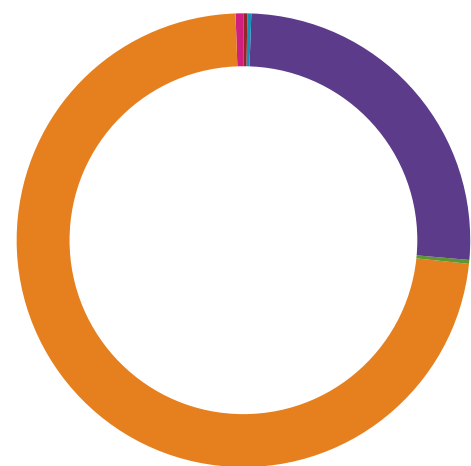
### 自籌比例 The Ratio of Self-generated Income

單位：新台幣元 (NTD)

項目	2023 年	2022 年
<b>自籌收入 Self-generated Income</b>		
業務收入 Operating Income	70,500,630	74,079,918
業務外收入 Non-operating Income	956,812	1,514,046
合計 Total	71,457,442	75,593,964
<b>支出 Expenditure</b>		
業務成本與費用 Operating Costs and Expenses	295,152,890	224,276,469
業務外支出 Non-operating Expenditure	-	55
代管資產 & 捐贈動產折舊及其他 Asset Depreciation and Others	-	-
合計 Total	295,152,890	224,276,524
自籌比例 The Ratio of Self-generated Income	24%	34%
自籌比例 (自籌收入 / 支出) The Ratio of Self-generated Income (Self-generated Income / Expenditure)		

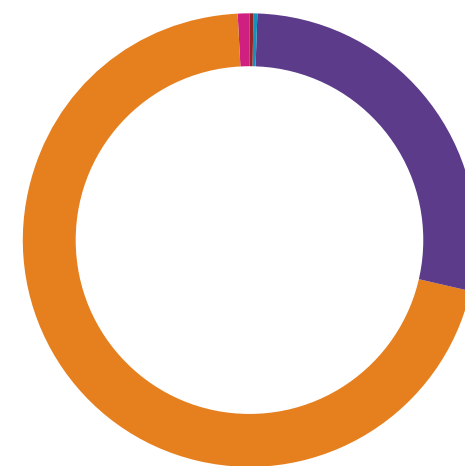


## 2023 收入 INCOME



■ 銷貨收入 Sales Revenue	0.18%
■ 租金收入 Rentals Revenue	0.20%
■ 勞務收入 Ticketing and Other Services Revenue	26.01%
■ 其他補助收入 Other subsidy income	0.34%
■ 政府補助收入 Government Subsidy	72.91%
■ 業務外收益 Non-operating Income	0.36%

## 2022 收入 INCOME



■ 銷貨收入 Sales Revenue	0.21%
■ 租金收入 Rentals Revenue	0.13%
■ 勞務收入 Ticketing and Other Services Revenue	28.32%
■ 政府補助收入 Government Subsidy	70.76%
■ 業務外收益 Non-operating Income	0.58%

## 2023 支出 COST AND EXPENSES



■ 業務成本 Operating Cost	43.07%
■ 行銷及業務費用 Marketing	8.05%
■ 管理及總務費用 General Management	48.88%
■ 業務外費損 Non-operating Expens	0.00%

## 2022 支出 COST AND EXPENSES



■ 業務成本 Operating Cost	25.95%
■ 行銷及業務費用 Marketing	9.72%
■ 管理及總務費用 General Management	64.33%
■ 業務外費損 Non-operating Expense	0.00%

## 國家表演藝術中心 內部控制制度聲明

本中心 2023 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 2023 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 2023 年 12 月 31 日整體內部控制制度之設計及執行係屬有效，其能合理確保上述目標之達成。

國家表演藝術中心董事長	高志尚
國家兩廳院藝術總監	劉怡汝
臺中國家歌劇院藝術總監	邱瓊
衛武營國家藝術文化中心藝術總監	簡文彬
國家交響樂團音樂總監	準·馬寇爾

簽署日期：2024/3/25

## 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 2023, 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 2023 internal control system, holds that the design and implementation of the Center's overall internal control system is effective as of 31 December 2023 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 2024/3/25





