



2023 衛武營國際音樂節

2023 Weiwuying International Music Festival

衛武營國際音樂藝術總監 | 陳銀淑 Artistic Director of Weiwuying International Music Festival | Unsuk CHIN

藝術顧問 | 馬里斯·戈托尼 Artistic Advisor | Maris GOTHONI

音樂揭秘：華格納的崔斯坦效應

Beyond the Score® Wagner: The Tristan Effect

2023.4.21 Fri. 19:30

衛武營音樂廳

Weiwuying Concert Hall

演出全長約 80 分鐘，無中場休息。

Duration is 80 minutes without intermission.

 **BEYOND THE SCORE®**
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樂曲解說 Program Notes

撰文 | 張皓閔

《崔斯坦與伊索德》（以下簡稱《崔斯坦》）講述公主（伊索德）愛上英雄（崔斯坦），但卻必須嫁給國王；公主打算和英雄同飲毒酒一起赴死，兩人卻誤飲愛情藥酒，激發無限渴望。國王與公主成親後，公主和英雄相約偷情，兩人難分難捨以致東窗事發；英雄因愧疚故意讓自己在決鬥中負傷。英雄逃回家鄉，公主前來相會；國王趕來欲成全兩位有情人，可惜英雄已死在公主懷中，公主唱出〈愛之死〉後亦追隨英雄而去。

《崔斯坦》堪稱是史上最情深義重、情意綿綿的音樂作品，全劇大量運用無止盡的旋律及得不到解決的和聲，深刻體現永遠無法滿足的人生渴望。作品的創作背景同樣精彩絕倫，即便只是平鋪直敘，也足以讓人眼睛一亮。

1849年，華格納因同情革命被迫離開家鄉長期流亡。1852年於蘇黎世結識威森東克夫婦（歐托和瑪蒂德）。1854年，懷著對瑪蒂德的感情，以及來自叔本華哲學的啟發，開始構思《崔斯坦》。1857年4月在歐托資助下，華格納夫婦搬入威森東克新家旁的「避難居」；同年9月完成《崔斯坦》劇本，10月開始譜曲；11月底開始根據瑪蒂德創作的歌詞譜寫《威森東克之歌》，其中12月初譜成的〈夢〉註明是「《崔斯坦》的習作」。1858年春完成《崔斯坦》第一幕；同年5月譜成《威森東克之歌》的〈在溫室裡〉，同樣註明是「《崔斯坦》的習作」；和瑪蒂德的感情被妻子發現，8月離開「避難居」獨自前往威尼斯。1859年3月在威尼斯完成《崔斯坦》第二幕，隨後轉往琉森繼續創作第三幕，8月完成全劇。

1860年，華格納獲有條件赦免，終得返回德國。1859至1864年先後計劃在卡斯魯和維也納首演《崔斯坦》，皆因找不到敢唱崔斯坦的男高音而失敗。1863年11月起華格納和畢羅夫人柯西瑪相戀。1865年4月10日，畢羅指揮樂團開始排練《崔斯坦》，同日，柯西瑪生下她和華格納的第一個孩子，命名為伊索德。1865年6月10日，《崔斯坦與伊索德》由畢羅指揮於慕尼黑首演。

※ 本製作將以交響樂團演出華格納《崔斯坦與伊索德》歌劇片段，以及女聲與鋼琴版本之《威森東克之歌》選段〈夢〉、〈在溫室中〉。

Written by CHANG Hao-min; translated by Hegel TSAI

Tristan and Isolde is a tragic romance between a knight (Tristan) and a princess (Isolde), who is betrothed to the king. The ill-fated lovers plan to end their lives by poison but accidentally consume a love potion, sparking an insatiable passion. After Isolde marries the king, she secretly continues her affair with Tristan, which eventually comes to light. Overwhelmed with guilt, Tristan deliberately gets injured in a duel. He flees to his homeland, where Isolde goes to help him. The king arrives, intending to unite the lovers, only to discover Tristan lifeless in Isolde's arms. Isolde sings "Liebestod" (Love-Death) and succumbs to grief soon after.

Tristan und Isolde is one of the most heartfelt and profound musical works ever written. It expresses the never-ending longing for life through endless melodies and unresolved harmonies.

In 1849, WAGNER fled from Germany due to his support of the German Revolution, thus beginning a long period of exile. In 1852, he met Otto and Mathilde WESENDONCK in Zurich. In 1854, inspired by SCHOPENHAUER's work and adoration for Mathilde, he began to conceive *Tristan*.

In April 1857, with Otto's financial support, the Wagners moved into Asyl (asylum in German), next to the WESENDONCKs' new residence. In September of the same year, he completed the libretto for *Tristan and Isolde*. In October, he began to compose the music. At the end of November, he began composing his *WESENDONCK-Lieder*, based on the lyrics written by Mathilde. He completed "*Dreams (Traume)*" in early December and labeled it "Study for *Tristan und Isolde*." In the spring of 1858, he completed Act I to *Tristan und Isolde*. In May, he composed another entry of the *WESENDONCK-Lieder*, "*In the Greenhouse (Im Treibhaus)*," which he also marked as "Study for *Tristan und Isolde*." When his wife discovered his infatuation with Mathilde, he left Asyl for Venice in August. He then moved to Lucerne to continue work on Act III and completed the opera in August. In 1860, WAGNER was granted a conditional pardon and finally returned to Germany. From 1859 to 1864, he organized the premieres of *Tristan und Isolde* in Karlsruhe and Vienna but failed to find a tenor who could sing the titular male role. In November 1863, he began an affair with Cosima von BÜLOW. On April 10, 1865, the rehearsal for *Tristan und Isolde* began with Hans von BÜLOW conducting. Cosima gave birth to her and WAGNER's first child, Isolde, on the same day. On June 10, 1865, *Tristan und Isolde* premiered in Munich under von BÜLOW.

※ This production presents orchestral excerpts from WAGNER's *Tristan und Isolde* as well as "Träume" and "Im Treibhaus" from *WESENDONCK-Lieder* (version for mezzo-soprano and piano)

演出暨製作團隊 Creative and Production Team

指揮 | 楊智欽

Conductor | YANG Chih-chin

次女高音 | 王郁馨

Mezzo-soprano | WANG Yu-shin

鋼琴 | 謝欣容

Piano | HSIEH Hsin-jung

演員 | 許逸聖、許照慈、柯辰穎、郝士淮

Actor | HSU Yi-sheng, Chao HSU, KO Chen-ying, HAO Shi-huai

高雄市交響樂團

Kaohsiung Symphony Orchestra

藝術家介紹
Artists Introduction



《音樂揭秘》系列介紹 Introduction of Beyond the Score®

對於古典音樂新手或資深樂迷來說，《音樂揭秘》的每場演出都像是對作曲家及音樂走了一趟高潮迭起的探索之旅。利用現場表演、令人驚豔的視覺投影和精湛的音樂演奏片段，作曲家的生活和藝術故事在眼前如故事般展開，照亮了音樂創作的世界。在此系列創意總監傑拉德·麥博尼的領導下，每場表演都將戲劇、音樂和設計完美織合在一起，把觀眾吸引到音樂中，進而領會作品的精神與意義。

For classical-music newcomers as well as longtime aficionados, each Beyond the Score® presentation is a dramatic exploration of a composer's music. Through the use of live actors, stunning visual projections and virtuosic fragments of music, the compelling story of the composer's life and art unfolds, illuminating the world that shaped the music's creation. Under the leadership of the series' creative director Gerard McBurney, each presentation weaves together theater, music and design to draw audiences into the music and subsequently into a work's spirit.

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衛武營節目線上問卷
Weiwuying Online Questionnaire



指揮 | 楊智欽 Conductor | YANG Chih-chin

現任高雄市交響樂團指揮。畢業於俄羅斯國立葛涅辛音樂學院。曾師事 Miroslav RUSIN、陳秋盛教授、András LIGETI、Gunther HERBIG、Michael JURAWSKI…等。



音樂風格熱情細膩及流暢優美，結構清晰完整具有豐富的管弦色彩與感染能力，嚴謹的工作態度與對樂譜的忠實解讀，使其演出均獲愛樂者極熱烈的迴響。演出類型曲目廣泛，風格掌握精確。其演出類型廣泛，除經典管絃曲目外，對於跨界、歌劇、芭蕾舞製作及演出經歷也極為豐富，包含高雄春天藝術節草地音樂會、大型自製節目與全本歌劇製作等。

敏銳的音樂性及靈活的樂團掌握能力，讓他跟世界各地優秀獨奏家的合奏，每每激盪出精彩火花，包括：小提琴家列賓、諏訪內晶子、鋼琴家波哥雷里奇、瓦洛金、列夫席茲、劉孟捷；大提琴家堤剛、利普金、蓋哈特、楊文信……等。而客席國內外交響樂團如：俄羅斯史維特蘭諾夫交響樂團，俄羅斯沃諾尼契愛樂交響樂團、德國符騰堡愛樂交響樂團、保加利亞布爾加斯愛樂、日本金澤管絃樂團、臺北市立交響樂團、國立臺灣交響樂團、江蘇南京交響樂團……的合作演出也都相當愉快而精彩。2017 年應邀率高雄市交響樂團赴日本金澤「貝多芬音樂節」演出，更獲得聽眾及樂評一致的讚賞。

Principal Conductor of Kaohsiung Symphony Orchestra (KSO), YANG Chih-chin is a renowned conductor in his generation in Taiwan. He graduated from The Russian Academy of Gnesin, Moscow, Russia, and studied with Miroslav RUSIN, CHEN Chiu-sheng Filex, András LIGETI, Gunther HERBIG, and Michael JURAWSKI. Before joining KSO, YANG served as the Assistant Conductor of Taipei Symphony Orchestra, the Conductor of Opera Studio of National Theater & Concert Hall, Taiwan. YANG obtains great success in performance from the public by his passion for music, rich orchestral color control capabilities, excellent rhythm, and faithful interpretation of the score. YANG has performed with soloists including Vadim REPIN, Ivo POGORELICH, Andrei GAVRILOV, Kun-Woo PAIK, Sergei NAKARIAKOV, Akiko SUWANAI, Valentina LISITSA, Konstantin LIFSCHITZ, Gavriel LIPKIND, Alban GERHARDT, YANG Wen-sinn, Ilya GRINGOLTS, Alexei VOLODIN, Tsuyoshi TSUTSUMI, LIN Cho-liang, HU Nai-yuan, and LIU Meng-chieh. YANG has worked with and conducted Svetlanov Symphony Orchestra of Russia, Voronezh Philharmonic Orchestra, Württemberg Philharmonic Reutlingen, Bulgarian State Opera Burgas, Filarmonica Brasov, Kanazawa Ensemble Orchestra of Japan, Taipei Symphony Orchestra, National Taiwan Symphony Orchestra and Nanjing Jiangsu Symphony. Highlights in the recent season, 2017, YANG was invited to Kanazawa Japan with KSO, performing in the Spring Green Music Festival where they were highly acclaimed by critics and reviews.

次女高音 | 王郁馨 Mezzo-soprano | WANG Yu-hsin



國立交通大學音樂研究所聲樂組碩士。次女高音王郁馨兼具豐滿及溫暖寬厚音色，演唱曲目廣泛，涵蓋巴洛克至當代的作品。曾擔任多部歌劇要角，包括與臺北市立交響樂團合作演出歌劇《尤金奧涅金》、《弄臣》，國家交響樂團《莎樂美》、《修女安潔莉卡》，臺中歌劇院《女武神》，高雄市交響樂團《蝴蝶夫人》，臺北歌劇劇場《浮士德》、《短促的人生》，創世歌劇團《卡門》，兩廳院歌劇工作坊《三隻小豬 & 木偶奇遇記》，台北市立國樂團《蔥仔開花》、及臺北愛樂歌劇坊《魔笛》、《強尼史基基》、《頑童與魔法》等。2014 年在知名作曲家久石讓指揮長榮交響樂團與維也納國家歌劇院合唱團演出貝多芬第九號交響曲《合唱》中擔任女中音獨唱，亦曾於馬勒第二號交響曲《復活》、韓德爾神劇《彌賽亞》、《底波拉》、《伯沙撒王》、《狄奧多拉》、韋瓦第《榮耀頌》、莫札特《C 大調彌撒曲》、海頓《d 小調彌撒曲》及馬丁帕爾梅利《布宜諾斯艾利斯彌撒》中擔任女中音獨唱。2017 年獲首屆國際歌劇重唱大賽社會組第一名，2018 年受邀赴義大利及瑞士等地演出。

演唱之餘致力於聲樂教學以及合唱音樂推廣。現任教於國立臺灣藝術大學中國音樂學系，並擔任國立陽明交通大學教職員合唱團藝術總監暨指揮。

With a master's from the Institute of Music at National Chiao Tung University, mezzo-soprano WANG Yu-hsin has a full, warm timbre and can sing pieces ranging from the Baroque to the contemporary. She has played major roles in numerous operas, singing various parts, including *Rigoletto* and *Eugene Onegin* (with the Taipei Symphony Orchestra), *Salome* and *Suor Angelica* (National Symphony Orchestra), *Die Walküre* (National Taichung Theater), *Madama Butterfly* (Kaohsiung Symphony Orchestra), *Faust* and *La Vida Breve* (Taipei Opera Theater), *Carmen* (Creation Opera Institute), *The Three Little Pigs* and *Pinocchio* (National Theater & Concert Hall Opera Workshop), *Formosa Bloom* (Taipei Chinese Orchestra), and *The Magic Flute*, *Gianni Schicchi*, and *L'Enfant et les Sortilèges* (Taipei Philharmonic Opera Studio). In 2014, with conductor Joe HISAISHI, the Evergreen Symphony Orchestra, and the Vienna State Opera Chorus, she performed the alto solo in BEETHOVEN's Symphony No. 9. She has also performed the alto solos in MAHLER's Symphony No. 2; HANDEL's *Messiah*, *Deborah*, *Belshazzar*, and *Theodora*; VIVALDI's *Gloria*; MOZART's *Mass in C Major*; HAYDN's *Mass in d minor*, and PALMER's *Misa a Buenos Aires*. She won first place in the adult division at the 1st International Opera Vocal Ensemble Competition in 2017 and was invited to perform in Italy and Switzerland in 2018.

鋼琴 | 謝欣容 Piano | HSIEH Hsin-jung



四歲開始習琴，受到林瓊玉、王仁珍、簡寬弘、魏樂富教授們許多教導啟發。自國立藝術學院畢業後，赴維也納隨 David LUTZ 教授深入研習德文藝術歌曲，於 1999 年取得國立維也納音樂大學聲樂伴奏家文憑。2002、2003 樂季受聘為俄國聖彼德堡馬林斯基劇院青年歌唱家學院專任伴奏。

她經常受邀與國內傑出聲樂家們合作演出各類歌樂作品：從巴洛克到當代作品首演，從藝術歌曲聖樂到歌劇；謝欣容皆誠摯細心地詮釋。曾受邀擔任莫札特歌劇《魔笛》、《後宮誘逃》、《劇院經理》、羅西尼歌劇《塞爾維亞理髮師》、董尼采第歌劇《愛情靈藥》、貝里尼歌劇《夢遊女》、韋伯歌劇《魔彈射手》、史特勞斯輕歌劇《蝙蝠》、洪伯定克歌劇《糖果屋》、奧爾福歌劇《聰明的女人》、《月亮》、威爾第歌劇《茶花女》、《弄臣》等音樂與聲樂指導，及錢南章歌劇《李天祿的四個女人》、顏名秀臺灣歌劇《我的媽媽欠栽培》、李哲藝臺語歌劇《蔥仔開花》世界首演的聲樂指導。

謝欣容曾獲國際林姆斯基·高沙可夫聲樂大賽、臺北德文藝術歌曲大賽《最佳伴奏獎》。2005 至 2016 年間任職於國立實驗合唱團，深受指揮家 Agnes GROSSMANN 薰陶。2005 年起陸續任職於國立臺灣藝術大學、國立臺北藝術大學音樂系、臺北市立國樂團附設合唱團及臺大合唱團。

HSIEH Hsin-jung began learning the piano at age four and came under the tutelage of professors LIN Chiung-yu, WANG Ren-jen, JIAN Kuan-hong, and Rolf-Peter WILLE. After graduating from the National Institute of the Arts, she studied German lieder under David LUTZ in Vienna. In 1999, she earned a degree in piano vocal accompaniment from the University of Music and Performing Arts Vienna. In 2002 and 2003, she worked at the Mariinsky Academy of Young Opera Singers in St. Petersburg.

She frequently collaborates with notable Taiwanese singers in genres ranging from Baroque to contemporary and from sacred music to opera. She has performed and worked as vocal coach in MOZART's *The Magic Flute*, *The Abduction from the Seraglio*, and *The Impresario*; ROSSINI's *The Barber of Seville*; DONIZETTI's *The Elixir of Love*; BELLINI's *The Sleepwalker*; WEBER's *The Marksman*; STRAUSS' *The Bat*; HUMPERDINCK's *Hansel and Gretel*; and VERDI's *La Traviata* and *Rigoletto*. She was also the vocal coach in the world premieres of CHIEN Nan-chang's *The Four Women in Puppet Master Lee Tien-lu's Life*, YEN Ming-hsiu's *My Mom Needs an Education*, and LEE Che-yi's *Formosa Bloom*. She has won prizes at the International Rimsky-Korsakov Competition and German Lieder Competition Taipei. From 2005 to 2016, she worked for the Taiwan National Choir, learning much from Agnes GROSSMANN. Since 2005, she has worked at National Taiwan University of Arts, Taipei National University of the Arts, and the Taipei Chinese Orchestra Chorus.

演員 | 許逸聖 Actor | HSU Yi-sheng

大學講師、劇場工作者，畢業於國立臺北教育大學音樂研究所，主修聲樂。為2009 聲協新秀、2009 年兩廳院歌劇工作坊成員。曾任教於臺灣師範大學表演藝術研究所、實踐大學音樂系，現任教於南臺科技大學流行音樂產業系。



許逸聖於 2008 年與臺北市立交響樂團合作《強尼史基基》，飾 Spinellocchio，開始了歌劇的演出，此後演出的角色眾多，並於 2018 年衛武營開幕季輕歌劇《慾第德》中飾演說書人、潘格羅斯、馬丁。劇場演出作品有果陀劇場《徵婚啟事》、《吻我吧娜娜》、《愛呀，我的媽！》；臺灣戲劇表演家劇團《天若光》、《兄弟》。臺北市立交響樂團《綠島小夜曲》、臺灣師範大學《山海經傳》；只是嚷嚷《不讀書俱樂部》、相信音樂《搭錯車》。如果兒童劇團《天使愛唱歌》、《流浪狗之歌》、《舅舅的閣樓》。2019 年受邀演出諾貝爾文學獎得主高行健教授劇作《獨白》世界首演，大獲好評。重要編導作品則包含：國家交響樂團歌劇推廣《小齊的煩惱》、屏東縣文化處委託創作阿卡貝拉音樂劇《阿爸掠魚的時陣攏咧唱歌》、交響音樂劇《皮爾金屬害》、歌劇選粹《卡門》、音樂劇《阿嬤的歌本》、2014 臺南藝術節音樂劇《心之鎖愛》、歌劇《糖果屋》。

A university lecturer, stage performer, playwright, and director, Hsu Yi-sheng earned a master's in vocal performance from National Taipei University of Education. In 2009, he won Newcomer Award at the Association of Vocal Artists of R. O. C. and worked at the Opera Workshop of the National Theater & Concert Hall. In 2019, he received high acclaim for his performance in the global debut of Nobel laureate Gao Xingjian's *The Monologue*. He currently teaches at Southern Taiwan University of Science and Technology, Shih Chien University, and National Taiwan Normal University.

He initiated his opera career by playing Spinellocchio in *Gianni Schicchi* in 2008. In 2018, he played the storyteller, Pangloss, and Martin in Wei Wuying's *Candide*. He became more active in stage drama in 2012, performing in Godot Theatre Company's *Mr. Right Wanted, U, Brother?, Our Town*. Musicals include the Taipei Symphony Orchestra's *Green Island Serenade*, Godot Theatre Company's *Kiss Me Nana* and *Love Ya Mom*, and so on. His major works as a playwright/director include Qi's *Trouble* for the National Symphony Orchestra; the a cappella musical *Dad Stealing Fish*, the symphony musical *Peer Gynt Suites*, Excerpts from *Carmen*, and the musical *The Grandma's Songbook* for the Pingtung Cultural Affairs Bureau; and the musical *Closing Off the Heart* and the opera *Hansel and Gretel* for the Tainan Arts Festival.

演員 | 許照慈 Actor | Chao HSU

高雄大寮人，臺語人，畢業於國立臺灣師範大學英語系、國立臺北藝術大學劇場藝術創作研究所表演組。試圖在語言及文化創造出的各種生活樣貌中遨遊，探索肢體的旋律與呼吸，享受不符常規的怪奇。曾接觸之跨文化表演方法：鈴木忠志演員訓練，坂東流歌舞伎舞踊，陽光劇團集體即興工作坊，麥可·契訶夫表演技巧工作坊，無垢舞蹈劇場之肢體開發班，音樂劇表演……等。海外交流經驗包括丹麥歐丁劇場之歐丁藝術週（Odin Week Festival）、法國國家舞蹈中心之 Camping 活動。



演出創作跨足音樂劇、寫實戲劇、肢體劇場、聲音表演、單人表演創作等。近期演出：啟藝《華燈初上沉浸式劇場》、盜火劇團《雪姬來的那一夜》、阮劇團《皇都電姬》《台語仙拼仙》、創造焦點 - 女子馬戲平台個人創作《限時嘗試》、製作循環工作室《獨白時刻》《分手快樂》、刺點創作工坊《誰偷走了我的字》、公視台語台 - 臺語主持、瘋戲樂工作室《當金蓮成熟時》、《Mostly Broadway #S2》、《台灣有個好萊塢》、台北小花劇團《O - Life's a Drag》、天作之合劇場《飲食男女》、躍演《鉗兒 4.0》……等。其它合作單位包含：金枝演社、A 劇團、Ex- 亞洲劇團、臺北表演藝術中心、臺北藝術節、安徒生與莫札特的創意劇場、玩動工廠、Phi 表演工作室、台北劇場實驗室、On Stage 表藝坊、愛樂劇工廠、好野工作室……等。

HSU is a singer, an actress, and a theater artist. She is experienced in seeking every opportunity to explore the interplay between inner body-mind and outer society under a cross-cultural context. HSU graduated from National Taiwan Normal University, English Department (B.A.) and Taipei National University of Arts, School of Theatre Arts (M.F.A.), participated the Odin Week Festival in 2016, and went to the Camping event in Centre National de la Danse during 2018.

Born and raised in rural Kaohsiung, HSU had always wanted to bridge the gap between the cities and the rural areas by expanding her artistic focus. Her training includes Michael CHEKHOV Technique (by Taipei Theatre Lab), Body Awareness (by Legend Lin Dance Theatre), SUZUKI Actor Training, Bando Kabuki Dance (by BANDO Sengiku), musical theatre, and regular dance classes such as ballet, contemporary, etc. HSU's artistic practice can be mostly seen in musicals, physical theater performances, straight plays, and solo shows. Her recent performances are: *Light the Night Immersive Theater* by Inception.co, *The Night Yukihome Came* by Voleur du Feu Theatre, *The State and Dendki* by Our Theater, *Do (Not) Rescue* collaborated with Eye Catching Circus-Female circus platform, *Moments, Start Over: the Musical* by Project Zero, *Who stole my words?* by Punctum Drama, *When the Lotus Blossoms*, *Mostly Broadway #S2*, *Taiwan Hóliwood: A Musical Comedy* by M Studio, *O-Life's a Drag* by Taipei Blooming, *Eat Drink Man Woman* by Perfect Match, and *Reed Unbroken* by VM Theater...etc.

演員 | 柯辰穎 Actor | KO Chen-ying



國立臺北藝術大學戲劇學系畢業。

為劇場自由工作者，斜槓《吟遊森林 ZanaFloral》花藝助理。

水戲研究所擔任推廣主任，與演員沙宣、編輯阿橘共同主持 Podcast 節目

《愛聽不聽》

專長演戲，近年作品以音樂劇為主，往全方位演員邁進！

【重要演出作品】

刺點創作工坊《幕後傳奇 - 苦魯人生 4.0》、《黑影王國歷險記 1、2》

耳東劇團×庾澄慶《西哈遊記 - 魔二代再起》

台南人劇團音樂劇《第十二夜》

台北愛樂劇工廠音樂劇《小羊晚點名》

躍演劇團音樂劇讀劇《只為與你相遇的春夏秋冬》

陳家聲工作室 音樂劇讀劇《魔物戰記》

開拓動漫×貪食德工作室《過氣英雄傳》《陰間條例 - 冥戰篇》

笨蛋工作室沈浸式密室逃脫《浮世百願》

覓見實境遊戲《總督諜影》

B.A. in theater arts, Taipei National University of the Arts

Freelance theater artist and assistant floral designer at Zana Floral

Most of my recent work has been in musicals, so I'm honing my singing and dancing skills too!

Major Work

Punctum Creative's *The Show Must Go On IV* and *Adventure in the Kingdom of Black Shadow I and II*

Ear East Ensemble and Harlem YU's *The Journey to the West—Uprise of the Young Devil*

Tainaner Ensemble's musical *Twelfth Night — A Shakespearean Musical*

Taipei Philharmonic Theatre's *A Lamb Roll-call: Wolf in Disguise*

GarsonPlay Studio's musical stage reading *Fight for Fantasy*

FancyFrontier and How to Eat Faust's *Old Man Hero* and *Hades Apocalypse*

Meet Chances' *The Espionage of Governor*

演員 | 郝士淮 Actor | HAO Shi-huai

郝士淮在劇場表演領域有十五年經歷，並具備性別教育碩士及視覺傳達設計學士學位。曾於新加坡實踐劇場(The Theatre Practice)擔任駐團藝術工作者(Associate Artists) 3年，從事表演與戲劇課程規劃與教學。2019年返臺後，持續在戲劇應用推廣上努力，邀請國外師資舉辦表演工作坊、籌備戲劇體驗營隊。他擅長結合戲劇元素與社會實踐，用故事跟觀眾對話。



重要作品包含：

2022 天生歌手年度家族音樂會《天生我的家》，編劇／演員
天生音籟兒童合唱團《日日是好日：太陽之歌》，編劇／導演
鬼舞劇場《野獸的咆哮》，演員／舞者
2021 六堆 300 年紀念活動《菸葉的香味》，編劇／導演
2020 高雄春天藝術節×橄欖葉劇團《凍土》，演員
鬼舞劇場《如果我不會回來》，演員／舞者
快樂鳥故事劇場《倒帶青春》（教育劇場），編劇／主持人
2018 新加坡實踐劇場《Artist Farm》《Immortal X》，演員
2015 愛幕劇團《家裡沒男人》，演員

HAO Shi-huai has 15 years of experience in theater, a master's in sex education, and a bachelor's in visual communication. He worked as an associate artist for three years at The Theatre Practice in Singapore, where he coordinated and taught classes on performing and theater. Upon returning to Taiwan in 2019, he invited overseas instructors to hold a performance workshop and coordinated a theater experience camp. He specializes in incorporating theater elements with social practice and engages audiences in dialogue through stories.

Major Work

2022 Performer and dancer for Natus, My Home (concert put on by Natus Cantorum)
Playwright and director for Song of the Sun, part of Natus Cantorum Junior's event Every Day Is a Good Day
Performer and dancer in Wei Dance Company's Roar of the Beast
2021 Playwright and director for the drama Fragrance of Tobacco at the Liudui 300 Years celebration
2020 Performer in Olive Leaf Theater's Over and Over Again at the Kaohsiung Spring Arts Festival
Performer and dancer in Wei Dance Company's If I Don't Come Back
Playwright and host for Happy Bird Story Theatre's Smashed (educational drama)
2018 Performer in Theatre Practice's Artist Farm and Immortal X
2015 Performer in E-MU-THEATER's Gleichgewicht

高雄市交響樂團 Kaohsiung Symphony Orchestra

樂在，你也在。

——年輕的樂團 堅定向前行

1981年初創，2000年正名為「高雄市交響樂團」，2009年與高雄市國樂團整併為「財團法人高雄市愛樂文化藝術基金會」，

成為國內首度以基金會營運樂團之先聲。成立迄今，樂團以高雄代表自許，不斷的與國際級指揮與名家大師們合作共鳴，勇於嘗試多元型態的演出，兼具古典與跨界是樂團發展的主軸，為樂迷創造更多優質的音樂饗宴，也培育無數表演與欣賞的種子，延展古典音樂創新的鴻翅。



近年來，樂團擔任高雄春天藝術節演出要角，成功打響藝術節「草地音樂會」及全本歌劇製作品牌；同時持續受邀參與衛武營國家藝術文化中心自製節目，精湛演出受國內樂壇及樂迷一致肯定。在國際舞台上，樂團足跡遍及多個國際城市，逐步跨越城市與國界，以國際級樂團為自我提升與成長目標，堅定向前。

Wherever there is music, there is you.

A young orchestra which marches on steadily

Founded in 1981; officially renamed the "Kaohsiung Symphony Orchestra" (KSO) by 2000. In April 2009, the Kaohsiung Symphony Orchestra and the Kaohsiung Chinese Orchestra were integrated into the "Kaohsiung City Philharmonic Culture and Arts Foundation" as the first foundation in Taiwan which operates orchestras on its own.

Taking pride as the music ambassador of Kaohsiung City, the KSO has collaborated with a variety of prestigious conductors and renowned artists. The KSO strives to incorporate classical and cross-border performances into their repertoire, permeated with their unique passion. The KSO creates high-quality themes for the fans of music;

Recently, the orchestra has played a pivotal role in the Kaohsiung Spring Arts Festival and successfully established the reputation of the "Grassland Concert" and the full-scale opera productions, also frequently be invited to participate in Weiwuying Presented Programs of Weiwuying National Art and Culture Center.

On the international stage, the KSO continuously receives international invitations to perform in many cities, gradually reaching beyond the borders and proudly taking the name of an international-level orchestra. The KSO moves firmly onwards with talent and strength while striving for growth.

高雄市交響樂團名錄

Members of Kaohsiung Symphony Orchestra

執行長 Chief Executive Officer 朱宏昌 CHU Hung-chang

第一小提琴 FIRST VIOLIN

- 張恆碩 CHANG Hen-shuo
- 李純欣 LEE Chun-hsin
- 郭洹佐 KUO Huan-tso
- 范翔硯 FAN Hsiang-yen
- 蔡宗言 TSAI Tsung-yen
- 陳冠甫 CHEN Guan-fu
- 黃郁盛 HUANG Yu-sheng
- 黃俊翰 Daniel TOMAS KARL
- ▲郭承姍 KUO Cheng-shan
- ▲李冠毅 LI Kuan-yi
- ▲黃大唐 HUANG Ta-tang
- ▲吳維菁 WU Wei-ching
- ▲官孟萱 KUAN Meng-hsuan
- ▲歐佩怡 OU Pei-i

第二小提琴 SECOND VIOLIN

- 陳思圻 CHEN Szu-chi
- 熊書宜 HSIUNG Shu-i
- 蕭曼林 HSIAO Man-lin
- 張瓊紋 CHANG Chiung-wen
- 葉家銘 YEH Chia-ming
- 陳麗薰 CHEN Li-hsun
- 陳人璋 CHEN Jen-wei
- ▲鄭淳云 CHENG Chun-yun
- ▲侯啟琳 HOU Qi-lin
- ▲陳慧耘 CHEN Hui-yun
- ▲張子萱 CHNG Tzu-hsuan
- ▲劉寧昀 LIU Ning-yun

中提琴 VIOLA

- 蕭寶鈴 HSIAO Pao-ling
- 陳曉芸 CHEN Hsiao-yun
- 王弈萱 WANG Yi-hsuan
- 尤媛 YU Yuan
- 林楷訓 LIN Kai-shun
- 陶泓憬 TAO Hung-ching
- ▲徐浩原 HSU, Hao-yuan
- ▲陳 陳 CHEN Chen
- ▲謝宜臻 HSIEH Yi-chen
- ▲張靜予 CHANG Ching-yu

大提琴 CELLO

- 林采霈 LIN Tsae-pey
- 劉彥廷 LIU Yen-ting
- 陳怡靜 CHEN I-chin
- 林威廷 LIN Wei-ting
- 莊名媛 CHUANG Ming-yuan
- ▲陳品均 CHEN Pin-chun
- ▲俞慧蓮 YU Hui-lien
- ▲鄭宇彤 CHENG Yu-tong

低音提琴 DOUBLE BASS

- 阮晉志 JUAN Chin-chih
- 趙紋孜 CHAO Wen-tzu
- 曾兆瑒 TSENG Chao-yang
- 汪育萱 WANG Yu-shuan
- ▲周云捷 CHOU Yun-chieh
- ▲邱宇君 CHIU Yu-Chun

長笛 FLUTE

- 林文苑 LIN Wen-yuan
- 葉瓊婷 YEH Chiung-ting
- 吳建慧 WU Chien-hui

雙簧管 OBOE

- 王慧雯 WANG Hui-wen
- 鄭化欣 CHENG Hua-hsin
- ▲翁悠芳 WENG Yu-fang

單簧管 CLARINET

- 莊維霖 CHUANG Wei-lin
- 韓健峰 HAN Chien-feng
- ▲林育謙 LIN Yu-chien

低音管 BASSOON

- 劉君儀 LIU Chun-yi
- 施孟昕 SHIH Meng-hsin
- ▲曾昱承 TSENG Yu-cheng

高雄市交響樂團名錄

Members of Kaohsiung Symphony Orchestra

法國號 HORN

- 陳冠豪 CHEN Kuan-hao
- 薛程元 HSUEH Cheng-yuan
- 黃姿菁 HUANG Tzu-ching
- 傅宗琦 FU Tsung-chi
- 賴衍學 LAI Yen-hsueh

小號 TRUMPET

- 唐大衛 David Melchior ARGENTA
- 陳鏡元 CHEN Ching-yuan
- 蘇勤硯 SU Ching-yen

長號 TROMBONE

- 田智升 TIEN Chih-sheng
- 鄭詔駿 CHENG Chao-chun

低音長號 BASS TROMBONE

- 林禹慈 LIN Yu-tzu

低音號 TUBA

- ▲廖偉強 LIAO Wei-chiang

定音鼓 TIMPANI

- 陳又誠 CHEN Yu-cheng

打擊 PERCUSSION

- 洪瑞辰 HUNG Jui-chen

豎琴 HARP

- 管伊文 KUANG Yi-wen

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- ◎ 樂團副首席 Associate Concertmaster
- 樂團助理首席 Assistant Concertmaster
- 聲部首席 Principal
- ▲ 協演人員 Guest Orchestra Member

副執行長暨表藝製作中心主任

Deputy Chief Executive/
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柏碧玲 PO Pi-ling

演出事務部 Orchestra Operations Department

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黃惠鈴 HUANG Huei-ling

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戴羽伸 TAI Yu-shen

孫思齊 SUN Szu-chi

李兆鈞 LEE Jau-jiun

吳柏儒 Timothy WU

王詩捷 Christine WANG

熊玉梅 HSIUNG Yu-mei

彭啟容 PENG Chii-rong

陳羽妙 CHEN Yu-miao

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劉為烽 LIU Wei-feng

余祐璋 YU You-wei

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許芳瑩 HSU Fang-ying