



G. VERDI:

Il trovatore

2026.9.3 Thu. 19:30

2026.9.4 Fri. 19:30

2026.9.5 Sat. 14:30

2026.9.6 Sun. 14:30

Weiwuying Opera House

Duration is 165 minutes with a 20-minute intermission.
Performed in Italian with both English and Mandarin surtitles.



National Kaohsiung
CENTER for the ARTs

WEI WU YING

衛武營 國家藝術文化中心
國家表演藝術中心 National Performing Arts Center

Act I: The Duel

The opera opens in the Palace of Aljafería in Aragon, where Spain is gripped by civil war. To keep the night watch alert, Ferrando, captain of the guard, recounts the dark history of his master's family. Years ago, the old Count di Luna had two sons. An elderly Romani woman was accused of casting a spell on the younger boy and condemned to burn at the stake. Afterward, the charred bones of an infant were discovered in the ashes, and the younger son, who had been lying in his cradle, vanished without a trace. The old Count died of grief, yet even on his deathbed, he refused to believe his youngest son was truly gone — and charged his elder son to keep searching for both the missing boy and the Gypsy witch.

Elsewhere in the palace gardens, Leonora, a lady-in-waiting to the queen, confides in her companion. She has lost her heart to a mysterious knight whose valor at a tournament first captivated her; he has since become a troubadour, serenading her beneath her window each night. What she does not know is that Count di Luna burns with the very same passion for her, and is at this moment lingering in the garden, waiting for the chance to declare himself.

Night falls; a lute sounds. Leonora mistakes a figure in the darkness and rushes into the Count's arms. At that instant, the true troubadour, Manrico, steps forward — and his fury freezes the air. He is not merely the Count's rival in love, but the leader of the rebel forces, and the two men are already sworn enemies. Swords are drawn. Leonora faints. Two blade-shadows cross beneath the garden's moonlight.

Act II: The Gypsy

In a Romani encampment in the mountains of Biscay, the ring of hammers on anvils echoes through the valley — the famous "Anvil Chorus". Firelight flickers across the aged, sorrowing face of Azucena. She stares into the flames as if seeing her mother's death by fire replayed before her. To Manrico, who is still recovering from wounds sustained in the duel, she confesses a secret she has carried for years: driven by the need for revenge, she had abducted the Count's infant son and meant to hurl him into the flames. But in her deranged grief, she threw her own child into the fire instead. Manrico reels at the realization that Azucena is not his mother by blood. The old woman quickly covers her slip, assuring him tenderly that she has always loved him as her own — then, with barely suppressed fury, she implores him to avenge her against Count di Luna.

Before she finishes, a messenger arrives: Leonora, believing Manrico has died in battle, is about to take the veil and enter a convent. Ignoring Azucena's desperate pleas, Manrico rides away at once. The Count, meanwhile, has made the same calculation — he plans to seize Leonora before she can retreat behind convent walls. But when he arrives, Manrico is already there with his men. Overjoyed to find him alive, Leonora is swept away as Manrico routs the Count's forces and carries her off.

Act III: The Gypsy's Son

The Count's army has thrown a siege around the fortress of Castellor, where Manrico and Leonora have taken refuge. In the confusion, soldiers intercept an old Romani woman wandering near the camp. Ferrando recognizes her instantly: this is Azucena, the woman who stole the child all those years ago. Under brutal interrogation, she cries out Manrico's name in desperation. The cry sends the Count into a frenzy of triumph — the woman he has hunted for years, the supposed murderer of his brother, has delivered herself into his hands, and she is also his rival's mother. He orders her bound to the stake: fire for fire.

Inside the fortress, despite the grim military situation, Manrico remains confident. He is comforting Leonora and preparing for their wedding when a soldier brings word that Azucena has been captured and is about to be executed. Manrico springs to his feet: the wedding can wait, but he will not leave his mother to the flames. He leads his troops out through the gates and charges toward the rising pyre.

Act IV: The Execution

The rescue fails. Manrico and Azucena are both thrown into prison. Leonora comes to the tower to seek Manrico out, and learns that the Count has sentenced them both to death. She strikes a bargain: she will give herself to the Count in marriage in exchange for Manrico's life. The Count agrees at once — but in the very moment he nods, Leonora secretly swallows the poison concealed in her ring.

In the dungeon, Azucena is on the verge of collapse, tormented by the specter of fire. Manrico soothes her gently to sleep, and together they murmur of the peaceful life they once shared in the mountains. Leonora enters and tells Manrico he is free, urging him to flee — but falters, unable to explain why she cannot go with him. Manrico at first believes she has betrayed him and accuses her in anguish. Only when Leonora collapses from the poison does he understand the sacrifice she has made, and his anger gives way to devastating regret.

The Count appears, incensed at Leonora's death. He orders Manrico taken to the execution ground immediately. The blade falls. In that same instant, Azucena turns to face the Count and speaks the truth she has hidden her entire life: "He was your brother!"

She then cries out to the heavens: "You are avenged, o mother!"

Only the Count remains on stage, shattered and speechless, as the opera closes in shock and tragedy.

About the Artists



Conductor | CHIEN Wen-pin

CHIEN Wen-pin, General and Artistic Director of the National Kaohsiung Center for the Arts (Weiwuying), was born in 1967, graduated from the National Taiwan Academy of Arts and was awarded a Master's degree at the University for Music and Performing Arts Vienna. CHIEN joined the Deutsche Oper am Rhein (Düsseldorf/Duisburg, Germany) in 1996 and had served as "Kapellmeister" for 22 years. From 1998 to 2004, he was Resident Conductor of the Pacific Music Festival (Sapporo, Japan). From 2001 to 2007, he served as Music Director of the National Symphony Orchestra (Taiwan Philharmonic). From 2014 to 2016, CHIEN was Artistic Advisor of the National Taiwan Symphony Orchestra. In September 2018, he became the first General and Artistic Director of the National Kaohsiung Center for the Arts (Weiwuying). In 2014, CHIEN was the winner of the National Award for Arts.



Stage Director | Pier Francesco MAESTRINI

Pier Francesco MAESTRINI began his career in 1993 with ROSSINI's *Il barbiere di Siviglia* at Tokyo's Bunkamura Orchard Hall. Since then, he has directed around 200 opera productions worldwide, with a particular focus on the interaction between live performance and virtual sets or animation. A notable example of this approach is his production of RESPIGHI's *La campana sommersa* for Teatro Lirico di Cagliari (2016). He has also been active at several universities, where his teaching has led to staged productions, including *Orphée aux Enfers* at Yale University (USA), *La sonnambula* at Showa University (Japan), and *Le nozze di Figaro* at Shanghai University (China).

MAESTRINI's recent productions include *La fille du régiment*, *Le Villi*, and *Tosca*. His *Trittico* and *Andrea Chénier* have been revived on tour across Europe and the Americas in recent years. In 2026, MAESTRINI prepared six new productions, including *Lakme* and *Die Fledermaus* for Slovene National Theatre Maribor; *Il trovatore* for Teatro Verdi di Salerno; *Suor Angelica & Gianni Schicchi* for the Macedonian National Opera; *Il trovatore* for National Kaohsiung Center for the Arts (Weiwuying), and *Carmen* for the Croatian National Theatre.



Set Designer | Nicolás BONI

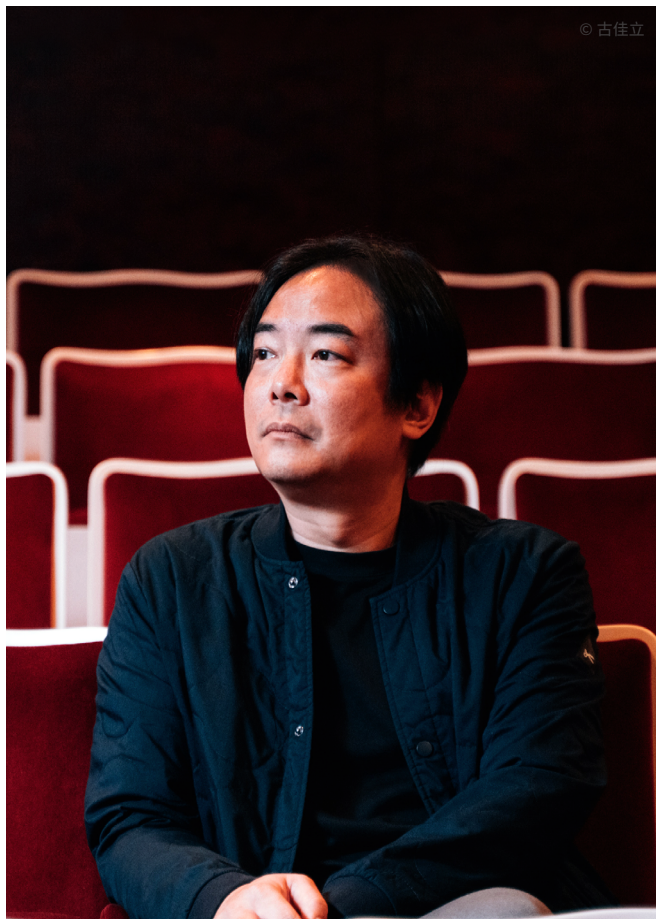
Nicolás BONI holds a PhD in Art History and a Bachelor's degree in Fine Arts from the National University of Rosario, where he also studied Music.

For over 25 years, he has enjoyed a renowned international career as a set designer at various theaters in Europe, the United States, China, Taiwan, and Latin America. He has designed sets for more than 70 productions, including operas, ballets, zarzuelas, and musicals; his productions have received numerous awards from critics.

His recent signature works include *Andrea Chénier*, which was staged at multiple international theaters; *Manon Lescaut* and *Lakmé* for Slovene National Theatre Maribor; the *RASA* Ballet for the Royal Opera of Flanders; and *Madama Butterfly* for Opera Hong Kong. He also premiered *Moses in Egypt* for Teatro Comunale in Modena and the musical *The Sound of Music* in Rio de Janeiro and São Paulo.

In 2024, singer Mon LAFERTE commissioned him to design the set for the world tour of her album *Autopoiética*, which began at Madison Square Garden in New York and continued at other renowned Latin American concert halls.

In 2025, he premiered *Il trittico* at Teatro Colón in Buenos Aires and Teatro Verdi in Trieste, and participated in the celebrated Rossini Opera Festival in Pesaro, designing the videos for *L'italiana in Algiers*, which garnered significant critical and public acclaim.



Video Designer | Ethan WANG

WANG is a theatre video designer holding a degree from the Department of Theatre Design at the National Institute of the Arts and a Master of Arts in New Media Art from Central Saint Martins, University of the Arts London.

He currently serves as a Board Member of the CTBC Foundation for Arts and Culture and as an Adjunct Assistant Professor in the Department of Theatre Design at the Taipei National University of the Arts (TNUA).

WANG's curatorial and creative leadership credits include Curator of the 2024 exhibition *Meditating Algorithm: Immersive in the Life and the Works of Paul Chiang*; Visual Director of the 2022 Taiwan Lantern Festival production *Maritime Glow*; and Curator of the Taiwan Pavilion at the 2019 Prague Quadrennial of Performance Design and Space (PQ). He previously served as a Board Member of the Taiwan Association of Technical Theatre Arts.

His work has earned extensive international recognition, including Gold, Silver, and Bronze Awards for Projection Design at the World Stage Design exhibition; the top prize for Theatre Video Design at the UK Knight of Illumination Awards; the 2024 Taiwan Design BEST 100 Annual Conceptual Performance Award; a German iF Design Award; the Platinum Award at the US MUSE Design Awards; the Gold Award at the Berlin Design Awards; and the Silver Award at the French NDA Digital Art and Graphic Design Awards. He was also nominated for Best Visual Effects at the 57th Golden Bell Awards for the Tang Mei Yun Taiwanese Opera Troupe television series *Tavern by the Lethe*. In 2017, he was honored as an Outstanding Alumnus of TNUA.



Costume Designer | Jeffy CHEAH

CHEAH graduated from the Department of Theatre Design at the National Taipei University of the Arts, specializing in Costume Design. He currently serves as Design Director of KA & G Fashion Make-up Co., Ltd. His portfolio spans film, television, concerts, theme parks, and advertising, with a sustained focus on costume and styling for the stage, including drama, opera, musicals, and traditional Chinese opera.

In recent years, inspired by the UK Theatre Green Book, CHEAH has actively championed the Bling Bling Costume Sustainable Coexistence Space Project. This initiative collects unused costumes from theatre companies and film studios, giving them a second life. The project has established a landmark milestone for green theatre practice and costume sustainability in Taiwan.

Recent representative works include Puppet & Its Double's *How to Band: Voice to the Soil*, Stupid Bird Studio's *The Devotion of Suspect X*, NTCH TIFA's *The Fairy Trio*, Yang Ensemble's *Outsiders*, Ping-Fong Acting Troupe's *The Half Mile of the Great Wall*, Performance Workshop's *The Dream You Wrote for Me*, Kaohsiung Symphony Orchestra's *Rigoletto*, Siong Leng Musical Association's *The Heart of Jun*, Shakespeare's Wild Sisters Group's *Das Land des Lächelns*, Green Ray Theatre's *Human Condition* series, HUA Universal Arts Entertainment's *The Wedding Banquet*, Chun-Mei Taiwanese Opera Troupe's *Beyond the River of Oblivion*, and National Kaohsiung Center for the Arts (Weiwuying)'s *Portent*.



Lighting Designer | Faye HUANG

HUANG graduated from the Department of Drama and Theatre, National Taiwan University. She currently works in the Lighting Technical Group at the National Kaohsiung Center for the Arts (Weiwuying), specializing in theatrical lighting design.

Since joining Weiwuying in 2019, she has participated in several of the center's self-produced flagship productions spanning opera, drama, dance, and large-scale concerts, serving as lighting designer and realization/recreation designer. Prior to her tenure at the center, she spent many years collaborating with leading domestic and international performing arts companies, touring extensively across the globe and accumulating broad experience in both local and international work as well as cross-cultural collaboration.

Her deep background in lighting programming and technical direction allows her to engage with technical details with precision during the design process, realizing creative concepts through the interplay of light and shadow on stage. Recent lighting design credits include the first through fifth editions of Weiwuying's annual flagship event, *Masters Play – Beyond the Music Boundary @WEIWUYING*, and the "Storytelling Concert" *Deep Lake Man* and *Sketches from the Journey – The Joy and Sorrow of Life*.

Artistic and Production Team

In alphabetical order of last names in Mandarin

Conductor

CHIEN Wen-pin

Stage Director

Pier Francesco MAESTRINI

Assistant Director & Interpreter

Hegel TSAI

Set Designer

Nicolas BONI

Assistant Set Designer

CHEN Wei-kuang

Costume Designer

Jeffy CHEAH

Associate Costume Designer

Anne HUANG

Video Designer

Ethan WANG

Lighting Designer

Faye HUANG

Lighting Design Assistant

Li De-xin

ZHANG Ya-han

Il Conte di Luna

JUNG Ilhun (Sep. 3 & 5)

Rodrigo ESTEVES (Sep. 4 & 6)

Leonora

KENG Li (Sep. 3 & 5)

Marta MARI (Sep. 4 & 6)

Azucena

WENG Jo-pei (Sep. 3 & 5)

Chiara MOGINI (Sep. 4 & 6)

Manrico

George ONIANI (Sep. 3 & 5)

Mikheil SHESHABERIDZE (Sep. 4 & 6)

Ferrando

HSIEH Ming-mou

Ines

LIN Wen-hua

Ruiz, Un messo

CHANG Yin-chi

Orchestra

National Taiwan Symphony Orchestra

Chorus

Planetesimal Vocal Art Studio

Extras

Vivian WU

KUO Hsiao-ying

LIU Tzu-ching

SU Wan-chu

CHAU Hang-tat

LIN Ting-yi

CHANG CHIEN Wen-hsin

Dennis KUO

CHEN Ching-yu

Luke HUANG

HUANG Yi-kai

LIU Cheng-han

LIU Jun-de

CHUA Zhi-yeun

CHENG Yu-chen

Howard HSIEH

Extras Manager

Old Boy Theatre

Assistant Conductor

WU Yu-te

Chorus Master

LIANG Sheng-kai

Vocal Coach & Rehearsal Pianist

TSENG Ching-i

Fight Director

Ralph WANG

Fight Choreography in Collaboration with

CHAU Hang-tat

LIN Ting-yi

CHANG CHIEN Wen-hsin

Dennis KUO

CHEN Ching-yu

HUANG Yi-kai

Luke HUANG

LIU Cheng-han

LIU Jun-de

CHUA Zhi-yeun

CHENG Yu-chen

Howard HSIEH

Choreographer

CHANG Ya-ting

Producer

Jack KUO

Artistic Planning

Joanna WANG

Emily YEh

Program Coordinator

Joe LEE

Yuming TANG

Jessica YANG

Artist Receptionist & Interpreter

Nolwenn CHIU

May WONG

Daisy CHEN

Assistant to Program Coordinator

WU Ting-ling

TSAI Mi-syuan

Production Coordinator

Wendy HUNG

Slash HSU

Production Collaboration

Liyang Culture Limited Liability Company

Stage Manager

Regin LEE

Assistant Stage Manager

Annie JHU

Assistant to Stage Manager

HUA Hung-wu

Technical Coordination

TSENG Hung-wei

Head of Stage

ZENG Jia-sheng

Stage Crew

AN Hao-tse

LIN Li-quei

CHOU Chia-lin

HONG Hao-yuan

CHEN Chu-lun

CHEN Chieh-liang

CHEN Yen-chu

CHANG Wen-hsin

Head of Wardrobe

CHIU Yi-hui

Wardrobe Coordinator

Fei CHEN

KUO Hsuan

Wardrobe Team

WU Pei-hsuan

HU Wen-ning

CHEN Ting-wen

CHANG Chia-shan

TSENG Yu-hsuan

HSIEH Yung-chun

Hair & Makeup Supervisor

Vitas LU

Hair & Makeup

LEE Qing-heng

LIM Zhi-xing

LIN Yu-ling

KE Yi-chen

Peco SUN

CHEN Yung-wei

CHEN Yu-zhe

CHEN Chia-ching

CHEN Li-yu

CHEN I-fen

HUANG Jian-hao

HUANG Jia-shin

TSENG Wei-kai

LIAO Chih-chi

LIU Han-lun

LU Yu-chen

Projection Programmer / Operator

LIN Hsiu-hao

Production Electrician

HSIAO Feng-ming

Lighting Programmer

Mandy CHEN

Lighting Crew

GAN Dong-ni

WU Kuan-hsuan

CHIANG Chun-chia

HUANG Yen-wen

YEH Hao-wei

Props Management

LIN Chen-an

LO Ying-rou

Stage Production

Chengxu Space Industrial Co., Ltd.

Props Production

CHOU Chih-wei

HUANG Shin-yuan

Props Collaboration

Taiwan Association of Theatre Technology

CHEN Chih-feng

PENG Shang-heng

CHANG Chen-shuo

YEN Chia-huang

Participants, 2026 Training Program

for Theater Technicians – Basic Level

Costume Production
Bling Bling Costume Sustainable Innovation Lab

Costume Technical Director
Katharine YANG

Lead Costume Technician
Anita LAM

Costume Technician
Shawn LEE
CHANG Chia-shan

Projection Production
Over Quality Design

Lighting Equipment Company
Ping Gune Co., Ltd.

Video & Projection
Woei Zhi Co., Ltd.

Audio
Sunder Pro Audio Co., Ltd.

Subtitled
TSAO Wen-ting
HUANG Shih-man

Marketing Coordinator
CHU Yi-chun
TU Yu-ting
CHEN Ji-zhen
LIAN Shih-huai

Key Visual Designer
Sample Animal

Graphic Designer
Roxanne TING

Promotional Film Coordinator
CHAO Jen-wei

Promotional Film Editor
YU Cry-den
NultsDesign
Big Big Chen International Film Inc.
HSIAO Yu-chi

Filming
Big Big Chen International Film Inc.

Copy Editor
CHEN Wei-ping

Proofreader
LIN Yu-ru

Program Book Translator
Hegel TSAI

English Libretto Translation
OPERNFÜHRER

Mandarin Libretto Translator & English Libretto Proofreader
Romy WU

Special Thanks
Janet WANG
Peggy WU

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Libretto

Weiwuying Online Questionnaire

國立臺灣交響樂團名錄

National Taiwan Symphony Orchestra

首席客席指揮 Principal Guest Conductor

水 藍 Lan SHUI

助理指揮 Assistant Conductor

巫竑毅 WU Hung-i

樂團首席 Concertmaster

謝佩殷 HSIEH Pei-yin

張睿洲 CHANG Ray-chou

樂團副首席 Associate Concertmaster

蔡承翰 TSAI Cheng-han

第一小提琴 First Violin

尤儷璇 YU Li-hsuan

何婷涵 HO Ting-han

崔延平 TSUI Yen-pin

陳佩汝 CHEN Pei-ju

陳俐如 CHEN Li-ju

曾臺衍 TSENG Tai-yan

黃士瑋 HUANG Shih-wei

葉育宗 YEH Yu-tsung

葉思梵 YEH Szu-fan

劉芳佑 LIU Fang-yu

謝宗翰 HSIEH Tsung-han

蕭倬瑜 HSIAO Chien-yu

第二小提琴 Second Violin

※ 鍾璟楷 CHUNG Ching-yu

▲ 王昱尹 WANG Yu-yin

江惠君 CHIANG Hui-chun

何嘉浚 HO Chia-hung

吳昭良 WU Chao-liang

李香瑩 LEE Hsiang-ying

林威翰 LIN Wei-han

張藝猷 CHANG I-hsien

陳怡廷 CHEN Yi-ting

陳慧珊 CHEN Hui-shan

莊雅如 CHUANG Ya-ju

蔡麗甘 TSAI Li-gan

中提琴 Viola

※ 蕭惠珠 HSIAO Hui-chu

▲ 何真爾 HO Chen-erh

王彩鳳 WANG Tsai-feng

紀霽婕 CHI Pei-jie

陳美秀 CHEN Mei-shiu

曾慶琳 TSENG Ching-lin

楊青霏 YANG Ching-fei

裘宗餘 CHIU Tsung-yu

蔡依倫 TSAI Yi-lun

謝敏玉 HSIEH Min-yu

大提琴 Cello

※ 洪薇安 HUANG Wei-an

李妍慧 LI Yan-huei

李佩蓉 LEE Pei-jung

林怡芬 LIN I-fen

張偉儷 CHANG Wei-li

陳廷瑋 CHEN Ting-wei

劉孟蓁 LIU Meng-jhen

鍾鎮宇 CHUNG Jen-yu

◎ 黃鈴鈞 HUANG Ling-chun

低音提琴 Double Bass

※ 呂孟君 LU Meng-chun

▲ 劉雅薇 LIU Ya-wei

吳昇耀 WU Sheng-yao

李青芳 LEE Ching-fang

□ 陳德軒 CHEN Der-shiuan

溫勝凱 WEN Sheng-kai

長笛 Flute

※ 陳棠亞 Tanya CHEN

陳師君 CHEN Shih-chun

(兼短笛 Piccolo)

陳彥婷 CHEN Yen-ting

雙簧管 Oboe

※ 薛秋雯 HSUEH Chiu-wen

▲ 聶羽萱 NIEH Yu-hsuan

孫詩涵 SUN Shih-han

(兼英國管 English Horn)

單簧管 Clarinet

※ 田永年 TIEN Yung-nyen
莊凱園 CHUANG Kai-wei
蕭也琴 HSIOU Yee-chin

低音管 Bassoon

※ 李勤一 LEE Chin-i
林釗如 LIN Chuan-ju
(兼倍低音管 Contrabassoon)
黃心怡 HUANG Hsin-yi

法國號 Horn

※ 王姿蓉 WANG Chi-zong
※ 樓靜庭 LOU Chin-ting
▲ 盧怡婷 LU I-ting
邱怡屏 CHIU I-ping
蔡佩津 TSAI Pei-chin
◎ 林芳瑜 LIN Fang-yu

小號 Trumpet

※ 劉恩廷 LIU En-ting
▲ 張中茗 SKYE CHANG

長號 Trombone

※ 李季鴻 LEE Chi-hung
▲ 呂葳霖 LU Wei-lin

低音長號 Bass Trombone

蘇偉勝 SU Wei-sheng

低音號 Tuba

梁國霖 LIANG Guo-ling

定音鼓 Timpani

△ 林育珊 LIN Yu-shan

打擊 Percussion

蔡哲明 TSAI Che-ming
◎ 張宥程 CHANG Yu-cheng
◎ 林威震 LIN Wei-chen
◎ 蕭涓辰 HSIAO Yu-chen

豎琴 Harp

廖主恆 LIAO Chu-heng

管風琴 Organ

◎ 何琇嫻 Ho Hsiu-hsien

團長 Director

歐陽慧剛 OU YANG Hui-kang

副團長 Deputy Director

林麗如 LIN Li-ju

秘書 Secretary

張宏毅 CHANG Hung-yi

行政室主任 Chief of General Affairs Office

鍾美玲 CHUNG Mei-ling (代理 Act)

人事室主任 Chief of Personnel Office

鄭向淳 CHENG Hsiang-chun

主計室主任 Chief of Accounting Office

蔡美珠 TSAI Mei-chu

演出活動組 Performance Division

林佳慧 LIN Chia-hui (組長 Chief)
范振聲 FAN Chen-shen
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張嘉芳 CHANG Chia-fang
楊婷婷 YANG Ting-ting

企劃行銷組 Planning and Marketing Division

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毛聖文 MAO Sheng-wen
陳冠婷 CHEN Kuan-ting

研究推廣組 Research and Promotion Division

高芝蘭 KAU Jay-lan (組長 Chief)
張迪堯 CHANG Ti-yao
曾加恩 TSENG Chia-an
劉恩劭 LIU En-shao

資料組 Music Data Division

吳珮華 WU Pei-hua (組長 Chief)
楊芷瑄 YANG Jhih-syuan

* 弦樂除首席、副首席外，均依中文姓氏筆劃排列。

The strings, except the principals and the co-principals, are arranged by Mandarin alphabetical order.

* 主辦單位與表演者保留節目異動之權利，最新資訊依現場及官網公告為主。

The organizer reserves the right to modify the event at their discretion. Please refer to the website or onsite information for the latest updates.

※ 聲部首席 Principal

△ 代理首席 Acting Principal

▲ 聲部副首席 Co-Principal

□ 留職停薪 On Leave without Pay

◎ 協演人員 Guest Orchestra Member

微行星聲樂藝術工房名錄

Members of Planetesimal Vocal Art Studio

藝術總監暨指揮 Artistic Director / Conductor

梁聖凱 LIANG Sheng-kai

助理合唱排練 Assistant Choral Conductor

陸 震 LU Chen

首席代表 Representative

王 詠 WANG Yung

執行顧問 Executive Advisor

陳翰威 CHEN Han-wei

專案行政 Project Administrative Assistant

高宏善 KAO Hung-shan

排練鋼琴 Rehearsal Pianist

蕭凱儀 HSIAO Kai-yi

女高音 Soprano

王佩誼 WANG Pei-i

李昕蔓 LI Hsin-man

李燕萍 LI Yan-ping

范詠涵 FAN Yung-han

陳牧音 CHEN Mu-yin

張惠珠 CHANG Hui-chu

許齡方 HSU Ling-fang

黃喬郁 HUANG Chiao-yu

楊佩燕 YANG Pei-yen

楊舒帆 YANG Shu-fang

廖祝琳 LIAO Chu-lin

蔡淑雯 TSAI Shu-wen

樊洪雅 FAN Hong-ya

盧修琪 LU Hsiu-chi

謝欣紋 HSIEH Hsin-wen

女低音 Alto

王安純 WANG An-chun
王君翎 WANG Jiun-ling
田家怡 TIEN Chia-yi
杜君慧 TU Chun-huei
李孟潔 LI Meng-chieh
劉庭均 LIU Ting-chun
宋美鈺 SUNG Mei-yu
林恩綺 LIN En-chi
陳采蘊 CHEN Cai-yun
黃微惠 HUANG Wei-hui
黃錦玫 HUANG Ching-mei
黃懿真 HUANG I-chen
鄭宇彤 CHENG Yu-tung
蕭芷筠 SIU Tsz-kwan
蕭凱儀 HSIAO Kai-yi

男高音 Tenor

王鵬安 WANG Peng-an
吳孟軒 WU Meng-hsuan
林禹寬 LIN Yu-kuan
高宏善 KAO Hung-shan
唐柏恩 TANG Po-en
張君瀚 ZHANG Jun-han
張順吉 CHANG Shun-chi
陳政華 CHEN Cheng-hua
陳致豪 CHEN Chih-hao
陳柏睿 CHEN Po-jui
陳竣瓏 CHEN Jun-long
陳義軒 CHEN I-hsuan
楊宇哲 YANG Yu-che
鄭丞佐 CHENG Cheng-zuo
潘旭建 PAN Hsu-chien
劉峻廷 LIU Jun-ting
鄭竣佑 ZHENG Jun-you
鍾宇侖 CHUNG Yu-lun

男低音 Bass

王川嘉 WANG Chung-jia
方文良 FANG Wen-liang
吳東峪 WU Dong-yu
呂勝紘 LU Sheng-hong
凌寬典 LING Kuan-dian
林家葦 LIN Jia-wei
陳乃慎 CHEN Nai-shen
陳尹竣 CHEN Yin-jun
陳宥鈞 CHEN Yu-chun
※陸 震 LU Chen
許博智 HSU Po-chih
許宗儒 SYU Zong-ru
張瑾翔 CHANG Chin-hsiang
張鶴耀 ZHANG Ho-yao
黃俊凱 HUANG Chun-kai
劉子謙 LIU Tzu-chien
顏宗淵 YEN Tsung-yuan
顏荻峻 YAN Di-jyun

※老吉普賽人 Un vecchio zingaro

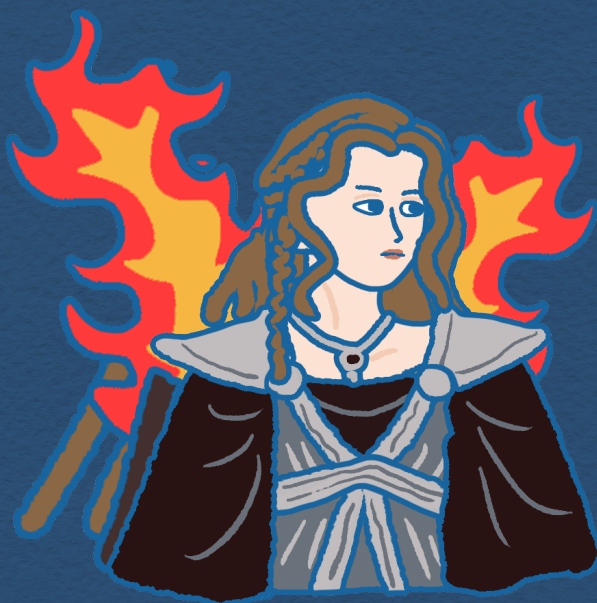
* 依中文姓氏筆劃排列。

In alphabetical order of last names in Mandarin.

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CUE TO YOUTHS

AUTUMN 秋 2026 冬 WINTER



威爾第歌劇《遊唱詩人》

G. VERDI: *Il trovatore*



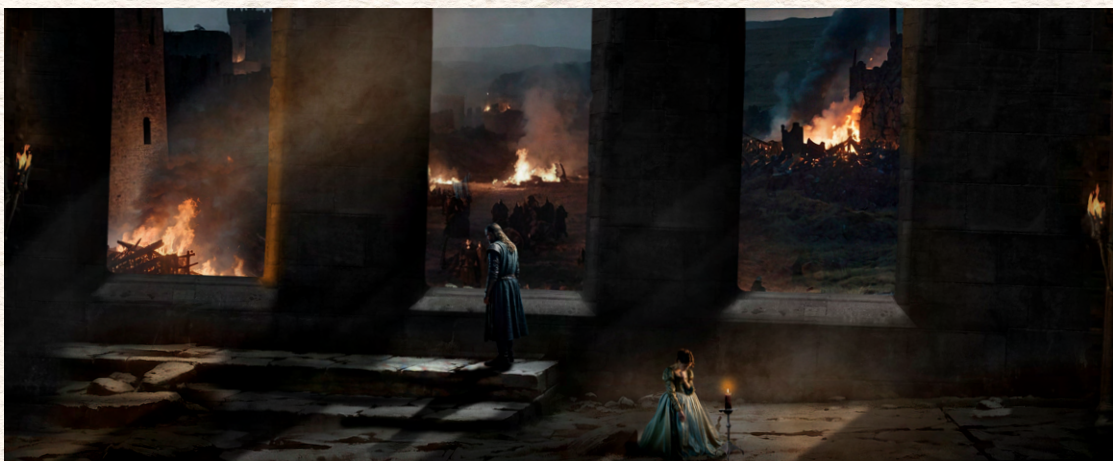
National Kaohsiung
CENTER for the ARTS

WEI WUYING

衛武營 國家藝術文化中心
國家表演藝術中心 National Performing Arts Center

威爾第歌劇《遊唱詩人》

G. VERDI: *Il trovatore*



Cue to Youths

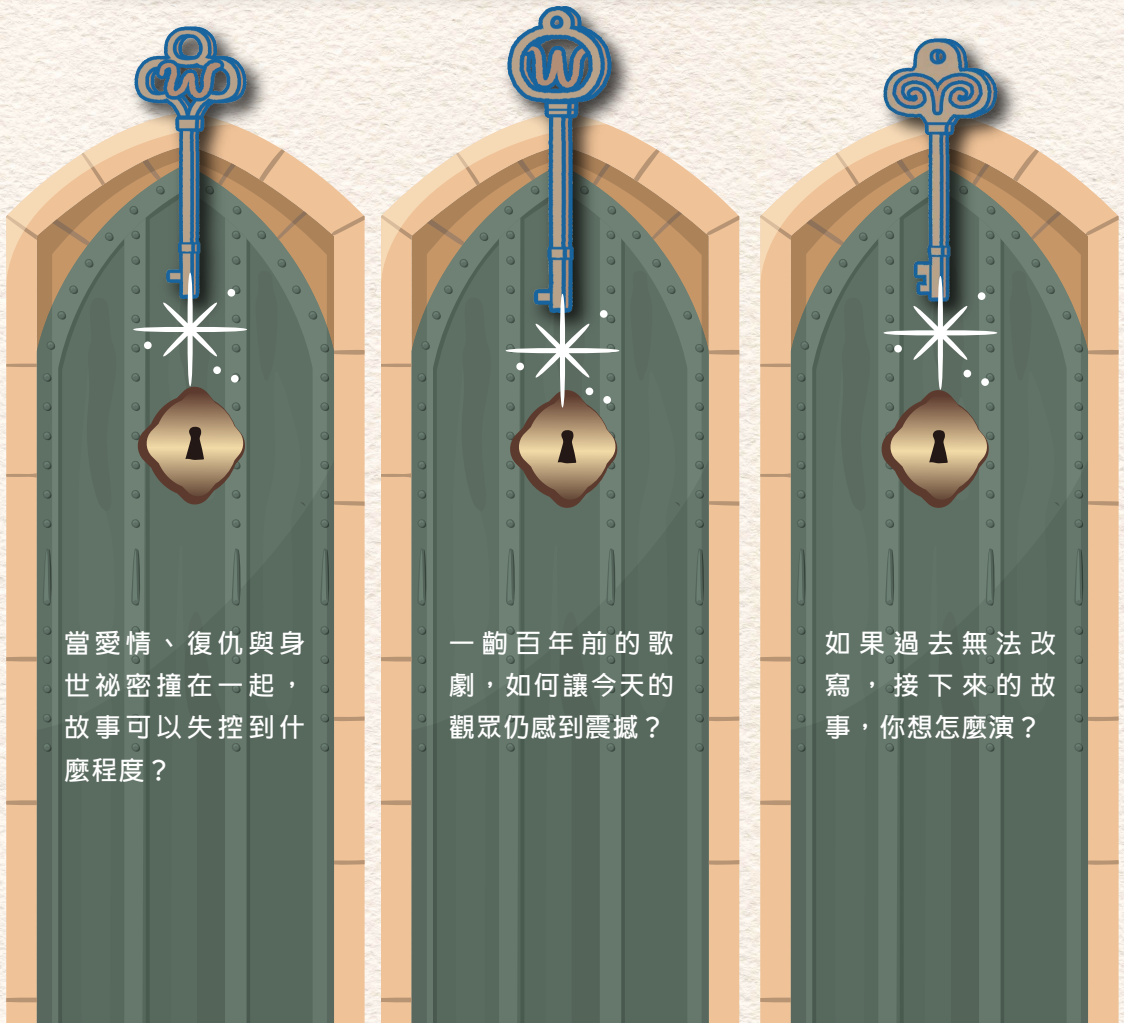
AUTUMN 秋 2026 冬 WINTER

Intro

威爾第歌劇《遊唱詩人》

G. VERDI: *Il trovatore*

兩個彼此敵對的男人，同時愛上一名女子。他們在愛情與戰場上互不相讓，直到其中一人殺死對方，才發現自己親手殺掉的竟是親生兄弟。一個隱瞞了20年的祕密，改變了所有人的命運，甚至成為一齣令人回味無窮的經典歌劇！究竟故事裡那位在深夜以歌聲向愛人告白的「遊唱詩人」，是什麼樣的存在？



當愛情、復仇與身世祕密撞在一起，故事可以失控到什麼程度？

一齣百年前的歌劇，如何讓今天的觀眾仍感到震撼？

如果過去無法改寫，接下來的故事，你想怎麼演？

威爾第歌劇《遊唱詩人》

G. VERDI: *Il trovatore*

反轉再反轉！

權勢滔天的年輕伯爵魯納，與一張口就是優美情歌的遊唱詩人曼里科，兩人不約而同愛上一個宮廷女官蕾歐諾拉。然而蕾歐諾拉以為眼前是心儀的遊唱詩人，傾心告白，卻不知此人竟是魯納伯爵。魯納伯爵與曼里科形成兩大對立陣營，經過激烈戰鬥，魯納伯爵以為殺了情敵，除卻心頭大患，最後才得知，對方竟是親生兄弟……

這一切罪惡的源頭來自20年前，中世紀獵巫背景下，一位老伯爵將女巫處以火刑，女巫的女兒阿祖切娜為了替母親報仇，偷走老伯爵幼子，本來想扔進火堆，卻在神智恍惚中把自己的親生孩子給燒死了！而耐人尋味的是，她依然將仇人之子扶養成人，給予這個孩子複雜的母愛，卻從未忘懷母親被焚的慘劇，讓這場悲劇在20年後以更扭曲的方式反噬。還能有比這充滿更多身分反轉的歌劇嗎？

化煽情為歌劇傳奇——義大利歌劇大師威爾第 (Giuseppe Fortunino Francesco VERDI)

從經典的《茶花女》、《弄臣》到《遊唱詩人》，並列威爾第創作中期三大傑作。

在那個晦暗不明、詭譎多變的中世紀，空氣中瀰漫著宗教審判的火光，家族宿怨的詛咒與無處可逃的命運枷鎖，威爾第巧妙地將角色的掙扎與矛盾，化為一首首撼動人心的獨唱與重唱，隨著情節的推進，將觀眾的情緒層層推至高峰。《遊唱詩人》這種極致煽情的故事，如果是在一般劇作者的手下，可能只會變成一齣茶餘飯後的通俗劇，然而在威爾第的手下，這些愛恨情仇與陰暗糾結，剛好為音樂灌注了更多化學反應，凝煉成令人血脈賁張的音樂類型，更成為專屬義大利歌劇風格的濃烈熱情。他藉由音樂體現人性的掙扎與渴望，讓那些在故事中被命運玩弄的角色，藉由高亢而炙熱的歌聲獲得了生命力。

Giuseppe Verdi

即便是在非洲深處，肯定也能聽到《遊唱詩人》！

神秘的深夜窗台歌者——遊唱詩人

中世紀歐洲，有一群擅長寫詩、作曲與歌唱的人，被稱為「遊唱詩人」(Troubadour)。他們主要以奧克語創作，最流行的題材就是宮廷愛情——勇敢的騎士歌頌心中仰慕的女性，將渴望、思念與無法實現的愛化為詩歌。遊唱詩人並不同於我們今天想像的街頭藝人，他們的身分相當多元，其中甚至不乏騎士與貴族。除了愛情，有人以歌曲談論戰爭、政治、諷刺與時代事件，可以說是那個時代的移動式新聞台，每到一個地方就會帶來其他城堡的消息、戰爭動向，甚至是宮廷八卦等。此外，他們也會將自己創作的詩歌和樂曲帶到世界各地，成為當時跨文化交流的重要媒介！

這個古老形象被浪漫化，成為中世紀傳奇中，抱著樂器、以歌聲追求愛情的經典人物，而這齣歌劇的男主角曼里科，正是這種浪漫想像的化身。仔細回想，你平常追蹤的YouTuber、Podcaster，是否也有一點「遊唱詩人」的影子呢？

你知道臺灣也有類似遊唱詩人的「唸歌仙」嗎？

早期臺灣資訊不發達，有一群「唸歌仙」會蒐集社會時事編成歌謠，傳唱各地。像是報導天災狀況、請大家發揮善心的《八八水災歌》、《中部地震勸世歌》；還有報導博覽會展品與盛況的《某某看博覽會新歌》等。

延伸觀看 | 國寶級唸唱藝人楊秀卿《中部地震勸世歌》

奧克語

主要通行於法國南部奧克西塔尼亞地區 (Occitània)，是中世紀遊唱詩人創作與歌唱的主要語言。目前多集中在法國南部鄉村、摩納哥與西班牙加泰隆尼亞地區，使用人數越來越少，已經被聯合國教科文組織列為瀕危語言。



威爾第歌劇《遊唱詩人》

G. VERDI: *Il trovatore*

演唱技巧的極限競技場

《遊唱詩人》被視為威爾第最考驗歌手實力的歌劇之一，四位主角都有極具代表性的詠嘆調與重唱曲，幾乎從頭到尾都是聲樂家的高難度競技場！

除了常出現在現代廣告、運動賽事的名曲〈鐵砧合唱〉（Anvil Chorus），男高音的〈看那可怕的烈焰〉（Di quella pira）更是以高亢激昂的旋律與連續爆發的高音聞名，是全劇最令人期待的名場面之一；女高音〈寧靜的夜晚〉（Tacea la notte placida）與〈愛情乘著玫瑰色翅膀〉（D'amor sull'ali rosee）更展現了細膩抒情的絕佳控制力。在扮演阿祖切娜的次女高音演唱下，〈火焰劈啪作響〉（Stride la vampa）堪稱帶起全劇高潮，充滿陰暗而強烈的戲劇色彩。層層推進的重唱與大合唱，讓整齣歌劇始終維持著驚人的戲劇張力！

為什麼聲樂家可以不用麥克風？

訓練過的聲樂家，能利用自己的頭腔、鼻腔、胸腔來放大聲音，再加上牆面、天花板的反射與吸音布幔，不用麥克風也能讓聲音擴散到每個角落！

「延伸聆聽」超經典合唱曲，你一定聽過！

《羅恩格林》——
不能問的世紀婚禮〈結婚進行曲〉

《阿依達》——
號角齊鳴的〈凱旋進行曲〉

比IMAX更沉浸的史詩電影感！

在這齣充滿戰爭、復仇、愛情與身世謎團的歌劇現場，由於故事本身就具有濃厚的史詩氣質，因此在製作上徹底打破傳統寫實佈景的限制，直接結合實體景片、燈光與數位投影，在舞台上重新建構古堡、修道院與吉普賽營火等關鍵場景！

視覺概念取材自宛如美劇《冰與火之歌：權力遊戲》的史詩級奇幻氛圍，但它可不只是單純追求華麗，而是利用空間與光影輔助敘事，比如說：



高聳、冰冷的古堡
象徵權力與階級



幽暗的修道院
襯托蕾歐諾拉
在愛情與信仰
間的抉擇



燃燒的營火
連結阿祖切娜
揮之不去的童年記憶
與復仇執念

服裝設計——為命運發聲的隱形語言

《遊唱詩人》的服裝設計並不拘泥於中世紀服飾的歷史考據，而是將色彩、材質與輪廓轉化為角色性格與命運的視覺線索。在這裡，服裝不只是角色的外在造型，更成為觀眾閱讀人物關係、心理狀態與悲劇命運的一套隱形語言。



魯納伯爵 Count Luna

冷色調、硬挺材質與俐落的線條為主，呈現貴族階級所代表的秩序、權力與控制。



曼里科 Manrico

採暗紅、褐色與大地色系，搭配較具流動感與磨損感的質地，呼應他身為戰士與遊唱詩人的雙重身分。



蕾歐諾拉 Leonora

隨劇情逐步由深色轉向白色，將她從愛情中的渴望、掙扎，直到最終犧牲的歷程具體呈現。



阿祖切娜 Azucena

大量運用燒灼、破碎、堆疊與不對稱的元素，彷彿那場改變她一生的大火始終附著於身上。

想一想



這些服裝的顏色各自代表什麼意義？

每個角色都有屬於自己的代表色，其中蕾歐諾拉更是隨著時間推移而有不同色系的服裝，這些顏色都映照了角色的什麼狀態？



威爾第歌劇《遊唱詩人》

G. VERDI: *Il trovatore*

過去的事情，我能決定它如何影響我嗎？

仔細想想，在《遊唱詩人》中，真正推動整場悲劇的人也許不是兩位爭奪愛情的男人，而是阿祖切娜。她親眼看著母親被當成女巫處以火刑，為了復仇而偷走老伯爵的孩子，卻在混亂中誤殺了自己的親生兒子。多年過去，她養大了仇人的孩子曼里科，對他有真實而深厚的母愛；然而母親臨死前呼喊「替我報仇」的聲音，也始終留在她心中，悄悄決定了20年後所有人的命運。

我們的生活當然不像歌劇這麼極端，但有些事情也會在心底留下很久很久。一次被嘲笑的经验，可能讓人從此不敢上台；一次友情中的背叛，可能讓人久久都不敢相信別人。有沒有可能，因此而更努力訓練自己上台的勇氣？或即便遭受背叛，而開始培養自己看人的眼光？

互動練習：我的過去還存在嗎？

想一件以前發生、現在偶爾還會讓你想起來的事。問問自己：

→ 我現在的行為是否與它有關？

它如何改變我看待事物的方式？

→ 如果不要它再影響我，我可以做出什麼不同的選擇？是否能讓它以外另外一個方式來影響我？

如果當初沒有這麼做……

知道故事結局的我們，很容易看見角色「應該」怎麼做。但對故事中的人來說，每一次決定發生的當下，他們都只能用當下的資訊、感情與處境做出選擇，也容易被情緒影響判斷力，而做出難以挽回的極端行為。

現實中的我們不也是如此嗎？回頭看看以前的自己，「早知道不要說那句話」、「如果當初選另一條路就好了」可是，如果真的回到那一天，當時的自己真的會做出不一樣的選擇嗎？我們無法像修改劇本一樣回到上一幕，但可以練習重新看待現在的處境！

延伸閱讀



《雖然想死，但還是想吃辣炒年糕》

明明日子過得好好的，心裡卻總是感到空虛？作者用12週心理治療的對話，體現如何將一件困擾的小事，換個角度思考的方式。

互動練習：給過去的自己一次機會

想一件你「如果當初沒有這麼做……」的事情，試著想想：

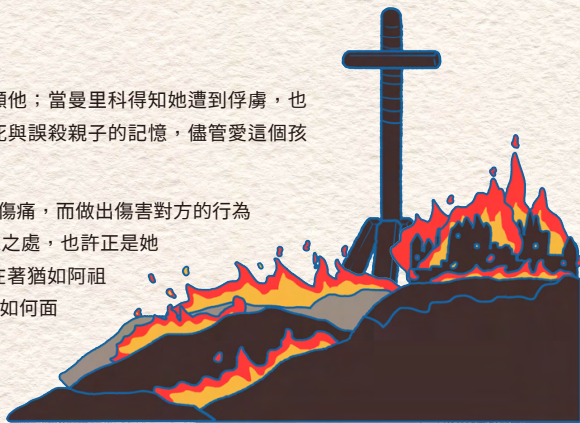
→ 現在的你，比當時多知道了什麼？

→ 如果不能改變已經發生的事，這段經驗是否為現在的你帶來正面的改變或收穫？

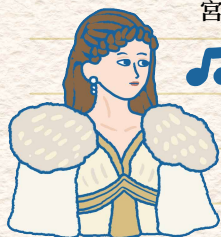
一個人可以同時愛你，也傷害你嗎？

阿祖切娜對曼里科的愛是真的。當曼里科受傷時，她照顧他；當曼里科得知她遭到俘虜，也不顧危險去救她。然而，阿祖切娜始終沒有走出母親慘死與誤殺親子的記憶，儘管愛這個孩子，卻也不斷煽動他與魯納伯爵對立，走向危險的境地。

一個人可以真心愛著另一個人，卻同時因為自己的執念與傷痛，而做出傷害對方的行為嗎？《遊唱詩人》沒有給出答案，而阿祖切娜最令人難忘之處，也許正是她體現了人類這種複雜幽微的情感。我們生命或許都存在著猶如阿祖切娜這樣，既愛著自己、卻又帶給自己傷害的人，我們該如何面對與對待這樣的存在？



威爾第歌劇《遊唱詩人》



宮廷女官蕾歐諾拉傾心於每晚對她演唱情歌的遊唱詩人曼里科，



然而同樣愛慕她的伯爵魯納，也夜夜在窗下徘徊。



兩個身分天差地遠的男性，展開一場情敵間的較量，

卻牽扯出一場二十年前的人倫慘劇。



義大利歌劇巨匠威爾第的顛峰鉅作《遊唱詩人》，

改編自西班牙浪漫主義話劇，將時空拉回充滿神秘色彩與權力紛擾的中世紀。



故事環繞著復仇、詛咒、身世錯認與三角戀，

交織成曲折離奇、命運弄人的悲劇宿命。

劇名中的「遊唱詩人」源自11至13世紀歐洲的宮廷詩人與歌手，

他們精通詩詞與音樂，以歌聲傳頌崇高之愛與騎士精神。

本製作跳脫單純的歷史考據，大膽融入史詩奇幻美學，

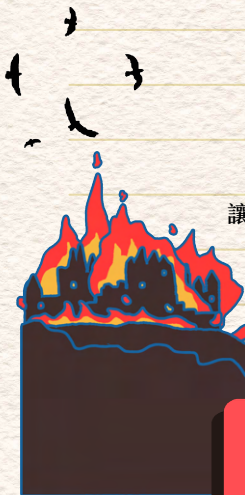
舞台設計結合實景製作、燈光與影像技術，

重現古堡、修道院與吉普賽營火，魔幻場景交錯，

在寫實與奇幻間營造充滿電影感的史詩氛圍，

讓觀眾在層次豐富的空間調度與光影變化中，彷彿置身中古世紀，

感受人性中愛恨交織的掙扎。



演出日期 / 時間

9.03 THU. 19:30

9.04 FRI. 19:30

9.05 SAT. 14:30

9.06 SUN. 14:30

演出地點

衛武營歌劇院



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玉山文教基金會

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