

唐美雲歌仔戲團


冥遊記—帝王之宴

Royal Feast of the Underworld

演出日期 | 2022.4.21—23 (THU.—SAT.) 19:30
2022.4.24 (SUN.) 14:30

演出地點 | 國家戲劇院 National Theater

主辦單位 |  國家兩廳院
NATIONAL THEATER & CONCERT HALL

企業夥伴 |  公益支持

製作演出 |  唐美雲歌仔戲團
TANG MEI-YUN TAIWANESE OPERA COMPANY

 灣聲樂團
OneSong

- ◎節目全長約170分鐘，含20分鐘中場休息。
- ◎臺語發音，中英文字幕。
- ◎演前導聆：每場演出前30分鐘於國家戲劇院大廳。
- ◎錄影場次：4.22 (FRI.)。
- ◎演前觸覺導聆及口述影像服務：4.24 (SUN.)。
- ◎ Duration: approx. 170 minutes with a 20-minute intermission.
- ◎ Performed in Taiwanese with Mandarin and English surtitles.
- ◎ Pre-talk: 30 minutes before every performance at the lobby of National Theater.
- ◎ This performance will be recorded on 4.22 (FRI.).
- ◎ Touch tour & Audio description is provided for this program on 4.24 (SUN.).

主辦單位保有節目內容異動權 The program is subject to change.



TIFA，我們所看向的未來

全球疫情持續發燙，看來短時間內並沒有要真正的退場，大家「回到正常」的期盼，暫時無望。然而，就在這個令人沮喪的暗黑時刻，我們看到了些許新芽，原本為了生存掙扎而端出的 Plan B 與創意，都成了另一種養分，讓我們找到開創新局的力量。

當觀看的方式不只一種，當觀眾不再只是單純的旁觀者，當過去說故事的方法，現在已行不通，我們在未知之中，需要迎向挑戰並找到定義自己的勇氣。這是我們規劃 2022 年 TIFA 時，給自己的功課。

第 14 屆 TIFA 各類的國內外節目、藝術計畫與活動，試圖帶來一些可能性與回應，不僅僅有新科技帶來的新想像、新企圖，還有許多我們一直喜愛著的藝術家們，用新的姿態、新的語彙，講著同樣感人的故事。

誰都無法預測疫情完結的時間點，唯一能確定的是生態的轉變無法停止；疫情共存、生態永續、數位轉型不會再只是放入作品中的議題，更需要在表演藝術領域裡行動與實踐。TIFA 嘗試在新的發展中找到表演藝術的當下性，意味著人的溫度、能量，如何透過不同媒介不停發生、不停傳遞。

是的，這正是我們看到的未來。

劇情簡介

女皇武曌（武則天）步入暮年，依舊精神不衰，以其超凡才智治理大周帝國。武曌正面臨選定接班人的難題，對於該將皇位傳給兒子李顯，還是姪兒武承嗣，她內心無比糾結，始終難以決斷。

唐太宗李世民派人將武曌魂魄接到冥府，其終極目標是要她承認篡唐罪過，乖乖回歸李家兒媳身分，將政權歸還李唐。在「女性楷模」長孫皇后精心策畫下，李氏家族為武曌舉辦一場溫馨的家族旅行。旅行途中，武曌一方面與丈夫唐高宗李治重溫舊夢，同時還得接受公婆的家庭教育，內心逐漸蓄積不滿情緒，武曌知道自己必須設法回返陽間，徹底擺脫陰魂不散的李氏家族……

藝術總監的話

唐美雲

感謝國家兩廳院讓劇團有機會參與 2022 臺灣國際藝術節（TIFA），這次我們特別邀請「京劇第一老生」唐文華老師，以及「最在地也最國際」的灣聲樂團進行跨界合作，以重量級的卡司陣容來表達對於本次演出的重視。《冥遊記—帝王之宴》在劇情討論的初期，便希望以一個大家熟悉的人物來說一個截然不同的故事，恰好又適逢劇團成立 25 周年，希望能帶給觀眾一份大禮，所以最終選定了一代女皇—武則天做為文本的主軸。

提到武則天，在電視與電影的大量詮釋下，相信大家都對她波瀾起伏的一生耳熟能詳，但這次我們想呈現一個能讓觀眾耳目一新的武則天，從另一個角度來重新看待這位

歷史上的第一位女皇帝；同時，站在女性的觀點上來審視她的一生，特別是當武則天昏倒並於冥府一遊後，讓她暫時脫離了帝王的身份，完全回歸到為人妻、為人母、為人媳的角色裡，因此會特別著墨於內在情感的轉折。相信讀者看到這裡已經能夠隱約瞭解到，雖然《冥遊記—帝王之宴》是一齣宮廷歷史大戲，但其實我們談的是一個貼近你我的家庭故事，所以重點不在於為武則天平反委屈或洗刷誤解，僅僅是藉由此戲來深入她的內心世界。

這次的製作群包含導演君芳、編劇健星、編曲／指揮哲藝老師、編腔 Polo、舞臺 Sammy、影像奕盛、燈光 Leo、服裝詩昌、舞蹈筱楓...等，這幾位老師最令人敬佩之處，就是勇於不斷挑戰自我，因此無數次的設計會議就代表著無數次「創新一推翻一再調整」的過程，而我們不斷地改變就只是為了一個不變的信念——帶給觀眾更好的作品！希望大家會喜歡劇團 25 周年所呈獻的禮物，並歡迎好朋友們一起進劇場來看戲！

製作團隊介紹

導演 | 戴君芳

二分之一 Q 劇場創團編導，現為國光劇團導演，執導《狐仙》、《費特兒》等，代表作品如 1/2Q 劇場《情書》、《亂紅》、廖瓊枝與臺灣國樂團《凍水牡丹》、臺灣豫劇團《花嫁巫娘》、唐美雲歌仔戲團《燕歌行》、《冥河幻想曲》、《風從何處來》、《夜未央》、《光華之君》等，多次入圍台新藝術獎與傳藝金曲獎。2021 年以《光華之君》榮獲傳藝金曲獎最佳導演獎。

編劇 | 陳健星

戲曲編劇，中央大學中文系兼任講師。師大國文系畢業。2011 開啟與唐美雲歌仔戲團的合作，投入電視、舞臺歌仔戲劇本創作逾十年，除了嘗試改編中外文學經典，更有意識將臺灣當代社會議題引入戲曲，舞臺作品較具代表性有《春櫻小姑—回憶的迷宮》、《冥河幻想曲》、《風從何處來》、《螢姬物語》、《夜未央》、《光華之君》。2020 擔任新潮流情境電視劇《孟婆客棧》編劇統籌。2019 以《夜未央》入圍傳藝金曲獎「最佳劇本」，2021 以《光華之君》獲得傳藝金曲獎「最佳編劇」。

音樂設計、指揮 | 李哲藝

自從事音樂創作以來，作曲作品約近 2000 首，各類編曲作品近 5000 首，唱片製作約 110 張，大型劇場作品 100 多部；自開始其職業演奏生涯以來，累積演出經歷逾 2000 場次以上。曾獲 1999 年美國國際爵士豎琴大賽第三名，並為此項比賽舉辦二十一年來第一位亞洲獲獎者。曾 40 次入圍金曲獎，並於第二十三及二十七屆榮獲金曲獎最佳作曲人及最佳創作獎。現任灣聲樂團音樂總監暨駐團作曲家，2019—2022 年擔任「臺灣的聲音新年音樂會」製作人之一。

主要演員 | 唐美雲

出身於歌仔戲世家，為「戲狀元」蔣武童之女，現任「唐美雲歌仔戲團」藝術總監，自十五歲粉墨登臺以來，演出橫跨外臺、電視、劇場、電影，飾演過各類角色，累積豐富作品，尤擅長小生、老生、三花。歌仔戲

資歷完整而厚實，唱、唸、作、打、表，紮實不馬虎，1998年獲「第十七屆全國十大傑出女青年」；2001年獲「第三十六屆電視金鐘獎連續劇最佳女主角」；2012年獲「第十六屆國家文藝獎」；2018年獲「第二十九屆傳藝金曲獎年度最佳演員獎」和「第三十八屆行政院文化獎」；2021年獲「第八屆教育部藝術教育貢獻獎——活動奉獻獎」；2022年獲「第二十一屆國際佛教傑出女性獎」等。

主要演員 | 唐文華

國光首席文武老生，胡少安先生嫡傳弟子，能文能武，高亢圓潤的嗓音和細膩有緻的做表，深受各界肯定，著名文學評論家王德威譽之為當代臺灣京劇老生首席名角。曾獲國軍文藝金像獎最佳生角獎、中國文藝獎章、SGI文化賞、全球中華藝術文化薪傳獎、臺北市第十五屆文化獎等。精擅傳統劇目如《閻羅夢》、《十八羅漢圖》、《快雪時晴》等。

劇團簡介

唐美雲歌仔戲團

唐美雲歌仔戲團已經堂堂邁入第25年，始終秉持著「承傳統、創新局」的宗旨，致力將傳統戲曲提昇至精緻藝術的層面，同時積極進行跨界合作與人材培育，並藉由與各界資深優秀演員的共同演繹，期盼以各種巧思與創意轉變大眾對歌仔戲的固有印象，吸引老中青三代一同再現歌仔戲的繁華與榮景。

獲獎紀錄：

★ 2021年《光華之君》榮獲第三十二屆傳藝金曲獎最佳編劇獎、最佳導演獎、最佳團體演出獎。

★ 2020年《月夜情愁》榮獲第三十一屆傳藝金曲獎最佳團體演出獎。

灣聲樂團

灣聲樂團 One Song Orchestra 是臺灣唯一以臺灣音樂文化為價值的專業樂團，所以樂團只演出「臺灣人所寫的音樂」和「以臺灣素材所寫的音樂」，目的是要將「古典音樂臺灣化，臺灣音樂古典化」將「演奏臺灣作品」視為樂團使命，呼應「愈在地愈國際」的文化力量。

TIFA, This is Our Version of the Future

The global pandemic continued to surge and did not seem to retreat in the near future at all. Our hope of “back to normal” also seems dashed – for the time being at least. At this disheartening moment of darkness, however, we saw new sprouts. The Plan B that we put forward only for survival, on the other hand, seemed to provide different nutrition for us to find the strength to break new grounds.

If there are more than one way of watching, if audiences are no longer simply spectators, and if the old way of storytelling is working no more, we need to discover the courage to face up to the challenges and redefine ourselves in the known. This is the homework that we assign to ourselves while planning the 2022 TIFA.

The various programs, art projects and events in the 14th TIFA try to explore some possibilities and responses. In addition to the new imagination and ambition brought forth by new science and technology, many beloved artists also continue to narrate moving stories with new attitudes and new vocabularies.

Nobody is able to predict when the pandemic will end. The only thing for sure is that the ecological change will never stop. Coexistence with the pandemic, ecological sustainability and digital transformation are not only issues discussed or explored in the works but something that requires actions and practice in the field of performing arts. TIFA tries to find “the moment of now” in the new development and explore how human warmth and energy can take place and pass on ceaselessly by means of different media.

And yes, this is our version of the future.

Synopsis

While entering her declining years, Empress Regnant Wu Zhao (Wu Ze-tian) still remains sound health and mind. She continues to rule the Wu Zhou Empire with extraordinary competence and intelligence, but is facing a dilemma about choosing her successor. She wavers between passing the throne to her son Li Xian and to her nephew Wu Cheng-si, doubtful and unable to make a decision.

Emperor Taizong of Tang, Li Shi-min sends his people to escort Wu Zhou's soul to the underworld. His ultimate goal is for her to acknowledge her usurpation of the Tang throne, to return to her place as daughter-in-law to the Li family, and to restore the Li clan's Tang regime. With careful planning from the “exemplary woman” Empress Zhang-sun, the Li clan arranges a hearty family outing for Wu Zhou. During the trip, Wu Zhou relives old memories with her husband Li Zhi, Emperor Gaozong of Tang. At the same time, she has to deal with the “family education” from her parent-in-law. Resentment grows, and Wu Zhou knows she must find a way back to the world of the living, to rid herself of the Li family's haunting ghosts once and for all.....

Words from the Artistic Director

Tang Mei-yun

I am grateful to the National Theater and Concert Hall for giving our company this opportunity to participate in the 2022 Taiwan International Festival of Arts (TIFA). This production specially invites distinguished actor of old male character in Peking Opera Tang Wen-hua and “the local is the global” One Song Orchestra for crossover collaboration. The first-class

lineup demonstrates the importance we place on this performance. Since the early plot conception stages, *Royal Feast of the Underworld* has aimed to tell a new story through a well-known character. This year also being the 25th anniversary of our company's establishment, we wanted to present a special gift to the audience. As such, we finally decided on Empress of the Era: Wu Ze-tian as the main focus of our script.

Through numerous television and film renditions, I am sure everyone is well-acquainted with Wu Ze-tian's dramatic life. But this time we wish to present a refreshing side to Empress Wu, to see this first empress regnant in history from a different viewpoint, and to examine her life from a feminine perspective. When Wu Ze-tian passes out and takes a tour in the underworld, she takes a break from her status as monarch, and fully returns to her role as wife, mother, and daughter-in-law. As such, we will be accentuating the inner shifts of Wu Ze-tian's feelings. I trust that by this point the reader will have sensed how, despite taking the form of a large-scale historical court drama, *Royal Feast of the Underworld* is a story about family that is relatable to you and me. The point is not to redress any wrongs or clear up misunderstandings about Wu Ze-tian, but to delve into her inner world through this production.

Our production team includes director Jun-fang, playwright Jian-xing, music arranger and conductor Master Zhe-yi, vocal arranger Polo, stage designer Sammy, image designer Yi-sheng, lighting designer Leo, costume designer Shi-chang, choreographer Xiao-feng, etc. I find these experts exceptionally admirable for their courage to continuously challenge themselves. And

thus, countless design meetings led to innumerable repeats of the "innovation, overturn, and readjustment" process. We make changes constantly for the sole purpose of upholding one unmovable belief: that we must bring an even better work to the audience. I hope everyone will enjoy the 25th anniversary gift we present to you. We cordially welcome everyone to join us at the theatre for this show.

About Tang Mei Yun Taiwanese Opera Company

Tang Mei Yun Taiwanese Opera Company has entered its 25th year with its head held high and has always aimed at the idea of "inheriting tradition and fostering innovation." The company is committed to elevating traditional opera to the level of fine art. This who-else-but-me sense of mission drives the troupe to actively engage in cross-boundary cooperation and the cultivation of talents. Through joint performance with senior and outstanding actors from different fields, the troupe hopes to transform the public stereotype of Taiwanese opera with various ingenuity and creativity, and attract the old, middle, and young generations to let the prosperity of Taiwanese opera reappear.

About One Song Orchestra – TAIWAN

One Song Orchestra is the one and only professional orchestra in Taiwan that values local music culture. It only performs music written by Taiwanese composers, or music written with Taiwanese materials. The mission of the Orchestra is to enrich classical music with Taiwanese culture and to revitalize Taiwanese music with classical music practices - echoing the power of culture, "more local, more global".

演職人員總表 Credits

製作群

藝術總監、製作人 Artistic Director & Producer | 唐美雲 Tang Mei-yun

導演 Director | 戴君芳 Dai Jun-fang

編劇 Playwright | 陳健星 Chen Jian-xing

音樂設計、指揮 Music Designer & Conductor | 李哲藝 Li Zhe-yi

樂團 Orchestra | 灣聲樂團 One Song Orchestra

舞臺設計 Stage Designer | 王世信 Samuel Wang

燈光設計 Lighting Designer | 邱逸昕 Qiu Yi-xin

影像設計 Video Designer | 王奕盛 Wang Yei-sheng

編腔設計 Vocal Composer | 陳歆翰 Chen Xin-han

服裝設計 Costume Designer | 林詩昌 Lin Shi-chang

舞蹈設計 Choreographer | 張筱楓 Zhang Xiao-feng

平面攝影 Photographer | 蔡榮豐 Cai Rong-feng

舞臺監督 Stage Manager | 方美蒨 Fang Mei-cian

演出群

武曌 Empress Regnant Wu Zhao (Wu Ze-tian) | 唐美雲 Tang Mei-yun

李世民 Emperor Taizong of Tang, Li Shi-min | 唐文華（特邀）Tang Wen-hua (guest actor)

長孫皇后 Empress Zhang-sun | 許秀年 Xu Xiu-nian

李治／李賢 Emperor Gaozong of Tang, Li Zhi/ Li Xian | 小咪 Xiao Mi

李建成 Li Jian-cheng | 李文勳 Li Wen-xun

李弘 Li Hong | 林芳儀 Lin Fang-yi

媚娘 Mei Niang | 曾玫萍 Zeng Mei-ping

狄仁傑 Di Ren-jie | 杜健璋 Du Jian-wei

武承嗣 Wu Cheng-si | 李嘉 Li Jia

太平公主 Princess Taiping | 吳旻真 Wu Min-zhen

李元吉 Li Yuan-ji | 朱念緯 Zhu Nian-wei

明空 Ming Kong | 梁芳毓 Liang Fang-yu

張宗昌 Zhang Zong-chang | 范心瑜 Fan Xin-yu

張易之 Zhang Yi-zhi | 吳宜蓁 Wu Yi-zhen

侍衛 Imperial Bodyguard | 蘇柏瑞 Su Bo-ru

暨唐美雲歌仔戲團 & Tang Mei Yun Taiwanese Opera Company

國家兩廳院共融服務 NTCH Accessible Service

口述影像 Audio Description | 吳宜穎 Wu Yi-ying

觸覺導聆 Touch Tour | 林明慧 Lin Ming-hu


口述影像執行製作 Audio Description Executive Producer | 張麗珍 Chang Li-chen

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跨界共好合作，歡迎大家成為共融·平權的一份子。