



臺北
表演
藝術
中心

TAIPEI
PERFORMING ARTS CENTER

— 2025 北藝嚴選 —

《末日前的冬之旅》

爵士場

Jazz Version in Taiwanese

Dark Eyes Performance Lab

Journey into the Apocalypse

黑眼睛跨劇團



免費加入會員
送 200 元折扣

Directing Concept

Written by Hung Hung

Why *Winterreise*? It would be my desert island album. It is both a love song and a requiem, a solitary whisper and the echo of an entire world. I believe I am not the only one who finds it irreplaceable.

Bringing Franz Schubert's *Winterreise* to the stage has been a long-cherished dream of mine, yet I never quite found the courage to confess it. The project finally took shape two years ago and was set in motion a year later. To do it justice, I knew I had to create two versions. When I wrote down the title *Journey into the Apocalypse*, Hong Kong's National Security Law had already taken full effect, Ukraine was engulfed in war, and Gaza's humanitarian crisis had become too harrowing to even look at. The world is backsliding, and the apocalypse looms closer. Yet we must not despair—we refuse to despair. The road is treacherous, but we must keep walking. With Schubert as my companion, I choose to press on.

Now, as the production nears completion, the world has taken yet another dark turn. Taiwan, too, is caught in a politically orchestrated storm, with its culture bearing the first blow. The word "apocalypse" has shifted from prophecy to present tense. The ever-shifting symbols within the play now feel hauntingly real. Every playful moment, in this context, carries unexpected weight. Yet the 24 songs that I have listened to for 40 years, with their heartfelt sincerity, offer salvation to those of us who have sought shelter in the rehearsal room. A sorrowful suite it may be, but I still hope it brings the audience solace and strength.

I am deeply grateful to my younger yet brilliantly creative collaborators, who have infused this production—built almost from nothing—with both spirit and poetry. Min-Yen's refined musical sensibility, Sūn-tshong's poetic command of Taiwanese, and Fang-Hao's rich, resonant voice have shaped two distinct versions, from music to soul—each profound in its own way, each soaring in its own way. And then the seven actors and dancers who, without uttering a single word, have explored and reflected the beauty and pain of life through sheer presence alone. Every time I watched a Pina Bausch performance, what moved me most was the feeling that I had come to know each dancer intimately—their personalities, their secrets—as if I had become part of the ensemble myself. I hope that today's performers will evoke the same emotions in the audience. Theater is not Coca-Cola. It is not an art of replication. It is life and death unfolding in every fleeting moment—just like the reality we live, every single day.

Story Outline

There are moments in our life when even Schubert has nothing to say to us...
-Henry James

Prologue

A boy sees a wild rose.
The bombers come. Destruction.
Amid the ruins, musicians begin to play.

Act One: The Meadow

A couple goes camping. A mountain troll appears and abducts one of them. The one left behind guards the lover's belongings in solitude.
Time passes. Scavengers clear the ruins.
A park is built here, with a children's playground.
Some come to play, some to watch.
Play turns into bullying. Bullying turns into war.
Where do we draw the line between victims and perpetrators?
Those who come to exercise become protesters.
Yet those in power gradually forget what they are fighting against.
A man eats an apple. A worm also eats the apple.
Then, the man eats the worm.

Act Two: The Road

The meadow is paved over, replaced by an artificial cityscape.
Two girls flee, taking a young boy with them—yet they also become each other's torment.
We hide within our job, and we are safe.
But the safe ones, too, become part of the shadows.

Story Outline

Act Three: Apocalypse

What is society? A business deal?

A factory? A classroom where exams never end?

Objects are replicated. People are replicated, too.

Those who refuse to conform see angels—until even the angels are scorched by the sun.

Before the end, we can still hold each other up.

When we no longer have the strength, all we can do is dance.

*Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the light.*

-Dylan Thomas

Artist

Director: Hung Hung, Taiwan

A poet, writer and director in theatre and film, Hung Hung is the artistic director of Dark Eyes Ltd. and Dark Eyes Performance Lab. He has published nine poetry collections including *Jump Waves* and *Song of Rioters*, and directed more than forty theatre productions, plus operas such as Richard Wagner's *Tannhäuser* for National Taichung Theater, *La Damnation de Faust* with National Symphony Orchestra, and *Puccini vs. Puccini* with Philharmonia Moments Musicaux. Original opera productions include *Potent* and *The Ravishing of the Twice-Blossoming Flower* by Shintrun Taiwanese Opera Troupe.

Taiwanese Lyricist & Taiwanese Coach: Tēnn Sūn-tshong, Taiwan

Tēnn Sūn-tshong was born in 1976 in Chia-Yi County, Taiwan. He holds a bachelor degree in Chinese literature from the National Sun Yat-sen University, in addition to a master's degree in Chinese from the National Taiwan Normal University. He was the chief editor of the journal *Reading Taiwan*, the executive editor of the *Unitas* magazine, as well as a Radio and TV moderator of programs in Taiwanese. He is currently a vocational writer. Tēnn devoted himself to the promotion and preservation of Taiwanese literature and cultural heritage. His works vary from poems and proses to novels and dramas. His most well-known works include some collections of poems, such as *Time table*, *Big laugh in black-and-white film*, and *I will be going*.

Artist

Jazz Arranger: Minyen Hsieh, Taiwan

Minyen Hsieh is a highly regarded, award-winning Taiwanese saxophonist. The Taipei native, born in 1981, started to perform professionally at the age of 19, and received his Master degree from the Koninklijk Conservatorium in Brussels in 2010. His strong improvisation skills and rich tone has made him a coveted player in several genres varying from: jazz, rock, folk, hip-hop, electronic to avant-garde. He won the Taichung Saxophone Competition in 2012, 2 times Golden Melody Awards (Grammy Awards in Chinese speaking world) and 7 times Golden Indie Music Award with His solo & co-leading albums. Besides Taiwan, he also tours frequently in Japan, Hong Kong, South-East Asia and west Europe.

In 2024 he participated many projects/performances/releases such as:
Terao Saho (JP) Taiwan debut & album release concert at SunTory Blue Rose, Tokyo.

Monique Chao <Hyperbolic Time Chambers> Taiwan Premier Concert.

Non-Confined Space, Green!Eyes @Megaport

Mantis @Glowball Festival

Japan Tour w/Suga Dairo, Hayashi Eiji, Otomo Yoshide, Yamazaki Hiroshi... and others.

Longineu Parsons (USA)

NoMads Factory (FR) Album release tour.

Joetrane All Days

melodies @Taichung Jazz Festival and album release tour.

Eric Thielemans (BE) Taiwan Tour

Sonic Shaman: TheCube Forum Music Festival

And 3 international cooperate album releases:

NoMads Factory 《Elephant On A Pink Leaflet》(NMF-0001)

by Lionel Pinard (FR)

Asian Connection 《East, West & Beyond》(PRA CE 2413)

by Michael Simon (NL)

Takeshi Sakamoto T.S.O.P Band 《光陰 Kouin》(TSOP-1003)

by Takeshi Sakamoto (JP)

Also, His latest solo work Our Waning Love, has won the 15th GIMA <BEST JAZZ SONG>.

Artist

Vocal: Mars Lin, Taiwan

Pop Music Producer / Lyricist / Jazz Vocalist / Poet

Mars Lin began her journey in the pop music scene during her university years, driven by a passion for sound and rhythm. She has contributed lyrics to numerous well-known artists, including the pop music group Nan Quan Mama, Dou Hua Mei, Xian Zi, and others.

Her diverse body of work includes:

- * The 2012 full-length original album, "Mars Coara"
- * The 2018 personal poetry collection, "Circuit Poetry"
- * The 2022 collaboration with poet Hung, "A Soulful Night of Jazz Poetry"

Currently, she serves as the Deputy Manager of the Production Department at Alpha Music.

Production Team

Director: Hung Hung
Assistant Director: Hsu A-Wing
Choreographer: Yu Yen-Fang

Jazz Arranger: Minyen Hsieh
Taiwanese Lyricist & Taiwanese Coach: Tēnn Sūn-tshong
Vocal: Mars Lin

Jazz Quartet
Saxophones & Flute: Minyen Hsieh
Piano & Keyboard: Tseng Seng-Yi
Bass & Bass Guitar: Refa Wang
Drums: Weichung Lin

Stage Designer: Liao Yin-Chiao
Movement Design: Yu Yen-Fang, Tien Hsiao-Tzu
Video Designer: Huang Yong-Hsin
Lighting Designer: Wang Fang-Ning
Costume Designer: Ouyang Wen-hui
Sound Designer: Iggy Hung

Production Coordinator: Sandy Chen, Hsueh Mei-Chu
Dancer: Tien Hsiao-Tzu
Actor: Wang Chao-Yang, Wu Pei-Shan, Joanne Wu, Lin Si-Chen, Kuei Shang-Ling
Cameo: Yen Le-Tian, Wang Yu-Chien

Production Team

Stage Manager: Teng Hsiang-Ting

Assistant to Stage Manager: Chen Hsuan-Miao

Technical Director: Chou Kuan-Chih

Stage Crew: Shih Wei-Hsiang, Jiang Yu-Lun, Li Liang-Yu, Li Yi-Ying, Lin Xin-Bei,
Lin Wei-Chen, Chen In Su, Chen Yu-Ying, Chang Shu-Chen,
Yang Kai-Chi, Liu Kuan-Yu, Fu Zi-Jun

Master Electrician: Chang Shih-Ti

Lighting Crew: Ting Yung-Tang, Wang Cian-Yu, Congo Wang, Chou I-Hsuan,
Chen Bo-Wei, Chen Yu-Jing, Cheng Chu-Hsin, Hsiao Ya-Ting

Sound Engineer: Chen Tien-chi

Sound Crew: Liu Ying-Chen

Sound Engineering: Blackrice Creative Studio

Video Engineer: Luo Chen-Yang

Surtitle Making & Operator: Hsueh Mei-Chu

Hair & Makeup: Chen Yi -Fan, Nika Chen, Jingwen Huang, Eva Lin

Assistance: Li Ming Yuan, Cozey Kao, Jiang Yun-Yi, Eric Tsai, Liu Chih-Yun,
Lai Yu-Cheng, Hsieh Wei-Chen, Lo Yueh-Chen

Special Thanks: Fernando Wang, Grace Lin, Chiaheng Wu, Fang Tzu Yi,
Chou Shih-Fan, Fan Ting-Yu

Performing Company: Dark Eyes Performance Lab

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主辦單位
Presenter



臺北表演藝術中心
TAIPEI PERFORMING ARTS CENTER

指定鋼琴
Designated Piano


C. BECHSTEIN
百年名琴・皇者之聲

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The organizer reserves the right to make changes to the event program. Changes will be announced on the website of Taipei Performing Arts Center. All photos are authorized by the artists.

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