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— 2026 北藝嚴選 —

# 《三便士歌劇》

Berliner Ensemble

*The Threepenny Opera*

柏林劇團

by Bertolt Brecht (text)  
and Kurt Weill (music) in collaboration  
with Elisabeth Hauptmann



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演出日期 / 時間  
Date / Time

**2026.5.29 Fri. 19:30**

**2026.5.30 Sat. 14:30**

**2026.5.31 Sun. 14:30**

演出場地  
Venue

**臺北表演藝術中心 大劇院**  
**Grand Theater,**  
**Taipei Performing Arts Center**

演出注意事項  
Notice

◎ 節目全長約 180 分鐘，含中場休息 25 分鐘，遲到觀眾須依主辦單位指示入場。

◎ 德語發音，中英文字幕。

◎ 建議 12 歲以上觀眾欣賞。

◎ **Duration: 180 minutes, including 25 minutes of intermission.**

◎ **Language: German**

**Subtitle: Mandarin, English**

## 節目介紹

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### 一生必看的劇史經典 首演劇團百年新詮



一場現象級的劇場之夜。——法蘭克福廣訊報

「柯斯基大膽的重新詮釋，避開過去 90 年來圍繞此作形成的威瑪時期刻板印象。與柏林劇團無可挑剔的表演陣容一起，他的詮釋充滿野性、帶著一種愉悅的威脅——那爆炸性的音樂幾乎是最好的版本。」——紐約時報

近百年前，《三便士歌劇》劃下戲劇史上最尖利的一刀。貝托爾特·布萊希特（Bertolt Brecht）大膽又挑釁的諷刺劇。首演前半小時，舞台布景的一半倒塌了，所有人都以為這會是史上最大的慘敗，豈料風靡全球，主題曲《大刀馬克》（Mack the Knife）滿街傳唱，成為威瑪德國最具代表性的戲劇經典。一世紀後的現今，布萊希特對無節制資本主義的犀利批判依然切中要害，因為腐敗、貪婪與自戀永遠存在；因為愛、背叛、道德與商業利益的糾葛，讓表面衣食無虞的社會在崩潰邊緣搖晃。而給這個冷冽的故事迷人魅力的正是克特·威爾（Kurt Weill）感染力十足、結合爵士、古典、百老匯風格的樂曲。布萊希特對於「疏離」的要求——打破第四面牆、用盡全力扮演「扮演」這件事——帶有教化目的，這種直面的表演在虛無的社會中卻顯得溫暖。冷與熱在同一個音節、媚俗與嚴肅在同一句台詞，扮戲與看戲的界線逐漸泯滅。

這個原裝來臺的製作由導演巴里·柯斯基（Barrie Kosky）與柏林劇團合作，是這部劇在原始首演地的第五個版本：巨大如鷹架的舞台，是演員穿進穿出永遠逃脫不出的社會框架。狡黠又帶著病態的性感，岌岌可危的算計和浮華的幻滅，輕巧地擁抱了陰暗與犬儒。所有人或多或少都被迫專注於自身的物質利益，且需要使出相當高明的手段，才能既顧及自身利益，又掩飾這個事實。畢竟，誰不希望自己是個（假）好人呢？

## 節目介紹

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### 故事大綱

維多利亞時代的倫敦底層社會由兩個敵對的黑幫老大控制，一個是以「乞丐之友」公司為名統一了所有乞丐的丐幫幫主皮佑納 (Peachum)，一個是號稱「大刀麥基」的麥基 (Macheath)，他們處處計較，意圖佔到上風。沒想到皮佑納女兒皮普麗窩裏反，秘密與麥基結婚，皮佑納一氣之下直接去找警察總長卜朗，要他逮捕麥基 (藉口自然是警察長久包庇的罪行)。但跟麥基是軍旅同袍的卡朗不願意打破這個戰場上的生死之交，這一遲疑給了皮普麗一個機會，趕緊去通知麥基，要他跑路。但最終卜朗還是被逼得去找麥基的老情人珍妮，把他從藏身之所抓出來關進監獄。誰知卜朗的女兒露西也跟麥基有舊情，偷偷放他出去。皮佑納這下子更加是火冒三丈，他對卜朗下最後通牒，如果不處決麥基，就要在維多利亞女皇登基大典遊行時，把大小乞丐都放到大街上搗亂，讓他在女皇面前下不了台。卜朗會照辦嗎？麥基逃得了這關嗎？



## 延伸閱讀

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### 《三便士歌劇》導聆

文 / 西碧勒·芭修 (Sibylle Baschung) ，柏林劇團戲劇構作

人們花在討論「《三便士歌劇》究竟屬於什麼劇」上的時間，幾乎與它的存在本身一樣悠久：它是一齣配樂戲劇，還是一部以音樂為核心、穿插些許對白的作品？1928年在柏林劇團 (Berliner Ensemble) 首演時的節目冊裡，副標題是這麼寫的：「一齣改編自《乞丐歌劇》的戲劇」。

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這部 1729 年的民謠歌劇，出自約翰·蓋伊，並由豪普特曼最先發現、推薦給布萊希特，與他共同翻譯、改寫。首演節目冊甚至將布萊希特列為第二位改編者，接著才將克特·威爾的名字掛在音樂旁。家喻戶曉的劇名，則出自作家福伊希特萬格 (Lion Feuchtwanger) 之手。

也就是說，這場一夕之間轟動世界的劇場奇蹟，是許多傳奇創作者與演員共同促成的結果。威爾極具魅力的音樂、看似輕快卻暗藏愛情、背叛、道德與利益的故事，再加上布萊希特俐落狠準的社會批判，使這部作品一炮而紅。

進入劇情，劇中人物最在意的是自己的利益，尤其是物質利益。

這並非出於邪惡，而是因為他們活在一個冰冷而疏離的世界。在這樣的環境裡，他們從未想過要團結起來改變結構性的問題；相反地，他們忙著向他人、也向自己上演一場又一場表演。於是，他們親手加深自己的疏離，同時形塑了一個把所有事物、情感、藝術，都視為商品的世界。

威爾與當時許多年輕作曲家一樣，反對華格納式音樂沈溺的「催眠」效果。他以大都會的快節奏回應，如布萊希特在文學上所做的拆解與混合，在音樂中自由借用不同脈絡的元素：從猶太會堂音樂、巴哈、莫札特，到輕歌劇、爵士、流行舞曲一網打盡，最終打造出一套獨特而嶄新的音樂語言。在歌劇與輕歌劇華麗表層之下，威爾巧妙讓那些已失去意義、被磨損殆盡的聲響世界透出裂縫。他捕捉角色對安全與親密的渴望，也呈現他們在假象與錯誤意識下一次次的挫敗。

## 延伸閱讀

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### 虛假的外表

《三便士歌劇》的世界表面依舊高舉憐憫、忠誠、慈善與家庭的真理；然而，在輕歌劇的幽默底下，真正運作的是一套徹底反社會的機制。

「想成為好人、被愛」的需求，與人物實際採取的自利行為形成強烈矛盾，而這種矛盾正源於作品中所描繪的社會結構。皮契姆那句名台詞最能說明這點：「我們本可以善良，而不是卑劣；但這世界從來不是那樣的地方！」因此，「我的處境就是自我防衛」成了他替自己辯護的不道德信條。

即便富者生活安逸，破產的恐懼仍如影隨形，使他們與「真正的善良」依然相距甚遠；而個人的善意，更不足以補救權利、機會、資源全面失衡的社會。

### 「但愛是世界上最偉大的事。」

女高音皮普麗試圖以「愛」對抗父母以利益為中心的價值觀。她深信浪漫關係能彌補現實撕裂的裂縫，彷彿只要兩個人相愛便能修補世界。然而，浪漫關係往往同時伴隨現實的盤算。她與麥基從相識到結婚僅花了五天，便盛大地慶祝所謂「人生最美的一天」。兩人其實心知肚明：這段關係背後的自利目的，遠比表面上來得複雜。

### 麥基：「現在，聽聽這呼喚憐憫的聲音。」

在被資本主義徹底扭曲的鏡面世界中，「憐憫」究竟還能扮演什麼角色？如布萊希特作品常見的詮釋，它一樣擁有矛盾的兩面。

一方面，《三便士歌劇》以皮佑納這樣的十九世紀商人形象，諷刺舊式資本家；另一方面，它呈現的資本主義既徹底現代、且充滿華麗假象。劇中人物擅長表演、操弄情感，以過時的情緒模式作為剝削工具。

主角大刀馬克在獲救後，成功塑造自己是皮佑納陰謀下的受害者，同時暗中籌劃如何利用自身的「人氣」牟利、壓榨他人。正如布萊希特與威爾透過劇場讓觀眾親身感受的那樣，這種情感操作，使得人們幾乎無法真正看清、甚至無法反擊社會的不公。

## 主創者介紹

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### 巴里·柯斯基

1967 年生於墨爾本，2012–2022 年間擔任柏林喜歌劇院的藝術總監，領導歌劇院整體運作並親自執導超過一半的劇目。作為世上最炙手可熱的歌劇及音樂劇導演之一，其作品遍佈全球各大舞台與藝術節，包括巴伐利亞國立歌劇院、拜魯特音樂節、維也納歌劇院、英國皇家歌劇院、法蘭克福歌劇院、蘇黎世歌劇院等。代表作有《魔笛》、《屋頂上的提琴手》、《尼貝龍的指環》、《霍夫曼的故事》等。

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## 演出團隊介紹

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### 柏林劇團

德國最負盛名、歷史最悠久的劇團之一，由貝托特·布莱希特及其妻子海倫·魏格爾 (Helene Weigel) 於 1949 年共同創立，始終關注當下的社會議題。劇團的核心是其表演團隊，目前擁有逾二十名全職演員。自奧利弗·雷斯 (Oliver Reese) 接任藝術總監，柏林劇團再次聚焦當代文本與時事辯思，延續原創、前衛且關懷社會的劇場傳統。

## 演出製作團隊

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劇本：貝托克·布萊希特  
音樂：克特·威爾  
協同創作：伊麗莎白·赫普曼



導演：巴里·柯斯基  
音樂總監：亞當·班維

皮佑納，「乞丐之友」公司老闆：Tilo Nest  
皮希莉，皮佑納的太太：Pauline Knof  
皮普麗，皮佑納的女兒：Maeve Metelka  
麥基：Gabriel Schneider  
卜朗，倫敦警察總長：Kathrin Wehluisch  
露西，倫敦警察總長的女兒：Laura Balzer  
小酒館珍妮：Bettina Hoppe  
費希：Gabriel Schneider

舞台設計：Rebecca Ringst  
服裝設計：Dinah Ehm  
燈光設計：Ulrich Eh  
音效：Holger Schwank  
戲劇構作：Sibylle Baschung

\* 演出陣容可能有所調整，實際演出人員未必與宣傳資料所示相同。

## Introduction

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**Berliner Ensemble's acclaimed *The Threepenny Opera* to premiere at TPAC.**

“We’d be good instead of base, but this old world is not that kind of place.”

Almost a hundred years after it first shook Berlin, *The Threepenny Opera* still cuts like a knife through velvet. Born from the scandalous union of Bertolt Brecht’s razor-edged wit and Kurt Weill’s jazz-soaked melodies, it turns a society on the edge of collapsing into a circus of greed, lust, and survival—a mirror that reflects us today as it did 100 years ago.

The legendary Berliner Ensemble—which gave birth to the piece in 1928—brings director Barrie Kosky’s explosive version to Taipei Performing Arts Center. Brecht’s own theater meets Kosky’s mischievous imagination, creating a riotous world that glitters, seduces, and bites.

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## Introduction

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Enter Mack the Knife, a gentleman gangster with too much charm and too little mercy. When he falls for Polly, daughter of the beggar-king Peachum, love and business collide in a whirlwind of betrayal, music, and moral confusion. Weill's score, blending cabaret, swing, and street song, pulses with the rhythm of a restless city. Familiar hits like "Mack the Knife" and "Pirate Jenny" sound both dangerously familiar and thrillingly new—tunes that make the feet dance while tapping into the burrows of the heart.

Kosky's staging brims with theatrical sleight-of-hand: actors slide between irony and sincerity, breaking the fourth wall with a wink, a grin, or a scream. It is part cabaret, part sermon, part fever dream, a show that dares you to laugh at what you should probably cry about.

This 20th century classic arrives in Taipei not as a museum piece but as a living, laughing protest. It reminds us that every age has its Mack the Knife, every city its price for survival, and every audience its moment to ask: what would you sell to stay afloat?



## Further Reading

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### “WE WOULD BE GOOD, INSTEAD OF BASE, BUT THIS OLD WORLD IS NOT THAT KIND OF PLACE!”

AN INTRODUCTORY ESSAY BY SIBYLLE BASCHUNG

The discussion about what *The Threepenny Opera* is seems about as old as *The Threepenny Opera* itself: a play with music or a musical piece with a few bits of dialogue? In the programme for the world premiere at the Berliner Ensemble in 1928, the play is given the following subtitle: a play based on *The Beggar's Opera*, a ballad opera from 1729 by John Gay. Elisabeth Hauptmann discovered the original, suggested it to Brecht, translated it and worked together with him on the script. Brecht himself was only listed in second position under “adapted by”, followed by “music: Kurt Weill”. And it was Lion Feuchtwanger who came up with the title. Thus, many people had their hand in helping to create this surprise theatrical coup, which achieved worldwide fame almost overnight – not least the actors. The door to *The Threepenny Opera's* journey all over the world was opened by the fantastic music by Kurt Weill and the superficially trivial story of love, betrayal, morality and business – and of course the cleverly subversive, socially critical adaptation by Brecht.

Brecht gave the original by John Gay its very own, new character and in doing so wrote a completely different play. The Brecht researcher Werner Hecht sums up the difference succinctly by saying that *The Beggar's Opera* of 1728 was a “disguised critique of open social problems,” while *The Threepenny Opera* of 1928 was an “open critique of disguised social problems.”

## Further Reading

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There is no real criminal milieu at the centre of *The Threepenny Opera*, but rather a “normal, bourgeois, capitalist” way of life (Erich Engel). For some members of society, this fulfils its promise of prosperity to a certain degree, while at the same time trying to mask the antisocial parts of this way of working and living with feigned sophistication and false theatrics. The play depicts characters who are first and foremost interested in their own, mainly material advantage – and have to be, because they live in a cold, alienated world. It requires a considerable theatrical effort to pursue their interests, while at the same time disguising or glossing over exactly that. After all: who doesn’t want to be good?

However, in Brecht it is not an individual lack of virtue that causes social in-justices, rather it is the other way round. The idea that they should therefore work together to change social circumstances does not occur to the characters. They are much too busy putting on a performance for others and themselves. Thus they themselves keep contributing to their own alienation and to a world where everything, including feelings and ultimately also art, become a commodity.

Weill, like many other young composers at the time, was opposed to Richard Wagner’s music and its narcotic, opiate effect, which Weill countered with the rhythm of the big city. Just as Brecht did on a literary level, Weill played with different musical genres from completely different contexts – ranging from influences from Jewish synagogue music to Bach, Mozart and operetta, jazz and popular dance music – and thus created something completely idiosyncratic and new

## Further Reading

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### A MISUNDERSTANDING?

To Brecht's disappointment, the audience at the world premiere left the theatre apparently rather less educated in matters of social criticism, and instead very well entertained. The reason for this, in his opinion, was the music. This is an argument first put forward by Adorno in 1929, according to which *The Threepenny Opera's* success was due to a misunderstanding on the part of the audience. The play should therefore be protected from its own success. Adorno's defence of it, however, was not due to the obvious social criticism. The audience quickly understood that social circumstances were generally bad as they watched the play. His defence of it was rather due to the subversive, critical potential that was bubbling under its glamorous surface. Both in the text and in the music: in the compositional surface of the magnificent opera and operetta form, the composer Kurt Weill skilfully allows the disconnectedness, the meaninglessness of worn-out soundscapes and worlds of imagination to shine through. On the level of the characters, Weill thus manages to capture both the unfulfilled need for security and intimacy, and their failure due to a world full of façade and the false consciousness in which this reliability is sought.

Brecht's work on *The Threepenny Opera* did not end with the world premiere in 1928. The play was published in January 1932 with some additions to the text and notes. The present version of the play keeps most of Brecht's additions. Musically, it is based on the score from 1928 and also includes *Arie der Lucy (Lucy's Aria)*, which was cut for the world premiere and *Ballade von der sexuellen Hörigkeit (Ballad of Sexual Dependency)*, which was only reintroduced in 1932, so that Weill's composition can be heard in its entirety.

## Further Reading

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### FALSE APPEARANCES

In *The Threepenny Opera's* world, values such as compassion, loyalty, charity and the importance of family apply on the surface, yet hidden behind the operetta humour there is a machinery at work that proves to be deeply antisocial to its core. The contradiction between the need to be good and be loved and asocial behaviour is rooted in the socio-political conditions that Peachum expresses with his famous words: "We would be good, instead of base, but this old world is not that kind of place!" "My position in the world is one of self-defence" is therefore the principle Peachum uses to justify his immoral actions.

The fear of financial ruin is always lurking within the system and although anyone who is wealthy enough lives a comfortable life, they are still a long way from being good – and individual goodness is also no guarantee of social conditions that could be viewed as fair in terms of the distribution of rights, opportunities and resources.

Neither Macheath, who almost falls prey to Peachum's perfidious life-and-death scheme, nor anyone else in the play comes to the conclusion suggested by these facts, namely that the underlying social conditions need to be changed, instead they serve to justify the way things are. "The world is poor and men are bad, there is of course no more to add!" The actual crime, according to Brecht, is inherent to this view of the world.

## Further Reading

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### **POLLY: “BUT LOVE IS THE GREATEST THING IN THE WORLD”**

*Love for Sale* is the name of a famous jazz standard by Cole Porter and the first working assumption that director Barrie Kosky used to approach *The Threepenny Opera*. The title plays with the agreement that is made in prostitution and other theatres of emotion, is acted out on stage and sometimes in life, that what is taking place is an illusion that tries to make us forget it is one.

Polly vehemently claims to oppose her parents' economic thinking with something different – love. She pursues the idea of the romantic relationship between two people as if it were unquestionable. Such a relationship lives off the promise of mending the cracks that the brutal conditions tear in the social fabric. At the same time it also linked to claims to possession. It only takes five days after they first meet before Mac and Polly celebrate their wedding, the “most beautiful day of their lives”, knowing full well what practical self-interests also played a role in this decision. In the eyes of the city, it is “the boldest move” that Macheath has made in his competition with Peachum's empire to date. And by marrying her father's biggest competitor, Polly can free herself from her dependency on her family. Not only Polly, but all of the other characters in Brecht become calculable objects and also behave that way – calculatingly. “All the fuss of tearfulness, emotion, eroticism and mood ultimately serves only to veil this fact” (Jan Knopf ), no matter how seriously the desire for social warmth is meant. While the first two acts of the play are mainly focused on the hasty marriage of Polly and Macheath, on real and feigned feelings, on competition and Peachum's murderous plot, accounts are settled in the last third of the play: relationships turn out to be unreliable as soon as the market value of one of the parties involved drops. In this sense, *The Threepenny Opera* shows the “thorough capitalisation of all human relationships,” as the director of the world premiere, Erich Engel, summarised the essence of the play.

## Further Reading

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### MACHEATH: “NOW HEAR THE VOICE WHICH CRIES OUT FOR PITY”

What role does compassion play in this distorting mirror of total capitalism? It has two faces, like most things in Brecht. Thus *The Threepenny Opera* on the one hand puts an anachronistic figure of nineteenth-century capitalism on the stage in the character of the businessman Peachum, making it literally look old. On the other hand, its portrayal of capitalism is modern and exemplary in terms of its elaborately styled facades. It shows us the characters' ability to theatrically perform themselves, which allows them to exploit the other characters' outdated patterns of emotion. When at the beginning Peachum explains how he uses theatrical means in a precisely calculated way in his factory of lies to generate pity in people in order to run a successful business, he is not only revealing the business secrets of his company “The Beggar's Friend”, but also the structuring principle of the play itself. Ultimately one of the questions this begs is: to what extent do pity and charity lead to the reduction of structural injustices and suffering and to what extent do they maintain them? Is pity the essential prerequisite to fighting injustice? And in the case of Macheath, where is the injustice in the end? Not only is Macheath saved from the death penalty, he is also awarded privileges that enable him to live a bourgeois life and pursue a profitable business as a respected banker. Business that merely supports a different form of exploitation than the crimes Macheath was committing before. The injustice continues and is merely dressed in a façade of pity. Behind this lies a narcissistic identification with a form of violence that views the world as its property and at the same time demands love. Macheath celebrates his salvation and with good reason presents himself as the victim of Peachum's perfidious scheme, while at the same time is hatching new plans for how he can exploit his success as the public's darling, in order to make even more money at the expense of others. This emotional game, as Brecht and Weill make us experience viscerally in the theatre, makes objectively examining and fighting social injustices impossible. Or have you not thoroughly enjoyed yourself? •

## Artist

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### **BARRIE KOSKY**

Barrie Kosky, born in Melbourne and based in Berlin, is renowned worldwide for his inventive approach to opera and music theatre. Since 2012 he has served as Intendant and Artistic Director of the Komische Oper Berlin, transforming it into one of Europe's most dynamic houses and earning titles such as Director of the Year (Opernwelt, 2016). His productions—including *The Magic Flute*, *The Nose*, *Fiddler on the Roof* and *The Threepenny Opera*—combine visual boldness, musical precision and emotional clarity. A regular guest at the Bayreuth Festival and London's Royal Opera House, Kosky has been praised for his ability to treat serious themes with lightness and humor, redefining what music theatre can be in the 21st century.

## Production

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### **BERLINER ENSEMBLE**

Founded in 1949 by Bertolt Brecht and Helene Weigel, the Berliner Ensemble is one of Europe's most influential theater companies and a cornerstone of modern drama. From its home on Schiffbauerdamm Street, the site of the original 1928 premiere of *The Threepenny Opera*, the Ensemble has shaped generations of artists through its distinctive mix of social critique and theatrical innovation. Under artistic director Oliver Reese, it continues Brecht's tradition of using the stage as a space for reflection and debate while reimagining classics for contemporary audiences. Collaborations with visionary directors such as Barrie Kosky and Frank Castorf have kept the company vital and unmistakably Berlin.

## Production Team

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### **The Threepenny Opera**

**By Bertolt Brecht (text) and Kurt Weill (music) in collaboration with Elisabeth**

**Hauptmann**

**Berliner Ensemble**

DIRECTOR: Barrie Kosky

MUSICAL DIRECTOR: Adam Benzwi

SET DESIGN: Rebecca Ringst

COSTUME DESIGN: Dinah Ehm

LIGHTING DESIGN: Ulrich Eh

SOUND DESIGN: Holger Schwank

DRAMATURGY: Sibylle Baschung

JONATHAN JEREMIAH PEACHUM: Tilo Nest

CELIA PEACHUM: Pauline Knof

POLLY PEACHUM: Maeve Metelka

MACHEATH: Gabriel Schneider

BROWN: Kathrin Wehlisch

LUCY: Laura Balzer

GINNY-JENNY: Bettina Hoppe

FILCH: Gabriel Schneider

THE MOON OVER SOHO: Joyce Sanhá

CHOIR: Katharina Beatrice Hierl, Dennis Jankowiak, Sebastian Stipp,

Anne-Catrin Wahls

BAND: Levi Hammer (Conductor), Doris Decker, William Forman, Christoph Grahl,  
Ralf Templin, Adrian Tully, Otwin Zipp

\*The cast is subject to change, which may not be represented by the promotional materials

主辦單位  
Organizer



臺北表演藝術中心  
TAIPEI PERFORMING ARTS CENTER

指定住宿

**THE Tango**  
HOTELS & RESORTS  
天閣酒店集團

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主辦單位保留節目內容異動之權利。若有任何異動，將在臺北表演藝術中心網站公告。所有照片均由演出單位授權使用。

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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[www.tpac-taipei.org](http://www.tpac-taipei.org)