



2023 衛武營國際音樂節

2023 Weiwuying International Music Festival

衛武營國際音樂節藝術總監 | 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

《聚焦炫技》長笛獨奏會 - 金宇彬與林易

Virtuoso Spotlight -

Flute Recital Yubeen KIM and Steven LIN

2023.4.22 Sat. 19:30

衛武營表演廳

Weiwuying Recital Hall

演出全長約 100 分鐘，含中場休息 20 分鐘。

Duration is 100 minutes with a 20-minute intermission.



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

演出曲目

泰勒曼：無伴奏長笛幻想曲 第一號及第二號

A 大調 第一號幻想曲 甚快版 - 快版

a 小調 第二號幻想曲 莊版 - 甚快版 - 慢板 - 快版

巴赫：a 小調長笛組曲，BWV 1013

I. 阿勒曼德舞曲 II. 庫朗舞曲 III. 薩拉邦德舞曲 IV. 英國布雷舞曲

舒伯特：《枯萎的花朵》長笛與鋼琴變奏曲，D. 802

中場休息

尹伊桑：第五號長笛練習曲

杜提耶：長笛與鋼琴小奏鳴曲

I. 稍快版 II. 行版 III. 活潑的

普朗克：長笛與鋼琴奏鳴曲，FP 164

I. 憂鬱的稍快版 II. 抒情短歌 III. 詼諧的急版

伯恩：《卡門幻想曲》

長笛：金字彬／鋼琴：林易

藝術家介紹



樂曲解說

撰文 | 吳毓庭

金宇彬曾在訪談中提到，他從巴洛克音樂找到自己的聲音。節目一開始，他就安排了三首泰勒曼與巴赫的作品，帶領聽眾回到三百年前，原始的木質笛韻。

泰勒曼是十八世紀上半最富盛名的作曲家，他數度位居要職，比如法蘭克福、漢堡等地的音樂總監，留下大量創作。他也善於運用綜合風格，包括義大利的歌唱性、法國的華麗裝飾，與德國的多聲部手法。儘管較缺乏個人風格，但對於「聲響」的追求，卻是貫穿特質，晚年寫作《餐桌音樂》（Tafelmusik）共三冊十八首樂曲，皆使用了不同的樂器編制，被視為他最高傑作。

1732 到 1735 年間，泰勒曼陸續為維奧爾琴、長笛、小提琴與大鍵琴寫作無伴奏樂曲，拓展器樂音樂語法。他為長笛寫下十二首「幻想曲」——和嚴謹的賦格曲形成兩個極端，展現作曲者的想像力；每一首調性都不同，表現巴洛克的「情意說」審美觀：每個調都有不同情感。

第一號 A 大調共兩段，第一大段為帶著即興色彩的甚快版。其中又可分為三小段，第一小段長笛會奏出一氣呵成的宣示；第二小段從「四音主題」開始，隨後它會巧妙出現在高、低音域，形成多聲部相互模仿的效果；第三小段以回聲應答式的樂句，創造音響趣味。第二大段是洋溢田園風味的巴瑟比舞曲，前面的鋪陳與「努力」，在此有了溫馨結局。接續的第二號 a 小調，性格完全不同。除了因為樂曲以慢、快、慢、快四段鋪陳，有較長的抒情段落，作品還有大量的大跳音程（特別是減七度進行）與半音階旋律，製造了全曲的糾結。

相較於泰勒曼專注聲效，巴赫的 a 小調長笛組曲（手稿只有「獨奏」一字，「組曲」在二十世紀才被加上）更重視各舞曲特性述 a 小調為：「偉大、嚴肅但又取悅人在第一樂章阿勒曼舞曲中，巴赫很類似地寫出這些情緒。他沒有採用節奏變化創造輕重，而是透過連續不斷的十六分音符，隨著轉調表達流動的情感；整個曲風更像前奏曲，被認為受到法國音樂影響。第二樂章庫朗舞曲有許多模仿小提琴跨弦般的大跳音型，帶出曲名原意的「活潑」、「追逐」。第三樂章薩拉邦德舞曲為源於西班牙的慢舞，巴赫用長笛較低的音開始，接著才慢慢拉高，讓音樂從深沈到高昂。第四樂章英國布雷舞曲，比一般的布雷舞曲（源於法國）更重、更具鄉土味，簡短、上下來回的單純句法，讓整首曲子收在愉悅中。

上半場最後一首舒伯特《枯萎的花朵》長笛與鋼琴變奏曲創作於 1824 年，主題來自他的連篇歌曲《美麗的磨坊少女》（Die schöne Müllerin）的第十八首《枯萎的花朵》（Trockne Blumen）。這首歌

在描述主人翁因求愛被拒，絕望地尋死，他想把女孩送自己的花放在墳上，期待女孩之後經過時，會看著這景象想起：「他的愛是真實的」。原始歌曲除了有悲傷的旋律，鋼琴頑固、持續的短和弦伴奏，也鋪陳出頹喪的心境。

舒伯特將作品題獻給好友伯格納，他們年輕時曾一起在業餘樂團演奏，伯格納後來是維也納音樂院教授暨奧地利愛樂協會主席，他時常改編舒伯特的歌曲演奏。透過伯格納，舒伯特也認識到當時著名的女鋼琴家佛里希，這段淵源很可能讓舒伯特決定鋼琴聲部也要有獨奏般的地位。

樂曲從一段緩慢的前奏開始，此處的琴聲讓人想起〈死與少女〉"Der Tod und das Mädchen" 中的「長 - 短短」音型——事實上，就在同一年，舒伯特才將〈死與少女〉寫成弦樂四重奏——死神的形象再次出現，導致長笛的旋律調性始終陰晴不定。

歌曲主題在鋼琴與長笛輪奏後，會有七段變奏：第一變奏充滿華麗的音群，長笛與鋼琴相互拋接，充滿畢德麥亞式的親密；第二變奏鋼琴以連續的八度音伴奏，整體音響特別宏大，模擬著樂團氣勢；第三變奏變得柔美，三對二節奏形成綿密糾纏，讓人想起歌曲中，主角對往昔的懷念；第四變奏是激烈的暴風雨段落，花朵儼然即將被吹落；第五變奏可以聽見長笛重新振作，並以鏗鏘的跳音，表達堅定愛意；第六變奏出乎意料沒有進入輝煌結尾，而是反其道從極弱奏開始，兩部相互模仿，鋪陳出多聲部音樂的豐富聲響；第七變奏以進行曲風收尾，在經過多次轉調後，主人翁終於以肯定的 E 大調音階收尾，呼應歌曲中提到的「春天會再回來」。

下半場第一首是韓國作曲家尹伊桑的第五號長笛練習曲。尹伊桑出生於 1917 年，最初在首爾國立大學接受音樂訓練，二戰後遠赴巴黎與柏林深造，期間參與現代音樂搖籃達姆城的研習，進而認識史托克豪森、布列茲等前衛作曲家。他的音樂風格致力融合韓國傳統元素與西方技法，在 60 年代逐漸發展出個人化的「主音」技法。他發現東方音樂往往以「單一音」為單位，每個音會有自己的重複、升降、裝飾等變化，接著這些「主音」再連接成旋律，形成作曲家所言「在宇宙中流動」的效果。

1974 年，他與長笛家絲密特合作完成五首長笛練習曲，除了第一與第五給一般長笛，中間三首分別寫給中音長笛、短笛與低音長笛。第五首是最長的一首，除了運用「主音」技法，也是唯一使用十二音列的作品。它分成三大段，第一段可以聽見數個「主音」在花腔裝飾下，就像「雲朵般，看起來一樣，卻又從來不同」（作曲家自述其普遍風格），中間還使用雙音顫音，模仿韓國傳統樂器簫的吹奏。第二段為全曲核心，速度變慢，與前一段的激昂形成對比；途中會加入人聲配合雙音顫音，融合出寬廣和聲。第三段完全以單純的 Do 為主音，是五首練習曲中僅有的段落，也代表

音樂最終的去處。

法國作曲家杜提耶小尹伊桑一歲，早期風格接近德布西、拉威爾，後來受巴爾托克、史特拉汶斯基影響，最終形成獨特的幻想式風格：擁有流暢且複雜的節奏感、在無調音樂中不放棄旋律性，與特殊的聲響織度。給長笛與鋼琴的小奏鳴曲創作於 1943 年，受巴黎音樂院院長德文庫特委託，作為年度考試曲。由於充滿前人風格，他一直覺得很不像自己的音樂，明確表達不想被錄音，但因為樂曲精煉又能充分展現長笛特性，至今是他最常被演出的樂曲之一。

全曲共三樂章，中間無間斷。第一樂章稍快板以不平衡的 7/8 拍開始，鋼琴開始的大七和弦為全曲奠定透明基調（令人憶起拉威爾的鋼琴曲〈水之嬉戲〉），長笛在幽靜氣氛中，娓娓道出圓滑旋律。第二主題再次由鋼琴帶出，輕巧的斷奏帶來生氣。整個樂章會結束在如煙的高音 La，進而來到狂想的裝飾奏。

第二樂章行板開始的調性非常模糊，直到中段才慢慢清楚；隨著「視線」越來越明晰，突然間便來到「活潑的」下一樂章。第三樂章為輪旋曲，音樂在活潑、抒情、激烈中來回，製造出萬花筒般的效果。

同樣是委託，普朗克長笛與鋼琴奏鳴曲受美國國會圖書館邀請創作，為紀念支持室內樂不遺餘力的柯立芝女士。柯立芝成立的基金會在二十世紀前半，贊助了當時最優秀的一群作曲家，包括巴爾托克、柯普蘭、普羅高菲夫等人。普朗克即是在她的贊助下，寫下晚年四首奏鳴曲計畫的第一首（原本要給長笛、單簧管、雙簧管與低音管，但因過世只完成前面三首）。

樂曲由長笛大師朗帕爾在史特拉斯堡音樂節首演，結束後立刻獲得極大迴響。該作品融合了作曲家早期承襲薩堤的簡單與幽默、大戰後的新古典主義，以及虔誠的天主教信仰，創造出了非常現代、拼貼式的曲風。法國音樂學者侯斯坦的形容特別精闢：「在普朗克身上，既有僧侶的氣質，也有流氓的味道。」

樂曲共三樂章，外表很傳統，但每一樂章卻又不同於典型奏鳴曲。在第一樂章憂鬱的稍快板中，悠揚但感傷的長笛旋律率先流出，鋼琴以類似古典樂派的阿貝提低音伴奏（Alberti bass，分解和弦伴奏），只是和聲會不斷變換，好似塗錯顏色的莫札特。第二主題煥然一新，充滿躍動音符，但一閃即逝，音樂很快便回到第一主題。

發展部也「很不規矩」，沒有利用前面素材，而是衍伸出新旋律。唯情緒上和前面呈現對比，較為

樂觀，特別是長笛的附點節奏與鋼琴的切分音帶出了積極。再現部縮減了呈示部，最後音樂將如風消逝在開始的音型裡。

第二樂章抒情短歌為 ABA 三段體，A 段為感傷的沙龍音樂，B 段則是 A 的自由變奏，中間有許多突兀的大跳、轉調以及多聲部線條平行進行，彷彿脫離現實進入想像中。第三樂章「詼諧的急板」為輪旋曲式，A 段敏捷，B 段抒情，C 段慵懶，各自非常分明，宛如坐上旋轉木馬。看起來與杜提耶手法相同，但普朗克常會插入前樂章的片段，好像製造「回憶突然浮現」的效果。像是最後一次 A 前，就再現了第一樂章發展部，捕捉意識的飄忽狀態。

最後一首《卡門幻想曲》，是長笛家伯恩在 1880 年改編比才經典歌劇的器樂曲。1875 年《卡門》首演時，因為情節太過大膽，比如開場時菸廠女工打架、女主角是「致命女人」等，而備受詆毀。但其深富渲染力的音樂，很快就引起作曲家們的注意，從而改編成各種獨奏曲，像是小提琴家胡拜和薩拉沙泰就分別在 1876 年與 1882 年，創作了給小提琴的《卡門幻想曲》。

伯恩是土魯斯音樂院的長笛教授，他將這首作品獻給好友鋼琴家雷巴克。雷巴克對今日聽眾或許陌生，但據記載，他在十九世紀末非常活躍。他一生留下了許多歌劇改編曲作品，伯恩應該是受到他啟發，因為這首樂曲原始名稱「華麗幻想曲」，也是雷巴克一系列改編使用的名稱。

樂曲可以分成三大段，第一大段由「宿命主題」貫穿，它會出現三次，從強、弱到急促，預告整部作品的悲劇結尾。中間會穿插一段抒情的詠嘆調；它出自第四幕接近尾聲時，男主角唐·荷西向卡門訴說自己為了愛情，拋棄母親與榮譽，哀求卡門再次愛他。另外則會有許多伯恩新寫的展技段落，也凸顯這類樂曲的娛樂性。

第二大段以變奏著名詠嘆調〈愛情是一隻自由的鳥兒〉鋪陳。鋼琴先是響起耽溺的哈巴奈拉舞曲節奏，接著帶出長笛挑逗性的半音階旋律。這個主題總共會經歷兩次變奏，一次比一次更加華麗，其中的困難技巧不僅是大跳音程，還有許多快速雙吐段落。

第三大段來到歌劇第二幕開場的〈吉普賽之歌〉，第一句歌詞為「叉鈴叮噠作響」，音樂出現的三個短音程，彷彿亮麗的金屬聲迴盪，接著速度會越來越快，進入奔放不羈的結尾。

主要贊助



陳啓川先生文教基金會

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Program

G. P. TELEMANN: Fantasias for Flute Solo No. 1 & 2

Fantasia No.1 in A Major Vivace – Allegro
Fantasia No.2 in a minor Grave – Vivace – Adagio – Allegro

J. S. BACH: Partita in a minor for Flute Solo, BWV 1013

I. Allemande II. Courante III. Sarabande IV. Bourrée Anglaise

F. SCHUBERT: Introduction and Variations on *Trockne Blumen*, D. 802 for Flute and Piano

Intermission

Isang YUN: Etude for Flute solo No. 5

H. DUTILLEUX: Sonatine for Flute and Piano

I. Allegretto II. Andante III. Animé

F. POULENC: Sonata for Flute and Piano, FP 164

I. Allegretto Malincolico II. Cantilena III. Presto Giocoso

F. BORNE: *Carmen Fantaisie Brillante* for Flute and Piano

Flute: Yubeen KIM / Piano: Steven LIN



Program Notes

Written by WU Yu-ting

Yubeen KIM has stated in an interview that he discovered his own unique voice through Baroque music. At the start of this concert, he will perform three works by Georg Philipp TELEMANN and Johann Sebastian BACH, transporting the audience back to a time when the original wooden flute was popular, 300 years ago.

TELEMANN was a renowned composer in the first half of the 18th century, holding prominent positions such as Kapellmeister in Frankfurt and Hamburg, leaving behind a vast array of compositions. He excelled in blending different styles, including Italian sing-ability, French ornament, and German polyphony. Although his works may lack a distinct personal style, they are characterized by a consistent pursuit of "sound." In his later years, he composed *Tafelmusik* (Table music), 18 pieces in three volumes, all featuring different instruments, considered his greatest masterpiece.

During the period from 1732 to 1735, TELEMANN composed a series of unaccompanied pieces for instruments such as the viola da gamba, flute, violin, and harpsichord, expanding the vocabulary of instrumental music. He wrote twelve Fantasias for the flute, featuring movements in varied styles, including the rigorous fugue, displaying the composer's imagination. Each piece is composed in a different tonality, conveying the Baroque *Affektenlehre* aesthetic, which holds that each tone evokes distinct emotions.

The first Fantasia in A Major consists of two sections, the first of which is a fast, improvisational vivace. It can be divided into three parts: the first features the flute playing continuously, the second features a four-note theme that is subtly

introduced in the high and low ranges, creating the effect of multiple voices imitating each other, and the third uses echo-response phrases to add acoustic interest. The second section, *Passepied*, is filled with idyllic flavors and provides a warm conclusion to the previous elaboration and effort. In contrast, No. 2 in a minor has a distinct character, with a layout of four sections, slow-fast-slow-fast, and a long lyrical section. The work also includes a large number of large interval leaps (especially in diminished sevenths) and chromatic melodies, creating a sense of tension throughout the piece.

BACH's flute suite in a minor, referred to as *Solo* in the manuscript and only later labeled as *Partita* in the 20th century, differs from TELEMANN's focus on sound effects by placing more emphasis on the characteristics of each dance. 18th century music theorist Johann MATTHESON described a minor as "great and serious but flattering," and these characteristics can be seen in the first movement, *Allemande*. BACH utilizes modulation through continuous sixteenth notes to create a sense of fluidity and convey emotions, rather than relying on changes in rhythm. The movement is considered to be influenced by French music, with the whole style resembling a prelude. The second movement, *Courante*, uses large leap patterns that emulate the techniques of violin playing to express the lively and "chasing" feeling associated with the title. The third movement, *Sarabande*, is a slow Spanish dance that builds from low to high notes. The fourth movement, *British Bourrée Anglaise*, is heavier than the traditional French *Bourrée* and features a simple, up-and-down syntax for a pleasant overall sound.

The last piece in the first half of the concert, *Trockne Blumen* (Dry Flowers), a variation for flute and piano, was adapted from SCHUBERT's song cycle of the same name. Originally written in 1824, it tells the story of a person who has been rejected in courtship and wishes to die. The protagonist wants to place the flowers given to him by the girl on his grave, and when she passes by, he hopes she will see them and realize "his love for her is real." The variation builds on the original sad melody and adds a persistent, repetitive piano ostinato to convey a sense of despair further.

SCHUBERT dedicated his *Trockne Blumen* song cycle to his friend Ferdinand BOGNER, with whom he had played in an amateur orchestra in their youth. BOGNER later became a professor at the Vienna Conservatory and chairman of the Austrian Philharmonic Association. He often adapted SCHUBERT's songs for performance. Through BOGNER, SCHUBERT also knew the famous pianist Anna FRÖHLICH at that time. This relationship likely influenced SCHUBERT's decision to give the piano part a solo status in the flute and piano variation.

The composition begins with a slow prelude, where the sound evokes the "long-short-short" pattern in the lied *Der Tod und das Mädchen* (Death and the Maiden). SCHUBERT actually also adapted that lied to a quartet in the same year. The theme of death is portrayed, resulting in the flute's melody having a cloudy and uncertain tonality.

After the theme is introduced by the piano and flute, there are seven variations: the first variation is filled with lush clusters, with the flute and piano weaving together in a display of Biedermeier intimacy; the second variation features grandiose octave piano accompaniment, simulating the grandeur of an orchestra; the third variation turns soft and contemplative, with a three-to-two rhythm creating a dense, nostalgic atmosphere that evokes how the protagonist misses the past; the fourth variation depicts a scene in the fierce storm, the flowers seem to be blown down; in the fifth variation, the flute takes on a more prominent role and expresses firm love through a sonorous staccato; in the sixth variation, rather than a grand closure, the piece unexpectedly begins with a quiet dynamic (pp). The two parts imitate each other, creating a rich, multi-part texture; the seventh variation concludes with a marching style, with many modulations and a final affirmation of the E Major scale, echoing the sentiment of the piece's title *Spring will come back*.

The second half of the program begins with Flute Etude No. 5 by Isang YUN, a Korean composer born in 1917. He received initial music training at Seoul National University, and after World War II he went to Paris and Berlin for further studies. During this period, he participated in the international summer course in Darmstadt, Germany, where he learned contemporary music and got to know Karlheinz STOCKHAUSEN, Pierre BOULEZ, and other avant-garde composers.

YUN's music style combines Korean traditional elements with Western techniques, particularly developing his own "main tones" technique in the 1960s. This technique emphasizes the use of "single tones" as the foundation of a melody, which are then repeated, ornamented, and connected to create what the composer referred to as "Music flows in the cosmos."

In 1974, Isang YUN collaborated with flutist Beate-Gabriela SCHMITT to compose five Etudes for flute. The first and fifth pieces are for general flute, while the middle three are for alto flute, piccolo, and bass flute respectively. The fifth piece, the longest of the five, is the only one that uses YUN's "main tones" technique in conjunction with twelve-tone sequences. It is divided into three sections. The first section features YUN's "main tones" technique with coloratura decoration, evocative of the composer's description of his style as "like the clouds that are always the same but are never alike one to another." Doppel-tremolos (double notes tremolos) are used in the middle section, imitating the blowing of the traditional Korean musical instrument piri. The second section is the core of the piece, featuring a slower tempo in contrast to the exciting first section, and the addition of human voices to accompany doppel-tremolo, creating a rich harmony. The third section is dominated by a simple C, which is a unique section among the five etudes and represents the final destination of the music.

French composer Henri DUTILLEUX, who was one year younger than Isang YUN, developed a unique style that blended smooth and complex rhythms, melody in atonal music, and special sound textures. His early style was influenced by DEBUSSY and RAVEL, but later also by BARTOK and STRAVINSKY. Sonatine for flute and piano was composed in 1943 and was commissioned by Claude DELVIN COURT, the dean of the Paris Conservatory, as an examination piece for students. DUTILLEUX wrote the commission in his predecessors' style; he felt it did not align with his own style and so did not want it to be recorded. Nevertheless the refined nature of the piece and its demonstration of flute technique made it one of his most frequently performed works.

The piece has three movements with no breaks in between. The first movement, Allegretto, starts with an asymmetric 7/8 beat. The piano's opening major seventh chords set a transparent tone for the piece, reminiscent of Ravel's *Jeux d'eau*. The movement features a serene atmosphere with a slow legato melody, followed by a second theme introduced by the piano and a lively staccato. The movement ends with a smoky high note A and leads into rhapsodic ornamentation.

The second movement, Andante, begins with an ambiguous tonality that gradually clarifies as it progresses to the middle. As the tonality becomes more defined, it seamlessly transitions into the next movement, Lively (Animé). The third movement is in Rondo form, characterized by its lively, lyrical, and intense nature, creating a kaleidoscopic effect.

Also a commission, Sonata for Flute and Piano by Francis POULENC was commissioned by the American Library of Congress in honor of Elizabeth Sprague COOLIDGE, who was a strong supporter of chamber music. The foundation established by COOLIDGE in the first half of the twentieth century sponsored some of the best composers of the time, including BARTOK, COPLAND, and PROKOFIEV. Under this sponsorship, POULENC wrote this work, the first of four sonatas he had planned (intended for flute, clarinet, oboe and bassoon). He only completed the first three before his death.

The Sonate pour flûte et piano was premiered at the Strasbourg Music Festival by flutist Jean-Pierre RAMPAL and received immediate positive feedback. The work combines the simplicity and humor of the composer's early inheritance of Erik SATIE, post-World War II neoclassicism, and the devout Catholic belief, creating a modern, collage-style of music. French music scholar Claude ROSTAND's description of POULENC's style is particularly incisive: "In POULENC there is something of the monk and something of the rascal."

The music consists of three movements, each of which deviates from the typical sonata structure. The first movement, Allegretto malincolico, opens with a melodic and sentimental flute melody accompanied by a broken chord accompaniment (Alberti bass) reminiscent of the Classical music school. The piano's constantly changing chords, like

a MOZART's work with the wrong color, give the movement an unexpected quality. The second theme, featuring lively staccato, is brief and fleeting before the music returns to the first theme.

The development section of the first movement is also very irregular in that it introduces a new melody instead of using the previous material. Emotionally, it is more optimistic compared to the previous section, particularly with the flute's dotted rhythm and the piano's syncopation bringing out a sense of positivity. The recapitulation section is a reduction of the exposition, and the music concludes with a return to the same figures as the beginning, fading away like the wind.

The second movement, *Cantilena*, is in ABA ternary form. Section A is sentimental salon-style music, while section B is a free variation of A with many abrupt jumps, modulations, and overlapping voices, as if transporting the listener to an imaginary world. The third movement, *Presto giocoso*, is in rondo form. Section A is agile, section B is lyrical, and section C is relaxed, each section distinct, and the listening experience is like a ride on a merry-go-round. It shares similarities with DUTILLEUX's style, but POULENC often includes fragments of previous movements, creating the effect of the "emergence of sudden memories." For example, before the final A section, there's an appearance of the development section from the first movement, as if capturing a fleeting thought.

The last piece, *Carmen Fantaisie Brillante*, is an instrumental adaptation of Georges BIZET's classic opera, created by flutist François BORNE in 1880. When *Carmen* premiered in 1875, it was met with criticism for its bold plot, such as the fight between female workers in a tobacco factory in the opening scene, and the portrayal of the lead female character as a "Femme fatale." However, its profound and expressive music soon caught the attention of composers and was adapted into various solos. For example, violinists Jenő HUBAY and Pablo de SARASATE, respectively in 1876 and 1882, composed *Carmen Fantaisie* for violin.

BORNE, a flute professor at the Conservatoire de Musique de Toulouse, dedicated *Carmen Fantaisie Brillante* to his friend pianist Ignace LEYBACH. Although LEYBACH may not be well-known to modern audiences, he was recorded as being quite active in the late 19th century. He left behind many opera adaptations throughout his life, and it is possible that BORNE was inspired by him, as the original title of this piece, *Fantaisie Brillante*, is also the name used by LEYBACH for a series of adaptations.

The music of *Carmen Fantaisie Brillante* can be divided into three sections. The first is characterized by the recurring theme of "Fate," which appears three times, progressing from strong, to weak, to hasty, foreshadowing the tragic ending of the piece. A lyrical aria is inserted in the middle, taken from the end of the fourth act, when the protagonist Don JOSÉ confesses to Carmen that he abandoned his mother and honor for love, and pleads with her to love him again. Additionally, BORNE included many new passages, highlighting the entertainment aspect of this type of music.

The second section features variations of the famous aria *L'amour est un oiseau rebelle*. The piano starts with the alluring habanera rhythm, followed by the seductive chromatic melody played by the flute. The theme goes through two variations, of increasing grandeur, technically challenging not only for large interval jumps, but also many fast double-tonguing passages.

The third section presents *Les tringles des sistres tintaient*, taken from the beginning of the second act of the opera. The opening line *Les tringles des sistres tintaient* is represented by three short bursts of music intervals that mimic the image of bright metal, followed by an increasing tempo, leading to a wild and unrestrained conclusion.



藝術家介紹 Artists Introduction

長笛 | 金宇彬

Flute | Yubeen KIM



來自韓國，金宇彬為世界三大長笛比賽的得主，包括 2014 年日內瓦國際音樂大賽，2015 年捷克布拉格之春國際大賽，及 2022 年才剛榮獲冠軍的 ARD 慕尼黑國際音樂大賽。金宇彬的父親為交響樂團的低音琴手，他自小受音樂薰陶，六歲開始學習鋼琴，九歲時，母親欲學習長笛以自娛，金宇彬隨母親旁聽，就此愛上了這個樂器，也埋下了成為長笛家的夢想種子。

儘管年輕，金宇彬卻有著非凡的專注力和穩如磐石的表現，2016 年，年僅十九歲的金宇彬便接任柏林音樂廳管絃樂團的長笛首席，這位天資洋溢的年輕長笛手在擔任首席後廣受好評，在內部投票後一致認同他擔任樂團終身總幹事，他同時也是韓國史上第一位在頂尖德國交響樂團擔任首席的音樂家。

From South Korea, Yubeen KIM is the winner of the world's three major flute competitions, the Concours de Genève in 2014, the Prague Spring International Music Competition in 2015, and just recently the First Prize at the prestigious ARD International Music Competition in 2022. KIM's father is a contrabassist in an orchestra in Korea. Growing up with music, KIM started learning the piano at the age of six. When he was nine, his mother wanted to learn the flute as a hobby; KIM followed his mother and fell in love with this instrument, planting the seed of his dream of becoming a flutist. Despite his young age, KIM has extraordinary focus and stable performance. In 2016, at the age of only 19, he became the First Principal Flute of the Konzerthausorchester Berlin. This talented young flutist has been widely praised in the orchestra, and was elected Chief of Staff for life. He is also the first musician in Korean history to be the principal of one of Germany's representative orchestras.

鋼琴 | 林易

Piano | Steven LIN



臺裔美籍鋼琴家林易，為 2014 年魯賓斯坦國際鋼琴大賽得主。充滿個人獨特魅力及原創性表演風格，林易十歲時以全額獎學金被茱莉亞音樂學院錄取，師事鋼琴名師卡普林斯基，並以十二歲之齡與紐約愛樂合作，首登紐約林肯中心的費雪廳。《華盛頓郵報》形容他的演奏「展現了耀眼的精湛琴藝，真情流露、有著充沛的音樂語彙」，《巴爾的摩太陽報》更盛讚其音色是「無懈可擊的美麗」。林易活躍於世界舞台，與各大洲重要樂團都曾有密切合作，近年曾受邀與墨西哥國家交響樂團、西澳交響樂團、以色列愛樂樂團及其他許多樂團演出，並也經常表演於知名古典音樂盛會，包括「Bravo！韋爾谷音樂節」以及紐約愛樂電台舉辦的「貝多芬奏鳴曲馬拉松」，目前於臺北市立大學音樂學系擔任鋼琴助理教授。

Steven LIN is a Taiwanese American pianist . He won the top prize of the 2014 Rubinstein International Piano Competition. Full of distinctive charm and innovative performance style, LIN was admitted to The Juilliard School at the age of ten with a full scholarship, and studied under the renowned piano teacher Yoheved KAPLINSKY. At twelve, he collaborated with the New York Philharmonic, making his debut at Avery Fisher Hall of Lincoln Center in New York. *The Washington Post* praised his playing as "offers sparkling virtuosity; unaffected, highly musical phrasing," while *The Baltimore Sun* hailed his piano tone as "unfailingly beautiful." LIN is active globally and has worked closely with important orchestras on multiple continents. In recent years, he has been invited to perform with the National Symphony Orchestra of Mexico, the Western Australian Symphony Orchestra, the Israel Philharmonic Orchestra, and many others. He also frequently plays at prominent classical music events, including the "Bravo! Vail Valley Festival," and the "Beethoven Sonata Marathon" hosted by New York's Classical Music Radio Station, WQXR. Steven LIN is currently an Assistant Professor in the Music Department of University of Taipei.