

2010
11 / 18 日

(四) 19:30
台北國家演奏廳



江淑君



安德石

鋼琴 吳思慧

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巴赫：G大調三重奏鳴曲，BWV1039 J.S.BACH: Trio Sonata in G, BWV1039
舒伯特 / 安德石改編：《凋零的落花》序奏與變奏曲，作品160
F.SCHUBERT (arr. A. Norell) : Introduction and Variations, op.160
隆貝格：“我信D音” B.LUNDBERG/: "In D I do"
李道特：“國王與天堂鳥” A.RIDOUT: "The Emperor and the Bird of Paradise"
阿爾貝尼茲 / 安德石改編：西班牙組曲 I.ALBENIZ (arr. A. Norell) : Spanish Suite
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如歌的長笛

安德石 江淑君長笛二重奏

Anders Norell / Shu-Chun Chiang Flute Duo 2010





如歌的長笛

安德瓦 江淑君長笛二重奏

Anders Norell / Shu-Chun Chiang Flute Duo 2010

如歌的長笛一
安德石 江淑君長笛二重奏

Anders Norell /
Shu-Chun Chiang Flute Duo 2010

鋼琴 吳思慧

2010年11月18日(四) 19:30

台北國家演奏廳

主辦單位：閃亮木管五重奏

贊助單位：國家文化藝術基金會

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Good night

長笛 / 江淑君 Shu-Chun Chiang

為台灣活躍於樂壇與具創意的長笛家。於接受完整之音樂教育，畢業於：台北市福星國小、南門國中、國立師大附中等音樂班。國立台灣師範大學音樂學系，英國皇家音樂學院 (Royal Academy of Music, London)。

1991年赴日本神戶參加「日本全國長笛大賽」榮獲「觀眾票選獎」。歷年來曾與以下之管弦樂團合作長笛協奏曲演出：國家交響樂團 (National Symphony Orchestra, Taiwan)、台北市立交響樂團 (Taipei Municipal Symphony Orchestra)、蒙特羅室內樂團 (加拿大) (I Musici De Montreal)、台北市立教育大學音樂學系管弦樂團 (Symphony Orchestra of Taipei Municipal Teachers College)、樂興之時管弦樂團 (Musica Momente Orchestra)、台灣師大音樂學系管弦樂團 (Symphony Orchestra of National Taiwan Normal University)、師大附中管弦樂團 (Symphony Orchestra of Senior High School of National Taiwan Normal University) 等。

並多次受文建會之邀，代表台灣於紐約、西雅圖、巴黎等地演出。2002年5月受邀赴上海音樂廳演出台灣作曲家李子聲：長笛協奏曲「上台、下台」深受讚許。2007年12月受邀至上海音樂學院、上海音樂學院附中、上海華東大學音樂系進行長笛教學交流，深受好評。

致力於推廣台灣作曲家之新作品為江氏長久以來努力之目標，經常推廣性的演出台灣長笛音樂作品。1996年與其好友一四位優秀音樂家成立「閃亮木管五重奏團」(Golden Woodwind Quintet)，每年皆固定邀約委託創作木管五重奏新作，至今已達十餘首。

在長笛教學專業上，經常受邀擔任大師班之即席翻譯，自2008年以來，已連續三年擔任英國長笛大師 Trevor Wye 大師班之翻譯，協助學員深入理解，深受學生愛戴。

現任職台北市立教育大學音樂學系專任教授，且為閃亮木管五重奏團團長。

CHIANG, Shu-Chun /flute

Shu-Chun CHIANG is one of the most active flutists in Taiwan today. She has won many prizes, in Taiwan as well as abroad; for example the Audience Prize in the "Solo Young Artist" competition at Japan Flute Convention in 1991.

She graduated from the music department at National Taiwan Normal University and immediately got a job as co-principal flute of the Taipei Municipal Symphony Orchestra. After two years she left TSO, going abroad for further studies, achieving post-graduate diploma at Royal Academy of Music, London, where she studied with professor William Bennett.

Miss Chiang has been soloist with many professional orchestras in Taiwan, for example premiering Lee Tzy-Sheng's flute concerto with the National Symphony Orchestra in 1998 and also devotes a lot of time for chamber music and recitals.

She is frequently asked to go abroad on performing tours representing Taiwan, and has played at venues in New York, Vancouver, Paris, London and Vienna as well as Beijing and Shanghai.

Because of her keen interest in contemporary and chamber music, she founded the Golden Woodwind Quintet in 1996 and through it have commissioned more than 10 new works for this constellation.

Shu-Chun Chiang is now Professor at the Music Department of Taipei Municipal University of Education.

長笛 / 安德石

1970 生於瑞典中部恬靜自然的小城 Sundsvall。父親為教堂管風琴家，母親為小學教師，平日即吟唱、創作，啟發了他對音樂的興趣。十歲起學長笛，常與父親在教堂聚會中同台演出。

安德石獲英國皇家音樂學院高級演奏家文憑，獲得瑞典哥德堡音樂大學藝術碩士。1990 年安德石於瑞典皇家軍樂團獲選「年度最佳音樂家」，1992 年獲選英國長笛協會青年藝術家比賽之準決賽。除了長笛外，安德石亦擅長短笛，曾於 1994 至 1995 年間專任哥德堡交響樂團長笛及短笛，隨樂團赴維也納、巴黎、倫敦及西班牙等地巡迴演出，並與 Jarvi, Ashkenazy, Blomstedt 及 Schwarz 等國際知名指揮合作演出。安德石也曾任瑞典皇家軍樂隊首席長笛，世界青年樂團首席長笛、短笛，及於 1992 年參加德國「拜魯特節慶青年樂團」。

除了音樂會演出外，他曾於 1992 年至 1995 年間與哥德堡交響樂團合作，錄製柴科夫斯基、蕭斯塔高維契、尼爾森等交響作品，由德國 Deutsche Grammophon 發行。

1995 年隨台灣長笛妻子移居台灣，1996 年擔任國家音樂廳交響樂團長笛首席迄今。1999 年曾與國家音樂廳交響樂團合作演出梅湘的四重協奏曲，擔任長笛獨奏，其音樂表現力與超凡的技巧，深受指揮及觀眾的好評。2004 年六月與國家音樂廳交響樂團演出柯瑞良諾 (J.Corigliano) 之神奇吹笛人 (Pied Piper Fantasy)，對演出者與聽眾都將是一個嶄新的經驗。

目前任教於台北美國學校、臺北市立教育大學與實踐大學，並經常有室內樂與獨奏的演出。

Anders Norell/flute

Anders Norell was born in Sundsvall, Sweden 1970 and completed his Master of Fine Arts in Music at the College of Music at Gothenburg University with professor Gerard Schaub, and later postgraduate studies at Royal Academy of Music in London with professor William Bennett. Another teacher that has had great influence on his playing is Suzuki-master Toshio Takahashi.

However, his first musical influences came through his father, who was organist at the local church. This way, Anders often joined in to help tuning the "queen of instruments", and soon after learning to play the flute at age of 10 he frequently performed in church, often together with the choir. This proved to be valuable stage experience, but, Anders' dream to play in a big orchestra could not be realized in such a small village. After moving out from home to enter a special music school at age of 16, he got a few chances to join an amateur orchestra, and the very first occasion, playing Schumann's Third symphony confirmed that this was what he wanted to do in his life.

The exciting and complex teamwork of a symphony orchestra where responsibility, dominance and submission is switched and juggled in matter of seconds between different sections and players under the supervision of the conductor is an amazingly detailed and living organism, and well described as a way of making love with music.

After entering music college his experiences grew further, but Anders still eagerly spent his vacations joining summer camps around the world, often with focus on orchestral playing. In the summer of 1992, Anders went to such a camp in Bayreuth, Germany, where the participants also could

get rare opportunities to see performances at the Wagner Festival opera house. The environment and discovery of Wagner was another milestone for Anders, and since then, he views opera as the ultimate art form, where music, poetry, theatre and art is combined to what Wagner really wished to accomplish, a "Gesamtkunstwerk", a "total work of art".

The following year, Anders auditioned to the Jeunesses Musicales World Youth Orchestra and was selected as one of three participants from Sweden. This brought him to Canada, and then back to Europe, with tours in several major cities. In the year of 1990 he had a year off from his studies to do the compulsory military service, but also here it was mainly music, as he was selected to be the principal flute of the Band of the Royal Swedish Army. He performed the Chaminade Concertino as a soloist with the band at several occasions, and was so successful that he was awarded "Musician of the year" when graduating from the military.

From 1991, still being a student, Anders was frequently hired to work in professional orchestras and covered a lot of both symphonic and opera repertoire. After finishing his post-graduate year in London 1994, he won the position of 2nd flute and piccolo of the Gothenburg Symphony Orchestra, which resulted in even more tours in Europe, CD recordings (Tchaikovsky, Shostakovitch, Nielsen, Sibelius and Mahler for Deutsche Grammophon and BIS) and collaborations with prominent conductors, such as Jarvi, Blomstedt, Ashkenazy, Chung etc.

Nevertheless, Anders felt he wanted more adventure, and after having met his taiwanese girlfriend in London, his thoughts kept spinning about how it would be to move to Asia. So just one year later, in 1995, he came to Taiwan to visit for an annual stay, studying his other passion: language. Chinese appealed to him as a marvellous and delicate chal-

lenge, which he quickly absorbed along with the interesting fusion of traditional chinese and japanese culture with the modern american lifestyle that is the unique character of Taiwan today. However, Anders was soon busy teaching flute, and after a year, auditioned and won the job of Principal Flute of the NSO in October 1996. That completion of his lifelong dream, along with his love for Taiwan, the taiwanese people as well as Taiwan's excellent food made him stay on for now over fifteen years.

Although having travelled extensively throughout the world, he will never sever his ties with the Swedish countryside where he grew up. Hence, nature is always central in Anders way of thinking and making music, and he strongly believes that the flute should sing in a natural way. Many audiences have enjoyed listening to his very personal flowing flute tone. With NSO Anders has also performed as a soloist in concertos by Messiaen and Mozart. In summer of 2004, in an enormously successful NSO production, he played and acted the solo part of Corigliano's "Pied Piper Fantasy" which excited and enthralled the audience in seven sold-out performances. The most recent solo performance was also with NSO, in April 2008, playing Liebermann's fiercely difficult but beautiful Flute Concerto.

Anders is also fond of chamber music and plays solo recitals about once a year. Plenty of time is devoted to church and education, and he is currently teaching at Taipei American School, Taipei Municipal University of Education and Shih-Chien University.

If having free time to spare, it comes as no surprise that he is often found in his terrace garden, and of course, being a typical Pisces, tending his tropical fish aquariums. Other interests range from such different topics such as solving cross-words to strong teas and Australian red wine!

鋼琴 / 吳思慧



四歲半由母親啓蒙接受鋼琴教育。十歲獲得全國音樂作曲比賽兒童組亞軍。從小音樂造詣表現優異，繼而進入新明國中音樂班就讀，主修鋼琴，師事李雅清、李孟慈；副修大提琴，師事盧建銘。在校期間獲得台灣區音樂比賽少年作曲組亞軍及桃園縣鋼琴比賽少年組冠軍。民國八十四年以鋼琴最高分考入國立台灣藝術專科學校（現為國立台灣藝術大學），師事陳盧寧、鍾家璋；副修大提琴師事林秀三。在學期間曾與台灣藝術大學師生演出孟德爾頌 d 小調鋼琴三重奏 Op. 49、柴可夫斯基 a 小調鋼琴三重奏 Op. 50、舒曼降 e 小調鋼琴五重奏 Op. 44、馬水龍的關渡隨想以及鄧靜然的江雪鋼琴協奏曲。畢業後專職鋼琴伴奏，與美國長笛兼作曲家 Gary Schocker、Anders Norell（NSO 長笛首席）、王明華（NCO 首席）、以及多位國樂演奏名家—王世

榮、景雅菁、鄭曉玫、李逸民等等，一同合作演出。民國九十五年在鋼琴家安寧賞識並推薦下，以全額獎學金進入美國 Lee University 鋼琴演奏碩士班接受安寧的指導。在校期間獲得榮譽演出獎 (Honors Recital Award)，並贏得 Southern Adventist University Orchestra 所主辦的鋼琴協奏曲比賽。與其樂團演出拉赫曼尼諾夫的帕格尼尼狂想曲深獲聽眾好評。在以鋼琴最優秀成績拿到演奏碩士文憑後，留在該校任職一年。回國後從事鋼琴合作藝術，受邀擔任 2009 年台灣國際長笛藝術節—芬蘭長笛名家 Petri Alanko 在國家音樂廳的獨奏會、台中中興堂長笛名家之夜、2010 年青年韓國小提琴家申賢守之獨奏會、以及台灣長笛王子胡志偉在國家音樂廳的獨奏會、英國長笛家 Trevor Wye 的長笛音樂營之鋼琴伴奏家。

Ssu-Hui Wu

Born in Taipei, Taiwan in 1979, she received her first piano lesson at age four from her mother, and was later taught to play the cello by her uncle. She won many competitions for piano and composition in Taiwan. Ssu-Hui Wu began her career at age 13 at the Xing-Ming junior high school. She then continued her studies at the National Taiwan University of Arts. In 2002, Ssu-Hui made her National Concert Hall debut with the Orchestra of National Taiwan University of Arts, under the direction of Xuen-Fong Li, performing Shui-Long Ma's Piano Concerto "Capriccio of Kuando". She had traveled with some musicians to Japan and China to perform traditional and modern Chinese music, as well as some West-

ern music. She has been invited to be the piano accompanist in the concerts of many musicians from other countries, including French saxophonist Danial Gremelle, Korean saxophonist Kim Daewoo, Swedish flutist Anders Norell, and American composer and flutist Gary Schocker. Her master's degree was completed in piano performance at Lee University, in Cleveland, TN, USA, where she studied under Ning An's studio. During her time at Lee, she earned a full-tuition scholarship and was a two time winner of the Honors Recital Award. She was also a winner of the Southern Adventist University Symphony Orchestra Concerto Competition in 2007. Following her graduation, Ssu-Hui worked at Lee University as a part time faculty. Now she is a piano accompanist who has been invited to accompany many famous musicians including Petri Alanko, Shin Hyun-Su, Hu Chih-Wei, and many flutists in Taiwan.

樂曲解說

1. 巴赫：G大調三重奏鳴曲，BWV1039 (1741)

這首可能是古提琴奏鳴曲 (BWV1027) 的原始版本，巴赫將此首的第一長笛聲部轉為古提琴演奏，而第二長笛聲部則轉為大鍵琴的右手聲部，而原低音線條仍得留在大鍵琴左手線條。此曲曲式為義大利式教會奏鳴曲，四個樂章分別為慢、快、慢、快之樂章，巴赫運用義大利音樂風格，每個樂章的主題都有相互模仿競奏，也展現了巴赫超凡的對位手法。

第一樂章：慢板 *adagio*，分成三大段落，第二長笛奏出由低音分解和弦支持的旋律，第一長笛奏出簡單的和聲音（巴赫原是希望業餘音樂愛好者也能演奏此曲）中段雙長笛以更緊密交織的旋律相互模仿。最後第三段，為第一段的重複，但第二長笛聲部加上些許裝飾的音型。

第二樂章：交織著對位旋律的活潑彈性的快板，是由第一樂章的終止式銜接過來的。快板的中段主題乃採用原快板主題的反行，交織出更稠密的對位織度。

第三樂章：長笛吹奏輕柔的、無止盡的琶音，在分解和弦的低音線條上，遊走在不同調性裡。

第四樂章：終曲，節奏明快的三聲部賦格，大鍵琴的右手終於為一獨立的聲部

J.S. Bach: Trio Sonata in G for 2 Flutes and Continuo, BWV1039

1. Adagio
2. Allegro ma non tanto
3. Adagio e piano
4. Presto

This original flute work is more often heard as the Sonata for viola da gamba (BWV 1027). It follows the Italian church sonata format with four movements alternating in slow-fast-slow-fast tempi. Bach's fascination with counterpoint often

place the instrumental lines in close imitation. The flowing first movement, marked Adagio, unusually gives the opening melodic line to the second flute, with the first flute providing a simple harmonic line. Then the two flutes share a more complex version of the melody in close imitation. The sprightly Allegro follows from the first movement after an expectant cadence rather than a conclusion. The Allegro's central section consists of the theme turned upside-down. Third comes the brief Adagio e piano, in which the flutes play gentle, endlessly repeated arpeggios wandering through several keys over a bass pulse. The concluding Presto is an energetic three-voice fugue, with the right hand of the harpsichordist finally getting its fair share.

2. 隆貝格：“我信D音”，為長笛獨奏與低音樂器（2010）

博斯·隆貝格是我的初中時期的音樂老師。直到今日，我們仍保持密切的聯繫。因為，除了音樂的共通話題，我們也一起分享對中國茶的狂熱！事實上，所有的亞洲文化都對博斯·隆貝格有強大的吸引力。

1944年出生於斯德哥爾摩，最初他學習古典吉他，但一次意外造成左手的三個手指被迫截肢。但是，因著對音樂的熱愛，他發明製作了一種延伸長笛按鍵的方法，使他能夠繼續演奏與創作音樂。他廣博的接受所有不同風格的音樂，並是位極具創新的音樂家，對新的聲響組合與音效有瘋狂的好奇心。我會稱他為“audioholic”（酗音效者）！他演奏很多爵士樂並享受爵士音樂所帶來的自由。他有項很特別的寵物—墨西哥品種的[“骷髏頭”蟑螂]。

今晚的樂曲是今年夏天博斯拿給我們嘗試，因為充滿意境，故我們決定在音樂會中演出。曲名“in D I do”與“indeed I do”，是英語雙關語的表達：“的確，我做”，將“indeed的確”變成“in D，D音”；就像是一個低音(D)在寬廣的地面提供一個廣大的空間，長笛就像是無人駕駛的飛機，在這空間中自由探索。

B. LUNDBERG: "In D I do", for solo flute and bass(2010)

Bosse Lundberg was my music subject teacher during junior high school. He is now the only teacher from my home country that I keep contact with. That is also because apart from music we share enthusiasm for chinese teas! In fact, Bosse is attracted to all asian culture.

Born in Stockholm 1944, he studied classical guitar but an accident cut off three fingers of his left hand. He then created a way to extend the flute keywork making him able to continue music making. He is an omnivorous musician and extremely creative and curious about discovering new sounds. I would call him an "audioholic"! He plays a lot of jazz and enjoys the freedom it brings. A bit more special is his choice of pets, mexican "skull" cockroaches.

Tonight's piece Bosse showed us this summer and is a word pun on the english expression "indeed I do", the "indeed" becoming "in D" pointing to a low note drone (D) that runs below ground giving the flute ample space to freely explore the space above.

3. 舒伯特：飄零的落花（選自「美麗的磨坊少女」連篇歌曲第十八首）序奏、主題與變奏，作品 160，D802

失戀而哀傷的年輕旅人對著一束枯萎的花朵傾訴著他對美麗磨坊少女的思念，這束愛人送他的美麗花束因絕望憂傷的淚水浸潤而凋零，年輕旅人訴說著他的故事，並將會帶此花束入墳。他想像著：如果有一天，美麗的磨坊少女走過他的墳前，認出他、回憶起他、想著他的故事並衷心的肯定他在他心中的地位，那他墳上的嚴冬將會過去，春天將再來，墳上的花朵將再度美麗燦爛的湛開。米勒 (W. Müller) 的詩：「飄零的落花」中三項主旨：愛情、死亡、自然 (love, death, nature) 為浪漫時代初期藝術創作歌詠之核心。

此首樂曲是舒伯特唯一的長笛作品，創作於 1824 年一月，

前兩個月，1823年十一月他正完成「美麗的磨坊少女」連篇歌曲。這首長笛作品題獻給當時維也納音樂學院長笛教授 Ferdinand Bogner，首演時間不詳。舒伯特在世時未將此曲正式出版，真正出版於1850年，當時在維也納市立圖書館 (Wiener Stadtbibliothek) 發現舒伯特的草稿，其標題為法文 (Variations pour le Pianoforte et Flüte)，於出版時由專家學者加上作品編號 160，為浪漫時代初期之長笛代表作。

全曲為序奏、主題與七組變奏組合而成。舒伯特有智慧並隱喻的將三項主旨融入曲中。序奏 37 小節為有別於歌曲本身，舒伯特另行加上的；他特別採用其弦樂四重奏「死神與少女」中隱射死神腳步的節奏：I ii I ii 在序奏的第一、二小節象徵深沉、陰暗的死神迫近。主題則以 e 小調導入，訴說委婉哀傷的情愫；隨著歌詞內容轉為積極，音樂轉入 E 大調，而以燦爛光輝結束。伴隨著主題由哀傷轉為樂觀，七組變奏亦是由憂鬱的第一變奏開始，最後轉為莊重明亮的 E 大調終曲變奏。在七個變奏裡，舒伯特安排了長笛與鋼琴各自發揮展技的空間：變奏 I：長笛；變奏 II：鋼琴；變奏 III：長笛；變奏 IV：鋼琴；變奏 V：長笛；變奏 VI：卡農；變奏 VII：終曲，進行曲。

在教這首曲子時，我有了重新改編這首曲子的靈感，因為我覺得得以更適合給三重奏演奏，有著對等分量的長笛兩聲部，並可分擔原來鋼琴過重的織度。而改編後的這個版本，使這首原本略顯嚴肅的曲子，增添了甜美迷人的氣氛，也更為平易近人。然而因為聲部的拆解，長笛家要面臨更複雜的技術挑戰！（安）

F. Schubert: Introduction, Theme and Variations from

「Ihr Blumlein alle」op.160, D802, for flute and piano

I got the idea to reconstruct this duo into a trio once when teaching the piece, finding it suited two equal voices as well as in this way relieving the pianist from the original heavy score. The result is a charming and conversational version of this sometimes serious work. However, splitting and splicing causes other side-effects for the flute parts that

make the piece become an even more intricate technical challenge!

It was never published during Schubert's lifetime but has become one of the major romantic flute works on the repertoire.

4. 李道特：國王與天堂鳥 (1974)

英國作曲家與大學教授，李道特就讀於英國皇家音樂學院 (Royal College of Music, London) 時，師事 Gordon Jacob 和 Herbert Howells，他的作品多樣豐富，有合唱音樂、宗教音樂、管絃樂曲與室內樂等，音樂風格大多為調性音樂，最為成功的是為兒童創作的音樂。

他曾在皇家音樂學院 (Royal College of Music, London)、伯明罕大學、劍橋大學、倫敦大學及國王學院執教，也製作主持古典音樂廣播節目。國王與天堂鳥創作於 1974 年，由獨奏長笛演出，說書人闡述故事，兩者相互交替對話。

- 主角 I：國王 (The Emperor)
- 主角 II：天堂鳥 (Bird of Paradise)
- 主角 III：吹笛人 (Piper)
- 配角 I：護衛隊 (Mounted Guards)
- 配角 II：野狼 (Wolves)
- 說書人：安怡愷 (Annika Norell)

初聽到這首曲子是由英國長笛家 Trevor Wye 於 2009 年台灣夏令營中的音樂會演出。他的用意是想提供不同的曲目給台灣的長笛音樂曲目。而作曲家李道特也是他的好友。雖是 1974 年的作品，但其清晰的角色主題與調性旋律，讓我感到對觀眾的親和力，也提供不同的音樂風格給觀眾。而在練習時，怡愷的說書人講故事引人入勝，連大班的弟弟任凱都被深深的吸引，安靜的聆聽呢！（江）

Alan Ridout (9 December 1934 – 19 March 1996) was a British composer and teacher. He studied under Gordon Jacob and Herbert Howells at the Royal College of Music. His works are mostly tonal and include a wide range of choral and

orchestral music, and much of it successfully written for children. He also broadcast musical talks on the radio.

He taught at the Royal College of Music and numerous universities (Birmingham, Cambridge, the University of London etc.).

Alan Ridout lived most of his life in Canterbury but died in Caen, France.

5. 阿爾貝尼茲 / 安德石改編：西班牙組曲

西班牙加泰羅尼亞作曲家，鋼琴家。阿爾貝尼茲 4 歲登台演奏，7 歲入馬德里音樂學院學習，畢業獲鋼琴演奏一等獎，後到歐美各地巡迴演出。1874 年入布魯塞爾音樂學院深造，1893 年定居巴黎，與丹第，德布西等結識。1909 年逝世於法國西南部的康博萊班鎮。

阿爾貝尼茲的音樂創作受到安達盧西亞民間音樂的強烈影響。其鋼琴作品演奏技巧高超，和聲與節奏豐富複雜。他是把西班牙民間音樂介紹給歐洲聽眾的第一位西班牙本土作曲家。他也是法國總統薩科齊的前妻 Cécilia Ciganer-Albeniz 的曾祖父。

這四個樂章取自鋼琴 [西班牙組曲] op.165，我原本打算改編為長笛，低音管及鋼琴。所有樂章間都沒有停頓，由和弦銜接下去，四首曲子以我的感受來說，可以象徵一日 24 小時從清晨到夜晚周期。

- 1/ 前奏曲像是一幅美麗的破曉畫作，像日初的光線般的裝飾奏，帶出豐富色彩，多彩多姿狂想般的長笛與鋼琴之間的對話。
- 2/ 這首探戈是較南美風的探戈為緩慢，輕柔舒適地像個溫暖的夏天在茂盛的樹蔭下午睡。
- 3/ 小夜曲是首夜晚的歌曲，這是最多樣的樂章，充滿嚮往，期望與喜悅。
- 4/ 加泰羅尼亞奇想曲是一個可愛溫馨的搖籃曲，象徵一天的結束，以及這組組曲。

Isaac Albéniz (1860-1909) was a Spanish Catalan pianist and composer best known for his piano works based on folk music idioms (many of which have been transcribed by others for guitar).

These four movements taken from the piano suite *Espana* op.165, I had originally planned to design for flute, bassoon and piano. All movements are played seamlessly without any stop, and in my opinion can characterize a 24-hour cycle from dawn to night.

- 1/ The Preludio is a beautiful picture of daybreak with its hazy sunray cadenzas and colorful and rhapsodic dialogue between the flutes and the piano.
- 2/ This Tango is slower than it's south-american cousin, lilt-ing lightly like a warm summer siesta in the shade under a big tree.
- 3/ Serenata means evening song and this is the most varied of the movements, bringing yearning, expectation and also joyful play.
- 4/ Capricho Catalan is a lovely cozy lullaby that closes the day, and the suite.

6. 普契尼：歌劇主題幻想曲

賈科莫·普契尼 (1858-1924) 義大利的歌劇作曲家，著名的作品有《波希米亞人》、《托斯卡》與《蝴蝶夫人》等歌劇，也是世界上最常演出的。這些歌劇當中的一些歌曲已經成爲了現代文化的一部份，其中包括了《賈尼·斯基基》的《親愛的爸爸》與《杜蘭朵公主》中的《公主徹夜未眠》在內。《三合一歌劇》(Il Trittico) 在 1918 年於紐約首次公演，這部作品由 3 個部分所組成。第一個部份是《大衣》(Il Tabarro)，屬於恐怖的大吉尼奧爾 (Grand Guignol) 的風格；第二個部分是《修女安潔麗卡》(Suor Angelica)，爲感人的悲劇；第三個部分則是喜劇《賈尼·斯基基》(Gianni Schicchi)。《賈尼·斯基基》是 3 個部分最受歡迎的，包括著名的詠嘆調：《親愛的爸爸》。賈科莫·普

契尼出生在義大利托斯卡納盧卡的一個音樂世家。普契尼的父親在他5歲時去世，所以他被送到叔叔福圖納托 (Fortunato Magi) 那裡來學習音樂。後來普契尼成為盧卡教堂的風琴演奏家與唱詩班教師，但是直到觀賞了著名的歌劇作曲家朱塞佩·威爾第的歌劇《阿依達》之後，普契尼才決定當一位歌劇作曲家，在1880年進入米蘭音樂學校 (Milan Conservatory) 就讀，在浪漫派作曲家龐開利 (Amilcare Ponchielli) 及巴齊尼 (Antonio Bazzini) 的指導下學習作曲。

在音樂學校就讀期間，普契尼從豐塔納 (Ferdinando Fontana) 那裏得到了一個歌劇的劇本，並在1882年參加一次歌劇作曲競賽。雖然後來普契尼並沒有獲勝，不過作品《群妖圍舞》後來於1884年在米蘭威爾姆劇院 (Teatro Dal Verme) 舉行公演，而且獲得黎柯笛公司 (Casa Ricordi) 黎柯笛 (Giulio Ricordi) 的注意。普契尼因為受到黎柯笛的委託，所以第2部歌劇《埃德加》 (Edgar) 於1889年公演。後來普契尼也與豐塔納成為終生的好友。

運用歌劇的主題與素材來創作是長笛非常自然的曲目與傳統，歷史上著名的長笛演奏家，作曲家，如波恩 (Borne)、德梅斯曼 (Demersseman) 和塔法奈爾 (Taffanel) 等均多有佳作。而多普勒兄弟也有成功的結合歌劇題材與長笛二重奏的組合。但是這首曲子我要特別結合長笛大師：馬塞爾 莫伊斯對於音色如歌唱藝術教學的理念和他的著作“音色發展詮釋”中的歌劇詠嘆調片段。因此，我特意把選擇的重點放在著名的旋律素材而非技巧的華麗。

此曲由激烈瘋狂的鋼琴序奏帶出，充滿了不和諧和緊張氣氛之戲劇張力帶到高潮後，進入深沉的 [托斯卡] 和 [波希米亞人] 的兩個歌劇。在此之後帶入的第一段和平與寧靜片段，從 [安潔莉納修女] (Suor Angelica)，隨後再由一個平靜的 [托斯卡] — [為了藝術為了愛]，但很快的帶入男高音降 e 小調詠嘆調 "Non piangere"，經過具衝突張力的複調和聲，進入 D 大調進入戲劇性的 [杜蘭朵] 的開場詠嘆調 "In questa reggia"。為杜蘭朵殘酷的拒絕波斯的王子的命運（可以聽到巧妙地運用音樂色彩，增添阿拉伯風格）。然而，因為愛情，王子卡拉夫融化杜蘭朵的心

和將所有的喜悅帶入一個延長的高 C 音，而用卡拉夫的“今夜無人入睡”抹掉一切恐怖和衝突。普契尼去世並未完成杜蘭朵，這首的尾奏是我的創作，以襯托普契尼的宏偉壯麗的歌劇！（安）

It felt natural to do a choice of opera subject continuing the operatic tradition in the flute literature by flutist-composers such as Borne, Demersseman and Taffanel. The Doppler brothers also were successful in the combination of two flutes in the same fashion. But in particular I want to connect with the legacy of Marcel Moyse, considering his tonal/vocal qualities and his sonority teaching by opera excerpts in "Tone Development through interpretation". Therefore I also deliberately chose to put the emphasis on melodic material more than technical brilliance.

However, the Fantasy bursts out violently and as dramatic as possible with a rhapsodic solo for the piano, filled with dramatic tension. This climbs to a climax and tumbles down into darkness from which the first two operas emerge, Tosca and La Boheme. After this comes a serene section from Suor Angelica, followed again by a peaceful Tosca but interspersed with premonitions of drama from Turandot which soon takes over by "Non piangere", a male aria in solemn eb minor, leading into clashing polytonal chords adding D major in a forceful announcement. So the stage is finally set for Turandot to properly present herself with "In questa reggia". We also hear her cruelty in refusing the fate of the Persian Prince (with clever use of chromatic steps to make an arabic flavor) However, through love, Prince Calaf manages to melt Turandot's heart and all the excitement is unified on a long high c fermata, preparing the way for "Nessun Dorma" to wipe away all terror and conflict. Puccini died before completing Turandot, and this coda is my own contribution of ending the grandest of grand operas!



巴赫 J.S. BACH (1685-1750)



隆貝格 B. LUNDBERG (1944-)



舒伯特 F. SCHUBERT (1797-1828)



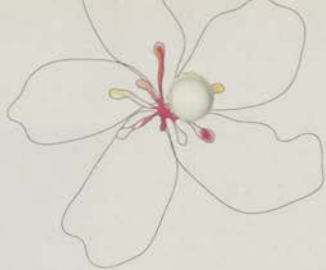
李道特 A. RIDOUT (1934-1996)



阿爾貝尼茲 I. ALBENIZ(1860-1909)



普契尼 G. PUCCINI(1858-1924)



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F.SCHUBERT (arr. A. Norell) : Introduction and Variations, op.160

隆貝格：「我信D音」

B.LUNDBERG/: "In D I do"

李道特：「國王與天堂鳥」

A.RIDOUT: "The Emperor and the Bird of Paradise"

阿爾貝尼茲 / 安德石改編：西班牙組曲

I.ALBENIZ (arr. A. Norell) : Spanish Suite

浦契尼 / 安德石改編：歌劇主題幻想曲

G.PUCCINI (arr. A. Norell) : Opera Fantasy