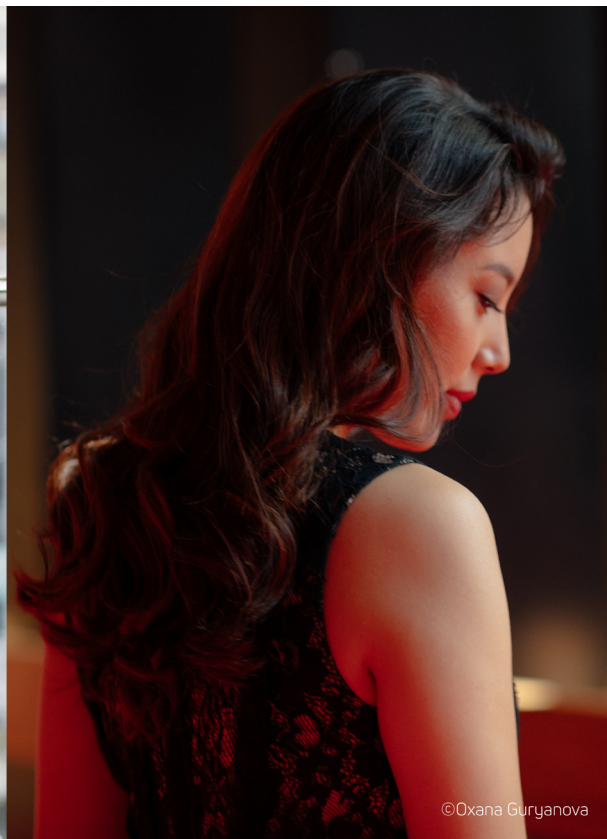




©Concours de Geneve



©Oxana Guryanova



Weiwuying
International Music Festival
衛武營國際音樂節

衛武營國際音樂節藝術總監 陳銀淑 | 藝術顧問 馬里斯·戈托尼
Artistic Director of Weiwuying International Music Festival Unsuk CHIN
Artistic Advisor Maris GOTHONI

統營國際音樂節室內樂團 《歌詠音畫》

Ensemble TIMF
Music of Love and Longing

2024.4.13 Sat. 19:30

衛武營音樂廳
Weiwuying Concert Hall

演出全長約 110 分鐘，中場休息 20 分鐘。
Duration is 110 minutes with a 20-minute intermission.



National Kaohsiung
CENTER FOR 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

施雷克爾：室內交響曲（臺灣首演）

舒曼（克里斯蒂安·佑斯特重新譜曲）：聯篇歌曲《詩人之戀》選粹（臺灣首演）
第一、二、三、六、八、九、十首

----- 中場休息 -----

雷史畢基：《波堤切利三聯畫》（臺灣首演）

- 一、春
- 二、三博士來朝
- 三、維納斯的誕生

歌劇詠嘆調選粹（文鐘仁改編）：

- 普契尼：〈主人，請聽我說〉，選自《杜蘭朵》
- 普契尼：〈我的名字叫咪咪〉，選自《波希米亞人》
- 古諾：〈我願活在美夢中〉，選自《羅密歐與茱麗葉》

樂曲解說

施雷克爾：室內交響曲

撰文 | 徐惟恩（香港演藝學院音樂學院副教授；2018年兩廳院駐館藝術家）

20世紀初，作曲家開始興起了以較小型的室內樂團為主體的創作方式，樂團的每位團員以獨奏家之身份，各司其職。音響效果上，相對可以聽到更精細的層次，也考驗音樂家獨當一面的演奏能力，以及相互的合作默契。

《室內交響曲》是奧地利作曲家施雷克爾的代表作之一，這部作品展現了他獨特的音樂風格和對於室內樂的精湛掌握。由於樂團的編制相對較小，他利用獨特的配器技巧達到了令人印象深刻的音響效果。本曲節奏變化豐富、和聲層次分明，每件樂器之間也有相當的平衡及協調。結構上也頗具獨創性：作曲家捨棄了傳統四個樂章的奏鳴曲式，而將

多個連續的部分，形成一個有機而緊密相連的整體。指揮家則需要準確捕捉每個部分之間的過渡，確保音樂流暢自然地發展。在處理這種複雜結構時，音樂家也需要精準的節奏感，使得整個曲目的各個部分能夠無縫銜接，展現作曲家巧妙的構思。

此外，施雷克爾在本曲融入了濃厚的後期浪漫主義色彩，同時又有現代音樂的影子。指揮家需要理解並傳達作品中所包含的情感和情緒變化，從柔和的旋律到激烈的音響衝擊，都需要用適當的表現手法來展現。同時，對於現代音樂元素的處理也需要準確的理解與表達，以突顯作曲家對於音樂語言的創新與超越。

施雷克爾是 20 世紀初奧地利音樂界的重要人物，他的作品反映了當時的音樂潮流。然而，他混合了後浪漫主義、印象主義和表現主義的獨特風格，使他與當時的同代作曲家區分開來，也奠定了他在 20 世紀音樂的地位。

同期的作品，有影響施雷克爾極深的荀白克《第一室內交響曲》、理查·史特勞斯歌劇《納克索斯島上的阿麗雅德妮》，皆是將室內樂團交響化展現最淋漓盡致的作品。

舒曼（克里斯蒂安·佑斯特重新譜曲）：聯篇歌曲《詩人之戀》選粹

撰文 | 克里斯蒂安·佑斯特

舒曼著名的聯篇歌曲《詩人之戀》，是由 16 首看似簡約且帶有民俗色彩的藝術歌曲組成，將德國詩人海因里希·海涅的詩作融入曲中，聚焦於愛情、孤獨與人生無常等互古的主題。這些歌曲體現了一個飽受折磨的人物內心，這位謎樣的人物所歌唱的愛情，讓聽者難以分辨這究竟是過往還是夢境。

在《詩人之戀》中，每一首藝術歌曲都具獨立性，而在我的作品中，我以舒曼的和聲與旋律作為驅動作品的聲音源流，將這 16 首歌曲有機地編織成一個更為龐大的全新創作。我保留了海涅的所有文本和舒曼的旋律線，並重複某些文本段落進或重新賦予焦點。在此，一切都處於持續波動之中：一股源自潛意識的聲音源流。我的作品旨不在講述一則線性的故事，而是透過視覺化的意象，出其不意地開啟人類靈魂的窗口。

雷史畢基：《波堤切利三聯畫》

撰文 | 吳毓庭

雷史畢基成長於義大利十九世紀末收復失地運動風潮中，使其創作也充滿民族主義精神。年輕時曾在聖彼得堡皇家劇院工作，並接受林姆斯基-高沙可夫的指導，同時投入早期音樂研究，在 1906 年首次將前輩蒙台威爾第的聲樂曲改編給樂團伴奏。

這份「返古」愛好同樣反映在 1927 年，寫給贊助人柯立芝女士的創作裡。他除了選擇波堤切利畫作為靈感，也將多首巴洛克以前的音樂，融入當代印象派和聲中，形成混合式的獨特風格。

全曲三樂章為 E 大調、升 c 小調、E 大調，對應三聯畫結構。第一樂章「春天」，原始畫作人物眾多，是祝賀梅迪奇家族婚事的禮物，充滿喜悅之情。樂曲從鳥鳴般的顫音破題，顯示春回大地，接著低音管奏出中世紀歌曲〈當晴空出現時〉的變奏旋律，刻畫眾神起舞。中段從三把木管「宣敘」開始，彷彿美惠三女神的祝福。在「鳥鳴」短暫再現後，前面主題以顛倒順序「祝福、舞曲、鳥鳴」回來，如同風的循環。

第二樂章「三博士來朝」，描述東方三智者從星象得知耶穌即將在耶路撒冷誕生，於是前來拜見。作曲家以中世紀讚歌〈來吧，來吧，以馬內利〉為主題，讓各部齊奏出肅穆氣氛。後半段從小提琴獨奏開始，心情煥然一新，可以想像成是耶穌誕生，接著低音管會唱出〈你從星星降臨〉收尾。

第三樂章「維納斯的誕生」，畫面描繪維納斯從泡沫中誕生，站在寬大的貝殼上被展示。弦樂先鋪陳出碎浪背景，襯托其他聲部的平穩旋律，其中夾雜的半音階，模擬樂聲被風吹散，極具空間感。到了中段，管樂會承接碎浪音型，弦樂則改為悠長的旋律，讓整體越來越厚實，彷彿維納斯和觀眾越來越近。可惜最後又遠去，好像從美夢中甦醒。

歌劇詠嘆調選粹（文鐘仁改編）：

普契尼：〈主人，請聽我說〉，選自《杜蘭朵》

普契尼：〈我的名字叫咪咪〉，選自《波希米亞人》

古諾：〈我願活在美夢中〉，選自《羅密歐與茱麗葉》

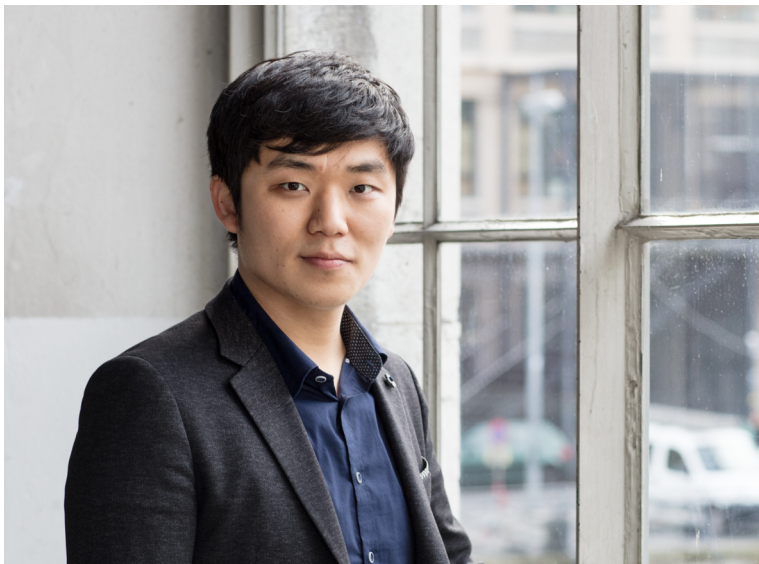
普契尼擁有長達四十年的歌劇創作生涯，他音樂旋律所描述的女性角色與其細膩的情感表現，一向是讓愛樂人士討論的話題。普契尼延續董尼采第、貝里尼、威爾第以來，義大利美聲歌劇的傳統，他音樂語彙中所塑造的咪咪與柳兒，不論是自由至上不受拘束的藝術家性情，或是恪守職責守口如瓶的深情女僕，皆是歌劇中相當到位的女性角色。

在法國的拉丁區，咪咪與詩人魯道夫與其他藝術家的生活故事，是歌劇《波希米亞人》劇情主軸，也是寫實歌劇的精神。寒冷與飢餓並未澆熄他們對藝術的執著與熱情，而「愛情」更是生活中與空氣一般重要的存在。咪咪帶著已熄的蠟燭，獨自到鄰居家借火，在家寫詩的魯道夫開門迎來氣息羸弱的女鄰居。咪咪手中鑰匙在此時卻不經意掉落，同時想要撿拾鑰匙的意圖卻讓咪咪跌入魯道夫的懷裡，一連串的巧合，讓兩人之間的情意在寒冬中急速升溫。咪咪回應魯道夫的問題與要求，娓娓唱出〈我的名字叫咪咪〉，描繪自己身為刺繡女工的日常、對生活的希望與對愛情的期待，在寒冬與貧困的生活條件下，仍然沒有放棄對春天來臨與甜蜜愛情的期盼。

愛情所賦予的浪漫色彩，在普契尼生前最後的歌劇《杜蘭朵》中，亦沒有缺席，在遙遠東方所發展的故事情節，使得這部歌劇添加不少神秘感。中國公主杜蘭朵的殘酷與霸道，藉著徵婚，讓許多鄰國王子與異國志士命喪斷頭台。而流亡至此的韃靼國王在女僕柳兒陪同下，巧遇準備參與杜蘭朵公主徵婚招親的韃靼王子卡拉富。歌劇中的韃靼王子因為迷戀公主美貌，不惜將飽受顛簸之苦的年邁老父託付給柳兒，自己執意參與招親問答。因記憶中多年前王子的微笑，讓柳兒甘心獻上自己的一切與性命，效忠侍奉韃靼國王。而隱藏多年在柳兒心裡深處對王子愛慕之意，不允許自己讓王子身陷於任何形式的危險中。詠嘆調〈主人，請聽我說〉，便是柳兒對卡拉富情深款款的哀求，企盼王子能夠以大局為重，放棄挑戰公主提出的三個問題。在歌劇最末，王子用他深情的吻，暖化了冷酷的公主，愛情成了化解仇恨的良方妙藥。而第一幕柳兒詠嘆調中所展現的溫柔婉約與忠誠情意，雖然沒有讓王子回心轉意，卻融化了所有觀眾的心。

有別於上述兩位女性角色的含蓄與內斂，古諾在《羅密歐與茱麗葉》中，以輕快活潑的三拍子圓舞曲節奏，不保留地在詠嘆調〈我願活在美夢中〉展現茱麗葉的外放與熱情。記譜上適時使用休止符隔開聲樂旋律中的強弱拍，營造出音斷但氣息不斷的語法，好似女主角在高昂興奮之下的喘息情緒。詠嘆調中也常見綴滿裝飾音符的炫技花腔，在上行與下行交錯的聲線中，時而跳進，時而級進，高唱青春自信與對愛情的期待，賦予茱麗葉這位傳統的女性悲劇角色，另外一種全新的光采，更將莎士比亞原著筆下世仇難解的悲劇故事，提供不同以往的解讀方式。正同歌詞中所述：夢境中的愛情是如此美麗地懾人心魂，即使青春轉眼即逝，花瓣終會凋謝，但是深藏在內心深處的愛情，卻永保新鮮，持久不滅。

指揮 | 尹漢潔



©Concours de Geneve

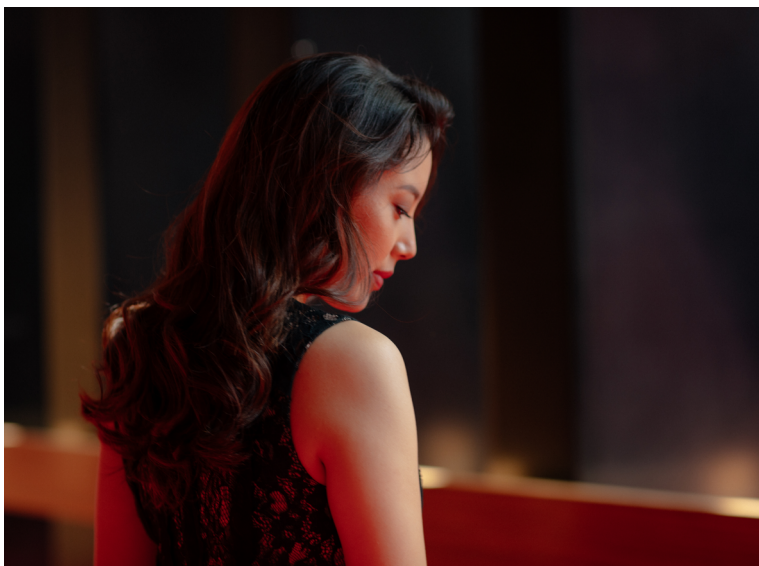
韓國指揮家尹漢潔為 2023 年卡拉揚青年指揮家獎得主，他將於 2024 年 8 月薩爾茲堡音樂節上以指揮維也納廣播交響樂團正式亮相，亦將首度於與薩爾茲堡莫札特管絃樂團、佛羅倫斯市立劇院等進行合作，並在喬治·艾內斯科國際音樂節登台，更將返鄉與韓國國家交響樂團演出。

2022 / 23 樂季亮點包含與首爾愛樂管絃樂團、挪威斯塔萬格交響樂團、伯恩交響樂團、康士坦茲西南德愛樂交響樂團和釜山愛樂管絃樂團同台，並於東京與韓國最知名的 KBS 交響樂團合作多場演出。在二月份，尹漢潔協助拉圖爵士指揮巴伐利亞廣播交響樂團演出歌劇《齊格飛》，並在七月協助指揮家提勒曼。

2019 年，尹漢潔成為格施塔德音樂節暨學院史上最年輕的尼姆·傑瑞獎得主。此外，他還分別在 2020 年蕭提國際指揮大賽和 2021 年德國指揮獎進入決賽。尹漢潔同時以一名作曲家的身分，在歐洲各大作曲比賽中備受肯定。

尹漢潔生於韓國大邱，但自 2011 年起以慕尼黑為家。他在慕尼黑音樂戲劇學院學習指揮、作曲和鋼琴演奏。

女高音 | 黃秀美



©Oxana Guryanova

完成首爾國立大學和慕尼黑音樂學院的學業後，南韓女高音黃秀美以多項大賽獲獎實績廣受好評，其中包含薩爾茨堡國際「偉大之聲」大賽、康斯坦茨安妮莉絲·羅滕貝格比賽，以及德國西南廣播公司頒發的艾默瑞奇·史莫拉推廣獎。

2014 年贏得伊莉莎白女皇國際音樂比賽後，黃秀美加入波昂劇院四年，期間演出角色包含《里納多》亞米蕾娜、《朱利奧·凱撒》埃及豔后，《女人皆如此》費奧迪麗姬，《魔笛》帕米娜，《費黛里歐》瑪彩琳娜、《採珠人》蕾拉、《波希米亞人》咪咪等。

她引人注目的演出可見於日內瓦大劇院、慕尼黑攝政王劇院、首爾的韓國國家歌劇院與大邱歌劇院。在 2021/22 樂季，她成為德國黑森邦立威斯巴登歌劇院終身歌手，隨後以《唐·喬望尼》安娜、《女人皆如此》費奧迪麗姬、《伊多美聶歐》伊莉亞和《魔笛》帕米娜等角色登台。

作為藝術歌曲演唱家，黃秀美經常與鋼琴家多伊奇在國際間合作，包含黃秀美在倫敦威格莫爾音樂廳的初次亮相，以及於 2019 年發行、並收錄理查·史特勞斯、李斯特、布瑞頓作品的首張個人獨唱專輯。

在音樂會演出的亮點，則包含與奧斯陸愛樂、慕尼黑交響樂團演出布拉姆斯《德意志安魂曲》，並在奧拉莫指揮下與 BBC 交響樂團演出莫札特詠嘆調選粹，以及與指揮家史坦茲、荷蘭廣播愛樂樂團共演莫札特《安魂曲》。國際舞台上的演出，還包含了統營國際音樂節，以及與 KBS 交響樂團和首爾愛樂樂團等的演出。在她與赫爾辛基愛樂

樂團首度合作時，她演唱作曲家陳銀淑作品《愛麗絲夢遊仙境》中的〈猜謎及遊戲〉；並且，她在韋格爾指揮下與哥本哈根愛樂樂團演出理查·史特勞斯的《最後四首歌》。

黃秀美自 2022 年 9 月起，在首爾的慶熙大學擔任聲樂教授。

統營國際音樂節室內樂團



統營國際音樂節室內樂團於 2001 年成立，以成為韓國指標性樂團為目標，同時在統營國際音樂節中擔綱大使。樂團由優秀的年輕音樂家組成，並在國際舞台上演出。他們在 2002 年「統營國際音樂節 D-100 音樂會」中首度亮相，自那之後，不斷擴展曲目和演出領域，並逐步建立起專業樂團形象。他們呈現的多樣化節目和高品質的演出滿足了古典和當代的樂迷。

統營國際音樂節室內樂團與許多世界知名作曲家合作，包含陳銀淑、譚盾、郭貝爾、霍利格、細川俊夫、史提夫·萊許等，音樂家包含摩登樂集、阿格麗希、納卡利亞科夫、高提耶·卡普松、山下和仁、海德堡斯可拉合唱團，以及其他韓國頂尖音樂家。

該樂團持續與韓國著名的音樂廳合作，並積極推廣當代作曲家的作品，且參與了各式各樣的藝術活動，其中包括「Music & Electronics」、「C-LAB」、「Open your Ears」及「Sound on the Edge」等獨特的演出製作。此外，統營國際音樂節室內樂團每年都會與尹伊桑國際音樂大賽的決賽選手合作，亦參與過理查·史特勞斯《莎樂美》、阿班·貝爾格《伍采克》及《露露》等多部歌劇的韓國首演。其密集的活動不僅觸及國內市場，

樂團傑出的表現更使其在國際舞台為人所知。他們常見於歐陸演出，包含羅馬尼亞的巴克烏當代音樂節、德國達姆施塔特國際當代音樂節、波蘭華沙秋季音樂節、西班牙 ARCO 馬德里當代藝術博覽會、威尼斯雙年展和比利時克拉拉藝術節等。

2005 年，統營國際音樂節室內樂團學院成立，並首創了一系列高品質的教育計劃，致力於培養新一代的音樂家。統營國際音樂節室內樂團將不斷拓展其表演領域，透過持續創新的節目企劃和跨越古典與當代的多樣曲目，成為推進韓國音樂走向未來的重要樂團。

統營國際音樂節室內樂團樂團名錄 Members of Ensemble TIMF

長笛 Flute

Yerin LEE

雙簧管 Oboe

Minkyung CHUN

單簧管 Clarinet

Hyodan CHO

低音管 Bassoon

Wooah KIM

法國號 Horn

Seokjun LEE

小號 Trumpet

Jaechang SUNG

長號 Trombone

Sungsoo KIM

打擊 Percussion

Eunhye KIM

Chanhui LIM

鋼琴 Piano / 鋼片琴 Celesta

Youngwoo LEE

Min JEONG

簧風琴 Harmonium

Jongin MOON

豎琴 Harp

Heasoon YOUN

小提琴 Violin

Hyunnam KIM, Jiwon KIM

Jiyun KIM, Yeo-young YOON

中提琴 Viola

Sewon RAH

Jinah IM

大提琴 Cello

Chul HUR

Joeun OH

Heejung KEAL

低音提琴 Double Bass

Jungwoo LEE

Dongshik SHIN

營運總監 Managing Director

Sohyun KIM

經理 Manager

Eunsi CHO

Hayong CHOI

贊助 Sponsor



ARTS COUNCIL KOREA

Program

F. SCHREKER: Chamber Symphony (Taiwan Premiere)

R. SCHUMANN, Recomposed by Christian JOST: Excerpts from *Dichterliebe* (Taiwan Premiere)

No. 1, 2, 3, 6, 8, 9, 10

----- Intermision -----

O. RESPIGHI: *Trittico Botticelliano* (Taiwan Premiere)

I. La Primavera

II. L'Adorazione dei Magi

III. La nascita di Venere

Opera Arias (Arranged by Jongin MOON) :

G. PUCCINI: "Signore, ascolta" from *Turandot*, SC 91

G. PUCCINI: "Sì, mi chiamano Mimi" from *La Bohème*, SC 67

C. GOUNOD: "Ah, Je veux vivre" from *Roméo et Juliette*, CG 9

Program Notes

F. SCHREKER: Chamber Symphony

Written by HSU Wei-en
(Associate Professor of the School of Music, Hong Kong Academy for Performing Arts;
2018 Artist-in-Residence of National Theatre and Concert Hall)

At the beginning of the 20th century, composers began favoring smaller chamber orchestras for composing music, with each orchestra member adopting a soloist's role and carrying out individual responsibilities. This approach not only led to more nuanced sound effects but also challenged musicians' soloing skills and their capacity for effective collaboration.

Chamber Symphony stands as one of Austrian composer SCHREKER's most iconic

works, showcasing his distinct musical style and mastery in chamber music. Despite the relatively small orchestra size, he employed unique orchestration to achieve remarkable acoustics. The composition features intricate rhythmic shifts, well-defined harmonious layers, and significant balance and coordination among the instruments. The structure is also quite innovative; the composer departed from the traditional four-movement sonata form, instead amalgamating multiple consecutive sections into an organic and closely interconnected whole. To ensure smooth and natural musical development, the conductor must accurately navigate the transitions between each section. Musicians, in turn, require precise rhythmic sensibility to seamlessly connect all parts of the composition and convey the composer's ingenious vision.

SCHREKER infused this composition with a vivid post-romanticism hue, intermingled with hints of modern music. Conductors must grasp the underlying emotions and their evolving dynamics within the work, as it encompasses everything from gentle melodies to intense sonic impacts, demanding the use of suitable expressive techniques. Simultaneously, the handling of modern musical elements calls for precise comprehension and interpretation to highlight the composer's innovation and transcendence of musical vocabulary.

SCHREKER held an important status in Austria during the early 20th century, with his compositions reflecting the prevailing musical trends of the era. Nevertheless, it was his distinctive blend of post-romanticism, impressionism, and expressionism that set him apart from his contemporaries and firmly secured his legacy within the realm of 20th-century music.

During that time, notable compositions that deeply affected SCHREKER included Arnold SCHÖNBERG's Chamber Symphony No. 1 and Richard STRAUSS's opera *Ariadne auf Naxos*. These examples serve as excellent demonstrations of effective orchestration for chamber ensembles.

R. SCHUMANN, Recomposed by Christian JOST: Excerpts from *Dichterliebe*

Written by Christian JOST

Love, solitude and human transience: these timeless themes pervade the seemingly simple, folkloristic tone of the sixteen lieder in Robert SCHUMANN's famous song cycle *Dichterliebe* with poems by Heinrich HEINE. These lieder are the tonal realization of the

imagination of a disjointed soul - an enigmatic soul singing of his love, leaving us unclear as to whether this was a genuine event in the past or merely a dream.

SCHUMANN's lieder in his cycle are each self-contained, whereas the sixteen songs are featured in my work as individual islands woven organically into a larger, newly created composition. SCHUMANN's harmonies and melodies form the basis of my work, acting as a wellspring for my tonal stream. All HEINE's texts and SCHUMANN's melodic lines are retained, although certain text passages are repeated or given new focal points. Here everything remains in a state of flux: a tonal stream of the subconscious. Accompanied by associative visualization, my work does not narrate a chronological story, but unexpectedly opens individual windows in the human soul.

O. RESPIGHI: *Trittico Botticelliano*

Written by WU Yu-ting

Ottorino RESPIGHI came of age in the late 19th century during the Italian irredentism movement, which infused his compositions with a strong sense of nationalism. During his youth, he worked at the Russian Imperial Theatre and received guidance from Nikolai RIMSKY-KORSAKOV. Additionally, he delved into the exploration of early music. In 1906, he orchestrated the vocal music of his predecessor C. MONTEVERDI for the very first time.

This penchant for "revisiting antiquity" is also evident in this composition from 1927, dedicated to his patron, Elizabeth Sprague COOLIDGE. Beyond drawing inspiration from Botticelli's paintings, RESPIGHI skillfully melded numerous pre-Baroque musical elements with contemporary Impressionist harmonies, resulting in a distinctive and innovative hybrid style.

The composition consists of three movements, E Major, c-sharp minor, and E Major, corresponding to the panels of a triptych. The first movement, titled "La primavera" (Spring), draws inspiration from a painting rich in characters which was originally created as a gift to celebrate the wedding of the Medici family, exuding a sense of joy. The music commences with trills reminiscent of birdsong, symbolizing the arrival of spring. Subsequently, the bassoon introduces a variation of the medieval song "A l'entrada del temps clar" ("At the Beginning of the Bright Season"), portraying the dance of the gods. The middle section begins with a "recitative" played by three woodwind instruments, evoking the blessings

of the three Graces. Following a brief reappearance of the "birdsongs," the earlier themes return in reverse order, including "blessing, dance, and birdsong," akin to the wind's cyclic motion.

In the second movement, titled "L'adorazione dei Magi" (Adoration of the Magi), the composer depicts the journey of the three wise men from the East, guided by the stars, to witness the birth of Jesus in Jerusalem. The musical theme is drawn from the medieval hymn "Veni, Veni Emanuel" ("O Come, O Come, Emmanuel"), creating a solemn and reverent atmosphere as it plays in unison.

The latter half of this movement introduces a violin solo, establishing a new mood that can be envisioned as the moment of Jesus's birth. Following this, the bassoon takes on the melody of "Tu Scendi Dalle Stelle" (You Come Down from the Stars) to conclude this movement.

The third movement, "Lanascita di Venere" (The Birth of Venus), vividly depicts Venus emerging from the sea foam on a large seashell, with strings evoking crashing waves as a backdrop for other parts melody. Chromatic scales are incorporated to simulate the sound of music carried away by the wind, lending the piece a spacious quality.

In the middle section, the wind instruments take over the role of depicting the crashing waves, while the strings transition into a long, sweeping melody. This transformation gradually builds the overall texture of the composition, creating the impression that Venus is drawing closer to the audience, becoming more tangible. However, as the movement draws to a close, it seems to fade away, much like awakening from a delightful dream.

Opera Arias (Arranged by Jongin MOON) :

G. PUCCINI: "Signore, ascolta" from *Turandot*, SC 91

G. PUCCINI: "Si, mi chiamano Mimi" from *La Bohème*, SC 67

C. GOUNOD: "Ah, Je veux vivre" from *Roméo et Juliette*, CG 9

Written by FAN Ting-yu (Associate Professor of Voice, Department of Music, Fu Jen Catholic University)

Giacomo PUCCINI had a career in opera composition spanning four decades. Continuing the tradition of Italian bel canto opera established by Gaetano DONIZETTI, Vincenzo BELLINI, and Giuseppe VERDI, PUCCINI introduced memorable figures like Mimi and Liù into the musical lexicon. His portrayal of female characters and nuanced emotional

expressions consistently sparked discussion among music aficionados. Whether depicting the carefree spirit of an unrestrained artist or the devoted demeanor of a dutiful maid, PUCCINI always built his operatic heroines with compelling richness.

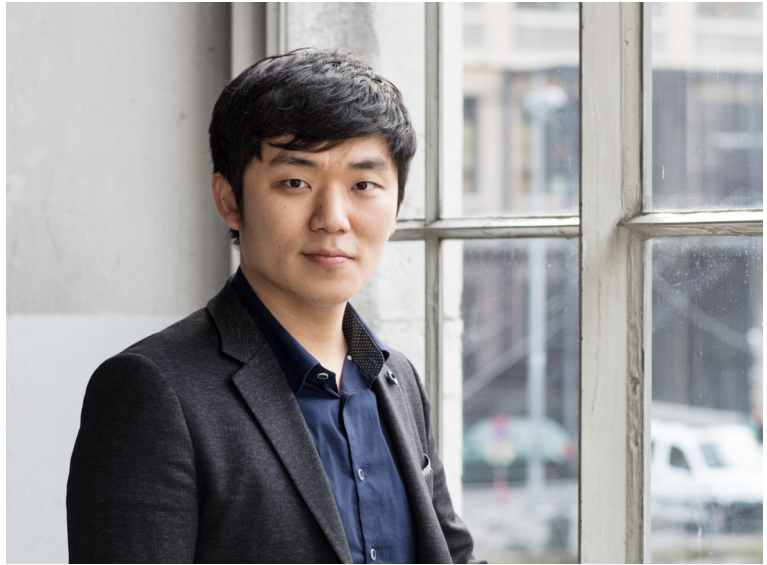
Set in a vibrant Latin Quarter in France, *La Bohème* unfolds the tale of Mimi, the poet Rodolfo, and their fellow artists, encapsulating the essence of realistic opera. Despite facing the harsh realities of cold and hunger, their unwavering dedication to art remains undiminished, with "love" as vital as the air they breathe. When Mimi tries to rekindle a fire by borrowing a flame from a neighbor, Rodolfo, who lives next door, is at home, engrossed in writing poems. Upon opening the door, he is captivated by the sight of this fragile, beautiful lady. Mimi inadvertently drops her key, leading to a chance of falling into Rodolfo's arms. This string of coincidences ignites a fiery passion between them amidst the wintry chill. Responding to Rodolfo's inquiries and entreaties, Mimi shares her story through the heartfelt melody of "Sì, mi chiamano Mimi" (Yes, they call me Mimi), revealing her background as an embroiderer, her aspirations for a brighter future, and her yearning for enduring love. Despite the harsh backdrop of poverty and winter's cold, she clings to the hope of spring's arrival and sweet love.

In *Turandot*, PUCCINI's final opera before his passing, the theme of romance is not overlooked. The story unfolds in the Far East, lending an air of mystery to the opera. The ruthless and despotic Chinese princess Turandot has instigated the deaths of numerous princes and foreign admirers through her marriage challenges. The deposed King of Tartary, accompanied by his devoted maid Liù, encounters the Tartary prince, Calaf, who is intent on winning Princess Turandot's hand. Because of the prince's infatuation with Turandot's beauty, he entrusts his ailing father to Liù's care and resolves to face the challenge of the marriage trials. Liù, moved by her memories of the prince's smile from years past, is willing to sacrifice everything, even her own life, to serve the King of Tartary with unwavering loyalty.

For many years, Liù has harbored a deep, unspoken love for the prince, refusing to endanger him in any way. Her aria "Signore, ascolta!" (My lord, listen!) serves as a fervent plea to Calaf, urging him to prioritize the greater good and abandon the challenge posed by the princess's three riddles. As the opera draws to a close, the prince's affectionate kiss melts the icy heart of the princess, demonstrating that love can indeed be a potent remedy for animosity. Despite failing to sway the prince's resolve, the tenderness and unwavering loyalty and love revealed in Liù's aria during the first act touch the hearts of all who witness it.

In contrast to the reserved demeanor of the earlier female characters, Charles GOUNOD employs a lively three-beat waltz in *Roméo et Juliette* (*Romeo and Juliet*) to depict Juliet's uninhibited and passionate nature in the aria "Ah, Je veux vivre" (Ah! I Want to Live). The strategic placement of rests between the strong and weak beats introduces pauses within the music, yet the breath persists, evoking the image of a heroine gasping with excitement. This aria features virtuosic coloratura adorned with ornamental notes. Amidst the interwoven ascending and descending vocal lines, the melody alternates between stepwise progressions and leaps. In the opera, Juliet, typically seen as a tragic character, was reimagined with a new glowing aura as she expressed the vigor of youth and longing for love through her singing. This opera also offers a fresh perspective on SHAKESPEARE's tragic tale of feuding families. As the lyrics describe, the love within the dream is enchantingly intoxicating. Despite the fleeting nature of youth, akin to a wilting flower, the love concealed deep in the heart remains eternally fresh and enduring.

Conductor
Hankyeol YOON



©Concours de Geneve

Korean Conductor Hankyeol YOON is the winner of the 2023 Herbert von Karajan Young Conductors Award. As a result, YOON will make his official debut at the Salzburger Festspiele in August 2024 conducting the Vienna Radio Symphony Orchestra. He will also debut with Mozarteumorchester, Fon d a zion e Teatro d e l Maggio Musicale Fiorentino, and at the George Enescu International Festival, and will return to the Korean National Symphony.

Highlights of the 2022/23 season include debuts with Seoul Philharmonic Orchestra, Stavanger Symphony Orchestra, Bern Symphony Orchestra, Sudwestdeutsche Philharmonie Konstanz, and Busan Philharmonic Orchestra and a return to KBS Symphony Orchestra for concerts in Tokyo. In February, YOON assisted Sir Simon RATTLE for a tour of *Siegfried* with the Symphonieorchester des Bayerischen Rundfunks, returning again in July to assist Christian THIELEMANN.

YOON was the youngest ever recipient of the Neeme Järvi Prize at the 2019 Gstaad Menuhin Festival & Academy, and was also a finalist at the 2020 Georg Solti Competition and 2021 Deutscher Dirigentenpreis respectively. As a composer, YOON has been recognized at several European competitions.

Born in Daegu, South Korea but calling Munich his home since 2011, YOON studied conducting, composing, and piano performance at the Hochschule für Musik und Theater München.

Soprano
Sumi HWANG



©Oxana Guryanova

Following her studies in Seoul and Munich, South Korean soprano Sumi HWANG has garnered acclaim through her successes at the International Grandi Voci Competition in Salzburg, the Anneliese Rothenberger Competition in Konstanz and the Emmerich Smola Förderpreis awarded by SWR.

After winning the Concours Reine Elisabeth competition in Brussels in 2014, she joined the ensemble of the Theater Bonn for four years, performing roles such as Almirena (*Rinaldo*), Cleopatra (*Giulio Cesare in Egitto*), Fiordiligi (*Così fan tutte*), Pamina (*Die Zauberflöte*), Marzelline (*Fidelio*), Leïla (*Les pêcheurs de perles*) and Mimì (*La Bohème*).

Notable guest appearances have taken the soprano to the Grand Théâtre de Genève, Prinzregententheater in Munich, Korean National Opera in Seoul and the Daegu Opera House. In the 2021/22 season, she became a permanent ensemble member of the Hessisches Staatstheater Wiesbaden, subsequently appearing there as Donna Anna (*Don Giovanni*), Fiordiligi, Ilia (*Idomeneo*) and Pamina among others.

As a lied singer, Sumi HWANG regularly collaborates internationally with pianist Helmut DEUTSCH, with whom she made her debut at London's Wigmore Hall in 2015 and has since released her first solo album with songs by STRAUSS, BRITTEN and LISZT in 2019.

Among the soprano's concert highlights are BRAHMS' *Ein deutsches Requiem* with the Oslo Philharmonic and Munich Symphony orchestras, selected MOZART arias with the BBC

Symphony Orchestra and Sakari ORAMO, and MOZART's *Requiem* with the Netherlands Radio Orchestra under Markus STENZ. Further international appearances include the Tongyeong International Music Festival, and performances with the KBS Symphony and Seoul Philharmonic orchestras. In her debut with the Helsinki Philharmonic Orchestra she sang Unsuk CHIN's "Puzzles and Games" from *Alice in Wonderland*, while with the Copenhagen Philharmonic and Sebastian Weigle she performed STRAUSS' *Four Last Songs*.

Sumi HWANG has been working as a professor of singing at Kyunghee University in Seoul since September 2022.

Ensemble TIMF



Ensemble TIMF was founded in 2001 with the goal of incepting a major performance ensemble as a key representative of Korea and an ambassador of the Tongyeong International Music Festival. It has been engaged in intense activities in and outside of Korea and is composed of excellent young musicians. Its first performance began with the "D-100 Concert of TIMF 2002." Since then, it has continuously expanded the range of repertoires and performances to date and established itself as a professional ensemble. With a variety of programs and high-quality performances, it gives fruitful and satisfactory pleasures to audiences of classic and contemporary music. It has concertized with some of the most renowned composers and pianists around the world, including Unsuk CHIN, TAN Dun, Heiner GOEBBELS, Heinz HOLLIGER, Toshio HOSOKAWA, Steve REICH, the Ensemble Modern, Martha ARGERICH, Sergei NAKARIAKOV, Gautier CAPUCON, Kazuhito YAMASHITA, and Schola HEIDELBERG. The ensemble's intense activities reach markets not only in Korea but also in foreign countries, and their excellence has been recognized internationally. They have performed in European concert stages, such as the Bacau Contemporary Music Festival in Romania, the Darmstadt International Contemporary Music Festival, the Warsaw Autumn Festival, the Venice Biennale, KlaraFestival in

Belgium, Festival Presences. With "Ensemble TIMF Academy," which began in 2005, it has spearheaded a movement in providing superior education programs to post-generation of musicians. Ensemble TIMF's expansion of the performance fields will continue. With its freshly creative project planning and its wide range of repertoires from the classical to contemporary periods, it will continue to advance as one of the leading ensembles for the future of Korean music.

For Ensemble TIMF Directory, please refer to p. 11.

在地藝文支持夥伴

Cultural Development Partner



衛武營節目線上問卷
Weiwuying Online Questionnaire

