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Weiwuying  
International Music Festival  
衛武營國際音樂節

Artistic Director of Weiwuying International Music Festival | Unsuk CHIN  
Artistic Advisor | Maris GOTHONI  
Composer-in-Residence | Dieter AMMANN

# Closing Concert

## ***Four Last Songs***

2026.4.19 Sun. 14:30

Weiwuying Concert Hall

Duration is 125 minutes with a 20-minute intermission.



National Kaohsiung  
CENTER FOR THE ARTS

WEIWUYING

衛武營 國家藝術文化中心  
國家表演藝術中心 National Performing Arts Center

## **A Letter to the Audience**

Dear Audience!

A warm welcome to the 5th edition of the Weiwuying International Music Festival!

Join us for a wealth of musical experiences, surprises, and unexpected delights! Also this year, we feature fearless and curious artists who bring their enormous brilliance and creativity to the iconic Weiwuying Concert Hall and Recital Hall.

This year's festival presents diverse aspects of musical creativity and human emotions, ranging from the playful to the transcendent, from the intellectual to the visceral, and from the intimate to the monumental. On one hand, epitomes of musical spirituality—BACH's cello suites, BRAHMS' Fourth Symphony, SCHUMANN's Songs, and BRUCKNER's mighty and mysterious Sixth Symphony; on the other, musical plays and games, humor and virtuosity.

We are delighted to feature the artistry of JUSSEN Brothers, soprano Hanna-Elisabeth MÜLLER, pianist Anton GERZENBERG, multi-instrumentalist Sergey MALOV, and recorder wizard CHIU Sheng-fang. Swiss composer Dieter AMMANN is our Composer-in-Residence: a frequent guest of the world's most famous orchestras. We will present the first major showcase of his brilliant and joyful music in Taiwan. Maestros David ROBERTSON, CHIEN Wen-pin, and Jean-Philippe WURTZ will lead concerts with the National Taiwan Symphony Orchestra, Kaohsiung Symphony Orchestra, and our in-house Weiwuying Contemporary Music Ensemble.

There will be much to experience and to wonder: whether it is the virtuosity of the musicians or unexpected strands of creativity. You will encounter the violoncello da spalla, a cello from BACH's time that was placed braced around the shoulder. A film screening will feature the world of musical iconoclast Conlon NANCARROW, who composed innovative music for player pianos. Our two contemporary music concerts—featuring a number of landmark pieces and cutting-edge works for the first time in Taiwan, including the commissioned premiere from Taiwanese composer LIN Chia-ying—show that new music can be fun and surprising, and not quite as it seems at first sight.

We look much forward to the creation of *People Concerto* by CHANG Shiuan, an interactive new music theater piece that includes four musicians, a dancer and a participating audience that challenges the boundaries between installation and performance, creation and reception.

Thank you for your enthusiasm in supporting what we do. Come and experience musical surprises and marvels!

Yours sincerely,  
UnsuK CHIN and Maris GOTHONI



Artistic Director of  
2026 Weiwuying International Music Festival

**Unsuk CHIN**

Composer and curator Unsuk CHIN was born in 1961 in Seoul, South Korea, and she has lived in Germany since 1985. CHIN's career has been celebrated with a series of classical music awards such as the Leonie Sonning Prize, the Wihuri Sibelius Prize and the Grawemeyer Award. Her music has attracted the attention of international conductors such as Simon RATTLE, Alan GILBERT, Gustavo DUDAMEL, Kent NAGANO, and others. Regularly commissioned by leading performing organizations worldwide, CHIN's music has been performed by orchestras such as the Berlin Philharmonic, New York Philharmonic, Chicago Symphony Orchestra, Royal Concertgebouw Orchestra, among others. She has been Composer-in-Residence of the Lucerne Festival, the NDR Elbphilharmonie Orchestra, and the BBC Symphony's Total Immersion Festival and many more. In 2007, CHIN's first opera *Alice in Wonderland* received its world premiere at the Bavarian State Opera, opening the Munich Opera Festival. CHIN has also been active as a concert curator. She was the Artistic Director of the Seoul Philharmonic's "Ars Nova" series from 2006 to 2017, of the London-based Philharmonia Orchestra's "Music of Today" series from 2011 to 2020, and from 2022 onwards, as the Artistic Director of the Tongyeong International Music Festival in South Korea.



Artistic Advisor of  
2026 Weiwuying International Music Festival

## **Maris GOTHONI**

Maris GOTHONI is a versatile figure in the global classical music landscape, combining artistic insight with strategic leadership at the highest international level. Since August 2024, he has served as General Manager of the Finnish Radio Symphony Orchestra (FRSO), returning to Finland after more than two decades of professional work across Europe and Asia.

GOTHONI's leadership experience includes roles as Head of Artistic Planning for the Belgian National Orchestra and a five-year tenure at the Stavanger Symphony Orchestra (2018–2023). His international engagement extends to Asia, where he serves as Artistic Advisor to the Tongyeong International Music Festival in South Korea and the Weiwuying International Music Festival in Kaohsiung, Taiwan.

Originally trained as a pianist, GOTHONI earned a degree in solo piano from the Berlin University of the Arts and later specialized in arts management at the Hamburg University of Music and Theater. His close collaboration with leading composers, including Unsuk CHIN—most notably in co-planning the 2023 Porvoo Suvisoitto summer program—reflects his commitment to innovative, internationally resonant programming. Bridging performance experience and executive vision, GOTHONI continues to shape classical music across borders.

## Program

O. MESSIAEN: *Les Offrandes Oubliées*

R. STRAUSS: *Vier letzte Lieder*

I. Frühling

II. September

III. Beim Schlafengehen

IV. Im Abendrot

----- Intermission -----

A. BRUCKNER: Symphony No. 6 in A Major, WAB 106

I. Majestoso

II. Adagio

III. Scherzo

IV. Finale

## Program Notes

Written by TSAI Yung-Kai  
(Associate Professor, Department of Music, Tunghai University)

### Olivier MESSIAEN: *Les Offrandes Oubliées* (The Forgotten Offerings)

MESSIAEN composed *The Forgotten Offerings* in 1930, right after graduating from the Paris Conservatoire at the age of 22. The work reveals the influence of his French predecessors — DEBUSSY, RAVEL, and DUKAS — while also showcasing personal characteristics such as his gift for "synesthesia" (the association of musical sound with color) and the infusion of elements from Eastern music cultures like India and Java, all of which fed into the composer's fervent Catholic faith. According to MESSIAEN's own description, *Les Offrandes Oubliées* is divided into three main sections.

The opening section, *The Cross* (*La Croix*), is an elegy for strings. The mournful main melody is shaped by unequal rhythmic values, interspersed with long passages of "cries of purple and grey" — MESSIAEN's own synesthetic color descriptions. *The Sin* (*Le Péché*) follows, hurtling toward the abyss at a mechanized, relentless pace, filled with striking staccato accents, whistling glissandi, and the sharp cries of the trumpet. The cycle closes with *The Eucharist* (*L'Eucharistie*), where long, slow string phrases float above a soft, blanket-like cushion of pianissimo chords, resembling the red, gold, and blue light reflected by a stained-glass window viewed from afar.

MESSIAEN explained that the "Sin" is the forgetting of God, while the "Cross" and the "Eucharist" are gifts from God, as revealed by Jesus in the Gospel of Luke: "This is my body, which is given for you; this is my blood, which is poured out for you." *Les Offrandes Oubliées* premiered on February 19, 1931, at the Théâtre des Champs-Élysées in Paris, making it MESSIAEN's first major work to be publicly performed.

## Richard STRAUSS: *Vier letzte Lieder* (Four Last Songs)

- I. Frühling
- II. September
- III. Beim Schlafengehen
- IV. Im Abendrot

Richard STRAUSS's *Four Last Songs*, composed at the very end of his life, is widely regarded as the most celebrated work in the orchestral song (*Orchesterlieder*) repertoire. He first completed *Im Abendrot* (*In the Evening Glow*) in 1948, based on a poem by Joseph von EICHENDORFF, a master of German Romantic literature. He then turned to three poems by Hermann HESSE, who had received the Nobel Prize in Literature in 1946, and went on to complete *Frühling* (*Spring*), *Beim Schlafengehen* (*When Falling Asleep*), and *September*.

What is often overlooked is that STRAUSS never assembled these songs himself, never assigned them a collective title, and never indicated a preferred performance order. The title *Vier letzte Lieder* was the publisher's invention, and with it came an implied unity that the composer himself never sanctioned. From their composition and premiere to publication, the four songs existed in several different orderings, and the sequence heard most often today — *Frühling*, *September*, *Beim Schlafengehen*, and then *Im Abendrot* — was determined by the publisher based on the lyrical imagery of the poems. That this ordering has come to feel inevitable is itself a testament to how profoundly editorial decisions can shape a work's reception.

The *Four Last Songs* are characterized by STRAUSS's late flowing, luminous sound, yet they employ compositional craft as meticulous as any of his tone poems. *Frühling* (*Spring*) is carried primarily by the strings, with the tonality shifting between major and minor in response to the text, capturing the tentative joy of sensing spring's arrival before winter has fully released its hold. *September* opens with the first-desk violins layering sharply over a dotted theme, evoking the autumn rain that devastates the garden described in HESSE's poem. *Beim Schlafengehen* (*When Falling Asleep*) contains a celebrated violin solo that is far more than an interlude — STRAUSS immediately has the voice take up the same melody, embodying the concept of "instrumentalizing the voice" within a harmonic language that remains, by his standards, traditional. In *Im Abendrot* (*In the Evening Glow*), at the word "This" in the final line — "Is this perhaps death?" (*Ist dies etwa der Tod?*) — the French horn quietly introduces the "Transfiguration" theme from his early tone poem

Death and Transfiguration. That theme once expressed the young composer's near-religious faith in art as a transcendent ideal. Its return here, at the word "death," reads as a moment of profound self-reckoning: a suggestion that he had, in the end, remained true to that ideal.

It is worth noting that STRAUSS's father, Franz, was the principal horn player of the Munich Royal Court Orchestra and the foremost horn virtuoso of his generation. STRAUSS was raised under his father's exacting musical tutelage, and the two clashed repeatedly over matters of taste. That the French horn carries some of the most deeply affecting moments in the Four Last Songs — most notably the solos that close September and Beim Schlafengehen — feels like more than coincidence. In these final pages, it is as though the composer, at the end of his life, is reaching back toward his earliest memories, and imagining, perhaps, a reunion still to come.

## A. BRUCKNER: Symphony No. 6 in A Major, WAB 106

- I. Majestoso
- II. Adagio
- III. Scherzo
- IV. Finale

BRUCKNER began composing his Sixth Symphony in September 1879 and completed the full work over the course of two years. The second and third movements premiered in Vienna in February 1883, but the complete symphony was not premiered until 1899, after the composer's death, conducted by MAHLER in a version substantially revised by others. BRUCKNER's original version was only made available to the public after 1901.

All four movements of this symphony utilize sonata form. The first movement opens with the rare tempo marking of "Majestoso" (Majestic). The movement begins with a persistently repeated rhythmic motive played by the violins, over which the low strings introduce the grand first theme. The second theme is slower, and its multi-voiced structure creates complex rhythmic interplay, yet the emotion conveyed remains intimate. The third theme returns to clear rhythmic definition and contains the composer's distinctive sound of hollow octaves. The development section is relatively concise, and after the reappearance of the second and third themes, the movement concludes with the magnificent first theme.

The second movement, Adagio, is marked "Sehr feierlich" (Quite Solemnly). The first theme, introduced by the strings, is a religious-sounding chant that first descends subtly and then gradually unfolds; the second theme builds passion through multiple ascending figures; the third theme employs a dotted rhythm suggestive of a funeral march.

The third movement, Scherzo, is structured in sonata form, with frequent, whistle-like interjections punctuating what seems like an unceasing flow of energy. The Trio section slows the pace, as three French horns interact with other sections to sketch an idyllic pastoral scene.

Vivid contrasts and disjunctions mark the Finale. The opening first theme, while unadorned, subtly implies a delicate sense of weightlessness; the second theme presents a more complex multi-voiced texture; and the third theme, despite its outwardly brilliant and mercurial surface, conceals a melancholic melody that winds chromatically inward. BRUCKNER's symphonies often emphasize the connection between the first and last movements, and just before the close of the fourth movement, a variation of the opening theme from the first movement emerges in the trombones — a final affirmation of the "Majesty" foreshadowed at the very beginning.

## Performers



### Conductor | **CHIEN Wen-pin**

CHIEN Wen-pin, General and Artistic Director of the National Kaohsiung Center for the Arts (Weiwuying), was born in 1967, graduated from the National Taiwan Academy of Arts and received a Master's degree at the National University for Music and Performing Arts Vienna. CHIEN joined the Deutsche Oper am Rhein (Düsseldorf/Duisburg, Germany) in 1996 and served as "Kapellmeister" for 22 years. From 1998 to 2004, he was Resident Conductor of the Pacific Music Festival (Sapporo, Japan).

From 2001 to 2007, he was Music Director of National Symphony Orchestra (Taiwan Philharmonic); during his tenure the orchestra has achieved several milestones such as creating Subscription series, commissioning Taiwanese composers, introducing an opera series which coroneted with the first production of the complete *Der Ring des Nibelungen* by Richard WAGNER in Chinese speaking areas, upon orchestra's 20th anniversary in 2006. From 2014 to 2016, CHIEN was Artistic Advisor of the National Taiwan Symphony Orchestra. In addition, CHIEN was the winner of the "National Award for Arts" in 2014.



**Soprano |  
Hanna-Elisabeth MÜLLER**

Hanna-Elisabeth MÜLLER, possessing “a voice as if cut from crystal” (*Salzburger Nachrichten*) is considered in equal measure to be one of today’s foremost interpreters of Lied and concert repertoire, and one of the most sought-after operatic artists. MÜLLER had her international breakthrough at the 2014 Salzburg Easter Festival as Zdenka in R. STRAUSS’ *Arabella*, co-starring with Renée FLEMING and Thomas HAMPSON under the baton of Christian THIELEMANN. For this role, she was voted “Young Artist of the Year” by *Opernwelt* magazine. MÜLLER is a frequent guest of the world’s leading opera houses and festivals, including the Bayerische Staatsoper, the Vienna Staatsoper, the Metropolitan Opera, Dresden’s Semperoper, Teatro alla Scala, Royal Opera House Covent Garden, Opernhaus Zurich, and the Salzburg Festival, among others.

In the 2025/26 season, MÜLLER takes on three major new productions at leading houses. She tours Japan with the Vienna State Opera, appearing at Tokyo Bunka Kaikan as the Contessa in *Le nozze di Figaro*, conducted by Bertrand de BILLY in Barrie KOSKY’s acclaimed staging. In the same role, she makes her company debut with the Paris Opera under Antonello MANACORDA in a new production by Netia JONES. She returns to the Vienna State Opera as Vitellia in a new production of *La clemenza di Tito*, conducted by Pablo HERAS-CASADO and directed by Jan LAUWERS.



## **Kaohsiung Symphony Orchestra**

Wherever there is music, there is you.

- A young orchestra moving forward with determination

Founded in 1981, officially renamed the “Kaohsiung Symphony Orchestra” (KSO) by 2000. The present chairperson of the Foundation is WANG Wen-tsui, Director of Kaohsiung City’s Bureau of Cultural Affairs. CHU Hung-chang is the CEO of the Foundation, and the resident conductor is WU Yao-yu.

Taking pride as the music ambassador of Kaohsiung City, the KSO has collaborated with a variety of prestigious conductors and renowned artists. The KSO strives to incorporate classical and cross-border performances into its repertoire, permeated with its unique passion.

Recently, the orchestra has played a pivotal role in the Kaohsiung Spring Arts Festival and successfully established the reputation of the “Grassland Concert” and the full-scale opera productions, has also been frequently invited to participate in Weiwuying Presented Programs of Weiwuying National Art and Culture Center.

On the international stage, KSO has been successively invited to perform in the USA, Japan, Singapore, China and Hong Kong. KSO will keep taking the international-level orchestra as the goal of self-enhancement and growth, steadily stepping beyond countries and borders, and moving forward firmly.

# Members of Kaohsiung Symphony Orchestra

Chief Executive Officer

CHU Hung-chang

Resident Conductor

WU Yao-yu

First Violin

★CHANG Hen-shuo

◎YEH Chiau-ren

CHEN Kuan-fu

FAN Hsiang-yen

CHEN Jen-wei

KUO Huan-tso

TSAI Tsung-yen

▲CHOU Chi

▲HOU Qi-lin

▲Winnie CHENG

▲OU Pei-yi

▲WU Po-han

▲CHANG Chien-yu

▲CHIOU Shiu-an-yu

Second Violin

●CHEN Szu-chi

HSIUNG Shu-i

CHEN Li-hsun

HUANG Yu-sheng

YEH Chia-ming

CHANG Chiung-wen

TSAI I-yun

TOMAS KARL-Daniel

▲KUO Cheng-shan

▲OU Yi-li

▲CHEN Hui-yun

▲LI Ruei-cian

Viola

○HSIAO Pao-ling

CHEN Hsiao-yun

YU Yuan

LIN Kai-shun

TAO Hung-ching

WANG Yi-hsuan

▲HUNG Tzu-hui

▲HSIEH Yi-chen

▲CHEN Chen

▲CHEN Pei-ying

Cello

○LIN Tsae-pey

LIU Yen-ting

CHEN I-chin

LIN Wei-ting

LI Ro-wei

CHUANG Ming-yuan

▲CHENG Yu-tung

▲CHANG I-chung

Double Bass

○JUAN Chin-chih

CHAO Wen-tzu

WANG Yu-shuan

TSENG Chao-yang

▲CHOU Yun-chieh

▲TAN Chin-wen

▲HSU Tzu-yun

Flute

○LIN Wen-yuan

YEH Chiung-ting

▲HUANG Fang-yu

▲HUANG Chih-ching

Oboe

○WANG Hui-wen

CHENG Hua-hsin

▲WU Wei-shen

Clarinet

○CHUANG Wei-ling

HAN Chien-feng

▲CHEN Ya-hsin

Bassoon

○LIU Chun-yi

SHIH Meng-hsin

▲TSENG Yu-cheng

Horn

○CHEN Kuan-hao

HSUEH Cheng-yuan

HUANG Tzu-ching

LAI Yen-hsueh

▲YEN Shih-chieh

Trumpet

ARGENTA David Melchior

CHEN Ching-yuan

SU Ching-yen

▲CHEN Ching-ho

Trombone

○TIEN Chih-sheng

CHENG Chao-chun

HUANG Yu-tang

Tuba

SAWAMURA Hayato

Timpani

○CHEN Yu-cheng

Percussion

HUNG Jui-chen

▲CHEN Yang

▲CHANG Yu-cheng

Harp

KUANG Yi-wen

Celesta

▲PAN Tsu-hsin

★ Acting Concertmaster

◎ Concertmaster

● Associate Concertmaster

○ Principal

▲ Guest Orchestra Member

## Staffs

Deputy Chief Executive/  
Director of Programming Department  
PO Pi-ling

Orchestra Operations Department  
Chief of Orchestra Operations Department  
HUANG Huei-ling

TAI Yu-shen  
SUN Szu-chi  
CHEN Hui-tzu  
Sanya CHIU  
WU Yi-chi  
HSIUNG Yu-mei  
PENG Chii-rong  
Christine WANG  
SHEN Yao-ju  
LIU Chi

Programming Department  
TSAI Yung-chen  
LI Yun-chin  
LIU Wei-feng  
HUNG Ching-ya  
HUNG Yi-luen

Administration Department  
Director of Administration Department  
YIN Zih-jing

HUANG Jhao-cing  
HUANG Li-hung  
SHEN Hsing-fen  
ZHOU Shu-rong

# More 2026 Weiwuying International Music Festival

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Opening Concert : <i>From BRAHMS to AMMANN</i>	4.10 Fri. 19:30 Concert Hall	Conductor   David ROBERTSON Piano   Anton GERZENBERG National Taiwan Symphony Orchestra
CHANG Shiu-an - <i>People Concerto</i>	4.10 Fri. 19:30, 20:00, 20:30  4.11 Sat. - 4.12 Sun. 14:30, 15:00, 15:30 Playhouse	Artistic Director & Composer   CHANG Shiu-an Installation & Visual Direction   MA Yuan-yuan Creative Consultant   HUNG Wei-yao Choreographer & Performer   LIU I-ling Sheng   LI Li-chin Recording & Live Musicians   Ictus Ensemble
Conlon Nancarrow: <i>Virtuoso of the Player Piano</i> - Documentary Screening and Discussion	4.11 Sat. 16:00 Lecture Hall	Host   CHEN Yi-Chen Speaker   Dieter AMMANN
Sergey MALOV - <i>J.S.BACH : 300 Years of Solitude</i>	4.11 Sat. 19:30 Recital Hall	Violin, Violoncello da spalla   Sergey MALOV
JUSSEN Brothers Piano Duo - <i>Dialogue Between Two Pianos</i>	4.12 Sun. 14:30 Concert Hall	Piano   Lucas & Arthur JUSSEN
Weiwuying Contemporary Music Ensemble - <i>Musical Puzzles and Games</i>	4.16 Thu. 19:30 Recital Hall	Conductor   Jean-Philippe WURTZ Weiwuying Contemporary Music Ensemble
Soprano Hanna-Elisabeth MÜLLER Vocal Recital - <i>Love and Twilight</i>	4.17 Fri. 19:30 Concert Hall	Soprano   Hanna-Elisabeth MÜLLER Piano   Juliane RUF
Weiwuying Contemporary Music Ensemble - <i>Old and New</i>	4.18 Sat. 14:30 Recital Hall	Conductor   Jean-Philippe WURTZ Recorder   CHIU Sheng-fang Weiwuying Contemporary Music Ensemble
Closing Concert : <i>Four Last Songs</i>	4.19 Sun. 14:30 Concert Hall	Conductor   CHIEN Wen-pin Soprano   Hanna-Elisabeth MÜLLER Kaohsiung Symphony Orchestra

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Official Timepiece of WEIWUYING



Cultural Development Partner



Weiwuying Online Questionnaire





衛武營國際音樂節

Wei Wuying  
International Music Festival

# 閉幕音樂會

最後四首歌

Closing Concert:

*Four Last Songs*

歌詞  
Lyrics

# 理查·史特勞斯：《最後四首歌》

## R. STRAUSS: *Vier letzte Lieder*

### 〈春天〉

#### "Frühling"

德文 German

In dämmrigen Grüften  
träumte ich lang  
von deinen Bäumen und blauen Lüften,  
von deinem Duft und Vogelsang.

Nun liegst du erschlossen  
in Gleiss und Zier,  
von Licht übergossen  
wie ein Wunder vor mir.

Du kennst mich wieder,  
du lockst mich zart,  
es zittert durch all meine Glieder  
deine selige Gegenwart.

英文 English

by Emily EZUST, reprinted with permission  
from the LiederNet Archive

In dusky vaults  
I have long dreamt  
of your trees and blue skies,  
of your scents and the songs of birds.

Now you lie revealed  
in glistening splendour,  
flushed with light,  
like a wonder before me.

You know me again,  
you beckon tenderly to me;  
all of my limbs quiver  
from your blissful presence!

中文 Mandarin

在昏暗的幽谷中，  
我曾長久地夢著，  
夢見你的樹林與蔚藍的天空，  
夢見你的芬芳，與鳥兒的歌聲。

如今你已然顯現，  
閃耀著璀璨的光芒，  
沐浴在光輝裡，  
宛如奇蹟，呈現在我眼前。

你再次認出了我，  
你溫柔地召喚我，  
我全身顫動，  
因你幸福的陪伴！

### 〈九月〉

#### "September"

德文 German

Der Garten trauert,  
Kühl sinkt in die Blumen der Regen.  
Der Sommer schauert  
still seinem Ende entgegen.

Golden tropft Blatt um Blatt  
nieder vom hohen Akazienbaum.  
Sommer lächelt erstaunt und matt  
in den sterbenden Gartentraum.

Lange noch bei den Rosen  
bleibt er stehen, sehnt sich nach Ruh.  
Langsam tut er die müdewordnen Augen zu.

英文 English

by Emily EZUST, reprinted with permission  
from the LiederNet Archive

The garden is mourning,  
the rain sinks coolly into the flowers.  
Summer shudders  
as it meets its end.

Leaf upon leaf drops golden  
down from the lofty acacia.  
Summer smiles, astonished and weak,  
in the dying garden dream.

For a while still by the roses  
it remains standing, yearning for peace.  
Slowly it closes its large eyes grown weary.

中文 Mandarin

花園低聲哀愁，  
清涼的雨水落入花叢。  
夏天微微顫抖，  
迎向它的終結。

一片片的金色葉子落下，  
自高聳的金合歡樹上飄落。  
夏天帶著驚訝而疲憊的微笑，  
在逐漸消逝的花園夢境中。

它依舊佇立在玫瑰旁，  
渴望著安息。  
慢慢地，他闔上了那雙已然疲倦的眼睛。

### 〈就寢時〉

#### "Beim Schlafengehen"

德文 German

Nun der Tag mich müd gemacht,  
soll mein sehnlisches Verlangen  
freundlich die gestirnte Nacht  
wie ein müdes Kind empfangen.

英文 English

by Emily EZUST, reprinted with permission  
from the LiederNet Archive

Now that the day has made me so tired,  
my dearest longings shall  
be accepted kindly by the starry night  
like a weary child.

中文 Mandarin

當白日使我疲憊不堪，  
我深切的渴望  
願被滿天星斗的夜晚溫柔接納，  
如同一個倦極的孩子。

Hände, lasst von allem Tun,  
Stirn vergiss du alles Denken,  
alle meine Sinne nun  
wollen sich in Schlummer senken.

Und die Seele unbewacht  
Will in freien Flügen schweben,  
um im Zauberkreis der Nacht  
tief und tausendfach zu leben.

## 〈黃昏裡〉

### "Im Abendrot"

德文 German

Wir sind durch Not und Freude  
gegangen Hand in Hand,  
vom Wandern ruhen wir  
nun überm stillen Land.

Rings sich die Täler neigen,  
es dunkelt schon die Luft,  
zwei Lerchen nur noch steigen  
nachträumend in den Duft.

Tritt her, und lass sie schwirren,  
bald ist es Schlafenszeit,  
dass wir uns nicht verirren  
in dieser Einsamkeit.

O weiter stiller Friede!  
So tief im Abendrot,  
wie sind wir wandermüde—  
ist dies etwa der Tod?

Hands, cease your activity,  
head, forget all of your thoughts;  
all my senses now  
will sink into slumber.

And my soul, unobserved,  
will float about on untrammelled wings  
in the enchanted circle of the night,  
living a thousandfold more deeply.

英文 English

by Emily EZUST, reprinted with permission  
from the LiederNet Archive

Through adversity and joy  
We've gone hand in hand;  
we rest now from our wanderings  
upon this quiet land.

Around us slope the valleys,  
the skies grow dark;  
two larks alone are just climbing,  
as if after a dream, into the scented air.

Come here and let them whirl past,  
for it will soon be time to rest;  
we do not wish to get lost  
in this solitude.

O wide, quiet peace,  
so deep in the red dusk  
how weary we are of our travels  
is this perhaps—Death?

雙手，放下所有的勞作；  
心神，忘卻一切思緒；  
此刻，我所有的感官  
都將沉入睡眠。

而靈魂，無所牽繫，  
將展開自由的飛翔，  
在夜的神秘懷抱中，  
深深地、千百倍地生活。

中文 Mandarin

我們歷經艱難與喜悅，  
手牽著手走過；  
如今，我們從漫長的旅途中歇息，  
在這片靜謐的大地上。

四周山谷向下傾斜，  
天空已然昏暗，  
只剩兩隻雲雀，  
彷彿帶著夢的餘韻，飛入芬芳的空氣中。

走近些，讓牠們掠過吧，  
很快便是安睡的時刻；  
我們不致迷失  
在這片孤寂之中。

啊，遼闊而寧靜的平安，  
在如此深沉的暮色裡，  
一路走來，我們已然疲憊—  
莫非便是死亡？



# 衛武營國際音樂節

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National Kaohsiung  
CENTER FOR THE ARTS

WEI WUYING

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