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The Tenor - Jonas KAUFMANN in Recital

2025.3.1 Sat. 19:30

Weiwuying Concert Hall

Duration is 90 minutes with a 20-minute intermission.



National Kaohsiung
CENTER FOR THE ARTS

WEI WUYING 衛武營

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

Program

Robert SCHUMANN

"Wanderlied" from *12 Gedichte*, Op. 35, No. 3

"Erstes Grün" from *12 Gedichte*, Op. 35, No. 4

"Lehn' deine Wang an meine Wang" from *Vier Gesänge*, Op. 142, No. 2

"Frage" from *12 Gedichte*, Op. 35, No. 9

"Stille Tränen" from *12 Gedichte*, Op. 35, No. 10

"Widmung" from *Myrthen*, Op. 25, No. 1

Franz LISZT

Im Rhein, im schönen Strome (2. Fassung), S. 272. 2

Es war ein König in Thule (2. Fassung), S. 278. 2

Die drei Zigeuner, S. 320

O lieb, solange du lieben kannst, S. 298

Die Glocken von Marling, S. 328

Die Loreley (2. Fassung), S. 273. 2

Intermission

Johannes BRAHMS

"Sehnsucht" from *Fünf Lieder*, Op. 49, No. 3

"Meine Liebe ist grün" from *Neun Lieder und Gesänge*, Op. 63, No. 5

"In Waldeseinsamkeit" from *Sechs Lieder*, Op. 85, No. 6

"Meerfahrt" from *Vier Lieder*, Op. 96, No. 4

"Ach, wende diesen Blick" from *Acht Lieder und Gesänge*, Op. 57, No. 4

"Von ewiger Liebe" from *Vier Lieder*, Op. 43, No. 1

Richard Strauss

"Zueignung" from *Acht Lieder*, Op. 10, No. 1

"Nichts" from *Acht Lieder*, Op. 10, No. 2

"Traum durch die Dämmerung" from *Drei Lieder*, Op. 29, No. 1

"Heimliche Aufforderung" from *Vier Lieder*, Op. 27, No. 3

"Nachtgang" from *Drei Lieder*, Op. 29, No. 3

"Wie sollten wir geheim sie halten" from *Sechs Lieder*, Op. 19, No. 4

Program Notes

Written by HSU Wei-en (Associate Professor, the Hong Kong Academy for Performing Arts; 2018 NTCH Artist-in-Residence)

The 19th century marked a pivotal era for the German lieder, solidifying its significance as a prominent musical genre. This concert highlights the works of four distinguished composers: Robert SCHUMANN, Franz LISZT, Johannes BRAHMS, and Richard STRAUSS. Each of these composers, renowned for their skills as pianists and composers, elevated the role of the piano in art songs to that of a co-narrator. Their compositions showcase a profound integration of poetry and music, where words and melodies are inseparable, complementing and enhancing one another. Through their artistry, art songs transcended traditional vocal performance, evolving into a genre that also serves as an extension of piano solos. We invite the audience to immerse themselves in this program and experience the intricate interplay between the human voice and the piano. It is our hope that this performance will deepen your appreciation for the emotional depth and collaborative expression inherent in these masterpieces.

The repertoire today invites the audience to deeply engage with the emotional and philosophical dimensions of these four composers' works. Through this journey, they seek to inspire a renewed understanding of the intricate dynamics between love and being loved, loneliness and existence, as well as acceptance and doubt, offering a profound reflection on the human experience.

Robert SCHUMANN (1810-1856)

- "Wanderlied" from *12 Gedichte*, Op. 35, No. 3 [Text: Justinus KERNER] (1840)
- "Erstes Grün" from *12 Gedichte*, Op. 35, No. 4 [Text: Justinus KERNER] (1840)
- "Lehn' deine Wang an meine Wang" from *Vier Gesänge*, Op. 142, No. 2 [Text: Heinrich HEINE] (1840)
- "Frage" from *12 Gedichte*, Op. 35, No. 9 [Text: Justinus KERNER] (1840)
- "Stille Tränen" from *12 Gedichte*, Op. 35, No. 10 [Text: Justinus KERNER] (1840)
- "Widmung" from *Myrthen*, Op. 25, No. 1 [Text: Friedrich RÜCKERT] (1840)

Robert SCHUMANN is renowned for his profound ability to express the complexities of human emotion through music. The selected songs for this recital, drawn from various collections, invite the listener on an intimate journey through love, longing, and reflection. Each piece, while distinct in its own right, interweaves to create a tapestry of shared themes and sentiments.

We begin with "Wanderlied", a song that captures the spirit of wanderlust. The title evokes images of a traveler setting forth into the unknown. SCHUMANN's music here is characterized by a flowing melody that mirrors the movement of walking, inviting listeners to join in the exploration of nature and self. The lyrics reflect a longing for freedom and the beauty of the world, encapsulating the essence of Romanticism—an appreciation for the natural landscape as a backdrop for personal reflection. Following this, we transition to "Erstes Grün." Here, SCHUMANN paints a vivid picture of spring's arrival, the "first green" symbolizing rebirth and renewal. The music is bright and lilting, filled with a sense of hope and optimism. As the lyrics celebrate the awakening of nature, they resonate with a sense of joy that complements the feelings of wanderlust expressed in "Wanderlied." Together, these songs create a dialogue between the external world and the inner emotional landscape, highlighting how nature influences our feelings and thoughts.

As we delve deeper into our journey, we encounter "Lehn' deine Wang an meine Wang." This piece shifts our focus from the vastness of nature to the intimacy of human connection. The tender request to lean one's cheek against another's evokes a profound sense of closeness and vulnerability. SCHUMANN's music here is soft and lyrical, filled with warmth and affection. The interplay of the voices creates a sense of dialogue, mirroring the intimacy found in romantic relationships. This song serves as a reminder that amidst our wanderings, it is the connections we forge with others that ground us.

The next song "Frage," embodies a sense of inquiry and introspection. The title translates to "Question," and the music reflects a searching quality, with its gentle undulations and contemplative lyrics. Here, SCHUMANN invites us to ponder the nature of love and existence. KERNER's questions posed in the lyrics resonate deeply, echoing the uncertainties we all face in our relationships and lives. This piece acts as a bridge between the earlier themes of exploration and connection, suggesting that understanding oneself and others is an essential part of the journey. However, the melancholy of "Stille Tränen"

resonates with anyone who has experienced loss or heartache, and makes one feel the weight of sorrow. SCHUMANN's exquisite use of harmony and melody evokes a deep emotional response, allowing the listener to connect with the universal experience of grief. The poem is also a poignant reminder that journeys are not just defined by joy; sometimes they are also filled with moments of pain and reflection.

Love, in its purest form, is a celebration of the human spirit. RÜCKERT's "Widmung" exudes a sense of triumph and joy, and SCHUMANN encapsulates the essence of his romantic ideals to his wife Clara. His lush harmonies and soaring melodies convey the exhilaration of love, creating a sense of euphoria that resonates deeply with the listener. This piece stands as a timeless reminder of love's transformative power, shaping our experiences and deepening our connections in ways that resonate profoundly within us.

Each of these six songs contributes to a larger narrative that explores the complexities of human emotion—from the yearning for freedom and the beauty of nature to the intimacy of connection, the quest for understanding, the weight of sorrow, and the celebration of love. Through these songs, we are reminded that life is not a linear path but rather a series of interconnected experiences that shape who we are. Each piece offers a unique perspective, allowing us to explore the depths of our emotions and the beauty of our shared humanity. As we listen, let us embrace the journey that SCHUMANN has crafted for us, celebrating the highs and lows, the questions and answers, and ultimately, the profound connections that define our existence. In this way, SCHUMANN's music transcends time and space, inviting us into a world where we can find solace, joy, and a deeper understanding of ourselves and each other.

Franz LISZT (1811-1886)

- *Im Rhein, im schönen Strome* (2. Fassung), S. 272. 2 [Text: Heinrich HEINE] (1854)
- *Es war ein König in Thule* (2. Fassung), S. 278. 2 [Text: Johann Wolfgang von GOETHE] (1856)
- *Die drei Zigeuner*, S. 320 [Text: Nikolaus LENAU] (1860)
- *O lieb, solange du lieben kannst*, S. 298 [Text: Ferdinand FREILIGRATH] (1843)
- *Die Glocken von Marling*, S. 328 [Text: Emil KUH] (1874)
- *Die Loreley* (2. Fassung), S. 273. 2 [Text: Heinrich HEINE] (1854-56)

Franz LISZT, a towering figure of the Romantic era, is celebrated not only for his virtuosic piano compositions but also for his profound contributions to art songs. LISZT's songs often draw from poetry, infusing his music with a deep sense of narrative and emotional depth. The selected works for this recital offer a captivating exploration of human emotion, folklore, and the natural world. Each piece, while distinct, interweaves themes of love, longing, and the inexorable passage of time, creating a rich tapestry that invites the listener to embark on a journey through LISZT's musical landscape.

We begin our journey with *Im Rhein, im schönen Strome*, based on the poem by Heinrich HEINE, evokes the picturesque beauty of the Rhine River. LISZT's music captures the flowing waters and lush landscapes, transporting the listener to a serene, idyllic setting. The gentle undulations of the melody mimic the river's currents, while the lyrics celebrate the enchanting nature of the Rhine. This piece serves as an introduction to LISZT's ability to paint vivid images through music, setting the stage for our exploration of love and longing. The second version of this work was revised 14 years after the first version was published. It clearly reflects the composer's later musical style, which tends to be darker and more melancholic, but also more mature and stable.

Es war ein König in Thule, inspired by a legend of a king who remains faithful to his lost love, delves into themes of memory and devotion. The music is imbued with a sense of nostalgia, as LISZT uses rich harmonies and poignant melodies to convey the weight of the king's sorrow. The story unfolds with a delicate balance of beauty and sadness, illustrating how love can transcend even death. This piece deepens our emotional journey, reminding us of the power of memory and the enduring nature of true love.

As we continue, we encounter *Die drei Zigeuner*. This song, celebrating the free-spirited nature of the Romani people, contrasts sharply with the themes of loss and nostalgia found in the previous pieces. In LENAU's words, he created three musician-personae whose instruments: fiddle, pipes, and cimbalom. LISZT mimics brilliantly on the piano: lively and rhythmic, capturing the essence of freedom and adventure. The lyrics evoke a sense of wanderlust, inviting the listener to embrace the joy of living in the moment. It is a reminder that amidst our reflections on love and loss, there is also a vibrant world filled with life and spontaneity.

Transitioning from the exuberance of freedom, we delve into *O lieb, solange du lieben kannst*. This poignant song reflects on the fleeting nature of love. The lyrics urge the listener to cherish love while it lasts, as time is ever-pressing and impermanent. LISZT's music captures this urgency with a sense of yearning and longing, creating an emotional depth

that resonates profoundly. The juxtaposition of joy and sorrow in this piece encapsulates the essence of human experience, reminding us to embrace love fully, even in the face of inevitable loss.

Die Glocken von Marling, inspired by the sound of bells, evokes a sense of nostalgia and reflection. The music carries a gentle, rhythmic quality, reminiscent of the bells tolling in the distance. LISZT's use of harmony creates a serene atmosphere, inviting the listener to contemplate the passage of time and the memories associated with it. The bells symbolize both the beauty and transience of life, echoing the themes of love and loss explored in the previous pieces.

The legendary figure of *Die Loreley*, a siren who lured sailors to their doom with her enchanting song. LISZT's music captures the duality of beauty and danger, weaving a spellbinding melody that reflects the allure of the myth. The haunting quality of the music evokes a sense of mystery and longing, encapsulating the complexity of desire. This piece serves as a powerful conclusion to our journey, reminding us that love, like the Lorelei, can be both enchanting and perilous.

Life is a mosaic of experiences, each moment contributing to our understanding of love, loss, and the passage of time. LISZT's music transcends the boundaries of time and space, inviting us into a world where we can find solace, joy, and a deeper understanding of ourselves and our connections to others. As we listen, let us embrace the journey that performers have crafted for us, celebrating the highs and lows, the joys and sorrows, and ultimately, the profound connections that define our existence.

Johannes BRAHMS (1833-1897)

- "Sehnsucht" from *Fünf Lieder*, Op. 49, No. 3 [Text: Josef WENZIG] (1868)
- "Meine Liebe ist grün" from *Neun Lieder und Gesänge*, Op. 63, No. 5 [Text: Felix SCHUMANN] (1873)
- "In Waldeseinsamkeit" from *Sechs Lieder*, Op. 85, No. 6 [Carl von LEMCKE] (1878)
- "Meerfahrt" from *Vier Lieder*, Op. 96, No. 4 [Text: Heinrich HEINE] (1884)
- "Ach, wende diesen Blick" from *Acht Lieder und Gesänge*, Op. 57, No. 4 [Text: Georg Friedrich DAUMER] (1871)
- "Von ewiger Liebe" from *Vier Lieder*, Op. 43, No. 1 [Text: Josef WENZIG] (1864)

A titan of the Romantic era, Johannes BRAHMS, is celebrated for his profound musical language and emotional depth. His songs, often rooted in the poetry of his time, reflect a rich tapestry of human experience, weaving together themes of love, longing, nature, and existential reflection. The chosen pieces reflect a cohesive narrative that traverses the complexities of love and desire, the solitude of nature, and the contemplation of existence. Each song contributes to a larger story, allowing us to experience the multifaceted nature of human emotion.

The second part of the program starts with "Sehnsucht", a theme that encapsulates profound yearning and nostalgia, both of which were central to BRAHMS' artistic expression. Among the three songs he composed under this title, the version set to WENZIG's text stands out as the most renowned. This piece exemplifies BRAHMS' extraordinary ability to channel deep, universal emotions through his music, offering a poignant exploration of longing and desire. Its emotional depth and lyrical beauty have made it a favorite among performers and audiences, inviting introspection and personal connection. Through this work, BRAHMS masterfully bridges the gap between individual sentiment and collective human experience, ensuring its timeless appeal.

Transitioning to "Meine Liebe ist grün," this piece presents a more optimistic view of love, using nature as a metaphor for the freshness and vitality of romantic feelings. The imagery of green symbolizes growth, renewal, and the blossoming of love. BRAHMS's music here is bright and lively, filled with rhythmic vitality that mirrors the exuberance of newfound affection. The interplay between the text by his godson Felix SCHUMANN and the music evokes a sense of joy, illustrating how love can be both transformative and rejuvenating. This song serves as a counterpoint to the earlier yearning, showcasing the duality of love as both a source of longing and a source of joy.

"In Waldeseinsamkeit" transports us to a serene forest setting, where solitude becomes a refuge for contemplation. BRAHMS's music reflects the tranquility and beauty of nature. The gentle, flowing melodies evoke the sounds of the forest, inviting listeners to immerse themselves in its peacefulness. However, beneath this calm exterior lies a sense of introspection, as the singer grapples with feelings of isolation. This piece emphasizes the complexity of solitude: while it can offer solace, it can also evoke a sense of longing for connection, echoing the themes of the earlier songs. Continuing our exploration, we come to "Meerfahrt." This song introduces a maritime theme, evoking the vastness of the sea and the journey it represents. The music captures the ebb and flow of the waves, creating a sense of movement and adventure. The lyrics reflect a longing for distant shores and the allure of the unknown. As the singer navigates the ocean, there is a sense of both

excitement and trepidation, mirroring the emotional complexities of love and life. This piece serves as a metaphor for the journeys we undertake in search of connection and fulfillment, reinforcing the idea that love is often a voyage fraught with uncertainty.

“Ach, wende diesen Blick” shifts our focus to the intensity of longing and desire expressed through the gaze. The music captures the passionate plea of the singer. BRAHMS’s use of dynamic contrasts and expressive phrasing heightens the emotional impact, conveying a sense of urgency and yearning. The gaze becomes a powerful symbol of connection, illustrating how a single look can evoke profound feelings of love and longing. This piece deepens our exploration of desire, emphasizing its ability to transcend words and create an intimate bond between individuals. Last but not least, “Von ewiger Liebe” presents a more philosophical reflection on love, exploring its eternal nature. The lyrics speak of love that endures beyond the confines of time and space, offering solace in the face of mortality. The music is rich and lyrical, encapsulating the idea that true love transcends physical existence. This piece serves as a culmination of our journey, reminding us that love, in its purest form, is an everlasting force that connects us to one another and to the world around us.

Through these songs, we are reminded that life is a series of interconnected experiences, each moment contributing to our understanding of love, loss, and the passage of time. BRAHMS’s songs are not merely musical compositions; they are emotional landscapes that traverse the depths of the human soul. Each piece we have explored today serves as a portal into different aspects of love and longing, allowing us to engage with our own emotions and experiences. BRAHMS’s music invites us to reflect on our own journeys, encouraging us to confront our feelings and embrace the complexities of life. The interplay between nature, memory, and emotion creates a rich narrative that resonates deeply.

Richard STRAUSS (1864-1949)

- “Zueignung” from *Acht Lieder*, Op. 10, No. 1 [Text: Hermann von GILM] (1885)
- “Nichts” from *Acht Lieder* Op. 10, No. 2 [Text: Hermann von GILM] (1885)
- “Traum durch die Dämmerung” from *Drei Lieder*, Op. 29, No. 1 [Text: Otto Julius BIERBAUM] (1895)
- “Heimliche Aufforderung” from *Vier Lieder*, Op. 27, No. 3 [Text: John Henry MACKAY] (1894)
- “Nachtgang” from *Drei Lieder*, Op. 29, No. 3 [Text: Otto Julius BIERBAUM] (1895)

- **“Wie sollten wir geheim sie halten” from *Sechs Lieder*, Op. 19, No. 4 [Text: Adolf Friedrich Graf von SCHACK] (1888)**

Richard STRAUSS, a master of late Romanticism and early modernism, is celebrated for his lush orchestration and profound understanding of the human experience. His songs, often set to the poetry of prominent writers, encapsulate a wide spectrum of emotions, ranging from ecstatic love to profound introspection. The selected works for this recital offer a captivating exploration of these themes, inviting listeners on a journey through STRAUSS's emotional landscape and the interplay between light and shadow in human emotion.

“Zueignung” serves as a powerful declaration of love and devotion. STRAUSS's music is characterized by sweeping melodies and rich harmonies that evoke a sense of longing and passion. The lyrics express a profound commitment to a beloved, suggesting that love is not merely an emotion but a transformative force that elevates the soul. The opening lines introduce a sense of yearning that resonates throughout the piece, inviting the listener to immerse themselves in the beauty of devotion. The lush arrangement enhances the emotional depth, creating a soundscape that mirrors the intensity of the singer's feelings. This song sets the stage for our exploration of love, establishing a foundation of emotional richness that will echo throughout the recital. “Nichts” presents a stark contrast to the previous song. Here, the composer delves into the depths of despair and the void left by absence. The music is haunting and introspective, reflecting the emptiness that accompanies lost love. The lyrics articulate a profound sense of longing and resignation, capturing the feeling that without love, life becomes devoid of meaning. STRAUSS's use of dissonance and subtle harmonic shifts emphasizes the emotional turmoil experienced by the singer. This piece serves as a poignant reminder of the fragility of love and the profound impact of loss, deepening our exploration of the emotional spectrum.

“Traum durch die Dämmerung” introduces a dreamlike quality, exploring the interplay between reality and fantasy. The ethereal nature of the twilight hour, with its gentle melody and flowing rhythm, allows the listener a sense of tranquility and takes us into a dreamlike world. The lyrics speak of fleeting moments of beauty and the desire to hold onto them, reflecting the transient nature of love. This piece serves as a bridge between the passionate declarations and the contemplative reflections of the previous songs, emphasizing the duality of experience: how moments of joy can coexist with feelings of longing and loss.

Next, we encounter “Heimliche Aufforderung.” This song introduces a more playful and intimate tone. Here, STRAUSS explores the nuances of romantic desire and the thrill of secret communication between lovers. The music is lively and rhythmic, with a sense of immediacy that mirrors the excitement of a clandestine rendezvous. The lyrics convey a sense of urgency and longing, inviting the beloved to embrace the moment. This piece highlights the playful aspects of love, showcasing how intimacy can be both exhilarating and tender. It serves as a contrast to the earlier themes of loss and despair, reminding us that love can also be a source of joy and excitement.

“Nachtgang” encapsulates the mysterious and contemplative aspects of the night. STRAUSS’s music here is atmospheric, evoking the sounds and sensations of a quiet evening stroll. The lyrics reflect a sense of introspection, as the singer contemplates the beauty and solitude of the night. The flowing melodies create a sense of movement, inviting the listener to join in this nocturnal journey. Solitude can be a space for reflection, allowing us to connect with our innermost thoughts and feelings. It deepens our exploration of the emotional landscape, illustrating how the night can evoke both longing and peace.

We end the program with “Wie sollten wir geheim sie halten.” This song addresses the challenges and complexities of love that must be concealed. The music is lyrical and expressive, reflecting the tension between desire and discretion. The lyrics convey a sense of urgency and longing, as the singer grapples with the implications of a love that cannot be openly expressed. STRAUSS’s use of dynamic contrasts and rich harmonies enhances the emotional weight of the piece, capturing the bittersweet nature of secret love. The conclusion to our journey, reminds us that *love* can be both a source of joy and a burden.

We have to admit that STRAUSS's music has a profound impact on our understanding of love and desire. Each piece we have explored today serves as a portal into different aspects of love and longing, allowing us to engage with our own emotions and experiences.

In their creation of German *lieder*, these four composers, SCHUMANN, LISZT, BRAHMS, and STRAUSS, breathed new life into art songs through innovations in musical language, changes in the role of piano accompaniment, and explorations of song form. Their works not only enrich musical expression but also deepen our understanding of “people and life.” While love can bring joy, it also confronts us with our deepest fears and vulnerabilities. Art song is a timeless musical form and the most authentic reflection of life, thus becoming a guide that encourages us to embrace the fullness of life, with all its joys and sorrows.

Tenor

Jonas KAUFMANN



One of today's greatest interpreters of Lieder repertoire, KAUFMANN is also in very high demand in concert. His performances and recording have earned him multiple honors and awards including eleven ECHO/OPUS Klassik awards, "Singer of the Year" from multiple classical music magazines including *Opernwelt*, *Diapason* and *Musical America*. He has been knighted as a *Chevalier de l'Ordre de l'Art et des Lettres*, and has been named a member of the Bayerischer *Maximiliansorden*. In 2022 he was appointed Austrian *Kammersänger*, in 2024 he received the *Ordre de la Légion d'honneur*.

At the beginning of the 2024/2025 season, Jonas KAUFMANN performed in recital in Bratislava, Vienna and Sofia, Bulgaria. To mark the 100th anniversary of Giacomo PUCCINI's death, he undertook a concert tour in Europe in October and November 2024, while also taking part in the PUCCINI Gala at Teatro alla Scala on November 29th. 2025, started with the revival of LEONCAVALLO's *I Pagliacci* at Wiener Staatsoper. Plans for 2025 include a recital tour with Diana DAMRAU and Helmut DEUTSCH (songs by MAHLER and STRAUSS), the title role in *Parsifal* at the Erl Festival and *I Pagliacci* at the Bavarian State Opera.

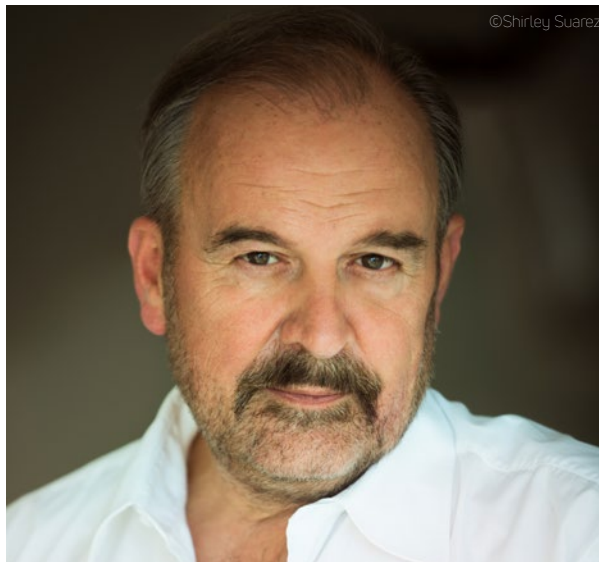
A voice which excels in a large variety of repertoire, KAUFMANN has received recognition for his performance of French, German and Italian roles, as well as his performance in recital. He has released multiple recordings, also encompassing diverse repertoire, including operatic repertoire, Lieder, operetta, and more.

Artist's website: www.jonaskaufmann.com

His albums include *The Sound of Movies* – a recording of some of his favorite songs from films, released on Sony Classical.

Piano

Helmut DEUTSCH



Helmut DEUTSCH ranks among the finest, most successful and in-demand song recital accompanists of the world. He was born in Vienna, where he studied at the Conservatory, the Music Academy and the University. He was awarded the Composition Prize of Vienna in 1965 and appointed professor at the age of twenty-four. Although he has performed with leading instrumentalists as a chamber musician, he has concentrated primarily on accompanying in song recitals.

At the beginning of his career he worked with the soprano Irmgard SEEFRIED, but the most important singer of his early years was Hermann PREY, whom he accompanied as a permanent partner for twelve years. Subsequently he has worked with many of the most important recital singers and played in the world's major music centers. His collaborations with Jonas KAUFMANN, Diana DAMRAU and Michael VOLLE are currently among his most important. DEUTSCH has recorded more than a hundred CDs. In recent years the development of young talent has been especially close to his heart. After his professorship in Vienna he continued his teaching primarily in Munich at the Hochschule für Musik und Theater, where he worked as a professor of song interpretation for 30 years.

In addition he is a visiting professor at various other universities and is sought-after for an increasing number of masterclasses in Europe and the Far East. The young Swiss tenor Mauro PETER was one of his last students in Munich and has become one of his favorite recital partners.

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Jonas KAUFMANN
in Recital

The Tenor 男高音

尤納斯·考夫曼

獨唱會

2025.3.1 Sat. 19:30

衛武營音樂廳 Weiwuying Concert Hall

男高音 | 尤納斯·考夫曼

Tenor | Jonas KAUFMANN

鋼琴 | 赫爾穆特·多伊奇

Piano | Helmut DEUTSCH

歌詞 Lyrics

中文翻譯：范婷玉 | Mandarin Translation: FAN Ting-yu

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<https://www.lieder.net/>

歌詞審訂：范婷玉 | Lyric review and revision: FAN Ting-yu

舒曼：〈流浪之歌〉，選自《十二首詩》，作品 35，第 3 首

Robert Schumann: "Wanderlied" from 12 Gedichte, Op. 35, No. 3

德文 German

Wohlauf! noch getrunken den funkelnden Wein!

Ade nun, ihr Lieben! geschieden muß sein.

Ade nun, ihr Berge, du väterlich' Haus!

Es treibt in die Ferne mich mächtig hinaus.

Die Sonne, sie bleibt am Himmel nicht stehn,

Es treibt sie, durch Länder und Meere zu gehn.

Die Woge nicht haftet am einsamen Strand,

Die Stürme, sie brausen mit Macht durch das Land.

Mit eilenden Wolken der Vogel dort zieht

Und singt in der Ferne ein heimatlich' Lied,

So treibt es den Burschen durch Wälder und Feld,

Zu gleichen der Mutter, der wandernden Welt.

Da grüßen ihn Vögel bekannt überm Meer,

Sie flogen von Fluren der Heimat hierher;

Da duften die Blumen vertraulich um ihn,

Sie trieben vom Lande die Lüfte dahin.

Die Vögel, die kennen sein väterlich' Haus,

Die Blumen, die pflanzt' er der Liebe zum Strauß,

Und Liebe, die folgt ihm, sie geht ihm zur Hand:

So wird ihm zur Heimat das ferneste Land.

中文 Mandarin

來吧！酒仍需一飲而盡！

再會了，親愛的朋友！告別的時刻來臨。

再會了，山啊，如父親般的居所！

遠方有股強大的力量催促我前行。

太陽從不在天空中停留，

總是有股力量驅動她往來陸地與海洋之間。

海浪不攀附在寂寞的沙灘，

暴風，用盡全力呼嘯著大地。

鳥兒伴隨著行色匆匆的雲朵前行

在遠方唱著一首家鄉的歌謠，

這力量讓少年走過樹林與草原，

如母親一般，徒步漫遊世界。

鳥兒飄洋過海向他致意，

從他的家鄉那兒飛過來，

帶來他熟悉的花香，

從陸地上飄來的味道。

鳥兒知道他家鄉的住所，

以愛種下的花朵，成為花束，

而愛，一路跟隨著他，適時伸出援手：

於是最遙遠之處也可以是家鄉。

詞：克爾納

英文翻譯：Emily EZUST

Text: Justinus KERNER

English Translation: Emily EZUST

英文 English

Come! one more drink of sparkling wine!

Adieu now, you loved ones! we must part.

Adieu now, you mountains and you, my parental home!

I've got a powerful desire to go out into the world.

The sun, it does not linger in the sky;

it is driven to go across land and sea.

The wave does not cling to one shore;

storms rage with power across the country.

With hastening clouds, the bird there flies,

and sings in distant lands its native song.

So is a young man driven to go through woods and fields,

to match his mother, the wandering world.

Birds greet him familiarly over the sea;

they have flown here from the fields of his homeland;

the scent of flowers is familiar to him:

they have been driven here from his homeland by the winds.

The birds who know his parental home;

the flowers that he grew for bouquets for his love;

and Love, who follows him: they are all close by,

so he is always at home in the most distant land.

舒曼：〈第一抹綠〉，選自《十二首詩》，作品 35，第 4 首

Robert Schumann: "Erstes Grün" from *12 Gedichte*, Op. 35, No. 4

<p>德文 German</p> <p>Du junges Grün, du frisches Gras! Wie manches Herz durch dich genas, Das von des Winters Schnee erkrankt, O wie mein Herz nach dir verlangt!</p> <p>Schon wächst du aus der Erde Nacht, Wie dir mein Aug' entgegen lacht! Hier in des Waldes stillem Grund Drückt' ich dich, Grün, an Herz und Mund.</p> <p>Wie treibt's mich von den Menschen fort! Mein Leid, das hebt kein Menschenwort, Nur junges Grün ans Herz gelegt, Macht, daß mein Herze stiller schlägt.</p>	<p>中文 Mandarin</p> <p>你啊 年輕的綠，清新的小草！ 有多少人的心因你而痊癒， 多少人因為冬天的冰雪而生病， 喔 正如我的心是如何渴望你！</p> <p>你從黑夜中成長， 我的眼睛正對你微笑著！ 在這靜謐的森林中， 我緊擁著你，綠意，緊貼我的心與唇。</p> <p>如何能讓我遠離人群！ 我的苦痛，無法用言語形容， 只有清新的那抹綠意， 讓我的心跳回歸平靜。</p>
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詞：克爾納

英文翻譯：Emily EZUST

Text: Justinus KERNER

English Translation: Emily EZUST

英文 English

You young green, you fresh grass!
How many hearts have recovered through you
after falling ill from winter's snow?
O how my heart longs for you!

Already you are growing from earth's night;
how my eye laughs to gaze toward you!
Here in the forest's mute grounds
I press you to me, you green, to my heart and my lips.

How driven I am to leave humanity!
My sorrow can be lifted by no human word;
only young grass lying upon my heart
will make my heart beat more calmly.

舒曼：〈將妳的臉頰靠上〉，選自《四首歌曲》，作品 142，第 2 首

Robert Schumann: "Lehn' deine Wang an meine Wang" from *Vier Gesänge*, Op. 142, No. 2

<p>德文 German</p> <p>Lehn deine Wang' an meine Wang', Dann fließen die Tränen zusammen; Und an mein Herz drück fest dein Herz, Dann schlagen zusammen die Flammen!</p> <p>Und wenn in die große Flamme fließt Der Strom von unsern Tränen, Und wenn dich mein Arm gewaltig umschließt - Sterb' ich vor Liebessehnen!</p>	<p>中文 Mandarin</p> <p>把你的臉頰靠在我的臉頰上， 讓我們的淚水一同流淌； 讓我的心與你的心緊緊相貼， 讓火苗一起跳躍！</p> <p>我們淚水的洪流 流向火焰之時， 我的臂膀緊擁住你時— 我會因愛的渴望而死！</p>
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詞：海涅

英文翻譯：Emily EZUST

Text: Heinrich HEINE

English Translation: Emily EZUST

英文 English

Lay your cheek against my cheek,
Then our tears will flow together;
And against my heart press firmly your heart,
Then their flames will leap together!

And when, into the great flame, flows
The stream of our tears,
And when my arm embraces you powerfully -
I shall die of love's yearning!

舒曼：〈問〉，選自《十二首詩》，作品 35，第 9 首

Robert Schumann: "Frage" from 12 Gedichte, Op. 35, No. 9

德文 German	中文 Mandarin
<p>Wärst du nicht, heil'ger Abendschein! Wärst du nicht, sternerhellte Nacht! Du Blütenschmuck! Du üpp'ger Hain! Und du, Gebirg', voll ernster Pracht! Du Vogelsang aus Himmeln hoch! Du Lied aus voller Menschenbrust! Wärst du nicht, ach, was füllte noch In arger Zeit ein Herz mit Lust?</p>	<p>如果沒有你，神聖的夜光！ 如果沒有你，星光閃耀的夜！ 繁花似錦！枝繁葉茂！ 而你啊，山巒，充滿神聖的光輝！ 來自天空高處的鳥兒， 你的歌聲來自人類最豐滿的胸膛！ 如果不是你，啊！在困頓時刻還有什麼 能填滿渴望的那顆心？</p>

詞：克爾納	Text: Justinus KERNER
英文翻譯：Emily EZUST	English Translation: Emily EZUST

英文 English
<p>If you did not exist, holy evening glow! If you did not exist, starlit night! You jewel-like blossoms! You lush grove! And you, mountains, full of solemn splendour! You birdsong high in the heavens! You song from a full human breast! If you did not exist, alas! what would then fill my heart with pleasure in bad times?</p>

舒曼：〈寂靜的淚〉，選自《十二首詩》，作品 35，第 10 首

Robert Schumann: "Stille Tränen" from 12 Gedichte, Op. 35, No. 10

德文 German	中文 Mandarin
<p>Du bist vom Schlaf erstanden Und wandelst durch die Au. Da liegt ob allen Landen Der Himmel wunderblau.</p> <p>So lang du ohne Sorgen Geschlummert schmerzenlos, Der Himmel bis zum Morgen Viel Tränen niedergoß.</p> <p>In stillen Nächten weinet Oft mancher aus dem Schmerz, Und morgens dann ihr meint, Stets fröhlich sei sein Herz.</p>	<p>你從睡夢中醒來 漫步穿越了草地。 奇幻湛藍的天空， 覆蓋著大地。</p> <p>只要你無憂無慮， 淺眠無痛楚， 直到天明時分 落下無止盡的眼淚。</p> <p>常因為痛楚， 在靜謐的夜晚哭泣， 但在清晨時分你們卻以為， 在他心中一直是喜悅的。</p>

詞：克爾納	Text: Justinus KERNER
英文翻譯：Emily EZUST	English Translation: Emily EZUST

英文 English
<p>You have risen from sleep and are wandering through the meadow. There lies over all the land Heaven's wondrous blue.</p> <p>As long as, free from cares, you've been slumbering without pain, Heaven has, up until the morning, shed many tears.</p> <p>In silent nights, many weep from pain, and in the morning you assume their hearts are always light.</p>

舒曼：〈獻詞〉，選自《婚禮花束》，作品 25，第 1 首

Robert Schumann: "Widmung" from *Myrthen*, Op. 25, No. 1

德文 German	中文 Mandarin	英文 English
<p>Du meine Seele, du mein Herz, Du meine Wonn', o du mein Schmerz, Du meine Welt, in der ich lebe, Mein Himmel du, darein ich schwebe, O du mein Grab, in das hinab Ich ewig meinen Kummer gab.</p> <p>Du bist die Ruh, du bist der Frieden, Du bist vom Himmel mir beschieden. Daß du mich liebst, macht mich mir wert, Dein Blick hat mich vor mir verklärt, Du hebst mich liebend über mich, Mein guter Geist, mein beßres Ich!</p>	<p>你是我的靈魂，我的心， 你是我的喜樂，喔 我的苦痛， 你是我的世界，在此我生活著， 也是我的天空，我翱翔著， 喔 你如同我的安息之所， 我總將我的煩惱悲傷交給你。</p> <p>你是那抹寧靜，你的那種平和， 是上天所賜與的。 你的愛提升了我的價值， 你的目光讓我昇華， 你讓我提升自我， 讓我成為更善良、更美好的自己！</p>	<p>You my soul, you my heart, you my bliss, o you my pain, you the world in which I live; you my heaven, in which I float, o you my grave, into which I eternally cast my grief.</p> <p>You are rest, you are peace, you are bestowed upon me from heaven. That you love me gives me my worth; your gaze transfigures me; you raise me lovingly above myself, my good spirit, my better self!</p>

李斯特：《萊茵河，美麗的河流》，S. 272，第二版

Franz LISZT: *Im Rhein, im schönen Strome* (2. Fassung), S. 272. 2

德文 German	中文 Mandarin	英文 English
<p>Im Rhein, im schönen Strome, Da spiegelt sich in den Wellen, Mit seinem grossen Dome, Das große, das heil'ge Köln.</p> <p>Im Dom da steht ein Bildnis, Auf goldenem Leder gemalt; In meines Lebens Wildnis Hat's freundlich hinein gestrahlt.</p> <p>Es schweben Blumen und Eng'lein Um unsre liebe Frau; Die Augen, die Lippen, die Wänglein, Die gleichen der Liebsten genau.</p>	<p>在萊茵壯麗的洪流中， 高潮起伏的水波倒映著， 那岸邊高聳的教堂， 高聳神聖的科隆教堂。</p> <p>教堂裡有幅畫， 那金色皮革製成的畫布； 在我人生感到絕望時 對著我閃耀光芒。</p> <p>畫像上的花朵與小天使 圍繞在聖母旁； 眼睛、嘴唇、臉頰， 就和我的愛人同一模樣。</p>	<p>In the Rhine, in the beautiful River, The mighty shadow is thrown, With its great Cathedral, Of holy and great Cologne.</p> <p>One picture in the Cathedral, On gilded leather wrought, Unto my life's wild sorrow Hath gracious comfort wrought:</p> <p>The dear Madonna, with floating Angels and flowers above; The eyes and the lips and the contour Are all just those of my love.</p>

李斯特：《圖勒島的國王》，S. 278，第二版

Franz LISZT: *Es war ein König in Thule* (2. Fassung), S. 278. 2

德文 German

Es war ein König in Thule
Gar treu bis an das Grab,
Dem sterbend seine Buhle
Einen goldnen Becher gab.

Es ging ihm nichts darüber,
Er leert' ihn jeden Schmaus;
Die Augen gingen ihm über,
So oft er trank daraus.

Und als er kam zu sterben,
Zählt' er seine Städt' im Reich,
Gönnt' alles seinen Erben,
Den Becher nicht zugleich.

Er saß beim Königsmahle,
Die Ritter um ihn her,
Auf hohem Vätersaale,
Dort auf dem Schloß am Meer.

Dort stand der alte Zecher,
Trank letzte Lebensglut,
Und warf den heil'gen Becher
Hinunter in die Flut.

Er sah ihn stürzen, trinken
Und sinken tief ins Meer.
Die Augen täten ihm sinken;
Trank nie einen Tropfen mehr.

中文 Mandarin

從前圖勒有位國王
忠誠地過了一生，
唯有一個黃金的酒杯，
是他愛人臨終的遺物。

酒杯是他的寶物，
總用它把酒夜飲；
每當酒杯一飲而盡時，
他總是熱淚不止。

在他人生的盡頭，
他計算自己的城池，
全數傳給繼承人，
獨自只留下酒杯。

在皇家宴會上，
款待所有的騎士，
他高坐在海邊城堡的
祭祀高台上。

國王起身，
飲盡杯內的酒，
之後將至寶金杯
投入潮水中。

他望著金杯向下墜落，
下沉至海底。
闔上雙眼；
滴酒再也不沾。

詞：歌德

英文翻譯：Emily EZUST

Text: Johann Wolfgang von GOETHE

English Translation: Emily EZUST

英文 English

There was a King of Thule,
faithful to the grave,
to whom his dying beloved
gave a golden goblet.

Nothing was more valuable to him:
he drained it in every feast;
and his eyes would overflow
whenever he drank from it.

And when he neared death,
he counted the cities of his realm
and left everything gladly to his heir -
except for the goblet.

He sat at his kingly feast,
his knights about him,
in the lofty hall of ancestors,
there in the castle by the sea.

There, the old wine-lover stood,
took a last draught of life's fire,
and hurled the sacred goblet
down into the waters.

He watched it plunge, fill up,
and sink deep into the sea.
His eyes then sank closed
and he drank not one drop more.

李斯特：《三個吉普賽人》，S. 320

Franz LISZT: *Die drei Zigeuner*, S. 320

德文 German

Drei Zigeuner fand ich einmal
Liegen an einer Weide,
Als mein Fuhrwerk mit müder Qual
Schlich durch sandige Heide.

Hielt der eine für sich allein
In den Händen die Fiedel,
Spielt, umglüht vom Abendschein,
Sich ein lustiges Liedel.

Hielt der zweite die Pfeif' im Mund,
Blickte nach seinem Rauche,
Froh, als ob er vom Erdenrund
Nichts zum Glücke mehr brauche.

Und der dritte begaglich schlief,
Und sein Zimbal am Baum hing,
Über die Saiten der Windhauch lief,
Über sein Herz ein Traum ging.

An den Kleidern trugen die drei
Löcher und bunte Flicker,
Aber sie boten trotzig frei
Spott den Erdengeschicken.

Dreifach haben sie mir gezeigt,
Wenn das Leben uns nachtete,
Wie man's verraucht, verschläft, vergeigt
Und es dreimal verachtet.

中文 Mandarin

我曾見過三位吉普賽人
躺在楊柳樹旁，
我與我疲憊的坐騎
輕巧地走過沙地。

其中一位獨自坐著
手裡拿著琴，
彈著彈著，伴著黃昏的光，
為他自己彈唱著歌。

第二位嘴裡含著煙斗，
吞雲吐霧之後，
開心地好像一無所求
他已經擁有世上的快樂。

第三位吉普賽人悠閒地睡著
他的樂器掛在樹上，
微風吹著它的弦，
夢想拂過他的心。

他們的衣服上
補滿了五顏六色的破布，
但是他們總是自由自在地
戲謔地笑看命運。

他們透過三種方式
讓我體會人生，
如何抽著菸、睡過頭、用風舞動樂器
以一種藐視的態度。

詞：雷瑤

英文翻譯：Emily EZUST

Text: Nikolaus LENAU

English Translation: Emily EZUST

英文 English

Three Gypsies I found once
lying by a willow,
as my cart with weary torture
crawled over the sandy heath.

One, for himself alone, was holding
his fiddle in his hands,
playing, as the sunset glow surrounded him,
a merry little tune.

The second held a pipe in his mouth
and watched his smoke
with cheer, as if from the world
he required nothing more for his happiness.

And the third slept comfortably:
from the tree hung his cymbalom;
over its strings the wind's breath ran;
in his heart a dream was playing.

On the clothing those three wore
were holes and colorful patches;
but, defiantly free, they made
a mockery of earthly fate.

Treble they showed me
how, when life grows dark for us,
one can smoke, sleep or play it away,
and thus treble to scorn it.

李斯特：《愛吧，盡其所能地去愛》，S. 298

Franz LISZT: *O lieb, solange du lieben kannst*, S. 298

德文 German

O lieb, so lang du lieben kannst!
O lieb, so lang du lieben magst!
Die Stunde kommt, die Stunde kommt,
Wo du an Gräbern stehst und klagst.

Und Sorge, daß dein Herze glüht
Und Liebe hegt und Liebe trägt,
So lang ihm noch ein ander Herz
In Liebe warm entgegenschlägt.

Und wer dir seine Brust erschließt,
O tu ihm, was du kannst, zu lieb!
Und mach ihm jede Stunde froh,
Und mach ihm keine Stunde trüb.

Und hüte deine Zunge wohl,
Bald ist ein böses Wort gesagt!
O Gott, es war nicht böse gemeint, -
Der andre aber geht und klagt.

中文 Mandarin

喔 愛，盡你所能的愛吧！
喔 愛，盡你所能的愛吧！
時刻已經來臨，
你在墓前悲嘆的所在。

確保你的心依然熾熱
而珍惜並承載著愛，
只要另一顆心
能熱烈地回應著。

無論誰向你敞開胸懷，
你要盡你所能的愛他！
讓他時時刻刻都開心，
不讓他受到分秒的委屈。

看守好你的舌頭，
別說任何卑劣的話語！
喔 天啊，其實沒有任何惡意，
但總是傷到無辜的一方。

詞：弗萊里格拉特
英文翻譯：Thomas ANG

Text: Ferdinand FREILIGRATH
English Translation: Thomas ANG

英文 English

O love, love as long as you can!
O love, love as long as you will!
The time will come, the time will come,
When you will stand grieving at the grave.

And let it be that your heart glows
And nurtures and carries love,
As long as another heart is still
Warmly bestruck by love for you!

And to one who spills his breast to you,
O to him, do what you can, in Love!
And make him happy for each moment,
And never let him be sad for one!

And guard your tongue tightly,
In case any slight escapes your mouth!
O God, it was not meant that way, -
But the other recoils, hurt and sighing.

李斯特：《馬林的鐘聲》，S. 328

Franz LISZT: *Die Glocken von Marling*, S. 328

德文 German

Ihr Glocken von Marling,
Wie brauset ihr so hell;
Ein wohliges Läuten,
Als sänge der Quell.

Ihr Glocken von Marling,
Ein heil'ger Gesang
Umwallet wie schützend
Den weltlichen Klang.

Nehmt mich in die Mitte
Der tönenden Flut,
Ihr Glocken von Marling,
Behütet mich gut!

中文 Mandarin

馬林的鐘聲，
如此清亮；
敲響的悅耳鐘聲，
如同歌唱的泉源。

馬林的鐘聲，
如同一首神聖的歌曲
緊緊圍繞似是
保護塵世的聲浪。

請將我帶到
鐘響之處，
讓馬林的鐘聲，
好好保護我！

詞：庫赫

英文翻譯：Emily EZUST

Text: Emil KUH

English Translation: Emily EZUST

英文 English

Bells of Marling,
how brightly you toll!
It is a pleasant sound,
as if a spring were singing.

Bells of Marling,
your holy song
surrounds everything,
as if protecting the worldly clangor;

Take me into the midst
of your flood of tones -
Bells of Marling,
protect me well!

李斯特：《羅蕾萊》，S. 273，第二版

Franz LISZT: *Die Loreley* (2. Fassung), S. 273. 2

德文 German

Ich weiß nicht, was soll es bedeuten
Daß ich so traurig bin;
Ein Märchen aus alten Zeiten
Das kommt mir nicht aus dem Sinn.

Die Luft ist kühl und es dunkelt,
Und ruhig fließt der Rhein;
Der Gipfel des Berges funkelt
Im Abendsonnenschein.

Die schönste Jungfrau sitzet
Dort oben wunderbar,
Ihr goldnes Geschmeide blitzet,
Sie kämmt ihr goldenes Haar.

Sie kämmt es mit goldenem Kamme
Und singt ein Lied dabei,
Das hat eine wundersame,
Gewaltige Melodei.

Den Schiffer im kleinen Schiffe
Ergreift es mit wildem Weh,
Er schaut nicht die Felsenriffe,
Er schaut nur hinauf in die Höh.

Ich glaube, die Wellen verschlingen
Am Ende Schiffer und Kahn.
Und das hat mit ihrem Singen
Die Lorelei getan.

中文 Mandarin

我不知道，到底是為了什麼
我竟如此悲傷；
一個古老的童話故事
在我的腦海裡徘徊久久不去。

空氣是涼的，天色是暗的，
萊茵河依舊寧靜地流著；
在夕陽餘暉的照射下，
山頂閃耀著金光。

那位最美的少女
就坐在山頂上，
金色珠寶閃耀的同時，
她梳著她金色的秀髮。

用那金色梳子梳著秀髮的同時
還唱著一首歌，
那旋律甚是奇妙
又充滿魔力！

船夫坐在小船上
被這強大的旋律吸引著，
他不在意河裡的岩石暗礁，
只是痴癡地往上瞧。

河流水波糾結纏繞，我相信
舟船最後都會捲入水流漩渦中。
正因羅蕾萊的旋律
她唱的那首歌。

詞：海涅

英文翻譯：Walter MEYER

Text: Heinrich HEINE

English Translation: Walter MEYER

英文 English

I'm looking in vain for the reason
That I am so sad and distressed;
A tale known for many a season
Will not allow me to rest.

Cool is the air in the twilight
And quietly flows the Rhine;
The mountain top glows with a highlight
From the evening sun's last shine.

The fairest of maiden's reposing
So wonderously up there.
Her golden treasure disclosing;
She's combing her golden hair.

She combs it with comb of gold
And meanwhile sings a song
With melody strangely bold
And overpoweringly strong.

The boatman in his small craft
Is seized with longings, and sighs.
He sees not the rocks fore and aft;
He looks only up towards the skies.

I fear that the waves shall be flinging
Both vessel and man to their end;
That must have been what with her singing
The Lorelei did intend.

布拉姆斯：〈渴望〉，選自《五首藝術歌曲》，作品 49，第 3 首

Johannes BRAHMS: "Sehnsucht" from *Fünf Lieder*, Op. 49, No. 3

德文 German

Hinter jenen dichten Wäldern
Weilst du meine Süßgeliebte.
Weit, ach weit, weit, ach weit!
Berstet ihr Felsen,
Ebnet euch Täler,
Daß ich ersehe,
Daß ich erspähe
Meine ferne, süße Maid!

中文 Mandarin

在那深遠森林的另一邊
是我愛人的所在。
距離是如此的遙遠，啊，如此遙遠！
就讓岩石炸裂，
弭平無數山谷，
我得以望見，
我得以發現，
在那遠處，我甜美的愛人

詞：凡慈

英文翻譯：Emily EZUST

Text: Josef WENZIG

English Translation: Emily EZUST

英文 English

Behind those thick woods
You stay, my sweet beloved,
Far, oh far away!
Shatter, you rocks,
Be leveled, you valleys,
That I might see,
That I might glimpse
My sweet, far-off maiden!

布拉姆斯：〈我的愛情是綠色的〉， 選自《九首藝術歌曲與歌詠集》，作品 63，第 5 首

Johannes BRAHMS: "Meine Liebe ist grün" from *Neun Lieder und Gesänge*, Op. 63, No. 5

德文 German

Meine Liebe ist grün wie der Fliederbusch,
Und mein Lieb ist schön wie die Sonne,
Die glänzt wohl herab auf den Fliederbusch
Und füllt ihn mit Duft und mit Wonne.

Meine Seele hat Schwingen der Nachtigall,
Und wiegt sich in blühendem Flieder,
Und jauchzet und singet vom Duft berauscht
Viel liebestrunkene Lieder.

中文 Mandarin

我的愛情翠綠如同丁香花叢，
我的愛情美好如同陽光，
愛情在丁香花叢中散發著光彩
並充滿著香氣與歡樂。

我的靈魂開展夜鷹般的翅膀，
在盛開的丁香花叢中徘徊，
陶醉在芬芳香氣中歡欣唱著
許多醉人的情歌。

詞：費利克斯·舒曼

英文翻譯：Emily EZUST

Text: Felix SCHUMANN

English Translation: Emily EZUST

英文 English

My love is as green as the lilac bush,
And my love is as fair as the sun,
which gleams down on the lilacbush
and fills it with fragrance and bliss.

My soul has the wings of a nightingale
and rocks itself in blooming lilac,
and, intoxicated by the fragrance, cheers and sings
a good many love-drunk songs.

布拉姆斯：〈在寂靜的森林中〉，
選自《六首藝術歌曲》，作品 85，第 6 首

Johannes BRAHMS: "In Waldeseinsamkeit" from *Sechs Lieder*, Op. 85, No. 6

德文 German

Ich saß zu deinen Füßen
In Waldeseinsamkeit;
Windsatmen, Sehnen
Ging durch die Wipfel breit.

In stummen Ringen senkt' ich
Das Haupt in deinen Schoß,
Und meine bebenden Hände
Um deine Knie ich schloß.

Die Sonne ging hinunter,
Der Tag verglühte all,
Ferne, ferne, ferne
Sang eine Nachtigall.

中文 Mandarin

我坐在你的腳邊
就在寂靜的森林中；
風兒吹拂著，渴望著
已經越過樹梢。

陷入在無聲的掙扎
我的頭枕在你的膝上，
我顫抖的雙手
緊緊摟住你的膝蓋。

日落西下，
一日將盡，
遠遠地，遠遠地
有隻夜鶯唱著歌。

詞：馮·雷姆克
英文翻譯：Emily EZUST

Text: Carl von LEMCK
English Translation: Emily EZUST

英文 English

I sat at your feet
In the loneliness of the forest;
The breath of the wind, like longing,
Went through the broad treetops.

In mute struggle I sank
my head into your lap,
And my shaking hands
I clasped about your knees.

The sun set,
The day lost its glow,
Far, far, far away
Sang a single nightingale.

布拉姆斯：〈海上航行〉，選自《四首藝術歌曲》，作品 96，第 4 首

Johannes BRAHMS: "Meerfahrt" from *Vier Lieder*, Op. 96, No. 4

德文 German

Mein Liebchen, wir saßen beisammen
Traulich im leichten Kahn.
Die Nacht war still und wir schwammen
Auf weiter Wasserbahn.

Die Geisterinsel, die schöne,
Lag dämmrig im Mondenglanz;
Dort klangen liebe Töne
Und wogte der Nebeltanz.

Dort klang es lieb und lieber
Und wogt es hin und her;
Wir aber schwammen vorüber
Trostlos auf weitem Meer.

中文 Mandarin

我的愛人，我們一起
親密地坐在小船上。
夜晚沈靜而我們
往前方的水道滑行。

美麗的魔幻島，
躺在朦朧的月光下；
島上響起甜美的聲響
連同雲霧也搖擺起舞。

聲響是如此美好而甜蜜
來回搖擺迴盪著；
當我們往島的方向前滑
卻只見到杳無希望的廣闊大海。

詞：海涅

英文翻譯：Emily EZUST

Text: Heinrich HEINE

English Translation: Emily EZUST

英文 English

My darling, we sat together,
Comfortably in the light little boat;
The night was still, and we floated
on the broad watery road.

The ghostly island, the lovely one,
lay duskily in the moonlight;
there rang out lovely tones,
there the dancing mists waved.

The sounds there grew lovelier and lovelier,
and the dance surged back and forth;
but we floated past,
Comfortless on the wide sea.

布拉姆斯：〈啊，移開這目光〉， 選自《八首藝術歌曲與歌詠集》，作品 57，第 4 首

Johannes BRAHMS: "Ach, wende diesen Blick" from *Acht Lieder und Gesänge*, Op. 57, No. 4

德文 German

Ach, wende diesen Blick, wende dies Angesicht!
Das Inn're mir mit ewig neuer Glut,
Mit ewig neuem Harm erfülle nicht!

Wenn einmal die gequälte Seele ruht,
Und mit so fieberischer Wilde nicht
In meinen Adern rollt das heiße Blut –

Ein Strahl, ein flüchtiger, von deinem Licht,
Er wecket auf des Wehs gesamte Wut,
Das schlangengleich mich in das Herze sticht.

中文 Mandarin

啊，移開這目光，移開這臉龐！
讓我的心填滿永恆新生的光芒，
而不是持久彌新的傷痕！

一旦飽受折磨的靈魂得到安息，
狂熱的放肆任性便不會
在我的血管裡流淌—

你那抹轉瞬消逝的光芒，
喚醒所有的悲傷與憤怒，
就像蛇一般刺咬我的心。

詞：道默

英文翻譯：Emily EZUST

Text: Georg Friedrich DAUMER

English Translation: Emily EZUST

英文 English

Ah, turn away this gaze, turn away your face!
Don't fill my heart with ever renewing passion,
With ever renewing grief!

Whenever my tortured soul rests,
And my hot blood ceases to course with so feverish a frenzy
In my veins -

A ray, a fleeting one, of your light,
Awakens the entire fury of my woe,
That like a serpent, stings my heart.

布拉姆斯：〈永恆的愛〉， 選自《四首藝術歌曲》，作品 43，第 1 首

Johannes BRAHMS: "Von ewiger Liebe" from *Vier Lieder*, Op. 43, No. 1

德文 German

Dunkel, wie dunkel in Wald und in Feld!
Abend schon ist es, nun schweiget die Welt.

Nirgend noch Licht und nirgend noch Rauch,
Ja, und die Lerche sie schweiget nun auch.

Kommt aus dem Dorfe der Bursche heraus,
Gibt das Geleit der Geliebten nach Haus,

Führt sie am Weidengebüsche vorbei,
Redet so viel und so mancherlei:

"Leidest du Schmach und betrübtest du dich,
Leidest du Schmach von andern um mich,

Werde die Liebe getrennt so geschwind,
Schnell wie wir früher vereinigt sind.

Scheide mit Regen und scheide mit Wind,
Schnell wie wir früher vereinigt sind."

Spricht das Mägdelein, Mägdelein spricht:
"Unsere Liebe sie trennet sich nicht!

Fest ist der Stahl und das Eisen gar sehr,
Unsere Liebe ist fester noch mehr.

Eisen und Stahl, man schmiedet sie um,
Unsere Liebe, wer wandelt sie um?

Eisen und Stahl, sie können zergehn,
Unsere Liebe muß ewig bestehn!"

中文 Mandarin

在樹林與田野中是如此黑暗！
夜晚已經降臨，世界開始沈默。

沒有燈火也沒有人煙，
是的，連雲雀也不出聲。

少年走出村莊，
伴著愛人往歸途的方向而行。

她領著他走過草地樹叢，
說了這些話：

「若你遭受羞辱和悲傷，
若你因我周圍的人而感到羞恥，

愛情因此急速被分離，
就像我們之前團結起來一樣快。

不論狂風與暴雨，
就像我們之前團結起來一樣快。」

少女這麼說著：
「我們的愛不會分離！

鋼是堅固的，而鐵也堅固，
而我們的愛更勝鋼鐵。

鐵與鋼，可以被重新鍛造，
誰能讓我們的愛情起變化？

鐵與鋼，尚可被鍛造，
我們的愛必須天長地久！」

詞：文齊希

英文翻譯：Emily EZUST

Text: Josef WENZIG

English Translation: Emily EZUST

英文 English

Dark, how dark in wood and field!
Evening has already fallen, and now the world is silent.

Nowhere is there light and nowhere is there smoke,
Yes, and even the lark is now silent as well.

Out of the village there comes a young lad,
Taking his sweetheart home,

He leads her past the willow bushes,
Talking so much and about so many things:

"If you suffer disgrace and feel dejected,
If others shame you about me,

Then let our love be sundered as swiftly,
As quickly as we were united before.

It will go with the rain, it will go with the wind,
As quickly as we were united before."

The maiden speaks, the maiden says:
"Our love will not be sundered!

Steel is strong, and iron is very strong;
Our love is even stronger.

Iron and steel can be reforged,
[But] our love - who could alter it?

Iron and steel can be melted down,
[But] our love will exist forever!"

理查·史特勞斯：〈獻詞〉，
選自《八首藝術歌曲》，作品 10，第 1 首

Richard Strauss: "Zueignung" from *Acht Lieder*, Op. 10, No. 1

德文 German

Ja, du weißt es, teure Seele,
Daß ich fern von dir mich quäle,
Liebe macht die Herzen krank,
Habe Dank.

Einst hielt ich, der Freiheit Zecher,
Hoch den Amethysten-Becher,
Und du segnetest den Trank,
Habe Dank.

Und beschworst darin die Bösen,
Bis ich, was ich nie gewesen,
Heilig, heilig an's Herz dir sank,
Habe Dank!

中文 Mandarin

是的，如你所知，忠實的靈魂，
因為與你分離而使我受苦，
愛情讓我的心靈生病，
滿懷感謝。

我曾經拿起象徵自由的酒杯。
高舉紫水晶的酒杯
而你為我祈福祝願，
滿懷感恩。

而你驅走其中的惡者，
直到我成長成我過去未有的樣子，
神聖，真心誠意地
滿懷感謝！

作詞：馮·吉爾姆

英文翻譯：Lawrence SNYDER, Rebecca PLACK

Text: Hermann von GILM

English Translation: Lawrence SNYDER, Rebecca PLACK

英文 English

Yes, you know it, dearest soul,
How I suffer far from you,
Love makes the heart sick,
Have thanks.

Once I, drinker of freedom,
Held high the amethyst beaker,
And you blessed the drink,
Have thanks.

And you exorcised the evils in it,
Until I, as I had never been before,
Blessed, blessed sank upon your heart,
Have thanks.

理查·史特勞斯：〈一無所知〉，
選自《八首藝術歌曲》，作品 10，第 2 首

Richard Strauss: "Nichts" from *Acht Lieder*, Op. 10, No. 2

德文 German

Nennen soll ich, sagt ihr, meine
Königin im Liederreich!
Toren, die ihr seid, ich kenne
Sie am wenigsten von euch.

Fragt mich nach der Augen Farbe,
Fragt mich nach der Stimme Ton,
Fragt nach Gang und Tanz und Haltung,
Ach, und was weiß ich davon!

Ist die Sonne nicht die Quelle
Alles Lebens, alles Licht's
Und was wissen von derselben
Ich, und ihr, und alle? — nichts.

中文 Mandarin

你們總要我
為我情歌王國的皇后取個稱號！
你們都傻啊，
我其實也不熟啊。

你們問我 她眼睛的顏色，
你們問我 她聲音的特徵，
問我 她的步伐、舞姿與舉止習慣，
哎呀，我又怎麼會知道呢！

太陽不就是所有生命、
所有光照的泉源嗎？
我們如何能知天下事
我與你們諸位？大家都一無所知！

作詞：馮·吉爾姆

英文翻譯：Emily EZUST

Text: Hermann von GILM

English Translation: Emily EZUST

英文 English

I should name, you say, my
queen in the realm of love?
You are fools, for I know
her less than you do.

Ask me about the color of her eyes;
ask me about the sound of her voice;
ask me about her gait and posture, and how she dances;
ah, what do I know about it?

Is not the sun the source
of all life and all light?
And about this, what do
I and you and everyone know? Nothing.

理查·史特勞斯：〈黃昏中的夢〉，
選自《三首藝術歌曲》，作品 29，第 1 首

Richard Strauss: "Traum durch die Dämmerung" from *Drei Lieder*, Op. 29, No. 1

德文 German

Weite Wiesen im Dämmergrau;
Die Sonne verglomm, die Sterne ziehn;
Nun geh' ich hin zu der schönsten Frau,
Weit über Wiesen im Dämmergrau,
Tief in den Busch von Jasmin.

Durch Dämmergrau in der Liebe Land;
Ich gehe nicht schnell, ich eile nicht;
Mich zieht ein weiches, samtenes Band
Durch Dämmergrau in der Liebe Land,
In ein blaues, mildes Licht.

中文 Mandarin

寬闊的草原在灰色的暮色之中；
太陽不再閃耀，星辰失去光亮；
現在我要走向那最美麗的女人，
在灰暗暮色中的另一處遠方草地，
在茉莉花叢的深處。

在穿越灰暗暮色後的愛情國度中；
我走得不急，也不慌；
領我前行的是柔軟、天鵝絨般的絲帶
在灰暗暮色後的愛情國度中，
是一抹藍色，溫柔的光。

作詞：畢爾包姆

英文翻譯：Emily EZUST

Text: Otto Julius BIERBAUM

English Translation: Emily EZUST

英文 English

Broad meadows in the grey twilight;
the sun's light has died away and the stars are moving.
Now I go to the loveliest of women,
across the meadow in the grey twilight,
deep into bushes of jasmine.

Through the grey twilight to the land of love;
I do not walk quickly, I do not hurry.
I am drawn by a faint, velvet thread
through the grey twilight to the land of love,
into a blue, mild light.

理查·史特勞斯：〈秘密邀約〉， 選自《四首藝術歌曲》，作品 27，第 3 首

Richard Strauss: "Heimliche Aufforderung" from *Vier Lieder*, Op. 27, No. 3

德文 German

Auf, hebe die funkelnde Schale
empor zum Mund,
Und trinke beim Freudenmahle
dein Herz gesund.

Und wenn du sie hebst, so winke
mir heimlich zu,
Dann lächle ich, und dann trinke
ich still wie du ...

Und still gleich mir betrachte
um uns das Heer
Der trunknen Schwätzer—verachte
sie nicht zu sehr.

Nein, hebe die blinkende Schale,
gefüllt mit Wein,
Und laß beim lärmenden Mahle
sie glücklich sein.

Doch hast du das Mahl genossen,
den Durst gestillt,
Dann verlasse der lauten Genossen
festfreudiges Bild,

Und wandle hinaus in den Garten
zum Rosenstrauch,—
Dort will ich dich dann erwarten
nach altem Brauch,

Und will an die Brust dir sinken
eh' du's gehofft,
Und deine Küsse trinken,
wie ehemals oft,

Und flechten in deine Haare
der Rose Pracht—
O komm, du wunderbare,
ersehnte Nacht!

中文 Mandarin

起身吧，高舉起那閃亮的酒杯
直到唇邊，
在這歡愉的盛宴中
盡興暢飲。

而當你舉起酒杯時，
神秘地對著我眨眼示意，
我微笑回應而飲著
和你一樣沈默……

靜靜地觀察著
我們身旁的群眾
他們因酒醉而胡言亂語—
別瞧不起他們。

不，舉起閃爍的酒杯，
傾注佳釀，
讓他們在熱鬧宴會中
歡暢開心。

當你享用完盛宴，
酒足飯飽，
離開喧囂的宴會
歡慶的場合，

漫步輕移走進花園
玫瑰叢中，—
我會在那兒等你
如同往昔的約定，

而我將埋入你的胸懷，
正如你所願，
飲著你的吻，
一如既往，

將玫瑰的燦爛
編織在你的秀髮中—
喔 來吧，美妙的，
盼望已久的夜晚！

作詞：馬凱

英文翻譯：Lawrence SNYDER, Rebecca PLACK

Text: John Henry MACKAY

English Translation: Lawrence SNYDER, Rebecca PLACK

英文 English

Up, raise the sparkling cup
to your lips,
And drink your heart's fill
at the joyous feast.

And when you raise it,
so wink secretly at me,
Then I'll smile and drink
quietly, as you...

And quietly as I,
look around at the crowd
Of drunken revelers --
don't think too ill of them.

No, lift the twinkling cup,
filled with wine,
And let them be happy
at the noisy meal.

But when you've savored the meal,
your thirst quenched,
Then quit the loud gathering's
joyful fest,

And wander out into the garden,
to the rosebush,
There shall I await you,
as often of old.

And ere you know
it shall I sink upon your breast,
And drink your kisses,
as so often before,

And twine the rose's splendour
into your hair.
Oh, come, you wondrous,
longed-for night!

理查·史特勞斯：〈夜中漫步〉，
選自《三首藝術歌曲》，作品 29，第 3 首

Richard Strauss: "Nachtgang" from *Drei Lieder*, Op. 29, No. 3

德文 German

Wir gingen durch die stille, milde Nacht,
Dein Arm in meinem,
Dein Auge in meinem.
Der Mond goß silbernes Licht
Über dein Angesicht,
Wie auf Goldgrund ruhte dein schönes Haupt.
Und du erschienst mir wie eine Heilige,
Mild, mild und groß und seelenübertoll,
Heilig und rein wie die liebe Sonne.
Und in die Augen
Schwoll mir ein warmer Drang,
Wie Tränenahnung.
Fester faßt' ich dich
Und küßte—
Küßte dich ganz leise—
Meine Seele weinte.

中文 Mandarin

我們攜手走過安靜、溫和的夜晚，
你的手臂挽著我的，
你的眼裡有我；
月亮投射金光
照耀在你的臉龐；
你枕在金色的背景中，
你就像一位聖人呈現在我面前：
溫和，溫和而偉大，充滿聖靈，
像親愛的太陽一般神聖純潔。
在眼眶裡
我感受一股溫暖的流動，
就像眼淚的預感。
我把你抱得更緊
吻著—
輕聲地吻著你—
而我的靈魂哭泣著。

作詞：畢爾包姆

英文翻譯：Emily EZUST

Text: Otto Julius BIERBAUM

English Translation: Emily EZUST

英文 English

We walked through the silent, mild night,
your arm in mine,
your eyes in mine.
The moon poured silver light
upon your face,
as though gold rested on your fair head.
And you appeared to me an angel,
mild, mild and great and overflowing with soul,
holy and pure like the dear sun.
And in my eyes
swelled urgent warmth,
as of threatening tears.
I held you tighter
and kissed you,
kissed you very softly.
My soul wept.

理查·史特勞斯：〈我們該如何保密〉，
選自《六首藝術歌曲》，作品 19，第 4 首

Richard Strauss: "Wie sollten wir geheim sie halten" from *Sechs Lieder*, Op. 19, No. 4

德文 German

Wie sollten wir geheim sie halten,
Die Seligkeit, die uns erfüllt?
Nein, bis in seine tiefsten Falten
Sei allen unser Herz enthüllt!

Wenn zwei in Liebe sich gefunden,
Geht Jubel hin durch die Natur,
In längern wonnevollen Stunden
Legt sich der Tag auf Wald und Flur.

Selbst aus der Eiche morschem Stamm,
Die ein Jahrtausend überlebt,
Steigt neu des Wipfels grüne Flamme
Und rauscht von Jugendlust durchbebt.

Zu höherm Glanz und Dufte brechen
Die Knospen auf beim Glück der Zwei,
Und süßer rauscht es in den Bächen,
Und reicher blüht und reicher glänzt der Mai.

中文 Mandarin

是否該隱藏，
我們之間滿溢的幸福？
不，直到他心裡最深處的摺印
將我們的心意向眾人宣告！

當兩情相悅，
連大自然都齊同歡呼，
白晝得以在田野與森林間
沈浸在長久幸福的時光裡。

即使腐朽的橡樹樹幹，
仍能存活千年，
綠色的火苗從樹頂冒出
顫動著疾行的青春情慾。

花蕾因兩情相悅而綻放
帶來更精緻的光澤與芬芳，
溪水潺潺地流動，
花朵在五月綻放得更美、更顯光芒。

作詞：馮·沙克

英文翻譯：Lawrence SNYDER, Rebecca PLACK

Text: Adolf Friedrich Graf von SCHACK

English Translation: Lawrence SNYDER, Rebecca PLACK

英文 English

How shall we keep it secret,
This bliss that fulfills us?
No, to its greatest depths,
Shall our heart be revealed to all.

When two find themselves in love,
Jubilation pervades nature,
And the day lies in long wonder-filled hours
Over wood and field.

Even from the oak's rotting trunk,
Which lives for a thousand years,
Shoots anew the treetops' green flame
And rustles throughout with youthful vigor.

With greater brilliance and fragrance, buds
Burst at the happiness of the pair,
And more sweetly does the brook rush,
And more richly does May bloom and glitter.

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