



©Chris Gonz



©Chris Gonz



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

Soprano Hanna-Elisabeth MÜLLER

Vocal Recital

Love and Twiling

2026.4.17 Fri. 19:30

Weiwuying Concert Hall

Duration is 90 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

R. SCHUMANN: *Myrthen*, Op. 25

- "Widmung"
- "Die Lotosblume"
- "Lied der Braut I"
- "Lied der Braut II"
- "Der Nussbaum"
- "Jemand"
- "Was will die einsame Träne?"
- "Aus den östlichen Rosen"
- "Du bist wie eine Blume"
- "Rätsel"
- "Zum Schluss"

F. POULENC: *La courte Paille*

- "Le sommeil"
- "Quelle aventure!"
- "La Reine de coeur"
- "Ba, Be, Bi, Bo, Bu"
- "Les anges musiciens"
- "Le carafon, la girafe"
- "Lune d'Avril"

----- Intermission -----

R. SCHUMANN: *Sechs Gedichte von N. Lenau und Requiem*, Op. 90

- "Lied eines Schmiedes"
- "Meine Rose"
- "Kommen und Scheiden"
- "Die Sennin"
- "Einsamkeit"
- "Der schwere Abend"
- "Requiem"

R. STRAUSS:

- "Das Rosenband", Op. 36, No. 1
- "Gefunden", Op. 56, No. 1
- "Ich wollt ein Sträusslein binden", Op. 68, No. 2
- "Malven" Op. 22, No. 3
- "Hat gesagt - bleibt's nicht dabei", Op. 36, No. 3

Program Notes

Written by Pokey LIN

German Lieder (art songs) began to develop in the Classical period but remained a minor genre. SCHUBERT brought them to prominence, and in the Romantic period, SCHUMANN's compositions reached their zenith. Finally, the genre was reinvigorated with MAHLER and Richard STRAUSS, who even incorporated orchestral accompaniment, giving rise to a rich and expansive world of art song.

Love provided SCHUMANN with endless inspiration for his songs. In 1836, the 26-year-old SCHUMANN and 17-year-old Clara confessed their love for each other. SCHUMANN proposed the following year, but he met with fierce opposition from Clara's father, Friedrich WIECK. After a prolonged legal battle, the matter was finally settled in 1840. In that same year, SCHUMANN composed nearly 140 songs, which is why 1840 is known as his "Year of Song."

SCHUMANN's compositions that year were primarily song cycles, including the famous *Frauenliebe und Leben* (A Woman's Love and Life), *Dichterliebe* (Poet's Love), and *Myrthen* (Myrtles), which he began secretly working on at the start of the year.

On January 23, 1840, SCHUMANN began systematically composing songs dedicated to Clara. The first was a setting of HEINE's poem "Du bist wie eine Blume" (You are like a flower). On March 7, he delivered the completed 26 songs to his publisher, describing them as a wedding gift. After winning the court case on August 1, the couple married on September 12 at a church in Leipzig. Clara wore a myrtle wreath and received a beautifully bound first edition of the *Myrthen* song collection, inscribed with "Dedicated to his beloved bride."

Myrtle was regarded as the sacred tree of the goddess of love, Aphrodite, in ancient Greece. Its evergreen leaves and pure white flowers symbolize a bride's youth and purity. SCHUMANN's *Myrthen* consists of 26 songs set to the works of multiple poets, and the songs are only loosely connected to one another. The core themes of the collection, however, are love, art, and freedom. SCHUMANN stated that the songs were "inspired by the joy of love." For this concert, MÜLLER has selected 11 songs from *Myrthen*, reordered for this performance.

The 1st song, "**Widmung**" (Dedication), is SCHUMANN's sincere expression of devotion to Clara. Set to a poem by RÜCKERT, it proclaims, "You are my soul, you are my heart," presented in an ABA three-part form, establishing A-flat major as the main tonality of the collection. It is also Clara's favorite song. The 7th song, "**Die Lotosblume**" (The Lotus Flower), from a poem by HEINE, describes the lotus's quiet longing for the moon and ultimately emphasizes the pain of love. The following two songs, "**Lied der Braut**" (Bride's Songs) (No. 11 and 12), use poems by RÜCKERT. In them, the bride reassures her mother that she will still love her after marriage and promises that she will have no regrets, expressing SCHUMANN's idealistic view of marriage.

"**Der Nußbaum**" (The Walnut Tree) (No. 3), based on a poem by MOSEN, subtly expresses a girl's longing through a through-composed structure and a pastoral, yearning quality. "**Jemand**" (Somebody) (No. 4), translated into German from a poem by the Scottish poet Robert BURNS, is more passionate in its expression of love, with the repeated singing of "Somebody" sounding increasingly fervent and intimate.

"**Was will die einsame Träne?**" (What means the lonely tear?) (No. 21) is a HEINE poem about tears now past, with the hope that a lover can scatter the last lonely tear like a breeze; SCHUMANN set it in ABBA form. RÜCKERT's poem "**Aus den östlichen Rosen**" (From the Eastern Roses) (No. 25) sends a greeting as fragrant as a rose, dedicated to a face as delicate as a rose, echoing the longing of SCHUMANN and Clara during their time apart.

"**Du bist wie eine Blume**" (You are like a flower) (No. 24) is HEINE's most famous love poem, imploring the beloved to remain pure, beautiful, and lovely forever; SCHUMANN set it as one of his most deeply felt love songs. "**Rätsel**" (Riddle) (No. 16) works like a riddle, using different metaphors to describe something omnipresent, yet the answer — "the breeze" — is never explicitly stated in the poem; SCHUMANN uses a sustained B in the piano to quietly supply it. The final song of the collection, "**Zum Schluß**" (In Conclusion) (No. 26), like the opening "Widmung," is also a poem by RÜCKERT and similarly returns to A-flat major for a cyclical conclusion, contrasting earthly imperfection with the ideal love of heaven, and closing with the words: "Love has woven a perfect garland for us, my sister, my bride!"

The second part of the concert's first half features MÜLLER performing songs by the French composer Francis POULENC. Regarded as one of "Les Six" of the 20th century, POULENC was arguably the most gifted of the group, and his work achieved a balance of sophistication and popular appeal. Song composition spanned POULENC's entire life, and the enduring appeal of his numerous songs owes much to his inexhaustible melodic gift, evident even in his final song collection, *La courte Paille* (The Short Straw).

POULENC set to music two collections of poems by the Belgian French-language poet Maurice CARÊME, who was born in the same year as POULENC. CARÊME is celebrated for his children's poems, which are full of mischievous and even absurd humor. Several of POULENC's operatic works starred the soprano Denise DUVAL, who was a great muse for the composer. In 1960, the 61-year-old POULENC wrote the 7 songs of *La courte paille* for DUVAL to sing to her 6-year-old son.

"**Le sommeil**" (The Child's Sleep) is a soothing, calm lullaby in which a mother attempts to quiet her incessantly crying child, yet the syncopation in the piano and the chromaticism in the vocal line convey the mother's anxiety and the child's restlessness. "**Quelle aventure!**" (What an adventure!) depicts an absurd scene: a flea seated on a carriage, pulled by an elephant sucking jam. The leaping notes and dissonances achieve a wonderfully strange effect. "**La Reine de Coeur**" (The Queen of Hearts) is presented at a slow tempo, with the queen summoning her dead lover; the gently wafting minor-key melody is the most tender in the entire collection. "**Ba, Be, Bi, Bo, Bu**" tells of the mischief of Puss in Boots, in a style similar to "Quelle aventure!"

"**Les anges musiciens**" (The Angel Musicians) narrates a French student practicing piano on a Thursday afternoon, playing MOZART — an image that prompts POULENC to subtly incorporate the contours of the slow movement of MOZART's Piano Concerto No. 20. "**Le carafon, la girafe**" (The little carafe, the giraffe) is a nonsensical poem that plays on the similar sounds of the French words carafe and *girafe*. POULENC's melody is similarly inventive and full of surprises. The final song, "**Lune d'Avril**" (April Moon), has lyrics full of surrealist dreaming; with its hypnotic rhythm, voices and piano gradually fade away, gently guiding the child to sleep.

The second half of the concert returns to SCHUMANN, but to a collection composed a decade after his "Year of Song." In 1850, SCHUMANN was preparing to move from Dresden to Düsseldorf to take up the post of music director. Before the move, he completed the *Sechs Gedichte von Nikolaus Lenau und Requiem* (Six Poems by Nikolaus LENAU and Requiem), settings of poems by the Austrian poet LENAU.

SCHUMANN had first met LENAU in Vienna in 1829. The poet's melancholy and gloomy disposition are reflected throughout his poetry, establishing him as a representative voice of the Romantic period and its preoccupation with Weltschmerz (world-weariness). In July 1850, SCHUMANN mistakenly believed that LENAU had died, and so he selected six of his poems as a memorial, later adding a "Requiem." LENAU, however, did genuinely pass away on August 22 — the very day of the premiere.

LENAU and SCHUMANN both suffered from mental illness, and their shared temperament lends this collection a profound intimacy between text and music. The themes are generally concerned with lost love. "**Lied eines Schmiedes**" (Blacksmith's Song) depicts a blacksmith shoeing a horse, singing, "Every step brings your master closer to heaven." The rhythmic feel of hammer strikes conveys a heavy, brooding atmosphere. "**Meine Rose**" (My Rose) laments a rose wilting under the scorching sun, with a melancholy melody that echoes the poem's image of vanishing beauty. "**Kommen und Scheiden**" (Coming and Going) captures the bittersweet essence of meeting and parting through a sighing vocal line.

"**Die Sennin**" (The Herds-girl) laments that the girl will one day leave, the melody steeped in immense affection and attachment. "**Einsamkeit**" (Loneliness) and "**Der Schwere Abend**" (The Heavy Evening) further explore deep and desperate love. The final song, "**Requiem**," pleads for rest from worldly suffering; its solemn melody allows all sorrow to be sublimated, and stands as a defining expression of SCHUMANN's late Romantic style.

Richard STRAUSS's song composition spanned an extraordinarily long period, from his first song at age 6 to his last at age 84. The composer described his own style as "natural emotions and delicate feeling." Another characteristic is STRAUSS's pronounced preference for the soprano voice; many songs were written for his wife, the soprano Pauline. For the conclusion of this concert, MÜLLER has selected five STRAUSS songs from different periods.

Vier Lieder (Four Songs), Op. 36, from 1897, were composed for his wife's concert tours. Two are selected here: The 1st song, "**Das Rosenband**" (The Rose Garland), sets a poem by the 18th-century German poet KLOPSTOCK. STRAUSS's characteristic extreme romanticism is fully realized here, with the couple's intense affection tightly intertwined, as though swept up in a kind of rapture. The 3rd song, "**Hat gesagt - bleibt's nicht dabei**" (He has said - but it won't stop at that), comes from the folk poetry collection *Des Knaben Wunderhorn* (The Boy's Magic Horn). Its three stanzas tell of the father, mother, and lover each issuing commands, but the protagonist cheerfully ignores their instructions, giving the song a lighthearted and witty character.

The 1st song of *Sechs Lieder* (Six Songs), Op. 56, written in Munich in 1906, "**Gefunden**" (Found), sets a poem by GOETHE in which the poet, walking in the woods, encounters a small flower and enters into a tender exchange with it. After *Sechs Lieder*, STRAUSS turned his attention to opera until 1918, when he set another *Sechs Lieder*, Op. 68, to poems by the early German Romantic poet Clemens BRENTANO, dedicating them to the celebrated coloratura soprano Elisabeth SCHUMANN. The 2nd song, "**Ich wollt ein Sträußlein binden**" (I would have made a Bouquet), shares something of the spirit of GOETHE's "Gefunden": as the singer gathers flowers, the flowers speak, pleading for mercy, and finally reveal that the lover has gone — a reminder that love is always shadowed by sorrow.

After completing his famous *Vier letzte Lieder* (Four Last Songs), the 84-year-old Richard STRAUSS wrote one final song: "**Malven**" (Mallows). The lyrics sing of a mallow with no fragrance and no color, drifting lightly on the breeze like a servant of summer. Bringing a refined and elegant close to STRAUSS's life in song, it is a quietly perfect farewell.



Performers

**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.



Piano | Juliane RUF

Juliane RUF studied German language and literature, music education, piano chamber music, and song interpretation with Irwin GAGE, Charles SPENCER, Graham JOHNSON, and Helmut DEUTSCH, among others.

She was awarded the prize for the best song accompaniment at the "Joseph Suder Song Competition" in Nuremberg, the "Paula Salomon-Lindberg Competition for Art Song" in Berlin, and the "Concours International Lili et Nadia Boulanger" in Paris. Additionally, she won first prize at the "International Competition for Art Song" of the Hugo Wolf Academy in Stuttgart together with baritone Michael NAGY.

Juliane RUF performs in venues such as the Cologne Philharmonic Hall, London's Wigmore Hall, the Gasteig in Munich, as well as at the Heidelberger Frühling Festival and the Schwetzingen Festival. Together with soprano Hanna-Elisabeth MÜLLER, she released the two song albums *Traumgekrönt* and *Reine de Coeur* on the Pentatone label.

Since 2010, she has also been working at the Lucerne School of Music (Switzerland).

More 2026 Weiwuying International Music Festival

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

Official Timepiece of WEIWUYING



Cultural Development Partner



Weiwuying Online Questionnaire





衛武營國際音樂節
Wei Wuying
International Music Festival

女高音獨唱會
漢娜—伊莉莎白·穆勒

愛戀與慕光：藝術歌曲之夜

Soprano Hanna-Elisabeth MÜLLER
Vocal Recital
Love and Twilight

歌詞
Lyrics

舒曼：《桃金孃》，作品 25

R. SCHUMANN: *Myrthen*, Op. 25

〈奉獻〉

"Widmung" (Dedication)

德文 German

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!

Du bist die Ruh, du bist der Frieden,
du bist vom Himmel mir beschieden.
Dass du mich liebst, macht mich mir werth,
dein Blick hat mich vor mir verklärt,
du hebst mich liebend über mich,
mein guter Geist, mein bessres Ich!

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,
mein guter Geist, mein bessres Ich!

英文 English

by Emily EZUST, reprinted with permission
from the LiederNet Archive

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.

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!

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,
my good spirit, my better self!

中文 Mandarin

你是我的靈魂，我的心，
你是我的歡愉，也是我的痛楚；
你是我所棲身的世界，
你是我的天堂，讓我悠揚其中；
噢，你是我的安息之所，
我將永恆的憂傷安放其中。

你是安寧，你是平靜，
你是上天賜予我的恩典。
你愛我，使我成為有價值的我；
你的凝視，使我昇華；
你的溫柔使我超越自身，
我美好的心靈，更好的自己。

你是我的靈魂，我的心，
你是我的歡愉，也是我的痛楚；
你是我所棲身的世界，
你是我的天堂，讓我悠揚其中；
我美好的心靈，更好的自己。

〈荷花〉

"Die Lotosblume" (The Lotus-Flower)

德文 German

Die Lotosblume ängstigt
sich vor der Sonne Pracht,
und mit gesenktem Haupte
erwartet sie träumend die Nacht.

Der Mond, der ist ihr Buhle,
er weckt sie mit seinem Licht,
und ihm entschleierte sie freundlich
ihr frommes Blumengesicht,

Sie blüht und glüht und leuchtet,
und starret stumm in die Höh';
sie duftet und weinet und zittert
vor Liebe und Liebesweh.

英文 English

by Lawrence SNYDER, reprinted with
permission from the LiederNet Archive

The lotus flower is anxious
in the Sun's radiance,
and with hanging head
waits, dreaming, for Night.

The moon, who is her lover,
awakens her with his light,
and for him she smilingly unveils
her innocent flower-face.

She blooms and glows and gleams
and gazes silently upwards;
she sends forth fragrance,
and weeps and trembles,
with love and love's torment.

中文 Mandarin

荷花在太陽的光輝下
心生怯懼，
並低垂著頭，
在夢中等待夜的降臨。

月亮是她的戀人，
以自己的光將她喚醒；
她為他溫柔地揭開，
那純潔而虔誠的花容。

她綻放、熾熱、閃耀，
靜靜地凝望天空；
她吐露芬芳，哭泣、顫抖，
因愛，也因愛的痛苦。

〈新娘之歌 I〉

"Lied der Braut I" (Bride's song I)

德文 German

Mutter, Mutter! glaube nicht,
weil ich ihn lieb' also sehr,
dass nun Liebe mir gebriecht,
dich zu lieben wie vorher.

Mutter, Mutter! seit ich ihn liebe,
lieb' ich erst dich sehr,
lass mich an mein Herz dich zieh'n
und dich küssen, wie mich er.

Mutter, Mutter! seit ich ihn liebe,
lieb' ich erst dich sehr,
dass du mir das Sein verlieh'n,
das mir ward zu solchem Glanz.

英文 English

by Sharon KREBS, reprinted with permission
from the LiederNet Archive

Mother, mother! Do not believe,
That because I love him so much,
I am now short of love
with which to love you as I have in the past.

Mother, mother! Since I love him
I now truly love you.
Let me draw you to my heart
and kiss you as he kisses me!

Mother, mother! Since I love him
I finally love you completely
for giving me the existence,
that has become so radiant for me.

中文 Mandarin

母親，母親！請別相信，
只因我如此深愛他，
我對你的愛就此減少，
不再如從前那樣愛你。

母親，母親！自從我愛上他，
我更加深愛著你。
讓我把你擁入懷中，
像他親吻我那樣親吻你。

母親，母親！自從我愛上他，
我更完整地愛你，
因為是你賦予我生命，
讓我得以如此光彩。

〈新娘之歌 II〉

"Lied der Braut II" (Bride's song II)

德文 German

Lass mich ihm am Busen hangen,
Mutter, Mutter! Lass das Bangen.
Frage nicht: wie soll sich's wenden?
Frage nicht: wie soll das enden?
Enden? Enden soll sich's nie,
wenden? Noch nicht weiß ich, wie!
Lass mich ihm am Busen hangen, lass mich!

英文 English

Let me cling to his breast,
Mother, mother! Cease your worrying.
Ask not: how shall things turn?
Ask not: how shall this end?
End? It shall never end!
Turn? I do not yet know how!
Let me cling to his breast, oh let me!

中文 Mandarin

讓我依偎在他的胸前，
母親，母親！請別再憂慮。
不要問：事情將如何轉變？
不要問：這一切會如何結束？
結束？它永遠不該結束；
至於會如何轉變，我仍不知道。
讓我依偎在他的胸前吧！

〈胡桃樹〉

"Der Nussbaum" (The Walnut Tree)

德文 German

Es grünet ein Nussbaum vor dem Haus,
duftig,
luftig
breitet er blättrig die Äste aus.

Viel liebliche Blüten stehen d'ran;
linde
Winde
kommen, sie herzlich zu umfahn.

Es flüstern je zwei zu zwei gepaart,
neigend,
beugend
zierlich zum Kusse die Häuptchen zart.

Sie flüstern von einem Mägdlein, das
dächte
die Nächte
und Tage lang, wusste, ach! selber nicht was.

英文 English

by Emily EZUST, reprinted with permission
from the LiederNet Archive

A walnut tree stands greenly in front of the
house,
fragrantly
and airy
spreading out its leafy branches.

Many lovely blossoms does it bear;
gentle
winds
come to caress them.

They whisper, paired two by two,
gracefully
inclining
their tender heads to kiss.

They whisper of a maiden
who thinks
day and night long
of... but alas! she does not herself know!

中文 Mandarin

屋前有一棵綠意盎然的胡桃樹，
芬芳地，
輕盈地，
舒展著滿是葉子的枝椏。

枝頭綻放著許多可愛的花朵；
溫柔的
微風
吹來，熱切地將它們擁抱。

它們兩兩成對地低聲呢喃，
傾斜著，
俯身著，
花兒輕巧地低下頭，彼此親吻。

它們低語著一位少女，
思量著，
日日夜夜地想著，
卻連自己也不知在想些什麼。

Sie flüstern – wer mag versteh'n so gar
leise
Weis'? –
Flüstern von Bräut'gam und nächstem Jahr.

They whisper – who can understand
such a soft
song? –
they whisper of a bridegroom and of the
coming year.

它們低語著 – 誰能真正明白
那樣輕柔的
方式?
低語著新郎，與來年的到來。

Das Mädlein horchet, es rauscht im Baum;
sehndend,
während
sinkt es lächelnd in Schlaf und Traum.

The maiden listens, the tree rustles;
yearning,
hoping,
she sinks smiling into sleep and dream.

少女側耳傾聽，樹葉沙沙作響；
渴望著，
想像著，
她微笑著沉入睡夢中。

〈某人〉

"Jemand" (Somebody)

德文 German

Mein Herz ist betrübt, ich sag' es nicht,
mein Herz ist betrübt um Jemand;
ich könnte wachen die längste Nacht,
und immer träumen von Jemand.
O Wonne! von Jemand!
O Himmel! von Jemand;
durchstreifen könnt' ich die ganze Welt,
aus Liebe zu Jemand.

英文 English

by Sharon KREBS, reprinted with permission
from the LiederNet Archive

My heart is distressed, I do not tell of it,
my heart is distressed over Someone;
I could keep watch the longest of nights,
and always dream of Someone;
Oh rapture! of Someone;
Oh heaven! of Someone;
I could range through the entire world,
for the love of Someone.

中文 Mandarin

我的心滿懷憂傷，我不說出口，
我的心，因某人而憂傷；
我可以在漫長的夜徹夜清醒，
始終在夢中想著某人。
喔，喜悅！為了某人；
喔，天堂！為了某人；
我願踏遍整個世界，
只因愛著某人。

Ihr Mächte, die ihr der Liebe hold,
o lächelt freundlich auf Jemand,
beschirmt ihn, wo Gefahren droh'n;
gebt sicher Geleite dem Jemand.
O Wonne! dem Jemand;
o Himmel! dem Jemand,
ich wollt', ich wollte,
was wollt' ich nicht
für meinen Jemand!

You powers who look favourably on love,
oh smile graciously upon Someone!
Protect him where dangers threaten;
give safe passage to Someone!
Oh rapture! to Someone;
Oh heaven! to Someone;
I would wish – I would wish –
what would not I all wish
for my Someone!

眷顧愛情的力量，
喔，請溫柔地對某人微笑！
在危險逼近時守護他；
賜予某人平安的引領！
喔，喜悅！為了某人；
喔，天堂！為了某人；
我願意，我真的願意，
還有什麼我不願付出，
只為了我的某人！

〈孤獨的淚水代表什麼？〉

"Was will die einsame Träne?" (What means the lonely tear?)

德文 German

Was will die einsame Thräne?
sie trübt mir ja den Blick.
Sie blieb aus alten Zeiten
in meinem Auge zurück.

英文 English

by Emily EZUST, reprinted with permission
from the LiederNet Archive

What does this solitary tear mean?
– it so blurs my gaze.
It has lingered since long ago
behind my eye.

中文 Mandarin

孤獨的眼淚所求為何？
它模糊了我的視線。
它已留在我的眼中，
從很久之前。

Sie hatte viel' leuchtende Schwestern,
die alle zerflossen sind,
mit meinen Qualen und Freuden,
zerflossen in Nacht und Wind.

It had several shining sisters,
which have all flown away
with my agonies and joys,
flown away in night and wind.

它曾有許多閃亮的姊妹，
如今全都消逝，
就如我的痛苦與歡樂，
消逝在黑夜與風中。

Wie Nebel sind auch zerflossen
die blauen Sternelein,
die mir jene Freuden und Qualen
gelächelt in's Herz hinein.

Like mist have also faded away
the blue little stars
through which my joys and agonies
were smiled into my heart.

如霧一般消散的，
還有那些藍色的小星辰，
它們曾將那樣的歡樂與痛苦，
微笑著送進我的心。

Ach, meine Liebe selber
zerfloss wie eitel Hauch!
Du alte, einsame Thräne,
zerfließe jetzunder auch!

Alas, my love itself
has vanished, like a vain breath!
You old, lonely tear,
flow down then and be gone!

啊，連我的愛本身，
也像虛無的氣息般消失了！
你這還留著的孤獨淚啊，
如今也消散吧！

〈來自東方玫瑰〉

"Aus den östlichen Rosen" (From the Eastern Roses)

德文 German

Ich sende einen Gruss wie Duft der Rosen,
ich send' ihn an ein Rosenangesicht.
Ich sende einen Gruss wie Frühlingskosen,
ich send' ihn an ein Aug' voll Frühlingslicht.

Aus Schmerzensstürmen,
die mein Herz durchtosen,
send' ich den Hauch,
dich unsanft rühr' er nicht!
Wenn du gedenkest an den Freudelosen,
so wird der Himmel meiner Nächte licht.

英文 English

by Emily EZUST, reprinted with permission
from the LiederNet Archive

I send a greeting like the scent of roses;
I send it to a rosy face.
I send a greeting like Spring caresses,
I send it to eyes full of Spring's light.

Of the storms of pain
that roar through my heart,
I send only a breath –
so that it will not disturb you harshly!
If you think about this joyless being,
the heaven of my nights will become bright.

中文 Mandarin

我的問候如同玫瑰的芬芳，
我將它送向一張玫瑰般的臉龐。
我的問候如同春天的輕撫，
我將它送向一雙充滿春光的眼晴。

痛苦的風暴
在我心中翻湧，
我只送出一縷氣息，
它不會驚擾你。
若你想起這個不快樂的人，
我的夜空便會亮起。

〈你像一朵花〉

"Du bist wie eine Blume" (You are like a Flower)

德文 German

Du bist wie eine Blume,
so hold und schön und rein;
ich schau' dich an, und Wehmut
schleicht mir ins Herz hinein.

Mir ist, als ob ich die Hände
aufs Haupt dir legen sollt',
betend, dass Gott dich erhalte
so rein und schön und hold.

英文 English

by Emily EZUST, reprinted with permission
from the LiederNet Archive

You are like a flower,
So lovely and fair and pure;
I gaze at you and melancholy
steals into my heart.

It seems to me I ought to place my hands
upon your head,
praying that God will keep you
so pure and fair and lovely.

中文 Mandarin

你就像一朵花，
如此可愛、美麗而純淨；
我望著你，
心中湧起一絲憂傷。

我彷彿覺得，
應該將雙手覆在你的頭上，
祈禱上帝保佑你，
如此純淨、美麗而可愛。

〈謎〉

"Rätsel" (Riddle)

德文 German

Es flüstert's der Himmel, es murrts es die Hölle,
nur schwach klingt's nach in des Echo's Welle,
und kommt es zur Fluth, so wird es stumm,
auf den Höh'n, da hörst du sein zwiefach Gesumm.
Das Schlachtengewühl liebt's, fliehet den Frieden,
es ist nicht Männern noch Frauen beschieden,
doch jeglichem Tier, nur musst du's sezieren.
Nicht ist's in der Poesie zu erspüren,
die Wissenschaft hat es,
vor allem sie,
die Gottesgelahrtheit und Philosophie.
Bei den Helden
führt es den Vorsitz immer,
doch mangelt's den Schwachen
auch innerlich nimmer,
es findet sich richtig in jedem Haus,
denn liesse man's fehlen, so wär es aus.

英文 English

by Sharon KREBS, reprinted with permission
from the LiederNet Archive

Heaven whispers it, it is grumbled by hell,
it sounds only weakly in echo's wave,
and if it comes to a flood, it becomes mute,
upon the heights you hear its two-fold
humming.
It loves the turmoil of battle, flees peace,
it is given neither to men nor women,
but to every animal, only you have to dissect it;
no trace of it can be found in poetry,
but scholarly disciplines have it,
everything else,
theology and philosophy.
It is always at the head
when it comes to heroes,
but the wretched
also never lack it internally,
It is well and truly found in every house,
For if it were omitted, it would be over.

中文 Mandarin

天堂在低聲訴說，地獄在暗暗咕噥；
它微弱地在回聲的波浪中迴盪，
當洪水來臨時，便悄無聲息。
在高處，
你會聽見它雙重的嗡嗡。
它喜愛戰場的喧囂，逃離和平；
它既不專屬男人或女人，
卻屬於每一種生物—只要你將它解剖。
在詩裡找不著；
科學擁有它，
尤其是
神學與哲學。
在英雄之中，
它永遠居於主導；
但在弱者身上，
也從不匱乏。
幾乎每家都能找到它，
因為若少了它，一切便會終結。

In Griechenland klein,
an des Tiber Borden
ist's grösser,
am grössten in Deutschland geworden.
Im Schatten birgt's sich,
im Blümchen auch.
Du hauchst es täglich,
es ist nur ein (was ist's?).

It is small in Greece,
on the banks of the Tiber
it is bigger,
and it has become the biggest in Germany.
It hides itself in the shadow,
in the little flower too,
You breathe it daily,
it is only a breath (what is it?).

它在希臘很小；
在台伯河畔，
它更大；
而它在德國變得最大。
它藏身於陰影之中，
也藏在小花裡。
你每日將它輕輕呵出，
它只是一個（是什麼？）

〈終了〉

"Zum Schluss" (In Conclusion)

德文 [German](#)

Hier in diesen erdbeklomm'nen
Lüften, wo die Wehmut taut,
hab' ich dir den unvollkomm'nen
Kranz geflochten, Schwester, Braut!

Wenn uns droben aufgenomm'nen
Gottes Sohn' entgegenschaut,
wird die Liebe den vollkomm'nen
Kranz uns flechten, Schwester, Braut!

英文 [English](#)

by Emily EZUST, reprinted with permission
from the [LiederNet Archive](#)

Here in this oppressive
air where nostalgia melts,
I have woven for you an imperfect
wreath, sister, bride!

When we have reached Heaven,
God's son will await us
and Love will weave for us
a perfect wreath, sister, bride!

中文 [Mandarin](#)

在這塵世壓抑的空氣中，
當憂傷如露水般滴落，
我為你編織了這頂不完美的
冠冕，姊妹啊，新娘啊！

當我們在天上被接納，
救贖之子向著我們凝望時，
「愛」將為我們編織出那頂
完美的冠冕，姊妹啊，新娘啊！

普朗克：《麥桿抽籤的遊戲》

F. POULENC: *La courte Paille* (*The Short Straw*)

〈孩子安睡吧〉

"Le sommeil" (The Child's Sleep)

德文 [German](#)

Le sommeil est en voyage,
Mon dieu! où est-il parti?
J'ai beau bercer mon petit,
il pleure dans son lit-cage,

il pleure depuis midi.
Où le sommeil a-t'il mis
son sable et ses rêves sages?
J'ai beau bercer mon petit,
il se tourne tout en nage,
il sanglote dans son lit.

Ah! reviens, reviens, sommeil,
sur ton beau cheval de course!
Dans le ciel noir, la Grande Ourse
a enterré le soleil
et rallumé ses abeilles.

Si l'enfant ne dort pas bien,
il ne dira pas bonjour,
il ne dira rien demain
à ses doigts, au lait, au pain
qui l'accueillent dans le jour.

英文 [English](#)

Sleep is off on a journey,
My Goodness! Where has it gone to?
No matter how I rock my little one,
he is still crying in his crib,

He has been crying since noon.
Where has sleep put
its sand and its well-behaved dreams?
No matter how I rock my little one,
he is still tossing and turning, all sweating,
he is sobbing in his bed.

Ah! Come back, come back, sleep,
on your fine race-horse!
In the dark sky, the Great Bear
has buried the sun
and lighted up his bees again.

If a child does not sleep well,
he will not say good day,
he will not say anything tomorrow
to his fingers, to the milk, to the bread
that greet him in the morning.

中文 [Mandarin](#)

睡眠旅行去了，
我的老天爺！睡眠跑到哪裡去了？
無論我怎麼搖哄我的小寶貝，
他還是在嬰兒床裡哭泣，

他從中午就開始哭了。
睡眠到底把它的沙子還有它的乖乖夢境
放到哪裡去了？
無論我怎麼搖哄我的小寶貝，
他還是輾轉反側，滿身大汗，
他還是躺在床上啜泣。

啊！回來啊，回來吧，睡眠，
騎著你那匹美麗的白色賽馬回來吧！
在黑暗的夜空中，大熊星座
已經埋葬了太陽
然後又重新點亮起他的隻隻蜜蜂。

如果小孩子睡不好，
他就不會說早安，
他就不會對明天早上迎接他的
自己的手指頭、牛奶，還有麵包
說任何話。

〈何等的奇遇！〉

"Quelle aventure!" (What an adventure!)

德文 German

Une puce, dans sa voiture,
Tirait un petit éléphant
En regardant les devantures,
Où scintillaient les diamants.

—Mon Dieu! Mon Dieu!
Quelle aventure!
Qui va me croire, s'il m'entend?

L'éléphanteau, d'un air absent,
Suçait un pot de confiture.
Mais la puce n'en avait cure
Elle tirait en souriant.

—Mon Dieu! Mon Dieu! Que cela dure,
Et je vais me croire dément!

Soudain, le long d'une clôture,
La puce fondit dans le vent
Et je vis le jeune, elephant
Se sauver en fendant les murs.
Mon Dieu! Mon Dieu!
La chose est sûre,
Mais comment la dire à maman?

英文 English

A flea, in its carriage,
was pulling a little elephant
looking at the shop windows,
where the diamonds glittered.

"My Goodness! My Goodness!
What goes-on!
Who will believe me, if they hear what I say?"

The baby elephant, looking absent-minded,
was sucking on a pot of jam.
But the flea didn't care about it,
kept pulling with a smile.

"My Goodness! My Goodness! If this goes on,
I'm going to think myself going crazy!"

Suddenly, along by a fence,
the flea disappeared into the wind
and I saw the young elephant
escape, by breaking through the walls.
My Goodness! My Goodness!
This is a true story,
But how shall I tell it to Mom?

中文 Mandarin

一隻跳蚤，用牠的車子，
拉著一頭小象，
一面觀賞著店面的櫥窗，
櫥窗內的鑽石正閃閃發亮。

「我的老天！我的老天！
這是何等的奇遇啊！
就算有人願意聽我說，又有誰會相信我啊？」

那頭小象，一副心不在焉的樣子，
正吸吮著一罐果醬。
不過那隻跳蚤對此毫不在意。
牠還是繼續拉扯，面帶微笑。

「我的老天！我的老天！再這樣下去，
我就要以為自己發瘋了！」

突然間，在牠們沿著一道欄杆行走時，
跳蚤被吹起消失在風中，
然後我看見那個小傢伙，那頭象
撞開好幾道牆壁逃跑了。
我的老天！我的老天！
這件事情千真萬確，
可是我該怎麼把這件事情告訴媽媽呢？

〈紅心女王〉

"La Reine de coeur" (The Queen of Hearts)

德文 German

Mollement acoudée
à ses vitres de lune,
la reine vous salue,
d'une fleur d'amandier.

C'est la reine de coeur,
elle peut, s'il lui plaît,
vous mener en secret
vers d'étranges demeures.

Où il n'est plus de portes,
de salles ni de tours
et où les jeunes mortes
viennet parler d'amour.

La reine vous salue,
hâtez-vous de la suivre
dans son château de givre
au doux vitraux de lune.

英文 English

Gently leaning on her elbows
at her moon-shaped windows,
the queen waves to you,
with a flower of the almond tree.

She is the queen of hearts;
she can, if she is willing,
lead you secretly
to strange dwellings.

Where there are no more doors,
no halls or towers,
and where the young dead women
come to speak of love.

The queen waves to you;
hurry you up to follow her
into her castle of frost
with the lovely moon-shaped windows.

中文 Mandarin

懶洋洋地，手肘倚著
她的月形窗戶，
女王向您打招呼，
手裡揮舞著一支杏花。

這位就是紅心女王，
如果她開心的話，她可以
偷偷地把您帶往
奇異的宅邸。

那裡不再有門，
不再有廳堂，也不再有高塔，
然而那裡會有逝去的年輕女子
過來談情說愛。

女王向您揮手，
催促您快點跟上她
進入她那座具有可愛月形窗戶的
霜雪城堡。

〈Ba, Be, Bi, Bo, Bu〉

"Ba, Be, Bi, Bo, Bu" (Ba, Be, Bi, Bo, Bu)

德文 German

Ba, be, bi, bo, bu, bé!
Le chat a mis ses bottes,
il va de porte en porte
jouer, danser, chanter.

Pou, chou, genou, hibou.
"Tu dois apprendre à lire,
à compter, à écrire"
lui crie-t-on de partout.

Mais rikketiketau,
le chat de s'esclaffer,
en reentrant au château:
il est le Chat botté!

英文 English

Ba, be, bi, bo, bu, bé!
The cat has put on his boots,
he goes from door to door
playing, dancing, singing.

Lice, cabbage, knee, owl.
"You must learn to read,
to count, to write"
everyone calls out to him from everywhere.

Bur rikketiketau,
the cat bursts out laughing,
as going back to the castle:
he is the Puss in Boots!

中文 Mandarin

Ba, be, bi, bo, bu, bé !
貓咪穿上了他的靴子，
他挨家挨戶地走動，
玩耍，跳舞，歌唱。

蟲子，甘藍菜，膝蓋，貓頭鷹。
「你要學會閱讀、
學會算數，學會寫字」
大家從四面八方對他喊道。

可是啊，哩科啼喀度，
貓咪突然放聲大笑，
就在回城堡的路上：
他就是穿長靴的貓！

〈音樂天使〉

"Les anges musiciens" (The Angel Musicians)

德文 German

Sur les fils de la pluie,
les anges de jeudi
jouent longtemps de la harpe.

Et sous leurs doigts, Mozart
tinte, délicieux,
en gouttes de joie bleue.

Car c'est toujours Mozart
que reprennent sans fin
les anges musiciens,

Qui, au long du jeudi,
font chanter sur le harpe
la douceur de la pluie.

英文 English

On the threads of rain,
the angels of Thursday
play the harp for a long time.

And beneath their fingers, Mozart
tinkles, deliciously,
in drops of blue joy.

For it is always Mozart
that is endlessly repeated
by the angel musicians,

Who, throughout Thursday,
make the harp sing
the sweetness of the rain.

中文 Mandarin

在雨絲的上頭，
星期四的天使
悠長地彈奏著豎琴。

於是在他們的指尖下，莫札特的樂音
叮噠響起，愉悅動人，
化為歡樂的藍色水珠。

因為音樂天使
沒完沒了地，反覆演奏的曲子
永遠都是莫札特，

他們，在星期四一整天，
都會讓豎琴唱誦出
雨水的甜蜜歌聲。

〈小的頸長肚大玻璃瓶〉

"Le carafon, la girafe" (The little carafe, the giraffe)

德文 German

'Pourquoi,' se plaignait la carafe,
'N'aurais je pas un carafon?
Au zoo, madame la girafe
n'a-t-elle pas un girafe?'
Un sorcier qui passait par là,
a cheval sur un phonographe,
enregistra la belle voix
de soprano de la carafe
et la fit entendre à Merlin.
'Fort bien, dit celui-ci, fort bien!'
Il frappa trois fois dans les mains
et la dame de la maison
se demande encore pourquoi
ella trouva, ce matin-là,
un joli petit carafon

英文 English

'Why,' complained the carafe,
'shouldn't I have a baby carafe?
At the zoo, Mrs. Giraffe
has not she a baby giraffe?'
A sorcerer who happened to be passing by,
riding on a phonograph like on a horse,
recorded the beautiful sprano voice
of the carafe
and played it for Merlin to hear.
'Very good,' he said, 'very good!'
He clapped his hands three times,
and the lady of the house
still wonders why
she found, on that very morning
a pretty little baby carafe

中文 Mandarin

「為什麼？」大玻璃瓶抱怨道：
「我就不能擁有一支小的頸長肚大玻璃瓶？
動物園裡的那位長頸鹿太太，
她不是就有一隻長頸鹿寶寶嗎？」
一位巫師剛好經過那裡，
像騎馬一樣騎著一台留聲機的他，
便收錄下了
大玻璃瓶女高音般的美妙聲音，
然後拿去播放給魔法師梅林聽。
「非常好」，梅林說：「非常好！」
他舉起手來拍了三下，
於是這一家的女主人
便到現在都還在疑惑
為什麼就在那天早上，她會發現
有一支漂亮的小玻璃瓶寶寶

blotti tout contre la carafe
ainsi qu'au zoo, le girafon
pose son cou fragile et long
sur le flanc clair de la giraffe.

nestling close to the carafe,
just like in the zoo, the baby giraffe
rests its long and fragile neck
against the pale flank of the mother giraffe.

緊緊挨著大玻璃瓶，
就好像在動物園裡，那隻長頸鹿寶寶那樣，
把牠又長又嬌弱的脖子
倚靠在長頸鹿媽媽淺色的身軀上。

〈四月的月亮〉

"Lune d'Avril" (April Moon)

德文 German

Lune,
belle lune, lune d'Avril
faites-moi voir en mon dormant
le pechêr au coeur de safran,
le poisson qui rit du grésil,
l'oiseau qui, lointain comme un cor,
doucement reveille les morts
et surtout, surtout le pays
où il fait joie, où il fait clair,
où soleilieux de primevères,
On a brisé tous les fusils.

英文 English

Moon,
beautiful moon, April moon,
let me see in my sleep
the peach tree with the saffron heart,
the fish who laughs at the ice pellets,
the bird who, distant as a horn,
gently awakens the dead,
and above all, above all, the land
where there is joy, where there is light,
where sunny with primroses,
all the guns have been destroyed.

中文 Mandarin

月亮，
美麗的月亮，四月的月亮，
請讓我在沉睡中看見
具有番紅花心的那棵桃子樹，
會對著小冰珠發笑的那條魚，
聲音遙遠、好似號角的那隻鳥兒，
緩緩地喚醒逝去的人，
還有最要緊的，最要緊的就是那個
遍地歡樂、遍地光明的國度，
那兒有報春花盛開的陽光普照，
所有的槍枝皆已被人摧毀。

舒曼：《六首尼可拉斯雷諾詩歌與安魂曲》，作品 90

R. SCHUMANN:

Sechs Gedichte von N. Lenau und Requiem, Op. 90

〈匠人之歌〉

"Lied eines Schmiedes" (Blacksmith's Song)

德文 German

Fein Rößlein, ich
beschlage dich,
sei frisch und fromm,
und wieder komm!

Trag deinen Herrn
stets treu dem Stern,
der seiner Bahn
hell glänzt voran.

Trag auf dem Ritt
mit jedem Tritt
den Reiter du
dem Himmel zu!

Nun Rößlein, ich
beschlage dich,
sei frisch und fromm,
und wieder komm!

英文 English

by Sharon KREBS, reprinted with permission
from the LiederNet Archive

Good little horse,
I shoe you.
Be fresh and virtuous,
And come back again!

Carry your master
Always true to the star
That on his pathway
Shines brightly before him.

Carry on the ride,
With every step,
Your rider
Toward heaven.

Now little horse,
I shoe you.
Be fresh and virtuous,
And come back again!

中文 Mandarin

好馬兒，
我為你釘上蹄鐵，
願你神采奕奕又溫馴，
並且平安歸來！

帶著你的主人
永遠忠於那顆星，
在他的路途上
正閃爍著光芒。

在馳騁之中，
隨著每一步，
都帶著你的騎士
向著天堂而去！

好馬兒，
我為你釘上蹄鐵，
願你神采奕奕又溫馴，
並且平安歸來！

〈我的玫瑰〉

"Meine Rose" (My Rose)

德文 [German](#)

Dem holden Lenzgeschmeide,
der Rose, meiner Freude,
die schon gebeugt und blasser
vom heissen Strahl der Sonnen,
reich ich den Becher Wasser
aus dunklem, tiefen Bronnen.

Du Rose meines Herzens!
vom stillen Strahl des Schmerzens
bist du gebeugt und blasser;
ich möchte dir zu Füßen,
wie dieser Blume Wasser,
still meine Seele giessen!
Könnt ich dann auch nicht sehen
dich freudig auferstehen.

英文 [English](#)

by Emily EZUST, reprinted with permission
from the LiederNet Archive

To the lovely jewelry of Spring,
to the rose, my delight,
that is already bowing and turning pale
from the hot beams of the sun,
I reach out a cup of water
from a dark, deep well.

You rose of my heart!
From the silent beam of pain
you bow and turn pale;
At your feet, I would like,
as this flower water does,
to silently pour my soul out,
even if I then might not see
you rising with joy.

中文 [Mandarin](#)

這份春日的瑰寶，
這朵玫瑰，我的喜悅，
它已在烈日的炙烤下，
顯得低垂且蒼白；
我從幽深陰暗的泉源，
為它遞上一杯清泉。

你這朵在我心上的玫瑰！
在憂傷靜靜的折磨下，
你亦是如此低垂且蒼白；
我真想在你的腳下，
如同遞給這朵花的清泉，
靜靜傾盡我的靈魂！
即便到那時，我也許無法
親眼看見你欣喜地重新綻放。

〈聚散離合〉

"Kommen und Scheiden" (Coming and Going)

德文 [German](#)

So oft sie kam, erschien mir die Gestalt
so lieblich wie das erste Grün im Wald.

Und was sie sprach, drang mir zum Herzen ein
süß wie des Frühlings erstes Lied.

Und als Lebewohl sie winkte mit der Hand,
war's, ob der letzte Jugendtraum mir schwand.

英文 [English](#)

by Sharon KREBS, reprinted with permission
from the LiederNet Archive

Whenever she came, her image appeared to me
As beautiful as the first green of the forest.

And what she said penetrated my heart
As sweetly as the first song of spring.

And when in farewell she waved with her hand,
It was as if the last dream of youth disappeared
for me.

中文 [Mandarin](#)

每當她到來，那身影便向我顯現，
如同森林裡的第一抹新綠般迷人。

而她所說的話語，滲入我的心田，
甜美如春天的第一支歌謠。

而當她揮手告別之際，
彷彿我最後的青春之夢也隨之消逝。

〈牧羊女〉

"Die Sennin" (The Herds-girl)

德文 [German](#)

Schöne Sennin, noch einmal
singe deinen Ruf ins Tal,
dass die frohe Felsensprache
deinem hellen Ruf erwache.

Horch, o Sennin, wie dein Sang
in die Brust den Bergen drang,
wie dein Wort die Felsenseelen
freudig fort und fort erzählen!

Aber einst, wie Alles flieht,
scheidest du mit deinem Lied,
wenn dich Liebe fortbewogen,

英文 [English](#)

by Sharon KREBS, reprinted with permission
from the LiederNet Archive

Beautiful herds-woman, once more
Sing your song into the valley.
So that the happy utterance of the rocks
awakens to your bright song!

Listen, oh herds-woman, how your singing
Has penetrated into the breast of the
mountains,
how the souls of the rocks repeat
your words over and over!

But sometime, as everything passes,
you and your song shall depart,
when love has lured you away,

中文 [Mandarin](#)

美麗的牧羊女啊，請再一次
向著山谷唱出你的呼喚，
好讓那歡快的岩壁迴響，
在你清亮的歌聲中甦醒。

聽啊，牧羊女，你的歌聲
是如何滲透進大山的胸膛，
那些岩石的靈魂，
正如何欣喜地一遍又一遍傳頌你的話語！

然而終有一天，一如萬物消逝，
你將帶著你的歌聲離去，
或許是愛情帶領你遠行，

oder dich der Tod entzogen.

Und verlassen werden stehn,
traurig stumm herübersehn
dort die grauen Felsenzinnen
und auf deine Lieder sinnen.

or death has taken you.

And, forsaken will stand,
looking at us sadly mute,
the grey rocky crags,
and will ponder your songs.

又或者是死亡將你奪去。

到那時，在那兒灰色的岩峰
將會孤零零地矗立，
悲傷且沉默地望向你處，
追思著你的歌聲。

〈孤寂〉

"Einsamkeit" (Loneliness)

德文 German

Wild verwachs'ne dunkle Fichten,
leise klagt die Quelle fort;
Herz, das ist der rechte Ort
für dein schmerzliches Verzichten!

Grauer Vogel in den Zweigen,
einsam deine Klage singt,
und auf deine Frage bringt
Antwort nicht des Waldes Schweigen.

Wenn's auch immer Schweigen bliebe,
klage, klage fort; es weht,
der dich höret und versteht,
stille hier der Geist der Liebe.

Nicht verloren hier im Moose,
Herz, dein heimlich Weinen geht,
deine Liebe Gott versteht,
deine tiefe, hoffnungslose!

英文 English

by Sharon KREBS, reprinted with permission
from the LiederNet Archive

Wildly overgrown dark firs,
softly the spring continues to lament;
Heart, this is the right place
for your painful renunciation!

A grey bird in the branches
sings your lament in a lonely fashion,
and your question is not answered
by the forest's silence.

Even if there were always silence,
lament, continue to lament.
That hears and understand you
softly here: the spirit of love.

Not lost here among the moss,
heart, is your secret weeping.
God understands your love,
your deep, hopeless!

中文 Mandarin

野蠻生長的陰暗雲杉，
泉水在其中幽幽哀悼；
心啊，這就是最適之處，
讓你痛苦地徹底死心！

枝頭上一隻灰色的小鳥，
孤獨地唱著你的哀歌，
而對於你的提問，
森林的寂靜並未給予回答。

即便這裡永遠保持沉默，
哀悼吧，繼續哀悼；這裡吹拂著
那能聽見並理解你的一
靜謐盤旋於此的愛之靈。

你的秘密哭泣，心啊，
並不會在這片苔蘚中遺失，
上帝能理解你的愛，
那深沉且絕望的愛！

〈沉重的夜晚〉

"Der schwere Abend" (The Heavy Evening)

德文 German

Die dunklen Wolken hingen
herab so bang und schwer,
wir beide traurig gingen
im Garten hin und her.

So heiss und stumm, so trübe
und sternlos war die Nacht,
so ganz wie unsre Liebe
zu Tränen nur gemacht.

Und als ich musste scheiden,
und gute Nacht dir bot,
wünscht ich bekümmert beiden
im Herzen uns den Tod.

英文 English

by Sharon KREBS, reprinted with permission
from the LiederNet Archive

The dark clouds were hanging down
so forebodingly and heavily.
We two walked sadly to and fro
In the garden.

So hot and silent, so dreary
and starless was the night -
Just like our love,
created only for tears.

And when I had to depart
and wished you good night,
in my sorrowing heart
I sadly wished death for us both.

中文 Mandarin

陰暗的雲朵低垂，
顯得如此不安而沉重，
我們兩人在花園裡，
憂傷地走來走去。

夜晚是如此燥熱、沉默且陰鬱，
甚至看不見一顆星辰，
正如同我們的愛情，
純粹是為了淚水而生。

當我不得不離去，
向你道聲晚安時，
我憂心忡忡地在心中，
企盼著我們兩人的死亡。

〈安魂曲〉

"Requiem" (Requiem)

德文 German

Ruh von schmerzreichen Mühen
aus und heissem Liebesglühen;
der nach seligem Verein
trug Verlangen,
ist gegangen
zu des Heilands Wohnung ein.

Dem Gerechten leuchten helle
Sterne in des Grabes Zelle,
ihm, der selbst als Stern der Nacht
wird erscheinen,
wenn er seinen
Herrn erschaut in Himmelspracht.

Seid Fürsprecher, heilige Seelen!
Heiliger Geist, lass Trost nicht fehlen.
hörst du? Jubelsang erklingt,
Feiertöne,
darein die schöne
Engelsharfe singt.

Ruh von schmerzreichen Mühen
aus und heissem Liebesglühen;
der nach seligem Verein
trug Verlangen,
ist gegangen
zu des Heilands Wohnung ein.

英文 English

by Emily EZUST, reprinted with permission
from the LiederNet Archive

Rest from painful effort
and from love's hot glow!
He who longed
to unite with Bliss
has left
for the dwelling of the Savior.

For him who is just, shine bright
stars in the cell of the grave;
for him, who is himself like a star in the night,
will they shine,
when he observes
the Lord in heaven's splendour.

Intercede, holy souls!
Holy Ghost, let solace not be lacking.
Do you hear? A joyous song resounds,
with festive tones,
in which the beautiful
angel's harp sings out.

Rest from painful effort
and from love's hot glow!
He who longed
to unite with Bliss
has left
for the dwelling of the Savior.

中文 Mandarin

從痛苦辛勞的磨難，
與熾熱的愛火中安息吧；
那位曾渴望著
永恆救贖的人
已經離去
進入了救世主的居所。

對於義人而言，璀璨的星辰
照亮了墳墓的囚室，
他自己也將如黑夜之星
在那裡顯現，
當他親眼看見
那輝煌神聖的天堂光芒。

請為我們代禱，神聖的靈魂！
聖靈啊，請不要讓安慰缺席。
你聽見了嗎？歡慶的歌聲響起，
莊嚴的音調，
伴隨著那美麗的
天使之琴在歌唱。

從痛苦辛勞的磨難，
與熾熱的愛火中安息吧；
那曾渴望著
永恆救贖的人
已經離去
進入了救世主的居所。

理查·史特勞斯：

R. STRAUSS:

〈玫瑰花環〉，作品 36，第一首

"Das Rosenband" (The Rose Garland), Op. 36, No. 1

德文 German

Im Frühlings Schatten fand ich sie,
da band ich Sie mit Rosenbändern:
sie fühlt' es nicht und schlummerte.

Ich sah sie an; mein Leben hing
mit diesem Blick an ihrem Leben:
ich fühlt' es wohl, und wußt' es nicht.

Doch lispelt' ich ihr sprachlos zu,
und rauschte mit den Rosenbändern:
da wachte sie vom Schlummer auf.

Sie sah mich an; ihr Leben hing
mit diesem Blick' an meinem Leben,
und um uns ward's Elysium.

英文 English

by John BERNHOFF, reprinted with
permission from the LiederNet Archive

I found her hid in rosy bow'r
and bound her hands with rosy fetters:
She slumber'd on a folded flow'r.

I gazed on her; my life, it seemed
in that fond gaze to hers 'twas fetter'd:
I felt it all as though I dreamed.

I whisper'd soft in accents mete
and shook the fragrant rosy fetters:
She woke from a rosy slumber sweet.

She gazed on me; her life, it seemed,
in that fond gaze to mine 'twas fetter'd.
We awoke to delights Elysian.

中文 Mandarin

在春日的陰影中我遇見了她；
於是我用玫瑰花環將她繫住：
她毫無察覺，依然沉睡著。

我凝視著她；我的生命
隨著這一瞥，與她的生命緊緊相連：
我深切感受到了，卻又渾然不覺。

我對著無言的她輕聲耳語，
並弄響了那束玫瑰花環：
於是她從睡夢中醒來。

她凝視著我；她的生命
隨著這一瞥，與我的生命緊緊相連，
而在我們身邊，化作了極樂天堂。

〈尋獲〉，作品 56，第一首

"Gefunden" (Found), Op.56, No. 1

德文 German

Ich ging im Walde
so für mich hin,
und nichts zu suchen,
das war mein Sinn.

Im Schatten sah ich
ein Blümchen stehn,
wie Sterne leuchtend,
wie Äuglein schön.

Ich wollt' es brechen,
da sagt' es fein:
Soll ich zum Welken
gebrochen sein?

Ich grub's mit allen
den Würzlein aus,
zum Garten trug ich's
am hübschen Haus.

Und pflanzt es wieder
am stillen Ort;
nun zweigt es immer
und blüht so fort.

英文 English

by Laura PRICHARD, reprinted with
permission from the LiederNet Archive

I was walking in the woods
Just being there,
And seeking nothing out,
That was my state of mind.

In the shade I saw
A little flower standing,
Shining like stars,
Like beautiful little eyes.

I wanted to pick it,
When it said sweetly:
"Shall I wither
Being picked?"

I dug it all out
Its little roots,
I carried it to the garden
Next to my pretty house.

And replanted it
In a silent place;
Now sprigs appear
And bloom immediately.

中文 Mandarin

我走在森林裡，
悠哉地獨自漫步，
什麼也不尋求，
那便是我當時的心境。

在樹蔭下我瞥見，
佇立著一朵小花，
閃爍如星辰，
美麗如眼眸。

我正想折下它，
它卻嬌柔地說：
「難道我非得
為凋零而被折斷嗎？」

我連同所有的
小細根將它掘起，
把它帶回了
漂亮屋前的花園。

重新將它種下
在幽靜之處；
如今它綠意滿枝，
持續地綻放。

〈我想編織小小一束花〉，作品 68，第二首

"Ich wollt ein Sträußlein binden"(I would have made a Bouquet), Op. 68, No. 2

德文 German

Ich wollt ein Sträußlein binden,
da kam die dunkle Nacht,
kein Blümlein war zu finden,
sonst hätt' ich dir's gebracht.

Da flossen von den Wangen
mir Tränen in den Klee.
Ein Blümlein aufgegangen
ich nun im Garten seh.

Das wollte ich dir brechen
wohl in dem dunklen Klee,
da fing es an zu sprechen:
"Ach, tue mir nicht weh!"

"Sei freundlich in dem Herzen,
betracht dein eigen Leid,
und lasse mich in Schmerzen
nicht sterben vor der Zeit!"

Und hätt's nicht so gesprochen,
im Garten ganz allein,
so hätt' ich dir's gebrochen,
nun aber darf's nicht sein.

Mein Schatz ist ausgeblieben,
ich bin so ganz allein,
im Lieben wohnt Betrübten,
und kann nicht anders sein.

英文 English

by Emily EZUST, reprinted with permission
from the LiederNet Archive

I would have made a bouquet
but dark night arrived
and there was no little flower to be found,
or I would have brought it.

Then down my cheeks flowed
tears onto the clover -
I saw that one small flower had come up
now in the garden.

I wanted to pick it for you
deep in the dark clover,
but it began to speak:
"Ah, do not harm me!"

"Be kind-hearted,
consider your own grief,
and do not let me
die in agony before my time!"

And if it had not spoken so,
in the garden all alone,
I would have plucked it for you,
but now that cannot be.

My sweetheart has not come,
I am so entirely alone.
In love dwells tribulation,
and it can be no different.

中文 Mandarin

我本想紮一小束花，
奈何黑夜已降臨，
一朵小花也找不著，
否則我早已帶去給你。

淚水從我的臉頰
流到了三葉草上，
我現在看見花園裡
綻放了一朵小花。

我本想為你摘下它，
就在那黑暗的草叢中，
它卻開始開口說話：
「啊，請不要傷害我！」

「請心存善意，
想想你自己的悲傷，
別讓我在痛苦之中，
在凋零之時前死去！」

若它不曾這樣說話，
就在這孤零零的花園裡，
我早已為你摘下了它，
但現在這已是不可能。

我的愛人沒有出現，
我竟是如此孤單。
愛裡總住著憂傷，
而這已無法改變。

〈錦葵〉，作品 22，第三首

"Malven" (Mallows), Op.22, No. 3

德文 German

Aus Rosen, Phlox,
Zinienflor,
ragen im Garten
Malven empor,
duftlos und ohne
des Purpurs Glut,
wie ein verweintes,
blasses Gesicht
unter dem gold'nen
himmlischen Licht.
Und dann verwehen
Leise, leise im Wind,
zärtliche Blüten,
Sommersgesind ...

英文 English

From roses, phlox,
and carpets of zinnias,
there tower in the garden
mallows high above,
scentless and without
the glow of crimson,
like a tear-stained,
pale face
beneath the golden
heavenly light.
And then they drift away
softly, softly in the wind,
tender blossoms,
summer's retinue ...

中文 Mandarin

在玫瑰、福祿考
與百日菊的花海中，
花園裡矗立著
傲然挺立的錦葵，
它們失去了芬芳，也失去了
那如火般的深紅光澤，
宛如一張哭紅了眼、
蒼白憔悴的面孔，
佇立在金色的
天堂之光下。
接著，它們在風中
輕輕地、靜靜地隨風飄散，
那些纖弱的花朵，
都是夏日的隨從……

〈他說了一事情不會就此結束〉，作品 36，第三首

"Hat gesagt - bleibt' s nicht dabei" (He has said - but it won't stop at that), Op.36, No. 3

德文 German

Mein Vater hat gesagt,
ich soll das Kindlein wiegen,
er will mir auf den Abend
drei Gageleier sieden;
siedt er mir drei,
isst er mir zwei,
und ich mag nicht wiegen
um ein einziges Ei.

Mein Mutter hat gesagt,
ich soll die Mägdlein verraten,
sie wollt mir auf den Abend
drei Vögelein braten, ja braten;
brat sie mir drei,
isst sie mir zwei,
um ein einziges Vöglein,
treib ich kein Verräterei.

Mein Schätzlein hat gesagt,
ich soll sein gedenken,
er wollt mir auf den Abend
drei Küsslein auch schenken;
schenkt er mir drei,
bleibt's nicht dabei,
was kümmert mich's Vöglein,
was schiert mich das Ei.

英文 English

by Emily EZUST, reprinted with permission
from the LiederNet Archive

My father has said
that I should rock the child;
and in the evening he will
boil three eggs for me.
If he boils me three,
he will eat two [himself],
and I don't want to rock
for just one egg.

My mother has said
that I should tell on the maids;
and in the evening she will
roast three birds;
if she roasts me three
she will eat two,
and for just one bird
I'm not tempted to be a traitor.

My sweetheart has said
that I should think of him,
and in the evening he will
give me three little kisses.
If he gives me three,
it won't stop at that.
What do I care about a little bird -
why should I concern myself over an egg?

中文 Mandarin

我父親曾說過，
要我去搖搖籃，
他說到了晚上
會為我煮三顆雞蛋；
若他煮了三顆，
他自己就會吃掉兩顆，
而我才不想去搖搖籃
只為了區區一顆蛋。

我母親曾說過，
要我告發那些女僕們，
她說到了晚上
會為我烤三隻小鳥，沒錯，烤小鳥；
若她烤了三隻，
她自己就會吃掉兩隻，
為了區區一隻小鳥，
我才不幹這種背叛人的勾當。

我的心上人曾說過，
要我心裡惦記著他，
他說到了晚上
也會送給我三個小吻；
若他給了我三個，
那肯定不止於此，
誰還管什麼小鳥，
誰還在乎那顆雞蛋。



衛武營國際音樂節

Weiwuying
International Music Festival

國家表演藝術中心
衛武營國家藝術文化中心
+886-7-262-6666
830043 高雄市鳳山區三多一路 1 號
www.npac-weiwuying.org

出版日期 2026 年 4 月
版權所有 All rights reserved©2026

主辦單位保留活動異動與最終解釋權



National Kaohsiung
CENTER FOR THE ARTS

WEI WUYING

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