

Sir Simon RATTLE & Bavarian Radio Symphony Orchestra

2026.11.15 Sun. 19:00

Weiwuying Concert Hall

Duration is 90 minutes without intermission

National Kaohsiung CENTER FOR THE ARTS

WEI WU YING

衛武營 國家藝術文化中心

國家表演藝術中心 National Performing Arts Center

Program

G. MAHLER: Symphony No. 2 in c minor *Resurrection*

I. Allegro maestoso. Mit durchaus ernstem und feierlichem Ausdruck

II. Andante moderato. Sehr gemächlich! Nie eilen!

III. In ruhig fließender Bewegung. Sehr gemächlich. Nicht eilen

IV. "Urlicht". Sehr feierlich, aber schlicht: Choralmäßig. Nicht schleppen

V. Im Tempo des Scherzos. Wild herausfahrend

– "Aufersteh'n, ja aufersteh'n wirst du". Langsam. Misterioso

A Revelation on the Road to Damascus
The Half-Century Encounter of RATTLE, MAHLER, and the Bavarian Radio Symphony Orchestra

Written by CHEN Hsiao-chen (Music Writer)

Sir Simon RATTLE once remarked that conducting is, "On the face of it, it is one of the great fake professions, because you have all these musicians and then a hopefully silent person in front of them. What is he or she doing?" He added, "Our job is to inspire these extraordinary people to do their very best. At the end of it all, they are the ones playing it. My job is to translate what the composer is saying to the orchestra, and then to the audience." Thus, with the same musicians and score, music changes the moment a different conductor takes the podium. The catalyst that set him on this path was MAHLER's Symphony No. 2, *Resurrection*.

The Life-Changing *Resurrection*

At 11, RATTLE heard the *Resurrection* for the first time. He later likened the experience to St. Paul's revelation on the road to Damascus. For many, it is a symphony about death and redemption; for RATTLE, it is a book of life accompanying his growth over half a century.

MAHLER's works have always been the center of RATTLE's musical universe. He described MAHLER as a "hyper-realist": demanding the audience see not only majestic mountains but also the lichen and butterflies upon the rocks. The greatness of the *Resurrection* lies not merely in its finale, but in the tapestry of life formed by countless details. Therefore, he continually scrutinises the score, shaping every instrumental voice.

This pursuit influences his conducting. RATTLE frequently adopts antiphonal violins to highlight dialogue; he demands musicians listen to one another as in a chamber ensemble; he strives for a transparent sound, ensuring MAHLER's structures can be heard entirely. Monumental emotion is built not on volume, but on the power generated when every detail is illuminated.

Consequently, RATTLE's *Resurrection* possesses dramatic tension. His attention to dynamics compels the orchestra to produce delicate pianissimos alongside explosive fortissimos. The contrasts of mortality and redemption culminate in the intensity of the final movement.

A Half-Century of Reinterpretation

However, RATTLE's understanding of the *Resurrection* has never been static.

His recording with the City of Birmingham Symphony Orchestra won the 1988 Gramophone Record of the Year. In his early thirties, RATTLE stunned the musical world with stark dynamic contrasts and passion. Yet, looking back, he felt parts were "too careful, too slow"; excessive focus on details meant "the spirit became jaded," weakening the music's vitality. Over time, his approach transformed. He no longer seeks a stacking of theatrical effects, valuing structural coherence and a broader vision instead. The formerly fiery emotions have settled into deeper reflection.

Encounter with the BRSO

At 15, RATTLE witnessed Rafael KUBELÍK and the BRSO perform BEETHOVEN's Symphony No. 9. Deeply moved, he felt for the first time the synergy between conductor and orchestra.

Decades later, as Chief Conductor of this renowned Austro-German ensemble, the memories of his youth and his mature integration into the orchestra have come full circle.

Reshaping the *Resurrection* for the 21st Century

RATTLE's union with the BRSO represents a collision between concepts and traditional sonorities. European critics have observed that under his baton, the BRSO's MAHLER exhibits unprecedented transparency. While the weighty Austro-German sound remains, it is now infused with clearer layering, sharper responses, and chamber-like interplay.

Therefore, tonight's performance is the culmination of decades spent refining the interplay between score, acoustics, and tradition. We invite you to bring ears to witness how RATTLE reconstructs this classic, shedding excessive sentimentality to reveal a revitalised, 21st-century MAHLERian soundscape.

About the Artists



Conductor | Sir Simon RATTLE

With his captivating charisma, deep enthusiasm, great love of experimentation and meticulous artistic seriousness, it is no surprise that the Liverpool-born Sir Simon RATTLE is one of the most fascinating conductors of our time. Since 2010, an intensive collaboration has developed with the BRSO and the BR Chorus, and his performances in Munich have always been true highlights. In 2023, Sir Simon RATTLE took over as Chief Conductor of the orchestra he has admired since his youth. Recently his contract has been extended until 2033. His repertoire ranges from BACH, HAYDN, and MOZART to modern and contemporary music, and from classical symphonies to concertante opera.

Under the label "BRSO barock," he has also established performances of early music on original instruments. Sir Simon RATTLE is equally passionate about music education, and challenging projects with the BRSO Academy, of which he is patron, are just as important to him as broader-impact projects that bring together professional and amateur musicians. These include the "Symphonischer Hoagascht" in 2024 and "Singen mit Sir Simon" (Singing with Sir Simon) in July 2026.

Sir Simon RATTLE's meteoric career began with the City of Birmingham Symphony Orchestra, which he made internationally famous between 1980 and 1998. From 2002 to 2018, he was Chief Conductor of the Berlin Philharmonic Orchestra and, from 2017 to 2023, Music Director of the London Symphony Orchestra. He remains associated with the latter as "Conductor Emeritus." He is also "Principal Artist"

of the Orchestra of the Age of Enlightenment, Principal Guest Conductor of the Czech Philharmonic Orchestra ("Rafael Kubelík Conducting Chair"), and Honorary Conductor of the Berlin Staatskapelle. He has longstanding relationships with the Vienna Philharmonic, the Berlin State Opera, the Royal Opera House in London, the New York Met, and the Festival d'Aix-en-Provence, where he conducted the BRSO in MOZART's *Don Giovanni* in the summer of 2025.

Simon RATTLE has received numerous high honors, including the Ernst von Siemens Music Prize in May 2025. Several of his CDs released with the BRSO have received awards, including the Gramophone Editor's Choice, the Preis der deutschen Schallplattenkritik, and, in 2025, the Diapason d'or de l'année. At the *Gramophone* Classical Music Awards 2025, Simon RATTLE was honored as Artist of the Year. The recording of HAYDN's *The Creation* was only recently named winner of the ICMA 2026 in the "Choral Music" category. In May 2026, he was also awarded the Bavarian Maximilian Order for Science and Art.



Soprano | Lucy CROWE

Widely regarded as one of the most versatile and respected singers of her generation, Lucy CROWE was awarded an OBE in the 2023 King's birthday honours.

Equally at home in opera, concert, and recital, CROWE appears regularly with many of the world's leading opera houses, orchestras, and conductors. Her repertoire spans music from the Baroque to the 20th century, embracing roles such as Pamina (*Die Zauberflöte*), Susanna (*Le nozze di Figaro*), Musetta (*La bohème*), Poppea (*Agrippina*), Fiordiligi (*Così fan tutte)*, and JANÁČEK's Vixen, alongside major concert works by MOZART, BRAHMS, STRAUSS and MAHLER. She has appeared with companies including The Royal Opera and Ballet, English National Opera, Glyndebourne, Deutsche Oper Berlin, Bayerische Staatsoper, Teatro Real Madrid, and the Metropolitan Opera, and performs widely in concert with leading international orchestras.

In the 2025/26 season, CROWE returns to The Royal Opera and Ballet as Pamina in *Die Zauberflöte* and makes her role debut as Fiordiligi in *Così fan tutte* for English National Opera, before her Santa Fe Opera debut as Rodelinda. On the concert platform she sings *Messiah* with both Rafael PAYARE and the Orchestre Symphonique de Montréal and Yannick NÉZET-SÉGUIN with The Philadelphia Orchestra and appears with the London Symphony Orchestra (LSO) in STRAUSS' *Four Last Songs* and MAHLER's Symphony No. 4 under Sir Simon RATTLE.

In the 2024/25 season, she made her role debut as Malinka/Etherea/Kunka in JANÁČEK's *The Excursions of Mr. Brouček* at the Deutsche Staatsoper Berlin, reprising the roles in concert with the LSO and RATTLE and returned to Garsington Festival as Rodelinda. On the concert stage she sang MOZART arias with the San Francisco Symphony and Bernard LABADIE, BRAHMS' *Requiem* with the Bavarian Radio Symphony Orchestra and RATTLE, and *Messiah* with the Philadelphia Orchestra and NÉZET-SÉGUIN. She also gave numerous recitals at Wigmore Hall as part of her Artist Focus there.

A committed recitalist, CROWE is a regular guest at Wigmore Hall and major international festivals and has appeared at venues including Carnegie Hall and the Concertgebouw Amsterdam.

An acclaimed recording artist, she received a Grammy nomination for JANÁČEK's *The Cunning Little Vixen* with Sir Simon RATTLE and the London Symphony Orchestra, alongside a *BBC Music Magazine* nomination for *Rodelinda*. Her debut recital disc for Linn Records features songs by BERG, STRAUSS, and SCHOENBERG, and her discography spans a wide range of operatic, orchestral, and solo repertoire.



Mezzo-Soprano | Karen CARGILL

Described as having a voice that "dazzles" with a "treacle-rich middle register" and a "full and rich top," Karen CARGILL has firmly established herself as one of the leading singers of her generation with upcoming engagements at the Metropolitan Opera, Bayerische Staatsoper, Dutch National Opera, Canadian Opera Company and Norwegian National Opera. Equally established on the concert stage, CARGILL regularly appears with conductors such as Sir Simon RATTLE, Daniel HARDING, Yannick NÉZET-SÉGUIN, Esa-Pekka SALONEN, Robin TICCIATI, Rafael PAYARE and Edward GARDNER.

The 2026/27 season sees Karen CARGILL undertake several major operatic engagements, including two role debuts: she makes her house debut at Norwegian National Opera as Klytaemnestra in STRAUSS' *Elektra*, and returns to Dutch National Opera as Herodias in STRAUSS' *Salome*. On the concert platform, CARGILL appears with the Royal Stockholm Philharmonic Orchestra in MAHLER's *Des Knaben Wunderhorn*, tours Asia with the Bavarian Radio Symphony Orchestra and Sir Simon RATTLE in MAHLER's Symphony No. 2, and performs *Das Lied von der Erd*e with the Philharmonie Luxembourg and the Prague Symphony Orchestra under Tomáš NETOPIL. She also sings BACH's *St. Matthew Passion* with the Cincinnati Symphony Orchestra and joins the Metropolitan Opera Orchestra and Toronto Symphony Orchestra for MAHLER's Symphony No. 8. Further highlights include *Das Lied von der Erde* with the Orchestre de Paris and Esa-Pekka SALONEN, MAHLER's Symphony No. 3 with the Orchestre National de France and Cristian MĂCELARU, and the role of the Waldtaube in SCHOENBERG's *Gurre-Lieder* with the Warsaw Philharmonic and Christoph KÖNIG.

Her 2025/26 season included Judith in *Bluebeard's Castle* at the Canadian Opera Company and Adelaide in Arabella at the Metropolitan Opera. CARGILL also sang Geneviève in *Pelléas et Mélisande* with Ryan WIGGLESWORTH and the BBC Scottish Symphony Orchestra; Waltraute in *Götterdämmerung* with Patrick HAHN and the Sinfonieorchester Wuppertal; Judith in *Bluebeard's Castle* with Rafael PAYARE and the San Diego Symphony Orchestra.

Especially recognized for her interpretation of MAHLER, CARGILL performed Symphony No. 2 with both the Staatskapelle Berlin under Sir Simon RATTLE and the BBC Scottish Symphony Orchestra under Sir Donald RUNNICLES, as well as Symphony No. 3 with the Helsinki Symphony Orchestra under Jukka-Pekka SARASTE. She also appeared with the Montreal Symphony Orchestra in *La Damnation de Faust*, conducted by Rafael PAYARE.

With her recital partner Simon LEPPER, CARGILL has performed at Wigmore Hall London; Concertgebouw Amsterdam; Kennedy Center Washington and Carnegie Hall New York, and regularly gives recitals for BBC Radio 3. Together they recently recorded a critically acclaimed recital of Lieder by Alma and Gustav MAHLER for Linn Records, for whom she has previously recorded BERLIOZ *Les nuits d'été* and *La mort de Cléopâtre* with Robin TICCIATI and the Scottish Chamber Orchestra. CARGILL is Patron of the National Girls' Choir of Scotland and sang in the National Service of Thanksgiving and Dedication for King Charles III following his Coronation in 2023.



Bavarian Radio Symphony Orchestra

Soon after it was founded by Eugen JOCHUM in 1949, the Bavarian Radio Symphony Orchestra (BRSO) developed into an internationally renowned orchestra, its fame continuously expanded and fortified by its intensive touring activities. JOCHUM held the position of Chief Conductor until 1960 and was followed by Rafael KUBELÍK, Sir Colin DAVIS, Lorin MAAZEL and Mariss JANSONS. Sir Simon RATTLE has served as Chief Conductor since the 2023/24 season. The orchestra owes its extraordinarily wide-ranging repertoire and sound spectrum to the program preferences of its previous chief conductors as well as to the great flexibility and solid stylistic security of each individual musician.

Fostering new music has an especially long tradition at the BRSO with appearances in conjunction with the musica viva series, founded in 1945 by Karl Amadeus HARTMANN, as one of the orchestra's main assignments right from the start. At these concerts, Munich audiences have witnessed legendary performances of contemporary works at which the composers themselves generally stood on the podium of the orchestra. These included Igor STRAVINSKY, Darius MILHAUD, Paul HINDEMITH, Pierre BOULEZ, Witold LUTOSŁAWSKI, Krzysztof PENDERECKI, Heinz HOLLIGER, Hans ZENDER, Karlheinz STOCKHAUSEN, Luciano BERIO, as well as, more recently, Peter EÖTVÖS.

The BRSO was the only German orchestra with which Leonard BERNSTEIN regularly collaborated for many years. In general, many renowned guest conductors, such as Clemens KRAUSS, Erich and Carlos KLEIBER, Charles MUNCH, Ferenc FRICSAY, Otto KLEMPERER, Karl BÖHM, Günter WAND, Sir Georg SOLTI, Carlo Maria GIULINI, Kurt SANDERLING, Wolfgang SAWALLISCH and Bernard HAITINK have left indelible imprints on the orchestra in the past.

Today, Herbert BLOMSTEDT, Franz WELSER-MÖST, Daniel HARDING, Yannick NÉZET-SÉGUIN, Jakub HRŮŠA and Iván FISCHER number amongst the significant partners who regularly mount the podium in Munich.

For many years, the BRSO has also pursued approaches to early music and now collaborates regularly with experts in historical performance practice such as Giovanni ANTONINI, Thomas HENGELBROCK, Ton KOOPMAN and Reinhard GOEBEL. Since the 2024/25 season, the BRSO has significantly intensified its engagement with this repertoire and the special performance practice under the label "BRSO barock."

Besides the many performances and recordings in Munich and other cities in the station's broadcast range, extensive concert tours are central components in the everyday life of the orchestra today. Tours have taken the orchestra to virtually every European country, to Asia as well as to North and South America. It makes regular appearances in Carnegie Hall and in the renowned concert halls in Japan's musical capitals. From 2004 to 2019, the BRSO was the orchestra in residence at the Easter Festival in Lucerne.

The BRSO has received many awards for its extensive recording activities, such as the Grammy, the Diapason d'or and the Preis der deutschen Schallplattenkritik. Even before taking up his post, Simon RATTLE had already added important milestones to the discography, including works by MAHLER and WAGNER.

A further special feature is the encouragement of up-and-coming young musicians. In conjunction with the ARD International Music Competition, the BRSO accompanies young musicians both in the final rounds and in the symphonic closing concert featuring the prize winners. Since October of 2001, the BRSO Academy has been doing valuable educational work by preparing young musicians for their later careers and thus building a solid bridge between education and professional activity. Beyond this, the BRSO maintains an encouragement program for young people ("BRSO und du") with many activities designed toward the worthy goal of bringing the younger generation closer together with classical music.

In the online magazine *Bachtrack*'s 2023 ranking of the ten best orchestras in the world, compiled by the world's leading music journalists, the BRSO came third.

Members of Bavarian Radio Symphony Orchestra

*** Concertmasters, Principals, Soloists**

Chief Conductor

Sir Simon RATTLE

First Violin

Radoslaw SZULC *
Anton BARAKHOVSKY *
Tobias STEYMANS *
Thomas REIF *
Julita SMOLEŃ
Peter RIEHM
Corinna CLAUSER-FALK
Franz SCHEUERER
Michael FRIEDRICH
Andrea KARPINSKI
Daniel NODEL
Marije GREVINK
Nicola BIRKHAN
Karin LÖFFLER
Anne SCHOENHOLTZ
Daniela JUNG
Andrea Eun-Jeong KIM
Stefano FARULLI
Fabian JÜNGLING

Second Violin

Korbinian ALTENBERGER *
Julianne LEE *
Yi LI
Leopold LERCHER
Key-Thomas MÄRKL
Bettina BERNKLAU
Valérie GILLARD
Stephan HOEVER
David VAN DIJK
Susanna BAUMGARTNER
Celina BÄUMER
Amelie BÖCKHELER-KHARADZE
Lorenz CHEN
Alexander KISCH
Cord KOSS

Viola

Emiko YUASA *
Carla USBERTI *
Benedict HAMES
Giovanni MENNA
Anja KREYNACKE
Mathias SCHESSL
Klaus-Peter WERANI
Christiane HÖRR
Véronique BASTIAN
Alice Marie WEBER
Elisabeth BUCHNER
Christa JARDINE
Philipp SUSSMANN

Cello

Philip GRAHAM *
Till SCHULER *
Hanno SIMONS
Eva-Christiane LAßMANN
Jan MISCHLICH
Uta ZENKE-VOGELMANN
Jaka STADLER
Frederike JEHKUL-SADLER
Samuel LUTZKER
Katharina JÄCKLE
Sayaka Selina STUDER

Double Bass

Philipp STUBENRAUCH *
José Sebastião TRIGO
Teja ANDRESEN
Lukas RICHTER
David SANTOS LUQUE
Naomi SHAHAM
Harry ATKINSON

Flute

Henrik WIESE *
Lucas SPAGNOLO *
Petra SCHIESSEL
Natalie SCHWAABE
Ivanna TERNAY

Oboe

Stefan SCHILLI *
Ramón ORTEGA QUERO *
Tobias VOGELMANN
Emma SCHIED
Melanie ROTHMAN

Clarinet

Christopher Patrick CORBETT *
Bettina FAISS
Werner MITTELBACH
Heinrich TREYDTE

Bassoon

Marco POSTINGHEL *
Jesús VILLA ORDÓÑEZ *
Susanne SONNTAG
Francisco ESTEBAN RUBIO

Horn

Carsten Carey DUFFIN *
Ursula KEPSER
Thomas RUH
Norbert DAUSACKER
François BASTIAN
Marlene PSCHORR

Trumpet

Martin ANGERER *
Robin PAILLET *
Wolfgang LÄUBIN
Thomas KIECHLE
Herbert ZIMMERMANN

Trombone

Felix ECKERT *
João Pedro PEREIRA DE ABREU *
Uwe SCHRODI
Lukas GASSNER
Csaba WAGNER

Tuba

Stefan TISCHLER *

Timpani

Raymond CURFS *
Andreu FERRANDIS MIGUEL *

Percussion

Guido MARGGRANDER
Christian PILZ
Jürgen LEITNER

Harp

Magdalena HOFFMANN *

Keyboard Instruments

Lukas Maria KUEN

Off-stage Musicians

Horn

WANG Chi-yang
LIU Pin-chun

Trumpet

CHEN Ching-yuan
WEI Ting-an
LIU En-ting
SU Ching-yen

Percussion

CHEN Yu-cheng

* The BRSO has 116 positions. Currently vacant positions are not included in the list above.



Taipei Philharmonic Chorus

Taipei Philharmonic Chorus, founded in 1972, has established an extensive repertoire and a reputation as one of the most prestigious choruses in Taiwan. The chorus has been collaborated or invited to perform with famous orchestras and conductors in many different festivals and countries, such as Asia Youth Orchestra, Dohnányi Orchestra Budafok, Evergreen Orchestra, Macao Orchestra, National Taiwan Symphony Orchestra, Russian State Orchestra, Taipei Symphony Orchestra, Taipei Chinese Orchestra, Taiwan Philharmonic (National Symphony Orchestra), and Wiener Symphoniker, under the direction of Frieder BERNIUS, CHIEN Wen-pin, Günther HERBIG, Eliahu INBAL, Gilbert KAPLAN, Jahja LING, Shao-Chia LÜ, Jun MÄRKL, Helmuth RILLING, Lan SHUI, Jaap van ZWEDEN, among others. The repertoire of the Chorus includes BACH's Mass in b minor, *St. John Passion*, *St. Matthew Passion*, *Christmas Oratorio,* MOZART's *Requiem*, Mass in c minor, BEETHOVEN's Symphony No. 9, MENDELSSOHN's Symphony No. 2, *Elijah*, *A Midsummer Night's Dream*, BRAHMS' *Requiem*, VERDI's *Requiem,* MAHLER's Symphony No. 2, No. 3, No. 8, ORFF's *Carmina Burana*, WAGNER's *Lohengrin*, to name a few. The chorus' current music director is Yu-chung John KU, with resident conductor Wei-chun Regina CHANG, under the artistic direction of Prof. Dirk DUHEI.

Members of Taipei Philharmonic Chorus

Artistic Director

DUHEI Dirk

Music Director

Johnny Yu-chung KU

Resident Conductor

CHANG Wei-chun

Associate Conductor

HSU Hao-chun

Rehearsal Pianist

HUANG Chung-wei

HSIEH Szu-yun

President

WU Shih-wei

Choir Manager

Johnson Fu-hung CHUANG

Assistant

HONG Ying-ting

CHUANG Tsai-hsin

Soprano

TING Ssu-yu

CHIANG Wan-hsuan

HO Hsin-pin

WU Chia-xun

LEE Yi-ching

LEE Shih-yu

LI Jie-ning

LIN Yi-lin

KAO Yu-chiao

CHANG Chia-wen

CHANG Yu-tzu

CHUANG Fu-wei

TAN Woan-ju

FU You-ling

MAI Hao-hsueh

HUANG Tzu-chi

HUANG Hsin-yi

HUANG Yu-han

YANG Man-ju

CHAN Mei-lin

LIU Hsuan-hsuan

TSAI Yi-chun

TSAI Te-jung

TAI Yu-rou

Alto

WANG Yi-chi

SHIH Wen-chun

CHIANG Yu-hsuan

CHIANG Tsai-jung

HO Ju-han

WU Tang-fen

LU Wen-jung

LEE Wen-wen

LEE Hsin-ying

LIN Yi-ying

LIN Yen-tsun

TUAN Yi-ting

HU Chi

CHANG Ta-lun

CHANG Yu-yun

CHEN Jou-an

CHEN Yin-han

YU Kuo-chen

LIU Hsin-yi

LIU Te-ying

TSAI Wan-ling

TSAI Min-huei

TENG I-chun

CHIEN Yin-jung

Tenor	Bass
PFENNIG Richard	TING Ta-ming
CHIANG Chih-wei	CHU Cheng-chih
WU Shih-wei	WU Chia-jui
WU Chung-hsuan	LEE Hsin-jer
LU Ming-che	CHOU Tung-min
LU Ming-lin	LIN Wei-an
CHIU Yi-chiang	LIN Yu-sheng
SHAO Sian-cing	KEE Jing-hua
HSU Meng-kai	HSU Hao-chun
KAO Ming-hung	TU Shih-tien
KUO Ching-wei	CHUANG Fu-hung
Lars Chang-sheng CHEN	HSU Chih-kang
CHEN Chun-yi	CHEN Tsung-wei
MAI Shu-hao	CHEN Chih-yu
FU Chung-hsi	YANG Yi
TU Sheng-hsiang	ZHAO Bing-sheng
Vicente Fortunato MORAN	SHIEH Chih-tsun
CHUNG Chi-lin	LO Chung-chih
	GUAN Li-hong

Production Team of Weiwuying

Program Coordinator | Jane TSAI, Kyler LING

Technical Coordinator | CHEN Peng-chen

Marketing Coordinator | TSAI Hsiang-jen

With All the Staff of National Kaohsiung Center for the Arts (Weiwuying)

Special Thanks | Kaohsiung Symphony Orchestra, National Taiwan Symphony Orchestra, National Symphony Orchestra, Taipei Symphony Orchestra (Sorted by Chinese stroke count)

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Weiwuying Online Questionnaire

歌詞 Lyrics

歌詞翻譯：陳希茹（國立高雄師範大學音樂學系教授）
Lyrics Translation: CHEN Hsi-ju (Professor, Department of Music, National Kaohsiung Normal University)

IV.〈原光〉

出自《少年魔號》

女低音

噢，小紅玫瑰啊！
人類正深陷巨大的困境！
人類正身處巨大的痛苦！
我寧願身在天堂！

我已步上康莊大道；
卻有天使前來，企圖將我遣返。
喔，不，我不願被遣返：
我來自上帝，也將回到上帝！
親愛的上帝將賜我一束微光，
將引領我，直至蒙福的永生！

IV. "Urlicht"

aus *Des Knaben Wunderhorn*

Alt

O Röschen rot!
Der Mensch liegt in größter Noth!
Der Mensch liegt in größter Pein!
Je lieber möcht't ich in Himmel sein!

Da kam ich auf einen breiten Weg;
Da kam ein Engelein und wollt' mich abweisen.
Ach nein! Ich ließ mich nicht abweisen:
Ich bin von Gott und will wieder zu Gott!
Der liebe Gott wird mir ein Lichtchen geben,
Wird leuchten mir bis in das ewig' selig' Leben!

IV. "Primal Light"

from *Des Knaben Wunderhorn*

Alto

O little red rose!
Man lies in the greatest need!
Man lies in the greatest pain!
I should ever rather be in heaven!

Then I came upon a broad way;
There came an angel and wanted to send me away.
Ah no! I would not let myself be sent away:
I am from God and shall return to God!
The loving God will grant me a little light,
Will light me on to eternal joyful life!

V.〈復活〉

依克洛普施托克之詩而作

女高音和合唱

復活，是的，你將復活，

我的塵灰啊，在短暫歇息後！

不朽的生命！

那召喚你的，將賜予你永生！

播下的種子如你，為了再次開花！

來日收割之主到來

堆集死去的我們

成捆！

（以上克洛普施托克詩）

女低音

噢，要相信啊，我的心！噢，要相信：

你完全沒有失去甚麼！

你確實擁有，那些你渴求的！

真是你的，你鍾愛的，你掙到的！

女高音

噢，要相信啊：你的誕生絕非枉然！

你的生命與磨難絕非徒勞！

合唱

生者，必逝！

逝者，必復活！

合唱和女低音

不再顫抖！

準備迎來新生吧！

V. "Auferstehung"

nach Friedrich KLOPSTOCK

Sopran und Chor

Aufersteh'n, ja aufersteh'n wirst du

Mein Staub, nach kurzer Ruh!

Unsterblich Leben! Unsterblich Leben

Wird, der dich rief, dir geben!

Wieder aufzublüh'n, wirst du gesä't!

Der Herr der Ernte geht

Und sammelt Garben

Uns ein, die starben!

(Friedrich KLOPSTOCK)

Alt

O glaube, mein Herz! O glaube:

Es geht dir nichts verloren!

Dein ist, ja dein, was du gesehnt!

Dein, was du geliebt, was du gestritten!

Sopran

O glaube: Du wardst nicht umsonst geboren!

Hast nicht umsonst gelebt, gelitten!

Chor

Was entstanden ist, das muss vergehen!

Was vergangen, auferstehen!

Chor und Alt

Hör' auf zu beben!

Bereite dich zu leben!

V. "Resurrection"

after Friedrich KLOPSTOCK

Soprano and Choir

Arise, yes, you will arise,

My dust, after a brief rest!

Immortal life! Immortal life

Will he, who called you, grant to you!

You are sown to bloom again!

The Lord of the Harvest goes

And gathers us sheaves

In, the dead!

(Friedrich KLOPSTOCK)

Alto

O believe, my heart! O believe:

Nothing will be lost to you!

Yours, yes, yours alone is what you longed for,

What you loved, and what you fought for!

Soprano

O believe: you were not born in vain!

Have not lived, suffered in vain!

Choir

All that is created must perish!

What has perished must arise again!

Choir and Alto

Tremble no more!

Prepare yourself to live!

女高音和女低音	**Sopran und Alt**	**Soprano and Alto**
啊，痛苦！這般無孔不入！	O Schmerz! Du Alldurchdringer!	O Sorrow! You all-penetrating!
我已擺脫你的魔咒！	Dir bin ich entrungen!	From you I have escaped!
啊，死亡！那樣摧枯拉朽！	O Tod! Du Allbezwinger!	O Death! You all-conquering!
如今你已被征服！	Nun bist du bezwungen!	Now are you conquered!
乘著我為自己掙得之雙翼，	Mit Flügeln, die ich mir errungen,	With wings that I won,
以熾熱的愛驅動著，	In heißem Liebesstreben,	In the passionate strivings of love,
我將飛揚而去，	Werd' ich entschweben	Will I ascend
飛向雙眼從未觸動的光！	Zum Licht, zu dem kein Aug' gedrungen!	Into the light which no eye has ever reached!
合唱	**Chor**	**Choir**
乘著我為自己掙得之雙翼，	Mit Flügeln, die ich mir errungen	With wings that I won
我將飛揚而去！	Werde ich entschweben!	Will I ascend!
我將死去，為了重生！	Sterben werd' ich, um zu leben!	I will die to be alive!
復活，是的，你將復活，	Aufersteh'n, ja aufersteh'n wirst du,	Arise, yes, you will arise,
我的心啊，就在轉瞬間！	Mein Herz, in einem Nu!	My heart, in an instant!
你奮力掙得的，	Was du geschlagen,	What you have conquered,
將領你至上帝面前！	Zu Gott wird es dich tragen!	Shall bear you to God!
（以上馬勒詩）	(Gustav MAHLER)	(Gustav MAHLER)