



27-28.3.2010

香港文化中心音樂廳
Concert Hall
Hong Kong Cultural Centre

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馬林斯基劇院 THE MARIINSKY THEATRE

馬林斯基劇院，是按亞歷山大二世妻子瑪利亞·亞歷山德羅娜的名字而取名，於1860年10月2日啟用，上演的是葛令卡的歌劇《為沙皇獻身》。

馬林斯基歌劇團及芭蕾舞團成立得更早，其歷史可上溯至1783年，俄國女皇凱瑟琳二世下旨於聖彼得堡成立一個俄羅斯歌劇和芭蕾舞團，樂團前身則為聖彼得堡皇家歌劇院的樂團。

馬林斯基劇院是俄羅斯歷史最悠久的歌劇院，也是聖彼得堡最重要的象徵及標誌之一。自成立始，馬林斯基便以其歌劇團、芭蕾舞團及交響樂團聞名國際。

The Mariinsky Theatre, named after Empress Maria Alexandrovna, the wife of Alexander II, was opened on 2 October 1860 with a performance of Mikhail Glinka's opera *A Life for the Tsar*.

The opera and ballet company however, appeared in St Petersburg much earlier. Its history dates back to 1783, when Empress Catherine II issued an "imperial decree" establishing a Russian opera and ballet company in St Petersburg. The orchestra was formerly part of the St Petersburg Imperial Opera.

The Mariinsky Theatre is the oldest musical theatre in Russia, and one of its most important emblems, embodying the legends and spirit of St Petersburg. Since it was founded, its international glory has been based on three elements: the opera company, the ballet company and the symphony orchestra.

Global Partners of the Mariinsky Theatre





馬林斯基樂團

THE MARIINSKY ORCHESTRA

馬林斯基樂團已有二百餘年歷史，是俄國歷史最悠久的樂團之一。樂團的黃金時代在十九世紀下半葉來臨，時任藝術總監納帕拉尼克為樂團效力達半個世紀之久（1863–1916）。在他努力經營下，馬林斯基樂團在1880年代躋身歐洲頂尖管弦樂團之列。大量十九及二十世紀的俄國歌劇及芭蕾舞巨作首演，都是由馬林斯基樂團演奏。

馬林斯基樂團既首演多不勝數的俄國曲目，亦是多齣歐洲歌劇及芭蕾舞的俄國首演樂團，包括柴可夫斯基、普羅科菲耶夫、葛令卡、達爾戈梅日斯基、謝洛夫、魯賓斯坦、穆索爾斯基、鮑羅丁、林姆斯基-高沙可夫、羅西尼、莫扎特、貝里尼、唐尼采蒂、威爾第、普契尼、華格納和理察·史特勞斯的作品。

多年來，樂團吸引了眾多傑出指揮家及作曲家：貝遼士、華格納、柴可夫斯

The Mariinsky Orchestra is over 200 years old and is one of the oldest in Russia. The orchestra's "golden age" arrived in the latter half of the 19th century. This period is closely connected with the name of Eduard Nápravník, who was Artistic Director of the Orchestra of the Imperial Theatre for over half a century (from 1863-1916). Through his efforts, the orchestra had become one of the finest in Europe by the 1880s. The Mariinsky Orchestra has the honour of being the first ensemble to perform many Russian opera and ballet masterpieces of the 19th and 20th centuries.

The Mariinsky Orchestra has played a role in countless Russian premieres, as well as the first Russian performances of European operas and ballets. These include works by Piotr Tchaikovsky, Sergey Prokofiev and operas by Mikhail Glinka, Alexander Dargomyzhsky, Alexander Serov, Anton Rubinstein, Modest Mussorgsky, Alexander Borodin, Nikolai Rimsky-Korsakov, Gioacchino Rossini, Wolfgang Amadeus Mozart, Vincenzo

基、馬勒、拉赫曼尼諾夫及西貝流士都曾與樂團合作，指揮家穆拉汶斯基也在馬林斯基樂團開展其事業。

上世紀下半葉，聖彼得堡指揮學院的傳統在多位指揮悉心培育下得以傳承，他們分別是格里庫洛夫、西梅奧諾夫、特米卡諾夫和1988年獲委任為首席指揮的格杰夫。

在格杰夫棒下，馬林斯基樂團不僅成為超卓的歌劇院和芭蕾舞團樂隊，更是頂尖交響樂團。2006年12月，格杰夫帶領樂團巡演世界各大城市及俄、美大學，舉辦了一系列蕭斯達高維契專題演奏會，以紀念這位偉大作曲家的一百年誕辰。

2008年，根據歐、美、亞洲主要刊物的權威樂評人的意見調查，馬林斯基樂團入選全球二十大樂團之列，名單刊於12月號的《留聲機》雜誌；而馬林斯基樂團更是名列上榜的三個俄羅斯樂團之首。

2009年5月，馬林斯基建立同名品牌，面世的首兩張大碟為蕭斯達高維契的歌劇《鼻子》，以及他的第一和第十五交響曲。兩張唱片一推出就榮登歐、美、亞三地的每月最佳大碟榜，更贏得一項格林美獎提名。

2010年會推出華格納的歌劇《帕西法爾》錄音（演唱家包括費歐蕾塔·烏瑪娜和雷奈·佩普），以及史達拉汶斯基的作品錄音。

Bellini, Gaetano Donizetti, Giuseppe Verdi, Giacomo Puccini, Richard Wagner and Richard Strauss.

The Mariinsky Orchestra has always attracted brilliant conductors and composers. Hector Berlioz and Richard Wagner, Piotr Tchaikovsky and Gustav Mahler, Sergey Rachmaninov and Jean Sibelius have all performed with the ensemble. Yevgeny Mravinsky began his career at the Mariinsky Orchestra. In the latter half of the last century the great traditions of the St Petersburg school of conducting were tenderly nurtured by Eduard Grikurov, Konstantin Simeonov, Yuri Temirkanov and Valery Gergiev, who was appointed Principal Conductor in 1988.

Under the baton of Maestro Gergiev, the Mariinsky Orchestra has emerged not just as one of the world's greatest opera and ballet ensembles, but as a leading symphony orchestra as well. In December 2006 Valery Gergiev and the orchestra completed a world series of *All Shostakovich Symphonies*, marking one century since the birth of the great composer in major world capitals and at universities in Russia and the US.

In 2008, according to results of a survey of leading music critics from major publications in America, Asia and Europe, the Mariinsky Orchestra was included in the list of the top 20 ensembles of the world as published in the December issue of *Gramophone*. Of the three Russian orchestras on the list, the Mariinsky Orchestra was rated highest.

In May 2009, the Mariinsky label was launched. The first two releases on this label (Shostakovich's opera *The Nose* and Shostakovich Symphonies Nos 1 and 15) immediately made it onto the Best Recording of the Month lists in Europe, the US and Asia, and were also nominated for a Grammy Award. 2010 will see the release of the recording of Wagner's opera *Parsifal* (with Violetta Rumana and René Pape) and a recording of works by Igor Stravinsky.



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維萊里·格杰夫 **VALERY GERGIEV**

藝術總監及劇院總監/指揮 Artistic and General Director/Conductor

格杰夫是馬林斯基劇院的藝術總監及劇院總監，是世界首屈一指的指揮家之一，獲獎無數。他開創了多個國際音樂節，包括荷蘭鹿特丹愛樂樂團格杰夫音樂節、莫斯科復活節音樂節及聖彼得堡「白夜之星音樂節」。除了主理馬林斯基劇院，格杰夫還與多個知名樂團合作，如世界和平樂團、維也納愛樂樂團、柏林愛樂樂團、法國國家樂團及鹿特丹愛樂樂團。2007年開始，格杰夫兼任倫敦交響樂團的首席指揮。

Artistic and General Director of the Mariinsky Theatre, Valery Gergiev is one of the finest conductors in the world, having received numerous awards and prizes. He is the initiator of many international festivals including the Rotterdam Philharmonic — Gergiev Festival (the Netherlands), the Moscow Easter Festival and the Stars of the White Nights (St Petersburg). In addition to managing the Mariinsky Theatre, he also works with renowned ensembles such as the World Orchestra for Peace, the Vienna Philharmonic, the Berlin Philharmonic Orchestra, the Orchestre National

格杰夫生於莫斯科，長於高加索北奧塞梯的弗拉季高加索，1972至1977年間就讀於列寧格勒林姆斯基-高沙可夫音樂學院。對他影響最深的指揮老師慕辛教授是俄國音樂史上最偉大的指揮老師，不少指揮都是他的門生。

1978年格杰夫成為特米卡諾夫領導的基洛夫歌劇團（馬林斯基歌劇團前身）的副指揮，他首次執棒的是普羅科菲耶夫的《戰爭與和平》。1988年格杰夫成為馬林斯基劇院的首席指揮及藝術總監，並於1996年起出任劇院總監。

格杰夫在馬林斯基劇院培育了無數歌劇明星，並且是馬林斯基青年歌唱家學院、馬林斯基劇院青年樂團，以及數個器樂團的幕後推動者。大師的努力獲得了回報，2006年，馬林斯基劇院音樂廳建成，大大增加了歌劇和交響樂的演出能力。馬林斯基劇院結合一個歌劇團、一個芭蕾舞團、數個管弦樂團、一個合唱團、數個器樂團及青年歌唱家學院，在全世界也可謂絕無僅有。

2009年5月，格杰夫獲頒英國皇家愛樂協會「年度指揮獎」。

de France and the Rotterdam Philharmonic. Since 2007 Valery Gergiev has been Principal Conductor of the London Symphony Orchestra.

Gergiev was born in Moscow and raised in Vladikavkaz in North Ossetia in the Caucasus. He studied at the Leningrad State Rimsky-Korsakov Conservatoire from 1972 to 1977. His principal conducting teacher was Prof Ilya Musin, one of the greatest conductor-makers in Russian musical history. In 1978, he became assistant conductor at the Kirov Opera — as the Mariinsky Opera was then known — under Yuri Temirkanov, where he made his debut conducting Sergey Prokofiev's *War and Peace*. He became Chief Conductor and Artistic Director of the Mariinsky in 1988 and General Director in 1996.

At the Mariinsky Theatre, Gergiev nurtured numerous international star singers, and he had the initiative to establish the Mariinsky Academy of Young Singers, the Mariinsky Theatre Youth Orchestra and several instrumental ensembles. 2006 saw the maestro's efforts rewarded with the construction of the Concert Hall of the Mariinsky Theatre, which significantly increased the performing capabilities of the opera company and orchestra. The combination of opera and ballet companies, several orchestras, a chorus, instrumental ensembles and the Academy for Young Singers in one theatre is truly unique.

In May 2009 Valery Gergiev received the Conductor of the Year prize from the British Royal Philharmonic Society.

加料節目

演前講座

28.3.2010 (日) 晚上6:45 – 7:30

講者：維萊里·格杰夫

馬林斯基劇院藝術總監
及劇院總監

名額：50

英語主講

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網站：www.hk.artsfestivalplus.org

Festival Plus

Pre-Performance Talk

28.3.2010 (Sun) 6:45 – 7:30pm

Speakers: Valery Gergiev
Artistic and General Director of
the Mariinsky Theatre

No of Participants: 50

Conducted in English

Free Admission. Ticket required.

For details please refer to the Festival Plus Booklet or go to
the Festival Plus website: www.hk.artsfestivalplus.org

2010年3月27日（星期六）

華格納 (1813 – 1883)

《羅恩格林》第三幕前奏曲

柴可夫斯基 (1840 – 1893)

《羅密歐與茱麗葉》幻想序曲

接近中板而不太快的行板

嚴格的快板

溫和的中板

— 中場休息 —

華格納

《女武神》第三幕

角色

演唱

沃坦

阿雷西 · 塔諾維斯基

布倫希達

奧爾加 · 薩沃娃

西格琳達

葉卡特琳娜 · 希慕諾維奇

海姆維茲

塔迪亞娜 · 克拉芙素娃

格爾希達

里雅 · 舍夫佐娃

奧德琳達

伊莉娜 · 華斯麗艾娃

蘿斯緹莎

艾琳娜 · 維特曼

西格倫那

奧爾加 · 雅可夫列娃

華爾特歐

娜塔莉亞 · 伊芙斯塔菲耶娃

葛琳格黛

艾琳娜 · 索瑪

舒維緹珥

瓦爾瓦拉 · 索洛維耶娃

聲樂指導

列奧尼德 · 佐洛塔列夫

歌詞中譯

黃奇智

演出長約2小時，包括一節中場休息

27 March 2010 (Saturday)

Richard Wagner (1813 – 1883)

Prelude to *Lohengrin*, Act III

Piotr Il'yich Tchaikovsky (1840 – 1893)

Romeo and Juliet Fantasia Overture

Andante non tanto quasi Moderato

Allegro giusto

Moderato assai

— Interval —

Richard Wagner

Die Walküre, Act III

Cast

Wotan

Singers

Alexei Tanovitsky

Brünnhilde

Olga Savova

Sieglinde

Yekaterina Shimanovich

Helmwige

Tatiana Kravtsova

Gerhilde

Lia Shevtsova

Ortlinde

Irina Vasilieva

Rossweisse

Elena Vitman

Siegrune

Olga Yakovleva

Waltraute

Natalia Evstafieva

Grimgerde

Elena Sommer

Schwertleite

Varvara Solovieva

Vocal Coach

Leonid Zolotarev

Chinese Translation of Lyrics

Wong Kee-chee

Running time: approximately 2 hours with one interval



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華格納

《羅恩格林》第三幕前奏曲

《羅恩格林》可說是華格納作品裏最傷感的一齣。女主角艾爾莎被誣陷殺人，幸得天鵝騎士來為她洗脫罪名。作曲家以情緒高漲、生氣勃勃的音樂，在第三幕開始前交代了兩人的喜事；但第三幕卻講述兩人成婚當晚樂極生悲：艾爾莎曾發誓不問天鵝騎士（即羅恩格林）的真姓名，可是她這時卻按捺不住。結果身為聖杯騎士羅恩格林被迫離開新婚妻子，繼續效力聖杯騎士團。

華格納在這首興高采烈的樂曲裏，加插了一個膾炙人口的迷人旋律——艾爾莎的婚禮合唱。然而那卻是有諷刺意味的，因為男女主角對婚姻的憧憬不久便會幻滅——幸好大部份婚禮統籌人員至今仍渾然不覺箇中深意。1849年，也就是本劇完成後一年，德累斯頓革命失敗，華格納被迫流亡外地，旋即集中精力革新藝術，寫作聯篇歌劇《指環》。

Richard Wagner

Prelude to *Lohengrin*, Act III

Lohengrin is arguably the saddest of Wagner's creations. The animated swell of this music represents offstage festivities during the wedding between Elsa and the mysterious Swan Knight who arrived to defend her against a false accusation of murder. The joy is illusory — their wedding night will prove tragic. Elsa has sworn not to ask Lohengrin his name but cannot resist, and he will be forced to abandon her and return to his service as a knight of the Holy Grail.

It's a good thing that most wedding planners remain blissfully unaware of Wagner's irony in the charming, ultra-famous melody of Elsa's bridal chorus within this celebratory music. The beautiful hope of their wedding will soon yield to fatal disappointment. In 1849 — the year after he completed *Lohengrin* — the failed hope of the Dresden Revolution forced Wagner to flee. In exile, he would soon turn his attention to the artistic revolution of his *Ring* cycle.

柴可夫斯基

《羅密歐與茱麗葉》幻想序曲

柴可夫斯基能在管弦樂傑作《羅密歐與茱麗葉》幻想序曲寫出一己的聲音，莎士比亞和同期作曲家巴拉基列夫都功不可沒。當時年輕的柴可夫斯基仍寂寂無聞，巴拉基列夫不斷循循善誘，提議他根據《羅密歐與茱麗葉》寫作音樂會作品。柴可夫斯基1869年底寫成全曲，但後來卻對樂曲不甚滿意，因而兩度修訂；今晚演出的是1880年標準版本。

樂曲的起承轉合充滿戲劇性，巧妙地加強了音樂元素之間的對比。雖然樂曲題為「幻想序曲」，但此曲並非區區一首結構鬆散的「幻想曲」。作曲家沿用古典奏鳴曲式但加以調整，又在其前後分別加上「引子」和「尾聲一跋」。他在劇中選了三個要素作為樂曲的基礎：勞倫斯神父的介入、敵對家族的仇恨，以及年輕愛侶盲目熾熱的愛情。〈行板〉引子代表神父，為後來的情節鋪路：單簧管和巴松管奏出耐人尋味的讚美詩，風格帶有東正教頌歌的影子。兩種截然不同的色彩在柴可夫斯基的調色板交替出現，時而預示不祥，時而興奮得心醉神迷，兩相對照，手法高明。

仇恨四濺，散落在音樂的畫布上；激烈的音樂響起，活力逼人的節奏和旋轉似的音型令主要的〈快板〉樂段勢如破竹。英國管和中提琴奏出羅密歐與茱麗葉的愛情主題，彷彿暴烈之中的一片憂鬱綠洲。愛情主題重現時變得激情而放肆，但仇恨不斷衝擊愛情主題的纖體。第三部份那輓歌似的脈動刻劃戀人雙雙殉情。愛情主題不斷攀升，最後止於令人心寒的號角曲尾聲。

Piotr Il'yich Tchaikovsky

Romeo and Juliet Fantasia Overture

Shakespeare provided the impetus that helped Tchaikovsky find his true voice with this orchestral masterpiece, as did Mily Balakirev, a contemporary who acted as an insistent guru to the still-unknown young artist. Balakirev suggested the idea of a concert work based on *Romeo and Juliet* and Tchaikovsky wrote the score near the end of 1869. However, he was unsatisfied and revised it twice (the standard version we hear is from 1880).

In the process, he achieved a dramatic sense of architecture that masterfully supports the contrast of musical elements. Although he terms the work a "Fantasia Overture," Tchaikovsky doesn't write a merely episodic "fantasy" but adapts classical sonata form to his purpose, framed by an introduction and coda-epilogue. He similarly selects three key elements from the play to use as the basis of his musical narrative: the intervention of Friar Lawrence, the hateful division between the feuding families, and the blindingly intense love of the young couple. The Friar's music sets the scene in the *Andante* introduction, first as a contemplative chorale of clarinets and bassoons with a hint of Orthodox chant. Tchaikovsky's palette alternates most effectively between ominous and deliriously swooning colours.

The feud music then splashes across the canvas, violent in its rhythmic snap and swirling figures. It gives the main *Allegro* its momentum. At first, Romeo and Juliet's love theme, introduced by English horn and viola, is a melancholy oasis, set apart from the violence. When he later returns to this theme, Tchaikovsky elaborates it into a more extravagant statement of passion, only to shatter its textures with the relentless feud music. A dirge-like beat in the final section underscores the tragic death of the lovers, as their theme soars one last time but is silenced by a chillingly conclusive fanfare.

華格納

《女武神》第三幕

《女武神》是聯篇歌劇《指環》的第二齣（全套共四齣），華格納首次把史詩式的劇情由天界帶到人間。魔法指環在《女武神》完全沒有出現過，卻應驗了矮人阿魯貝里希對指環下的咒詛。劇情同時在諸神和凡人身上開展，在悲劇的核心交匯，像荷馬的史詩一樣。

《女武神》劇情講述諸神之首沃坦企圖利用親兒、凡人英雄西格蒙德奪回指環，但最後事敗。第一幕交代西格蒙德與孿生妹妹西格琳達互生情愫，逃避充滿敵意的世界。第二幕講述沃坦陷入兩難——天界律法賦予沃坦權力，但也迫使他處死親兒，遂下令布倫希達不得保護作戰中的西格蒙德。

布倫希達是九位天界女戰士（也就是「女武神」，全都是沃坦的親女兒）之一，也是沃坦最疼愛的一個，負責把戰死的英雄護送到諸神的堡壘——華爾哈拉天宮。（布倫希達就是劇名所指的那位「女武神」。）

可是，布倫希達卻對這對戀人心生憐憫，決定違抗父命，沃坦迫不得已現身，任由西格蒙德被敵人殺死。第三幕交代這件事的餘波，圍繞布倫希達面對的懲罰。她最初找姐妹幫忙：有力的節奏，配合大、小調交替，描繪女武神在戰場上奔馳時達達作響的馬蹄、姐妹間互相叫喚的聲音。《女武神》有不少描繪風暴的音樂，但刻劃沃坦大動肝火的一段，就連女武神也膽顫心驚。布倫希達雖然害怕，但仍鼓起勇氣護送西格琳達到達安全地方。西格琳達知道自己懷

Richard Wagner

Die Walküre, Act III

With *Die Walküre*, the second of the four *Ring* operas, Wagner brings his epic cycle into the human sphere for the first time. The golden ring of power is never actually seen in *Die Walküre*, but the curse that the dwarf Alberich previously pronounced on it now reverberates with devastating results. Like the epics of Homer, Wagner's drama unfolds on parallel planes of gods and humans, with the two intersecting at its tragic centre.

Die Walküre focuses on the plan hatched by the head of the gods, Wotan, to retrieve the ring through the human hero he has fathered (Siegmund) and how that plan collapses in failure. In the first act, we watched the love between Siegmund and his twin sister Sieglinde blossom as a refuge from their hostile world. The second act centres on Wotan's dilemma — the laws on which his power is founded force him to permit his own son to be slaughtered. Wotan orders Brünnhilde not to protect Siegmund in battle. She is his favourite among the nine warrior-maidens (or Valkyries) he has also fathered, who transport dead heroes from the battlefield to the gods' fortress of Valhalla. (Brünnhilde is the Valkyrie who gives the opera its title.)

Because of her compassion for the pair of lovers, Brünnhilde disobeys her father's stern orders, forcing Wotan to descend on the scene and allow Siegmund to be killed by his enemy. The third act dramatises the tragic aftermath and revolves around the punishment that Brünnhilde must now face for her disobedience. At first she seeks help from her sisters. A powerful rhythmic pattern that alternates minor against major depicts their horses' beating hooves as the Valkyries make their ride through the battlefield whilst crying out to each other. *Die Walküre* abounds in music depicting storms, but the stormy music that represents Wotan's anger proves terrifying even for the Valkyries. Brünnhilde,

孕（孩子就是後來的英雄齊格飛）時，唱出狂喜的旋律——這個旋律也在全套聯篇歌劇的結尾重現。

沃坦找到布倫希達，下令把她貶為凡人，逐出華爾哈拉天宮，還要把她安放在大石上沉睡，第一個經過的男子就可以得到她。女武神嚇得馬上四散，只剩下布倫希達對抗法力高強的父親（直至劇終）。樂團本來人多勢眾，華格納把配器減至接近室樂團的規模；哀傷的木管響起，布倫希達為自己求情申辯，道出自己直覺父親私下的希望，違抗父命乃出於無私之心。

沃坦立場軟化，但仍深知無法不與最疼愛的女兒永別。他只好用大火圍繞着布倫希達受刑的大石，只有置生死於道外的英雄才能通過。

沃坦與布倫希達訣別那刻，是整套聯篇歌劇最感人肺腑的瞬間。樂團把訣別動機（輓歌似的）與沉睡動機（象徵布倫希達，是一個催人入眠、搖籃曲似的動機）交織和發展，效果無與倫比。沃坦喚來熊熊魔焰（這是華格納配器最閃爍的樂段），銅管奏出一個新動機，預示齊格飛就是那視死如歸的英雄，將會喚醒布倫希達。

樂曲介紹：湯馬士·梅

中譯：鄭曉彤

too, is fearful, but she summons her courage to guide Sieglinde to safety. When Sieglinde learns that she is pregnant with the future hero Siegfried, she responds with an ecstatic transport of melody; which returns to conclude the entire *Ring* cycle.

Wotan arrives and pronounces Brünnhilde's sentence — she is to lose her divinity and be exiled from Valhalla. He will cast her into a sleeping state on a barren mountain rock, vulnerable to the desires of the first man who chances by. Her sister Valkyries flee in a panic. Brünnhilde is left alone to confront her mighty father for the remainder of the opera. Wagner pares down his vast orchestra to chamber-like dimensions for the first part of their encounter, featuring plaintive woodwind scoring, as he illustrates the softening persuasion with which Brünnhilde pleads her case. She explains that she in fact acted out of selflessness, motivated by her intuition of Wotan's secret hopes.

Wotan relents but also knows he must say farewell to his beloved daughter forever. As a compromise, he will surround Brünnhilde's rock with fire — only a hero who knows no fear can pass through it. The music for his moment of farewell intensifies into one of the great emotional climaxes of the entire *Ring*. Wagner's score traces a marvellous symphonic development of his elegiac farewell motif, weaving it together with the hypnotic, lullaby-like motif signifying Brünnhilde's sleep. Wotan then summons the Magic Fire — here Wagner deploys his most scintillating orchestration — and from the brass arises a new motif foreshadowing Siegfried as the fearless hero who will awaken Brünnhilde.

Programme notes by Thomas May

Die Walküre, Act III
Music/Libretto: Richard Wagner

Erste Szene: Walkürenritt**Gerhilde**

Hojotoho! Hojotoho!
Heiaha! Heiaha!
Helmwige! Hier!
Hieler mit dem Ross!

Helmwige

Hojotoho! Hojotoho! Heiaha!

Gerhilde, Waltraute und Schwertleite
Heiaha! Heiaha!

Ortlinde

Zu Ortlindes Stute
stell deinen Hengst:
mit meiner Grauen
grast gern dein Brauner!

Waltraute

Wer hängt dir im Sattel?

Helmwige

Sintolt, der Hegeling!

Schwertleite

Führ' deinen Brauen
fort von der Grauen:
Ortlindes Mähre
trägt Wittig, den Irmung!

Gerhilde

Als Feinde nur sah ich
Sintolt und Wittig!

Ortlinde

Heiaha! Die Stute
stösst mir der Hengst!

Gerhilde

Der Recken Zwist
entzweit noch die Rosse!

Helmwige

Ruhig, Brauner!
Brich nicht den Frieden!

Waltraute

Hoioho! Hoioho!
Siegrune, hier!
Wo säumst du so lang?

Siegrune

Arbeit gab's!
Sind die andren schon da?

Schwertleite und Waltraute
Hojotoho! Hojotoho! Heiaha!

《女武神》第三幕
音樂/歌詞：華格納

序曲：女武神飛騎**格爾希達**

嗨唷噶！嗨唷噶！
嘿哈！嘿哈！
海姆維茲，
拉你的馬兒這邊來。

海姆維茲

嗨唷噶哈！嗨唷噶哈！嘿哈！

格爾希達、華爾特歐、
舒維緹瑣：嘿哈！嘿哈！

奧德琳達

讓你的棕馬
到這邊來，
牠愛跟我的灰馬
一起吃草。

華爾特歐

你鞍上馱的是誰？

海姆維茲

黑格林的辛托特。

舒維緹瑣

那你離我的馬遠點，
我鞍上的
是伊爾明的威提。

格爾希達

他們兩人老是過不去。

奧德琳達

嘿哈！嘿哈！
你的馬在碰我的馬。

格爾希達

人和馬也合不來。

海姆維茲

小棕色！安靜點。

華爾特歐

嗨唷！嗨唷！
西格倫那，
怎的耽了這許久？

西格倫那

有事做嘛。人都齊了麼？

舒維緹瑣、華爾特歐：
嗨唷噶！嗨唷噶！嘿哈！

The Valkyrie, Act III
Music/Libretto: Richard Wagner

Scene 1: Ride of the Valkyries**Gerhilde**

Hoyotoho! Hoyotoho!
Heiaha! Heiaha!
Here, Helmwige,
bring your horse here.

Helmwige

Hoyotoho! Hoyotoho! Heiaha!

Gerhilde, Waltraute and Schwertleite
Heiaha! Heiaha!

Ortlinde

Put your stallion
next to Ortlinde's mare:
your bay will enjoy
grazing with my grey.

Waltraute

Who is hanging from your saddle?

Helmwige

Sintolt the Hegeling.

Schwertleite

Then take your bay
away from my mare.
Ortlinde's mare
carries Wittig the Irmung.

Gerhilde

I always saw them at enmity,
Sintolt and Wittig.

Ortlinde

Heiaha! My mare
is being jostled by the stallion.

Gerhilde

The warrior's quarrel
even antagonises the horses.

Helmwige

Quiet, Bruno!
Don't disturb the peace.

Waltraute

Hoyoho! Hoyoho!
Here, Siegrune.
Where were you dawdling so long?

Siegrune

There was work to do.
Are the others here by now?

Schwertleite and Waltraute
Hoyotoho! Hoyotoho! Heiaha!

Gerhilde Heiaha!	格爾希達： 嘿哈！	Gerhilde Heiaha!
Grimgerde und Rossweisse Hojotoho! Hojotoho! Heiaha!	葛琳格黛、蘿斯緯莎： 嗨唷噶！嗨唷噶！嘿哈！	Grimgerde and Rossweisse Hoyotoho! Hoyotoho! Heiaha!
Waltraute Grimgerd' und Rossweisse!	華爾特歐： 是葛琳格黛和蘿斯緯莎！	Waltraute Grimgerde and Rossweisse!
Gerhilde Sie reiten zu zwei.	格爾希達： 她們騎着馬並肩來。	Gerhilde They are riding abreast.
Helmwige, Ortlinde und Siegrune Gegrüsst, ihr Reisige! Rossweiss' und Grimgerde!	海姆維茲、奧德琳達、 西格倫那： 蘿斯緯莎， 葛琳格黛，你們好！	Helmwige, Ortlinde and Siegrune Greetings, you riders, Rossweisse and Grimgerde!
Rossweisse und Grimgerde Hojotoho! Hojotoho! Heiaha!	蘿斯緯莎、葛琳格黛： 嗨唷噶！嗨唷噶！嘿哈！	Rossweisse and Grimgerde Hoyotoho! Hoyotoho! Heiaha!
Die sechs anderen Walküren Hojotoho! Hojotoho! Heiaha! Heiaha!	眾女武神： 嗨唷噶！嗨唷噶！嘿哈！	The six other Valkyries Hoyotoho! Hoyotoho! Heiaha! Heiaha!
Gerhilde In Wald mit den Rossen zu Weid' und Rast!	格爾希達： 到樹林裏讓馬兒歇息吃草吧。	Gerhilde Into the woods with your horses for grazing and resting.
Ortlinde Führet die Mähren fern von einander, bis unsrer Helden Hass sich gelegt!	奧德琳達： 英雄們的仇恨未消， 別讓馬兒走在一塊。	Ortlinde Keep the mares far apart until our heroes' hatred has calmed.
Helmwige Der Helden Grimm büsses schon die Graue!	海姆維茲： 我的灰馬還在受他們的氣呢。	Helmwige My grey has been suffering because of the heroes' anger.
Rossweisse und Grimgerde Hojotoho! Hojotoho!	蘿斯緯莎、葛琳格黛： 嗨唷噶！嗨唷噶！	Rossweisse and Grimgerde Hoyotoho! Hoyotoho!
Die sechs anderen Walküren Willkommen! Willkommen!	眾女武神： 大家好，大家好！	The six other Valkyries Welcome, welcome!
Schwertleite Wart ihr Kühnen zu zwei?	舒維緹珥： 你們一直同路麼？	Schwertleite Where you brave girls riding together?
Grimgerde Getrennt ritten wir und trafen uns heut'.	葛琳格黛： 我們分頭走， 才剛匯合。	Grimgerde We rode separately and met up just now.
Rossweisse Sind wir alle versammelt, so säumt nicht lange: nach Walhall brechen wir auf, Wotan zu bringen die Wal.	蘿斯緯莎： 要是人都齊了便別再耽了， 趕快把戰士們 送到華爾哈拉天宮去。	Rossweisse If we're all assembled let's not wait any longer. We'll make our way to Valhalla to bring Wotan his warriors.
Helmwige Acht sind wir erst: eine noch fehlt.	海姆維茲： 我們只八個人，還缺一個。	Helmwige We are only eight; one is still missing.
Gerhilde Bei dem braunen Wälsung weilt wohl noch Brünnhilde.	格爾希達： 那維爾松人那麼健壯， 布倫希達還得等呢。	Gerhilde With that swarthy Volsung Brünnhilde will still be waiting.
Waltraute Auf sie noch harren müssen wir hier: Walvater gäb' uns grimmigen Gruss, säh' ohne sie er uns nahm!	華爾特歐： 那我們也得等。 不等她就回去， 戰神父親會生氣的。	Waltraute To wait for her here is our duty. Warfather would give us an angry welcome if he saw us arrive without her.

Siegrune Hojotoho! Hojotoho! Hieher! Hieher! In brüstigem Ritt jagt Brünnhilde her.	西格倫那： 嗨唷！嗨唷！ 這邊來，這邊來！ 布倫希達拼命的飛馳來了。	Siegrune Hoyotoho! Hoyotoho! This way, this way! Brünnhilde's coming this way, riding furiously.
Die acht Valküren Hojotoho! Hojotoho! Brünnhilde! Hei!	眾女武神： 嗨唷！嗨唷！布倫希達，喂！	The Valkyries Hoyotoho! Hoyotoho! Brünnhilde! hi!
Waltraute Nach dem Tann lenkt sie das taumelnde Ross.	華爾特歐： 她的馬兒亂竄往櫟樹林去了。	Waltraute She's riding her giddy horse towards the fir trees.
Grimgerde Wie schnaubt Grane vom schnellen Ritt!	葛琳格黛： 那馬兒上氣不接下氣！	Grimgerde How Grane is panting after riding so fast!
Rossweisse So jach sah ich nie Walküren jagen!	蘿斯緯莎： 從沒女武神跑得這樣快。	Rossweisse I never saw such furious galloping by any Valkyrie.
Ortlinde Was hält sie im Sattel?	奧德琳達： 她鞍上馱的是什麼？	Ortlinde What has she got on her saddle?
Helmwige Das ist kein Held!	海姆維茲： 那不是個英雄戰士。	Helmwige That's not a hero.
Siegrune Eine Frau führt sie!	西格倫那： 是個女人。	Siegrune She's carrying a woman.
Gerhilde Wie fand sie die Frau?	格爾希達： 她怎會馱來個女人？	Gerhilde How did she find the woman?
Schwertleite Mit keinem Gruss grüßt sie die Schwestern!	舒維緹瑞： 她也不跟我們招呼。	Schwertleite She has no greeting to give to her sisters.
Waltraute Heiaha! Brünnhilde! Hörst du uns nicht?	華爾特歐： 嘿哈！布倫希達， 你聽見我們嗎？	Waltraute Heiaha, Brünnhilde, can't you hear us?
Ortlinde Helft der Schwester vom Ross sich schwingen!	奧德琳達： 快去扶我們的妹妹下馬。	Ortlinde Let's help our sister dismount her horse.
Die Walküren Hojotoho! Hojotoho! Heiaha!	眾女武神： 嗨唷唷！嗨唷唷！	The Valkyries Hoyotoho! Hoyotoho! Heiaha!
Waltraute Zu Grunde stürzt Grane, der Starke!	華爾特歐： 馬兒墮下來了。	Waltraute Down to earth plunges strong Grane.
Grimgerde Aus dem Sattel hebt sie hastig das Weib!	葛琳格黛： 她匆忙把女人抱下馬。	Grimgerde From the saddle she lifts the woman quickly.
Die übrigen Walküren Schwester! Schwester! Was ist geschehn?	眾女武神： 妹妹，妹妹，怎麼回事了？	The other Valkyries Sister, sister, what has happened?
Brünnhilde Schützt mich und helft in höchster Not!	布倫希達： 護着我，我沒主意了。	Brünnhilde Give me protection and help in my great distress.
Die Walküren Wo rittest du her in rasender Hast? So fliegt nur, wer auf der Flucht!	眾女武神： 你慌忙的從哪裏來？ 只有逃亡的才這樣跑。	The Valkyries Where have you ridden from in such a wild hurry? Only fugitives fly like that.

Brünnhilde

Zum erstenmal flieh'
ich und bin verfolgt:
Heervater hetzt mir nach!

Die Walküren

Bist du von Sinnen?
Sprich! Sage uns! Wie?
Verfolgt dich Heervater?
Fliehst du vor ihm?

Brünnhilde

O Schwestern,
späht von des Felsens Spitz!
Schaut nach Norden,
ob Walvater naht!
Schnell! Seht ihr ihn schon?

Ortlinde

Gewittersturm naht von Norden.

Waltraute

Starkes Gewölk staut sich dort auf!

Die Walküren

Heervater reitet sein heiliges Ross!

Brünnhilde

Der wilde Jäger,
der wütend mich jagt,
er naht, er naht von Norden!
Schützt mich,
Schwestern! Wahret dies Weib!

Die Walküren

Was ist mit dem Weibe?

Brünnhilde

Hört mich in Eile:
Sieglinde ist es,
Siegmunds Schwester und Braut:
gegen die Wälsons
wütet Wotan in Grimm;
dem Bruder sollte Brünnhilde heut'
entziehen den Sieg;
doch Siegmund schützt' ich
mit meinem Schild,
trotzend dem Gott!
Der traf ihn da selbst mit dem Speer:
Siegmund fiel;
doch ich floh fern mit der Frau;
sie zu retten, eilt' ich zu euch —
ob mich Bange auch
ihr berget
vor dem strafenden Streich!

Die Walküren

Betröte Schwester, was testest du?
Wehe! Brünnhilde, wehe!
Brach ungehorsam

布倫希達：

有生以來我第一次逃跑：
戰神父親在追我。

眾女武神：

你瘋了麼？
好好說清楚：
你說父親在追你，
你逃跑？

布倫希達：

噢！好姐姐，
快到石峰上往北看，
看父親有沒有追來。
快！他來了麼？

奧德琳達：

北方風雲湧現。

華爾特歐：

陰沉的雲霾從那方來。

眾女武神：

父親騎着戰馬奔馳着來了。

布倫希達：

我被凶悍的獵人憤怒地追獵；
他來了，從北方來了。
啊，姐姐們，
保護我。
救這女人。

眾女武神：

這女人是什麼回事？

布倫希達：

我不能詳細說明了。
她是西格琳達，
西格蒙德的妻子和妹妹。
沃坦恨透了維爾松人。
本該我今天
要讓她哥哥戰死，
可是我違背了父親的命令
護住了他。
父親一鎗把他刺死了。
西格蒙德倒地，
我逃跑，
帶着他的妻子遠遠地跑，
救了她一命。
我趕來見你們，
怕得要死！
你們可別讓我被父親處罰。

眾女武神：

傻妹妹，你幹什麼了？
真可怕！

Brünnhilde

For the first time I am running away,
and I am being chased.
The father of battles is pursuing me.

The Valkyries

Are you out of your mind?
Speak, tell us.
Warfather is chasing you?
You're running away from him?

Brünnhilde

Oh! Sisters, go and look
from the top of the rocks.
Look to the north,
see if Warfather is coming.
Quick! Can you see him yet?

Ortlinde

There's a thunderstorm
coming from the north.

Waltraute

Heavy clouds
are building up over there.

The Valkyries

Warfather is riding his sacred horse.

Brünnhilde

The furious huntsman
who's hunting me in his anger,
he's coming,
he's coming from the north.
Protect me, sisters. Save this woman.

The Valkyries

What's wrong with the woman?

Brünnhilde

Listen, I'll tell you quickly.
This is Sieglinde,
Siegmund's sister and wife.
Wotan's fuming with rage against the
Volsungs.
From her brother
Brünnhilde should today
have withheld victory.
But I protected Siegmund
with my shield,
disobeying the god
who killed him with his spear.
Siegmund fell,
but I fled far away with his wife.
To save her I have hurried to you
and I too am afraid!
I need your protection
from punishment.

The Valkyries

Besotted sister, what have you done?
Brünnhilde, terrible!

Brünnhilde
Heervaters heilig Gebot?

Waltraute
Nächtig zieht es von Norden heran.

Ortlinde
Wütend steuert hieher der Sturm.

Die anderen Walküren
Wild wiehert Walvaters Ross.
Schrecklich schnaubt es daher!

Brünnhilde
Wehe der Armen,
wenn Wotan sie trifft:
den Wölsungen allen
droht er Verderben! —
Wer leihst mir von euch
das leichteste Ross,
das flink die Frau ihm entführ?

Siegrune
Auch uns rässt du rasenden Trotz?

Brünnhilde
Rossweisse, Schwester,
leih' mir deinen Renner!

Rossweisse
Vor Walvater floh der fliegende nie.

Brünnhilde
Helmwige, höre!

Helmwige
Dem Vater gehorch' ich.

Brünnhilde
Grimgerde! Gerhilde!
Gönnt mir eu'r Ross!
Schwertleite! Siegrune!
Seht meine Angst!
Seid mir treu, wie traut ich euch war:
rettet dies traurige Weib!

Sieglinde
Nicht sehre dich Sorge um mich:
einzig taugt mir der Tod!
Wer hiess dich Maid,
dem Harst mich entführen?
Im Sturm dort hätt' ich
den Streich empfah'n
von derselben Waffe,
der Siegmund fiel:
das Ende fand ich
vereint mit ihm!
Fern von Siegmund —
Siegmund, von dir! —
O deckte mich Tod,

布倫希達，
你竟違背父親的命令？

華爾特歐：
烏雲從北邊壓過來了。

奧德琳達：
暴風雨快打到頭上了。
眾女武神：
父親的戰馬在嘶叫。
牠的喘氣像雷鳴。

布倫希達：
沃坦要是看見這女人
可不得了：
他說過
要把維爾松人滅族。
你們誰能借我
一匹輕便的馬，
好讓我快點兒把她帶走？

西格倫那：
你要我們也造反嗎？

布倫希達：
蘿斯緯莎，好姐姐，
借我你的馬。

蘿斯緯莎：
牠從不避開父親的。

布倫希達：
海姆維茲，求求你。

海姆維茲：
我得聽父親的話。

布倫希達：
葛琳格黛，格爾希達，
幫幫忙吧。
舒維緹璇，西格倫那，
看我多害怕。
啊，我這妹妹從沒辜負你們：
放一把手救救這女人吧！

西格琳達：
別再為我的事情擔憂；
如今我只有死路一條。
姑娘呀，
誰叫你多管閒事
帶我逃走？
混亂中，
刺殺西格蒙德的鎗
或許也會殺了我。
那時節鴛鴦同命，
反倒不離不棄。
離開了他；
西格蒙德，
我沒了你，

Have you disobeyed
Warfather's solemn orders,

Waltraute
Darkness is moving this way
from the north.

Orthilde
A raging storm steers this way.

The other Valkyries
There's a wild neighing
from Warfather's horse.
Dreadfully it pants on its way.

Brünnhilde
Woe to this poor woman
if Wotan finds her;
he threatens destruction
on all the Volsungs.
Which of you will lend me
your lightest horse to carry the woman
rapidly away from him?

Siegrune
Are you inciting us
to wild disobedience?

Brünnhilde
Rossweisse, my sister,
lend me your racehorse.

Rossweisse
He has never run away from Warfather.

Brünnhilde
Helmwige, listen.

Helmwige
I must obey our father.

Brünnhilde
Grimgerde, Gerhilde,
lend me your horse.
Schwertleite, Siegrune,
look how afraid I am.
O be kind to me as
I've been kind to you:
save this wretched woman.

Sieglinde
Do not plague yourself
with worry about me.
Death is all I want.
Who asked you, maiden,
to carry me from the fight?
In the flurry there I'd have been
struck down by the same weapon
that killed Siegmund.
I'd have met my end united with him.
Far from Siegmund,
Siegmund from you!
O let death cover me,
when I think of it.

dass ich's denke!
Soll um die Flucht
dir, Maid, ich nicht fluchen,
so erhöre heilig mein Flehen:
stosse dein Schwert mir ins Herz!

Brünnhilde

Lebe, o Weib, um der Liebe willen!
Rette das Pfand,
das von ihm du empfingst:
ein Wälsung wächst dir im Schoss!

Sieglinde

Rette mich, Kühne! Rette mein Kind!
Schirmt mich, ihr Mädchen,
mit mächtigstem Schutz!

Waltraute

Der Sturm kommt heran.

Ortlinde

Fieh!, wer ihn fürchtet!

Die anderen Walküren

Fort mit dem Weibe,
droht ihm Gefahr:
der Walküren keine
wag' ihren Schutz!

Sieglinde

Rette mich, Maid! Rette die Mutter!

Brünnhilde

So fliehe denn eilig —
und fliehe allein!
Ich bleibe zurück,
biete mich Wotans Rache:
an mir zögr' ich den Zürnenden hier,
während du seinem Rasen entrinnst.

Sieglinde

Wohin soll ich mich wenden?

Brünnhilde

Wer von euch Schwestern
schweifte nach Osten?

Siegrune

Nach Osten weithin
dehnt sich ein Wald:
der Nibelungen Hort
entführte Fafner dorthin.

Schwertleite

Wurmestgestalt schuf sich der Wilde:
in einer Höhle hütet er Alberichs Reif!

Grimgerde

Nicht geheu'r ist's dort
für ein hilflos' Weib.

前思後想都只有一死。
你帶我逃走，
姑娘，
我不怪你，
只求你聽我衷心的請求：
用那斷劍刺破我的心房。

布倫希達：

好姐妹，你得為愛而生。
得想想你腹中懷了他的孩子，
那是個維爾松的種。

西格琳達：

勇敢的姑娘，
那你便得救救孩子，救救我。
姑娘們，護着我，
緊緊的護着我。

華爾特歐：

暴風雨快來到了。

奧德琳達：

要活命便快逃走。

眾女武神：

大難當頭了，
快帶這女人走。
我們誰都不敢保護她。

西格琳達：

姑娘，救救我，救救這做娘的。

布倫希達：

那便趕快逃，
獨個兒逃跑。
沃坦的怒火我來擋。
我在這兒把他拖延着，
你趁機快快跑。

西格琳達：

我該往哪方去？

布倫希達：

東邊是什麼地方？

西格倫那：

是一片森林，
法夫納帶了尼布龍的寶物
藏在裏邊。

舒維緹璣：

他化作一條龍，
守護着阿伯列茲的指環。

葛琳格黛：

這般脆弱的女人
在裏邊活不了。

If, on account of our escape,
I am not to curse you, maiden,
then hear my solemn plea:
plunge your sword into my heart.

Brünnhilde

Woman, you must live
for the sake of love.
Save the child
that you received from him:
a Volsung is growing in your womb.

Sieglinde

Save me, brave girl, save my child.
Shelter me, you maidens,
with powerful protection.

Waltraute

The storm is approaching.

Ortlinde

Fly, if you fear it.

The other Valkyries

Get the woman away,
if danger threatens her.
None of the Valkyries
dares protect her.

Sieglinde

Save me, girl; save a mother.

Brünnhilde

Then quickly escape,
and escape by yourself.
I will stay here
and face Wotan's vengeance.
At my side
I will delay him here in his rage
while you escape from his anger.

Sieglinde

Which direction shall I take?

Brünnhilde

Which of you sisters
has flown eastwards?

Siegrune

Away to the east stretches a forest:
Fafner carried off
the Nibelung treasure into it.

Schwertleite

He changed himself
into the form of a dragon.
In a cave he keeps
watch over Alberich's ring.

Grimgerde

It isn't a safe place
for a helpless woman.

Brünnhilde

Und doch vor Wotans Wut
schützt sie sicher der Wald:
ihn scheut der Mächt'ge
und meiden den Ort.

Waltraute

Furchtbar fährt dort Wotan zum Fels.

Die Walküren

Brünnhilde,
hör' seines Nahens Gebras!

Brünnhilde

Fort denn eile, nach Osten gewandt!
Mutigen Trotzes
ertrag' alle Müh'n, —
Hunger und Durst, Dorn und Gestein;
lache, ob Not, ob Leiden dich nagt!
Denn eines wiss' und wahr' es immer:
den hehrsten Helden der Welt
hegst du, o Weib,
im schirmenden Schoss! —
Verwahr' ihm die starken
Schwertesstückchen;
seines Vaters Walstatt
entführt' ich sie glücklich:
der neugefugt
das Schwert einst schwingt,
den Namen nehm' er von mir —
“Siegfried” erefreu' sich des Siegs!

Sieglinde

O hehrstes Wunder!
Herrlichste Maid!
Dir Treuen dank' ich heiligen Trost!
Für ihn, den wir liebten,
rett' ich das Liebste:
meines Dankes Lohn lache dir einst!
Lebe wohl!
Dich segnet Sieglindes Weh!

Wotan

Steh'! Brünnhild'!

Ortlinde und Waltraute

Den Fels erreichten Ross und Reiter!

Alle acht Walküren

Weh', Brünnhild'! Rache entbrennt!

Brünnhilde

Ach, Schwestern, helft!
Mir schwankt das Herz!
Sein Zorn zerschellt mich,
wenn euer Schutz ihn nicht zähmt.

布倫希達：

可是這森林
是個穩固的屏障，
父親總避着那地方。

華爾特歐：

他來到石峰上了。

眾女武神：

布倫希達，
你聽那怒吼聲接近了。

布倫希達：

趕快往東邊跑，
別耽誤。
鼓起勇氣，
別害怕那風狂雨暴，
荆棘滿途，
飢渴難當。
炎劫苦楚，
都得一笑置之。
一件事你得牢牢记住：
世上最光輝的英雄，
就懷在你胎中。
這斷劍你給他留着，
這侥幸在他父親倒下時
檢起的劍，
總有一天他能再揮舞。
他的名字我來給他起：
「齊格飛」，歡樂的勝利。

西格琳達：

啊，偉大的奇蹟、
高貴的姑娘。
你的忠誠和慰藉我深深銘記。
為我們愛的人
我會珍惜這孩子。
願我的感激來日給你報答。
別了，
苦命的西格琳達祝福你。

沃坦：

布倫希達，別走！

奧德琳達、華爾特歐：

人和馬都到石峰上了。

眾女武神：

可憐的布倫希達可夠受了。

布倫希達：

好姐姐救救我，
我支持不了。
你們不勸勸他，
他可宰了我。

Brünnhilde

And yet the woods
would surely shelter her
from Wotan's anger.
The Master dislikes it
and keeps away from the place.

Waltraute

Furiously Wotan is riding to the rock.

The Valkyries

Brünnhilde,
listen to the din of his approach.

Brünnhilde

Hurry away, then, towards the East.
Be brave and defiant,
put up with all hazards,
hunger and thirst, thorns and rocks.
Laugh, whatever distress
or suffering may plague you.
This one thing you
always remember:
the noblest hero in the world,
woman, you are carrying
in the shelter of your womb.
Keep for him
the strong sword's fragments.
From his father's battlefield
I luckily brought them.
He will forge them anew
and one day wield the sword.
Let me give him his name,
“Siegfried”, joyous in victory.

Sieglinde

Oh, mightiest of miracles,
most glorious of women.
I thank you for your loyalty
and holy comfort.
For him whom we loved
I will save the dear child.
May the reward of my thanks
one day smile at you.
Farewell,
luckless Sieglinde blesses you.

Wotan

Stop, Brünnhilde!

Ortlinde and Waltraute

They've reached the rock,
both horse and rider.

All Valkyries

Poor Brünnhilde!
Vengeance is ablaze.

Brünnhilde

Ah, help me, sisters, my heart sinks.
His rage will crush me
if you do not protect me
by calming him.

Die acht Walküren

Hieher, Verlor'ne!
Lass dich nicht sehn!
Schmiege dich an uns
und schweige dem Ruf!
Weh! Wütend schwingt sich
Wotan vom Ross! —
Hieher rast sein rächender Schritt!

Zweite Szene

Wotan

Wo ist Brünnhild',
wo die Verbrecherin?
Wagt ihr, die Böse vor mir
zu bergen?

Die acht Walküren

Schrecklich ertost dein Toben!
Was taten, Vater, die Töchter,
dass sie dich reizten
zu rasender Wut?

Wotan

Wollt ihr mich höhnen?
Hütet euch, Freche!
Ich weiss:
Brünnhilde bergt ihr vor mir.
Weichet von ihr,
der ewig Verworfnen,
wie ihren Wert von sich sie warf!

Rossweisse

Zu uns floh die Verfolgte.

Die acht Walküren

Unsern Schutz flehte sie an!
Mit Furcht und Zagen
fasst sie dein Zorn:
für die bange Schwester
bitten wir nun,
dass den ersten Zorn du bezähmst.
Lass dich erweichen für sie,
zähm deinen Zorn!

Wotan

Weichherziges Weibergezücht!
So matten Mut
gewannst ihr von mir?
Erzog ich euch,
kühn zum Kampfe zu zieh'n,
schuf ich die Herzen
euch hart und scharf,
dass ihr Wilden nun weint
und greint,
wenn mein Grimm
eine Treulose straf't?
So wisst denn, Winselnde,
was sie verbrach,

眾女武神：

來吧，別怕，
別讓他見到你。
緊跟着我們別做聲。
啊喲，
他怒氣沖沖的下馬了，
直衝過來誰都不放過。

第二場

沃坦：

破壞法規的
布倫希達在哪裏？
你們膽敢把她藏起來？

眾女武神：

父親息怒！
你的女兒們
哪裏冒犯了您？

沃坦：

你們戲弄我不成？
別放肆。
我知道你們藏起了她。
離她遠點；
她要作孽，
我也永遠不認她了。

蘿斯緯莎：

她怕被責罰跑來找我們！

眾女武神：

她害怕得
渾身打顫，
哀求我們保護她。
看我們份上
求您息怒，
平下這口氣放過她！

沃坦：

軟心腸的女流！
我的女兒
怎能這般軟弱？
枉我教導你們勇往直前，
硬起心腸
馳馬出征。
如今我懲罰一個
不忠的女兒，
你們就這般哭哭啼啼？
好，
哭你只管哭，
先聽聽她幹的好事
才浪費你們的眼淚。

The Valkyries

Come here, you lost soul,
don't let him see you.
Cling to us and keep quiet.
O dear!
Wotan's getting off his horse,
and he's angry.
This way he hurries bent on revenge.

Scene Two

Wotan

Where is Brünnhilde,
where is the lawbreaker?
Do you dare to hide
the wicked girl from me?

The Valkyries

What dreadful angry bawling!
Father, how have your daughters
provoked you into this mad rage?

Wotan

Are you laughing at me?
Beware of impudence.
I know you hide Brünnhilde.
Shrink from her;
she is cast aside for ever,
even as she's cast aside her virtue.

Rossweisse

She fled to us from persecution!

The other Valkyries

She implored us to protect her.
With fear and trembling
she awaits your anger.
For our poor sister's sake
we now beg you
to moderate your instinctive fury.
Calm yourself for her sake,
control your rage!

Wotan

Soft-hearted gaggle of females!
Did you inherit
such feeble spirits from me?
Have I brought you up
boldly to ride into battle,
did I make your hearts
hard and keen,
so that you would weep
and wail wildly
as soon as my anger
punishes disloyalty?
You whimperers, you shall know
what wrong she did

um die euch Zagen
die Zähre entbrennt:
Keine wie sie
kannte mein innerstes Sinnen;
keine wie sie
wusste den Quell meines Willens!
Sie selbst war
meines Wunsches schaffender
Schoss: —
und so nun brach sie
den seligen Bund,
dass treulos sie
meinem Willen getrotzt,
mein herrschend Gebot
offen verhöhnt,
gegen mich die Waffe gewandt,
die mein Wunsch
allein ihr schuf! —
Hörst du's, Brünnhilde?
Du, der ich Brünne,
Helm und Wehr, Wonne und Huld,
Namen und Leben verlieh?
Hörst du mich Klage erheben,
und birgst dich bang dem Kläger,
dass feig du der Straf' entflöhst?

Brünnhilde

Hier bin ich, Vater:
gebiete die Strafe!

Wotan

Nicht straf' ich dich erst:
deine Strafe schufst du dir selbst.
Durch meinen Willen
warst du allein:
gegen ihn doch hast du gewollt;
meinen Befehl nur führtest du aus:
gegen ihn doch hast du befohlen;
Wunschmaid warst du mir:
gegen mich
doch hast du gewünscht;
Schildmaid warst du mir:
gegen mich
doch hobst du den Schild;
Loskieserin warst du mir:
gegen mich doch kiestest du Lose;
Heldenreizerin warst du mir:
gegen mich
doch reiztest du Helden.
Was sonst du warst,
sagte dir Wotan:
was jetzt du bist,
das sage dir selbst!
Wunschmaid bist du nicht mehr;
Walküre bist du gewesen:
nun sei fortan, was so du noch bist!

最知道我的心意的
就是她。
我喜怒的缘由
她最明白。
我的心愿
她都能成全。
可現在
神聖的盟約都毀了：
她竟忤逆我的意旨，
違反她主子的命令，
也不管是我給她生命，
居然跟我動刀槍。
布倫希達你聽好：
你的胸甲、
頭盔和武器，
你的名譽和幸福，
你的名字和生命
都由我賦予。
我的控訴
你聽見沒有！
憑什麼
你像個懦夫般跑，
不敢承擔你的罪過！？

布倫希達：

父親，我在這裏，
宣告我的罪狀吧。

沃坦：

怎麼處分不由我，
倒看你自己吧。
你的生死
由我主宰，
你卻膽敢跟我對抗。
你執行的
只有我的命令，
卻居然自作主張。
我指望你達成我的意願，
你卻任意胡來
隨心所欲。
我給你護盾，
你竟用它來抵禦我。
我派你支配命運，
你倒教命運來支配我。
我要你給英雄們
立個榜樣，
你偏指使他們給我造反。
從前今日
我都說明白了，
問問你自己變成了什麼。
你再不配給我使喚，
再不能做女武神；
從今起
就任憑你自生自滅。

for whom you quake
and shed tears.
No one knew
my innermost thoughts as she did.
No one but she knew
whence my intentions sprang.
She was the fertile womb
of my wishes.
Now she's broken
the sacred alliance,
disloyally she's defied my will,
she's openly scorned
her master's orders,
and taken up arms against me,
though only my wishes
brought her to life.
Do you hear, Brünnhilde?
Your breastplate, helmet
and weapons,
your happiness and honour,
your name and life
were lent to you by me.
Do you hear my accusations,
and do you run away
like a coward from punishment?

Brünnhilde

Here I am, father:
pronounce your punishment.

Wotan

I do not punish you myself.
You made your own punishment.
Through my will alone you existed,
and you have willed against it.
My orders alone you carried out,
but you gave orders against me.
I made you agent of my wishes,
but you turned your wish
against me;
I made you bearer of my shield,
but you raised that shield
against me.
I made you disposer of fates,
but you disposed fate against me.
I made you
the inspiration of heroes,
but you inspired
the heroes against me.
Wotan has told you
what you once were.
Tell yourself what you now are.
You are not my wish's agent.
Your Valkyriehood is over:
From now on be
what is still left for you to be.

Brünnhilde

Du verstössest mich?
Versteh' ich den Sinn?

Wotan

Nicht send' ich dich mehr aus
Walhall;
nicht weis' ich dir mehr
Helden zur Wal;
nicht führst du mehr Sieger
in meinen Saal:
bei der Götter traumtem Mahle
das Trinkhorn nicht reichst
du traurlich mir mehr;
nicht kos' ich dir mehr
den kindischen Mund;
von göttlicher Schar
bist du geschieden,
ausgestossen
aus der Ewigen Stamm;
gebrochen ist unser Bund;
aus meinem Angesicht
bist du verbannt.

Die acht Walküren

Wehe! Weh!
Schwester, ach Schwester!

Brünnhilde

Nimmst du mir alles,
was einst du gabst?

Wotan

Der dich zwingt,
wird dir's entziehn!
Hieher auf den Berg
banne ich dich;
in wehrlosen Schlaf
schlüss' ich dich fest:
der Mann dann fange die Maid,
der am Wege sie findet und weckt.

Die acht Walküren

Halt' ein, o Vater!
Halt' den Fluch!
Soll die Maid verblühn
und verbleichen dem Mann?
Hör unser Fleh'n!
Schrecklicher Gott,
wende von ihr
die schreende Schmach!
Wie die Schwester
träfe uns selber der Schimpf!

Wotan

Hörtet ihr nicht,
was ich verhängt?
Aus eurer Schar
ist die treulose

布倫希達：

你要把我放逐？
是這個意思嗎？

沃坦：

我再不會遣派你
從天庭出發，
不會命任你
到戰場上接引英雄的亡靈。
你再不能
把勝利者領進我的殿堂。
眾神莊嚴的筵席上，
你再不能
親切的給我侍酒。
我再不吻
我女兒的嘴唇；
神界從此
跟你一刀兩斷，
凡間自有你的歸宿。
我們的關係斷絕了，
我的眼中
已沒有了你。

眾女武神：

哎呀！妹妹！

布倫希達：

你賜予的全都要收回？

沃坦：

誰得到你
誰就給你主宰。
我要把你
困在這山頭上，
用沉睡把你鎖定。
哪一個男人喚醒你，
他就是你的主人。

眾女武神：

啊！父親！
別下這毒咒！
別讓妹妹受凡人的折磨。
聽我們的懇求吧，
可畏的父親！
別讓她遭受這可怕的命運，
她的罪過
我們來分擔。

沃坦：

你們沒聽見
我的命令嗎？
你這不忠的妹妹
給放逐了。

Brünnhilde

Would you cast me out?
Do I understand your meaning?

Wotan

I will never again
send you from Valhalla,
never again instruct you
to fetch heroes from the wars.
You'll never again
bring victors into my hall.
At the gods' solemn banquets
you will never
hand the drinking horn
graciously to me again.
Never again will
I kiss the mouth of my child.
From the company of gods
you are cut off,
exiled from the band of immortals.
Our alliance is broken.
You are banished from my sight.

The Valkyries

Oh! Oh! Sister, ah, sister!

Brünnhilde

Do you take from me
all that once you gave?

Wotan

He who overpowers you
will take it.
Here on the mountain
I confine you.
In defenceless sleep
I shall lock you.
Any man can capture the maiden
who finds her by the wayside
and wakes her.

The Valkyries

Stop father! Stop your curse!
Must the maiden
wither and die for this man?
Terrible god, spare her
this lamentable disgrace.
We should share
with our sister her shame.

Wotan

Did you not hear what I ordained?
From your company
your faithless sister is banished.
She will never ride again

Schwester geschieden;
mit euch zu Ross
durch die Lüfte
nicht reitet sie länger;
die magdliche Blume
verblüht der Maid;
ein Gatte gewinnt
ihre weibliche Gunst;
dem herrischen Manne
gehörcht sie fortan;
am Herde sitzt sie und spinnt,
aller Spottenden Ziel und Spiel.
Schreckt euch ihr Los?
So flieht die Verlorne!
Weichet von ihr
und haltet euch fern!
Wer von euch wagte
bei ihr zu weilen,
wer mir zum Trotz
zu der Traurigen hielt' —
die Törin teilte ihr Los:
das künd' ich der Kühnen an!
Fort jetzt von hier;
meidet den Felsen!
Hurtig jagt mir von hinten,
sonst erharrt Jammer euch hier!

她再不可能
跟你們在空中飛騎；
她的青春
隨着年月消逝。
她只能討好
她跋扈的丈夫，
就這麼
度過一生一世。
她得呆在火爐前紡紗，
成為輕薄兒的笑柄。
你們要是聽了害怕，
不想走上不歸路，
那就遠遠的躲開她。
有誰敢在她身邊流連，
戀戀不捨
不聽命令；
誰膽敢說半個「不」字，
就要遭受同一命運。
給我滾開，
滾離這石峰，
要不同等對待。

on horseback with you
through the air.
The flower of her youth
will wither away.
A husband will win her favours.
To this domineering man
she will belong thenceforward.
She will sit by the fire and spin,
the topic and butt of all jokes.
Does her fate terrify you?
Then fly from this lost soul.
Keep your distance from her.
If any of you dares to
dawdle beside her,
if anyone disobeys me
and clings to her in her sadness —
that fool shall share her fate:
so much I tell you, bold spirits.
Now be off from here.
Keep away from the rock.
Be quick and ride away
or misery will await you here.

Dritte Szene

Brünnhilde

War es so schmählich,
was ich verbrach,
dass mein Verbrechen
so schmählich du bestrafst?
War es so niedrig, was ich dir tat,
dass du so tief
mir Ernidrigung schaffst?
War es so ehrlos, was ich beginn,
dass mein Vergehn nun
die Ehre mir raubt?
O sag', Vater! Sieh mir ins Auge:
schweige den Zorn, zähme die Wut,
und deute mir hell
die dunkle Schuld,
die mit starrem Trotze dich zwingt,
zu verstossen dein trautes Kind!

第三場

布倫希達：

我的過錯真的這麼可恥，
得換來這可恥的處分？
我真的這樣卑賤，
得承受這嚴峻的侮辱？
我是否這樣的不光采，
得為這過錯而見不得人？
啊，父親，
你說句話，
看看我。
壓下你的憤怒，
熄熄你的怒火，
好好的
把我的過錯說清楚。
別氣在心頭不由分說，
離棄了你最疼愛的女兒。

Wotan

Frag' deine Tat,
sie deutet dir deine Schuld!

Brünnhilde

Deinen Befehl führte ich aus.

Wotan

Befahl ich dir,
für den Wälsung zu fechten?

沃坦：

問你自己做過什麼，
自會一清二楚。

布倫希達：

我不過是依照你的指令。

沃坦：

我有叫你
幫忙維爾松人麼？

Scene Three

Brünnhilde

Was it so shameful what I did
that you punish my misdeed
so shamefully?
Was it so base what I did to you
that you so profoundly
debase me?
Was it so dishonourable what I did
that my offence now
robs me of honour?
Oh, speak, father.
Look me in the eyes.
Silence your rage,
control your anger,
and clearly explain to me
my hidden guilt
which has forced you
to abandon your favourite child.

Wotan

Ask yourself what you did,
it will explain your guilt.

Brünnhilde

I carried out your command.

Wotan

Did I command you
to fight for the Volsung?

Brünnhilde

So hiessest du mich
als Herrscher der Wal!

Wotan

Doch meine Weisung
nahm ich wieder zurück!

Brünnhilde

Als Fricka den eignen
Sinn dir entfremdet;
da ihrem Sinn du dich fügstest,
warst du selber dir Feind.

Wotan

Dass du mich verstanden,
wähnt' ich,
und strafte den wissenden Trotz:
doch feig und dumm
dachtest du mich!
So hätt' ich Verrat nicht zu rächen;
zu gering wärst
du meinem Grimm?

Brünnhilde

Nicht weise bin ich,
doch wusst' ich das eine,
dass den Wälsung du liebstest.
Ich wusste den Zwiespalt,
der dich zwang,
dies eine ganz zu vergessen.
Das andre musstest
einzig du sehn,
was zu schaun so herb
schmerzte dein Herz:
dass Siegmund Schutz
du versagtest.

Wotan

Du wusstest es so,
und wagtest dennoch den Schutz?

Brünnhilde

Weil für dich im Auge
das eine ich hielt,
dem, im Zwange des andren
schmerzlich entzweit,
ratlos den Rücken du wandtest!
Die im Kampfe Wotan
den Rücken bewacht,
die sah nun das nur,
was du nicht sahest: —
Siegmund musst' ich sehn.
Tod kündend trat ich vor ihn,
gewahrte sein Auge,
hörte sein Wort;
ich vernahm des Helden
heilige Not;
tönend erklang mir
des Tapfersten Klage:

布倫希達：

你是這樣給我指令。

沃坦：

可是我把指令改了。

布倫希達：

打從費莉卡把你離間，
逼使你跟她同聲同氣，
你就跟自己過不去。

沃坦：

我只當你懂得我的心事，
這公然的忤逆也該追究。
可你把我
當個愚笨的懦夫，
這口氣我怎麼能下？
我發怒
全因為我看重你。

布倫希達：

我自問不聰明，
可也看得出
你愛維爾松人。
我明白
你左右為難，
得要忽視這個事實。
怎麼取捨都在你：
可要捨棄西格蒙德，
你心裏是苦又是痛。

Brünnhilde

So you ordered me
as ruler of battles.

Wotan

But I reversed my decree.

Brünnhilde

When Fricka made your own
intentions foreign to you,
when you took her point of view,
you were your own enemy.

Wotan

That you understood me
I took for granted,
and scolded conscious defiance.
But you thought me cowardly
and foolish.
Did I not have to avenge treason?
Were you too insignificant
to make me angry?

Brünnhilde

I am not clever,
but I knew
that you loved the Volsung.
I knew the dilemma compelled you
entirely to forget this one thing.
The choice alone you had to see,
though to see its bitterness
pained your heart:
that you must deny
Siegmund your support.

Wotan

You knew this
and still dared to protect him?

Brünnhilde

Because my eyes are yours
I held to the one thing
which the choice forced you
in a painful dilemma
summarily to turn your back on.
When Wotan is at war
I guard his back,
and this time I only saw
what you could not see:
I could not help seeing Siegmund.
To warn him of death
I went to him,
I saw his eyes, heard his words;
I realised
the hero's solemn distress;
I heard the sounds
of the brave man's lament.

freiester Liebe furchtbares Leid,
traurigsten Mutes
mächtigster Trotz!
Meinem Ohr erscholl,
mein Aug' erschaute,
was tief im Busen das Herz
zu heiligem Beben mir traf.
Scheu und staunend
stand ich in Scham.
Ihm nur zu dienen
konnt' ich noch denken:
Sieg oder Tod
mit Siegmund zu teilen:
dies nur erkannt' ich
zu kiesen als Los! —
Der diese Liebe
mir ins Herz gehaucht,
dem Willen,
der dem Wälsung mich gesellt,
ihm innig vertraut,
trotz' ich deinem Gebot.

Wotan

So testet du,
was so gern zu tun ich begehrt,
doch was nicht zu tun
die Not zwiefach mich zwang?
So leicht wähntest du
Wonne des Herzens erworben,
wo brennend Weh'
in das Herz mir brach,
wo grässliche Not
den Grimm mir schuf,
einer Welt zuliebe der Liebe Quell
im gequälten Herzen zu hemmen?
Wo gegen mich selber
ich sehrend mich wandte,
aus Ohnmachtschmerzen
schäumend ich aufschoss,
wütender Sehnsucht
sengender Wunsch
den schrecklichen Willen mir schuf,
in den Trümmern der eignen Welt
meine ew'ge Trauer zu enden: —
da labte süss dich selige Lust;
wonriger Rührung üppigen Rausch
enttrankst du lachend
der Liebe Trank,
als mir göttlicher Not
nagende Galle gemischt?
Deinen leichten Sinn
lass dich denn leiten:
von mir sagtest du dich los.
Dich muss ich meiden,
gemeinsam mit dir
nicht darf ich Rat mehr raunen;
getrennt, nicht dürfen
traut wir mehr schaffen:

喚起了強烈的反抗。
我聽在耳裏，
看在眼裏，
心胸被深深的感動
而跳躍。
我無地自容，
不知所措，
可是我還能想出
解救他的辦法：
勝利或死亡
都與他分擔。
我只知道
這是惟一的路。
跟維爾松族進退與共：
他的愛
把這意念嵌在我心頭。
只為明白你這心事
我違背了你。

Unbounded love's terrible sorrow,
sad heart's grandest defiance.
These fell upon my ears,
and my eyes beheld
what deep in my breast my heart
sensed with noble throbbing.
Shy, astonished, ashamed I stood.
How best to serve him
I could still imagine:
victory or death to share
with Siegmund:
I only knew that this was the lot
I must choose.
One man's love breathed this
into my heart;
one will it was that allied me
with the Volsung:
and faithful to you inwardly
I disobeyed your command.

沃坦：

現實的兩難束縛着我的，
你是替我解決了。
可別以為
愛的歡悅得來容易：
當現實無情的規條
炙熱地刺進我心；
當愛的源頭
為着普天下
而在刺痛了的心中被掩埋？
我哪能不怒火中燒？
苦惱中
我跟自己過不去，
在震怒中
衝破嚴峻的哀傷。
怒燄伴隨着
燃燒的渴望，
使我作出了
殘酷的決定，
在我毀滅了的世界中，
斷絕這無盡的哀痛。
你剛還陶醉在幸福中，
愛的甜酒
喝得你醉醺醺，
歡樂的感覺
教你天旋地轉，
哪知道
我在懊惱中嘗着苦杯？
讓你輕鬆的心
帶領你吧。
你既捨棄了我，
我就得保持距離。
跟你一起
我再不能策劃綢繆：
道已不同
就得各自分飛。

Wotan

So you did what
I wanted so much to do,
though two-faced necessity
compelled me to refrain from it.
So easily did you imagine
love's bliss was attained
when burning pain
had stabbed me to the heart,
when desperate necessity
had roused my anger,
when love of the world
allowed the source of love
to be curbed in my aching heart?
Against myself
I had turned myself in agony;
above stunning sorrows
I had risen in a rage;
angry longing with
its burning desires
had formed my dreaded decision:
in the ruins of my own world
I would end my endless sadness.
Just then you were sweetly
enjoying the joys of bliss;
heavenly emotion's ecstatic swirl
made you smile
as you drank of love,
while my divine distress
was mingled with rapacious gall?
Your light heart
can guide you then.
You have renounced me.
I must keep away from you,
and in company with you
I can never again meditate plans.

so weit Leben und Luft
darf der Gott
dir nicht mehr begegnen!

有生一日，
我這天神
再不能跟你相見。

We are separated and
cannot work together any more.
While life's breath lasts
the god must never
meet you again.

Brünnhilde

Wohl taugte dir nicht
die tör'ge Maid,
die staunend im Rate
nicht dich verstand,
wie mein eigner Rat
nur das eine mir riet:
zu lieben, was du geliebt. —
Muss ich denn scheiden
und scheu dich meiden,
musst du spalten,
was einst sich umspannt,
die eigne Hälfte
fern von dir halten,
dass sonst sie ganz dir gehörte,
du Gott, vergiss das nicht!
Dein ewig Teil
nicht wirst du entehren,
Schande nicht wollen,
die dich beschimpft:
dich selbst liessest du sinken,
sähst du dem
Spott mich zum Spiel!

Wotan

Du folgtest selig der Liebe Macht:
folge nun dem,
den du lieben musst!

布倫希達：

無疑我的愚笨
觸怒了你；
朝令夕改，
那驚愕
教我誤解了你。
可我的意識裏
只有一件事：
你愛的
我就該愛。
要是我得怯懦地
遠躲開你，
要是你得砍斷
我倆以往的關係，
要是曾全屬於你的，
一半現今你得丟棄
(父親啊，可別忘記！)
留下的一半永恆，
想也不願不光不采，
讓你的女兒
由人笑罵。

Brünnhilde

Doubtless it did not suit you
that the simple girl,
astonished by your orders,
did not understand you.
My own intelligence
told me only one thing:
to love what you loved.
If I must go away from you
and timidly avoid you,
if you must split
what once linked us;
if a half of yourself
must keep its distance from you,
that once was wholly yours,
do not forget it, you god!
Yet you will not dishonour
an everlasting part of you,
cannot wish for a disgrace
that disgraces you:
you would demean yourself
if you saw people mock
and laugh at me.

Brünnhilde

Soll ich aus Walhall scheiden,
nicht mehr mit dir schaffen
und walten,
dem herrischen Manne
gehorchen fortan:
dem feigen Prahler
gib mich nicht preis!
Nicht wertlos sei er,
der mich gewinnt.

Wotan

Von Walvater schiedest du —
nicht wählen darf er für dich.

沃坦：

你情願依從愛的力量，
那就追隨
你註定要愛的人好了。

布倫希達：

我若是
得離開天庭，
再不能跟你共治天下；
我若是
得服從一個跋扈的人；
矜誇自大的懦夫
我不侍候，
贏得我的人
得配得起我。

Wotan

You were happy
to follow the power of love:
now follow him
whom you are obliged to love.

Brünnhilde

If I must leave Valhalla,
no longer govern with you,
if I must be subordinated
to a domineering man:
then let no cowardly boaster
have me as his prize.
He must not be worthless
who wins me.

Brünnhilde

leise mit vertraulicher Heimlichkeit
Du zeugtest ein edles Geschlecht;
kein Zager kann je
ihm entschlagen:
der weihlichste Held —
ich weiss es —
entblüht dem Wälsungenstamm.

沃坦：

你已捨棄了我，
我不能給你作主。

布倫希達：

你孕育的是非凡種，
兒女皆非等閒輩。
最偉大的英雄 ——
這我很清楚 ——
將誕生在維爾松族裏。

Wotan

You have renounced Warfather,
he cannot choose for you.

Brünnhilde

You fathered a noble family.
No faint heart
can ever spring from it.
The greatest hero — I know —
will be born to the Volsung race.

Wotan

Schweig' von
dem Wälzungstamm!
Von dir geschieden,
schiß ich von ihm:
vernichten musst' ihn der Neid!

沃坦：

別再提維爾松族！
捨棄你
我也捨棄了他們。
他們合該被仇恨毀滅！

Wotan

Hold your tongue
about the Volsung race!
When I gave you up,
I gave them up too.
Hatred demanded
their annihilation!

Brünnhilde

Die von dir sich riss, rettete ihn.
Sieglinde hegt die heiligste Frucht;
in Schmerz und Leid,
wie kein Weib sie gelitten,
wird sie gebären,
was bang sie birgt.

布倫希達：

為救他們
我不惜跟你決裂。
西格琳達懷着他們的種苗；
她受的苦
沒一位妻子能抵受，
都只為了
保住這神聖的種苗。

Brünnhilde

By tearing myself from you
I have saved them.
Sieglinde is carrying
the holiest of issue:
in sorrow and pain no wife suffered,
she will bear
what she is anxiously hiding.

Wotan

Nie suche bei mir
Schutz für die Frau,
noch für ihres Schosses Frucht!

沃坦：

別企求我會保護她，
更別提她腹裏的孩兒。

Wotan

Never ask me
to protect the woman,
still less the fruit of her loins.

Brünnhilde

Sie wahret das Schwert,
das du Siegmund schufest.

布倫希達：

她保管着
你給西格蒙德的劍。

Brünnhilde

She is looking after the sword
which you made for Siegmund.

Wotan

Und das ich ihm in Stücken schlug!
Nicht streb', o Maid,
den Mut mir zu stören;
erwarte dein Los,
wie sich's dir wirft;
nicht kiesen kann ich es dir!
Doch fort muss ich jetzt,
fern mich verziehn;
zuviel schon zögert' ich hier;
von der Abwendigen
wend' ich mich ab;
nicht wissen darf ich,
was sie sich wünscht:
die Strafe nur muss
vollstreckt ich sehn!

沃坦：

那劍已被我粉碎！
孩子，
別想改變我的決定，
好好聽從發落吧；
我再不能
給你做主。
我得走了，
到遠方去：
我在這兒耽得太多了。
你離去
我也得離去。
你怎樣打算
我不會知道：
我只是執行你的處分。

Wotan

And which I struck to pieces
in his hands!
Girl, don't try
to alter my decision.
Await your lot as it falls to you;
I cannot choose it for you;
And now I must go,
travel far away.
I have stayed here too long.
As you turned away
I must turn away,
I don't know
what you wish for yourself:
only your punishment
I must see exacted.

Brünnhilde

Was hast du erdacht,
dass ich erdulde?

布倫希達：

你要怎樣處置我？

Brünnhilde

What have you ordained
that I must suffer?

Wotan

In festen Schlaf
verschliess' ich dich:
wer so die Wehrlose weckt,
dem ward, erwacht, sie zum Weib!

沃坦：

我用沉睡鎖住你。
哪一個把無助的你喚醒，
他就是你的丈夫。

Wotan

In deep sleep I shall enclose you.
Whoever wakes you defenceless,
will have you as his wife
when you wake.

Brünnhilde

Soll fesselnder Schlaf
fest mich binden,
dem feigsten Manne
zur leichten Beute:
dies eine muss du erhören,
was heil'ge Angst zu dir fleht!

布倫希達：

要是我給這睡咒鎖住，
最無能的人
都可能得到我。
我懇切地
求你成全一件事：
讓最可怖的景象護着我；

Brünnhilde

If enchanting sleep
is to bind me fast,
the feeblest man's
easy acquisition:
one thing you must grant
and I beg it in solemn fear.

Die Schlafende schütze
mit scheuchenden Schrecken,
dass nur ein furchtlos
freiester Held
hier auf dem Felsen
einst mich fänd!

Wotan

Zu viel begehrst du,
zu viel der Gunst!

Brünnhilde

Dies eine musst du erhören!
Zerknicke dein Kind,
das dein Knie umfasst;
zertritt die Traute,
zertrümmre die Maid,
ihres Leibes Spur
zerstöre dein Speer:
doch gib, Grausamer, nicht
der grässlichsten Schmach
sie preis!
Auf dein Gebot
entbrenne ein Feuer;
den Felsen umglühe lodernde Glut;
es leck' ihre Zung',
es fresse ihr Zahn
den Zagen, der frech sich wagte,
dem freislichen Felsen zu nahn!

Wotan

Leb' wohl, du kühnes,
herrliches Kind!
Du meines Herzens heiligster Stolz!
Leb' wohl! Leb' wohl! Leb' wohl!
Muss ich dich meiden,
und darf nicht minnig
mein Gruss dich mehr grüssen;
sollst du nun nicht mehr
neben mir reiten,
noch Met beim Mahl mir reichen;
muss ich verlieren
dich, die ich liebe,
du lachende Lust meines Auges:
ein bräutliches Feuer
soll dir nun brennen,
wie nie einer Braut es gebrannt!
Flammende Glut umglühe den Fels;
mit zehrenden Schrecken
scheuch' es den Zagen;
der Feige fliehe
Brünnhildes Fels! —
Denn einer nur freie die Braut,
der freier als ich, der Gott!
Der Augen leuchtendes Paar,
das oft ich lächelnd gekost,
wenn Kampfeslust
ein Kuss dir lohnte,

那一天
能得到我的人，
得是世上
最無畏的英雄。

沃坦：

你要求太多，
我辦不到。

布倫希達：

這椿事你得成全。
毀掉你膝下
求情的孩子，
踐踏你碎了心、
疼愛的女兒，
用你的鎗
把她碎屍萬段，
可別這樣忍心，
叫她見不得人。
求你讓那熊熊烈火，
繞着我躺下的石塊
高高燃起；
讓那凌厲的火舌，
吞噬靠近石峰的，
膽小魯莽的凡人。

沃坦：

別了，我疼愛的、
勇敢的孩子！
你，我心裏最驕傲的光輝。
別了！別了！別了！
要是捨棄了你，
再不能慈愛地把你呼喚；
要是再不能和你並騎，
再不能品嘗
你侍候我的蜜酒；
要是我得失去你，
我疼愛的女兒，
我眼中燦爛的笑容；
那就讓我燃點起
任何新娘都得不到的
新婚火炬！
熊熊的火焰
將圍繞這石峰：
那麼熾烈，
那麼駭人，
教那輕薄懦怯的凡人，
遠遠躲離布倫希達！
贏取她的，
只有一位比我這神
更自由的人。
多少次用微笑愛撫的，
那雙明亮的眼：
在出征的亢奮中

Let my sleep be protected
by terrors that scare,
so that only a fearless
unrestrained hero
may one day find me
here on the rock.

Wotan

You ask too much,
too great favour.

Brünnhilde

This one thing you must allow.
Destroy your child,
who claps your kness,
trample on your favourite,
crush the girl,
let all trace of her body
be destroyed by your spear;
but do not be so cruel as to
condemn her to vilest disgrace.
At your demand let fire blaze up;
round the rock
let it burn with flaring flames;
let its tongues flicker,
its teeth devour
any coward who rashly dares
to approach the fearsome rock.

Wotan

Farewell, you bold,
wonderful child!
You, my heart's holiest pride.
Farewell, farewell, farewell!
If I must reject you
and may not lovingly
greet you again with my greeting,
if you may no longer
ride beside me,
or bring me mead at my table;
if I must lose you whom I loved
you, laughing joy of my eyes:
then a bridal fire
shall burn for you,
as it never burned for any bride!
A blaze of flame
shall burn round the rock;
with devouring terror
let it scare the fainthearted;
let cowards run away
from Brünnhilde's rock!
For only one shall win the bride,
one freer than I, the God!
That bright pair of eyes
that often I fondled with smiles,
when lust of battle won you a kiss,
when childlike chatter

wenn kindisch lallend
der Helden Lob
von holden Lippen dir floss:
dieser Augen strahlendes Paar,
das oft im Sturm mir geglanzt,
wenn Hoffnungssehnen
das Herz mir sengte,
nach Weltenwonne
mein Wunsch verlangte
aus wild webendem Bangen:
zum letztenmal
letz' es mich heut'
mit des Lebewohles letztem Kuss!
Dem glücklichen Manne
glänze sein Stern:
dem unseligen Ew'gen
muss es scheidend sich schliessen.
Denn so kehrt der Gott sich dir ab,
so küsst er die Gottheit von dir!
Loge, hör! Lausche hieher!
Wie zuerst ich dich fand,
als feurige Glut,
wie dann einst du mir schwandest,
als schweifende Lohe;
wie ich dich band,
bann ich dich heut'!
Herauf, wabernde Lohe,
umlodre mir feurig den Fels!
Loge! Loge! Hieher!
Wer meines Speeres
Spitze fürchtet,
durchschreite das Feuer nie!

換來我的親吻；
稚氣地讚美着
英雄們的啁啾，
撩起我無限的愛憐。
你那雙光輝的眼，
在風暴中給我照亮。
心中的渴望燃起時，
世俗的情慾交織着
狂暴的恐慌：
讓它們最後一次，
憑這臨別一吻，
照亮我的心房吧！
只願這明眸裏的星光，
為那幸福的凡人閃亮。
這沒福分的天神，
只能把它們輕輕閉上。
我得離開你了：
這一吻，
人神兩別！
羅格，聽好！
聽我召喚！
開初你是一團烈火，
飄飄忽忽，
驀然地躲着我。
你我原是同盟，
如今我召喚你！
燃燒起來吧，魔焰，
圍住這塊石！
羅格！羅格！
現身吧！
在我鎗尖前畏縮的，
永不能穿過這火牆！

in praise of heroes
flowed from your dear lips:
that radiant pair of eyes
that often in tempests
blazed at me,
when hopeful yearning
burned up my heart,
when for worldly joy
my desires longed
amid wild weaving fear:
for the last time
let them delight me today
with farewell's last kiss!
May their star shine
for that happier man:
for the luckless immortal
they must close in parting.
For thus the God
departs from you,
thus he kisses your godhead away!
Loge, listen! Harken here!
As I found you first,
a fiery blaze,
as once you vanished from me,
a random fire;
as I allied with you,
so today I conjure you!
Arise, magic flame,
girdle the rock with fire for me!
Loge! Loge! Come here!
Whosoever fears
the tip of my spear
shall never pass through the fire!

阿雷西 · 塔諾維斯基 Alexei Tanovitsky

沃坦 (男低音)
Wotan (Bass)



塔諾維斯基生於明斯克，於聖彼得堡國立音樂學院受訓，自1999年效力馬林斯基劇院。曾在多個比賽獲得大獎，包括分別在中國寧波和日本靜岡舉行的第三、第四屆國際聲樂比賽及國際艾琳娜 · 奧布拉茨索娃比賽。

Alexei Tanovitsky was born in Minsk. He graduated from the St Petersburg State Rimsky-Korsakov Conservatoire. He has performed at the Mariinsky Theatre since 1999. He has won numerous competitions including the 4th International Vocalists' Competition in Shizuoka, Japan; the 3rd International Vocalists' Competition in Ningpo, China and the International Elena Obraztsova Competition.



奧爾加 · 薩沃娃 Olga Savova

布倫希達 (女中音)
Brünnhilde (Mezzo-soprano)

薩沃娃生於列寧格勒，1994年於聖彼得堡國立音樂學院畢業，師從伊莉娜 · 寶嘉卓娃，1996年加入馬林斯基歌劇團。曾獲2001年格林美獎提名，是俄國傑出藝術家。

Olga Savova was born in Leningrad. She graduated from the St Petersburg State Rimsky-Korsakov Conservatoire in 1994, where she studied under Prof Irina Bogacheva. She joined the Mariinsky Opera in 1996. Savova is an honoured artist of Russia and was nominated for a Grammy Award in 2001.

葉卡特琳娜 · 希慕諾維奇 Yekaterina Shimanovich

西格琳達 (女高音)
Sieglinde (Soprano)



希慕諾維奇生於明斯克，1998年進入白俄羅斯音樂學院，隨後轉學至聖彼得堡國立音樂學院，師從格雷 · 加內達尼安，2004年畢業。她原是馬林斯基青年歌唱家學院獨唱家，2008年加入馬林斯基歌劇團。

Yekaterina Shimanovich was born in Minsk. She entered the Byelorussian Academy of Music in 1998. She subsequently transferred to the St Petersburg State Rimsky-Korsakov Conservatoire, graduating in 2004. Shimanovich was a prize winner at the National LP Alexandrovskaya Competition of Young Singers and a Diploma-recipient at the International Glinka Vocalists' Competition. Before joining the Mariinsky Opera in 2008, Shimanovich was a soloist with the Mariinsky Academy of Young Singers.



塔迪亞娜 · 克拉芙索娃 Tatiana Kravtsova

海姆維茲 (女高音)
Helmwige (Soprano)

克拉芙索娃於聖彼得堡國立音樂學院受訓，1987年加入馬林斯基歌劇團，1993年曾在國際青年歌劇歌手大賽上獲獎。她參演了馬林斯基歌劇團的主要製作，曾隨團巡演歐美多國。她曾在拉維羅歌劇節上飾演《諾瑪》的主角，又在1992年三藩市的太平洋之聲音樂會演出。

Tatiana Kravtsova studied music at the St Petersburg State Rimsky-Korsakov Conservatoire. She has been a Mariinsky Opera soloist since 1987, and she won a prize at the International Young Opera Singers Competition in 1993. Kravtsova has performed in all of the Mariinsky Opera's major productions. She has toured with the company to countries in Europe, and the US. She also sang the lead role in *Norma* at the Ravello Opera Festival. In 1992, she performed in the Gala Concert Pacific Voices in San Francisco.

里雅·舍夫佐娃 Lia Shevtsova

格爾希達（女高音）
Gerhilde (Soprano)



舍夫佐娃生於聖彼得堡，1994年於聖彼得堡國立音樂學院畢業，1993年加入馬林斯基歌劇團，曾參與多齣作品，如《伊果王子》、《霍凡斯基之亂》、《戰爭與和平》和《卡門》。舍夫佐娃曾隨團到歐美及亞洲多國巡演。

Lia Shevtsova was born in St Petersburg. She graduated from the St Petersburg State Rimsky-Korsakov Conservatoire in 1994. She joined the Mariinsky Opera in 1993 and has participated in many major productions, including *Prince Igor*, *Khovanshchina*, *War and Peace* and *Carmen*. Shevtsova has toured with the company to countries in Europe, the US and Asia.



伊蓮娜·華斯麗艾娃 Irina Vasilieva

奧德琳達（女高音）
Ortlinde (Soprano)

華斯麗艾娃1999年從聖彼得堡國立音樂學院畢業後，加入馬林斯基青年歌唱家學院為獨唱家，2005年加入馬林斯基歌劇團。她曾在國際伊莎貝拉·尤列娃大賽、國際聲樂大賽、國際林姆斯基-高沙可夫青年歌手比賽及艾蓮娜·奧布拉茨索娃比賽中獲獎。

Irina Vasilieva joined the Mariinsky Academy of Young Singers as a soloist after graduating from the St Petersburg State Rimsky-Korsakov Conservatoire in 1999. She joined the Mariinsky Opera in 2005. Vasilieva has won prizes at international competitions such as the Izabella Yurieva Competition, the International Vocal Competition, the International Rimsky-Korsakov Young Opera Singers' Competition and the International Elena Obraztsova Competition.

艾琳娜·維特曼 Elena Vitman

蘿斯緯莎（女中音）
Rossweisse (Mezzo-soprano)



維特曼生於俄羅斯東部，於聖彼得堡國立音樂學院受訓，師從伊莉娜·寶嘉卓娃，後獲碩士學位。她曾於弗羅茨瓦夫及聖彼得堡的聲樂比賽中獲獎。1996年她加入馬林斯基歌劇團。維特曼隨歌劇團到多國巡演，並經常亮相聖彼得堡和德國的室樂音樂會。

Born in Russia's far east, Elena Vitman studied at the St Petersburg Rimsky-Korsakov State Conservatoire under Prof Irina Bogacheva, before completing a post-graduate course. She was prize winner at vocalists competitions in Wroclaw and St Petersburg. She has been a soloist at the Mariinsky Opera since 1996. Vitman has toured countries in Europe, and the US with the Mariinsky Theatre. She also appears regularly in chamber concerts in St Petersburg and in Germany.



奧爾加 · 雅可夫列娃
Olga Yakovleva

西格倫那 (女中音)
Siegrune (Mezzo-soprano)

雅可夫列娃生於聖彼得堡，1996年於馬林斯基音樂學校畢業，2007年在聖彼得堡國立音樂學院深造畢業。2006年在利西齊安大賽中二等獎，2005年加入馬林斯基青年歌唱家學院，任獨唱家。2009年四月，格杰夫指揮的馬林斯基樂團上演巴托克歌劇《藍鬍子公爵的城堡》，雅可夫列娃在其中飾尤迪絲。

St Petersburg native Olga Yakovleva graduated from the Mravinsky School of Music in 1996 and the St Petersburg State Rimsky-Korsakov Conservatoire in 2007. She won the second prize at the Lisitsian Competition in 2006 and an award at the Bella Voce International Student Competition in 2005. That same year, she joined the Mariinsky Academy of Young Singers as a soloist. In April 2009 Yakovleva sang the role of Judith in Béla Bartók's opera *Duke Bluebeard's Castle* with the Mariinsky Orchestra under Valery Gergiev.

娜塔莉亞 · 伊美斯塔菲耶娃
Natalia Evstafieva

華爾特歐 (女中音)
Waltraute (Mezzo-soprano)



伊美斯塔菲耶娃1999年於聖彼得堡國立音樂學院畢業，1997到2000年間任聖彼得堡穆索爾斯基芭蕾舞及歌劇院獨唱歌手。2001年進入馬林斯基青年歌唱家學院，2008年加入馬林斯基歌劇團。她在國際林姆斯基-高沙可夫大賽和巴塞隆拿國際聲樂比賽中均取得佳績，在1998年獲得聖彼得堡最高劇場榮譽之金蘇菲獎。

Natalia Evstafieva graduated from the St Petersburg State Rimsky-Korsakov Conservatoire in 1999. She was a soloist with the St Petersburg Mussorgsky Academic Theatre of Opera and Ballet between 1997 and 2000. She joined the Mariinsky Academy of Young Singers as a soloist in 2001, and the Mariinsky Opera in 2008.

Evstafieva has won prizes at various competitions including the International Rimsky-Korsakov Competition and the Barcelona International Vocalists' Competition. She also received St Petersburg's most prestigious theatre prize, the Golden Sofit in 1998.



艾琳娜 · 索瑪
Elena Sommer

葛琳格黛 (女中音)
Grimgerde (Mezzo-soprano)

索瑪生於鄂木斯克，於聖彼得堡國立音樂學院聲樂系畢業，2000年進入馬林斯基青年歌唱家學院，2008年加入馬林斯基歌劇團。1999年在維羅納國際聲樂大賽中獲獎。索瑪曾隨團在世界各地劇場演出。

Elena Sommer was born in Omsk and graduated from the vocal faculty of the St Petersburg State Rimsky-Korsakov Conservatoire. She joined the Mariinsky Academy of Young Singers in 2000 and the Mariinsky Opera in 2008. She won an award at the Verona International Vocalists' Competition in 1999. Sommer has performed with the Mariinsky Opera in major venues worldwide.

瓦爾瓦拉 · 索洛維耶娃
Varvara Solovieva

舒維緹瑛 (女中音)
Schwertleite (Mezzo-soprano)



索洛維耶娃生於聖彼得堡，於聖彼得堡國立音樂學院畢業，自2005年起在馬林斯基青年歌唱家學院任獨唱家，並在2006年利西齊安大賽中獲獎。

Varvara Solovieva was born in St Petersburg and graduated from the St Petersburg State Rimsky-Korsakov Conservatoire. She has been a soloist with the Mariinsky Academy of Young Singers since 2005, and was a prize winner at the International Lisitsian Competition in 2006.



列奧尼德 · 佐洛塔列夫
Leonid Zolotarev

聲樂指導
Vocal Coach

列奧尼德 · 佐洛塔列夫1991年於聖彼得堡國立音樂學院畢業，主修鋼琴。1990年起兼任聖彼得堡音樂學院歌劇院團長和凱奇費特斯教授歌劇課的團長。佐洛塔列夫2000年始任馬林斯基歌劇團團長。

Leonid Zolotarev graduated as a pianist from the St Petersburg State Rimsky-Korsakov Conservatoire in 1991. From 1990 he combined working as a concert master at the Opera Studio of the St Petersburg Conservatoire — where he was responsible for the musical preparation of opera productions — and as a concert master in Professor M L Kheifets' opera class at the conservatoire. Since 2000 he has been a concert master with the Mariinsky Opera.

簡歷中譯：曾逸林

2010年3月28日（星期日）

28 March 2010 (Sunday)

里亞多夫 (1855 – 1914)

Anatoly Liadov (1855 – 1914)

《女巫巴巴亞加》，作品56

Baba Yaga, Op 56

普羅科菲耶夫 (1891 – 1953)

Sergey Prokofiev (1891 – 1953)

D大調第一交響曲，作品25，
《古典》

Symphony No 1 in D, Op 25,
Classical

快板

Allegro

小廣板

Larghetto

嘉禾舞曲：不太快的快板

Gavotte: Non troppo allegro

終曲：非常活潑地

Finale: Molto vivace

— 中場休息 —

— Interval —

蕭斯達高維契 (1906 – 1975)

Dmitry Shostakovich (1906 – 1975)

C大調第七交響曲，作品60，
《列寧格勒》

Symphony No 7 in C, Op 60,
Leningrad

小快板

Allegretto

中板（小快板）

Moderato (Poco allegretto)

慢板

Adagio

不太快的快板

Allegro non troppo

演出長約2小時，包括一節中場休息

Running time: approximately 2 hours with one interval

里亞多夫

《女巫巴巴亞加》，作品56

十九世紀下半葉，不少俄國作曲家也從祖國的民間傳說獲得創作靈感，里亞多夫也不例外。可是他以「懶惰」見稱，要他下定決心寫作實在艱難。即使像《女巫巴巴亞加》這樣的管弦樂短曲，前後也要花上十年才能完（1904年完成）。《女巫巴巴亞加》是里亞多夫一系列短篇交響詩之一，以俄國民俗為主題，以音樂刻劃著名女巫巴巴亞加——她在穆索爾斯基《圖畫展覽會》也出現過。

巴巴亞加會把幼童骨頭磨成粉末；暴躁不安的低音巴松管音型就代表這個可怕的女巫。晚上，她一邊騎着掃帚飛行，一邊尋找新的受害者——里亞多夫則以特別的配器刻劃（敲擊樂更是多姿多彩）。樂曲神氣的節奏和沙沙作響的半音音型，成為後來許多動畫配樂的濫觴。

普羅科菲耶夫

D大調第一交響曲，
作品25，《古典》

1917年，俄國發生革命。在那動盪的年頭，普羅科菲耶夫——一個自音樂學院畢業不久的傲慢年輕人——卻有辦法在郊外享受清靜的日子，其間完成了大量作品，包括好些他最優秀的鋼琴曲、《第一小提琴協奏曲》和第一交響曲。他一生共創作了七首交響曲，風格多變而且規模大小不一；但相較於規模愈來愈大的後浪漫交響曲，他的第一交響曲看來樸素得近乎奇怪。

Anatoly Liadov

Baba Yaga, Op 56

Like a number of Russian composers who came of age in the second half of the 19th century, Anatoly Liadov was attracted to the folklore of his native land as a source of musical inspiration. Yet he also had difficulty motivating his creative drive, resulting in a reputation for laziness. The orchestral miniature *Baba Yaga*, for example, was a decade or so in the making (completed in 1904). It numbers among a series of tiny tone poems Liadov composed to themes from Russian folk culture — in this case a musical portrait of the famous witch who is also brought to life in Mussorgsky's *Pictures at an Exhibition*.

The frightful Baba Yaga — represented by a cranky contrabassoon figure — grinds down the bones of small children. Her terrifying night ride in search of new victims elicits special-effects orchestration from Liadov (with lots of colour from the percussion). His perky rhythms and chromatic rustlings, meanwhile, have long since been appropriated by cartoon soundtracks.

Sergey Prokofiev

Symphony No 1 in D,
Op 25, *Classical*

During the revolution in 1917, Prokofiev—a young upstart who only recently graduated from Conservatory — escaped to the countryside. It was a fertile period for Prokofiev, resulting in some of his best piano music, the *First Violin Concerto*, and this first of his seven symphonies — a cycle that ranges widely in style and scope. Prokofiev here adopts an almost quaintly unpretentious attitude to the genre, in the wake of the ever-expansive symphonies of the post-Romantic era.

普羅科菲耶夫想完全不借助鋼琴（他在回憶錄中寫道：「我想，這樣樂曲的色彩會更自然、更剔透」），因此打算在第一首交響曲仿效海頓的風格。樂曲的確清脆俐落，比例恰到好處，初步可見他的「新古典主義」傾向；「新古典主義」不久即大行其道。

除了雙管制管樂和弦樂外，明亮、「陽光」的D大調需要小號和定音鼓來營造喜慶氣氛。雖然普羅科菲耶夫師法前輩作曲家，但所有音樂素材顯然都是他原創的。樂曲的和聲轉折，令觀眾不會誤會樂曲僅屬仿古之作。第一樂章〈快板〉便故意偏離主調D大調，轉到C大調來開始再現部；而且寫法雖然清晰，但不代表容易演奏，本樂章的合奏難度就很高。〈小廣板〉抒情、平衡，讓人想起普羅科菲耶夫日後傑作《羅密歐與茱麗葉》好些動人旋律，事實上，他真的在《羅密歐與茱麗葉》採用了本曲第三樂章，並將傳統常用的〈小步舞曲〉代以另一種拍子的舞曲——〈嘉禾舞曲〉。令人愉快的終樂章充滿鞭炮似的效果，為全曲畫上句號。

蕭斯達高維契

C大調第七交響曲，作品60，
《列寧格勒》

蕭斯達高維契離世已三十多年了，然而他的遭遇與其音樂的關係，時至今日仍然莫衷一是。要在他的樂曲裏找尋言外之音，C大調第七交響曲尤其適合。第七是蕭斯達高維契15首交響曲裏篇幅最長的一首，一開始便與1941年納粹德國入侵蘇聯息息相關。納粹德國的侵

Prokofiev had the idea of a Haydn-flavoured symphony and wanted to compose an entire score without the aid of the piano — “thinking,” as he writes in his memoirs, “that such a piece would have more natural and transparent colours”. And transparent they are in this crisply and delightfully proportioned work, which taps into the composer’s unique slant on the “Neoclassical” idea that would soon become fashionable.

The bright, “sunny” key of D major calls for the celebratory punctuation of trumpets and timpani in addition to pairs of woodwinds and strings. Despite his classical models, all the musical material is apparently Prokofiev’s own. Harmonic twists ensure we don’t hear this music as mere imitation of the past. The opening *Allegro*, teasingly swerves from its home key to C major for the recapitulation, and the clarity of Prokofiev’s writing doesn’t mean the symphony is easy to play, as the virtuoso ensemble of this movement demonstrates. The lyrical balance of the *Larghetto* anticipates the touching melodies of Prokofiev’s later *Romeo and Juliet* music; indeed, he even chose to incorporate the third movement in the latter. It substitutes a *Gavotte* for the classical Minuet, one dance and meter for another. Prokofiev wraps the symphony up with a delightful firecracker of a finale.

Dmitry Shostakovich

Symphony No 7 in C, Op 60,
Leningrad

The issue of how Shostakovich’s music interacts with his biographical circumstances continues to simmer, generating controversy decades after his death. A quest for hidden meanings in his scores has proved especially relevant for the Symphony No 7 in C major. From the start, this longest of the composer’s fifteen symphonies was closely associated with the catastrophic suffering caused

略，弄得蘇聯民不聊生——蕭斯達高維契的家鄉列寧格勒（也就是今天的「聖彼得堡」）被圍攻，他在那裏捱過了幾個月，以極快的速度寫下大量作品；後來當局強迫他與家人往東撤退到比較安全的地方。就在同一年年底，他完成了史詩式的第七。

蕭斯達高維契把第七題獻給列寧格勒，有力地為同盟國吶喊助威。但後來許多人都認為第七過份歌功頌德，已淪為浮誇的宣傳工具。可是近20年來，卻有人認為樂曲的內容遠不止此。例如，全曲最具爭議性、也是最有份量的第一樂章，曾被認為是粗略刻劃希特勒滅絕人性的侵略；但新的解讀卻認為這個樂章牽涉國家內鬥，內容複雜得多；甚至有人認為蕭斯達高維契早在納粹突擊蘇聯前已動筆，是為斯大林剷除異己時的犧牲者而作的安魂曲。

無論如何，第一樂章初時跟隨一般的交響曲形式，有兩組截然不同的樂思：弦樂奏出大膽、樂觀、進行曲似的第一主題，第二主題既抒情又發人深省；接着是後來成為眾矢之的「侵略」樂段。「侵略」樂段以一個庸俗得近乎滑稽的進行曲曲調為基礎，寫出12段來來去去無甚新意的變奏，喧鬧地解體時達到高潮。

在這裏，作曲家心中彷彿擁有獨裁主義那種磨人的力量，為求目的，不擇手段。優美的抒情主題重現時，卻變成巴松管淒涼的哀歌——雖然樂團編制龐大，但第七卻多有矚目的長篇獨奏段，尤其木管。進行曲這時插入，步步進迫，漸漸佔盡上鋒。

by the Nazi invasion of the Soviet Union in 1941. Shostakovich endured the first months of the siege of his native city of Leningrad (now St Petersburg), where he composed a large portion of the work at breakneck speed. He completed the epic score before the end of the year, after authorities insisted on evacuating him and his family eastward, to relative safety.

The Seventh, which Shostakovich dedicated to the city of Leningrad, became a powerful rallying cry for the Allies. However, it was subsequently dismissed as an over-glorified “battle symphony” by many who considered it a bombastic propaganda tool. In recent decades, the work has been viewed as more universal in scope. For example, the mammoth first movement — the most controversial part of the Seventh — was once considered a crude depiction of Hitler’s ruthless invasion. New interpretations now suggest a more complex picture, involving an attack from within. Some even argue that Shostakovich began the symphony before the Nazi onslaught, as a kind of requiem for the victims of Stalin’s purges.

In any case, this first movement initially follows the usual symphonic pattern of two contrasting sets of ideas: a hardy, optimistic, march-like first theme in strings followed by a lyrically meditative second one. Shostakovich then inserts the symphony’s notorious “invasion” music. It steadily grows in force as a set of twelve repetitive variations on an almost comically vulgar march tune, climaxing in a furious meltdown.

The composer here seems to have in mind the soul-destroying force of all totalitarianism, which brutalises everything in its path. In the recapitulation of the original thematic elements, the beautiful lyrical respite returns as a forlorn lament on the bassoon — despite its very large orchestra, the Seventh features remarkably extensive solo spotlights, particularly for the woodwinds. The



全曲最長的樂章過後是全曲最短的樂章。第二樂章是間奏曲與諧謔曲的混合物，中間的插段盡顯蕭斯達高維契有名的辛辣幽默感。隨後是既感人又多變的〈慢板〉。〈慢板〉以奏鳴曲式寫成，開端的讚美詩與弦樂樸素而優美的宣敘調交替出現，另一個快速的進行曲樂段在樂章中途突然響起。〈慢板〉與〈終樂章〉一氣呵成；〈終樂章〉由簡單的音樂素材產成強大的衝勁，振奮人心。生動活潑的漸強效果是結構上的支柱，前幾個樂章的素材在嚴肅的中段重現；尾聲使勁營造喜洋洋的結束，所有陰霾一掃而空。最後幾小節震耳欲聾，迎來純淨的C大調——簡練得也許有點諷刺。

樂曲介紹：湯馬士·梅

中譯：鄭曉彤

music has now been infected by the menace of the intervening march.

The symphony's longest movement is followed by its shortest — a cross between an *intermezzo* and a *scherzo* that includes a middle episode of Shostakovich's famously biting humour. After this is a moving and varied *Adagio* in sonata form — its opening chorale alternates with austere beautiful string recitatives, while another fast march whips into action at the movement's centre. Shostakovich links the *Adagio* directly to the finale, which generates exciting momentum from simple musical cells. Vividly prepared *crescendos* serve as structural pillars, with material heard earlier in the symphony reappearing in a stern central section. The coda works strenuously towards a jubilant close, sweeping away the shadows to arrive — perhaps with ironic brevity — at unalloyed C major in the final deafening measures.

Programme notes by Thomas May

馬林斯基劇院藝術總監及劇院總監
Artistic and General Director of the Mariinsky Theatre

維萊里 · 格杰夫
Valery Gergiev

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指揮 維萊里 · 格杰夫
Conductor Valery Gergiev

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Liudmila Chaykovskaya
Anton Kozmin
Mikhail Rikhter
Stanislav Izmaylov
Khristian Artamonov
Alexander Shirokov
Dina Zikeeva
Irina Sukhorukova
Kristina Minosyan
Andrey Pokatov
Marina Serebro
A Vinogradskaya

第二小提琴 Second Violin

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Anastasia Lukirskaya
Zhanna Abdulaeva
Andrey Tyan
Svetlana Zhuravkova
Marchel Bezhenaru
Alexey Krasheninnikov
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Sergey Letyagin
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Alexander Shelkovnikov
Oleg Larionov
Sergey Evtikhov
Evgeny Barsov
Victor Zakharov
Yury Baranov
Dmitry Veselov
Olga Neverova

大提琴 Cello

Zenon Zalitsaylo
Oleg Sendetskiy
Alexander Ponomarenko
Oxana Moroz
Natalia Baykova
Dmitry Kirillov
Sarkis Ginosyan
Vladimir Yunovich

低音大提琴 Double Bass

Kirill Karikov
Vladimir Shostak
Alexander Alekseev
Denis Kashin
Victor Alekseev
Vladimir Nefedov
Maxim Afanasiev

長笛 Flute

Nikolay Mokhov
Diana Cherezova
Oleg Mikhaylovskiy
Mikhail Pobedinskiy

雙簧管 Oboe

Alexander Trushkov
Andrey Yankovsky
Victor Ukhalin
Ilya Ilin

單簧管 Clarinet

Victor Kulyk
Vadim Bondarenko
Dmitry Kharitonov
Vitaly Papyrin
Yury Zyuryaev

巴松管 Bassoon

Igor Gorbunov
Rodion Tolmachev
Alexander Sharykin
Yury Radzevich

法國號 French Horn

Stanislav Tses
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Stanislav Avik
Igor Prokofiev
Alexey Pozin
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Alexander Dzherri
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