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星期二 Tue 8pm
香港文化中心音樂廳
Concert Hall,
Hong Kong Cultural Centre

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卡雷爾・馬克・奇尚
KAREL MARK CHICHON
指揮 CONDUCTOR

澳門樂團
MACAO ORCHESTRA

©Sarah Katharina

ELĪNA GARANČA GALA CONCERT
艾琳娜・嘉蘭莎演唱會

康樂及文化事務署
Leisure and Cultural Services Department

35th Anniversary 香港文化中心 三十五周年 HONG KONG CULTURAL CENTRE

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節目 PROGRAMME

葛令卡 Glinka	《魯斯蘭與柳德米拉》序曲 Overture *to Ruslan and Ludmila*
柴可夫斯基 Tchaikovsky	喬安娜詠嘆調(選自《奧爾良的少女》) Aria of Johanna (from *The Maid of Orleans*)
馬斯奈 Massenet	冥想曲(選自《泰伊斯》) Mèditation (from *Thaïs*)
聖桑 Saint-Saëns	**《參孫與達麗拉》選段** Excerpts from *Samson et Dalila* **我的心為那聲音開啟** Mon coeur s'ouvre à ta voix **狂歡之舞** Bacchanale
古諾 Gounod	在黑暗中更偉大(選自《示巴女王》) Plus grand, dans son obscurité (from *La Reine de Saba*)

中場休息20分鐘　Intermission of 20 minutes

	三首西班牙帕索杜布萊舞曲　Three pasodobles from Spain
馬奎納 Marquina	**西班牙鬥牛舞曲** *España Cañi*
洛佩 Lope	**赫羅納** *Gerona*
佩內拉 Penella	**野貓** *El Gato Montès*
比才 Bizet	《卡門》選段　Excerpts from *Carmen* **愛情是個流浪兒** L'amour est un enfant de Bohème (**第一幕 — 第一版本** Act I - First version) **序曲** Prélude　(**第一幕** Act I) **哈巴奈拉舞曲** Habanera　(**第一幕** Act I) **幕間曲** Entr'acte　(**第三幕** Act III) **塞桂第拉舞曲** Seguidilla　(**第一幕** Act I) **幕間曲** Entr'acte　(**第四幕** Act IV) **徒勞無益** En vain, pour éviter　(**第三幕** Act III) **幕間曲** Entr'acte　(**第二幕** Act II) **波希米亞之歌** Chanson bohème　(**第二幕** Act II)

節目長約2小時，包括中場休息20分鐘。
The performance will run for about 2 hours including a 20-minute intermission.

艾琳娜 · 嘉蘭莎 Elīna Garanča　女中音 Mezzo-soprano

艾琳娜 · 嘉蘭莎在世界各地一流歌劇院、演奏廳，以及與交響樂團的演出，贏得讚譽無數，至今已穩站樂壇熠熠巨星的地位。

在 2023/24 樂季，嘉蘭莎演出的歌劇包括在德國國家歌劇院演《阿依達》(飾安妮絲)；在史卡拉歌劇院演《卡洛王子》(飾艾寶莉公主)及《鄉村武士》(飾珊圖莎)、在維也納國家歌劇院演《巴西華》(飾管芝)，及在聖卡洛劇院演《藍鬍子》(飾茱迪絲)。至於在音樂會的演出，包括在卡奈基音樂廳演《藍鬍子》，與大都會歌劇院巡迴日本與南韓獻藝、與指揮家班帕諾爵士在羅馬合演威爾第的《安魂曲》，又與鋼琴家馬天勞在米蘭的史卡拉劇院亮相。

嘉蘭莎最為樂迷津津樂道的表演，是演繹比才的《卡門》。她在紐約大都會歌劇院演出過後，《紐約時報》讚譽她為「25 年來最出色的卡門……」，而該劇的錄影，成了最多人觀賞也最暢銷的「美國大都會歌劇院高清系列」節目之一。除了大都會歌劇院，她也曾在皇家歌劇院、維也納國家歌劇院、巴伐利亞國家歌劇院、史卡拉歌劇院、索菲亞皇后藝術歌劇院等演繹卡門，所到之處均大獲輿論好評。

嘉蘭莎是德意志留聲機公司的專屬藝人，名下為她推出了多張唱片。她亦多次獲頒德國古典音樂回聲獎，其中第一張非主流古典歌曲集《太陽與生命》更獲選「年度歌手」。此外，她也曾贏得《音樂美國》雜誌的「年度聲樂家」銜、國際唱片暨音樂出版大展古典音樂獎的「年度歌手」，及一次提名競逐「格林美獎」。

嘉蘭莎於 2013 年獲維也納國家歌劇院授予「榮譽女歌手」榮銜，以表揚她對該歌劇院的服務。

Mezzo-soprano Elīna Garanča has established herself as a major star through her highly acclaimed performances for the world's leading opera houses, symphony orchestras and recital halls.

During the 2023/24 season, Garanča's opera performances include *Aida*'s Amneris at the German State Opera, *Don Carlo*'s Princess Eboli and *Cavalleria Rusticana*'s Santuzza at the Teatro alla Scala, *Parsifal*'s Kundry at the Vienna State Opera and *Bluebeard*'s *Castle*'s Judith for the Teatro di San Carlo. Her many concert performances are to include *Bluebeard*'s *Castle*'s at Carnegie Hall and on tour to Japan and South Korea with the Metropolitan Opera, Verdi *Requiem* in Rome with Sir Antonio Pappano and a recital at Teatro alla Scala in Milan with pianist Malcolm Martineau.

Garanča is particularly famed for her portrayal of Bizet's *Carmen* and was described by the *New York Times* as "the finest Carmen in 25 years..." following her appearance at the Metropolitan Opera in a production that was one of the most viewed and successful "The Met: Live in HD". She also performed *Carmen* at the Royal Opera House, Vienna State Opera, Bavarian State Opera, Teatro alla Scala and Palau de les Arts Reina Sofía, all to critical acclaim.

As an exclusive artist with Deutsche Grammophon, Garanča has released many albums for the label and received numerous ECHO Klassik Awards, including 'Singer of the Year' for her first non-core-classical album *Sol y Vida*. She is also recipient of *Musical America*'s 'Vocalist of the Year', MIDEM Classical Awards' 'Singer of the Year' and a Grammy nomination.

Garanča was honoured with the title of 'Kammersängerin' by the Vienna State Opera in 2013 for her devotion to the House.

www.elinagaranca.com
Elīna Garanča appears by arrangement with Intermusica Ltd.
Elīna Garanča records exclusively for Deutsche Grammophon.

@Sarah Katharina

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卡雷爾·馬克·奇尚 Karel Mark Chichon　指揮 Conductor

卡雷爾·馬克·奇尚自 2017/18 樂季起，出任大加納利群島愛樂樂團總指揮兼藝術總監。多年來，他已經走遍歐洲，為多個樂團及歌劇團擔任客席指揮。現時他定期為德意志留聲機公司灌錄唱片，名下已有多張鐳射唱片及鐳射影片。

他在擔任德國電台愛樂樂團的總指揮時，因對演繹多種多類樂曲有深刻理解，並奏出令人耳目一新的樂韻而大獲好評。他為漢斯納古典唱片公司錄製的德伏扎克管弦樂全集，贏得樂評一致讚譽，有認為「奇尚遠遠勝過很多聲名更昭著的對手」，推舉他第一張唱片為「至今最出色的版本」。他所灌錄的浦羅高菲夫、史特拉汶斯基及法雅的樂曲，獲《號角》雜誌大讚，形容他「台風十足、火花四射，完全展示個人魅力，在他的指揮棒下，德國電台愛樂樂團樂師仿如中魔」。

迄今奇尚指揮過的樂團包括皇家阿姆斯特丹音樂廳樂團、倫敦交響樂團、柏林電台交響樂團、維也納交響樂團、日本放送協會交響樂團等。2016 年，他首度在紐約大都會歌劇院亮相，指揮演出《蝴蝶夫人》，其中一場在全球 66 個國家的二千多間影院作現場直播。奇尚的成就亦獲得同行認可，現為英國皇家音樂學院院士。

Karel Mark Chichon OBE is the Chief Conductor and Artistic Director of Philharmonic Orchestra of Gran Canaria, a post he has held since the 2017/18 season. He has guest conducted widely across Europe both in the concert halls and opera houses. He is a regular Deutsche Grammophon recording artist, having recorded numerous CDs and DVDs for the renowned record label.

During his tenure as Chief Conductor of the German Radio Philharmonic Orchestra, he received praise for his profound interpretation of a wide repertoire and transformative music-making. He also received unanimous critical success for his cycle of the orchestral works of Dvořák with Hänssler Classic, with critics saying “Chichon scores significantly over several esteemed rivals” and praising the first release as “the finest version available”. His disc of music by Prokofiev, Stravinsky and de Falla inspired *Fanfare Magazine* to describe Chichon as “commanding, electrifying, utterly individual, with his German Radio Philharmonic Orchestra playing as those possessed”.

Chichon has conducted the Royal Concertgebouworkest, London Symphony Orchestra, Berlin Radio Symphony Orchestra, Vienna Symphony Orchestra, NHK Symphony Orchestra and more. In 2016, Chichon made his debut at the Metropolitan Opera, New York, conducting *Madama Butterfly*, which included a live broadcast in 2 000 cinemas across 66 countries throughout the world. Chichon was elected a Fellow of the Royal Academy of Music in recognition of his achievements within the profession.

資料由表演者提供
中文翻譯由格致語言顧問有限公司提供

Information provided by the artist
Chinese translation provided by KCL Language Consultancy Ltd

澳門樂團 Macao Orchestra

澳門樂團是澳門的職業音樂表演團體，融匯中西文化，演繹古今經典。

樂團由來自 10 多個不同國家及地區的優秀青年音樂家組成的中型樂團。自 2023/24 樂季起由廖國敏擔任音樂總監兼首席指揮。

澳門樂團與眾多國際知名音樂家、指揮家及藝術團體合作，包括齊默曼、卡華高斯、郎朗、譚盾、意大利都靈皇家歌劇院、英國國家芭蕾舞團、費城交響樂團等。樂團經常獲邀到國內外演出，包括奧地利布魯克納音樂節、日本《狂熱の日》音樂祭，及深圳「一帶一路」國際音樂季，足跡已遍及內地三十多個城市，海外地區包括奧地利、瑞士、匈牙利、葡萄牙、西班牙、美國、日本及韓國等。

澳門樂團是澳門文化傳播大使，透過音樂作為媒介，定期出訪大灣區、海內外宣揚澳門是樂團的重要使命。此外，樂團更走入校園、社區及弱勢社群，進行社區音樂推廣，大大拓展古典音樂觀眾的層面，為年輕音樂人才實現音樂夢想。

The Macao Orchestra is Macao's professional orchestra with a repertoire of Chinese and Western classics throughout the times.

It is a medium-sized orchestra of outstanding musicians from more than ten countries and regions. Starting from 2023/24 concert season, Lio Kuokman serves as Music Director and Principal Conductor of the orchestra.

The Macao Orchestra collaborates with numerous internationally renowned musicians, conductors and ensembles including Krystian Zimerman, Leonidas Kavakos, Lang Lang, Tan Dun, the Teatro Regio Torino, the English National Ballet, the Philadelphia Orchestra, and more. The orchestra has regularly been invited to perform in Chinese Mainland and overseas, participating in the International Bruckner Festival in Austria, the music festival "La Folle Journée" in Japan and "Belt and Road" International Music Festival in Shenzhen, leaving its footprints in at least 30 cities across Chinese Mainland as well as Austria, Switzerland, Hungary, Portugal, Spain, the U.S.A., Japan and Korea, etc.

The Macao Orchestra is the city's cultural ambassador, it shoulders the important mission of regularly touring in the Greater Bay Area and promoting Macao both in the home country and abroad. In addition, the Orchestra will promote music at community level, bringing music to campuses, communities, and disadvantaged groups, trying to greatly expand the audience for classical music, and help younger talents to realise their musical dreams.

資料由樂團提供
Information provided by the Orchestra

樂曲介紹 PROGRAMME NOTES

《魯斯蘭與柳德米拉》序曲
Overture to *Ruslan and Ludmila*

葛令卡 Mikhail Ivanovich Glinka
(1804 – 1857)

有人形容葛令卡為「天才玩票之友」，但稱他為「現代俄國古典音樂之父」，這說法也不為過。這部寫於 1842 年的《魯斯蘭與柳德米拉》，與很多部俄國歌劇一樣，是以普希金的詩為藍本。葛令卡共寫了兩部出色的歌劇，首部作品《沙皇的一生》紅透半邊天，《魯斯蘭與柳德米拉》則是第二部，寫於六年之後，屬於史詩式神話故事，背景設在弗拉德密親王統治基輔羅斯的時期（公元 978 至 1015 年）；基輔羅斯就是現今俄羅斯的前身。故事講述親王的女兒柳德米拉被邪惡的巫師邪洛莫擄走，勇敢的武士魯斯蘭奮不顧身把她救回來。這部歌劇不單有俄羅斯的民族音樂，還加入了其他地方的音樂旋律，包括來自俄羅斯、芬蘭、韃靼及波斯；而且，劇中旋律與配器的手法，成了後代俄國作曲家參照的典範。

雖然這部歌劇極少在俄國以外演出，但那首熱熱鬧鬧的序曲，堪稱可以與羅西尼的作品匹配，經常出現在音樂會上，是葛令卡最為人熟知的作品。據說，這首序曲的靈感來源，是婚禮筵席中常會聽到刀叉與碟子相碰的聲音。

Mikhail Ivanovich Glinka, described as a “dilettante of genius”, can nevertheless make a justifiable claim to be “the father of modern Russian classical music”. Based on a poem by Alexander Pushkin, as so many Russian operas are, *Ruslan and Ludmila* (1842) is the second of Glinka’s two great operas, coming six years after the very successful *A Life for the Tsar*. *Ruslan and Ludmila* is an epic fairy tale set in the times of Prince Vladimir, a historical character who ruled the Kievan Rus, a precursor of Russia, from 978 until 1015. It tells the story of the abduction of *Ludmila*, Vladimir’s daughter, by the evil wizard Chernomor and the efforts of the brave knight Ruslan to find and rescue her. The opera draws not just on Russian folk music but also includes themes based on Russian, Finnish, Tartar and Persian music, and provided models of melody and orchestration for later Russian composers.

Although the opera itself is rarely performed outside Russia, the rousing overture, often compared to those by Rossini, features often enough in concert to be Glinka’s most well-known work. Glinka’s inspiration for the overture was, reportedly, the clattering of knives, forks and plates at a wedding dinner.

喬安娜詠嘆調（選自《奧爾良的少女》）
Aria of Johanna (from *The Maid of Orleans*)

柴可夫斯基 Pyotr Ilyich Tchaikovsky
(1840 – 1893)

柴可夫斯基寫完了《尤金·奧尼金》才六個月，就在 1878 年底動筆撰寫《奧爾良的少女》。這是他第一部在俄國之外公演的歌劇。這部作品部分取材自德國劇作家席勒的一套話劇，大致講述聖女貞德的故事；說是講述，也只是約略的複述，其中添加了很多材料來源。貞德是法國一個村女，生於十五世紀，正值百年戰爭期間法國與英國對抗之時。貞德聽聞上帝的召喚，加入了法國軍隊。一如席勒的話劇，這歌劇也加插了一位勃艮第武士對貞德表達愛慕的情節。

歌劇的場景是在法國一處鄉郊。貞德的父親來勸她出嫁，但她拒絕了。貞德告訴父親，她已獲得了上帝給予她一項任命。法國正陷於戰爭之中，她深信法國會獲得勝利，她要服從內心的信念，放棄舊有的生活，加入戰鬥。她在這首詠嘆調中向家鄉、熟悉的風景和她的羊群說再見。

Pyotr Ilyich Tchaikovsky wrote *The Maid of Orleans* in only six months beginning in late 1878 just after the completion of *Eugène Onegin*; it was the first of the composer's operas to be performed outside of Russia. Based, among other sources, on a play by Friedrich Schiller, it tells, or rather loosely re-tells, the story of Joan of Arc, the fifteenth-century village girl called by God to fight for France against the English in the Hundred Years War, adding (this being the theatre) a love interest in the form of a Burgundian knight.

The opera opens in the French countryside. Joan's father exhorts her to marry her intended, but she refuses, declaring that she has been given a mission by God. War grips the country, but Joan declares her faith in French victory; she feels compelled by inner conviction to abandon her old life and go to fight. In "*Prostite vy, holmy, polja rodnye*" (Aria of Johanna), Joan says goodbye to her home, her familiar landscape and her flocks.

歌詞 Lyrics

Да, час настал!	Yes, the hour has come!	是的，時辰已到！
Должна повиноваться небесному	I must obey the heavenly command	我必須服從上天
веленью Иоанна.	for Joan.	予貞德的意旨。
Но отчего закрался в душу страх?	But why does fear creep into my soul?	但為何恐懼悄然襲上我的靈魂？
Мучительно и больно ноет сердце...	My heart is aching and painful...	我的心隱隱作痛……
Простите вы, холмы, поля родные;	Forgive me, hills, dear fields;	原諒我，山丘，親愛的田野；
Приютно мирный, ясный дол,	Forgive me, O peaceful, clear hills,	原諒我，寧靜清澈的山巒啊，
прости!	forgive me!	原諒我！
С Иоанной вам уж больше не видаться,	You'll never see Joan again,	你再也見不到貞德了，
Навек она, навек вам говорит: прости!	For ever and ever she'll say: Forgive me!	她會永遠說：原諒我！
Друзья луга, древа, мои питомцы,	Friends of meadows, trees, my pets,	草地的朋友、樹木、我的寵物，
Ах, вам без меня и цвесть,	Oh, you shall blossom and bloom,	哦，沒有我，
и отцветать!	without me!	你們也會開花結果！

Прохладный грот,
поток мой быстротечный,
Иду от вас и не приду к вам вечно!
Иду от вас и не приду к вам вечно...
Места, где всё бывало
мне усладой,
Отныне вы со мной разлучены;
Мои стада, не буду вам оградой,
Без пастыря бродить
вы суждены.
Досталось мне пасти иное стадо
На пажитях убийственной войны.

Так вышнее назначило избранье,
Меня влечёт не суетных желанье!
О Боже! Тебе моё открыто сердце!
Оно тоскует, оно страдает!

My cool grotto,
my fast-flowing stream,
I go from you to never return!
I go from you to never return...
Where all things have been
pleasures to me,
Now you are no longer with me;
My flocks, I will not be your fence,
You are destined to wander
without a shepherd.
I'm to shepherd a different flock
on the pastures of a murderous war.

So God on high has chosen me,
I am not drawn by vain desires!
O God, my heart is open to Thee!
It yearns, it suffers!

我清涼的洞穴，
我湍急的溪流，
我從你身邊一去不復返了！
我從你身邊一去不復返了……
那裡的一切對我來說
都是快樂，
現在你們不再與我同在；
我的羊群，我不再是你們的柵欄，
你們註定要在
沒有牧人的地方流浪。
我要牧養另一群羊
在殺戮戰爭的牧場上。

高高在上的上帝選了我，
我不為虛妄的欲望所吸引！
上帝啊，我的心向你敞開！
它渴望，它痛苦！

冥想曲（選自《泰伊斯》）
Mèditation (from *Thaïs*)

馬斯奈 Jules Massenet
(1842 – 1912)

法國作曲家馬斯奈以歌劇作品聞名，他寫了三十多部歌劇。這部《泰伊斯》(1894) 惹來極多爭議，雖然至今仍不時在劇院上演，不過最為人讚賞的是其中的一首純樂器間奏曲，以〈冥想曲〉的名稱為人熟悉。《泰伊斯》的劇本靈感，來自法國作家法朗士的一本反教士小說，以羅馬統治埃及時期為背景。當時基督教剛開始不久，一位修士阿塔納耶勸說劇中女主角泰伊斯歸信基督不果，反而自己卻失去了信仰。泰伊斯是阿歷山大城一位浪漫風騷的妓女，一心信奉愛神維納斯。《泰伊斯》在巴黎加尼葉歌劇院上演首場時，美國女高音西貝兒·桑德森因服裝製作失誤（或者是故意的），裙子的吊帶滑落了下來，於是在第一幕結束前，在表演她的色誘本事的那段戲，她都是無上裝演出。

到了第二幕，阿塔納耶來到泰伊斯面前，嘗試勸她離開奢華歡愉的生活，歸奉上帝，尋求救贖。泰伊斯把他趕走後，自我反省，她的思緒與情感變化全在〈冥想曲〉中用音樂表達出來。之後，泰伊斯決定追隨阿塔納耶，走進沙漠。雖然〈冥想曲〉是寫來供獨奏的小提琴與樂團合奏（在歌劇院上演時則有合唱隊在後台演唱），在音樂會上演出時卻絲毫沒有伴隨歌劇製作時爭議，但音樂中的抒情性，以及歌劇裏帶着某些被人稱為「宗教色情」的味道，仍清晰可見。

Best known for his operas, French composer Jules Massenet wrote more than thirty. His controversial *Thaïs* (1894), although still staged with some regularity, is celebrated mostly for the instrumental intermezzo known as the "Mèditation". *Thaïs* (inspired by an anti-clerical novel by Anatole France) takes place in Roman-ruled Egypt in the early days of Christianity and tells the story of a monk Athanaël who loses his faith when he tries to convert the

eponymous Thaïs, a sensuous Alexandrian courtesan and devotee of Venus, the goddess of Love. At the debut at Opéra Garnier in Paris, American soprano Sibyl Sanderson suffered (a possibly deliberate) wardrobe malfunction when a strap holding up gown slipped and she finished the Act I seduction scene topless.

In Act II, Athanaël confronts Thaïs and attempts to persuade her to leave her life of luxury and pleasure and find salvation through God. After driving him away, she reflects, her thoughts and emotions presented musically in the "Mèditation", following which Thaïs resolves to follow Athanaël into the desert. Although the "Mèditation" — written for solo violin, orchestra and (when performed in the opera house) backstage chorus — is a common concert piece played without any of the controversy that has accompanied some productions of *Thaïs*, both the lyricism and some of what has been called "religious eroticism" of the opera is discernible.

《參孫與達麗拉》
Samson et Dalila

聖桑 Charles-Camille Saint-Saëns
(1835 – 1921)

法國作曲家聖桑最為人熟知的作品，大概要算是他的歌劇《參孫與達麗拉》(1877)。這劇是根據舊約聖經中《士師記》非常出名的故事而寫：達麗拉這位女子引誘以色列的英雄參孫，要他透露自己力大無窮的來源（也許有些人已經遺忘，就是他的頭髮）。這劇在德國的威瑪首演，由李斯特指揮，因為法國沒有一家劇院肯上演這劇，可能是因為劇本主題緣故吧！一直要到 1892 年才在巴黎歌劇院亮相。

Perhaps the best-known work of French composer Charles-Camille Saint-Saëns is his opera *Samson and Delilah* (1877), based on the iconic tale in the Old Testament *Book of Judges* in which the temptress Dalila seduces the Israelite hero Samson to find the source of his great strength (his hair, for those who might have forgotten). The premiere was given in Weimar (in German) by Franz Liszt because no French theatre would take it on, perhaps due to its subject matter. It did not reach the Paris Opera until 1892.

我的心為那聲音開啟
Mon coeur s'ouvre à ta voix

達麗拉接受非利士人給她的任務，在第一幕落幕前成功吸引到參孫的目光，第二幕就達到了目標。參孫唱出「達麗拉！達麗拉！我愛你！」，達麗拉唱出了歌劇中最著名的詠嘆調〈我的心為那聲音開啟〉。

Having caught Samson's eye at the end of Act I, Dalila — acting for the Philistines — has in Act II been successful. In response to Samson's "Dalila! Dalila! Je t'aime!" (Dalila! Dalila! I love you!), Dalila sings the opera's best-known aria: "My heart opens to your voice..."

歌詞 Lyrics

Mon coeur s'ouvre à ta voix
comme s'ouvrent les fleurs
aux baisers de l'aurore!
Mais, ô mon bien-aimé,
pour mieux sécher mes pleurs,
Que ta voix parle encore!
Dis-moi qu'à
Dalila tu reviens pour jamais!
Redis à ma tendresse les
serments d'autrefois,
ces serments que j'aimais!
Ah! réponds à ma tendresse!
Verse-moi, verse-moi l'ivresse!

Ainsi qu'on voit des blés les
épis onduler
sous la brise légère,
ainsi frémit mon cour,
prêt à se consoler,
A ta voix qui m'est chère!
La flèche est moins rapide
à porter le trépas
que ne l'est ton amante
à voler dans tes bras!
Ah! réponds à ma tendresse!
Verse-moi, verse-moi l'ivresse!

My heart opens at your voice
just as flowers open
at the kisses of dawn!
But, my beloved,
to better dry my tears,
let your voice speak again!
Tell me that
you'll always return to Dalila!
Repeat the promises
from before,
the promises I loved!
Oh! respond to my tenderness!
intoxicate me!

As the ears
of wheat sway
in the light breeze,
So quivers my heart,
ready to be comforted,
at your voice, so dear to me!
The arrow is slower
to bring death
than is your lover
to fly into your arms!
Oh! respond to my tenderness!
Intoxicate me!

你的聲音使我心向你敞開
像花兒被曙光吻醒
燦爛盛開！
愛人啊，
只有再聽到你的聲音，
我的眼淚才不會再流！
請再告訴我
你一定會回到達麗拉身邊！
再次
發誓，
說我愛聽的誓言！
哦！回應我的溫柔！
讓我陶醉！

像微風裡
搖擺的
麥浪，
我的心在顫動，
只待吾愛的聲音，
帶來安慰！
我多想快快投進
你的懷抱
比飛箭射中心臟
還要快！
哦！回應我的溫柔！
讓我陶醉！

狂歡之舞
Bacchanale

到了第三幕，戰敗了的參孫失去了頭上的鬈髮，雙目被挖掉，戴上了枷鎖，被帶到非利士人慶祝勝利的廟宇中。樂團奏起一段充滿感性與活力的〈狂歡之舞〉，向羅馬人信奉代表節日的酒神致敬，達麗拉則跳出狂野與挑逗的舞蹈，嘲諷參孫。這首曲子以充滿異國情調、東方色彩的雙簧管起奏，領出一段節奏分明的舞蹈音樂。聖桑為這首暗示意味豐富的音樂，運用大量木管、銅管及敲擊樂器演出。

In Act III, a defeated Samson, shorn of his locks, is blind and shackled and brought to the temple where the Philistines are to commemorate their victory. In the sensual and energetic "Bacchanale" (an ecstatic dance dedicated to Bacchus, the Roman god of wine and feast), Dalila leads a wild and provocative dance to taunt Samson. It opens with an exotic, orientalist oboe solo leading to rhythmic dance music. Saint-Saëns makes liberal use of woodwinds and brass, as well as percussion in this richly suggestive piece.

在黑暗中更偉大（選自《示巴女王》）
Plus grand, dans son obscurité (from *La Reine de Saba)*

古諾 Charles Gounod
(1818 – 1893)

古諾最有名的作品是《浮士德》(1859) 和《羅密歐與茱麗葉》(1867)，這兩套歌劇至今仍然是歌劇院的熱門作品。在推出那兩部歌劇的期間，他也在 1862 年根據內瓦爾一部名為《東方之旅》的小說，撰寫了《示巴女王》，描述聖經中的示巴女王。對比之下，這劇遠不及前後兩劇受歡迎，據說其中一個原因是不為皇帝拿破崙三世所喜愛。

在這劇中，示巴女王巴姬斯已經許配了給所羅門王，但她來到耶路撒冷後，卻發現自己更傾心於所羅門的建築大師阿當尼南。阿當尼南奉命要打造一隻有代表意義的大銅碗，但燒銅的高爐卻遭到破壞爆開，摧毀了銅碗的模。在下一幕，巴姬斯唱出〈在黑暗中更偉大〉，覺得阿當尼南比所羅門更有威嚴，但願自己只是個平凡的女人，而不是被君王束縛的女王。

Charles Gounod is best known for his operas *Faust* (1859) and *Roméo et Juliette* (1867). In between these two which remain at the forefront of the operatic repertoire, he wrote *La Reine de Saba* (1862) — about the biblical Queen of Sheba via a book by Gérard de Nerval called *Le voyage en Orient* — which was considerably less successful; some accounts say that Emperor Napoleon III took a dislike to it.

Here Balkis, the famed Queen of Sheba, promised to King Solomon, arrives in Jerusalem only to find herself drawn to Solomon's master architect Adoniram rather than the king. Adoniram is to cast a huge monumental bronze bowl, but the blast furnace has been sabotaged and explodes destroying the mold. In the next scene, Balkis sings "Plus grand, dans son obscurité", in which she reflects that Adoniram is more majestic than Solomon and that she wishes she could just be a woman, rather than a queen bound to the king.

歌詞 Lyrics

Me voilà, seule enfin!
De quelle ardente flamme
Brillaient les yeux de ce fier étranger,
Son orgueil, son courage en face
du danger,
Ont su toucher mon âme!
Pour être reine, hélas!
Cesse-t-on d'être femme?

Plus grand dans son obscurité,
Qu'un roi paré
du diadème,
Il semblait porter en lui-même
Sa grandeur et sa royauté!

Funeste serment qui me lie!
Résigne-toi, mon cœur; oublie!

L'oublier! l'oublier!
l'oublier lui que j'ai pu voir,
De son bras

Here I am, alone at last!
That proud stranger's eyes
shone with such an ardent flame,
His pride, his courage in the face of
danger,
touched my soul!
Alas, to be Queen!
Does one cease to be a woman?

In his obscurity,
he's greater than a king crowned
with a diadem,
Within himself, he seemed to carry
his greatness and his royalty!

I am bound by a fateful oath!
My heart, resign yourself; forget!

Forget him! forget him!
forget him that I was able to see,
his arms dominating

終於沒人在我身旁了！
那個驕傲陌生人的眼睛
閃爍著熾熱的火焰，
他的傲慢，他面對
危險的勇氣，
觸動了我的靈魂！
唉，身為王后！
就不再是女人了嗎？

以他一介平民，
他比頭戴王冠的
國王更偉大，
在他的身體裡，似藏著
他的偉大和王權！

我被不幸的誓言束縛！
我的心，認命吧；忘記吧！

忘了他！忘了他！
忘了我能看到的他，
他的雙臂支配著

dominant l'espace
Du Roi braver le vain pouvoir
Et l'effrayer
par son audace!
L'oublier! quand hier encore,
Au caprice de son génie,
Ses mains, dans le porphyre et l'or,
Créaient la forme et l'harmonie!
Aux lueurs d'un ciel embrasé
Je l'admirais domptant la flamme;
A mes pieds je l'ai vu brisé,
Et l'amour envahit mon âme.

Plus grand dans son obscurité
Qu'un roi paré
du diadème,
Il semblait porter en lui-même
Sa grandeur et sa royauté!

the space around him
braving the vain power of the King
and frightening him
with his boldness!
Forget him! when only yesterday,
at the whim of his genius,
his hand, from porphyry and gold,
created form and harmony!
In the glow of a blazing sky
I admired him taming the flame;
At my feet I saw it broken,
and love invaded my soul.

In his obscurity
he's greater than a king crowned
with a diadem,
Within himself, he seemed to carry
his greatness and his royalty!

周圍的空間
不畏國王虛妄的力量
和他的大膽讓國王
膽戰心驚！
忘了他！就在昨天，
在他聰明的一念之間，
他用斑岩和黃金之手，
創造了形象與和諧！
在火舌照亮的天空中
我欣賞他馴服火焰；
在我的腳下，我看到它被打破，
愛侵襲了我的靈魂。

以他一介平民
他比頭戴王冠的國王
更偉大，
在他的身體裡，似藏著
他的偉大和王權！

三首西班牙帕索杜布萊舞曲
Three pasodobles from Spain

在十九世紀，西班牙的軍樂隊從傳統民樂取得靈感，開始奏一些與前不同的音樂，特色是強烈如行軍的節奏，情感起伏大，充滿戲劇色彩。一種名為「帕索杜布萊」(意思為「雙步」)的音樂興起了。一段日子之後，這種音樂演化成為獨特又很受歡迎的樂種，與西班牙的鬥牛傳統緊密結合起來。

During the 19th century, Spanish military bands began to play music inspired by traditional folk music and characterised by a strong, march-like rhythm and a dramatic, emotive quality, giving rise to the "pasodoble" (literally "double step") which, over time, evolved into a distinct (and popular) musical genre and became closely associated with the Spanish tradition of bullfighting.

西班牙鬥牛舞曲
España Cañí

馬奎納 Pascual Marquina Narro
(1873 – 1948)

原曲名的「Cañí」是卡洛語，是居住於西班牙與葡萄牙的羅姆人講的語言，意即「吉卜賽」。*España Cañí* 就是「西班牙吉卜賽」的意思。這曲由馬奎納於1923年創作，屬不折不扣的帕索杜布萊舞曲。

"Cañí" is a word from Caló, a language spoken by the Spanish and Portuguese Romani, and means "gypsy". *España Cañí* (or "Gypsy Spain") is an immediately recognisable pasodoble by Pascual Marquina Narro from around 1923.

赫羅納
Gerona

洛佩 Santiago Lope Gonzalo
(1871 – 1906)

洛佩是西班牙作曲家，也是瓦倫西亞市軍樂隊的指揮。他在 1904 年為樂隊創作了一首帕索杜布萊舞曲，就以加泰隆尼亞一個城市赫羅納命名。數個月後，他又寫了另一首《瓦倫西亞》。

Santiago Lope Gonzalo was a Spanish composer and conductor of the Municipal Band of the city of Valencia. He composed the pasodoble march *Gerona*, named after the city (known as *Girona* in Catalán), for the Band in 1904, followed a few months later by one called *Valencia*.

野貓
El Gato Montés

佩內拉 Manuel Penella Moreno
(1880 – 1939)

《野貓》是佩內拉寫的西班牙輕歌劇，於 1916 年首演。劇情講述一位鬥牛士與一個土匪為了要取得一位吉卜賽女子的歡心而鬥爭的故事。這劇其中一個賣點是第二幕的帕索杜布萊舞曲，或稱為「鬥牛士帕索杜布萊」。

El Gato Montés (“The Wild Cat”) is a zarzuela (Spanish light opera) by Manuel Penella Moreno. Premiering in 1916, it tells the story of a rivalry, between a bullfighter and a bandit, over the love of a gypsy woman. One of the highlights is the second Act pasodoble (sometimes called the “Pasodoble taurino” or “bullfighting pasodoble”).

《卡門》
Carmen

比才 Georges Bizet
(1838 – 1875)

提起比才，大家總會想到《卡門》，他與《卡門》幾乎就是同義詞。而《卡門》就是流行音樂的最佳代表。「歌劇」這種藝術形式，本質上只不過是勢利眼和崇拜精英，如果要找一齣歌劇能揭開這層外皮的，非《卡門》莫屬。這劇寫於 1875 年，劇情取材自 1845 年一本中篇小說，作者是法國作家梅林麥，聲稱這個故事是蒙堤荷伯爵夫人說給他聽的，半是她的自傳。這位夫人生於馬拉加，父親是旅居當地的蘇格蘭人，經營酒業，也是美國領事。她的女兒歐仁妮後來嫁給了法國皇帝拿破崙三世。正如所有這類故事一樣，改編成音樂劇後能夠流行，是因為把原著的來源模糊到難以辨認出來。

《卡門》於 1875 年在巴黎的喜歌劇院首演，立即被很多人攻擊，原因不難明白，因為竟然是以一個傷風敗德的女人為主角，而且，還是個吉卜賽人！有些人視這齣劇為醜聞，其他人就覺得悶不可耐 — 這說法今日聽上去簡直難以理解。比才自己也確信這齣劇是失敗之作，十分可惜。幾個月後他突然心臟病發，猝然去世，沒來得及看到他的作品日後的斐然成就。

《卡門》是劇中女主角的名字，故事講述她風騷性感又大起大落的生平。她誘捕了士兵唐荷西，雖然唐荷西已有了一位深愛他的鄉村姑娘米凱拉。有一次唐荷西在酒吧為了卡門與人打架，不得已離開軍隊，加入卡門有份兒的走私幫。只是卡門用情不專，很快就移情一位瀟灑不凡、赫赫有名的鬥牛士埃斯卡米洛。唐荷西妒火中燒，失卻理智之下，在鬥牛場外把卡門刺死，正在那時，場內傳出埃斯卡米洛又勝了一仗的歡聲。

卡門這個人熱情、輕率、迷信，除了她自己，絲毫不關心任何人，簡直無藥可救。她不讓任何人操縱她，尤其是男人。當唐荷西歸來，在鬥牛場外找到她（或者說是跟蹤她到此），她卻告訴唐荷西：「我生而自由，也死得自由！」這是個只知道自己，也拼命捍衛自己的女人。因此，雖然這齣劇已經有 150 年歷史，仍然非常現代。正是因為這個原因，而不僅是因為這劇的音樂吸引，令到《卡門》成為經典。今日這劇仍然非常受歡迎，儘管劇情有時令人不安。

Georges Bizet is now essentially synonymous with *Carmen*; popular music in the best sense of the word, if any opera belies the notion that this art form is somehow snobby and elitist, it's this one. *Carmen* (1875) is based on an 1845 novella by the French writer Prosper Mérimée, who claimed the story was told to him by the Countess of Montijo (something of a story herself: born in Málaga to an expatriate Scotsman who was a wine merchant and American consul, she was mother of Eugénie, who married the French Emperor Napoléon III). As is often the case, the popularity of the musical adaption relegated the original source to relative obscurity.

The opera's première at Paris's Opéra-Comique in 1875 scandalized many, understandably perhaps given the focus on a woman — a gypsy no less! — of somewhat dubious virtue. As inexplicable as it seems today, others were apparently bored by it. Bizet was convinced it was a failure; he tragically died of a heart attack only a few months later, never to know of the huge success his work became.

Carmen tells the sensual and fiercely dramatic story of the eponymous gypsy, who ensnares the soldier Don José, despite the attentions of the village girl Micaëla who loves him. After a fight over Carmen in a bar, José deserts his regiment and joins the band of smugglers of which Carmen is a part. Carmen, however, is fickle and soon falls for Escamillo, the dashing and celebrated toreador. Jealousy gets the better of José who stabs Carmen outside the bullring where Escamillo has just triumphed once again.

Carmen for her part is fiery, thoughtless, superstitious and completely irredeemable with no regard for anyone but herself, she won't be pushed around, least of all by men. When Don José returns to find her — stalks her, some might say — outside the bullring, she tells him "I was born free and free I shall die!" This is a woman who knows just who she is and who stands up for herself. And thus, although the opera is 150 years history, it is also entirely modern. That, and not just the music, is surely why *Carmen* became, and remains, iconic. The opera is still popular today, despite its plot not always comfortably.

愛情是個流浪兒（第一幕 — 第一版本）
L'amour est un enfant de Bohème (Act I – First version)

這首大概是比才最著名的詠嘆調，又名「哈巴奈拉」。這首歌曲登上舞台之前，是經過了多番修改（有人說達三十次之多），而且是在綵排之時改動，因為必須要改至第一位卡門飾演者 —— 塞爾斯汀·蓋莉–馬里也同意才行。我們大致仿效這些綵排，演出沒有經過修改的版本。你會發現，音樂有很多處地方不同，甚至包括速度，變得幾乎認不出來。同時，歌曲西班牙味道也不濃。細心的聽眾會留心到歌詞也有點變化，原版的第一句，是較著名的版本的第二句（「愛情是個流浪兒」），很明顯歌詞經過了刪改。

What is now perhaps the most famous of Bizet's arias, the so-called "Habanera", had to go through several (some accounts say as many as thirty) versions — written during rehearsals, no less — before it met with the approval of the first Carmen, Célestine Galli-Marié. Emulating these rehearsals to some extent, we start with a version that did not make the cut. The musical differences are many, including a different tempo, so much so that the piece is unrecognizable: it's not very Spanish, for one thing. Attentive listeners will also notice that the words are somewhat different: it starts with what is the second verse of the better-known version ("Love is a gypsy child") and contains lyrics that were evidently cut.

歌詞 Lyrics

L'amour est un enfant de Bohème,	Love is a gypsy child,	愛情是流浪者的孩子，
Il n'a jamais, jamais, connu de loi!	never to be tamed!	永遠不會被馴服！
Si tu ne m'aimes pas, je t'aime!	If you don't love me, then I'll love you!	如果你不愛我，那麼我會愛你！
Et si je t'aime, tant pis pour toi!	but if I do love you, too bad for you!	但如果我真的愛你，你就太不幸了！
Hasard et fantaisie,	Chance and fantasy,	緣分與幻想，
Ainsi commencent les amours!	That's how love begins!	就是愛情的開始！
Et voilà pour la vie,	And so for life,	一生一世，
Ou pour six mois ou pour huit jours!	Or six months or a week!	或六個月或一周！
Un matin sur la route,	One morning while on your way,	某天清晨，你在路上，
On trouve l'amour - il est là!	You find love... there it is!	遇到了愛情……它就在那裡！
Il vient sans qu'on s'en doute.	It comes without suspecting it.	不經意間，它來了。
Et sans qu'on s'en doute,	And without anyone suspecting it,	又在人不經意間，
il s'en va!	it leaves!	離去了！
Il vous prend, vous enlève,	It grabs you, takes you away,	它抓住你，擄走你，
Il fait de vous tout ce qu'il veut!	It does whatever it wants with you!	對你為所欲為！
C'est un délire, un rêve,	It's a delirium, a dream,	這是一陣瘋狂，一場夢，
Et ça dure ce que ça peut!	and it lasts as long as it can!	能持續多久就多久！
L'amour est un enfant de Bohème,	Love is a gypsy child,	愛情是流浪者的孩子，
Il n'a jamais, jamais, connu de loi!	never to be tamed!	永遠不會被馴服！
Si tu ne m'aimes pas, je t'aime!	If you don't love me, then I'll love you!	如果你不愛我，那麼我會愛你！
Et si je t'aime, tant pis pour toi!	but if I do love you, too bad for you!	但如果我真的愛你，你就太不幸了！

L'amour est un oiseau rebelle,
Que nul ne peut apprivoiser!
Et c'est bien en vain qu'on l'appelle,
S'il lui convient de refuser.
Rien n'y fait,
menace ou prière;
L'un parle bien, l'autre se tait;
Et c'est l'autre que je préfère,
Il n'a rien dit, mais il me plaît!

Love is an uncaged bird,
never to be tamed!
One beckons in vain,
if it's not keen.
Nothing works,
neither threat nor prayer
One man talks, the other is silent;
And he's that one I prefer,
he's said nothing, but I like him!

愛情是一隻脫籠的鳥，
永遠不會被馴服！
如果它沒興趣，
你招手它也不來。
你威脅它；祈求它，
都無濟於事，
兩男之一愛說話，另一卻沉默；
我更喜歡他，
他一言不發，但我喜歡他！

L'amour est un enfant de Bohème,
Il n'a jamais, jamais, connu de loi!
Si tu ne m'aimes pas, je t'aime!
Et si je t'aime, tant pis pour toi!

Love is a gypsy child,
and has never ever followed the rules!
If you don't love me, then I'll love you!
but if I do love you, too bad for you!

愛情是流浪者的孩子，
從來不守任何規矩！
如果你不愛我，那我也愛你！
但如果我真的愛你，你就太不幸了！

序曲（第一幕）
Prélude (Act I)

《卡門》的序曲並不長，包含了幾段後來會在歌劇出現的主題。一開始是第四幕一眾鬥牛士進場，接着是第二幕「鬥牛士之歌」的副歌，以及代表卡門的音樂主旨。

Bizet's short overture to *Carmen* contains themes that will reoccur later in the opera, starting with entry of the bullfighters from Act IV, followed by the refrain of the "Toreador song" ("Votre toast") from Act II and the motif that represents *Carmen* herself.

哈巴奈拉舞曲（第一幕）
Habanera (Act I)

舉世最聞名的「西班牙音樂」，居然是出自法國人比才的手筆，這是不是很諷刺？比才並不介意從西班牙作曲人「借」些音樂來用，《卡門》第一幕的〈哈巴奈拉舞曲〉就是抄襲自伊拉迪耶的《誓言》。第一位飾演卡門的歌手西爾斯汀·蓋莉–馬里，堅持要比才為她的進場寫點「符合吉卜賽人身分」的歌。比才向音樂學院的圖書館求助，圖書館交給他這段旋律。歌詞則是比才所寫。從此這首歌成了歌劇中最多人喜愛的詠嘆調。

追本溯源，「哈本奈拉」出自十八世紀的英格蘭，是當地一首鄉村舞曲。其中的「對位舞曲」後來流行到世界很多地方，西班牙版本就傳到了古巴，並流傳至全世界。在古巴以外，古巴版的「對位舞曲」被稱為「哈巴奈拉」—— 哈瓦拿的舞蹈。

卡門唱〈哈巴奈拉舞曲〉時，一群仰慕者圍著她。她唱「愛情是一隻脫籠的小鳥」，意即是愛情在你最沒想到時就來到。當時士兵唐荷西也在場，是唯一一個沒留意她的，直至……她把詠嘆調唱完，把一朵玫瑰拋到他面前。後來，唐荷西為她進了監獄，最後在鬥牛場外把她殺死。

It is ironic that some of the best-known "Spanish music" was written by the Frenchman Bizet, who was not above "borrowing" music from Spanish composers: *Carmen*'s famous Act I "Habanera" is a crib from *El arreglito* by Sebastián Yradier. The first Carmen, Célestine Galli-Marié, insisted that Bizet write her something "in the line of gypsies" for her entrance. A request to the Conservatory Library turned up the melody (Bizet wrote the French lyrics himself) that has become one of opera's most beloved arias.

The "Habanera", had its origins in an 18th century origins in an English country dance. The "contradanse" became internationally popular and the Spanish version passed to Cuba, music to gain international popularity. Outside Cuba, the Cuban "Contradanza" became known as the "Habanera" — the dance of Havana.

Carmen sings the "Habanera" surrounded by admirers; she sings that "L'amour est un oiseau rebelle" ("Love is an uncaged bird"), that love comes when you least expect it. The soldier Don José, who will later go to jail for her and ultimately kill her outside the bullring, is the only one on stage who ignores Carmen ... until, that is, she throws a rose right at him as she finishes the aria.

歌詞 Lyrics

L'amour est un oiseau rebelle
Que nul ne peut apprivoiser,
Et c'est bien en vain qu'on l'appelle,
S'il lui convient de refuser.
Rien n'y fait,
menace ou prière,
L'un parle bien, l'autre se tait;
Et c'est l'autre que je préfère,
Il n'a rien dit, mais il me plaît!

Love is an uncaged bird
never to be tamed,
One beckons in vain,
if it's not keen.
Nothing works,
neither threat nor prayer,
One man talks, the other is silent;
And he's that one I prefer,
he's said nothing, but I like him!

愛情是一隻脫籠的小鳥
永遠不會被馴服，
如果它沒興趣，
你招手它也不來。
你威脅它;祈求它，
都無濟於事，
兩男之一愛說話，另一卻沉默;
我更喜歡他，
他一言不發，但我喜歡他!

L'amour est un enfant de Bohème,
Il n'a jamais, jamais connu de loi,
Si tu ne m'aimes pas, je t'aime;
Si je t'aime, prends garde à toi!

Love is a gypsy child,
and has never ever followed the rules,
If you don't love me, then I'll love you;
but if I do love you, you'd best beware!

愛情是流浪者的孩子，
從來不守任何規矩，
如果你不愛我，那麼我會愛你;
但如果我真的愛你，就要小心了!

L'oiseau que tu croyais surprendre
Battit de l'aile et s'envola;
L'amour est loin, tu peux l'attendre;
Tu ne l'attends plus, il est là!
Tout autour de toi, vite, vite,
Il vient, s'en va, puis il revient;
Tu crois le tenir, il t'évite;
Tu crois l'éviter,
il te tient!

That bird you thought you'd caught
beat its wings and flew away;
Love's far away; you can but wait for it;
Yet stop waiting, and there it is!
All around you, quickly, quickly,
it comes, goes and returns;
You think you have it, it slips away;
you think you've escaped,
it holds you fast!

那鳥兒，你以為抓住了
卻撲翅飛走了;
愛情遠去;你只能等待;
當你不再等，它卻倏然現身!
圍繞著你，飛快地、飛快地轉，
來了，走了，又回來了;
你以為抓住了，它卻溜走;
你以為自己避得過，
它又牢牢抓住你不放!

幕間曲（第三幕）
Entr'acte (Act III)

第二幕結束前，唐荷西與長官發生衝突打架，之後不得不逃亡，加入卡門和她的走私夥伴。第二幕在一片混亂中落幕。之後，一首寧靜的間奏樂領出第三幕，反映這幕的山區景象。這段樂曲本來是比才為另一套歌劇《阿萊城的姑娘》而寫，音樂以一段豎琴琶音開始，襯托出獨奏長笛的旋律。跟着弦樂加入，為單簧管與長笛的二重奏作伴，其後巴松管和英國號相繼加入。平和的音樂背後卻隱藏了即將出現的戲劇化情節。

The restful musical interlude (originally intended for a different Bizet opera, *L'Arlésienne*) that introduces Act III reflects the mountain setting of the Act after the tumult of the Act II finale, in which Don José, having come to blows with his commanding officer, is forced to desert and join Carmen and her fellow smugglers. It opens with harp arpeggios that support a melody on solo flute. Strings join to accompany a duet between clarinet and flute, joined in turn by bassoon and English horn. The peaceful music belies the drama that is about to unfold.

塞桂第拉舞曲（第一幕）
Seguidilla (Act I)

卡門在香煙工廠襲擊另一個工人，遭到拘留，由唐荷西看管。（唐荷西仍然收藏了卡門擲向他的玫瑰）。卡門向唐荷西唱道，如果他放她走，她會在「西維爾城牆旁，我朋友里拉·帕斯提亞的酒吧」等他，她會為他跳舞和一起飲酒。唐荷西被她迷住，解開她的手鐐……但唐荷西換來的，卻是自己遭到逮捕。

這首詠嘆調稱為〈塞桂第拉舞曲〉，源自西維爾一首流行舞曲，運用佛拉明高的節奏與樂器。

After Carmen has been detained for attacking another worker in the cigarette factory and placed in the care of Don José (who still has the rose she threw at him), she sings that if he lets her go, she'll wait for him "près des remparts de Séville chez mon ami Lillas Pastia" ("near the walls of Seville, at the bar of my friend Lillas Pastia...") where she will dance for him and they will drink. Don José is besotted, lets her slip her bonds ... and is promptly arrested himself for his pains.

This aria, called "Seguidilla" after the popular dance from Seville, utilizes the rhythms and instrumentation associated with flamenco.

歌詞 Lyrics

Près des remparts de Séville,
Chez mon
ami Lillas Pastia,
J'irai danser la Séguedille
Et boire du Manzanilla.
J'irai chez mon
ami Lillas Pastia.
Oui, mais toute seule on s'ennuie,
Et les vrais plaisirs sont à deux;
Donc, pour me tenir compagnie,
J'emmènerai mon amoureux!
Mon amoureux... Il est au diable...
Je l'ai mise à la porte hier!
Mon pauvre cœur très consolable,
Mon cœur est libre comme l'air!
J'ai des galants à la douzaine,
Mais ils ne sont pas à mon gré.
Voici la fin de la semaine:
Qui veut m'aimer? Je l'aimerai!
Qui veut mon âme? Elle est à prendre!
Vous arrivez au bon moment!
Je n'ai guère le temps d'attendre,
Car avec mon nouvel amant
Près des remparts de Séville,
Chez mon
ami Lillas Pastia,
Nous danserons la Séguedille
Boirons du Manzanilla.
Oui, j'irai chez mon
ami Lillas Pastia.

Near the walls of Seville,
at the bar
of my friend Lillas Pastia,
I'll go to dance the seguidilla
and drink manzanilla.
I'll go to the bar
of my friend Lillas Pastia.
Yes, it's dull all alone,
it's much more fun with two;
So, to keep me company,
I'll take my lover there!
My lover... he went to the devil...
I kicked him out yesterday!
My poor heart can be easily soothed,
my heart is as free as the air!
I have suitors by the dozen,
but they're not to my taste.
It's the weekend:
who wants to love me? I'll love him back!
My heart is for the taking? Who wants it!
You're just in time!
But I have no time to lose,
for with my new lover
near the walls of Seville,
at the bar
of my friend Lillas Pastia,
we'll dance the seguidilla
and drink manzanilla.
Yes, I'll go to the bar of
my friend Lillas Pastia.

西維爾城牆附近，
是我朋友里拉·帕斯提亞的
酒吧，
我想跳塞桂第拉舞
和喝西班牙雪利酒。
我會往我朋友
里拉·帕斯提亞的酒吧去。
是的，但獨個兒去很悶，
真正歡樂需二人分享；
因此，為了有伴兒，
總要帶個情人才成！
我的情人……去了鬼混……
昨天被我掃走了！
我可憐的心很易撫慰，
我這顆心，全無憂慮！
追求我的有一大群人，
但沒一個合意。
週末已到：
有誰來愛我？我便愛他！
我的心有誰要？請予取予攜！
因你來得正合時！
我已急不及待，
與新情人會合
到西維爾的城牆附近，
我朋友里拉·帕斯提亞的
酒吧去，
我們要跳塞桂第拉舞
和喝西班牙雪利酒。
是的，我會往我朋友
里拉·帕斯提亞的酒吧去。

幕間曲（第四幕）
Entr'acte (Act IV)

〈哈巴奈拉舞曲〉並不是《卡門》唯一一首直接源自西班牙的樂曲，第四幕開場前的活潑序樂，就是根據 1804 年的輕歌劇《僕人芬吉多》而寫，出自西班牙作曲家曼努埃·加西亞的手筆，是一首安達盧西亞風格的小夜曲。這首幕間曲充滿地方色彩，雖然融入了比才的音樂天才處理，仍然洋溢一片西班牙的氛圍，預示最後一幕鬥牛場前廣場上的節日氣氛……以及隨後的悲劇結局。

The "Habanera" is not the only piece of music in *Carmen* that is derived directly from Spanish sources. The lively musical introduction to Act IV is based on the Andalusian-style serenade from an 1804 operetta, *El criado fingido*, by Manuel García. Filled with local color,

albeit filtered through Bizet's musical genius, it provides an entirely Spanish ambience while prefiguring the festivities which open the final act in the plaza in front of the bullring... and which precede the fatal dénouement.

徒勞無益(第三幕)
En vain pour éviter (Act III)

在第三幕,卡門的兩個同伴弗拉絲姬塔、梅塞蒂絲玩命運牌,各人從牌上讀出自己的命運。其中一個將會得到愛情與好運,另一個得到財富。卡門加入一起玩,但無論她翻多少張牌,得到的都是「要避開痛苦下場」,這些牌一次又一次的預言她:「每次都是死亡」。

In Act III, Carmen's two companions Frasquita and Mercédès are reading their fortunes in the cards: one will find love and adventure, the other wealth. Carmen joins in, but no matter how many times she turns over her cards — "to avoid bitter answers" — they only predict her death, over and over: "toujours, la mort" ("each time, Death").

歌詞 Lyrics

Voyons,
que j'essaie à mon tour.
Carreau! pique! la mort!
J'ai bien lu... moi d'abord,
Ensuite lui... pour tous les deux la, mort!
En vain pour éviter les réponses amères,
en vain tu mêleras,
cela ne sert à rien, les cartes
sont sincères et ne mentiront pas!
Dans le livre d'en haut
si ta page est heureuse,
mêle et coupe sans peur;
la carte sous tes doigts
se tournera joyeuse,
t'annonçant le bonheur!
Mais si tu dois mourir,
si le mot redoutable
est écrit par le sort,
recommence vingt fois,
la carte impitoyable
répétera : la mort!
Encor ! encor ! Toujours la mort.
Encore ! le désespoir!
Toujours la mort!

Let's see,
what the cards say for me.
Diamond! spade! Death!
That's right... first me,
then him... Death for us both!
You shuffle in vain,
to evade the bitter responses,
It does no good, the cards
are honest and don't lie!
If, in that book in the sky,
your page is happy,
shuffle and cut without fear;
your fingers will
turn over joyous cards,
predicting happiness!
But if you are to die,
if Fate has written
that terrible word,
You can deal 20 times,
but the pitiless card
repeats: Death!
Again, again! Always Death.
Again! Despair!
Always Death!

讓我們看看紙牌上
是怎麼寫的。
方塊!黑桃!死亡!
沒錯……先是我,
然後是他……我倆都得死!
你徒勞地洗牌,
逃避痛苦的回應,
沒有用,
牌是誠實的,不會說謊!
如果在天堂冊裡,
你的那一頁是快樂的,
那就無懼地洗牌、切牌;
你的手指會
翻開快樂的紙牌,
預示著幸福!
但如果你將死去,
如果命運已經寫下
那可怕的字眼,
你可以發二十次牌,
但無情的牌
會重複出現:死亡!
一次又一次! 總是死亡。
再來! 絕望 !
總是死亡!

幕間曲（第二幕）
Entr'acte (Act II)

第二幕的地點設在利利亞·巴斯蒂亞的酒館。唐荷西因為讓卡門逃脫而被關在監獄中，一個月後來到酒館探望卡門。這幕由一首簡短的莊嚴進行曲開場，由巴松管與敲擊樂奏出〈阿爾卡拉龍騎兵〉旋律。唐荷西進場前會在後台唱出這曲。

Act II takes place in Lilia Pastia's tavern where Don José will come to see Carmen after his month in prison for having let her escape. The Act is introduced by a short stately march, featuring bassoons and percussion based on the melody "Les Dragons d'Alcala" that José will sing offstage before his entrance.

波希米亞之歌（第二幕）
Chanson bohème (Act II)

第二幕由卡門唱着「鼓棒敲響，叮叮噹噹……」掀起序幕。這首歌又有〈吉卜賽之歌〉的別名。卡門在酒館內對着客人高歌跳舞，唱着「歌聲舞影配成對」，似乎已經完全忘記了唐荷西，那個為了她被降職又坐牢的男人。她又唱：「吉卜賽女郎全都隨心所欲。」

Act II itself opens with Carmen singing "Les tringles des sistres tintaient...", otherwise known as "The Gypsy Song", to the assembled patrons of the tavern. She sings about gypsy music and dance. "Dance and song are joined as one," she sings, seemingly having forgotten about Don José who was demoted and went to prison for her, "and the gypsy girls let themselves be carried away."

歌詞 Lyrics

Les tringles des sistres tintaient
avec un éclat métallique,
et sur cette étrange musique
les zingarellas se levaient.
Tambours de basque allaient leur train,
et les guitares forcenées
grinçaient sous des mains obstinées,
même chanson, même refrain!
Tralalalala,
Les anneaux de cuivre et d'argent
reluisaient sur les peaux bistrées
d'orange et de rouge zébrées;
les étoffes flottaient au vent.
La danse au chant se mariait,
d'abord indécise et timide,
plus vive ensuite et plus rapide...

The zills of the tambourines
jingle with a metallic sheen
and to this strange music
the gypsy girls got to their feet.
The tambourines were in full swing,
and frenzied guitars
squealed under stubborn hands,
the same song, same refrain!
Tralalalala,
Rings of silver and copper
gleaming on dusky fingers
orange and red-streaked fabrics;
fluttering in the wind.
Dance and song are joined as one,
first hesitant, timid,
then faster, livelier...

掌上搖鼓激盪
響起鏗鏘的鈴聲
隨着這異地旋律
眾吉卜賽女郎起立。
晃動巴斯克搖鼓，
狂熱的結他
在堅持的手下敕敕作響，
歌曲和唱皆依舊！
啦啦啦啦，
古銅色的手指上
銅色銀色戒指在閃；
橘色紅色條紋的布
在風中飄動。
歌聲舞影配成對，
初則猶豫羞澀，
漸轉急速活潑……

cela montait, montait, montait!
Tralalalala,
Les bohémiens à tour de bras,
de leurs instruments faisaient rage,
et cet éblouissant tapage
ensorcelait les zingaras.
Sous le rythme de la chanson,
ardentes, folles, enfiévrées,
elles se laissaient, enivrées,
emporter par le tourbillon!
Tralalalala.

higher and higher!
Tralalalala,
The gypsy men in full swing,
as their instruments raged,
and this dazzling din
bewitched the gypsy girls.
Under the rhythm of the song,
ardent, mad, feverish,
they let themselves go, intoxicated,
borne away by the whirlwind!
Tralalalala.

音調不斷攀升又攀升!
啦啦啦啦，
吉卜賽男人，
彈着彈着甚起勁，
鏗鏘聲浪震耳
吉卜賽女郎如痴又如醉。
在歌曲的節奏下，
熱情、瘋狂、火熱，
放縱忘形，沉醉了，
捲入那旋風中!
啦啦啦啦。

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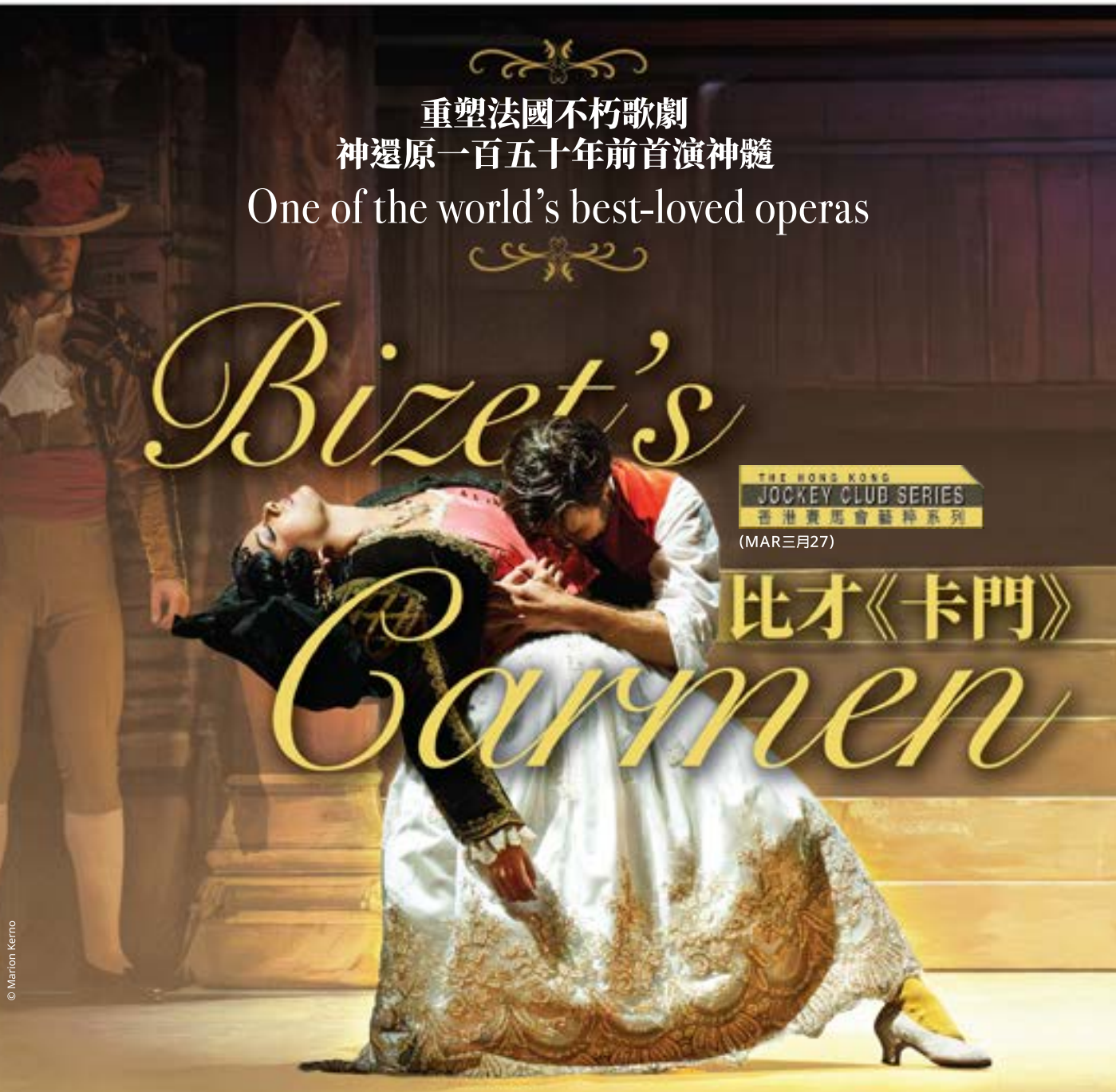

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