

35th



香港藝術節
**Hong Kong
Arts Festival**
27.2 - 25.3.2007

Leipzig Ballet 萊比錫芭蕾舞團

The Great Mass

大彌撒曲



謝謝 With thanks to



新鴻基地產
Sun Hung Kai Properties



香港賽馬會
The Hong Kong Jockey Club



信興集團
SHUN HING GROUP

Leipzig Ballet with the Gewandhaus Orchestra
and the Chorus and Soloists of the Leipzig Opera

萊比錫芭蕾舞團暨萊比錫布業大廳樂團、
萊比錫歌劇院合唱團及獨唱家

The Great Mass

大彌撒曲

編舞
Choreographer

伍爾夫·蕭爾茨
Uwe Scholz

12 節目及演出者 Programme and Cast

18 演出名單 Performance Credits

19 製作人員名單 Production Credits

20 文本 Text

| | |
|---------|------------------|
| 格雷果聖咏 | Gregorian Chant |
| C 小調彌撒曲 | Mass in C minor |
| 我信 | Credo |
| 聖體頌 | Ave verum Corpus |

26 詩 Poems

31 特稿 Feature

直搗天國大門 Storming the Gates of Heaven

38 演出團體介紹 Company Profiles

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| 萊比錫芭蕾舞團 | Leipzig Ballet |
| 萊比錫布業大廳樂團 | Gewandhaus Orchestra |
| 萊比錫歌劇院合唱團 | Leipzig Opera Choir |

45 簡歷 Biographies

| | |
|-----|----------------|
| 編舞 | Choreographer |
| 指揮 | Conductor |
| 演唱家 | Vocal Soloists |

53 樂團成員 Orchestra Members

55 合唱團成員 Choir Members



■ **8-10.3.2007**

香港文化中心大劇院
Grand Theatre
Hong Kong Cultural Centre

演出長約 2 小時，不設中場休息
Running time: approximately 2 hours
with no interval

所有芭蕾舞照片
All ballet photographs © Andreas H Birkigt

所有樂團照片
All orchestra photographs © Gert Mothes

為了讓大家對這次演出留下美好印象，請切記在節目開始前關掉手錶、無線電話及傳呼機的響鬧裝置。會場內請勿擅自攝影、錄音或錄影，亦不可飲食和吸煙，多謝合作。

To make this performance a pleasant experience for the artists and other members of the audience, PLEASE switch off your alarm watches, MOBILE PHONES and PAGERS. Eating and drinking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your co-operation.

左列樂曲為莫扎特C小調彌撒曲；右列為編舞伍爾夫·蕭爾茨在彌撒曲之結構上加插的其他莫扎特樂曲、格雷果聖咏及多首現代音樂和詩(紫字)。

格雷果聖咏

聖多默坎特伯里瞻禮彌撒曲

進堂咏(讓我們慶祝)

Leipzig Ballet

莫扎特 (1756-1791)

C小調彌撒曲，K427

垂憐經 上主，求祢垂憐

Kiyoko Kimura and Leipzig Ballet

榮耀頌 天主在天得榮耀

Leipzig Ballet

我們讚美祢

Maiko Oishi

Itziar Mendizabal and Rémy Fichet

Oksana Kulchytska and Jean-Sébastien Colau

Stéphanie Gerbal and Martin Chaix

感謝祢

Leipzig Ballet

主

Maja Veljković

Lee Chan-yi

赦免世上罪人

Leipzig Ballet

因為只有祢是神聖的

Kiyoko Kimura

Maiko Oishi

Giovanni Di Palma

耶穌基督／祢和聖潔的神

Leipzig Ballet

湯瑪士·揚 (1940-)

《地點和時間》

詩：班納德·勞斯

《時間與時代》

Leipzig Ballet

All the music blocked to the left hand margin is the Mass in C minor written by Mozart. Into this basic structure Uwe Scholz has interwoven other music by Mozart, Gregorian chants and more contemporary music and poetry (text in purple), which make up the works blocked to the centre of the page.

Gregorian Chant

Mass for the Feast of St Thomas of Canterbury

INTROITUS

Leipzig Ballet

Wolfgang Amadeus Mozart (1756-1791)

Mass in C minor, K427

KYRIE

Kyrie eleison

Kiyoko Kimura and Leipzig Ballet

GLORIA

Gloria in excelsis Deo

Leipzig Ballet

Laudamus te

Maiko Oishi

Itziar Mendizabal and Rémy Fichet

Oksana Kulchytska and Jean-Sébastien Colau

Stéphanie Gerbal and Martin Chaix

Gratias

Leipzig Ballet

Domine

Maja Veljković

Lee Chan-yi

Qui tollis

Leipzig Ballet

Quoniam

Kiyoko Kimura

Maiko Oishi

Giovanni Di Palma

Jesu Christe / Cum Sancto Spiritu

Leipzig Ballet

Thomas Jahn (1940-)

Orte und Zeiten - tempi e luoghi

(Places and Times)

Bernard Laux

Zeit und Zeiten (Time and Times)

Leipzig Ballet

哥爾格·庫塔克 (1926-)

《遊戲》及《改編曲：馬蕭至巴赫》

— 我們是花兒，花兒而已……

Maja Veljković and Jean-Sébastien Colau

— 巴赫：患難深淵向主呼求，BWV687

Oksana Kulchytska, Anna Tsybina and Sebastian Angermaier

— 泛音遊戲

Montserrat León and Rémy Fichet

— ……再說，我們是花兒，花兒而已……

Giovanni Di Palma

— 打一罵

Martin Chaix

— 巴赫：神之時，乃為最佳，BWV106

Maja Veljković and Jean-Sébastien Colau

— 憤怒的聖咏曲

Montserrat León and Rémy Fichet

— 掌擊

Martin Chaix

— 從遠處

Sebastian Angermaier

保羅·雪朗 (1920-1970)

《污名》

Sebastian Angermaier

莫扎特

C小調慢板與賦格曲，K546

Itziar Mendizabal and Jean-Sébastien Colau

Maiko Oishi and Giovanni Di Palma

Oksana Kulchytska and Rémy Fichet

Tatjana Paunović and Martin Chaix

保羅·雪朗

《一線陽光》

Sebastian Angermaier

格雷果聖咏

信經

Leipzig Ballet

György Kurtág (1926-)

Játékok (Games) and

Transcriptions from Machaut to J S Bach

- **Blumen die Menschen, nur Blumen ...**
(Flower We Are, Mere Flowers ...)
Maja Veljković and Jean-Sébastien Colau
- **Aus tiefer Not schrei ich zu dir, BWV687**
(J S Bach: In deep distress I cry to thee)
Oksana Kulchytska, Anna Tsybina and Sebastian Angermaier
- **Spiel mit Obertönen (Play with Overtones)**
Montserrat León and Rémy Fichet
- **...und noch einmal: Blumen die Menschen, nur Blumen ...**
(...And Once More: Flowers We Are, Mere Flowers...)
Giovanni Di Palma
- **Schläge-Zank (Beating-Quarrelling)**
Martin Chaix
- **Gottes Zeit ist die allerbeste Zeit, BWV106**
(J S Bach: God's time is the very best time)
Maja Veljković and Jean-Sébastien Colau
- **Zorniger Choral (Furious Chorale)**
Montserrat León and Rémy Fichet
- **Mit den Handflächen (Palm Stroke)**
Martin Chaix
- **Aus der Ferne (From a Distance)**
Sebastian Angermaier

Paul Celan (1920-1970)

Brandmal (Stigma)

Sebastian Angermaier

Wolfgang Amadeus Mozart

Adagio and Fugue in C minor, K546

Itziar Mendizabal and Jean-Sébastien Colau

Maiko Oishi and Giovanni Di Palma

Oksana Kulchytska and Rémy Fichet

Tatjana Paunović and Martin Chaix

Paul Celan

Fadensonnen (Threadsuns)

Sebastian Angermaier

Gregorian Chant

CREDO

Leipzig Ballet

信經

我信惟獨上帝

Leipzig Ballet

因祂神聖

Oksana Kulchytska

Anna Tsybina, Carolina Boscán and Alla Bykanova

帕特 (1935-)

《我信》(1968)

Sebastian Angermaier and Leipzig Ballet

莫扎特

聖體頌， K618

Leipzig Ballet

保羅·雪朗

《詩篇》

Sebastian Angermaier

聖哉經

聖哉／和撒那之聲

Leipzig Ballet

迎主曲

奉主名而來／和撒那之聲

Kiyoko Kimura

Maiko Oishi

Jean-Sébastien Colau

Giovanni Di Palma

湯瑪士·揚

《地點和時間》

詩：卡圖盧斯（公元前84至54年）

《千里迢迢》

Leipzig Ballet

羔羊經（經文配合《垂憐經》的音樂演唱）

Leipzig Ballet

CREDO**Credo in unum Deum**

Leipzig Ballet

Et incarnatus est

Oksana Kulchytska

Anna Tsybina, Carolina Boscán and Alla Bykanova

Arvo Pärt (1935-)***Credo (1968)***

Sebastian Angermaier and Leipzig Ballet

Wolfgang Amadeus Mozart***Ave verum Corpus, K618***

Leipzig Ballet

Paul Celan***Psalm***

Sebastian Angermaier

SANCTUS**Sanctus / Osanna**

Leipzig Ballet

BENEDICTUS**Benedictus qui venit / Osanna**

Kiyoko Kimura

Maiko Oishi

Jean-Sébastien Colau

Giovanni Di Palma

Thomas Jahn***Orte und Zeiten - tempi e luoghi******(Places and Times)*****Gaius Valerius Catullus (ca 84-54 BC)*****Multas per gentes...******Viele Länder durchfuhrich...******(Wandering through many countries...)***

Leipzig Ballet

AGNUS DEI (This liturgical text is to the music of the KYRIE)

Leipzig Ballet

意念、編舞、設計及服裝

伍爾夫·蕭爾茨

音樂

莫扎特

(C小調彌撒曲, K427;

C小調慢板賦格曲, K546;

聖體頌, K618)

湯瑪士·揚

哥爾格·庫塔克

帕特

萊比錫芭蕾舞團獨舞員及群舞員**萊比錫歌劇院**

藝術總監

亨利·邁亞

行政總監

亞歷山大·馮馬雷域

演唱家

女高音

劉恩伊 (10日場)

伊蕾恩·阿爾瓦雷斯 (8-10夜場)

女中音

卡芙蓮·葛琳

男高音

馬田·皮祖爾德

男低音

湯瑪士·奧爾特爾-哥爾曼斯

萊比錫歌劇院合唱團

合唱團總監

索仁·艾克霍夫

萊比錫布業大廳樂團

指揮

法蘭克·貝爾曼

長笛

科妮莉亞·格羅曼

雙簧管

伍爾夫·克蘭索治

巴松管

戴維·彼得森

管風琴

史蒂芬·諾特

Concept, Choreography, Setting and Costumes

Uwe Scholz

Music

Wolfgang Amadeus Mozart

(Mass in C minor, K427;

Adagio and Fuge in C minor, K546;

and Ave verum Corpus, K618)

Thomas Jahn

György Kurtág

Arvo Pärt

Soloists and Corps de Ballet of the Leipzig Ballet**Leipzig Opera**

Artistic Director

Henri Maier

Administrative Director

Alexander von Maravic

Vocal soloists

Sopranos

Eun Yee You (10 matinee)

Elaine Alvarez (8-10 evening)

Mezzo-soprano

Kathrin Göring

Tenor

Martin Petzold

Bass

Thomas Oertel-Gormanns

Chorus of the Leipzig Opera

Chorus Master

Sören Eckhoff

Gewandhaus Orchestra

Conductor

Frank Beermann

Flute

Cornelia Grohmann

Oboe

Uwe Kleinsorge

Bassoon

David Petersen

Organ

Stefan Knoth

萊比錫芭蕾舞團 Leipzig Ballet

| | |
|---|--|
| 藝術總監 Artistic Director | Paul Chalmer |
| 芭蕾舞團長 Ballet Masters | Daniel Otevre and Siegfried Martin Wende |
| 藝術總監助理 Assistant to the Artistic Director | Editha Majer |
| 組織及排練策劃 Organisation and Rehearsal scheduling | Angela Luksch |
| 總監秘書 Secretary to the Director | Mara Rupprecht |
| 芭蕾舞鋼琴伴奏 Ballet Pianists | Beatrix Steidl and Tatjana Kretschmar |
| 舞台監督 Stage Manager | Marlies Pumperla |
| 物理治療師 Physiotherapist | Cornelia Richer-Dorndeck |
| 化妝 Make-up | Julia Knecht and Hans Friedrich |
| 技術總監 Technical Director | Steffen Böttcher |
| 首席舞台總監 Principal Stage Director | Lutz Uhlig |
| 舞台總監 Stage Director | Tillmann Schneiderheinze |
| 舞台機械 Stage Hydraulics | Steffen Naundorf |
| 燈光總監 Lighting Director | Michael Röger |
| 音響總監 Sound Director | Hans Hermann Hönsch |
| 舞台傢具 Stage Furniture | Adelbert Wohlauf |
| 道具主任 Property Master | Heidi Griebbach |
| 錄像技師 Video Technician | Günter Mißlitz |

服裝由伊娃·米斯利茲監督，於萊比錫歌劇院的工作坊製作

Costumes were made in the workshops of the Leipzig Opera under the direction of Eva Mißlitz

加料節目 Festival Plus**演後藝人談 8.3.2007 (四)**

歡迎觀眾演出後留步，與保羅·查默及萊比錫芭蕾舞團見面。

工作坊－芭蕾舞班

導師：保羅·查默

9.3.2007 (五) 下午4:15-5:45

香港文化中心大劇院排練室(二)

費用：\$200

詳情請參閱加料節目小冊子，

或瀏覽藝術節網站：www.hk.artsfestival.org

Meet-the-Artists (Post-Performance) 8.3.2007 (Thu)

If you would like to meet Paul Chalmer and the Leipzig Ballet, please stay behind in the auditorium after the performance.

Workshop – Ballet Class

Instructor: Paul Chalmer

9.3.2007 (Fri) 4:15 – 5:45 pm

Rehearsal Room 2, Grand Theatre

Hong Kong Cultural Centre

Fee: \$200

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

Gregorian Chant

格雷果聖咏

Mass for the Feast of St Thomas of Canterbury

聖多默坎特伯里瞻禮彌撒曲

INTROITUS

Gaudeamus omnes in Domino
diem festo celebrantes sub
honore Thomae martyris: De
cuius passione gaudent angeli
et colaudent Filium Dei.

Exaudi Deus orationem meam
cum deprecor: A timore inimici
eripe animam meam.

Gloria Patri et Filio et Spiritui
Sancto: sicut erat in principio et
nunc et semper: Et in saecula
saeculorum. Amen.

Wolfgang Amadeus Mozart

莫扎特

Mass in C minor, K427

C小調彌撒曲，K427

KYRIE

Kyrie eleison.
Christe eleison.
Kyrie eleison.

GLORIA

Gloria in excelsis Deo. Et in
terra pax hominibus bonae voluntatis.

Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.

Gratias agimus tibi propter
magnam gloriam tuam.

Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu
Christe. Domine Deus, Agnus
Dei, Filius Patris.

Qui tollis peccata mundi,
miserere nobis. Qui tollis
peccata mundi, suscipe
deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.

Quoniam tu solus Sanctus,
tu solus Dominus, tu solus
Altissimus.

Jesu Christe.

Cum Sancto Spiritu in gloria
Dei Patris. Amen.

INTROITUS

Let us all rejoice in the Lord
celebrating a festival in honour
of the martyr Thomas; at
whose passion the angels rejoice
and give praise to the Son of God.

Hear, O God, my prayer, when I make
supplication to Thee: deliver my soul
from the fear of the enemy.

Glory be to the Father and to the Son and
to the Holy Ghost, as it was the
beginning is now and ever shall be,
world without end. Amen.

KYRIE

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

GLORIA

Glory to God in the highest. And peace
to men of good will

We praise Thee. We bless Thee.
We adore Thee. We glorify Thee.

We give Thee thanks
for Thy great glory.

Lord God, heavenly King,
God the Father almighty.
Lord Jesus Christ, only begotten
Son. Lord God, Lamb of
God, Son of the Father.

Thou who takest away the sins of the
the world, have mercy on us. Thou who
takest away the sins of the world, receive our prayer.
Thou who art seated at the right hand of
the Father, have mercy on us.

For Thou alone art Holy,
Thou alone art the Lord, Thou alone
art the most high.

Jesus Christ.

With the Holy Spirit in the glory
of God the Father. Amen.

進堂咏

讓我們在主內慶祝，
向殉道者聖多默致敬的盛事，
他的熱心，讓天使歡欣，
讚美神的兒子。

神啊，我向祢祈求，
請垂聽我的禱告，
讓我的靈魂得到解脫，
讓我面對敵人而無懼。

榮耀歸於聖父、聖子、聖靈，
祢是萬物之始，
從今時直到永遠，
世界永沒終結。阿們。

垂憐經

上主，求祢垂憐。
基督，求祢垂憐。
上主，求祢垂憐。

榮耀頌

榮耀在那至高處。
善良的人在世上享安平。

我們讚美祢，稱頌祢；
朝拜祢，榮耀祢。

感謝祢，
為了祢無上的光榮。

主、天主、天上的君王、
全能的天主聖父。
主、耶穌基督、獨生子。
主、天主、天主的羔羊，聖父之子。

除免世罪者，
求祢垂憐我們。
除免世罪者，
求祢俯聽我們的祈禱。
坐在天父之右者，
求祢垂憐我們。

因為惟獨祢是神聖的。
惟獨祢是主。
惟獨祢是至高無上的。

耶穌基督。

祢和聖靈，
同享天主聖父的榮耀。阿們。

CREDO

Credo in unum Deum, Patrem
omnipotentem, factorem coeli
et terrae, visibilium omnium
et invisibilium.
Et in unum Dominum Jesum
Christum, Filium Dei unigenitum,
et ex Patre natum ante
omnia saecula.

Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantialem Patri, per quem
omnia facta sunt.
Qui propter nos homines
et propter nostram salutem
descendit de coelis.

Et incarnatus est de Spiritu
Sancto ex Maria Virgine:
Et homo factus est.

(Crucifixus etiam pro nobis,
sub Pontio Pilato, passus et
sepultus est. Et resurrexit
tertia die secundum scripturas,
et ascendit in coelum, sedet ad
dexteram Patris. Et iterum
venturus est cum gloria,
iudicare vivos et mortuos, cuius
regni non erit finis.
Et in Spiritum Sanctum,
Dominum et vivificantem:
Qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul
adoratur et conglorificatur:
Qui locutus est per prophetas.
Et in unam, sanctam, catholicam
et apostolicam Ecclesiam.
Confiteor unum baptisma in
remissionem peccatorum.
Et exspecto resurrectionem
mortuorum. Et vitam venturi
saeculi. Amen.)

SANCTUS

Sanctus, Sanctus, Sanctus:
Dominus Deus Sabaoth.
Pleni sunt coeli et terra
gloria tua.
Osanna in excelsis.



CREDO

I believe in one God, the Father
almighty, maker of heaven
and earth, and of all things visible
and invisible.

I believe in Jesus Christ,
the only begotten Son of God,
born of the Father before
all ages.

God of God, light of light,
True God of true God.
Begotten not made,
consubstantial with the Father, and by
Whom all things were made.
Who for us men
and for our salvation
came down from heaven.

And was incarnate of the Holy
Ghost of the Virgin Mary:
And was made man.

(He was also crucified for us,
suffered under Pontius Pilate and
was buried. And on the third day
He rose again according to the scriptures,
and ascended in heaven, seated at
the right hand of the Father. And He
shall come again in glory,
to judge the living and the dead, His
Kingdom shall have no end.
And in the Holy Ghost,
the Lord and giver of life:
Who proceedeth from the Father and
the Son, who together with the Father
and the Son, is adored and glorified:
Who spoke through the prophets.
And in one, holy, Catholic
and Apostolic Church.
I confess one baptism for the
forgiveness of sins.
And I await the resurrection
of the dead and the life of the world
to come. Amen)

*(Mozart did not compose music for the parts of the
CREDO in brackets.)*

SANCTUS

Holy, Holy, Holy:
Lord God of hosts.
Heaven and earth
are full of Thy glory.
Hosanna in the highest.

信經

我信惟獨上帝。
全能的聖父，
天地萬物，
無論有形無形
都是祂所創造的。
我信耶穌基督，
天主的獨生子。
祂在萬世之前，由聖父所生。

祂是出自天主的天主，
出自光明的光明，
出自真神的真神。
祂是聖父所生，而非聖父所造，
與聖父同性同體，
萬物是藉着祂創造。
祂為了我們人類，
並為了我們得拯救，
從天國降臨。

因聖靈感孕，
由童貞瑪利亞取得肉軀，
而成為人。

(在本丟比拉多手下受難，
為我們被釘於十字架、埋葬。
祂正如聖經所載，
第三日復活；
升天，
坐在聖父的右邊。
將來必從那裏光榮地降臨，
審判活人死人，
祂的國度自有永有。
我信聖靈，
祂是主及賦予生命者，
由聖父、聖子所共發。
祂和聖父、聖子，
同得欽崇，同享光榮，
祂曾藉先知們發言。
我信惟一、聖而公、從宗徒傳下來的教會。
我承認赦罪的聖洗，只有一個。
我期待死人復活。
及永生。阿們。)

(莫扎特沒有為括號內的《信經》經文譜曲。)

聖哉經

聖哉！聖哉！聖哉！
上主、萬有的主，
祢的光榮充滿天地。
歡呼之聲，
和撒那在那至高處。

BENEDICTUS

Benedictus qui venit
in nomine Domini.

Osanna in excelsis.

AGNUS DEI

Agnus Dei,
qui tollis peccata mundi:
Miserere nobis.
Agnus Dei,
qui tollis peccata mundi:
Dona nobis pacem.

Arvo Pärt

帕特

Credo (1968)

I believe

我信 (1968)

Credo in Jesum Christum.

Audivistis dictum:
oculum pro oculo
dentem pro dente.
Autem ego vobis dico:
Non esse resistendum iniuriae.

Credo.

Wolfgang Amadues Mozart

莫扎特

Ave verum Corpus, K618

Hail, true Body

聖體頌，K618

Ave verum Corpus, natum
de Maria Virgine,
Vere passum, immolatum
in cruce pro homine,
Cuius latus perforatum
Unda fluxit et sanguine,
Esto nobis praegustatum
in mortis examine.



BENEDICTUS

Blessed is he who comes
in the name of the Lord.

Hosanna in the highest.

AGNUS DEI

Lamb of God,
who takes away the sins of the world:
Have mercy on us.
Lamb of God,
who takes away the sins of the world:
Grant us peace.

(Mozart did not compose music for the AGNUS DEI; the music from the KYRIE is used here.)

I believe in Jesus Christ.

You have heard that it has been said:
an eye for an eye and
a tooth for a tooth.
But I say unto you:
That you resist not evil.

I believe.

Matthew 5: 38-39

Hail, true Body, born
of the Virgin Mary,
Truly suffered, sacrificed
On the Cross for mankind,
Whose pierced side
Flowed with water and blood,
Be for us a foretaste
In the trial of death.

迎主曲

奉主名而來的，
當受讚美。

和撒那在那至高處。

羔羊經

赦免世罪的天主羔羊，
求祢垂憐我們。
赦免世罪的天主羔羊，
求祢賜給我們平安。

(莫扎特並未為《羔羊經》譜曲，現借用《垂憐經》的音樂。)

我信耶穌基督。
「你們聽過這話：
『以眼還眼，
以牙還牙。』
只是我告訴你們，
不要與惡人作對。

我信。

馬太福音第五章38至39節

歡呼，神聖之體！
由童女瑪利亞所生，
承受痛苦犧牲，
為人類釘死在十架上。
從祂被刺穿的肋旁，
血與水湧流，
為了我們先嚐了
死亡的考驗。



Bernard Laux

班納德·勞斯

Zeit und Zeiten

Time and Times

時間與時代

Die Zeit – das sind unterschiedliche Zeiten:
Viele Stränge
laufen parallel, oft im Gegensinn,
selten einander treffend. Wenn
sie sich aber doch überschneiden,
dann offenbart sich
die einzige Wahrheit.

Kaum enthüllt, wird sie
schon wieder ausgelöscht
von denen, die die Apparate
und Mechanismen überwachen,
die Weichen unserer Wahrnehmung stellen.

So fallen wir zurück
in die einzige Zeit, die über uns
zuschlägt wie
eine lichtundurchlässige Luke.

In dem Augenblick allein, der
die verschiedenen Stränge erkennen ließ,
haben sich erkannt die wenigen
Lebenden,
haben sich Lebewohl zu sagen, nicht:
Aufwiedersehen.

Paul Celan

保羅·雪朗

Brandmal

Stigma

污名

Wir schliefen nicht mehr, denn wir lagen im
Uhrwerk der Schwermut
und bogen die Zeiger wie Ruten,
und sie schnellten zurück und peitschten die
Zeit bis aufs Blut,
und du redetest wachsenden Dämmer,
und zwölfmal sagte ich du zur Nacht deiner
Worte,
und sie tat sich auf und blieb offen,
und ich legt ihr ein Aug in den Schoß und flocht
dir das andre ins Haar
und ein junger Blitz schwamm heran.

Paul Celan

保羅·雪朗

Fadensonnen

Threadsuns

一線陽光

Über der grauschwarzen Ödnis.
Ein baum –
hoher Gedanke
greift sich den Lichtton: es sind
noch Lieder zu singen jenseits
der Menschen.

The time – these are different times
Many strands
run parallel, often in the opposite direction,
seldom meeting one another. But if
they do overlap
then the absolute truth
is revealed.

But barely is it revealed
Then it's erased again
by those who monitor the apparatuses and mechanisms,
which set the course for our own sense of perception.

So we lapse back
into the only time, that slams shut over us
like an opaque hatch.

In that moment alone,
when the different strands can be identified,
the few living people recognise one another,
and can say farewell to one another, not:
See you again.

(Translated by Annemarie Evans)

We slept no longer, as we lay in the clockwork of
melancholy
and flexed the clock's hands like birches,
and they sprang back and whipped the time until it bled,
and you spoke a growing twilight,
and twelve times I called out the night of your words,
and it opened up and remained open,
and I laid an eye in its lap and plaited the other in your hair
and a young flash swam close by.

(Translated by Annemarie Evans)

Above the grey-black wilderness
A tree —
high thought
tunes in to the light's pitch: there are
still songs to be sung on the other side
of mankind.

(Translated by Michael Hamburger)

時間——不同的時代，
一絲絲，一縷縷，
平行，常反向而行，
難得相遇。但要是
確實交會了
絕對的真理
就會顯露。

可是，真理才顯露，
又會被抹煞。
抹煞真理的人，掌握機構和機制。
我們的事物觀，盡皆由此塑造。

所以我們退回
惟一的時間，時間卻在你我上空猛然閉上
有如密不透光的天窗。

惟獨那一刻，
絲絲縷縷都辨認清楚，
為數不多的世人可以彼此相認，
彼此道別，卻不說：
再見。

不能再睡了，我們躺在憂鬱的發條，
把鐘的指針像白樺條一樣屈曲，
反彈的指針把時間鞭打得皮破血流，
你說暮色漸濃，
你的話中，夜，我呼喊了十二次，
夜在擴散，沒有減退，
我一面看着夜的交匯處，
一面讓目光為你編辮子，
年輕的目光在遊近。

灰黑的荒野聳立着
一棵樹——
高尚思緒彷彿
與光的音調一致：
仍有未唱的歌
在人類的彼岸。

Paul Celan
保羅·雪朗

Psalm
 詩篇

Niemand knetet uns wieder aus Erde und Lehm,
 niemand bespricht unsern Staub.
 Niemand.

Gelobt seist du, Niemand.
 Dir zulieb wollen
 wir blühn.
 Dir
 entgegen.

Ein Nichts
 waren wir, sind wir, werden
 wir bleiben, blühend:
 die Nichts-, die
 Niemandrose.

Mit
 dem Griffel seelenhell,
 dem Staubfaden himmelswüst,
 der Krone rot
 vom Purpurwort, das wir sangen
 über, o über
 dem Dorn.

Gaius Valerius Catullus
卡圖盧斯

Multas per gentes ...
Viele Länder durchfuhr ich ...
Wandering through many
countries...
 千里迢迢

Multas per gentes et multa per acquora vectus
 advenio has miseras, frater, ad inferias,
 ut te postremo donarem munere mortis
 et mutam - nequiquam! - alloquerer cinerem,
 quandoquidem fortuna mihi tete abstulit ipsum,
 heu, miser indigne frater adempte mihi!
 nunc tamen interea haec, prisco quae more
 parentum
 tradita sunt tristi munere ad inferias,
 accipe fraterno multum manantia fletu
 atque in perpetuum, frater, ave atque vale!

Viele Länder durchfuhr ich, fuhr über endlose Meere,
 um endlich hier zu stehen, Bruder, am einsamen Grab.
 Gaben hab ich zu bringen, wie wir unsern Toten sie opfern,
 will mit dem stummen Staub führen ein schweigsam
 Gespräch,
 da nun einmal ein unwiderruflich Geschick dich
 dahinnahm,
 Bruder, du ärmster, und dich unzeitig früh mir entriss.
 So empfang denn, was der Väter uralte Sitte
 heißt, den Verblichenen zu weihn als unser letztes Geschenk,
 was meiner Wehmut Tränen benetzen, Bruder, nimm hin,
 und in deine Ewigkeit folg dir mein leises Lebwohl!

(Translated by Wolfgang Tilgner)

No one moulds us again out of earth and clay,
no one conjures our dust.
No one.

Praised be your name, no one.
For your sake
we shall flower.
Towards
you.

A Nothing
we were, are, shall
remain, flowering:
the Nothing —, the
No One's Rose.

With
our pistil soul-bright,
with our stamen heaven-ravaged,
our corolla red
with the crimson word which we sang
over, O over
the thorn.

(Translated by Michael Hamburger)

Wandering through many countries and over many seas
To this sad grave, my brother, I come,
in order to render you Death's final duties,
and speak, though in vain, to your silent ashes,
since fortune has taken your own self away from me
alas, my brother, so cruelly torn from me!
Yet now meanwhile take these offerings, which by the
custom of our fathers
have been handed down for a funeral sacrifice,
take them, wet with many tears of a brother,
and for ever, O my brother, hail and farewell!

再無人把泥土捏成你我，
再無人使塵土幻化生靈。
無人。

無人，你的名字是讚美。
為了你，
我們會綻放。
向着
你。

虛空
我們曾經、現時、將來
繼續，綻放：
那虛空——，那
無人的玫瑰。

我們的雌蕊使靈魂澄明了，
我們的雄蕊使天堂糟蹋了，
我們的花冠，紅彤彤，染上那
血腥的詞，從前，我們唱着這詞
下面是、下面是
荊棘。

千里迢迢，翻山涉水，
這傷感的墓地，兄弟，我來了，
來助你完成「死亡」的最後職責，
雖然，向着你無聲的灰燼呢喃都是徒勞，
因為命運已把你自我身邊帶走
天啊，多麼殘酷地把你奪去！
但，祭品都收下吧，那是祖宗的傳統
代代相傳的奠儀，
收下吧，都被兄弟的淚沾濕了，
兄弟，且受我一禮，永別了！

直搗天國大門

Storming the
Gates of Heaven

舉世推崇的編舞家、紐約市立芭蕾舞團創辦人巴蘭欽，曾略帶輕蔑地表示從未見過可以用「虔誠」來形容的舞步；因此，雖然幾百年來已流傳了不少聖樂傑作，巴蘭欽卻從未以之入舞。

Striking a note of mild contempt, the much admired choreographer and founder of the New York City Ballet, George Balanchine, once declared that he knew of no steps that could be described as pious and that as a result he had never tried to choreograph any of the masterpieces of church music that had been written in the course of the foregoing centuries.



文：克勞斯·蓋特爾

by Klaus Geitel

同樣，伍爾夫·蕭爾茨也不會知「虔誠的」舞步為何物，原因顯而易見——因為這種舞步本屬子虛烏有；同樣，「虔誠的」音符自然也是向壁虛構。哪怕是莫扎特未完成的C小調彌撒曲，K427，也不過純以普通音符寫成，跟約翰·史特勞斯《春之聲圓舞曲》、布拉姆斯一首交響曲、一首民歌或持續的歡呼聲裏的音符別無二致。惟有在結合「上帝的話語」後，感召力才奇蹟地、明明白白地於莫扎特《彌撒曲》中顯現。該曲的感召力源於其迷人本質，它令觀眾思潮起伏，它指向天國之路，也就是信仰之路。聽者會感到置身虔敬氣氛之中，甚至真的感到「不能自拔」。

Uwe Scholz, too, was unfamiliar with pious steps for the simple — and obvious — reason that no such steps exist. Nor, of course, do pious notes. Even Mozart's unfinished Mass in C minor, K427, is written in wholly conventional notes no different from those found, for example, in Johann Strauss's *Voices of Spring Waltz*, a Brahms symphony, a folk song or in sustained cheering. Only when it is combined with the Word of God does the unmistakable call for piety miraculously make itself felt in Mozart's Mass. The Mass has it in its power to grip us. It sets us thinking. It points the way to heaven, which is the way of faith. The listener feels enveloped by piety and, even more, is quite literally held in thrall by it.

蕭爾茨根據這種情緒，構思出成績斐然的芭蕾舞劇，一齣摒棄了與崇拜相關的手勢和動作，卻又不斷直搗天國之門的芭蕾舞劇。終有一日，天國之門會打開，只要有天才與耐心便行，而這兩種天賦，蕭爾茨都兼具。

蕭爾茨並非愛出風頭的編舞家，也不以傳道為己任。他精心部署，使舞作既合情合理，又勝人一籌；形式上不但完美無瑕，甚至沉着、抽離，使作品適合多種詮釋。觀眾則一邊注視舞台上的演出，一邊滿懷讚嘆。舞作處處清晰明確，虔敬氣氛掌握得恰到好處，從沒過分恭維的意味，也絲毫沒破壞莫扎特的作品結構，因為蕭爾茨探索原曲結構的方法敏銳至極。

他要舞蹈員穿上一身素白，「純真」之白，以往所謂的「純潔」：女團員身穿長裙——早期被視為貞潔正派的代表服裝；男團員則赤膊起舞，性感、矯健。一片無拘無束、青春迫人的景象。那才叫生活呢——事實上，舞蹈也合該如此。

《大彌撒曲》採用古典風格，優雅溫文、毫無瑕疵，那是歐洲幾百年來令觀眾欣賞的

Uwe Scholz has been brilliantly successful in building a ballet on the basis of this mood, a ballet that dispenses with the gestures associated with the act of worship and yet repeatedly storms the gates of heaven itself. One day those gates will open. It needs only genius and patience, and Scholz had both these gifts in abundance.

Scholz was not pushy as a choreographer, nor was he prone to preaching. He deployed his art with care, an art that appears both reasonable and superior, formally perfect, even cool and detached, open to every interpretation. The viewer's gaze passes through it, full of admiration. There is clarity everywhere. Never the tiniest cloud of incense-laden piety, never the slightest violation of Mozart's compositional structure. Scholz explores this structure in the most sensitive manner imaginable.

He dresses his company entirely in white, the white of innocence, as it were: the girls in long dresses that in an earlier age would presumably have been called chaste, the boys stripped to the waist and highly sensual, almost athletic. An image of self-abandon and youthfulness. That's the life — and that's the way to dance.

The dancing is classical in style, the style of elegance, flawless and well behaved, the sort of dancing that



舞蹈。文藝復興時期的「黃金分割」，今日也涵蓋了「黃金舞步」。劇中沒有強加或暗藏「深層意義」，也沒有「為扭曲而扭曲」；編舞時只要求視覺效果清晰，並強調音樂與節奏上的考慮。獨奏者、室樂合奏團不時自大型合奏團裏脫穎而出，但舞劇總是極盡視聽之娛：並不只有耳朵才有莫扎特樂音欣賞呢。

蕭爾茨向來音樂感極強。在史圖加芭蕾舞團期間，蕭爾茨的才華迅速受到賞識，獲該團掌舵人、本身也是名聲不朽的芭蕾舞后瑪西·海蒂大力提攜。往後六年，蕭爾茨在蘇黎世發展，首次全權掌管一個舞團的藝術決策。1991年，作曲家暨萊比錫歌劇院管理人尤杜·茨馬曼誠邀蕭爾茨返德，出任萊比錫芭蕾舞團藝術總監一職，蕭爾茨的傑作《大彌撒曲》就是由萊比錫芭蕾舞團於1998年首演。

蕭爾茨總能在腦子裏把一整齣舞劇從頭到尾想像一遍，而擁有這種天賦的編舞家寥寥無幾。蕭爾茨只消聽着曲子，便會渾然忘我，這一點他像極了巴蘭欽，但兩人際遇卻大相逕庭。蕭爾茨生於1958年除夕，卻在2004年11月21日英年早逝。《大彌撒曲》彷彿是他為自己豎立的紀念碑，雖然纖幼，但永垂不朽。

暗地裏，蕭爾茨跟巴蘭欽還有其他相似之處。1972年史達拉汶斯基逝世，巴蘭欽在紐約舉辦芭蕾舞節悼念亡友。這次芭蕾舞節歷時數天，最後以靜默結束，鋪排出人意表：閉幕節目是史達拉汶斯基《詩篇交響曲》，紐約市立芭蕾舞團團員趴在空空如也的舞台上，只一動不動地聽着音樂。蕭爾茨《大彌撒曲》也如出一轍：萊比錫芭蕾舞團團員站在台上，動也不動，出神傾聽着莫扎特沒有寫出的〈羔羊經〉。〈羔羊經〉是《彌撒曲》最後一章，蕭爾茨在此借用了第一樂章〈垂憐經〉的音樂。不論

the centuries have taught us to admire in Europe. The golden section of the Renaissance now accommodates the golden step of dancing. No deeper significance is forced or foisted on the work. There are no contortions for contortion's sake. Optical clarity alone is admitted, the choreography punctuated by musical and rhythmical considerations alone. Now and again soloists and chamber groups emerge from the great ensembles, yet the eye is always regaled: it is not just the ear that is left to enjoy Mozart.

Uwe Scholz was always a profoundly musical choreographer. His gifts were quickly discovered at the Stuttgart Ballet, where the company's head of ballet, Marcia Haydée, herself a ballerina of undying fame, was much impressed by Scholz and took him under her wing. He then spent six years in Zurich, where he ran the first company to be placed under his exclusive artistic control. In 1991 the composer and Leipzig Opera Intendant, Udo Zimmermann, invited him back to Germany and signed him up as artistic director of the Leipzig Ballet, and it was here, in 1998, that Scholz's choreographic masterpiece, *The Great Mass*, was first performed.

Scholz invariably had the ability to imagine a complete ballet from start to finish, a gift that very few choreographers have ever had. It was enough for him to hear a piece of music for his attention to be held in thrall. In this he resembled George Balanchine. In terms of their lives, however, the two men were very different. Born on New Year's Eve 1958, Uwe Scholz died tragically on 21 November 2004. In his *Great Mass* he raised a slender but monumental memorial to himself.

But there is something else that links him secretly to Balanchine. In 1972, Balanchine marked Igor Stravinsky's death with a ballet festival in New York that lasted several days and that ended, surprisingly, in silence. On the programme was Stravinsky's *Symphony of Psalms*: the members of the New York City Ballet crouched motionlessly on an empty stage, merely listening to the music. In exactly the same way, Uwe Scholz's Leipzig Ballet stands motionless

是巴蘭欽或蕭爾茨，「停下舞蹈，傾聽音樂」的意念都是舞作中不可或缺的部份，而且效果同樣震撼。

蕭爾茨是少數能駕馭大型合奏團的編舞，他不但沒有被嚇倒，反而從中得到啟發。這一點，單看他那莫扎特《C小調彌撒曲》出類拔萃的編舞便一目了然：舞蹈員時而排列成行，散散聚聚，讓舞姿像流水般向四方八面迸發；時而列成方形隊伍，團員按對角線迎面走動，控制得一絲不苟；此外，大跨跳和富於韻味的手臂動作令張力得以釋放。結果，在莫扎特愉快的讚美詩句乘風升天之際，舞蹈員就以身體不住地歡呼。《大彌撒曲》從沒把頭埋在信仰的沙堆裏；相反，頭總是抬得高高的，既謙卑又自信。不論莫扎特或蕭爾茨，挖苦譏諷的否定態度都不見蹤影。迷人的《彌撒曲》舞蹈版推崇的東西卻不一樣，是「堅定態度」。這態度雖然多番被「徹底怯懦」踐踏，但舞劇以樂觀的歡欣喧鬧，滿有自信地頌揚「堅定態度」的復活。

話雖如此，蕭爾茨當然知道「堅定態度」也有陰沉的對立面，那就是被陰影籠罩的惡念、對生存的懷疑與絕望。深沉的插段，夾雜在莫扎特對信仰的讚頌裏。雪朗詩中提及「光的音調」，使這個陰沉的對立面不斷回蕩：「虛空／我們曾經、現時、將來／繼續，綻放」；所有看來欣欣向榮的都是「那虛空——，那／無人之玫瑰。」。

蕭爾茨把這朵垂死之花穿插其間，不但打擾莫扎特，更多番召來我行我素的音樂家、匈牙利作曲家庫塔克。此外，蕭爾茨也容許同樣獨特的愛沙尼亞作曲家帕特，述說自己的音樂信條。一片漆黑，良久；以舞蹈表現爭議的任務三番四次落在獨舞員身上，而他們顯然並不能取得共識，這不只是出現在團員與團員之間。觀眾看見

and lost in thought, listening to the *Agnus Dei* that Mozart never wrote. For the final movement of the Mass, Scholz returned to the music of the opening *Kyrie*. The idea of no longer dancing but of listening raptly to the music is integral to the ballets of both Balanchine and Scholz, and in both cases it exerts a tremendous impact.

Scholz was one of the few choreographers able to handle large ensembles. They did not frighten him. Quite the opposite: they inspired him, as is clear, not least, from his magnificently choreographed realisation of Mozart's Mass in C minor. The rows of dancers open and close, allowing rivers of movement to erupt in every direction. They fit together in block-like forms, flowing through each other diagonally, strictly controlled. The tension finds release in wide leaps and eloquent arm movements. The result is a constant outcry of joy on the part of the dancers' bodies as the blissful strains of Mozart's hymn of praise wing their way heavenwards. Never for a moment does Scholz's choreography bury its head in the sands of faith. Instead, it carries its head held high, confidently, in spite of its humility. The Mephistophelean spirit of negation is nowhere to be found in Mozart or Scholz. In its captivating way, Scholz's choreographed version of Mozart's Mass subscribes to something very different, to the spirit of affirmation, a spirit repeatedly spurned from sheer cowardice but one that in Scholz's ballet confidently celebrates its resurrection in a riot of bright-toned jubilation.

Yet Scholz also knows its sombre counterpart, of course, its shadow-shrouded blackness, the doubt and despair of human existence. Dark episodes are worked into Mozart's celebration of faith. The 'light's pitch' mentioned in Paul Celan's poem causes this counterpart to reverberate: 'A Nothing we were, are, shall remain, flowering'. All that blooms for us is 'the Nothing —, the No One's Rose'.

Scholz weaves this dying bloom into his choreography, interrupting Mozart and repeatedly conjuring up that great musical loner, the Hungarian composer György Kurtág. And he allows that no less typical Estonian, Arvo Pärt, to state his own musical



的是團員以舞姿在漆黑中獨白，是身體在呼救。

可是這些呼救聲一次又一次被崇拜的氣勢淹沒，被崇拜的氣勢沖走。這次以芭蕾舞組成的崇拜如潮水淹至，不受束縛；既隨着莫扎特對來生的信仰飄流，又不斷洶湧奔騰，朝着人類希望的天堂進發。莫扎特的信息如是，蕭爾茨的信息也如是：這是一場永無止境的大規模討論。

克勞斯·蓋特爾為報章《柏林晨報》及《世界報》的新聞工作者。

英譯：斯圖爾特·斯潘賽
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creed. Unremittingly black, choreographic controversies are time and again allotted to the soloists, who clearly cannot agree. And not only among themselves. What we see are dark monologues of movement, the body's cries for help.

Time and again, however, these calls for help are absorbed and swept away by the radiant flood tide of this act of balletic worship, which refuses to be constrained. Buoyed along on Mozart's other-worldly faith, it surges unstoppably onwards to the paradise of human hope. It is of this that Mozart speaks. And it is of this that Uwe Scholz speaks, too: a reciprocal dialogue of glorious dimensions that can never be exhausted.

Klaus Geitel is a journalist for the newspapers: *Berliner Morgenpost* and *Die Welt*.

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Translated by Stewart Spencer

Paul Chalmer and the Leipzig Ballet

保羅·查默與萊比錫芭蕾舞團



© Marcus Reichmann

萊比錫芭蕾舞團今日譽滿全球，全靠藝術總監伍爾夫·蕭爾茨領導有方，創意不絕。蕭爾茨的舞劇大大提升了舞團的技術水平，不但名揚國內外，更備受推崇。

舞團在保羅·查默繼任藝術總監後步入新時代，繼承蕭爾茨傳統之餘，更邁步向前，演出更多元化的節目，包括巴羅克和古典芭蕾、二十世紀傑作以及當代創作。

查默出任藝術總監前是位出色的芭蕾舞演員，飾演過所有芭蕾舞要角，夥拍過的女芭蕾舞家包括瑪西·海蒂、納塔莉亞·馬

卡洛娃及琳·西摩，合作過的知名舞團更不計其數。查默的舞作包括馬瑟尼獎得獎作品《護身符》(1997)，而他為羅馬歌劇院芭蕾舞團編排的《睡美人》(2002)也大獲好評，至今仍是該團的舞碼之一。查默最新舞作為羅馬芭蕾舞團的《貞潔的修女》(2006)。

The Leipzig Ballet gained its international reputation through the artistic direction and creativity of Uwe Scholz. With Scholz's choreographies the Leipzig Ballet reached a technical level which is well known and greatly admired both at home and well beyond Germany's borders.

With the succession of Paul Chalmer as Artistic Director, a new era for the Leipzig Ballet has begun. Uwe Scholz's heritage will be honoured and remain an important element of the company, but moving forward, the variety of the programmes will include baroque and classical ballets, masterpieces of the 20th century as well as contemporary creations.

Before assuming the mantle of artistic director Paul Chalmer had danced all the leading classical roles, partnering ballerinas such as Marcia Haydée, Natalia Makarova and Lynn Seymour, with the most renowned companies. As a choreographer he was honoured with the Premio Massine for his work *Il Talismano* in 1997, and his 2002 choreography of *The Sleeping Beauty* for the Rome Opera Ballet remains a successful part of the company's repertoire. Chalmer's most recent work *La Vestale* was created for the Rome Ballet in 2006.

LEIPZIGER BALLETT

Direktor Paul Chalmer

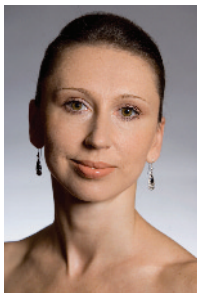
OPERA
LEIPZIG

藝術總監 Artistic Director 保羅·查默 Paul Chalmer

第一舞蹈員 First Soloists



Kiyoko Kimura



Oksana Kulchytska



Maiko Oishi

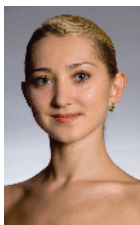


Tatjana Paunović



Giovanni Di Palma

獨舞員 Soloists



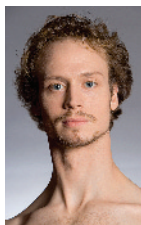
Alla Bykanova



Itziar Mendizábal



Anna Tsybina



Sebastian
Angermaier



Martin Chaix



Jean-Sébastien
Colau



Rémy Fichet

群舞員 Corps de ballet

Aisha Arechaga
Claudia Bernhard
Carolina Boscán
Soo Youn Cho
Mariana Dias
Stéphanie Gerbal
Julia Horoschenko

Anna Hummel
Marietta Kro
Lee Chan-yi
Montserrat León
Ana Moratilla
Gulnara Soatkulova
Maja Veljković

Paulina Wieczorek
Felix Aarts
Christian Bloßfeld
Burak Serkan Cebeci
Oliver Essigmann
Paul Girard
He Lei

Kiyonobu Negishi
Fabio Palombo
Jörn Schmidt
Marek Steinke
Özgür Tuncay

學員 Apprentices

Katharina Diedrich

Laura Joffre

Stefan Gotschke



Gewandhaus Orchestra

萊比錫布業大廳樂團



1743年，一群萊比錫商人注資創辦的演奏協會只有16位樂師，時人萬萬想不到，布業大廳樂團後來會有如此成就。1781年，樂團基地遷往布業大廳，並以「真享樂，當認真」這句羅馬哲學家塞尼加的名言為座右銘，至今沒變。1884年，隨著觀眾增加，樂團遂遷往規模較大的另一布業大廳，可惜這個大廳二次大戰時被戰火摧毀。1981年，新布業大廳終於落成，不但富麗堂皇，更有多個演奏廳。

孟德爾頌、尼基什、福特凡格勒、孔維茲尼和馬素爾都曾任萊比錫布業大廳樂團團長，留下獨特的音樂文化痕跡。布隆斯泰

特帶領樂團踏進千禧後，由夏伊接任。夏伊是35年來首位同時擔任音樂總監與團長的人，更同時體現了傳統與變遷。

萊比錫布業大廳樂團名副其實是世上歷史最長的樂團之一。現在，樂團除每樂季定期演出超過70場「大型音樂會」，每周均在聖湯瑪士大教堂演出巴赫清唱劇。另一方面，二百多年來，樂團均為萊比錫歌劇院擔任伴奏樂團，並經常到世界各地演出，灌錄唱片無數。

Nobody could have predicted the success story of the Gewandhaus Orchestra when, in 1743, Leipzig merchants founded and financed a concert society of 16 musicians. By 1781 the Orchestra had moved to a hall of the cloth traders, the Gewandhaus (Garment House), under the words of Roman philosopher Seneca: *Res severa verum gaudium* (True pleasure is a serious business), which remains their motto to this day. By 1884, an ever growing audience prompted a move to a second larger Gewandhaus, which was badly damaged during World War II, to be eventually replaced by a third magnificent multi-hall Gewandhaus in 1981.

Felix Mendelssohn, Arthur Nikisch, Wilhelm Furtwängler, Franz Konwitschny and Kurt Masur have all been Gewandhaus Concert Masters. They left their imprint on this unique musical culture, which Herbert Blomstedt carried into the new millennium. His successor, Riccardo Chailly, simultaneously embodies tradition and change, and is the first Music Director to concurrently hold the office of Concert Master for over 35 years.

With a genuine claim to be one of the oldest orchestras in the world, the Gewandhaus regularly features around 70 'Grand Concerts' a season. For over 200 years it has served as the orchestra for the Leipzig Opera, in addition to its weekly performances of cantatas by Johann Sebastian Bach at St Thomas's Church, and other guest appearances internationally, it has also made numerous recordings.



萊比錫歌劇院合唱團 | OPER | Leipzig Opera Choir LEIPZIG

萊比錫歌劇院成立於1693年。早期的合唱團由學生組成，泰利文也是其中一員。至於專業的歌劇院合唱團，則要待十九世紀萊比錫國立劇院成立才出現。當時萊比錫被視為浪漫派歌劇要塞，而歌劇院合唱團對德國歌劇的發展也舉足輕重。

合唱團現有團員77人，其架構自1960年新歌劇院啟用後沿用至今。合唱團曲目廣泛，上起巴羅克、莫扎特，涵蓋威爾第、華格納，近至當代歌劇，歌聲尤其統一、精準。跟合唱團合作過的知名合唱總監很多，包括姚阿辛、赫茨、露芙·貝格豪斯、喬治·塔玻利和彼得·孔維茲尼等。

另外，多位指揮名家也對合唱團的藝術發展有重大貢獻，包括多位布業大廳音樂總監，例如法蘭斯·孔維茲尼、法克拉夫·諾伊曼、庫爾特·馬素爾和布隆斯泰特。

1957至1993年間，萊比錫歌劇院合唱團由安德拉斯·皮也斯克出任指揮。在皮也斯克的指導下，合唱團建立了該團的主要合唱曲目。之後，霍斯特·諾伊曼、沃克馬·奧爾布利希和安東·特利姆爾繼續致力塑造合唱團的歌聲文化，如今這個任務就落在現任合唱總監索仁·艾克霍夫身上。

The Leipzig Opera was founded in 1693, with students, including Georg Philipp Telemann, who sang as members of the Choir. Not until the beginning of the 19th century was a professional opera choir set up with the founding of the Leipzig State Theatre. At the time Leipzig was regarded as a stronghold of romantic opera, and the Opera Choir played an important role in the development of opera in Germany.

The current structure of the Opera Choir, with its 77 members, was formed in 1960 when the new Opera House was opened. The Choir's impressive range from baroque to Mozart, Verdi to Wagner and on to contemporary opera has given rise to a distinctive sound of homogeneity and precision. Many important directors have worked with the Choir including Joachim Herz, Ruth Berghaus, George Tabori and Peter Konwitschny.

A host of eminent conductors have also made a significant contribution to the artistic development of the Choir, including music directors of the Gewandhaus concert hall: Franz Konwitschny, Vaclav Neumann, Kurt Masur and Herbert Blomstedt.

From 1957 to 1993, the choir was conducted by Andreas Pieske, under whose guidance all the major works in the Choir repertoire were developed. Since then Horst Neumann, Volkmar Olbrich and Anton Tremmel continued to shape its culture of sound, a role now assumed by present Choir Director Sören Eckhoff.

Uwe Scholz

伍爾夫·蕭爾茨

編舞 Choreographer

伍爾夫·蕭爾茨1958年生於德國黑森，四歲開始學習芭蕾舞。1973年，在約翰·格蘭高的評審下通過入學試，並考獲獎學金入讀史圖加符騰堡劇院芭蕾舞學校，1979年畢業後加入史圖加芭蕾舞團，獲該團當時的藝術總監暨首席舞蹈員瑪西·海蒂賞識，讓他為該團編舞。

蕭爾茨26歲時獲聘為蘇黎世歌劇院芭蕾舞團藝術總監暨編舞，舞作包括幾齣最著名的作品，如海頓《創世記》、柴可夫斯基《睡美人》、史達拉汶斯基《彼得羅什卡》和《火鳥》，還有以拉赫曼尼諾夫及舒曼的音樂為題材，編排多齣交響芭蕾舞劇。1991年，蕭爾茨執掌萊比錫芭蕾舞團，在任期間製作過多齣舞劇，包括得獎作品《大彌撒曲》。

蕭爾茨曾獲頒多個獎項，包括1996年由德意志聯邦共和國頒發大勳章及1999年德國舞蹈獎，藝術成就獲廣泛認同。蕭爾茨的舞作充分體現出他出類拔萃的音樂鑑賞力，彷彿以舞步及舞蹈撰寫詩篇。

2004年11月，蕭爾茨久病後與世長辭。

Uwe Scholz was born in Hessen, Germany, in 1958 and attended his first ballet lesson at the age of four. In 1973, under the jury direction of John Cranko, he passed his entrance exam and received a scholarship for the Ballet School of the Württemberg State Theatre in Stuttgart. Graduating in 1979, he joined the Stuttgart Ballet, where Marcia Haydée, the Artistic Director and prima ballerina, gave him the opportunity to choreograph for the company.

At the age of 26, Uwe Scholz became Artistic Director and Choreographer of the Ballet of the Zurich Opera House where he created some of his most famous ballets including: Haydn's *The Creation*, Tchaikovsky's *The Sleeping Beauty*, Stravinsky's *Petruschka* and *Firebird* as well as a number of symphonic ballets to music by Rachmaninov and Schumann. In 1991 he took over the directorship of the Leipzig Ballet where, among his other choreographies, he created his award-winning ballet *The Great Mass*.

In recognition of his creations Uwe Scholz received several awards and was honoured with the Grand Order of Merit by the Federal Republic of Germany in 1996, and in 1999 received the German Dance Award.

Uwe Scholz's choreographies are generally characterised by his exceptional musicality. He wrote poetry with steps and dance.

After a long illness Uwe Scholz died in November 2004.



Frank Beermann

法蘭克·貝爾曼

指揮 Conductor

法蘭克·貝爾曼就讀於德特莫爾德音樂學院，之後出任達姆施塔特劇院、費雷堡劇院的指揮。1997至2002年，貝爾曼任漢堡歌劇院駐團指揮，指揮劇目包括《奧塞羅》、《漂泊的荷蘭人》、《弄臣》、《波希米亞生涯》、《耶奴法》和《杜蘭朵》。期間，貝爾曼曾在各大歌劇團擔任客席指揮，包括德國柏林歌劇院、斯德哥爾摩歌劇院、巴塞隆拿里西奧大劇院、馬賽歌劇院及西班牙奧維耶多音樂節。

貝爾曼曾與班貝格交響樂團及鋼琴家馬提亞斯·肯舒納萊特合作，灌錄莫扎特鋼琴協奏曲全集；此外，貝爾曼也計劃與德國西北部愛樂樂團合作，灌錄貝多芬交響作品全集。離開漢堡歌劇院後，貝爾曼專攻意大利美聲歌劇。

貝爾曼與萊比錫歌劇院巡迴國際演出《大彌撒曲》以前，已跟該團合作演出《夢遊女》、《卡普萊特與蒙特鳩家族》，以及梅耶貝爾《安茹的瑪格麗塔》。

Frank Beermann studied at the Academy of Music Detmold before going on to hold positions as a conductor at the State Theatres of Darmstadt and Freiburg. He was Resident Conductor at the Hamburg State Opera from 1997 to 2002 where he conducted many well known operas including *Othello*, *The Flying Dutchman*, *Rigoletto*, *La bohème*, *Jenůfa* and *Turandot*. During this period he also guest conducted at the German Opera Berlin; Opera Stockholm; Teatro Liceu, Barcelona; Opéra Marseille and the Festival in Oviedo, Spain.

With the pianist Matthias Kirschnereit and the Bamberg Symphony Orchestra he has recorded all of Mozart's piano concertos, and the recording of Beethoven's entire symphonic work is planned with the North West German Philharmonic Orchestra. Since leaving the Hamburg State Opera he has concentrated on Italian bel canto opera.

For the Leipzig Opera he was invited to conduct *La Sonnambula*, *I Capuleti e i Montecchi* and Meyerbeer's *Margherita d'Anjou* before touring internationally with their production of *The Great Mass*.





伊蕾恩·阿爾瓦雷斯
Elaine Alvarez

女高音 (8-10夜場)
Soprano (8-10 evenings)

伊蕾恩·阿爾瓦雷斯在佛羅里達州的邁阿密長大，就讀於曼克頓音樂學院，師隨鍾恩·帕騰瑞得-亞尼爾；在學期間曾參演多齣歌劇，包括於《騙婚記》飾演諾蓮娜、在《女僕作夫人》飾演塞比娜、《魔笛》的女主角，以及馬蒂奴《米蘭多莉娜》的女主角。2003年，阿爾瓦雷斯贏得馬麗琳·霍恩基金會獎；2004/05年樂季則擔任費城聲樂藝術學院駐校藝術家，並在該校參演莫扎特《女人心》，飾演費奧瑞利芝。2006年夏，史蒂芬·赫特克斯歌劇《更好之事》在格琳馬格拉斯歌劇院首演，阿爾瓦雷斯飾演布列維伯爵夫人。萊比錫歌劇院正是阿爾瓦雷斯在歐洲首演的場地，當時她參演《魔笛》和《波希米亞生涯》，分別飾演彭米娜及咪咪。阿爾瓦雷斯將於2007/08年樂季正式加入萊比錫歌劇院，成為該團全職成員。

Elaine Alvarez grew up in Miami, Florida, and studied at the Manhattan School of Music and with Joan Patenaude-Yarnell. During her studies she appeared in various productions as Norina in *Don Pasquale*; Serpina in *La serva padrona* (The Servant Mistress); the principal female in *The Magic Flute*; and in the title role of Martinus' *Mirandolina*. In 2003 she won the main prize at the Marilyn Horne Foundation Awards.

For the 2004/05 season, she was the Resident Artist at the Academy of Vocal Arts in Philadelphia, where she performed as Fioriligi in Mozart's *Così fan tutte*. In the summer of 2006, Alvarez sang the part of the Countess of Breuille in the premiere of Stephen Hartkes' *The Greater Good* at the Glimmerglass Opera, and made her European debut at the Leipzig Opera as Pamina in *The Magic Flute* and as Mimì in *La bohème*. For the 2007/08 season she will join the Leipzig Opera as a permanent member.

劉恩伊 Eun Yee You

女高音 (10日場) Soprano (10 matinee)

韓國出生的Eun Yee You曾於首爾延世大學、意大利帕維亞的歌比學院，以及瑞士日內瓦音樂學院研習聲樂。自2001-02年劇季加入萊比錫歌劇院，曾飾演《美麗的加拉蒂亞》的奧林皮雅、吉爾達及蘇菲；《法斯塔夫》的南妮達；《羅密歐與茱麗葉》及《安茹的瑪格烈達》的瑪爾塔及茱麗葉。在2005-06年劇季，她在夏伊的指揮棒下首次演唱《化妝舞會》的奧斯卡，並於《溫莎公爵的風流娘兒》演唱安娜·萊克。

Eun Yee You was born in South Korea. She studied singing at Yon-sei University, Seoul; the Academia di Tito Gobbi in Pavia, Italy; and at the Geneva Conservatory, Switzerland.

Since the 2001/02 season she has been part of the Leipzig Opera, where she has sung Olympia, Gilda and Sophie, Galathee in *Beautiful Galathee*, Nanetta in *Falstaff*, Martha, Guilietta in *I Capuleti e i Montecchi* and Meyerbeer's *Margherita d'Anjou*. In the 2005/06 season she debuted as Oscar in *Un ballo in maschera* with Riccardo Chailly, and sang Anna Reich in *The Merry Wives of Windsor*.





卡芙蓮·葛琳 Kathrin Göring

女中音 Mezzo-soprano

卡芙蓮·葛琳生於德國科騰，於萊比錫音樂及戲劇藝術大學就讀，師隨傑特卡·科瓦莉高娃。1999/2000年樂季，葛琳先在科隆歌劇院工作室學藝，於《糖果屋》中飾演韓塞爾，之後前往德累斯頓音樂大學深造，2001年獲頒學士學位。葛琳修讀碩士學位期間，分別師隨伊莉莎白·舒瓦茲科夫 (1997)、伊莉莎白·桑德斯特蘭姆 (1998) 及布列格特·法斯班德 (1999)。2001年，葛琳先後贏得德國音樂委員會獎學金及科堡歌唱大賽獎項。2001/02年樂季起，葛琳成為萊比錫歌劇院成員，參演歌劇包括《茶花女》、《法斯塔夫》、《弄臣》、《蝙蝠》、《瑪塔》、《羅密歐與茱麗葉》、《卡門》、《浪漫的巴黎人》、《夢遊女》、《費加羅的婚禮》、《魔笛》、《玫瑰騎士》，以及於《帕西弗》飾演賣花女。葛琳在2006/07年樂季飾演過《碧盧冤孽》的格羅斯太太及《帕格尼尼》的貝拉·芝列蒂。

Kathrin Göring was born in Köthen, Germany. She studied singing at the University of Music and Theatre Arts in Leipzig with Jitka Kovarikova and she spent the 1999/2000 season with the Cologne Opera Studio, where she performed Hansel in *Hansel and Gretel*, before going to study at the University of Music in Dresden where she received her Bachelor's degree in 2001. For her Master's degree she studied with Elisabeth Schwarzkopf (1997), Elisabeth Söderström (1998) and Brigitte Fassbaender (1999). In 2001 she received a scholarship from the Deutscher Musikrat (Music Council) and a prize at the Coburg singing competition.

She joined the Leipzig Opera for the 2001/02 season and has performed in *La traviata*, *Falstaff*, *Rigoletto*, *Die Fledermaus*, *Martha*, *Romeo and Juliet*, *Carmen*, *La Vie Parisienne*, *La Sonnambula*, *The Marriage of Figaro*, *The Magic Flute*, *Der Rosenkavalier* and the flower girl in *Parsifal*. For the 2006/07 season she performed the roles of Mrs Grose in *The Turn of the Screw* and Bella Giretti in *Paganini*.



馬田·皮祖爾德 Martin Petzold

男高音 Tenor

馬田·皮祖爾德生於德國萊比錫，曾為聖湯瑪士大教堂詩班成員，於萊比錫音樂學院就讀，師隨布恩德·韋伯。1985至1988年間，皮祖爾德效力德國回響歌劇院；1988年加入萊比錫歌劇院，演出劇目包括《紐倫堡的名歌手》、《後宮誘逃》、《兩小無猜的哀歌》、《霍夫曼的故事》、《玫瑰騎士》、《鼻子》、《魔笛》和《黑僧》(在首演中飾演佩索斯基)，並在芭蕾舞劇《創世記》及《巴赫-創世記》中擔任獨唱。皮祖爾德也曾其他歌劇中客席演出，又經常往世界各地舉行音樂會，足跡遍及歐亞、南北美和以色列；灌錄唱片包括由阿諾·艾斯特曼指揮的《魔笛》、約翰·茅契利指揮的《海利亞妮的奇蹟》和洛塔·扎格洛斯克指揮的《阿特蘭蒂斯皇帝》。2001年，皮祖爾德獲德國政府頒發室樂歌唱家頭銜。2006/07年，皮祖爾德演出《碧盧冤孽》的彼得·庫維恩特和《藍鬍子》的波比契。

Martin Petzold was born in Leipzig, Germany. He was a member of the St Thomas's Church Choir and studied at the Leipzig Conservatory under Bernd Siegfried Weber. From 1985 until 1988 he was with the Opernhaus Halle, Germany. Since 1988 he has been a member of the Leipzig Opera and performed in *The Master Singers of Nuremberg*, *The Abduction from the Seraglio*, *Elegy for Young Lovers*, *The Tales of Hoffmann*, *Der Rosenkavalier*, *The Nose*, *The Magic Flute*, and the role of Pessotski in the premiere of *The Black Monk*, as well as vocal solos for the ballets *The Creation* and *Bach-Creations*.

Aside from his many opera guest appearances his concert work has taken him to Europe, Asia, the US, South America and Israel. His CD recordings include *The Magic Flute* under Arnold Östmann, *The Miracle of Heliane* under John Mauceri and *The Emperor of Atlantis* under Lothar Zagrosek. In 2001 he was given the title of Kammersänger. In the 2006/07 he performed the roles of Peter Quint in *The Turn of the Screw* and King Bobeche in *Bluebeard*.

湯瑪士·奧爾特爾-哥爾曼斯 Thomas Oertel-Gormanns

男低音 Bass

湯瑪士·奧爾特爾-哥爾曼斯生於德國德累斯頓，於德累斯頓音樂大學就讀，師承卡爾·瑪莉亞·馮韋伯。奧爾特爾-哥爾曼斯1993年加入萊比錫歌劇院，演出劇目包括《馬克白》、《弄臣》、《木馬屠城記》、《茶花女》(飾演馬桂斯)、《夢遊女》(飾演艾勒斯奧)和《蝴蝶夫人》(飾演皇室特使)。另一方面，奧爾特爾-哥爾曼斯也經常在音樂會擔任獨唱，曾與萊比錫聖湯瑪士大教堂詩班、布業大廳樂團、德國中部電台交響樂團、柏林喜歌劇院樂團和史圖加巴羅克合奏團攜手演出。此外，奧爾特爾-哥爾曼斯也曾與萊比錫芭蕾舞團合作，在《創世記》擔任男低音。

Thomas Oertel-Gormanns was born in Dresden, Germany. He studied singing at the Carl Maria von Weber University of Music in Dresden. Since 1993 he has been a member of the Leipzig Opera, where he has sung in *Macbeth*, *Rigoletto* and *The Trojan* as well as the roles of the Marquis in *La traviata*, Alessio in *La Sonnambula* and the Imperial Commissioner in *Madama Butterfly*.

He has also worked as a concert soloist with the choir of St Thomas's Church in Leipzig, the Gewandhaus Orchestra, the Mitteldeutschen Rundfunks Symphony Orchestra, the Orchestra of the Komische Oper Berlin and the Stuttgart Baroque Ensemble. With the Leipzig Ballet he sings the bass part in the ballet *The Creation*.



場刊中譯：鄭曉彤

Gewandhaus Orchestra

萊比錫布業大廳樂團

音樂總監 Music Director General

域卡度·夏伊 Riccardo Chailly

指揮 Conductor

法蘭克·貝爾曼 Frank Beermann

第一小提琴 1st Violins

Henrik Hochschild
團長 *Concertmaster*
Ina Wiehe
Susanne Hallmann
Hans-Rainer Jung
Heinz-Peter Püschel
Liane Unger
Matthias Müller-Zhang
Katharina Schumann

第二小提琴 2nd Violins

Miho Tomiyasu-Palma Marques
Horst Baumann
Jürgen Weise
Werner Janek
Beate Roth
Kathrin Pantzier

中提琴 Violas

Bernd Jäcklin
Dorothea Hemken
Ruth Bernewitz
Reinhard Kleekamp
Antje Schmidt

大提琴 Cellos

Hartmut Brauer
Uwe Stahlbaum
Lilian Mann
Joachim Griesheimer

低音大提琴 Double Basses

Christian Ockert
Andreas Rauch
Christoph Winkler

長笛 Flute

Cornelia Grohmann

雙簧管 Oboes

Uwe Kleinsorge
Roland Messinger

巴松管 Bassoons

David Petersen
Gottfried Kronfeld

圓號 Horns

Jan Wessely
Christian Kretschmar

小號 Trumpets

Lukas Beno
Karl-Heinz Georgi

長號 Trombones

Tobias Hasselt
Jürgen Schubert
Rolf Handrow

定音鼓 Timpani

Thomas Greenleaves

管風琴 Organ

Stefan Knoth

行政管理 Management

Marco Eckertz
Daniel Richwien

舞台人員 Stagehand

Andreas Kuhfuß



Leipzig Opera Choir

萊比錫歌劇院合唱團

總監 Director

索仁·艾克霍夫 Sören Eckhoff

行政管理 Management

湯瑪士·杜勒 Thomas Döhler

第一女高音 1st Sopranos

Christiane Bläß
Karin Dick-Glaß
Inga Döring
Ute Eisenhut
Christiane Feige
Julia Ifland
Tone Kristiansen
Andrea Schuschke
Livia Seidel
Claudia Sturm
Karin Ullrich

第二女高音 2nd Sopranos

Cordula Albrecht
Anja Binkenstein
Brigitte Hanke
Bärbel Otte
Antje Perscholka
Jacqueline Renner
Sabine Richter
Annette Rostig
Marlen Spaček
Ulrike Thamm-Pohle

第一男高音 1st Tenors

Taejin Cho
Michael Chu
Rudolf Drozd
Daniel Johannes Ewald
Victor Gaviola
Carsten Gläser
Tino Hölzel
Jordi Molina
Ingo Zach

第二男高音 2nd Tenors

Stephan Breithaupt
Andreas David
Evgeni Nedev
Georg Nischik
Detlef Thamm

助理總監 Assistant Director

史蒂芬·比斯 Stefan Bilz

第一女低音 1st Altos

Katerina Banse
Haike Hauptmann
Marion Milbrecht
Constanze Nagel
Margit Pitt
Cordula Reinisch
Ines Reintzsch
Catrin von Rhein
Cornelia Röser

第二女低音 2nd Altos

Karola Graszt
Bärbel Kirschning
Angelika Richter
Claudia Schwarzmann
Petra Unterbeck

第一男低音 1st Basses

Andreas Bläß
Tobias Deckelmann
Thomas Döhler
Andreas Hanke
Christian Ludwig
Wolfram Protze
Marek Tadeusz Ptak
Andreas Reinboth
Andreas Scholz

第二男低音 2nd Basses

Klaus Bernewitz
Manfred Buller
Günther Fröb
Andreas Ifland
Thomas Oertel-Gormanns
Ivo Spaček
Thomas Spallek
Frank Wernstedt
Axel Wieschebrink