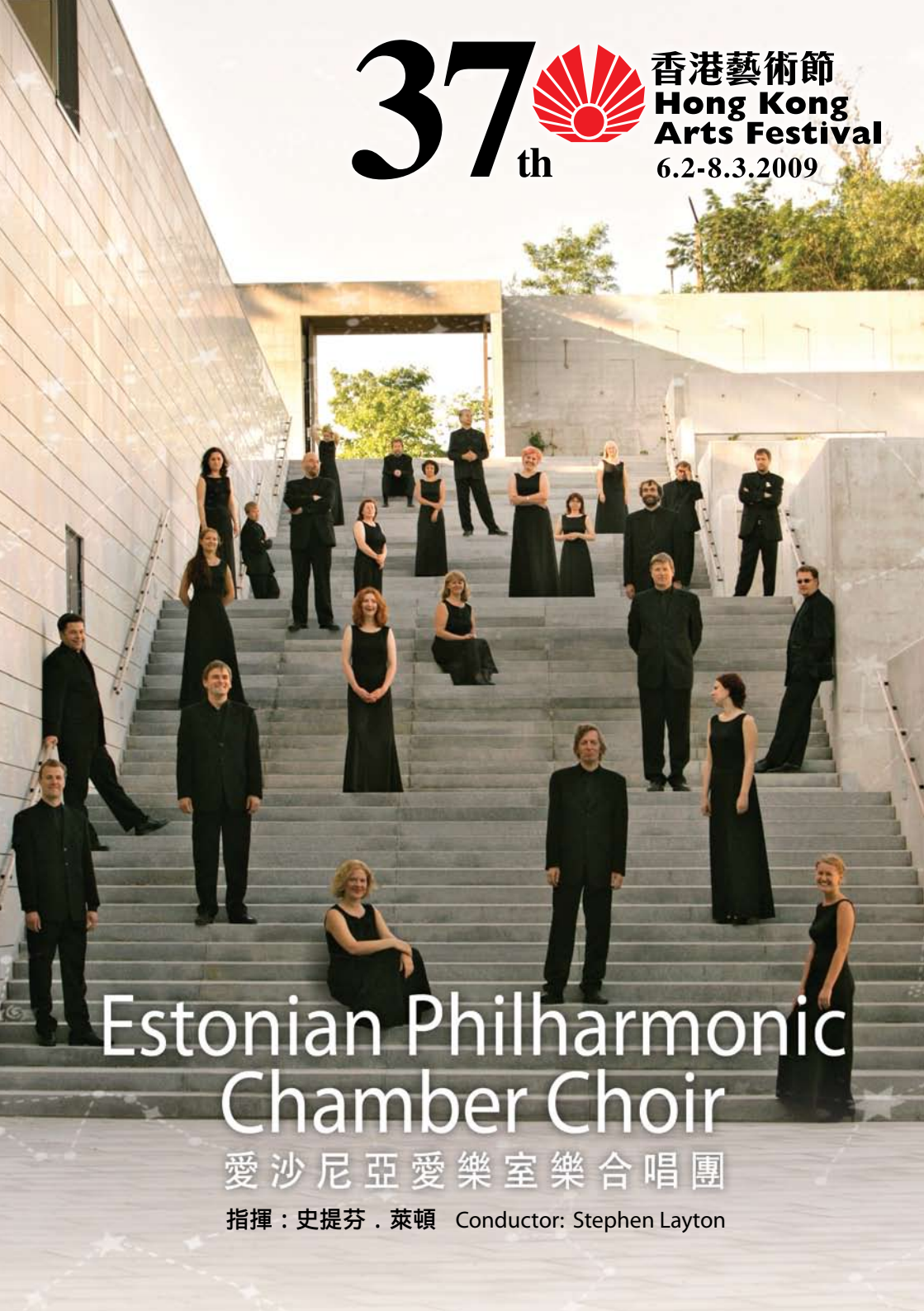


37th



香港藝術節
Hong Kong
Arts Festival
6.2-8.3.2009



Estonian Philharmonic Chamber Choir

愛沙尼亞愛樂室樂合唱團

指揮：史提芬·萊頓 Conductor: Stephen Layton



26.2.2009

聖約翰座堂
St John's Cathedral

27.2.2009

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

為了讓大家對這次演出留下美好的印象，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.

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Estonian Philharmonic Chamber Choir

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愛沙尼亞愛樂室樂合唱團

Estonian Philharmonic Chamber Choir

ESTI FILHARMOONIA KAMMERKOOR

愛沙尼亞愛樂室樂合唱團是愛沙尼亞知名的專業樂團。東努·卡尤斯特在1981年創立樂團，並擔任藝術總監兼首席指揮達20年之久；2001到2007年由英國音樂家保羅·希利亞接棒；2008年9月起，藝術總監兼指揮一職由丹尼爾·若斯擔任。

合唱團能古能今，曲目涵蓋格雷果聖咏到二十世紀的作品，樂團與愛沙尼亞作曲家托米斯和帕特合作無間，他倆的作品在合唱團的曲目中倍受重視。合唱團定期在歐洲，美加和日本巡迴演出。

合唱團曾與多位知名指揮家和樂團合作，包括亞巴度、約菲、玻爾、澳洲室樂團、以色列愛樂樂團、布拉格室樂團、哥本哈根古樂協奏團、德國室樂愛樂樂團、塔林室樂團和愛沙尼亞國立交響樂團；曾獲邀到多個著名國際音樂節演出，計有英國廣播公司逍遙音樂會、愛丁堡藝術節、薩爾茨堡藝術節等。

合唱團的唱片曾贏取多個獎項，包括2007年憑帕特的《平安》獲格林美最佳合唱演出獎、《波羅的海之聲第三輯》拿了金音叉唱片獎和2006年的德國唱片大獎。

The Estonian Philharmonic Chamber Choir (EPCC) has become Estonia's best-known professional music group. The EPCC was founded in 1981 by Tõnu Kaljuste, who remained Artistic Director and Chief Conductor for 20 years. Between 2001-07 British musician Paul Hillier took up the posts. Daniel Reuss was appointed to the positions in September 2008.

The choir's repertoire ranges from Gregorian Chant to 20th-century pieces and is recognized for its close relationship with Estonian composers Veljo Tormis and Arvo Pärt, whose music shares a very special place in the EPCC's repertoire. The EPCC tours regularly in Europe, the US, Canada and Japan.

The EPCC has worked with celebrated conductors and orchestras including Claudio Abbado, Neeme Järvi, Roland Böer, Australian Chamber Orchestra, Israel Philharmonic Orchestra, Prague Chamber Orchestra, Concerto Copenhagen, Deutsche Kammerphilharmonie, Tallinn Chamber Orchestra and Estonian National Symphony Orchestra. It has been invited to participate in many famous international music festivals including BBC Proms, Edinburgh International Festival and Salzburg Festival.

The EPCC's recordings have won several prizes including the Grammy award for the Best Choral Performance in 2007 for the recording of Arvo Pärt's *Da Pacem. Baltic Voices 3* was awarded the Diapason d'Or prize and the Preis der Deutschen Schallplatten (2006).

加料節目 FESTIVAL PLUS

26.2.2009 (四) 上午11:30-下午1:30

公開排練

香港教育學院C-LP-11演講廳

英語主講

憑柬入場

合辦：香港教育學院體藝學系（音樂部）

詳情請參閱藝術節加料節目指南，或瀏覽藝術節網站：www.hk.artsfestival.org

26.2.2009 (Thu) 11:30am-1:30pm

Open Rehearsal

C-LP-11 Lecture Theatre, Hong Kong Institute of Education

Conducted in English

By invitation only

Co-presented with Department of Creative Arts & Physical Education (Music Division), The Hong Kong Institute of Education

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



史提芬·萊頓 Stephen Layton

指揮 Conductor

憑着出眾的個人音樂造詣及令人眼前一亮的流暢演出，史提芬·萊頓近年成為英國炙手可熱的指揮家；由悉尼歌劇院到阿姆斯特丹皇家音樂廳，都可聽到他演繹的巴赫和韓德爾；與他合作的樂團有古樂合奏團、啟蒙時代樂團、英國國家歌劇團、倫敦愛樂和費城交響樂團。

萊頓曾任荷蘭室樂合唱團首席指揮，現身兼丹麥電台合唱團的首席客席指揮、複音合唱團的總監、霍爾斯特合唱團藝術總監、劍橋聖三一學院音樂總監；他亦擔任各大國際知名樂團的客席指揮，包括倫敦愛樂樂團、蘇格蘭室樂團、伯恩茅斯交響樂團、阿爾斯特樂團；又曾在英國國家歌劇團指揮黛博拉·華納執導的巴赫《聖約翰受難曲》。萊頓與布列頓小交響樂團合作無間，灌錄了各類曲目，包括韓德爾、布魯克納、浦朗克和史達拉汶斯基的作品。

2001年萊頓替海帕里昂唱片公司製作布列頓作品專輯，贏得了《留聲機》雜誌大獎，並獲法國金音叉唱片獎的年度最佳合唱唱片；此外，萊頓憑兩張分別收錄韋達卡和羅里特森作品的唱片，獲提名2006及2007年格林美獎。

With a strikingly individual musicianship and a galvanising eloquence in performance Stephen Layton has established himself in recent years as one of Britain's most admired conductors. His interpretations of Bach and Handel have been heard from the Sydney Opera House to the Concertgebouw, and with orchestras that include the Academy of Ancient Music and the Orchestra of the Age of Enlightenment, as well as the English National Opera, London Philharmonic and the Philadelphia Orchestra.

A former Chief Conductor of the Netherlands Chamber Choir, Layton now holds the positions of Chief Guest Conductor of the Danish Radio Choir, Director of Polyphony, Artistic Director of the Holst Singers and Director of Music at Trinity College Cambridge. He works widely as a guest conductor of orchestras of international renown, including the London Philharmonic Orchestra, Scottish Chamber Orchestra, Bournemouth Symphony, Ulster Orchestra and English National Opera, where he conducted Deborah Warner's renowned staging of Bach's *St John Passion*. Layton has a close relationship with the Britten Sinfonia with whom he records a wide range of repertoire, including Handel, Bruckner, Poulenc and Stravinsky.

In 2001 Layton's Hyperion recording of music by Britten received a Gramophone Award and the Diapason d'Or in France for best choral disc of the year. In the US, Stephen was nominated for Grammy Awards in both 2006 and 2007 for his Hyperion recordings of Whitacre and Lauridsen respectively.

2009年2月26日 (星期四)

帕特 (1935-)	《歡欣，童貞女》 《勝利之後》 《西緬頌》
孟德爾頌 (1809-1847)	《外邦為什麼爭鬧？》作品78，第1首 《神啊，求你替我伸冤》作品78，第2首 《我的神！為什麼離棄我？》作品78，第3首

— 中場休息 —

帕特	尊主頌對經
孟德爾頌	《上主，求你垂憐》，遺作 《聖哉！聖哉！聖哉！天地萬軍的主上帝》，遺作 《天主教在天受光榮》，遺作

26.2.2009 (Thursday)

Arvo Pärt (1935-)	<i>Bogoroditse Devo</i> (Rejoice, O Virgin) <i>Dopo la vittoria</i> <i>Nunc dimittis</i>
Felix Mendelssohn (1809-1847)	<i>Warum toben die Heiden?</i> , Op. 78, No. 1 <i>Richte mich, Gott</i> , Op. 78, No. 2 <i>Mein Gott, warum hast du mich verlassen?</i> , Op. 78, No. 3

— Interval —

Arvo Pärt	Magnificat-Antiphons
Felix Mendelssohn	<i>Kyrie eleison</i> , Op. posth. <i>Heilig, heilig ist Gott, der Herr Zebaoth</i> , Op. posth. <i>Ehre sei Gott in der Höhe</i> , Op. posth.

演出長約1小時20分鐘，包括一節中場休息
Running time: approximately 1 hour and 20 minutes with one interval

帕特

《歡欣，童貞女》 《勝利之後》 《西緬頌》

愛沙尼亞的音樂家之中，風格鮮明的帕特最為矚目。他入讀塔林音樂學院，隨海諾·埃勒學習；1980年遷往柏林，定居至今。

帕特首部管弦樂作品是1960年的《死亡名冊》，是愛沙尼亞第一首採用十二音列技法的作品；此後，他繼續醉心於序列主義，再而探索拼貼技巧；1970年代初，寫了幾首早期歐洲複調音樂風格的樂曲，1971年的第三交響曲就是此期的作品；之後他進入創作的沉寂期，1976年重返樂壇時，創作有如脫胎換骨，與早期的作品比較，實難叫人相信出自同一人之手。他獨創的作曲技巧，稱為「鐘鳴作曲法」，是他往後創作的不二法門。

離開愛沙尼亞之後，帕特專注以宗教經文譜曲，他的作品獲世界各地的合唱團垂青。

《歡欣，童貞女》（1990）雖然並沒有濃重的聖誕氣氛，卻是帕特1990年替劍橋英皇書院聖誕頌儀式寫的，作為聖誕前夕九段聖經吟唱典禮的節目；作品簡短、歡欣，音色富俄羅斯風格。

《勝利之後》（1996）是受米蘭市委約，為紀念米蘭大主教聖安博逝世一千六百周年的儀式而寫。作品題獻給博卡迪、卡利居斯特和瑞典電台合唱團。

《西緬頌》（2001）在愛丁堡音樂節中首演；歌詞是拉丁經文《西緬頌》，西緬是那個懷抱聖嬰，並認定他就是神之子的老人。早期音樂的影

Arvo Pärt

Bogoroditse Devo *Dopo la vittoria* *Nunc dimittis*

Arvo Pärt is the most remarkable and distinctive musical figure of Estonian origin. He studied at the Tallinn Conservatoire with Professor Heino Eller. In 1980 he emigrated to Berlin where he still lives.

Pärt's first orchestral work, *Nekroloog* (Necrology), composed in 1960, was the first Estonian work to employ serial technique. He continued with serialism but then moved on to experiment with collage techniques. In the early 1970s, he wrote a few compositions in the spirit of early European polyphony: one example is his Symphony No. 3 from 1971. Thereafter he turned to self-imposed silence, but re-emerged in 1976 after a transformation so radical as to make his previous music almost unrecognisable as that of the same composer. The technique he invented, or discovered, and to which he has remained loyal, practically without exception, he calls *tintinnabuli* (from the Latin, little bells).

Since leaving Estonia, Pärt has concentrated on setting religious texts, which have proved popular with choirs and ensembles around the world.

Although *Bogoroditse Devo* (1990) is not specifically "Christmas-themed", this was a commission for the 1990 Carol Service at King's College, Cambridge, on the occasion of A Festival of Nine Lessons and Carols. It is brief, joyous and convincingly Russian in sound.

Dopo la vittoria (1996) was commissioned by the City of Milan on the occasion of the 1600th anniversary of the death of St Ambrose, bishop of Milan. The work is dedicated to Sandro Boccardi, Tõnu Kaljuste and the Swedish Radio Choir.

Nunc dimittis (2001) premiered during the Edinburgh Festival. The piece is a setting in Latin of *Nunc dimittis*, the words of Simeon, the old man who holds the baby Jesus in his arms and recognizes him as the Son of God. The influence of early music here is almost completely hidden, like a memory that is buried but not forgotten. Pärt is still using the same basic technique he created back in 1976, but in the subsequent three decades he has added a wealth of new colours and textures. With both a *Magnificat* and *Nunc dimittis* now in his oeuvre, it might appear to an

響雖已不再着痕跡，倒像深藏但並未忘懷的記憶。帕特仍沿用他早於1976年創立的基本技巧，但經過30年的錘煉，散發着豐富的新穎色彩與織體。

《尊主頌》和《西緬頌》兩首，看上去就像為聖公會的晚禱而寫；這兩首樂曲固然可用於晚禱，但它們的調性差別很大（F小調和升C小調），除了女高音獨唱這一共通處，兩者並無直接的音樂聯繫。

孟德爾頌

《外邦為什麼爭鬧？》

作品78，第1首

《神啊，求你替我伸冤》

作品78，第2首

《我的神！為什麼離棄我？》

作品78，第3首

在孟德爾頌的聖樂作品中，只有神劇最為人熟悉，其他如今晚演出的作品，因為未有出版，影響了樂曲獲演奏的機會。作品78寫成於1834到44年，當時孟德爾頌居於柏林。1841年春，普魯士新國王威廉四世聘用孟德爾頌，同年9月，他當上教堂樂長，但由於工作範疇不清，讓他能繼續其自由人的音樂工作，甚至很多時候也不在柏林；1834年，他大部份時間留在萊比錫，參與音樂會演出和組建萊比錫音樂學院；該年11月，當在柏林大教堂的職務得以釐清，他才定居於這個普魯士的首都，並開始替歌詠團寫曲。12月15日，他完成詩篇第二的譜曲（作品78，第1首），用於聖誕儀式。這首清唱曲有兩組合唱，由數個獨立部份組成，以有力的附點節奏開始。樂曲對當地的信眾來說太新鮮了，一些教友甚至提醒孟德爾頌他是在替教會工作呢。

Anglican that Pärt has composed an Evening Service. However, while there is nothing to prevent both pieces being used in such a context, their tonalities are distant (F minor and C-sharp minor), and there is no direct musical link between them, apart from the use of a soprano solo.

Felix Mendelssohn

Warum toben die Heiden?, Op. 78, No. 1

Richte mich, Gott, Op. 78, No. 2

Mein Gott, warum hast du mich verlassen?,
Op. 78, No. 3

Among Felix Mendelssohn's sacred works, only the oratorios have reached a wide audience. A lack of published editions prevented more frequent performances of many of the works, including those on this evening's programme. The Psalm settings of Op. 78 date from 1843-44. In the spring of 1841, Prussia's new King Friedrich Wilhelm IV offered Mendelssohn a post in Berlin, and in September Mendelssohn became the Kapellmeister, but confusion over his duties allowed him to continue a freelance career and spend much of his time elsewhere. Through most of 1843 he was in Leipzig, giving concerts and establishing a conservatory in the city. In November, with his duties at the Berlin Cathedral clarified, Mendelssohn settled in the Prussian capital and began composing for the choir. On December 15, he completed his setting of Psalm 2 (Op. 78, No. 1), which was performed at Christmas services. The *a cappella* setting for the double chorus contains several distinct sections, opening with forceful dotted rhythms. It proved to have a few too many novelties for some parishioners who reminded Mendelssohn he was working for the Church.

For Psalm 43, Mendelssohn uses a single four-part choir and more streamlined structure. The opening section provides some stirring contrast as male voices

至於詩篇43，孟德爾頌用了一組四聲部合唱，結構較為流暢。第一節，男聲部同聲齊唱與女聲部的四部和聲相交替，製造激情的對比；在「求你發出你的亮光」一句，樂曲由小調轉為大調；到行板回到開始的D小調，在結尾「應當仰望神，因我還要稱讚祂，祂是我的救主，是我的神」，音樂張力消除，再轉為D大調。孟德爾頌在1844年1月初完成詩篇43的譜曲，以供復活節主日演出，但受難節用的歌曲——詩篇22的譜曲，反而在3月29日才寫好。在這首詩篇裏，有好幾處都適合配上富戲劇感的音樂，可是孟德爾頌卻緊隨字句重複的限制，以及其他由教堂主任所施加的規矩，於是，樂曲雖然優美動人，他卻未感滿意。1845年，他重整了三首詩篇譜曲，打算找出版商博特與博克發行，但終沒成事。直至1990年代，作品78才有了權威版本供合唱之用。

樂曲介紹：拜恩·湯臣

帕特 尊主頌對經

這首樂曲是為柏林RIAS電台合唱團而寫，由該合唱團聯同馬庫斯·克瑞德，在1988年10月11日首演，並曾在1991年修改。對經是為人熟悉的聖咏《以馬內利來臨歌》的基本元素，在平安夜前七天頌唱；樂曲有七節，各自為獨立音樂單元，在整體中尋求平衡，卻各有獨特的唱法和調性；鐘鳴技法在七節的多變中提供了一致性，其無盡的變化讓每一個對經都捕捉了經文的神髓。

in unison alternate with women's voices in four-part harmony. With the words "Sende dein Licht" (O, send out thy light), Mendelssohn shifts from minor to major. The music returns to the opening key of D minor mode for an *Andante*, but closes in the parallel major as the tensions resolve with the text "Put your hope in God, for I will yet praise him, my Saviour and my God". While Mendelssohn completed this setting in early January for performance on Passion Sunday, he set Psalm 22 for Good Friday services (29 March 1844). Here, although the text provided countless opportunities for musical drama, the composer closely followed restrictions on word repetition and other guidelines imposed on him by Cathedral's director. As a result, although beautiful, he was never quite satisfied with it. In 1845, he revised the three Psalms for possible publication with the firm of Bote & Bock but never completed the deal. Only in the 1990s was an authoritative version of Op. 78 made available to choirs.

Programme notes by Brian Thompson

Arvo Pärt Magnificat Antiphons

The Magnificat Antiphons was composed for the RIAS Chamber Choir and first performed on October 11, 1988 by the Choir and Marcus Creed. The piece was revised in 1991. The antiphons are the basis of the well-known hymn "O come O come Emmanuel" and are sung on the seven days leading up to Christmas Eve. Each of the seven sections is a musical entity on its own, balanced within the overall structure but with its own vocal scoring and tonality. In all seven sections the tintinnabulation process provides a unity within the diverse section and in its endless varied employment allows each antiphon to capture the essence of the text.

孟德爾頌

《上主，求你垂憐》，遺作
《聖哉！聖哉！聖哉！天地萬軍
的主上帝》，遺作
《天主在天受光榮》，遺作

壓軸的三首作品成於孟德爾頌生命中最後的一年半。親姊芬妮在1847年5月過世，對孟德爾頌的打擊很深，原本已不堪的身體狀況，更每況愈下，經歷數次中風後，他終於在同年的11月4日病逝，終年39歲。在生命的最後兩年，健康欠佳迫使他減低工作量，但他仍忙碌得令人難以置信。1846年，他動手替柏林大教堂合唱團寫《德意志聖詠》，但只完成《上主，求你垂憐》（垂憐經）、《聖哉！聖哉！聖哉！天地萬軍的主上帝》（聖哉經）和《天主在天受光榮》（榮耀經）。在這些作品中，孟德爾頌多次在雙合唱上作出頻密而精巧的模仿，在最後部份尤其明顯；三首中最細緻的要數《聖哉！聖哉！聖哉！天地萬軍的主上帝》，在速度上有數次戲劇性的轉變，力度距離寬廣，獨唱和合唱樂段對比鮮明。

樂曲介紹：拜恩·湯臣

除特別註明，樂曲介紹由合唱團提供
中譯：黃家慧

Felix Mendelssohn

Kyrie eleison, Op. posth.
Heilig, heilig ist Gott, der Herr Zebaoth,
Op. posth.
Ehre sei Gott in der Höhe, Op. posth.

The final three works on the programme date from the last eighteen months of Felix Mendelssohn's life. The death of his sister Fanny, in May 1847, worsened Mendelssohn's own poor state of health and after suffering a series of strokes he died on 4 November 1847 at the age of 39. Ill health had forced him to reduce his workload over the final two years of his life but he had remained incredibly busy nevertheless. In 1846, Mendelssohn set out to compose *Die deutsche Liturgie* for the Cathedral's choir but completed only the "Kyrie eleison", *Ehre sei Gott in der Höhe* (Sanctus) and *Heilig, heilig, heilig ist Gott* (Gloria). In these pieces, Mendelssohn makes frequent but delicate use of imitation with the double choirs most notably in the final selection. The most elaborate of the three pieces, the *Ehre sei Gott in der Höhe*, contains several dramatic shifts in tempo, a wide dynamic range and contrasting passages for solo voices and choir.

Programme notes by Brian Thompson

Unless otherwise specified, all programme notes provided by
the Choir

- 托米斯 (1930-) **兩首恩諾之歌**
1. 《初夏的童話》
2. 《某地無聲地，低吟鄉音俚語》
- 帕特 (1935-) **《歡欣，童貞女》**
- 塔弗納 (1944-) **《聖母，我在此佇立》**
- 帕特 (1935-) **尊主頌**
- 西貝流士 (1869-1957) **《情人》**
- 帕特 (1935-) **《賜我平安》**
- 中場休息 —
- 托米斯 (1930-) **《聖約翰日歌曲》**
1. 仲夏篝火的呼喚（一）
2. 仲夏篝火的呼喚（二）
3. 斷不給槍火拿下
4. 我們為何期待聖約翰來臨
5. 聖約翰的駿馬
6. 火咒
7. 聖約翰之歌
- 克里克 (1889-1962) **三首大衛的詩篇**
詩篇104
《這人便為有福》
詩篇141
- 羅里特森 (1943-) **《玫瑰，你要對付誰？》**
- 韋達卡 (1970-) **《睡》**

27.2.2009 (Friday)

- Veljo Tormis** (1930-) Two songs to words by Ernst Enno
 1. *Noore suve muinasjutt* (Early Summer's Fairy Tale)
 2. *Kuulmata kuskil kumiseb kodu*
 (Soundlessly Somewhere, Murmurings Homeward)
- Arvo Pärt** (1935-) *Bogoroditse Devo* (Rejoice, O Virgin)
- John Tavener** (1944-) *Mother of God, here I stand*
- Arvo Pärt** *Magnificat*
- Jean Sibelius** (1869-1957) *Rakastava* (The Beloved)
- Arvo Pärt** *Da Pacem Domine*
- Interval —
- Veljo Tormis** *Jaanilaulud* (St John's Day Songs)
 1. *Kutse jaanitulele I* (Call to the Midsummer Bonfire I)
 2. *Kutse jaanitulele II* (Call to the Midsummer Bonfire II)
 3. *Ei ole piissil piütav* (Can't Be Caught by a Gun)
 4. *Miks Jaani oodatakse* (Why St John Is Awaited)
 5. *Jaani hobu* (St John's Steed)
 6. *Tulesõnad* (Fire Spell)
 7. *Jaanilaul* (St John's Song)
- Cyrillus Kreek** (1889-1962) Three Psalms of David
 Taaveti laul 104 (Psalm 104)
Õnnis on inimene (Blessed is the Man)
 Taaveti laul 141 (Psalm 141)
- Morten Lauridsen** (1943-) *Contre qui, rose* (Against Whom, Rose)
- Eric Whitacre** (1970-) *Sleep*

托米斯

兩首恩諾之歌

這兩首歌曲可被視為作曲家合唱作品的里程碑：第一首《初夏的童話》寫於1948年，他當時只有18歲，題獻給年青歲月裏一位重要的女孩子；第二首《某地無聲，低吟鄉音俚語》寫於1998年，獻給與他結婚50年的妻子。

Veljo Tormis

Two songs to words by Ernst Enno

These songs could be named as the landmarks for the composer's choral creation. The first song, *Noore suve muinasjutt*, written in 1948 when the composer was only 18 years old, is dedicated to the girl who played an important role in his youth, the second, *Kuulmata Kuskil Kumiseb Kodu*, composed in 1998, is dedicated to his wife of 50 years.

帕特

《歡欣，童貞女》

請參閱第12頁之樂曲介紹。

Arvo Pärt

Bogoroditse Devo

For programme notes please refer to p.12.

塔弗納

《聖母，我在此佇立》

一些樂評曾稱英國作曲家塔弗納為「神聖的簡約主義者」，這歸因於塔弗納音樂的靈性取向和冥想式的音樂語言，還有他的大型禮儀作品。《聖母，我在此佇立》是塔弗納史詩式作品《聖堂的面紗》(2003)裏五首讚美詩之一。《聖堂的面紗》長480分鐘，是一首由黃昏唱至黎明的樂曲。自從弦樂版本面世，加上2006年電影《末代浩劫》選用此曲，《聖母，我在此佇立》近兩年來深得廣大聽眾喜愛；《末代浩劫》的故事發生在2027年的倫敦，人類正面臨滅絕的危機。

John Tavener

Mother of God, here I stand

Over the years, critics have sometimes referred to the English composer John Tavener as a "holy minimalist". To some, the tag is justified given Tavener's spiritual inclinations, meditative musical language and grand scale ritualistic works. *Mother of God, here I stand* is one of five choral anthems extracted by Tavener from his epic *The Veil of the Temple* (2003), a 480-minute work intended to be performed from dusk to dawn. Over the past two years, the piece has gained a wider audience because of an arrangement for string orchestra, and its use in *Children of Men* (2006), a film set in London in the year 2027, where humanity faces extinction.

Programme notes by Brian Thompson

樂曲介紹：拜恩·湯臣

帕特 尊主頌

這首樂曲由柏林教堂男童合唱團在格魯貝指揮下，於1990年5月24日首演；樂曲把帕特掌握歌詞經文要旨的功力展示得淋漓盡致，禱文的重點在不經意的一剎靈感中表達出來。樂曲基本的曲式是傳統的啟應技巧，領唱是二聲部織體，女高音獨唱由另一聲部襯托，齊唱的應答是三聲部，穿插低八度以營造更豐滿的聲響。

西貝流士 《情人》

一八九四年，西貝流士以芬蘭民俗詩集《肯特勒塔》作為歌詞，創作了《情人》這一套男聲合唱組曲，參加赫爾辛基大學舉辦的比賽，獲得亞軍。冠軍則由西貝流士的老師根尼茲以一首愛國歌曲奪得。1898年，西貝流士把歌曲重新編排為混聲合唱，後來再改成弦樂合奏；幾個版本中，以混聲合唱版最為聽眾喜愛，被公認為是西貝流士最佳合唱創作之一，甚至是芬蘭聲樂作品中的表表者。

帕特 《賜我平安》

樂曲有力的突顯了帕特的創作特色：單純的織體（四聲部）；節奏緩慢、簡單直接、差不多沒有節奏變異的模式；設計精心的和聲停滯感，每一個音符都悉心安排得像日本庭園內的石頭。歌詞是祈求和平的禱文，歷來已有多位作曲家為歌詞譜曲。原曲的編制是合唱和管弦樂。

Arvo Pärt Magnificat

Magnificat (1989) had its premiere on May 24, 1990, when it was performed by Staats-und Domchor Berlin under Christian Grube. It is a prime example of Pärt's ability to seize the essence of a text and express its significance in what seems like a single moment of inspiration. The underlying form is the ancient technique of call and response. In this case the "call" is a two-part texture in which a solo soprano is accompanied by one other voice part, and the "tutti" response is a three-part texture sometimes doubled at the octave for fuller sonority.

Jean Sibelius Rakastava

Rakastava, a suite for the male-choir, was written in 1894 for a contest organised by singers of Helsinki University. *Rakastava* won second prize while the first prize was given to the patriotic song composed by Jean Sibelius's former teacher, Emil Genetz. In 1898 Sibelius arranged the piece for a mixed-choir and later for a string-orchestra. The most popular of these versions is the one arranged for the mixed-choir, considered to be one of the composer's best choir compositions and one of the most outstanding works in Finnish choir music.

Arvo Pärt Da Pacem Domine

This eloquent piece is characteristic of Pärt: a simple texture (four parts throughout), a slow straightforward pattern with almost no rhythmic variation and near harmonic stasis in which each pitch is carefully placed in position like stones in a Zen garden. The text is a prayer for peace and has been set by numerous composers. The original version is scored for choir and full orchestra.

托米斯 《聖約翰日歌曲》

托米斯是愛沙尼亞音樂界數一數二的大師，他的創作差不多全是聲樂作品，有超過60首聯篇歌曲和100首合唱作品；合唱曲大都引用了愛沙尼亞及其他芬蘭語族的古民歌。托米斯說過：他的音樂都由文字開始，有了文本在手他才着手寫曲。

《聖約翰日歌曲》是1967年的聯篇作品《愛沙尼亞節日歌曲》中的第五首。每年6月24日的仲夏節是愛沙尼亞人最重視的節慶，歡賀春耕的結束，準備割曬牧草的日子；節日的歌都是宗教性的。除了《聖約翰日歌曲》，這套聯篇亦包括《聖馬丁節之歌》、《聖嘉芙連日歌曲》、《懺悔節歌曲》和《搖擺歌曲》。托米斯視這套曲為他個人藝術生命的轉捩點，他發現了愛沙尼亞遠古牧歌融入了多元的意義，除了旋律和歌詞，還有特定的曲式和演出風格，更有歌曲的社會作用，是國民生活不可或缺的一部份。

克里克 三首大衛的詩篇

克里克是愛沙尼亞專業音樂學院創辦人中 youngest 的，出生於愛沙尼亞的日達拉，在哈普薩盧和聖彼得堡受教育，除了1908年到1916年間在聖彼得堡學習長號和作曲，一生差不多都在哈普薩盧度過。他在高校和神學院當音樂教師，並在塔林音樂學院教授音樂學；除了教學和指揮工作，他亦積極搜集和研究民間音樂，作品都反映出他研究所得。

克里克的創作以合唱為主，有超過20首基於俗世和宗教文本的原創合

Veljo Tormis Jaani laulud


Veljo Tormis, one of the greatest masters in Estonian music, has composed almost exclusively for voice — more than 60 cycles and 100 choral works. His choral music is connected with the ancient folk song of Estonians and other Finnic people. Tormis explained that, for him, all music starts from words. His compositions are borne from and inspired by texts.

St John's Day Songs is the fifth part in the cycle of the Estonian Calendar Songs (1967). *Jaani päev*, Midsummer (24 June), was the most important feast in Estonia, celebrating the end of springtime work in the fields and the beginning of haymaking. The Midsummer songs are ritual ones. Other than the St John's Songs, the cycle includes Martinmas Songs (*Mardilaulud*), St Catherine's Day Songs (*Kadrilaulud*), Shrovetide Songs (*Vastlailaulud*) and Swing Songs (*Kiigelaulud*). Tormis considers this cycle a turning point in his artistic life: he had discovered the Estonian ancient runo songs as a syncretic, which aside from the melody and words, comprises a specific form and manner of performance, and illustrates the social function of song — an integral part of a nation's life.

Cyrillus Kreek Three Psalms of David

Cyrillus Kreek was the youngest founder of the professional school of Estonian music. Born in Ridala, he was educated in Haapsalu and at the St Petersburg Conservatoire, where he studied trombone and composition from 1908–16. He worked as a music teacher in senior high schools and seminaries and as a lecturer of musicology at the Tallinn Conservatoire. In addition, Kreek was also actively involved in gathering and studying folk music which is reflected in his compositions.

Choral works form a major part of Kreek's compositions. He wrote over 20 original choral songs based on secular and religious texts, over 700 folk songs and more than 500 choral arrangements. Most



唱作品、超過700首民歌和500首合唱編曲，在管弦樂和室樂作品裏都含有合唱部份，創作多以民間素材為基礎。嚴緊的曲式和一絲不苟的表達手法，結合大膽的複調技巧，使他的作品有強烈的感染力；他更寫了愛沙尼亞音樂史上最重要的作品之一的《安魂曲》。

克里克寫了幾首以詩篇為本的聖咏；《詩篇三首》的旋律發展巧妙配合歌詞和活潑清新的和聲，令人一聽難忘。詩篇104、141和《這人便為有福》都寫於1923年，都是情感協調的作品。

羅里特森

《玫瑰，你要對付誰？》

羅里特森是南加州大學方頓音樂學院作曲系的榮譽講座教授，曾創作無數卓越的合唱作品。這首《玫瑰，你要對付誰？》來自羅里特森的一套五首《玫瑰之歌》，取材自德國詩人里爾克關於玫瑰的作品。羅里特森形容里爾克的詩作為「充滿華麗的感情流露、俐落的處理，意象高雅……輕快、歡愉而調皮」，而他譜上的音樂則「特意加強這些特點，捕捉作品靈巧的美和感性」。

樂曲介紹：拜恩·湯臣

of his suites for orchestra or chamber ensemble contain orchestrated choral works. The majority of Kreek's compositions are based on folk songs. The use of a strict form and austere means of expression combined with bold polyphonic techniques make his works captivating. Kreek also wrote one of the most important works in the history of Estonian music: *Requiem*.

Kreek wrote a number of sacred songs based on the texts of the *Psalms of David*, which attract the listener with their melody developments, created with special consideration to the lyrics and with crisp harmony. Psalms 104 and 141, as well as "Blessed Is the Man" were all composed in 1923. The common feature of these psalms is their emotional balance.

Morten Lauridsen

Contre qui, rose

Morten Lauridsen is Distinguished Professor of Composition at the University of Southern California's Thornton School of Music and the composer of a vast amount of very fine choral music. *Contre qui, rose* is taken from Lauridsen's *Les Chansons des Roses*, a collection of five songs created from the poetry of Rainer Maria Rilke. Describing Rilke's poems as "filled with gorgeous lyricism, deftly crafted and elegant in their imagery ... light, joyous and playful," Lauridsen's musical settings were "designed to enhance these characteristics and capture their delicate beauty and sensuousness".

Programme notes by Brian Thompson

韋達卡
《睡》

韋達卡創作過大量演奏和合唱作品，而《睡》有樂團版和合唱版也不足為奇。合唱版配上的歌詞，取自斯維斯特里改寫羅伯特·佛羅斯特的詩作《雪夜駐足山林》，一如佛羅斯特的原作，斯維斯特里的版本有四小節，作結時重複最後一句，並以「睡」字結尾，佛羅斯特的詩句是「路途還遠豈敢睡」。

韋達卡的音樂部份鞏固了這四部結構，每一小節涇渭分明，第一部份輕輕地開始，第二部份較為高昂，漸進的放輕到完結，兩個部份各聲部都跟隨相同節奏，產生豐腴洪亮的和聲；第三部份就如第二部份以高唱開始，但織體卻異，聲部互相重疊；最後部份開始時較平靜，在「翱翔的翅膀和豪情的飛躍」一句達至高潮，然後慢慢退至無聲。

樂曲介紹：拜恩·湯臣

除特別註明，所有樂曲介紹由合唱團提供
中譯：黃家慧

Eric Whitacre
Sleep

Eric Whitacre has composed extensively for concert band and for choir. Not surprisingly, *Sleep* exists in versions for both ensemble types. The choral version is a setting of Charles Anthony Silverstri's adaptation of Robert Frost's poem *Stopping by the Woods on a Snowy Evening*. Like Frost's poem, Silverstri's composition comprises four stanzas ending in a repetition of the final line, which ends with the word "sleep" (Frost's being "And miles to go before I sleep").

Whitacre's setting reinforces this four-part structure, with each stanza forming a clear section. The first part opens quietly; the second begins higher and gradually falls to a close. In each, the voices mostly move together rhythmically, producing rich and sonorous harmonies. Like the second part, the third begins high but this time there is change of texture, with the voices now overlapping. The final part opens more quietly, reaching a climax on the line "Of flying wings and soaring leap", before slowly receding into silence.

Programme notes by Brian Thompson

Unless otherwise specified,
all programme notes provided by the Choir

托米斯

Veljo Tormis

Two Songs to words by Ernst Enno

兩首恩諾之歌

Noore suve muinasjutt

Kuskil küla taga vainul
pillihelin, pidujutt.
Kõmin metsas, kaja kaugel —
noore suve muinasjutt.
Ja nad laulvad vallatades —
“Oh sa pühajärveke...”
Käsi kätt nii pigistades —
“Armas oled minule...”
Valgel ööl on tuhat armu,
tuhat kokku mõistmata.
Öö ja õnn ei kesta kaua —
Tõtta õnne otsima.
Ja nad laulvad vallatades,
laulvad kütked südame —
Oh sa pühajärvekene,
armas oled minule...

Kuulmata kuskil kumiseb kodu

Kuulmata kuskil kumiseb kodu,
enese taga, sügaval sees,
tähtede säras kurgede rodu
lõunasse lendab kõrgel ees.
Kus on su hommik, kus on su lõuna,
sügaval ise, kitsas on maa.
Igatsus kuskil, igatsus sinna
kutse sind valdab, kuhu ei saa.
Kuulmata kuskil kumiseb kodu,
enese taga, sügaval sees —
Tule, oh tule! luikede rodu,
mustavalt merelt meelitab ees.
Kostavad kured: magada vaja.
Vastavad aulid: siin on hää.
Lainetes sulin ees nagu taga —
igatsus lasub, raske on pää.
Kuulmata kuskil kumiseb kodu,
enese taga, sügaval sees.
Mustaval merel luikede rodu —
Tule, oh tule! hüüab kõik ees.

帕特

Arvo Pärt

Bogoroditse Devo

歡欣，童貞女

Rejoice, O Virgin

Bogoroditse Devo, radujssja,
Blagodatnaja Marije, Gosspod ss Toboju;
blagosslovjena Ty v zhenakh i blagosslovjen plod
chrjeva Tvojego, jako Sspassa rodila jeessi dush
nashikh.

初夏的童話

遙遠處在村落的草原
片片樂聲，朗朗快語。
綠林低吟，迴響渺渺，
這初夏的童話。
而這一幫搗蛋鬼，吭聲歌唱
「啊！你這聖潔的小湖泊……」
手拉手捉緊，聯肩又疊背
「如珠如寶的是我手中的你」
黃金夜，熱情千度
千度萬度，誰體會到
良夜配銷魂，竟如箭飛奔
趁今宵來尋歡笑。
而這一幫搗蛋鬼，吭聲歌唱
讓淚水流向你的眼窩：
啊！你這聖潔的小湖泊
如珠如寶如其名。

某地無聲地，低吟鄉音俚語

那處無聲地，低吟
鄉音俚語，消逝的回憶，深深處，
亮麗的星光，旋風裏的沙丘
傲慢的丹鶴，朝南飛。
哪兒是你的晨光，你的午時。
你的深深處，纖巧的平原
熱切地盼望，引頸以待
叫喚你，追蹤，那裏你都藏不了
那處無聲地，低吟
鄉音俚語，走掉的回憶，深深處，
快，快點！喇叭手的舉手投足，
漆黑的海洋向你招手。
迴響的沙丘：暮氣沉沉
搖尾狗回道：來，佳境在此
波伏的流水，在此；前頭，給
孤獨刺穿以後，沉重如你的眉頭。
那處無聲地，低吟
鄉音俚語，走掉的回憶，深深處，
漆黑的海洋，喇叭手的動作，
快，快來！向你招手。

啊，童貞女，欣喜！
啊，瑪利亞，充滿恩寵，
主與你同在。
女中你為讚美，
你的胎中子耶穌，並為讚美，
因你讓我們靈魂的救世主誕生。

Early Summer's Fairy Tale

Distant on the village meadow,
music pealing, festive talk.
Forest murmur, far off echo,
early summer's fairy tale.
And they're singing, mischief makers
"Oh you sacred little lake..."
Hand in hand now holding, folding,
"Precious are you held by me..."
Golden nights, a thousand passions,
thousand total, who can know.
Night and joy, they flee so quickly,
hurry now and seek your joy.
And they're singing, mischief makers,
bringing teardrops to your eye:
Oh you sacred little lake shore,
precious are you held by name...

Soundlessly Somewhere, Murmurings Homeward

Soundlessly somewhere, murmurings
homeward, bygone memories, deep within,
luminous starlight, hastening sandhills
lofty cranes, flying southward.
Where is your morning, your noonday.
Deeply within you, narrow the plain
wistfully yearning, longingly seeking
calling you, bidding, whither you can't.
Soundlessly somewhere, murmurings
homeward, bygone memories, deep within,
Hasten, oh hasten! Trumpeters' motion,
darkening ocean beckoning you.
Echoing sandhills: Weariness weighing,
answering longtails: Here, here is fine.
Undulant waters, here, ahead, after
loneliness pierces, heavy your brow.
Soundlessly somewhere, murmurings,
Homeward, bygone memories, deep within:
darkening ocean, trumpeters' motion.
Hasten, oh hasten! Beckons to you.

Translation by Ritva Poom

O Virgin Mother of God, rejoice! O Mary, full of grace,
the Lord is with thee.
Blessed art thou among women, and blessed is the
fruit of thy womb,
for thou didst give birth to the Saviour of our souls.

塔凡納

John Tavener

聖母，我在此佇立

Mother of God, here I stand

帕特

Arvo Pärt

Magnificat

尊主頌

Magnificat anima mea Dominum,
et exsultavit spiritus meus
in Deo salutari mea,
quia respexit humilitatem ancillae suae,
ecce enim ex hoc beatam me dicent
omnes generationes.

Quia fecit mihi magna, qui potens est:
et sanctum nomen eius,
et misericordia eius a progenie
in progenies timentibus eum.

Fecit potentiam in brachio suo,
dispersit superbos mente cordis sui,
deposuit potentes de sede, et exaltavit humiles,
esurientes implevit bonis,
et divites dimisit inanes.

Suscepit Israel, puerum suum,
recordatus misericordiae suae,
sicut locutus est ad patres nostros,
Abraham et semini eius in saecula.

Magnificat anima mea Dominum

西貝流士

Jean Sibelius

Rakastava

《情人》

The Beloved

Miss' on kussa minun hyväni,
miss' asuvi armahani,
missä istuvi iloni,
kulla maalla marjaseni?
Ei kuulu ääntävän ahoilla
lyövan leikkä lehoissa,
ei kuulu saloilta soitto
kukunta ei kunnahilta.
Oisko armas astumassa
marjani matelemassa,

聖母，我在此佇立祈求
在你煥發光華的徽章前，
非祈求從戰場被救出；
非感恩，或祈求寬恕
我靈魂上的罪惡，或所有
麻木，無歡且孤立在世的靈魂；
但全為她，我把她全部獻給你.....

Mother of God, here I stand now praying,
Before this ikon of your radiant brightness,
Not praying to be saved from a battlefield;
Not giving thanks, nor seeking forgiveness
for the sins of my soul, nor for all the souls
Numb, joyless and desolate on earth;
But for her alone, whom I wholly give you...

我的靈魂謳歌上主
而我的精神與主同樂
我的救主。因祂眷顧
因祂顧及祂僕人
卑微。因祂注視到
從今以後，世世代代
都因我而託福。

My soul doth magnify the Lord
and my spirit hath rejoiced in God
my Savior. For he hath regarded
the lowliness of his hand-maiden.
For behold,
from henceforth, all generations
shall call me blessed.

祂的大能
成就了我，祂的名聲聖潔
而祂廣施仁愛
世世代代，肅然起敬。
祂振臂施威
在人們心中的理想
灑下榮耀。

For he that is mighty hath
magnified me, and holy is his Name
And his mercy is on them that fear him
throughout all generations.
He hath shewed strength with his arm
He hath scattered the proud
in the imagination of their hearts.

祂把權威的從至高
摘下，讓寒微的
攀附登升。讓饑腸的
佳餚盈滿，肚滿腸肥的
一散而空。

He hath put down the mighty from
their seat, and hath exalted the
humble and meek. He hath filled the
hungry with good things and the rich
he hath sent empty away.

祂毋忘祂的慈悲
向祂的僕人以色列伸出手
並給我們的祖先許諾
阿伯拉罕和祂的子嗣，世世無窮。

He remembering his mercy
hath holpen his servant Israel,
as he promised to our forefathers,
Abraham and his seed, for ever.

我的靈魂謳歌上帝。

My soul doth magnify the Lord.

她在哪裏，我的愛人在哪裏，
親愛的，她所在何方，
我的心肝寶貝，她落在何處，
我的蜜糖花兒，在何地？
此時沒東西在草原上遊動，
沒有人在松林間玩耍，
沒有聲音在山谷迴響，
沒有布穀鳥叫聲從山谷傳來。
我的甜心兒是否奔波勞累？
她在哪裏涉水而行？

Where is she where is my darling,
where dwells she now, my dearest,
where does she sit, my heart's delight,
in what land, my honey flower?
Now nothing moves in the meadowland,
no-one plays in the pine woods,
no voice is heard in the valley,
no cuckoo calls from the valley.
Does my sweetheart weary wander?
Where does she walk by the water?

oma kulta kulkemassa
valkia vaeltamassa,
toisin torveni puhuisi,
vaaran rinnat vastoaisi,
saisi salot sanelemista,
joka kumpu kukkumista,
lehot leikkiä pitäisi,
ahot ainaista iloa.

Täst' on kulta kunkenunna,
täst' on mennyt mieltietyt,
tästä armas astununna,
valkia vaeltanunna;
täss' on astunut aholla,
tuoss' on istunut kivellä.
Kivi on paljon kirkkahampi,
paasi toistansa parempi,
kangas kahta kauniimpi,
lehto viittä lempeämpi,
korpi kuutta kukkahampi
koko metsä mieluisampi
tuon on kultani kulusta,
armahani astunnasta.

Hyvää iltaa, lintuseni.
Hyvää iltaa, lintuseni.
Hyvää iltaa nyt, minun oma armahani!
Tanssi, tanssi, lintuseni,
tanssi, tanssi kultaseni,
tanssi, tanssi nyt, minun oma armahani!
Seiso, seiso, lintuseni,
seiso, seiso, kultaseni,
seiso, seiso nyt, minun oma armahani!
Anna kättä lintuseni,
anna kättä, kultaseni,
anna kättä nyt, minun oma armahani!

Käsi kaulaan, lintuseni,
käsi kaulaan, kultaseni,
halausta kultaseni,
halausta nyt minun oma armahani!

Suuta, suuta, lintuseni,
suuta, suuta, kultaseni,
halausta lintuseni,
halausta nyt minun oma armahani!

Jää hyvästi lintuseni,
jää hyvästi kultaseni,
jää hyvästi lintuseni,
jää hyvästi nyt minun oma armahani!

我所愛的你在哪裏，
徘徊於無人煙的道路？
響徹地，再一次我把號角吹起，
響徹得山林以回音反應，
直至信息傳到遊行隊伍。
要是她在這兒，我的號角便響
直至樹頂晃動，
每一片草原睡醒。

在這兒我的愛人曾走過，
在這兒我的真愛曾踏過，
在這兒我的甜心曾站立，
在這兒曾奔波勞累。
在這兒她走進草原，
在那兒她倚石而息，
岩石更細緻，更明亮，
比其他石頭更美好。
石南花因她清香雙重，
木林看似五倍葉茂，
草原長出更多花朵，
整個森林更加美善
凡是我的美人的腿腳踏過的，
凡是我的愛人曾走過的。

黃昏好，我的小鳥，
黃昏好，我的蜜餞花兒，
此時的黃昏好，我的愛人！
舞吧，我的美麗小鳥舞吧，
舞吧，我的蜜餞花兒，
舞吧，我的愛人舞吧！
停下來吧，我的美麗小鳥停下來吧，
停下來吧，我的蜜餞花兒停下來吧，
停下來吧，我的愛人！
給我你的手，我的小鳥，
給我你的手，我的蜜餞花兒，
現在給我你的手，我的愛人！

捉緊我，我的小鳥，
抱着我，我的蜜餞花兒，
擁抱我，我的蜜餞花兒，
擁抱我，我的愛人！

吻我，吻我，我的美麗的小鳥，
吻我，吻我，我的蜜餞花兒，
擁抱我，我的美麗的小鳥，
現在就擁抱我，我的愛人！

現在要話別了，我的小鳥，
現在要話別了，我的蜜餞花兒，
現在要話別了，我的小鳥，
現在要話別了，我的愛人！

Where are you my own beloved,
travelling untrodden paths?
Loud my horn I will blow once more,
loud the hills will echo in answer,
till the message reaches the marches.
Were she here my horn would speak
till the treetops trembled,
every meadow awakened.

Here my darling has walked,
here my true love has trodden,
here my sweetheart has stood,
here wearily wandered.
Here she moved in the meadowland,
there the rock where she rested,
rock much finer, much brighter,
better than other rocks.
Heather twice as fragrant for her,
woodland seems five times more leafy,
meadows far more full of flowers,
all the forest far fairer
where my fair one's foot has trodden,
where my darling one has walked.

So good evening, my little bird,
so good evening, my honey flower,
so good evening now, my own beloved!
Dance, O dance my little bird,
dance, O dance my honey flower,
dance, O dance now my own beloved!
Stop, O stop my little bird,
stop, O stop my honey flower,
stop, O stop now my own beloved!
Give me your hand, my little bird,
give your hand my honey flower,
give me your hand now, my own beloved!

Hold me so, my little bird,
hold me so, my honey flower,
and embrace me now, honey flower,
and embrace me, my own beloved!

Kiss me, kiss me little bird,
kiss me, kiss me honey flower,
and embrace me, pretty birdling,
and embrace me now, my own beloved!

Now farewell, my little bird,
now farewell, my honey flower,
now farewell, my little bird,
now farewell to you, my own beloved!

帕特

Arvo Pärt

Da Pacem Domine

賜我平安

托米斯

Veljo Tormis

Jaanilaulud

聖約翰日歌曲

St John's Day Songs

Da pacem Domine in diebus nostris
quia non est alius
qui pugnet pro nobis
nisi tu Deus noster.

Kutse jaanitulele I

Tulge jaanista tulele,
jaanike, jaaniste
jaanitulda oidemaie!
tuluk ulgub oonettesse,
säde kargab katuksesse,
kübemed küla vahele.

Kutse jaanitulele II

Tulge jaaniku tulele,
jaaniku, jaaniku
tulge tulda oidemaie,
karga kirge kaitsemaie!
Kes ei tule jaaniku tulele,
saagu mardini magama,
ristipäini ringutama!
Tulge jaaniku tulele,
tooge puida tulessagi!
Kes ei tule jaaniku tulele,
jõuluss püürgu teise külje,
teisess jõuluss teise külje!

Ei ole püssil püütav

Siis tulid naesed nalja pärast,
jaanike, jaaniste
neiud lahke laulu pärast.
Neiud kiiksid kiige peale,
neiud kiiksid, pärjad läiksid.
Mehed aga vaatsid alla metsa,
poisikesed alla puude:
Oleks püssi, püüaks neidu,
oleks noota, nõuaks neidu,
oleks võrku, võtaks kinni!
Siis mina mõistsin, vasta kostsin:
Ma pole püssil püüetava,
ega noodal nõuetava,
võrgul kinni võetava!
Unt on püssil püüetava,
kala noodal nõuetava,
võrgul kinni võetava!

主啊，賜予我們這時代平安，
因為沒有人
為我們戰鬥，
只有你，我的上帝。

Give peace, O Lord, in our time,
because there is no one else
who will fight for us,
If not you, our God.

仲夏篝火的呼喚（一）

來到仲夏篝火跟前，
亞尼克，亞尼斯特
來將篝火守護！
火舌闖入房子，
火花躍進樹根，
燃燒的碎片跳入村里去。

Call to the Midsummer Bonfire I

Come to the midsummer bonfire,
jaanike jaaniste
come and guard the fire!
The flame wanders into houses,
the spark leaps up onto roots,
burning scraps fall into village streets.

仲夏篝火的呼喚（二）

前來仲夏的篝火，
亞尼克，亞尼斯特
來將篝火守護！
來看火焰跳舞
未有到篝火前來的
願他們直到聖馬丁節仍未睡醒
在耶穌升天節還在伸懶腰
前來仲夏的篝火，
並攜來木柴！
未有到篝火前來的
叫他們在聖誕日輾轉反側
翻騰至明年的聖誕。

Call to the Midsummer Bonfire II

Come to the midsummer bonfire,
jaanike jaaniste
come and guard the fire,
come and watch the flames!
Those who do not come to the bonfire
may they sleep till Martinmas,
stretch their limbs till Ascension Day!
Come to the midsummer bonfire,
and bring some wood when you come!
Those who do not come to the bonfire,
may they roll over at Christmas,
and onto their other side the next Christmas.

斷不給槍火拿下

那時來了一群婦人尋歡作樂
亞尼克，亞尼斯特
妙女郎為快歌而來。
妙女郎在搖鞦韆，
妙女郎輕搖盪，頭上花冠散華光。
男士們站立綠林邊沿觀望
樹下的少男們：
若有槍火在手，定把個妙女郎拿到手
若有繩網，定把她捉住！
我聽懂他們的話，然後這樣回應他們：
我斷不會給任何槍火拿下，
或任何繩網網住，
或任何魚網捉到！
一隻狼可以給槍火拿下，
一條魚可以被困繩網，
或被魚網捉到！

Can't Be Caught by a Gun

Then came women to have some fun
jaanike jaaniste
maidens came for flattering songs.
Maidens swinging on the swing,
maidens swinging, their chaplets glittering.
But the men stood watching at the forest edge
the young boys under the trees:
If we had a gun, we'd get a maiden,
if a sweep net, we'd catch her!
Then I understood, and answered them back:
I won't be got by any gun,
nor trapped by any sweep net,
or caught by any fish net!
A wolf can be got with a gun,
fish can be trapped in a sweep net,
or caught in a fish net!

Miks Jaani oodatakse

Mistes Jaani oodetesse,
jaanika, jaani,
Jaanil kahja kannetesse?
Sestep Jaani oodetesse,
Et oo nii ärjä ädäte,
Piimälehmä pindejennä.
Tule, Jaani, päästä neidä,
Päästä nii ärjä ädästä,
Piimälehmä pindejestä!
Sestep Jaani oodetesse.
Jaan, jaanika.

Jaani hobu

Jaan oli tarka poisikene,
jaaniko, jaaniko,
tegi tulesta obese,
tulesöest silmakese,
õlekörrest kõrvakese,
linaluiest leeris laka,
kasteeinast väänis kabjad.

Jaanikene, poisikene,
kui läed sõitu sõitemaie,
(Nõõ! Nõõ! Sõitu, sõitu!)
ehita oma obene,
pea tal pane pandelisse,
silmad siidituttidesse!
(Sõitu, sõitu, sõitu, sõitu!)
Jaanikene, poisikene,
tule siis jaaniku tulele,
siidineidu süle'essa,
kallis neidu kandelassa!

Tulesõnad

Kas tunned tule sanuja,
taiad rauva tarbe'eida?
Tuli on tumma, raud on valju.
Ei tuli minu poleda:
mina tule tuttuvane;
ei suitsu minu sureda:
mina suitsu sugulane;
ei vesi minu ubuda:
mina vie vennapoiga.
Tuli ei polda tuttavada,
vesi ei vendada ubuda,
raud ei raiu langusida.

我們為何期待聖約翰的來臨

我們為何期待聖約翰前夕
亞尼克，亞尼斯特
將奠酒端給約翰？
這就是為何我們期待聖約翰的來臨：
公牛病倒
乳牛抑鬱
來吧約翰，拯救牠們，
醫好公牛的病
把乳牛從抑鬱中救出來！！
這就是為何我們期待聖約翰的來臨
亞尼克，亞尼斯特

聖約翰的駿馬

約翰是個聰明孩
亞尼科、亞尼科
為自己做了匹火駿馬
眼用煤炭來做，
耳從稻穗巧化，
扭一束亞麻便成馬鬃
再用彎彎青草紮馬蹄

小約翰，小孩子
若你到外奔馳
（快點！快點！跑更遠，更遠）
就為你的坐騎整裝，
把木轡頭圍繞馬，
再用絲流蘇蓋着他的眼睛！
（跑更遠，更遠，更遠，更遠！）
小約翰，小孩子
到仲夏篝火前來
把穿絲綢的少女抱在膝上
妙女郎摟在懷抱！

火咒

你懂得給烈火下的咒語嗎？
你可以控制鋼鐵的所求嗎？
火不會發聲，鋼鐵無情！
火不會把我焚燒，
火是我的朋友：
煙霧不曾把我窒息：
煙霧是我的至親；
水不曾把我淹浸：
我是水的外甥。
火不會把朋友燒掉
水不會把兄弟淹浸，

Why St John is Awaited

Why do we look forward to Saint John's Eve,
jaanike jaaniste
why libation brought to John?
This is why we look forward to John's arrival:
The oxen are sick
the milch cows in distress.
Come John, and save them,
cure the oxen of their sickness
save the milch cows from their distress!
That's why we look forward to John's arrival,
jaanike jaaniste

St John's Steed

John was a clever boy,
jaaniko jaaniko
made himself a steed of fire
made eyes of coals of fire,
ears from stalks of straw,
twisted a mane from boon of flax,
fashioned hooves out of bent-grass.

Little John, little boy
if you go out riding
(Gee up! Gee up! Ride away, ride away)
then fashion your horse,
put its head through a wooden bridle,
silk tassels over its eyes!
(Ride away, ride away, ride away, ride away!)
Little John, little boy
then come along to the midsummer bonfire
with a silk-clad maiden on your knee
a dear maiden in your arms!

Fire Spell

Do you know the spell for fire,
can you command what iron needs?
Fire cannot speak, iron is harsh!
Fire does not burn me:
fire is my friend;
smoke does not smother me:
smoke is my relative;
water does not drown me:
I am water's nephew.
Fire does not burn a friend,
water does not drown a brother,
or iron hack a brother-in-law.



Tuleb kui tule vahingu,
tulgu siis tule isanda,
tulgu siis tule emändä,
tulgu tulda voitemaie,
valgija valamaie!

Jaani laul

Läämi vällä Jaani kaima,
jaani, jaani,
kas om Jaanil kahhar pää,
jaani,
sis omma kesvä keerulidse,
kaara katsökandilidse,
jaani.

Läämi vällä Jaani kaima,
jaanika, jaanika,
kas om Jaanil kahhar pää,
jaanika,
sis omma kesvä keerulidse,
kaara katsökandilidsõ.

Jaan tull' põldu müüdä,
jaani, jaanika,
kõnde kullast kondu müüda,
jaanika,
ligi tõie liiaõnne,
kaasa tõie karjaõnne.
Jaan tõi pika piimapütü,
madaligu võiupunna,
rüa tõie rüpigä,
kaara tõie kaindlõn.

Läämi vällä Jaani kaima,
jaani, jaanika,
kas om Jaanil kahhar pää,
jaani,
sis omma kesvä keerulidse,
kaara katsökandilidse.
jaani, jaanika.



或者鋼鐵不向襟兄弟落刀。
若火災降臨，
願火神駕臨，
願女火神駕臨，
願火光的征服者駕臨，
並將火焰守護！

聖約翰之歌

齊齊走出外頭看約翰
亞尼，亞尼
看他是否髮濃毛茸
亞尼
要是的話，大麥便會卷曲
燕麥呈八角形。
齊齊走出外頭看約翰
亞尼卡，亞尼卡
看他是否髮濃毛茸
亞尼卡
要是的話，大麥便會捲曲
燕麥呈八角形。

約翰穿越田野，
亞尼，亞尼卡
踏過黃金的麥穀
亞尼卡
帶着濃厚運氣，
帶着彩數幸運。
約翰帶來一高桶的牛奶
和重重一抹牛油，
黑麥躺放膝上
燕麥夾住兩臂間。

齊齊走出外頭看約翰
亞尼，亞尼卡
看他是否髮濃毛茸
亞尼
要是的話，大麥便會卷曲
燕麥也結了雙穗
亞尼，亞尼卡

When fire havoc arrives,
may the master of fire arrive,
may the mistress of fire arrive,
may the conqueror of fire arrive,
and guard the flames!

St John's Song

Let's go out and look at John,
jaani jaani
and see if he has bushy hair –
jaani
then the barley will curl
and the oats be octagonal.
Let's go out and look at John,
jaanika jaanika
and see if he has bushy hair –
jaanika
then the barley will curl
and the oats be octagonal.

John came across the field,
jaani jaanika
walked across the golden chaff,
jaanika
brought with him much good luck,
brought with him cattle-luck.
John brought a tall churn of milk
and a hundredweight pat of butter,
brought in his lap rye
and oats under his arm.

Let's go out and look at John,
jaani jaanika
and see if he has bushy hair –
jaani
then the barley will curl
and the oats grow double-eared.
jaani jaanika

克里克

Cyrrillus Kreek

Three Psalms of David

三首大衛的詩篇

Taaveti laul 104

Kiida, mu hing, Issandat!
Kiidetud oled Sina!
Issand, mu Jumal, Sa oled suur.
Kiidetud oled Sina!
Kui suured on Sinu teod Issand!
Sa oled kõik targasti teinud.
Au olgu Sulle Issand,
Kes Sa kõik oled teinud!
Au olgu Isale, Pojale, Pühale Vaimule au,
nüüd ja igavest. Aamen.

(Psalm 104:1, 24)

Õnnis on inimene

Õnnis on inimene,
Kes ei käi õelate nõu järele. Halleluuja!
Sest Issand tunneb õigete teed,
Aga õelate tee läheb hukka.
Teenige Issandat kartusega
Ja olge rõõmsad värisemisega.
Väga õndsad on kõik, kes Tema juurde kipuvad.
Tõuse üles, Issand, päästa mind, mu Jumal.
Au olgu Isale, Pojale ja Pühale Vaimule,
Nüüd ja igavest. Aamen.

(Psalm 1:1,6; Psalm 2:11a; Psalm 3:7)

Taaveti laul 141

Issand, ma hüüan Su poole, kuule mind!
Kuule mu palve häält, kui ma Su poole hüüan.
Olgu mu palve kui suitsetamise rohi Su palge ees,
mu käte ülestõstmine kui õhtune ohver.
Kuule Sa mind, oh Issand!

(Psalm 141:1, 2, 1b)

詩篇104

我的心哪、
你要稱頌耶和華。
耶和華我的神阿、你為至大
你以尊榮威嚴為衣服，

耶和華阿、你所造的何其多、
都是你用智慧造成的。
遍地滿了你的豐富。
榮譽歸於上帝、聖子及聖靈
直至永遠。阿們！

(詩篇104:1,24)

這人便為有福

不從惡人的計謀，
這人便為有福。
因為耶和華知道義人的道路，
惡人的道路、卻必滅亡。
當存畏懼事奉耶和華，
又當存戰兢而快樂。
凡投靠他的、都是有福的。
耶和華阿、求你起來，我的神阿，
求你救我。
榮譽歸於上帝、聖子及聖靈
直至永遠。阿們！

(詩篇1:1, 6; 2:11a; 3:7)

詩篇141

耶和華阿、我曾求告你，求你快快臨
到我這裏。
我求告你的時候，
願你留心聽我的聲音。
願我的禱告，如香陳列在你面前。
願我舉手祈求，如獻晚祭。

(詩篇141:1,2)

Psalms 104

Bless the Lord, my soul!
Praised art Thou!
O Lord, my God, thou art great
Thou art clothed with honour and majesty!

O Lord, how manifold are thy works
Thou hast made all by thy wisdom.
the earth is full of thy riches.
Glory to Thee, O Lord,
Thou hast made all!
Glory to the Father, the Son and the Holy Spirit,
Now and for ever. Amen.

(Psalm 104:1,24)

Blessed is the man

Blessed is the man
who does not take the wicked for his guide. Alleluja!
The Lord watches over the way of the righteous,
but the way of the wicked is doomed.
Worship the Lord with reverence,
tremble, and kiss the king.
Blessed are all who find refuge in him.
Rise up, Lord, save me, O my God.
Glory to the Father, the Son and the Holy Spirit,
Now and for ever. Amen.

(Psalm 1:1, 6; Psalm 2:11a; Psalm 3:7)

Psalms 141

O Lord, I call to thee, come quickly to my aid;
listen to my cry when I call to thee.
Let my prayer be like incense duly set before thee
and my raised hands like the evening sacrifice.
Listen to my cry, O Lord!

(Psalm 141:1, 2, 1b)

羅里特森

Morten Lauridsen

Contre qui, rose?

玫瑰，你要對付誰？

Against Whom, Rose

Contre qui, rose,
avez-vous adopté
ces épines?
Votre joie trop fine
vous a-t-elle forcée
de devenir cette chose armée?

Mais de qui vous protège
cette arme exagérée?
Combien d'ennemis vous ai-je
enlevés
qui ne la craignaient point?
Au contraire, d'été en automne,
vous blessez les soins
qu'on vous donne.

Original poem by Rainer Maria Rilke

韋達卡

Eric Whitacre

Sleep

睡



玫瑰，你要對付誰，
使得你要拿出這些棘刺？
你的歡悅是否脆弱得
迫使你如此裝甲起來？

但你這樣誇大的防衛，
究竟是要對付誰？
我替你退走了多少
你根本不懼怕的敵人？
相反地，從夏至秋，你曾傷害了多少
送給你的感情。

黃昏明月下
銀絲照暗丘
眼睛閉合頭躺下
心知睡眠已不遠
安枕高牀
腦裏浮現千張圖
輾轉難眠，思緒卻馳騁
難為我的手腳似鉛鑄

若黑夜傳來吵嚷
掠過鬼影，閃火
我願躲進睡鄉
讓夢境的彩雲送我到他鄉

夢境可能見到的，既漆黑又深邃
翱翔的翅膀和豪情的飛躍
我便躲進睡鄉，
我便躲進睡鄉。

查理斯·安東尼·斯維斯特里詩作原文
歌詞中譯：鄭濡蕙

Against whom rose,
have you assumed these thorns?
Is it your too fragile joy
that forced you to become this armed thing?

But from whom does it protect you,
this exaggerated defense.
How many enemies have I lifted from you
who did not fear it at all?
On the contrary, from summer to autumn you wound
the affection that is given you.

Translation by Barbara and Erica Muhl

The evening hangs beneath the moon
A silver thread on darkened dune
With closing eyes and resting head
I know that sleep is coming soon
Upon my pillow, safe in bed
A thousand pictures fill my head
I cannot sleep, my mind's a-flight
And yet my limbs seem made of lead

If there are noises in the night
A frightening shadow, flickering light
Then I surrender unto sleep
Where clouds of dream give second sight

What dreams may come, both dark and deep
Of flying wings and soaring leap
As I surrender unto sleep,
As I surrender unto sleep.

Original poem by Charles Anthony Silvestri



愛沙尼亞愛樂室樂合唱團 Estonian Philharmonic Chamber Choir

藝術總監兼指揮

Artistic Director and Chief Conductor

丹尼爾·若斯

Daniel Reuss

女高音

Sopranos

Kaia Urb

Vilve Hepner

Tui Hirv

Hele-Mai Poobus

Karoliina Kriis

Maarja Kukk

Eha Pärg

男高音

Tenors

Tiit Kogerman

Martin Lume

Kaido Janke

Toomas Tohert

Raul Mikson

Vladislav Horuženko

女低音

Altos

Marianne Pärna

Helis Naeris

Merili Kristal

Ave Hännikäinen

Juta Roopalu-Malk

Karin Salumäe

男低音

Basses

Allan Vurma

Aarne Talvik

Märt Krell

Tõnu Tormis

Kalev Keeroja

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