

20.2.2011

香港大會堂音樂廳  
Concert Hall  
Hong Kong City Hall

演出長約1小時40分鐘，包括一節中場休息。  
Running time: approximately 1 hour and 40  
minutes with an interval

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Choir Members and  
Orchestra Members

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## 日本巴赫古樂團 Bach Collegium Japan

日本巴赫古樂團由鈴木雅明於1990年創辦，他至今仍擔任樂團音樂總監，致力在日本推廣巴羅克時期的古樂。樂團由巴羅克樂團及合唱團組成。

1995年樂團開始灌錄巴赫宗教清唱劇，自此聲名大振。直至2010年5月，樂團已發佈了47張巴赫的宗教清唱劇大碟。

日本巴赫古樂團的足跡遍佈世界各地，2000年參與了西班牙聖地亞戈·德孔波斯特拉、以色列特拉維夫市以及澳洲墨爾本的主要音樂節，其後兩年間又於意大利和西班牙舉辦多場音樂會。2003年樂團赴美巡演，於六個城市舉辦了七場音樂會，其中包括在紐約卡內基音樂廳演奏《聖馬太受難曲》及《聖約翰受難曲》。

2008年11月，樂團重返歐洲，舉行了11場音樂會，包括在巴黎、德累斯頓、柏林和布魯塞爾的首演。2009年8月，樂團在愛丁堡國際音樂節和不來梅音樂節分別演出韓德爾的《林納多》和巴赫的清唱劇。

The Bach Collegium Japan (BCJ) was founded in 1990 by Masaaki Suzuki, who remains its music Director, with the aim of introducing Japanese audiences to period instrument performances of great works from the baroque period. BCJ comprises a baroque orchestra and chorus.

Since 1995 they have acquired a formidable reputation through their recordings of Bach's church cantatas for the BIS label. By May 2010 they had already released 47 CDs of Bach's church cantatas.

They tour extensively. In 2000 they played in major festivals in Santiago de Compostela, Tel Aviv and Melbourne. During the following two years they played in several concerts in Italy and Spain before heading to the US in 2003. Here they gave seven concerts in six cities all across the country, including Carnegie Hall in New York, performing the *St Matthew Passion* and *St John Passion*.

In November 2008, BCJ returned to Europe for 11 concerts, including their debut in Paris, Dresden, Berlin and Brussels. In August 2009, BCJ performed at the Edinburgh International Festival with Handel's *Rinaldo* and the Bremen Music Festival with J S Bach's cantatas.



## 鈴木雅明 指揮 Masaaki Suzuki Conductor

Since founding Bach Collegium Japan (BCJ) in 1990, Masaaki Suzuki has established himself as a leading authority on the works of Bach. He remains Music Director of the BCJ and together they regularly play in major venues and festivals in Europe and the US.

Masaaki Suzuki combines his conducting career with his work as organist and harpsichordist; this year he gives solo performances at Carnegie Hall New York and the Hong Kong Arts Festival.

Born in Kobe, he graduated from the Tokyo University of Fine Arts and Music with a degree in composition and organ performance and went on to study harpsichord and organ at the Sweelinck Conservatory in Amsterdam under Ton Koopman and Piet Kee. Founder and head of the early music department at the Tokyo University of the Arts, he is currently Visiting Professor of Choral Conducting at the Yale School of Music and Yale Institute of Sacred Music.

He is regularly invited to work with renowned European period ensembles, such as Collegium Vocale Gent, and modern instrument orchestras, including the Boston Symphony, Deutsches Symphonie Orchester Berlin and the Melbourne Symphony, among others.

Suzuki's impressive discography on the BIS label, features Bach's complete works for harpsichord and, with BCJ, over 40 volumes of interpretations of Bach's major choral works and sacred cantatas. In April 2001, Suzuki was decorated with the Cross of Merit of the Federal Republic of Germany.

鈴木雅明1990年創辦日本巴赫古樂團，至今已經成為巴赫的頂尖權威演繹者。他一直擔任樂團的音樂總監，帶領樂團巡迴歐美各大演出場地及音樂節。

他不僅是指揮家，同時也是管風琴及古鍵琴演奏家；今年他除了參加香港藝術節，還將在紐約卡內基音樂廳演出。

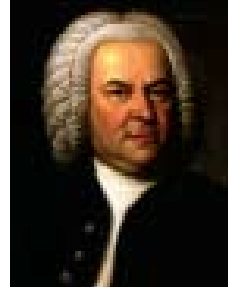
鈴木雅明生於日本神戶，東京藝術大學畢業，主修作曲及管風琴演奏，後於阿姆斯特丹史韋琳克音樂學院深造，師從湯·庫普曼及彼特·基，修習古鍵琴和管風琴。他是東京藝術大學古樂系的創辦者及系主任，亦是耶魯大學音樂學院和聖樂學院的客席合唱指揮教授。

他邀約不斷，常與歐洲知名古樂團及現代樂團合作，如根特合唱團及古樂團、波士頓交響樂團、柏林德意志交響樂團、墨爾本交響樂團等。

鈴木雅明曾推出巴赫全套古鍵琴作品集，又帶領日本巴赫古樂團灌錄了四十多張唱片，包括巴赫重要合唱作品和宗教清唱劇。2001年4月，鈴木獲頒德意志聯邦共和國十字勳章。

# 巴赫

## Johann Sebastian Bach (1685-1750)



巴赫出生在音樂世家，家族中無論前人還是後輩，都是名家輩出，包括他的子女。世人推崇他為自古以來最偉大的作曲家，最近《紐約時報》十大傑出作曲家排名中，巴赫位居榜首。

巴赫是出色的管風琴、古鍵琴以及弦樂演奏家。他於1685年春天生於德國艾森納赫；1708至1717年間在魏瑪擔任教堂和宮廷管風琴手，並於克滕擔任音樂總監；1723年受任萊比錫教堂音樂總監，餘生一直擔任此職，直至1750年逝世。

巴赫在萊比錫的工作十分繁重，不僅要為樂手排練，還要為每年的禮拜儀式訓練樂隊並且作曲。儘管如此，他依然創作了為數驚人的樂曲，包括偉大的《受難曲》、《B小調彌撒曲》、多套清唱劇以及一些器樂作品如《哥德堡變奏曲》。

巴赫勇於挑戰自我的精神，使他能夠融匯整個時代的音樂智慧，集大成於一身，譜寫出跨越時代的經典之作。他作品中那令人歎為觀止的形式美，以及深邃如海的情感美，乃源自於他虔誠的宗教信仰。

Many of Johann Sebastian Bach's family, before and after him, including his children, were famous composers. He is considered by many to be the greatest composer of all time — a recent New York Times ranking of the “top ten” composers, gave him the top spot.

Born in the spring of 1685 in Eisenach, Germany, Bach was an acclaimed organist, harpsichord player and string player. He worked as a church organist, a court organist in Weimar (1708-17) and a music director in Köthen. In 1723 Bach was appointed to serve as church music director in the larger Saxon city of Leipzig, where he worked until his death in 1750.

Bach had an extraordinary workload in Leipzig including rehearsing for musicians, teaching and composing for the city's yearly cycle of liturgical services. Yet he somehow managed to compose an unimaginable amount of music, including the great Passions, the Mass in B minor, and the cantata cycles, as well as instrumental works as the Goldberg Variations.

A relentless need to set himself challenges led Bach to synthesise the accumulated musical wisdom of his era into timeless complex masterpieces. The breathtaking architecture and emotional depth of his most powerful works were inspired by his religious beliefs.

**巴赫 (1685-1750)**

《一切惟神的旨意》, BWV72

《你們看吧, 我們登上耶路撒冷》,  
BWV159

—— 中場休息 ——

《萬物皆由主》, BWV1127:1-3

《心、口、行、活》, BWV147

**獨唱**

**女高音**

哈娜·布齊高娃

**女低音**

羅賓·布萊斯(高男高音)

**男高音**

格爾德·特克

**男低音**

彼得·庫伊

**Johann Sebastian Bach (1685-1750)**

*Alles nur nach Gottes Willen*, BWV72

*Sehet, wir gehn hinauf gen Jerusalem*,  
BWV159

—— Interval ——

*Alles mit Gott und Nichts Ohn'ihn*, BWV1127:1-3

*Herz und Mund und Tat und Leben*, BWV147

**Soloists**

**Soprano**

Hana Blažíková

**Alto**

Robin Blaze (Countertenor)

**Tenor**

Gerd Türk

**Bass**

Peter Kooij

## 巴赫清唱劇

### J S Bach's Cantatas

宗教合唱音樂佔了巴赫眾多作品的絕大部份，體現了巴赫如何理解自己作為一名藝術家所扮演的角色。巴赫當時的職責是定期為社區路德會的禮拜儀式準備音樂，不過因此而創作的宗教清唱劇的藝術價值遠遠超越了它的實用價值。巴赫的工作不僅能讓他實驗清唱劇這種音樂形式，更為他提供了發揮豐富想像力的空間——而這一切都是為了能夠更好地榮耀上帝。

巴赫有超過二百首清唱劇得以保留至今，包括一些為非宗教場合創作的世俗音樂。這些樂曲風格變化萬千，形式新穎，又富於表現力。

巴赫於其音樂生涯的早期開始創作清唱劇，尤其是在魏瑪的後期（即1714至1716年之間），然而這期間的很多作品都已失落，巴赫大部份現存清唱劇都是他在萊比錫最初幾年寫成的。

1723年，巴赫成為該市的音樂總監，隨即開始了他宏偉的計劃。他決定每年為該市提供一套清唱劇曲目，包括在慶典節日中演奏的音樂。根據巴赫的訃聞，他共完成了五套曲目，其中三套連同他後期的一些創作保留至今。

今晚節目開場音樂選自這三套中的第三套。當中的《一切惟神的旨意》顯示了教會清唱劇的幾個重要特點：將佈道融入音樂，在佈道前演唱，從而對經文的解讀

The sacred choral music of Johann Sebastian Bach accounts for a major portion of his vast output. It also contains the key to how he understood his own role as an artist. Bach's professional responsibilities required him to prepare music on a regular basis for his community's Lutheran worship services. Yet the church cantatas which resulted transcend their specific, practical function. Bach approached this duty as an opportunity to experiment with the genre and to engage the full powers of his creative imagination: all with the aim of better glorifying God.

More than 200 cantatas survive, including some written for civic and secular occasions. They reveal an extraordinary variety of styles, formal invention and expressive character. Bach began composing cantatas early in his career, especially toward the end of his Weimar period (between 1714 and 1716), although many of these have been lost. The bulk of the extant cantatas date from Bach's first several years in Leipzig. When he became the city's music director in 1723, Bach immediately launched an ambitious project. He decided to supply a cycle of his own cantatas for the entire liturgical year, including special feast days. According to Bach's obituary, he eventually completed five such annual cycles; three of these have survived, along with some later cantatas.

Our programme begins with an example from the third of these cycles. *Alles nur nach Gottes Willen* (Everything according to God's will) illustrates several features shared by the church cantatas. They were intended as

產生強化作用。較長的清唱劇則會分為兩部份，分別在佈道前後演唱。樂曲通常由一段複雜的合唱開始，然後是一系列宣敘調和詠歎調獨唱，最後由讚美詩曲調的尾聲作結，尾聲由簡潔的四部和聲唱出。這是路德會集會上常見的曲式。

與此同時，歌詞結合了對聖經的解讀，也包含了對日常生活中運用教義的虔誠思索。

《一切惟神旨意》是為顯現節後第三個星期日所寫，在1726年1月27日演出。此劇描述了馬太福音中耶穌醫治麻瘋病人的故事。

這個清唱劇可能是巴赫改編魏瑪的清唱劇填詞人兼宮廷詩人所羅門·弗蘭克1715年的作品。開場豐富的複音合唱不僅強調了主題中的「一切」，亦如史懷哲所評價：通過描摹「鐘擺神秘詭譎的敲擊」來象徵時光的飛逝。巴赫不斷變換伴奏音樂的色彩來襯托獨唱的樂章，如用小提琴二重奏伴女高音，或以雙簧管及弦樂器配合女高音的詠嘆調。

巴赫研究權威克里斯托夫·沃夫認為，《你們看吧，我們登上耶路撒冷》可能是遺失了的第四套清唱劇的殘存部份，是為大齋期前的星期日所寫（於1729年2月29日首演），為陰鬱的懺悔季節渲染了沉思的氣氛。

所以巴赫拋棄了生動的開場合唱，改用男低音及女高音二重唱，來象徵耶穌與一個靈魂之間的對話。「前進中的男低音」指耶穌

sermons in music to amplify the scriptural readings for the service and were in fact performed before the preacher's sermon. Longer cantatas would be given in two parts, before and after the sermon. The musical structure generally involves a complex choral movement, a sequence of solo recitatives and arias, and a concluding section based on hymn tunes, in simple four-part harmony, that were familiar to the Lutheran congregation.

Meanwhile, the text combines references to the service's biblical readings and their interpretation with devotional reflections on how these might apply to the daily lives of the faithful. This cantata, performed on 27 January 1726, was written for the third Sunday after Epiphany, which features Matthew's gospel story of Jesus healing the leper. However, Bach likely revised an earlier cantata of 1715, since most of the text is by the court poet Salomo Franck, the librettist for the Weimar cantatas. The rich polyphonic writing of the opening chorus not only emphasises the thematic word "all" but, as Albert Schweitzer has commented, suggests the movement of a "mysterious pendulum stroke" to indicate "the flight of time". Bach continually varies the palette of obbligato accompaniment in the intimate solo movements: a violin duet for the alto and a lovely complement of oboe and strings for the soprano's aria.

*Sehet, wir gehn hinauf gen Jerusalem* (See, we are going up to Jerusalem), according to Bach authority Christoph Wolff, may be a relic of the missing fourth cantata cycle. Written for the Sunday before Lent (and first performed on 29 February 1729), it exudes a distinctly meditative character to prepare for the somber season of penitence. Thus in place of a vivid opening chorus, Bach opts for a bass-soprano

前往耶路撒冷受難的旅程，正是巴赫音樂象徵主義的典型例子。在女低音詠嘆調部份，女高音合唱反復吟詠在《聖馬太受難曲》中出現了好幾次的著名合唱曲。事實上，男低音詠嘆調的作用與受難曲中劇烈的情感轉捩點相似，而最後直抒胸臆的合唱則唱出了堅定的信仰。

《萬物皆由主》基本上是女高音、弦樂及低音連奏的加長版詠嘆調。它是1713年巴赫為魏瑪的贊助人威廉·愛恩斯特公爵所寫的非宗教創作。這份樂譜被埋藏於一圖書館的檔案室近三百年，直至2005年被音樂學家米高·摩爾發現。樂譜包含了甜美、音域廣濶的女高音主旋律，伴以低音連奏，緊接是大量的弦樂及低音連奏的間奏曲。這樂章於每一節生日頌讚（共12節）中重複演奏（詩人約翰·安東·米勒斯在其中暗藏了公爵的名字）。今晚演奏的是首三節的音樂。

正如巴赫將自己的想像力推向極限，他也要求演唱者及演奏者具備極高的技巧。從《心、口、行、活》的兩段音樂中，我們可以發現巴赫的創作路子已經更為寬廣。

這首樂曲為1723年7月2日的聖母往見節創作，根據他在魏瑪時為降臨節所作的一首清唱劇拓展而成，屬於他在萊比錫創作的三套清唱劇中第一套。

賦格曲式的開場合唱，配以光輝的小號伴奏，令人對此壯麗的作品產生熱切的期待。詠嘆調及宣敘

duet: a musical allegory of a “dialogue” between Jesus and the individual soul. The “walking bass” alludes to the journey up to Jerusalem — where the Crucifixion will take place — and is a typical example of Bach’s musical symbolism. In the alto aria, a soprano chorus intones the famous chorale tune which recurs several times in the *St Matthew Passion*. Indeed, the effect of the bass aria is comparable to the great emotional turning points in the Passions, while the forthright chorale sounds the note of firm faith at the end.

*Alles mit Gott und Nichts Ohn’ ihn* (All things with God) is essentially an extended aria for soprano, strings, and continuo and represents a secular work written in honour of Bach’s Weimar patron Duke Wilhelm Ernst in 1713. The music lay buried in a library archive for nearly 300 years and was rediscovered only in 2005 by musicologist Michael Maul. The score contains a fragrant, wide-ranging soprano melody with continuo accompaniment, followed by an extensive ritornello for strings and continuo. This music is repeated for each of the 12 stanzas of the birthday ode (in which the poet Johann Anton Mylius encodes references to the Duke’s name); we hear the first three.

Just as Bach pushed his own imagination to the limit, he demanded great technical skill from the singers and instrumentalists who performed his cantatas. The two-part *Herz und Mund und Tat und Leben* (Heart and mouth and deed and life) finds him working on a more-expansive canvas. Bach composed it for the Feast of the Visitation of Mary within his first cantata cycle in Leipzig (for 2 July 1723), expanding an earlier Weimar cantata he had written for Advent. The fugal writing of



調展示了動人的木管樂和小提琴伴奏，最後則由樂隊全體為低音詠嘆調伴奏，凸現了歌劇對清唱劇的影響。巴赫用他最鍾愛的其中一種手法為樂曲這個部份作結。他並沒有用慣常的做法把合唱曲和盤托出，而是以綿綿不絕的管弦樂，像海水環繞小島一樣襯托主題。

樂曲介紹：湯馬士·梅  
樂曲介紹中譯：黃實慧

the opening chorus, with its brilliant trumpet accompaniment, opens this glorious piece with a sense of excited anticipation. The arias and recitatives showcase eloquent woodwind and violin obbligato parts, with a full-scale accompaniment for the final bass aria suggesting opera's influence on the hybrid form of the cantata. Both parts of the cantata conclude with one of Bach's best-loved musical ideas. Instead of simply presenting the familiar chorale, he surrounds it, like an island, with a flowing orchestral commentary.

Programme notes by Thomas May



Alles nur nach Gottes Willen,  
BWV72

1. Chorus

Alles nur nach Gottes Willen,  
So bei Lust als Traurigkeit,  
So bei gut als böser Zeit.  
Gottes Wille soll mich stillen  
Bei Gewölk und Sonnenschein.  
Alles nur nach Gottes Willen!  
Dies soll meine Losung sein.

2. Recitative and Arioso

Alto:

O selger Christ,  
der allzeit seinen Willen  
In Gottes Willen senkt,  
es gehe wie es gehe,  
Bei Wohl und Wehe.  
Herr, so du willst,  
so muss sich alles fügen!  
Herr, so du willst,  
so kannst du mich vergnügen!  
Herr, so du willst,  
verschwindet meine Pein!  
Herr, so du willst,  
werd ich gesund und rein!  
Herr, so du willst,  
wird Traurigkeit zur Freude!  
Herr, so du willst,  
und ich auf Dornen Weide!  
Herr, so du willst,  
werd ich einst selig sein!  
Herr, so du willst, lass mich dies  
Wort im Glauben fassen  
Und meine Seele stillen!  
Herr, so du willst, so sterb ich nicht,  
Ob Leib und Leben  
mich verlassen,  
Wenn mir dein Geist  
dies Wort ins Herze spricht!

3. Aria

Alto:

Mit allem, was ich hab und bin,  
Will ich mich Jesu lassen,  
Kann gleich mein schwacher  
Geist und Sinn  
Des Höchsten Rat nicht fassen;  
Er führe mich nur immer hin  
Auf Dorn- und Rosenstraßen!

一切惟神的旨意，  
BWV72

1. 合唱

一切惟神旨意！  
無論憂愁還是欣慰  
無論盛世還是亂世，  
無論晴朗還是天陰，  
神旨定撫平我心。  
一切惟神旨意！  
是我心中銘誌。

2. 宣敘調及詠嘆調

女低音：

受主庇佑的信徒們啊！  
他們時刻把自己的意志  
深埋入神的意志裏，  
從此風雨無懼，  
不論經歷昌榮還是困境。  
主啊，依你旨意，  
一切方能成就！  
主啊，蒙你寵愛，我心歡悅。  
主啊，蒙你仁慈，痛苦解脫。  
主啊，蒙你呵護，  
我健康潔淨。  
主啊，蒙你恩典，  
苦厄變樂境。  
主啊，蒙你啟示，  
我苦中亦得樂。  
主啊，蒙你庇佑，  
我永世不墮落！  
主啊，依你旨意，  
我將你的道印在我心中，  
令我浮躁的靈魂平靜、放鬆。  
主啊，即使我肉體衰朽、  
生命終結，  
依你旨意，  
我的精神永不泯滅，  
只要聖靈的道  
在我心中永駐！

3. 詠嘆調

女低音：

放下我所有的，放下我所恃的，  
我放下我自己，  
投入基督懷裏。  
雖然我蒙昧的靈性難以  
體悟至高無上的教誨，  
但我依舊希望主引領我  
走過那一路的荊棘與玫瑰。

Everything according to  
God's will, BWV72

1. Chorus

Everything according to God's will,  
both in pleasure and sorrow,  
both in good and evil times.  
God's will should calm me  
in clouds and sunshine.  
Everything according to God's will!  
This should be my watchword.

2. Recitative and Arioso

Alto:

O blessed is the Christian,  
who at all times buries his will  
in God's will, come what may,  
in prosperity and adversity.  
Lord, as you will,  
so must everything happen!  
Lord, as you will,  
you can make me happy!  
Lord, as you will,  
my pain vanishes!  
Lord, as you will,  
I become healthy and pure!  
Lord, as you will,  
sorrow turns to joy!  
Lord, as you will,  
I find pasture from thorns!  
Lord, as you will,  
I shall be blessed once  
and for all!  
Lord, as you will,  
let me seize this word in faith  
and calm my soul!  
Lord, as you will, I shall not die,  
though body and life forsake me,  
if for me your Spirit  
speaks this word in my heart!

3. Aria

Alto:

With all that I have and am  
I want to abandon myself to Jesus.  
Although my weak spirit  
and mind cannot grasp  
the counsel of the Highest,  
may he always lead me along  
the ways of thorns and roses!

## 4. Recitative

## Bass:

So glaube nun!  
Dein Heiland saget: Ich wills tun!  
Er pflegt die Gnadehand  
Noch willigst auszustrecken,  
Wenn Kreuz und Leiden dich erschrecken,  
Er kennet deine Not und löst  
dein Kreuzesband.  
Er stärkt, was schwach,  
Und will das niedre Dach  
Der armen Herzen  
nicht verschmähen,  
Darunter gnädig einzugehen.

## 4. 宣敘調

## 男低音:

從現在起，請勿再懷疑！  
你的救主說：  
吾願救世人！  
他溫暖的懷抱  
永遠向你張開。  
當那十字架和苦難  
嚇倒你的時候，  
他知道你在憂傷，便為你鬆開  
十字架上的繫縛。  
他給弱者以力量；  
他從不譏笑你脆弱的心靈，  
只會飛過你心中那低矮的屋簷，  
然後駐進你的心。

## 4. Recitative

## Bass:

Therefore now believe!  
Your saviour says:  
I want to do it!  
It is his way that his merciful hand  
is always willingly stretched out  
when the cross and suffering  
terrify you,  
he knows your distress and  
loosens the bonds of the cross.  
He strengthens what is weak  
and the lowly roof of  
your poor heart he will not scorn  
but graciously enter within.

## 5. Aria

## Soprano:

Mein Jesus will es tun,  
er will dein Kreuz versüßen.  
Obgleich dein Herze liegt in  
viel Bekümmernissen,  
Soll es doch sanft und still in  
seinen Armen ruhn,  
Wenn ihn der Glaube fasst;  
mein Jesus will es tun!

Text: Salomo Franck (Mvts 1-5)

## 5. 詠嘆調

## 女高音:

我的基督願這樣做，  
他願把你背負十字架的  
苦淚化作甘露。  
即使你的心已經蒙受各種關愛，  
依然會輕盈而穩當地落入  
他的懷抱，  
只要你堅信：  
我的基督願這樣做！

詞：塞勒姆·法蘭克（第1-5首）

## 5. Aria

## Soprano:

My Jesus wants to do this,  
he wants to sweeten your cross.  
Although your heart  
lies amid many cares,  
it will rest gently and calmly  
in his arms,  
if faith holds him fast:  
my Jesus wants to do this!

Text: Salomo Franck (Mvts 1-5)

## 6. Chorale

Was mein Gott will,  
das g'scheh allzeit,  
Sein Will, der ist der beste,  
Zu helfen den'n er ist bereit,  
Die an ihn glauben feste.  
Er hilft aus Not, der fromme Gott,  
Und züchtigt mit Maßen.  
Wer Gott vertraut,  
fest auf ihn baut,  
Den will er nicht verlassen.

Text: Markgraf Albrecht (Mvt 6)

## 6. 聖咏

凡吾神所願，皆能成就，  
凡祂所安排，皆為完滿。  
他願救贖那些  
深信祂的人。  
聖潔的神啊，  
他拔救我們於困境，  
即使施行懲罰也那麼有節度。  
任何人只要深深相信神  
並緊緊依靠祂，  
就永遠不會被神遺棄。

詞：阿爾伯特侯爵（第6首）

## 6. Chorale

What my God wants  
always happens,  
his will is what is best,  
he is ready to help those  
who believe firmly in him.  
He helps us in our need,  
the holy God,  
and chastises with moderation.  
Whoever puts his trust in God,  
builds firmly on him,  
will never be forsaken by him.

Text: Markgraf Albrecht (Mvt 6)

Sehet, wir gehn hinauf gen  
Jerusalem, BWV159

## 1. Arioso and Recitative

## Bass:

Sehet!

## Alto:

Komm, schau doch, mein Sinn,  
Wo geht dein Jesus hin?

你們看吧，我們登上耶路  
撒冷，BWV159

## 1. 詠嘆調及宣敘調

## 男低音:

你們看吧！

## 女低音:

來吧，看看吧，  
你們的耶穌正往何處走？

See, we are going up to  
Jerusalem, BWV159

## 1. Aria and Recitative

## Bass:

See!

## Alto:

Come, look now, my soul,  
Where is your Jesus going?

**Bass:**

Wir gehn hinauf

**Alto:**

O harter Gang! hinauf?  
O ungeheurer Berg,  
den meine Sünden zeigen!  
Wie sauer wirst  
du müssen steigen!

**Bass:**

Gen Jerusalem.

**Alto:**

Ach, gehe nicht!  
Dein Kreuz ist dir schon  
zugericht',  
Wo du dich sollst zu Tode bluten;  
Hier sucht man Geißeln vor,  
dort bindt man Ruten;  
Die Bande warten dein;  
Ach, gehe selber nicht hinein!  
Doch bliebest du zurücke stehen,  
So müßt ich selbst  
nicht nach Jerusalem,  
Ach, leider in die Hölle gehen.

Text: Luke 18: 31; Picander

**男低音:**

我們在向上走。

**女低音:**

噢，向上走？  
多麼艱難的路啊！  
那佈滿鬼怪的深山，  
正如我罪惡的心！你知難而上，  
必難逃苦痛的煎熬！

**男低音:**

往耶路撒冷。

**女低音:**

不，別去！  
因為十字架  
已經為你準備好了，  
你會被釘在上面淌血致死；  
在那裏，皮鞭、棍棒  
還有繩索在等着你；  
啊，你萬萬不能獨自前往！  
啊，如果你落在後頭，  
我自問無勇氣  
再走向耶路撒冷，  
啊！我寧願直下地獄。

詞：路加福音 18:31；彼康德

**Bass:**

We are going up.

**Alto:**

Oh, what a hard way! Up?  
Oh monstrous mountain  
which my sins show!  
With what harsh pain  
you must climb it!

**Bass:**

To Jerusalem.

**Alto:**

Ah, do not go!  
Your cross has already been  
prepared for you,  
where you will bleed to death;  
Here they look for whips,  
there they bind rods;  
bonds await you;  
Ah, do not yourself go there!  
But if you were to stay behind,  
then I myself would not be able  
to go to Jerusalem,  
Alas, rather  
I would go down to hell.

Text: Luke 18: 31; Picander

**2. Aria and Chorale****Soprano:**

Ich will hier bei dir stehen,  
Verachte mich doch nicht!  
Von dir will ich nicht gehen,  
Bis dir dein Herze bricht.  
Wenn dein Haupt wird erlassen  
Im letzten Todesstoß,  
Alsdenn will ich dich fassen,  
In meinen Arm und Schoß

**Alto:**

Ich folge dir nach  
Durch Speichel und Schmach;  
Am Kreuz will ich  
dich noch umfassen,  
Dich lass ich nicht aus meiner Brust,  
Und wenn du endlich  
scheiden musst,  
Sollst du dein Grab in mir erlangen.

Text: Paul Gerhardt

**2. 詠嘆調及聖咏****女高音:**

我會守候你身邊，  
請別認為我輕賤。  
我永遠不會離你而去，  
而要等你脆弱的心靈充滿熱淚。  
當你面對致命的衝擊，  
當你顯得蒼白而無力，  
那時，我將緊抱你，  
把你擁入我溫暖的懷裏。

**女低音:**

我會緊隨你的足跡，  
哪怕遭受侮辱還有唾棄；  
我會擁抱十字架上的你，  
絕不讓你從我心中分離。  
即使你最終要離開人世，  
也會永駐我心中的墓地。

詞：保羅·格赫特

**2. Aria and Chorale****Soprano:**

I shall stay here with you,  
Do not despise me!  
I shall not leave you,  
Until your heart breaks.  
When your head grows pale  
at the last death blow,  
then I shall embrace you,  
in my arms and bosom.

**Alto:**

I follow after you  
through spitting and insult;  
I shall still embrace you  
on the cross,  
I shall not let you go  
from my breast,  
and when you must finally depart,  
You will find your grave in me.

Text: Paul Gerhardt

**3. Recitative****Tenor:**

Nun will ich mich,  
Mein Jesu, über dich  
In meinem Winkel grämen;  
Die Welt mag immerhin

**3. 宣敘調****男高音:**

我主耶穌啊，  
此時此刻  
我只願守在那荒涼的一隅，  
為你傷悲。

**3. Recitative****Tenor:**

Now I shall,  
my Jesus, over you  
grieve in my corner;  
As always the world

Den Gift der Wollust  
zu sich nehmen,  
Ich labe mich an meinen Tränen  
Und will mich eher nicht  
Nach einer Freude sehnen,  
Bis dich mein Angesicht  
Wird in der Herrlichkeit erblicken,  
Bis ich durch dich erlöset bin;  
Da will ich mich mit dir erquicken.

正如世人應戒除  
尋歡作樂之毒，  
我也應將對歡愉的癡迷，  
用懺悔的淚水洗滌，  
再不沉溺，  
直至我親眼  
目睹你的光榮；  
直至我得你救贖，  
因你而得永生。

may give itself up  
the poison of seeking pleasure,  
I find refreshment in my tears  
and would sooner  
not long for any joy,  
until face to face I shall see  
you in glory,  
until I have been redeemed by  
you; then with you  
I shall be brought to life.

Text: Picander

詞：彼康德

Text: Picander

#### 4. Aria

#### 4. 詠嘆調

#### 4. Aria

##### Bass:

Es ist vollbracht,  
Das Leid ist alle,  
Wir sind von unserm  
Sündenfalle  
In Gott gerecht gemacht.  
Nun will ich eilen  
Und meinem Jesu Dank erteilen,  
Welt, gute Nacht!  
Es ist vollbracht!

##### 男低音：

聖業已然成就，  
苦難已然過去，  
從罪孽的淵藪得救，  
在主內我們得正義。  
如今我要加快腳步，  
更要感謝我主耶穌，  
世人啊，安然入眠吧！  
因為聖業已然成就！

##### Bass:

It is accomplished,  
suffering is over,  
from our fall into sin  
we are made just in God.  
Now I shall hasten  
and give thanks to my Jesus,  
World, good night!  
It is accomplished!

Text: Picander

詞：彼康德

Text: Picander

#### 5. Chorale

#### 5. 聖咏

#### 5. Chorale

Jesu, deine Passion  
Ist mir lauter Freude,  
Deine Wunden, Kron und Hohn  
Meines Herzens Weide;  
Meine Seel auf Rosen geht,  
Wenn ich dran gedenke,  
In dem Himmel eine Stätt  
Mir deswegen schenke.

耶穌啊，是你的艱難苦厄  
換來我至真至純的喜樂。  
你的屈辱和你的傷，  
你荊棘做成的皇冠，  
皆供我靈魂以食糧，  
伴以玫瑰般的芳香，  
皆因你無私的犧牲，  
天國裏才有我的位置。

Jesus, your Passion  
is pure joy for me,  
your wounds, crown and shame  
are what my soul feeds on;  
my soul walks on roses,  
when I think that because of this,  
a place in heaven  
is granted to me.

Text: Paul Stockmann

詞：保羅·斯托克曼

Text: Paul Stockmann

Alles mit Gott und Nichts  
Ohn'ihn, BWV1127:1-3

萬物皆由主，  
BWV1127:1-3

All things with God,  
BWV1127:1-3

#### Aria

#### 詠嘆調

#### Aria

##### Soprano:

Alles mit Gott und nichts  
ohn' ihn wird einher  
Wundersegen ziehn.  
Denn Gott, der Wunder tut im  
Himmel und auf Erden,  
will denen Frommen, selbst,  
zum Wundersegen werden.  
Der Mensch bemühet sich,  
will Wunder viel verrichten,  
und voller Unruh ist sein  
Sinnen, Denken, Dichten.

##### 女高音：

萬物皆由主，  
無主萬物空。  
願神跡降臨，  
庇佑萬物。  
無論天堂人間，  
處處充滿主的神跡，  
那聖潔的神性啊，  
本身也是奇跡。  
人類掙扎彷徨啊，  
渴求神跡降臨，  
可是私欲熾烈，

##### Soprano:

"All things with God,  
without him nought"  
will hither Wondrous blessing bring.  
For God hath wonders wrought  
in heaven and on earth and  
would for just himself become  
a wondrous blessing.  
Mankind is striving much,  
wishing the wonders to be done  
and ever restless in its senses,  
thoughts, intentions.



Soll einher  
Wundersegen ziehn.  
alles mit Gott  
und nichts ohn' ihn.

私心惶惶，私意躁動。  
惟盼神跡降臨人間！  
只因萬物皆由主，  
無主萬物空。

Should hither Wondrous  
blessing come,  
all things with God,  
without him nought

Alles mit Gott und nichts  
ohn' ihn  
wird einher Jesus' Segen ziehn.  
Der große Segensherr kann  
rechten Segen bringen,  
tritt er nur in das Schiff,  
so muß es wohl gelingen.  
Wär' aller Segen gleich  
vorhero weit entfernt,  
Wohl dem, der dieses wohl  
bei seiner Arbeit lernet:  
Soll einher  
Jesus' Segen ziehn,  
alles mit Gott  
und nichts ohn' ihn.

萬物皆由主，  
無主萬物空。  
願耶穌保佑人間。  
浩浩恩典蔭庇我，  
我主基督是真神。  
讓神登上  
我們心中的航船，  
我們將擁有一  
路和風麗日。  
起初神的庇佑看起來遙不可及，  
可祂定會保佑  
理解祂真義的人：  
願耶穌保佑，  
萬物皆由主，  
無主萬物空。

"All things with God,  
without him nought"  
will hither Jesus' blessing bring.  
The mighty Lord of grace can  
truly blessing bring us;  
if he but board the ship,  
most surely shall we prosper.  
Though every blessing may at  
first seem all so distant,  
blest he who learns this well  
amidst his labors:  
"Should hither Jesus' blessing  
come,  
all things with God,  
without him nought."

Alles mit Gott und nichts  
ohn' ihn  
wird einher  
Landessegen ziehn.  
Mit Gott muß alles sein,  
soll's Landesherrn geraten.  
Ach segne, lieber Gott,  
im Lande Rat und Taten,  
daß sich das ganze Land  
in Ruhe des erfreuet,  
in vollen Segen liegt und  
diesen Schluß verneuet:  
Soll einher  
Landessegen ziehn,  
alles mit Gott  
und nichts ohn' ihn

萬物皆由主，  
無主萬物空。  
神恩將降臨大地，  
地主若要得佑，  
必須依靠基督。  
啊，親愛的上帝，  
請用你的言傳身教  
蔭庇這片土地，  
讓這片寬廣的沃土  
充滿和平歡樂。  
請加倍保佑吧，  
讓人們永遠記得：  
神恩將降臨大地，  
萬物皆由主，  
無主萬物空。

"All things with God,  
without him nought"  
unto the Land  
will blessings bring.  
On God must all depend,  
if ever rulers prosper.  
Ah, bless, O thou dear God,  
this land in thought and action,  
so that the whole wide land in  
peace for this be joyful,  
in ample blessing lie and  
reaffirm this lesson:  
"Unto the Land should  
blessings come,  
all things with God,  
without him nought."

Text: Johann Anton Mylius

詞：約翰·安東·邁利斯

Text: Johann Anton Mylius

Translation: Z Philip Ambrose

**Herz und Mund und Tat und  
Leben, BWV147**

**心、口、行、活，  
BWV147**

**Heart and mouth and deed  
and life, BWV147**

**Erster Teil  
1. Chorus**

**第一部  
1. 合唱**

**First Part  
1. Chorus**

Herz und Mund und Tat  
und Leben  
Muß von Christo Zeugnis geben  
Ohne Furcht und Heuchelei,  
Daß er Gott und Heiland sei.

心靈，語言，  
行為和生命，  
皆應成為基督的見證，  
拋開恐懼和虛偽吧，  
開口承認上帝，你的救主。

Heart and mouth  
and deed and life  
must bear witness to Christ  
without fear or hypocrisy  
that he is God and saviour.

Text: Salomo Franck

詞：塞勒姆·法蘭克

Text: Salomo Franck

## 2. Recitative

Tenor:

Gebenedeiter Mund!  
 Maria macht ihr Innerstes  
 der Seelen  
 Durch Dank und Rühmen kund;  
 Sie fängt bei sich an,  
 Des Heilands Wunder  
 zu erzählen,  
 Was er an ihr als seiner  
 Magd getan.  
 O menschliches Geschlecht,  
 Des Satans und  
 der Sünden Knecht,  
 Du bist befreit  
 Durch Christi tröstendes  
 Erscheinen  
 Von dieser Last und Dienstbarkeit!  
 Jedoch dein Mund und  
 dein verstockt Gemüte  
 Verschweigt,  
 verleugnet solche Güte;  
 Doch wisse,  
 daß dich nach der Schrift  
 Ein allzuscharfes Urteil trifft!

Text: Anonymous

## 2. 宣敘調

男高音：

多麼善良的言辭啊！  
 瑪利亞通過  
 感恩和讚頌，  
 向人展示她  
 靈魂最深  
 最動人之處，  
 作為侍奉主的僕人，  
 她向人講述  
 主的神跡，  
 講述主為她做的一切。  
 啊，人啊！  
 撒旦和罪孽的奴隸們，  
 你們被解放了，  
 是基督的仁慈  
 讓你們從重擔  
 和勞役中解脫！  
 可你們執迷不悟的靈魂啊，  
 緊閉著嘴  
 否認基督的恩典；  
 但記住，  
 經文中的話終將應驗，  
 等待你們的，  
 只有嚴厲的審判！

詞：佚名

## 2. Recitative

Tenor:

Blessed mouth!  
 Mary makes the innermost part  
 of her soul  
 known through thanks and praise;  
 with herself she begins  
 to tell of the wonders of the saviour,  
 all that he has done for her  
 as his handmaid.  
 O human race  
 servant of Satan and sin,  
 you are set free  
 through Christ's  
 consoling appearance  
 from this burden  
 and servitude!  
 Yet your mouth and  
 your obdurate spirit  
 keep silent and  
 deny such kindness;  
 but be aware,  
 that according to scripture  
 there awaits you a judgement  
 that is all too sharp!

Text: Anonymous

## 3. Aria

Alto:

Schäme dich, o Seele, nicht,  
 Deinen Heiland zu bekennen,  
 Soll er dich die seine nennen  
 Vor des Vaters Angesicht!  
 Doch wer ihn auf dieser Erden  
 Zu verleugnen sich nicht scheut,  
 Soll von ihm verleugnet werden,  
 Wenn er kommt zur  
 Herrlichkeit.

Text: Salomo Franck

## 3. 詠嘆調

女低音

噢，人啊！  
 既然在天父面前  
 耶穌認你是他的，  
 你就不要羞於承認  
 你慈愛的救主！  
 世間任何否認耶穌的人  
 在見到祂榮光的時候，  
 都會被拒諸門外。

詞：塞勒姆·法蘭克

## 3. Aria

Alto:

Do not be ashamed, O Soul,  
 to acknowledge your saviour  
 if he were to call you his own  
 before his father's face!  
 But whoever on this earth  
 does not shrink from denying him  
 will himself be denied by him  
 when he comes in glory.

Text: Salomo Franck

## 4. Recitative

Bass:

Verstockung kann Gewaltige  
 verblenden,  
 Bis sie des Höchsten Arm  
 vom Stuhle stößt;  
 Doch dieser Arm erhebt,  
 Obschon vor ihm  
 der Erde Kreis erbebt,  
 Hingegen die Elenden,  
 So er erlöst.  
 O hochbeglückte Christen,

## 4. 宣敘調

男低音：

頑固的執著  
 會蒙蔽心靈的力量，  
 直至神的手  
 把你推出自我的樊籠，  
 也是那同一雙手，  
 那雙能讓山河大地  
 為之顫抖的雙手，  
 有力地托起  
 所有不幸的人們，  
 因為神憐憫他們。

## 4. Recitative

Bass:

Stubbornness can blind  
 the powerful  
 until the arm of the highest  
 thrusts them from their seat;  
 yet this arm  
 even though the round earth  
 trembles before it  
 on the other hand  
 raises the wretched,  
 Whom he redeems.

Auf, machet euch bereit,  
Itzt ist die angenehme Zeit,  
Itzt ist der Tag des Heils:  
Der Heiland heißt  
Euch Leib und Geist  
Mit Glaubensgaben rüsten,  
Auf, ruft zu ihm  
in brünstigem Verlangen,  
Um ihn im Glauben  
zu empfangen!

Text: Anonymous

啊，幸運的基督徒啊！  
覺醒吧，做好準備，  
因為時間到了，  
救贖的時間到了！  
主在召喚你的身體和靈魂，  
還有你神賜的信念。  
覺醒吧！  
懷着熱切的盼望  
和堅定的信心來接受主吧！

詞：佚名

O very fortunate Christians,  
up, make yourself ready,  
now is the acceptable time,  
now is the day of salvation:  
the saviour calls  
you to arm body and spirit  
with the gifts of faith,  
up, call to him in ardent  
longing to receive him in faith!

Text: Anonymous

## 5. Aria

### Soprano:

Bereite dir, Jesu,  
noch itzo die Bahn,  
Mein Heiland, erwähle  
Die glaubende Seele,  
Und siehe mit Augen der  
Gnaden mich an!

Text: Salomo Franck

## 5. 詠嘆調

### 女高音：

耶穌，  
準備好你的路吧！  
我的救主啊，  
請挑選那些信實的靈魂，  
請向我投來慈愛的目光。

詞：塞勒姆·法蘭克

## 5. Aria

### Soprano:

Prepare you, Jesus,  
now the way,  
my saviour,  
choose the believing soul  
and look upon me  
with eyes of mercy!

Text: Salomo Franck

## 6. Chorale

Wohl mir, daß ich Jesum habe,  
O wie feste halt ich ihn,  
Daß er mir mein Herze labe,  
Wenn ich krank und traurig bin.  
Jesum hab ich, der mich liebet  
Und sich mir zu eigen gibet;  
Ach drum laß ich Jesum nicht,  
Wenn mir gleich mein Herze bricht.  
Parte seconda.  
Nach der Predigt.

Text: Martin Jahn

## 6. 聖咏

有耶穌作我的主，  
我何其歡樂。  
我緊緊地擁抱祂，  
於是我滿心歡悅。  
當我在疾病中呻吟時，  
我有愛我的耶穌，  
為我獻出祂自己，  
啊，所以我永遠  
不會背離耶穌，  
即便要我心靈破碎。

詞：馬田·揚

## 6. Chorale

What joy for me that I have Jesus,  
oh how firmly I hold on to him  
so that he may make my heart  
rejoice,  
when I am sick and mournful.  
I have Jesus, who loves me  
and gives himself to me for  
his own.  
Ah, therefore I shall not  
let go of Jesus,  
even if my heart should break.

Text: Martin Jahn

## Zweiter Teil

### 7. Aria

### Tenor:

Hilf, Jesu, hilf,  
daß ich auch dich bekenne  
In Wohl und Weh,  
in Freud und Leid,  
Daß ich dich meinen  
Heiland nenne  
Im Glauben und Gelassenheit,  
Daß stets mein Herz  
von deiner Liebe brenne.  
Hilf, Jesu, hilf!

Text: Salomo Franck

## 第二部

### 7. 詠嘆調

### 男高音：

耶穌啊，  
請你救助我，  
我定會向你傾訴，  
無論是福是禍，是喜是憂。  
我定會沉實篤定、滿懷信心地  
認你為主，  
我的心定會因你的愛  
而熊熊燃燒，  
救我，耶穌，  
救我！

詞：塞勒姆·法蘭克

## Second Part

### 7. Aria

### Tenor:

Help me, Jesus,  
so that I may confess you  
in good fortune and misfortune,  
joy and sorrow,  
so that I may call you my saviour  
in faith and calmness,  
so my heart may always  
burn with your love.  
Help me, Jesus,  
help me!

Text: Salomo Franck



8. Recitative

Alto:

Der höchsten Allmacht  
Wunderhand  
Würkt im Verborgenen der Erden.  
Johannes muß mit Geist  
erfüllet werden,  
Ihn zieht der Liebe Band  
Bereits in seiner Mutter Leibe,  
Daß er den Heiland kennt  
Ob er ihn gleich noch nicht  
Mit seinem Munde nennt,  
Er wird bewegt,  
er hüpfet und springet,  
Indem Elisabeth das  
Wunderwerk ausspricht,  
Indem Mariae Mund der  
Lippen Opfer bringet.  
Wenn ihr, o Gläubige, des  
Fleisches Schwachheit merkt,  
Wenn euer Herz in Liebe brennet,  
Und doch der Mund den  
Heiland nicht bekennet,  
Gott ist es, der euch kräftig stärkt,  
Er will in euch des Geistes  
Kraft erregen,  
Ja Dank und Preis auf  
eure Zunge legen.

Text: Anonymous

9. Aria

Bass:

Ich will von Jesu  
Wundern singen  
Und ihm der  
Lippen Opfer bringen,  
Er wird nach seiner Liebe Bund  
Das schwache Fleisch,  
den irdschen Mund  
Durch heiliges Feuer  
kräftig zwingen.

Text: Salomo Franck

10. Chorale

Jesus bleibet meine Freude,  
Meines Herzens Trost und Saft,  
Jesus wehret allem Leide,  
Er ist meines Lebens Kraft,  
Meiner Augen Lust und Sonne,  
Meiner Seele Schatz  
und Wonne;  
Darum laß ich Jesum nicht  
Aus dem Herzen und Gesicht.

Text: Martin Jahn

Unless otherwise specified, English translation by Francis Browne

8. 宣敘調

女低音

上帝神奇的手，  
悄悄地安排著世事，  
聖靈灌注約翰的心，  
好比避子知返，  
回到母親身邊，  
他認得他的救主。  
雖說他當時尚未懂得  
呼喚祂的名字，  
但是當伊莉莎白  
因神跡而開口歡呼，  
當瑪利亞  
因神跡而啟唇高歌時，  
他心中感動萬分，  
欣喜雀躍。  
信徒們啊，  
如果你們意識到  
肉身的脆弱，  
如果你們心裏  
已經燃燒著愛的火焰，  
可你們口裏仍不承認  
耶穌是你的救主，  
那麼讓我告訴你，  
是神在默默支持你，  
是神激起你精神的力量，  
是的，這位神  
值得你永遠感恩和讚美。

詞：佚名

9. 詠嘆調

男低音：

我將高歌稱頌  
耶穌的神跡，  
以我口中的歌頌  
作為奉獻，  
以神愛的契約  
作為依歸，  
祂將用神聖的烈火，  
淨化我凡俗的口。

詞：塞勒姆·法蘭克

10. 聖咏

耶穌始終是我喜樂之源，  
祂如維持生命的血液  
讓我心中暢通。  
耶穌保護我不受任何痛苦侵擾，  
祂是我生命力之源，  
是我眼中炯炯的光彩，  
是我靈魂的寶藏和喜樂，  
因此我不會背離耶穌，  
全心全意。

詞：馬田·揚

8. Recitative

Alto

The miraculous hand of the  
Almighty  
works in the secret places of  
the earth.  
John must be filled with the spirit,  
the bond of love draws him  
already in his mother's body,  
so that he recognises the saviour  
even though he could not yet  
name him with his mouth,  
he is moved, he leaps and jumps  
while Elizabeth declares the  
miracle,  
while Mary's mouth brings the  
offering of lips.  
If you, O believer, note the  
weakness of the flesh,  
if your hearts burn with love  
and yet your mouth does not  
confess the saviour  
it is God who powerfully  
strengthens you,  
he will stir up in you the power  
of the spirit,  
indeed, he will place thanks  
and praise on your tongues.

Text: Anonymous

9. Aria

Bass

I shall sing of  
the wonders of Jesus  
and bring to him  
the offering of my lips,  
according to the covenant  
of his love  
he will subdue the weak flesh,  
the earthly mouth powerfully  
through his holy Fire.

Text: Salomo Franck

10. Chorale

Jesus remains my joy,  
the comfort and life's blood of  
my heart, Jesus defends me  
against all sorrows,  
he is my life's strength,  
the delight and sun of my eyes  
my soul's treasure and joy;  
therefore I shall not let Jesus go  
from my heart and sight.

Text: Martin Jahn

## 哈娜·布齊高娃

### Hana Blažíková

女高音  
Soprano



哈娜·布齊高娃生於布拉格，2002年畢業於布拉格音樂學院，師從濟里·科特，後又於波比·荷爾登、彼得·庫伊、莫妮卡·毛荷、豪伍德·克魯克等大師門下學習。她精通演繹巴羅克時期、文藝復興時期以及中世紀音樂，並曾與世界各大小樂團合作，包括根特合唱團、日本巴赫古樂團、七音合唱團、日內瓦天使之聲古樂團、威尼斯鳳凰劇院樂團、加拿大塔菲爾古樂團、1704古樂團、瑪利亞古樂團、佛羅利亞古樂團等。她亦頻頻於歐洲各大音樂節登台亮相，如布拉格之春音樂節、荷蘭烏德勒支音樂節、維也納共鳴音樂會、雷根斯堡古樂節、薩布萊古樂節、謝茲·迪厄音樂節及法國桑特音樂節。此外，她還演奏哥德式豎琴，並舉辦豎琴演奏會。

Born in Prague, Blažíková graduated from the Prague Conservatory in 2002 in the class of Jiří Kotouč before undertaking further study with Poppy Holden, Peter Kooij, Monika Mauch and Howard Crook. She specialises in the interpretation of baroque, renaissance and medieval music, and has performed with ensembles and orchestras around the world, including Collegium Vocale Gent, Bach Collegium Japan, Sette Voci, Gli Angeli Genève, La Fenice, Tafelmusik, Collegium 1704, Collegium Marianum and Musica Florea, among others. Blažíková has performed at many European festivals, including Prague Spring, Oude Muziek Utrecht, Resonanzen (Vienna), Tage Alter Musik (Regensburg), Festival de Sablé, Festival de La Chaise – Dieu and Festival de Saintes. She also plays gothic harp and presents concerts in which she accompanies herself on the harp.

## 藤崎美苗

### Minae Fujisaki

女高音  
Soprano



藤崎美苗就讀日本岩手大學期間加入了合唱部，亦在盛岡市巴赫合唱團演唱巴赫的作品。其後於東京藝術大學攻讀碩士學位，鑽研舒曼的抒情歌曲。在學期間，藤崎師從佐佐木麻里子、佐佐木正利、瀨山詠子、朝倉蒼生等；而在巴羅克時期音樂方面，則師從野野下由香里、彼得·庫伊等人。她於2002年加入日本巴赫古樂團。她曾在多部作品中擔任獨唱，如巴赫清唱劇、《聖馬太受難曲》、B小調彌撒、《聖誕神劇》、韋華第《榮耀頌》、莫扎特《安魂曲》、孟德爾遜《伊利亞》和佛瑞《安魂曲》。2005年春，她在東京演唱約書亞·里夫金指揮的巴赫清唱劇作品BWV202。

When Fujisaki entered Iwate University she joined the chorus club, and also belonged to the Bach Choir Club of Morioka where she sang J S Bach works. After graduation, Fujisaki entered Tokyo National University of Fine Arts and Music, and completed her master's degree in Schumann's lyric songs. She studied with Mariko Sasaki, Masatoshi Sasaki, Eiko Seyama and Tami Asakura while at the Universities. and for the Baroque repertoire, with Yukari Nonoshita and Peter Kooij. She has sung as a soloist in: J S Bach's Cantatas, the *St Matthew Passion*, the Mass in B minor and the *Christmas Oratorio*; Vivaldi's *Gloria*; Mozart's *Requiem*; Mendelssohn's *Elias*; and Faure's *Requiem*. In spring 2005, she performed Bach's Cantata BWV202 in Tokyo with Joshua Rifkin, and has performed with Bach Collegium Japan since 2002.

## 羅賓·布萊斯

### Robin Blaze

女低音 (高男高音)  
Alto (Countertenor)



羅賓·布萊斯是演繹浦賽爾、巴赫以及韓德爾的佼佼者，巡迴演出的足跡遍佈歐洲、南美、北美、日本及澳洲。他於牛津大學莫德林學院攻讀音樂，獲研究院獎學金進入倫敦皇家音樂學院深造，其間又獲芒斯特伯爵基金會獎學金。布萊斯現為該校聲樂教授。

他曾與多位早期音樂的頂尖指揮家共事，如克里斯托弗·奇利奧貝利以及嘉德納等。合作過的樂團計有英國廣播電台愛樂樂團、哈雷樂團及柏林愛樂樂團等。

Now established in the front rank of interpreters of Purcell, Bach and Handel, Blaze's busy schedule has taken him to Europe, South America, North America, Japan and Australia. He read Music at Magdalen College, Oxford and won a post-graduate scholarship to the Royal College of Music where he trained with assistance from the Countess of Munster Trust. He is now a Professor of Vocal Studies. He works with most of the distinguished conductors in the early music field including Harry Christophers, Stephen Cleobury and Sir John Eliot Gardiner among others. He has visited festivals in countless countries from Edinburgh to Jerusalem and played with many orchestras such as BBC Philharmonic, The Hallé and the Berlin Philharmonic Orchestra.

## 青木洋也

### Hiroya Aoki

女低音 (高男高音)  
Alto (Countertenor)



青木洋也1976年生於東京，擁有兩個音樂碩士學位。他於宗教音樂中擔任高男高音獨唱，包括巴赫的《聖馬太受難曲》、《聖約翰受難曲》以及清唱劇；他在都柏林上演的韓德爾《彌賽亞》中擔任獨唱，又於萊比錫聖尼古拉教堂演出的B小調彌撒演唱女低音獨唱部份。

青木曾受多位導師指教，包括鈴木木仁和宇田川貞夫。他也為多個團體出任指揮，包括早稻田大學和日本女子大學室內合唱團；同時還擔任柯夫音樂節合唱團、JVC合唱團及東京合唱團的合唱導師。

Born in Tokyo in 1976, Aoki holds two musical master's degrees. He performs as a countertenor soloist for religious music including J S Bach's *St Matthew Passion*, *St John Passion* and Cantatas. He has appeared as a soloist for Handel's *Messiah*, in Dublin, Ireland, and performed the alto solo of Mass in B minor at the St Nikolai Church in Leipzig. He studied vocal music under numerous mentors including Hitoshi Suzuki and Sadao Udagawa. Alongside singing duties he conducts several groups including the Waseda University and Japan Women's University Chamber Choir. He also works in field choral training and is choral master of the Orff Festival Chorus, the JVC Chorus and the Schola Cantorum Tokyo.

## 格爾德·特克

Gerd Türk

男高音  
Tenor



格爾德·特克最初於德國林堡大教堂少年合唱團接受聲樂訓練，後於法蘭克福音樂學院修讀音樂教育、教會音樂及合唱指導，師從利靈·奧瑞等。

他於施派爾教會音樂學院任教兩年，後於蜚聲樂壇的巴塞爾古樂學院進修，師從雷奈·雅各斯及理查德·李維特，又參加了賀菲力格、伊古路斯和謝爾特等名歌唱家的大師班。格爾德·特克是炙手可熱的獨唱家，於歐洲、東南亞、日本、南北美洲及澳洲巡迴，並在阿姆斯特丹皇家音樂廳、柏林愛樂音樂廳等世界頂級音樂廳演唱，曾與雅各斯和庫普曼等久負盛名的指揮家合作。特克也常參演歌劇，參與錄製的唱片逾百。

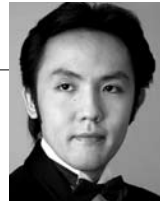
Türk began his vocal training as a member of the Limburger Domsingknaben (Boys Choir of the Limburg Cathedral in Germany). He went on to study Music Education, Church Music and Choral Direction at the Frankfurt Conservatory of Music with Helmuth Rilling and Arleen Auger, amongst others. After a two-year lectureship at the Speyer Institute of Church Music, and further study at the renowned Schola Cantorum Basiliensis, with René Jacobs and Richard Levitt, and masterclasses with Ernst Haefliger and Kurt Equiluz, he is now a sought-after soloist, touring in Europe, South-East Asia, Japan, North and South America and Australia.

He has performed at most of the prestigious concert halls, such as the Concertgebouw Amsterdam and Berlin Philharmonic, and played under the baton of such conductors as R Jacobs and T Koopman. He is active in opera and also as a recording artist appearing on more than 100 CDs.

## 谷口洋介

Yosuke Taniguchi

男高音  
Tenor



谷口洋介畢業於日本國立音樂大學，師承宮崎昭義、中村健、大石正治、約翰·埃爾維斯及格爾德·特克。1998年加入日本巴赫古樂團，參與了大部份樂團演出和唱片灌錄；1999年首次擔任獨唱，與樂團合演了蒙特威爾第的《聖母晚禱》。他致力於鑽研古樂，專攻巴赫的清唱劇和受難曲。2007年在東京北區國際音樂節上，他演繹的奧菲爾一角大受褒揚。谷口還是日本專業聲樂組合 La Fonteverde 的成員。

Taniguchi graduated from Kunitachi College of Music. He has studied under Yoshiaki Miyazaki, Takeshi Nakamura, Masaharu Oishi, Hisako Tanaka, John Elwis and Gerd Türk. He has been performing as a member of Bach Collegium Japan since 1998, on most of their concerts and recordings. In 1999 he performed his solo-debut on Monteverdi's *Vespro della Beata Vergine* with Bach Collegium Japan. He devotes himself to his studies of early music especially J S Bach's cantatas and Passions. He drew admiration in 2007 for his role of Monteverdi's *Orfeo* at the Hokutopia International Music Festival in Tokyo. He is a member of the professional vocal ensemble La Fonteverde.

彼得·庫伊  
Peter Kooij

男低音  
Bass



彼得·庫伊六歲開始其音樂事業，當他在童聲合唱團時，已在各種音樂會中演唱不少女高音唱段。庫伊後來研習小提琴，又於史韋琳克音樂學院拜馬克斯·馮·艾格蒙德門下重修演唱，並榮獲獨唱表演學位。他曾於荷蘭阿姆斯特丹皇家音樂廳及紐約卡內基音樂廳的音樂會上擔任獨唱，並與知名指揮家菲利普·赫雷韋格和伊凡·費雪等人合作。

他的常演曲目種類繁多，從舒茲到魏爾均有，並灌錄了百餘張唱片。庫伊現任歐洲合唱團藝術總監及東京藝術大學客座講師，並經常獲邀赴歐洲各國開辦大師班。

Kooij started his musical career at six-years-old as a choir boy and sang many solo soprano-parts in concerts and recordings. He later studied the violin but renewed his singing tuition under Max van Egmond at the Sweelinck Conservatory in Amsterdam, which led to the award of a diploma for solo performance. He has been an active soloist in many concert halls over the world such as Concertgebouw Amsterdam and Carnegie Hall New York. He has worked under such esteemed conductors as Philippe Herreweghe and Iwan Fisher.

His wide repertoire contains all kind of music from Schütz to Weill and he has appeared on over one hundred CDs with various record labels including Philips, Sony and Virgin Classics. He is the artistic director of the Ensemble Vocal Européen and a guest teacher at the Tokyo University of Fine Arts and Music; he is regularly invited to teach masterclasses throughout Europe.

浦野智行  
Chiyuki Urano

男低音  
Bass



野浦智行先於東京藝術大學學習圓號，後來成為歌唱家，並於數個日本重要音樂賽事中獲獎，如日本音樂大賽及奏樂堂日本歌曲競賽。他一向活躍於歌劇和清唱劇演出，也發展其獨唱家事業。此外，他對俄羅斯藝術歌曲的演繹更倍受讚賞。野浦智行目前與日本巴赫古樂團合作，經常參與演出和唱片錄製。灌錄唱片的作品包括舒茲的《耶穌基督的臨終七言》布克斯特胡德的《我們耶穌的軀體》和《尊主頌》，以及巴赫的《聖約翰受難曲》和《聖馬太受難曲》等。

After studying horn at Tokyo University of Fine Arts and Music, Urano became a singer. He has received several awards at important competitions in Japan such as the Japan Music Competition and the Sogakudo Competition of Japanese Art Songs. Often appearing in opera and oratorio performances, Urano has also developed his career as a recitalist. His interpretations of Russian art songs have been highly acclaimed. He is one of the recent regular soloists with Bach Collegium Japan in their concerts and recordings. He appeared in the BIS-CD of Schütz's *Die sieben Worte Jesu Christi*; Buxtehude's *Membra Jesu nostri* and *Magnificats*; and Bach's *St John Passion* and *St Matthew Passion*.

除特別註明，場刊中譯：王明宇

指揮 Conductor

鈴木雅明 Masaaki Suzuki

女高音 Soprano

哈娜・布齊高娃 Hana Blažíková  
藤崎美苗 Minae Fujisaki  
緋田芳江 Yoshie Hida  
松井亞希 Aki Matsui  
澤江衣里 Eri Sawae  
鈴木美紀子 Mikiko Suzuki

女低音 Alto

羅賓・布萊斯 Robin Blaze  
青木洋也 Hiroya Aoki  
布施奈緒子 Naoko Fuse  
鈴木環 Tamaki Suzuki  
高橋ちはる Chiharu Takahashi  
上杉清仁 Sumihito Uesugi

男高音 Tenor

格爾德・特克 Gerd TÜRK  
谷口洋介 Yosuke Taniguchi  
石川洋人 Hiroto Ishikawa  
鏡 貴之 Takayuki Kagami  
中嶋克彥 Katsuhiko Nakashima

男低音 Bass

彼得・庫伊 Peter Kooij  
浦野智行 Chiyuki Urano  
藤井大輔 Daisuke Fujii  
新見準平 Jumpei Niimi  
小笠原美敬 Yoshitaka Ogasawara

小號 Trumpet

蓋・費伯 Guy Ferber

雙簧管/柔音雙簧管 Oboe / Oboe d'amore

三宮正滿 Masamitsu San'nomiya  
前橋ゆかり Yukari Maehashi

行政 Administration

平井由己子 Yukiko Hirai  
深畑一徳 Kazunori Fukahata

第一小提琴 Violin I

若松夏美 Natsumi Wakamatsu,  
*Leader*  
高田あずみ Azumi Takada  
荒木優子 Yuko Araki  
保羅・赫雷拉 Paul Herrera  
山内彩香 Ayaka Yamauchi

第二小提琴 Violin II

寺神戸亮 Ryo Terakado  
秋葉美佳 Mika Akiha  
廣海史帆 Shiho Hiromi  
渡邊慶子 Keiko Watanabe  
小野萬里 Mari Ono  
戶田 薫 Kaori Toda

中提琴 Viola

渡部安見子 Amiko Watabe  
天野寿彦 Toshihiko Amano  
深沢美奈 Mina Fukazawa  
長岡聡季 Satoki Nagaoka

低音連奏 CONTINUO

大提琴 Cello

鈴木秀美 Hidemi Suzuki  
高橋弘治 Koji Takahashi

低音大提琴 Double Bass

今野 京 Takashi Konno

巴松管 Bassoon

村上由紀子 Yukiko Murakami

古鍵琴 Harpsichord

鈴木優人 Masato Suzuki

風琴 Organ

今井奈緒子 Naoko Imai