

19, 21.3.2011

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

演出長約1小時45分鐘，包括一節中場休息
Running time: approximately 1 hour and
45 minutes with one interval

08 萊比錫聖多馬少年合唱團
St Thomas Boys Choir Leipzig

10 德國萊比錫布業大廳樂團
Leipzig Gewandhaus Orchestra

13 喬治·克利斯多夫·比勒
Thomaskantor
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敬請關掉所有響鬧及發光裝置，請勿擅自攝影、錄音或錄影，多謝合作。

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萊比錫聖多馬少年合唱團 St Thomas Boys Choir Leipzig (Thomanerchor)

萊比錫聖多馬少年合唱團約有八百年的悠久歷史，經歷了政治、宗教和學校營運等各方面的考驗。

合唱團的團員都是萊比錫多馬學校（聖多馬教堂附屬學校）的寄宿生。該校與聖多馬教堂毗鄰，團員們的工作地點主要在教堂。

聖多馬少年合唱團在萊比錫建城約50年後成立，是市內歷史最悠久的文化機構。成立聖多馬少年合唱團是邁森侯爵（「受壓迫的」迪特里希）的提議，並於1212年獲不倫瑞克的奧托四世在法蘭克福市議會認可，由聖多馬合唱團基金會的奧古斯丁修會會員籌辦。基金會包括一所神學院，最初以訓練男童成為修士為宗旨，但不久便開放給組織以外的男童，而演唱禮拜儀式的音樂一直是課業的一部份。

第一位聖多馬教堂指揮及音樂總監是喬治·豪。在他的兩年任期裏，馬丁·路德與約翰·厄克在萊比錫進行了舉世聞名的辯論（1519）。早期領唱者在任時間相對較短，但撒都斯·加維休斯卻擔任此職達20年之久（1594-1615），繼任人包括樂壇名人約翰·赫爾曼·施恩（1616-1630）、約翰·庫瑙（1701-1722）和巴赫等。巴赫1723年5月31日到職，在任長達27年。

The history of the St Thomas Boys Choir Leipzig spans almost 800 years and is full of disputes to do with national and municipal politics, religion and the running of the school itself.

The members of the choir are all boarders at the Leipzig Thomasschule, the school connected with St Thomas Church, which is their main workplace.

The St Thomas Boys Choir Leipzig is only a half century younger than Leipzig itself and is the city's oldest cultural institution.

At the Parliament in Frankfurt in 1212 Otto IV of Brunswick endorsed the choir's formation by members of the Augustinian order of the St Thomas choral foundation which was initiated by Margrave Dietrich the Oppressed of Meissen. The foundation included a seminary originally intended to train boys for the priesthood. However, it was soon also opened to boys who were not part of the foundation. Liturgical singing was on the curriculum from the outset.

The first in the long line of Thomaskantors (directors of music at St Thomas Church) was Georg Rhau, during whose two-year term of office the famous disputation between Martin Luther and Johann Eck took place in Leipzig (1519). While the early office-holders remained for relatively short periods, Sethus Calvisius was Thomaskantor for twenty years, from 1594 to 1615. He was followed by such famous figures as Johann Hermann Schein (1616-1630), Johann Kuhnau (1701-1722) and Johann Sebastian Bach, who was installed on May 31, 1723 and remained in office for 27 years.

後來對路德會教會音樂有所影響的聖多馬教堂指揮及音樂總監有戈特洛布·哈雷爾、約翰·弗里德里希·多爾斯、約翰·亞當·希勒、奧古斯特·埃貝哈德·米勒、約翰·格特佛列特·舒爾茨、克里斯蒂安·狄奧多·魏因利格、莫里茨·豪普特曼、恩斯特·弗里德里希·里希特、威廉·拉斯特、古斯塔夫·恩斯特·施羅克、卡爾·斯特拉貝、昆賽·拉敏、庫特·托馬斯、埃哈德·毛恩斯博格和漢斯-約克姆·羅茨殊。喬治·克利斯多夫·比勒1992年起繼任。

二十世紀公共交通運輸系統日趨發達，聖多馬少年合唱團的活動範圍也擴展至其他城市和國外。自古以來，合唱團就是萊比錫音樂活動的重要部份，逢周五和周六在聖多馬大教堂演出的經文歌和清唱劇，更一直以來備受矚目。在斯特拉貝的領導下，合唱團定期演出巴赫多首《受難曲》、《聖誕神劇》和《B小調彌撒曲》，多年來的演繹都極盡完美。

Subsequent Thomaskantors who exerted influence on Lutheran church music were Gottlob Harrer, Johann Friedrich Doles, Johann Adam Hiller, August Eberhard Müller, Johann Gottfried Schicht, Christian Theodor Weinlig, Moritz Hauptmann, Ernst Friedrich Richter, Wilhelm Rust, Gustav Ernst Schreck, Karl Straube, Günther Ramin, Kurt Thomas, Erhard Mauersberger, Hans-Joachim Rotzsch and since 1992 Georg Christoph Biller.

The boom of mass transportation in the twentieth century allowed the St Thomas Boys Choir Leipzig to extend its concert activities to other cities and countries. The choir had of course long since established itself in the concert life of Leipzig and its performances of motets and cantatas on Fridays and Saturdays in St Thomas Church had become important musical events. Under Straube's direction the regular performances of J S Bach's Passions, Christmas Oratorio and Mass in B minor attained the degree of perfection they retain to this day.



德國萊比錫布業大廳樂團 Leipzig Gewandhaus Orchestra



德國萊比錫布業大廳樂團是世上歷史最悠久的民間音樂會樂團。1743年，16位商人創辦了音樂協會「華麗音樂會」；1781年以布業商人會所「布業大廳」為基地，遂易名為「布業大廳樂團」；1884年，樂團遷往新音樂廳。這座新音樂廳通過售股籌錢建造，1944年在空襲中被毀；1981年，位於奧古斯都廣場的新布業大廳落成啟用。

德國萊比錫布業大廳樂團對交響樂傳統的貢獻始終傲視同儕：例如貝多芬在生的時候，這裏演出了他所有交響曲，1970年代更創全球先河，首次為觀眾呈獻布魯赫納交響曲全集和蕭斯達高維契交響曲全集。

The Leipzig Gewandhaus Orchestra (LGO) is the oldest civic concert orchestra in the world. It had its origins in the concert society called the “Grand Concert” founded by 16 merchants in 1743. Following its move into the meeting house of the cloth merchants (the Gewandhaus) in 1781, the ensemble was named the Gewandhaus Orchestra. In 1884, the orchestra moved into a new concert hall that had been built through the sale of endowment shares. This was destroyed during the air raids of 1944. In 1981, a new Gewandhaus was opened on Augustusplatz.

Few other orchestras have contributed as much to the development of the symphonic musical tradition does as the Gewandhaus

樂團曲目極廣，演出也非常頻繁。萊比錫布業大廳樂團集多個樂團於一身，包括音樂會樂團、萊比錫歌劇院樂團及室樂團，後者與舉世知名的聖多馬大教堂聖多馬少年合唱團演出清唱劇。樂團每年在布業大廳、歌劇院、聖多馬大教堂和巡迴各地的演出合計超過二百場。樂團既是萊比錫音樂活動的重心，也是最重要的音樂大使。樂團歷年來讚譽不絕，於2009年倫敦新年音樂會之演出，獲《星期日時報》選為過去十年15項最傑出古典音樂盛事之一；同年又獲選為「本世紀德國品牌」。

孟德爾頌、尼基什、福爾特萬格勒、華爾特等都曾任萊比錫布業大廳樂團總監。比奧斯達1998年接替馬素爾，出任樂團第18任音樂總監；沙爾則由2005年9月起出任第19任音樂總監。

Orchestra. For example, it performed all of Beethoven's symphonies during the composer's lifetime. The orchestra also presented the world's first complete Bruckner cycle as well as the first Shostakovich cycle during the 1970s.

The orchestra boasts an exceptionally wide repertoire and an unusually large number of performances. This is due in part to its multiple functions as a concert orchestra, an opera orchestra at the Leipzig Opera, and a chamber orchestra which performs cantatas with the world-famous St Thomas Boys Choir Leipzig at St Thomas Church. With more than 200 performances each year in these three venues and on tour, the Gewandhaus Orchestra is the musical heart of the City of Leipzig and its most important musical ambassador. Throughout its history it has received numerous accolades and the *Sunday Times* named its New Year's Day concert in London 2009 as one of the 15 Best Classical Events of the Decade. It was also named German Brand of the Century in 2009.

Felix Mendelssohn, Arthur Nikisch, Wilhelm Furtwängler and Bruno Walter number among the most distinguished Gewandhaus Music Directors. Herbert Blomstedt, who succeeded Kurt Masur in 1998, was the orchestra's 18th Music Director. Since September 2005, Riccardo Chailly has held the post of 19th Gewandhaus Music Director.



喬治·克利斯多夫·比勒 Thomaskantor Georg Christoph Biller

指揮 Conductor

比勒1955年9月20日生於翁施特魯特河區內布拉鎮，在萊比錫接受音樂教育（1965-1974），曾是聖多馬少年合唱團團員（並任合唱團長）。當時的音樂總監是埃哈德·毛恩斯博格和漢斯-約克姆·羅茨殊。他後來隨馬素爾和羅爾夫·羅伊特研習管弦樂指揮（1976-1981），並在萊比錫音樂學院隨貝恩德·齊格弗里德·韋伯學習聲樂。比勒1976年創辦萊比錫聲樂團，1981至1991年間出任萊比錫布業大廳合唱團總監，並在哈雷教會音樂學校擔任合唱指揮講師，1982年在薩爾茨堡莫扎特音樂學院夏季課程獲得管弦樂指揮文憑。1985年，比勒贏得大阪音樂獎，1991/92樂季出任法蘭克福音樂學院及德特莫爾德合唱指揮講師，1992年起出任萊比錫聖多馬合唱團團長和萊比錫音樂及戲劇大學指揮教授。

此外，比勒也是萊比錫巴赫音樂節董事局成員，與多位當代作曲家緊密合作；他本人也是活躍的作曲家。

Biller was born 20 September 1955 in Nebra/Unstrut. He received his musical education in Leipzig (1965–74) as a member of St Thomas Boys Choir Leipzig (choir prefect) under Erhard Mauersberger and Hans-Joachim Rotzsch. He went on to study Orchestral Conducting (1976–81) under Kurt Masur and Rolf Reuter, as well as singing under Bernd Siegfried Weber at the Music Academy in Leipzig. In 1976 he founded the Leipzig Vocal Ensemble and from 1980–91 worked as Director of Leipzig's Gewandhaus Choir. He worked as a lecturer for choral conducting at the School for Church Music in Halle and in 1982 took a Diploma in orchestral directing at the Summer Academy of the Mozarteum in Salzburg. He won the 1985 Osaka music prize and in 1991/92 worked as the lecturer of choral conducting at the Music Academy Frankfurt/M and Detmold. From 1992 to the present, he has been cantor of St Thomas Boys Choir Leipzig as well as working as Professor of conducting at the Academy of Music and Theatre Leipzig.

Biller, also a member of the Board of Directors of the Leipzig Bach Festival, is closely associated with many contemporary composers and is himself an active composer.

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.

2011年3月19日 (星期六)

19 March 2011 (Saturday)

巴赫 (1685-1750)

Johann Sebastian Bach (1685-1750)

D大調尊主頌, BWV 243

Magnificat in D, BWV 243

—— 中場休息 ——

—— Interval ——

B小調彌撒曲, BWV 232

Missa in B minor, BWV 232

垂憐經

Kyrie

榮耀頌

Gloria

演出 Performers

萊比錫聖多馬少年合唱團 St Thomas Boys Choir Leipzig

德國萊比錫布業大廳樂團 Leipzig Gewandhaus Orchestra

指揮

喬治·克利斯多夫·比勒

Conductor

Thomaskantor Georg Christoph Biller

女高音

保羅·伯尼維茲、費德烈·柏托里斯

Sopranos

Paul Bernewitz, Friedrich Praetorius

女低音

斯蒂芬·卡爾

Alto

Stefan Kahle

男高音

蒂莫西·法倫

Tenor

Timothy Fallon

男低音

戈特霍德·施瓦茨

Bass

Gotthold Schwarz

加料節目

Festival PLUS

巴赫音樂的立體視覺世界

Sketches of Utopia - Experience the Architecture of Bach

18.2-26.3.2011 (上午9:00-晚上11:00)

28.2-26.36.2011 (9:00am-11:00pm)

地點：香港文化中心大堂

Venue: Foyer, Hong Kong Cultural Centre

媒體藝術家貝恩特·林特曼和邵志飛以巴赫的B小調彌撒曲為基礎，創作了3D互動數碼影音裝置，形象地展現出巴赫音樂的創作結構。

Using Bach's Mass in B minor as a basis, *Sketches of Utopia*, a 3D interactive digital audio visual installation by Bernd Lintermann and Jeffrey Shaw, visually represents Bach's creative process.

解讀巴赫

Understanding Bach

15.3.2011 (二) 晚上7:30 - 9:00

15.3.2011 (Tue) 7:30 - 9:00pm

音樂與文化交流

A Musical and Cultural Exchange

16.3.2011 (三) 下午1:45 - 3:00

16.3.2011 (Wed) 1:45 - 3:00pm

18.3.2011 (五) 下午2:35 - 4:15

18.3.2011 (Fri) 2:35 - 4:15pm

更多加料節目信息請參閱藝術節加料節目指南，或瀏覽加料節目網站：www.hk.artsfestivalplus.org

Find out more about Festival PLUS in the Festival PLUS Booklet or at www.hk.artsfestivalplus.org

巴赫

D大調尊主頌，BWV 243

巴赫繼在魏瑪和科騰供職後，1723年獲萊比錫聖多馬大教堂聘為領唱者，職責除了教授音樂和拉丁文外，也包括為市內四所大教堂寫作音樂。

巴赫到任不久就為聖誕節晚禱寫成降E調《尊主頌》，1728至1731年間修訂樂曲時改成D大調，採用五位獨唱者、五部合唱團、小號、長笛、雙簧管、弦樂和通奏低音。

樂曲以活潑的五聲部合唱 我的心
 尊主為大 揭開序幕，然後是第一
 女高音詠嘆調 我靈以神我的救主
 為樂，接着是第二女高音發人深
 省的 因為他顧念他使女的卑微；
 堅定的合唱曲 從今以後 過後，
 是男低音獨唱和通奏低音的 那有
 權能的為我成就了大事。語帶懇
 求的 他憐憫敬畏他的人 由女低
 音獨唱和男高音獨唱唱出；合唱曲
 他用膀臂施展大能 氣勢磅礴。
 弦樂在 他叫有權柄的失位 奏出
 強而有力的下行樂句襯托男高音
 獨唱，描繪強者沒落。女低音獨
 唱唱出 叫饑餓的得飽美食 時，
 兩支長笛奏出優雅的陪襯。
 女高音、男高音和女低音唱出
 他扶助了他的僕人以色列，
 但聖咏曲旋律卻同時在雙簧管
 響起。樂曲最後以幾段合唱作結：
 為要紀念亞伯拉罕和他的後裔、
 榮耀歸於聖父 和 起初這樣，
 並重申活潑的開端素材。

Johann Sebastian Bach

Magnificat in D, BWV 243

After appointments at Weimar, and Cöthen, Johann Sebastian Bach was appointed Cantor at the Thomaskirche, Leipzig, in 1723. In addition to teaching music and Latin, he provided music for the four main city churches.

Shortly after his appointment, Bach set the Magnificat in E flat for Christmas Vespers. Around 1728-31, he revised the work, setting it in D major, for five soloists, five-part chorus, trumpets, flutes, oboes, strings and continuo.

Opening with a lively five-part choral Magnificat, the first soprano then sings the aria *Et exultavit*, followed by the second soprano with the more reflective *Quia respexit*. The full chorus returns with an assertive *Omnes generationes*, followed by *Quia fecit*, for bass solo and continuo. Alto and tenor soloists combine in the pleading duet *Et misericordia*, while power and strength are reflected in the chorus *Fecit potentiam*. The strong descending phrases of the strings accompany the tenor solo, *Deposuit*, depicting the fall of the mighty. Two flutes then make an elegant complement to the alto solo *Esurientes*. *Suscepit Israel* utilises the upper three voices against the oboe's chorale melody. The work closes with the choruses *Sicut locutus est*, *Gloria Patri*, and *Sicut erat* repeating material from the lively opening.

巴赫

B小調彌撒曲，BWV 232

巴赫的曠世傑作《B小調彌撒曲》雖然在他生命的最後兩年成曲，但其中好些段落其實是在他之前的二十年內陸續寫成的。

《垂憐經》先由合唱團和樂團宏偉的齊唱和齊奏唱出 主啊，請垂憐，然後相同的歌詞再以步伐緩慢的帶伴奏賦格曲唱出。感情豐富的二重唱 基督，請垂憐由兩位女高音唱出，配合小提琴齊奏；最後的合唱賦格曲 主啊，請垂憐 運用大量變化音。

三拍子的《榮耀頌》歡快明亮，小號在此十分突出；在地上較舒緩，但合唱團後來卻唱出花腔樂段。華麗的女高音獨唱 我們讚美祢 以獨奏小提琴為助奏聲部；隨後的賦格曲 因為祢的光榮 襲用了「第29清唱劇」的素材，氣氛凝重。女高音與男高音二重唱 上帝我主 瀰漫着驚歎，然後直接引入 除免世罪者（合唱團、長笛和弦樂）；坐在天父之右者 節奏強勁，以柔音雙簧管和弦樂襯托女低音獨唱；惟獨祢是主（男低音獨唱，法國號，巴松管和通奏低音）深沉有力；最後一段 祢和聖靈 富麗堂皇，合唱團和樂團的寫法都有炫技成份。

Johann Sebastian Bach

Missa in B minor, BWV 232

Sections of Bach's great masterpiece, the B minor Mass, were written over some twenty years but were only united in the last two years of his life.

The *Kyrie eleison* opens with massive tutti statements by chorus and orchestra, and a slow-moving, accompanied fugue to the same words. *Christe eleison* is an expressive duet for two sopranos with unison violins, and the final *Kyrie* is a highly chromatic choral fugue.

Trumpets are prominent in the bright, triple-time *Gloria* which then becomes a more relaxed *Et in terra*, but with choral coloratura passages later. The elaborate soprano solo, *Laudamus te*, features a solo violin obligato, and is followed by the solemn fugue *Gratias agimus*, using material from cantata 29. A mood of wonder pervades the soprano and tenor duet, *Domine Deus*, which joins directly to *Qui tollis*, for chorus, flutes and strings. *Qui sedes* is a rhythmic alto solo with oboe d'amore and strings, and is followed by the powerful, dark-hued *Quoniam* for bass solo with horn, bassoons and continuo. The concluding *Cum Sancto* is brilliant, with virtuosic writing for both choir and orchestra.

Magnificat in D, BWV 243

Magnificat anima mea
 Dominum.
 Et exsultavit spiritus meus
 in Deo salutari meo.
 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 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.
 Gloria Patri, gloria Filio,
 gloria et Spiritui Sancto!
 Sicut erat in principio
 et nunc et semper
 et in saecula saeculorum.
 Amen.

Text: Lukas 1: 46-55

D大調尊主頌，BWV 243

我心尊主為大
 我靈以神
 我的救主為樂。
 因為他顧念
 他使女的卑微，
 從今以後
 萬代要稱
 我有福。
 那有權能的
 為我成就了大事，
 他的名為聖。
 他憐憫敬畏他的人，
 直到
 世世代代。
 他用膀臂
 施展大能，
 狂傲的人、
 正心裏妄想、
 就被他趕散了。
 他叫有權柄的失位，
 叫卑賤的升高。
 叫飢餓的
 得飽美食，
 叫富足的
 空手回去。
 他扶助了
 他的僕人以色列
 為要記念亞伯拉罕
 和他的後裔
 施憐憫、直到永遠，
 正如從前
 對我們列祖所說的話。
 榮耀歸於聖父，
 聖子，聖靈。
 起初這樣，
 現在這樣，
 以後也這樣，
 永無窮盡。
 阿門。

詞：路加福音1:46-55

Magnificat in D, BWV 243

My soul doth magnify the Lord,
 And my spirit hath rejoiced
 in God my Saviour.
 For he hath regarded
 the low estate of his
 handmaiden:
 for, behold, from henceforth
 all generations
 shall call me blessed.
 For he that is mighty
 hath done to me great things;
 and holy is his name.
 And his mercy is on them that
 fear him from generation
 to generation.
 He hath showed strength
 with his arm;
 he hath scattered the proud
 in the imagination of their hearts.
 He hath put down the mighty
 from their seats, and exalted
 the humble and meek.
 He hath filled the hungry
 with good things;
 and the rich
 he hath sent empty away.
 He hath helped his servant Israel,
 in remembrance of his mercy;
 As he spoke to our fathers,
 to Abraham,
 and to his seed forever.
 As he gave his word
 to our fathers.
 Glory be to the Father,
 glory be to the Son,
 and glory be
 to the Holy Ghost!
 As it was in the beginning,
 is now, and ever shall be,
 world without end.
 Amen.

Text: Lukas 1:46-55

Missa in B minor, BWV 232

B小調彌撒曲, BWV 232

Missa in B minor, BWV 232

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

垂憐經

上主，請垂憐。
基督，請垂憐。
上主，請垂憐。

Kyrie

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria

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

榮耀頌

在至高之處榮耀歸與神
在地上平安
歸與他所喜悅的人。

Gloria

Glory be to God on high.
And on earth
peace to men of good will.

Laudamus te,
benedicimus te,
adoramus te,
glorificamus te.

我們讚美祢，
稱頌祢；
朝拜祢，
榮耀祢。

We praise thee,
we bless thee,
we worship thee,
we glorify thee.

Gratias agimus tibi propter
magnam gloriam tuam.

因為祢的光榮，
我們稱謝祢。

We give thee thanks
for thy great glory.

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

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

Lord God, heavenly King,
God the Father Almighty,
O Lord, the only-begotten Son,
Jesus Christ,
the Most High, Lord God,
Lamb of God,
Son of the Father.

Qui tollis
peccata mundi,
miserere nobis,
qui tollis
peccata mundi,
suscipe deprecationem
nostram.

除免世罪者，
求祢
垂憐我們。
除免世罪者，
求祢
俯聽我們的祈禱。

Thou that takest away
the sins of the world,
have mercy upon us.
Thou that takest away
the sins of the world,
receive our prayer.

Qui sedes
ad dextram Patris,
miserere nobis.

坐在天父之右者，
求祢垂憐我們。
因為惟獨祢是神聖的。

Thou that sittest
at the right hand of the Father,
have mercy upon us.

Quoniam tu solus sanctus,
tu solus Dominus,
tu solus altissimus
Jesu Christe.

惟獨祢是主。
惟獨祢是至高無上的；
惟獨祢。
耶穌基督。

For thou only art holy;
thou only art the Lord;
thou only, Jesus Christ,
art most high.

Cum Sancto Spiritu
in gloria
Dei Patris, Amen.

祢和聖靈，
同享天主聖父的榮耀。
阿們。
聖子所共發。

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

斯蒂芬·奧爾納 Stefan Altner

風琴
Organ



奧爾納1956年生於德國萊比錫附近，曾是聖多馬少年合唱團團員，後來入讀萊比錫孟德爾頌音樂及戲劇學院，師從聖多馬教堂風琴師漢斯·卡斯特納教授（風琴）、赫伯特·薩寧教授（鋼琴）及沃爾特·亨士·伯恩斯坦（數字低音及古鍵琴）。

奧爾納1982年獲頒「A級教堂音樂家」學位，後來獲委任為左森（柏林附近）教堂音樂家。1984至1993年間居於慕尼黑，任慕尼黑室樂團常務董事達七年之久，也曾是慕尼黑愛樂樂團巴羅克獨奏家的常任古鍵琴師。

此外，奧爾納也編輯過合唱音樂和通奏低音文獻，寫過幾篇文章和一本關於聖多馬少年合唱團歷史的專著，並於1993年10月起出任該團經理。他在德國、奧地利、波蘭、法國、意大利、台灣及南韓演出過多場音樂會，2005年獲音樂學哲學博士學位。

Altner was born in 1956 near Leipzig, Germany. He was a member of the St Thomas Boys Choir Leipzig and later studied at the Felix Mendelssohn Bartholdy Leipzig Academy of Music and Theatre where his teachers were the St Thomas Church organist Prof Hannes Kästner (organ), Prof Herbert Sahling (piano) and Walter Heinz Bernstein (figured bass and harpsichord).

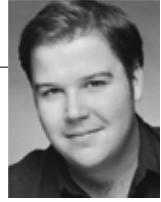
In 1982 Altner gained a degree as an A-Kirchenmusiker (church musician) and later was appointed church musician in Zossen, near Berlin. From 1984 until 1993 he lived in Munich and was Managing Director of the Munich Chamber Orchestra for seven years. He was also permanent harpsichordist of the Baroque Soloists of the Munich Philharmonic Orchestra.

Altner is an editor of choral music and thoroughbass literature. He has written several articles and a book about the history of the St Thomas Boys Choir Leipzig and since October 1993 has been the choir's manager. He has given several concerts as an organist and harpsichordist in Germany, and also in Austria, Poland, France, Italy, Taiwan and South Korea. In 2005 he gained a Ph.D in Musicology.

蒂莫西·法倫 Timothy Fallon

男高音
Tenor

法倫生於紐約市賓厄姆頓，現任萊比錫歌劇團駐團抒情男高音，飾演過的角色包括納西索（羅西尼《土耳其人在意大利》）、阿爾瑪維瓦伯爵（《塞維利亞的理髮師》）、貝爾蒙特（《後宮誘逃》）和德桑格（荀伯格《日復一日》），並於2009年在俄勒岡巴赫音樂節擔任獨唱者，參與桑德斯特倫《彌賽亞》世界首演（海慕特·瑞霖指揮）。他先後獲威斯敏斯特合唱學院音樂學文學士、美國紐約州立大學賓厄姆頓大學歌劇音樂碩士以及茱莉亞歌劇中心藝術家文憑。



Fallon is a native of Binghamton, New York. He is currently the house lyric tenor at the Leipzig Opera, where he has sung Narciso in Rossini's *Il turco in Italia*, Count Almaviva in *Il barbiere di Siviglia*, Belmonte in *Die Entführung aus dem Serail* and Der Sänger in Schoenberg's *Von heute auf morgen*. As a featured soloist at the Oregon Bach Festival 2009 he sang the world premiere of Sven David Sandström's *Messiah* under the direction of Helmut Rilling. Fallon holds a Bachelor of Arts degree in Music from Westminster Choir College, a Master of Music in Opera from Binghamton University, SUNY, and an Artist Diploma from the Juilliard Opera Center.

戈特霍德·施瓦茨 Gotthold Schwarz

男低音
Bass

施瓦茨生於茨維考，在德累斯頓教會音樂學院及萊比錫孟德爾頌音樂及戲劇學院接受音樂教育，隨格爾達·施里弗學習聲樂，隨漢斯·卡斯特納和沃爾夫岡·史特里克學習管風琴，隨馬克斯·保默和漢斯·約克姆·羅茨殊學習指揮。他在大師班進修，並與赫爾曼·克里斯蒂安·波爾斯特、彼得·施賴埃爾及海慕特·瑞霖合作過。



戈特霍德曾在歐美各地演出及講學。他合作過的著名藝術家包括彼得·施賴埃爾、邁克爾·施耐德以及安德烈亞斯·修爾等等；合作過的樂團包括：聖多馬少年合唱團、萊比錫布業大廳樂團及弗萊堡巴洛克樂團。他與多位名指揮家和合奏團灌錄唱片，並在2004年巴赫大賽擔任評判。

Born in Zwickau, Schwarz received his musical training at the College of Church Music Dresden and Leipzig's Felix Mendelssohn Bartholdy University of Music and Theatre. He studied singing under Gerda Schriever, organ under Hannes Kastner and Wolfgang Schetelich, and conducting under Max Pommer and Hans-Joachim Rotzsch. He has taken masterclasses and also worked with Hermann Christian Polster, Peter Schreier and Helmuth Rilling.

Schwarz has performed and lectured throughout Europe and the USA. He has collaborated with many renowned artists and ensembles including Peter Schreier, Michael Schneider, Andreas Scholl, the St Thomas Boys Choir Leipzig, the Leipzig Gewandhaus Orchestra and the Freiburg Baroque Orchestra. He has made many recordings with famous conductors and ensembles. In 2004 he acted as juror at the Johann Sebastian Bach Competition.

2011年3月21日（星期一）

巴赫（1685-1750）
經文歌

《來吧，耶穌》，BWV 229
為兩個四部合唱及通奏低音而寫

《不用恐懼，我與你同在》，BWV 228
為兩個四部合唱及通奏低音而寫

降F小調管風琴前奏及賦格曲，BWV534

《耶穌，我的喜樂》，BWV227
為五部合唱及通奏低音而寫

—— 中場休息 ——

《聖靈看顧我們的軟弱》，BWV 226
為兩個四部合唱及通奏低音而寫

《萬國啊，要讚美主》，BWV 230
為四部合唱及通奏低音而寫

幻想曲：《來吧，聖靈》，BWV651
選自為管風琴而寫的《18首聖咏前奏曲》

《向主唱一首新歌》，BWV 225
為兩個四部合唱及通奏低音而寫

演出

萊比錫聖多馬少年合唱團

指揮

喬治·克利斯多夫·比勒

風琴

斯蒂芬·奧爾納

巴松管

漢斯·舒拉克

大提琴

維朗尼卡·韋漢姆

低音大提琴

伯恩特·邁亞

21 March 2011 (Monday)

Johann Sebastian Bach
(1685-1750)

Motets

Komm, Jesu, komm, BWV 229
for two four-part choirs and Basso continuo

Fürchte dich nicht, BWV 228
for two four-part choirs and Basso continuo

Prelude and Fugue in F minor for organ, BWV 534

Jesu, meine Freude, BWV 227
for five-part choir and Basso continuo

— Interval —

Der Geist hilft unser Schwachheit auf, BWV 226
for two four-part choirs and Basso continuo

Lobet den Herrn, alle Heiden, BWV230
for four-part choir and Basso continuo

Fantasia super: *Komm Heiliger Geist*, BWV 651,
Cantus firmus im Pedal (canto fermo in Pedale)
for organ from Eighteen
'Leipzig' Chorale Preludes

Singet dem Herrn ein neues Lied, BWV 225
for two four-part choirs and Basso continuo

Performers

St Thomas Boys Choir Leipzig

Conductor

Thomaskantor Georg Christoph Biller

Organ

Stefan Altner

Bassoon

Hans Schlag

Cello

Veronika Wilhelm

Double bass

Bernd Meier

巴赫經文歌 Bach's Motets

巴赫的合唱作品為數眾多，但已知的完整經文歌卻只有六首，還有少量經文歌片段。在巴赫的年代，萊比錫聖多馬教堂的經文歌屬於在特殊場合演唱的、發人深省的作品，一般選用共兩冊的《*Florilegium portense*》歌集裏的作品；於是巴赫就可以集中精力寫作並排練每周的清唱劇，以及市內四所教堂所需的音樂作品。

巴赫六首完整的經文歌大概全是為特定場合而寫，展現出源源不絕的靈感和多姿多采的技巧。其中五首可以無伴奏演出，只有一首包括獨立的通奏低音聲部；然而，按當時的演奏習俗，人聲聲部也應該有樂器一同奏出。

有人認為《向主唱一首新歌》，BWV 225 寫於1726或1727年，當時巴赫剛到任不久，但明確的演出場合不詳。樂曲採用兩個四部合唱團，處理手法類似大協奏曲：第一合唱團寫法較複雜、較華麗，第二合唱團則較類似伴奏樂隊。在倒數第二段 讚美主，兩個合唱團卻平分秋色，合力唱出最後那活潑的哈利路亞 賦格曲。

《聖靈看顧我們的軟弱》，BWV226 寫於1729年10月，在聖多馬大教堂主任牧師海因里希·恩勒斯蒂的葬禮上獻唱。此曲是純正的雙合唱團音樂，兩個合唱團輪唱，互相輝映。兩個合唱團在最後一

In Bach's considerable output for choir, we know of only six complete motets and a few fragments. But in St Thomas Church, Leipzig, in Bach's time, motets, as occasional and reflective pieces, were usually selected from the two collections *Florilegium portense*. This allowed Bach to concentrate on composing and rehearsing the weekly cantata and other works needed in the four churches for which he was responsible.

The six complete motets by Bach were probably all composed for specific occasions. They demonstrate a remarkable range of inspiration and techniques. Five of the six can be performed a cappella, only one has an independent continuo part, but the practice of the time suggests that the voices would have had instrumental support.

Singet dem Herrn, BWV 225 is thought to have been composed around 1726/7, during Bach's early years at Leipzig, but the exact occasion remains unknown. Scored for two four-part choirs, Bach treats it rather like a concerto grosso. The writing for choir one is more elaborate and florid, while choir two seems to serve more as the ripieno. In the penultimate section *Lobet den Herrn*, the forces are more equally matched and combine in the lively final four-part *Halleluja* fugue.

Der Geist hilft unser Schwachheit auf, BWV 226 was composed in October 1729 for the funeral of Heinrich Ernesti, Rector of St. Thomas'. This is true music for double choir, with the antiphonal forces equally matched. Both choirs combine in the final section for a

段合而為一，唱出壯麗的賦格曲 監察人心；唱出 因為聖靈照着神的旨意 時出現的主題與前段形成對比，巴赫在此把素材結合和顛倒。此曲除了合唱譜，還有樂器譜——弦樂各聲部與第一合唱團相同，雙簧管則與第二合唱團相同——但這些樂器聲部是否與巴赫當時的演出有關，至今未明。

《耶穌，我的喜樂》，BWV227 也許是這幾首經文歌裏最著名的一首。樂曲手稿看來已經散佚，但有人研究過早期抄本後，認為樂曲大概寫於1735年以前。聖咏曲歌詞出自弗蘭克手筆，原本用來配合克魯熱1653年的旋律唱出，在路德宗圈子內大受歡迎：布斯泰烏德也曾根據歌詞寫成清唱劇。聖咏曲的六節歌詞就是《耶穌，我的喜樂》的骨幹，每一節的和聲處理都小心翼翼地反映每行歌詞的意思。巴赫以對比性質的三重唱、四重唱和合唱來點綴，將技巧、戲劇性與虔敬之心共冶一爐，是巴赫發揮得最好的作品之一，整體平衡得很出色——此曲大概是他最受歡迎的經文歌。

《不用恐懼，我與你同在》，BWV228 寫作年分不詳；樂曲開端把雙合唱團的威力發揮得淋漓盡致，素材大致相似，但採用各種組合來處理，整體上充滿使人心神安定的情緒。三個女低音、男高音和男低音在「我知道你的名」唱出壯麗的雙重賦格曲，女高音則在同一時間唱出聖咏曲《主，我的牧人》。

《來吧，耶穌》，BWV229 瀟灑着

magnificent fugue *Der aber die Herzen*. This includes a contrasting theme to the words “*denn er vertritt*” which allows Bach to explore possibilities of combination and inversion. In addition to the choral manuscripts, there is also a set of instrumental parts — strings doubling choir one and oboes doubling choir two. However, it is not known if these relate to performances by Bach.

Jesu, meine Freude, BWV 227 is perhaps the most well-known of the motets. No autograph seems to have survived but studies of early manuscript copies suggest that it must have been composed before 1735. The chorale, words by Franck to Crüger's 1653 melody, was a well-established favourite in Lutheran circles: Buxtehude also set it as a cantata. The six verses of the chorale form the framework of the motet, with each verse receiving harmonic treatment carefully reflecting the words of each line. Bach intersperses these with contrasting trios, quartets and choruses which fuse technical skill with drama and devotional expressiveness. This is Bach at his best, a beautifully balanced whole, making this perhaps his best loved motet.

The composition date of *Fürchte dich nicht*, BWV 228 is unknown. The opening section exploits the double choir using various combinations of broadly similar materials but with an overall mood of reassurance. A magnificent double fugue in the lower three parts to the words “*ich habe dich bei deinem Namen*” is set against the soprano chorale *Herr, mein Hirt*.

一片寬慰的氣氛，歌詞根據一首讚美詩其中兩節寫成。這首讚美詩本為聖多馬教堂一位已故主任牧師的入土禮而寫。根據樂譜推測，此曲應該在1732年前寫成。又一次，樂曲把交互輪唱的效果發揮得淋漓盡致，全部八個聲部緊湊地互相模仿，在隨後安穩而抒情的長樂段「你就是正確的道路」裏得以緩解。

《萬國啊，要讚美主》，BWV230是巴赫惟一帶獨立通奏低音聲部的經文歌，也是篇幅最短的一首，因此有人推斷樂曲原是一首較大型樂曲的一部分。另一方面，一直也有人懷疑此曲作者到底是否巴赫，但現在普遍接受此曲確是巴赫所作，而且能成為大受歡迎的四部合唱曲也合情合理。

樂曲介紹：米高·賴恩

場刊中譯：鄭曉彤

A mood of consolation pervades *Komm, Jesu Komm*, BWV 229 which is based on two stanzas of a hymn written for the burial of a past Rector of St Thomas Church. The manuscripts suggest that Bach composed it before 1732. Here again, the music exploits the antiphonal effects provided by the double choir. Bach illustrates *der saure Weg* with intense imitations in all eight parts, and then resolves them with more lyricism and assurance in the following extended section *du bist der rechte Weg*.

Lobet den Herrn, BWV 230 is the only motet with an independent basso continuo part. It is also the shortest, and this has led to speculation that it might be part of a longer piece. Its authenticity has also been questioned. However it is now generally accepted that it is, in fact, by Bach and is a justifiably popular item in the four-part choral repertoire.

Programme notes by Michael Ryan

Komm, Jesu, komm, BWV 229

《來吧，耶穌》，BWV 229

Come, Jesus, come, BWV 229

Komm, Jesu, komm,
mein Leib ist müde,
die Kraft verschwindt
je mehr und mehr,
Ich sehne mich
Nach deinem Friede;
der saure Weg wird
mir zu schwer!
Komm, ich will mich
dir ergeben;
du bist der rechte Weg,
die Wahrheit und das Leben.

來吧，耶穌，來吧，
我的軀體已乏，
我的力氣
漸漸不支，
我惟期盼
你帶來平安
因道途的苦
太艱難！
來吧，我將獻自己
予你；
你即是正道、
是真諦、是生命。

Come, Jesus, come,
my body is weary,
my strength fails me
more and more,
I am longing
for your peace;
the bitter way is becoming
too difficult for me!
Come, I shall give myself
to you;
you are the right way,
the truth and the life.

Drum schließ ich mich
in deine Hände und sage,
Welt, zu guter Nacht!
Eilt gleich mein
Lebenslauf zu Ende,
ist doch der Geist
wohl angebracht.
Er soll bei seinem
Schöpfer schweben,
weil Jesus ist und bleibt
der wahre Weg zum Leben.

因此我交自己
給你手中
與世界道晚安作別！
我生命的路途
將要窮盡，
靈魂業已準備好，
升天與賜我靈魂的神同在，
因為不論現在
抑或以往
耶穌均是
通往生命的正道。

Therefore I put myself
in your hands
and bid goodnight
to the world!
If my life's course
hastens onto the end,
my soul is then well-prepared.
It will rise up
to be with its creator
for Jesus is and remains
the true way to life.

Text: Paul Thymich (1656-1694)

詞：保羅·泰米茨 (1656-1694)

Text: Paul Thymich (1656-1694)

Fürchte dich nicht, BWV 228《不用恐懼，我與你同在》，
BWV 228*Do not fear, I am with you,
BWV 228*

Fürchte dich nicht,
ich bin bei dir; weiche nicht,
denn ich bin dein Gott!
Ich stärke dich,
ich helfe dir auch,
ich erhalte dich
durch die rechte Hand
meiner Gerechtigkeit.
Fürchte dich nicht,
denn ich habe dich erlöst.
Ich habe dich bei
deinem Namen gerufen.
Du bist mein!
Herr, mein Hirt,
Brunn aller Freuden,
du bist mein, ich bin dein,
Niemand kann uns scheiden.
Ich bin dein,
weil du dein Leben
und dein Blut mir zugut
In den Tod gegeben.

不用恐懼，
我與你同在，
不要驚惶，
因為我是你的神，
我必堅固你，
我必幫助你，
我必用
我公義的右手
扶持你。
你不要害怕，
因為我救贖了你；
我曾提你的名召你，
你是屬我的。
主啊，我的牧人，
喜樂之源！
你是我的，我是你的，
誰也不可將我們分離。
我是你的，
你以你的生命
和鮮血，
換來我的福祉，

Do not fear,
I am with you,
do not give way,
for I am your God;
I strengthen you,
I also help you
I uphold you
with the right hand
of my righteousness.
Do not fear,
for I have redeemed you;
I have called you
by your name, you are mine.
Lord, my Shepherd,
source of all joys!
You are mine, I am yours,
No one can separate us.
I am yours,
since by you your life
and your blood,
for my benefit,

Du bist mein,
weil ich dich fasse,
und dich nicht,
O mein Licht,
aus dem Herzen lasse.
Laß mich,
lass mich hingelangen,
da du mich und ich dich
Lieblich werd umfängen.

Text : Isaiah 41: 10 & 43: 1;
Paul Gerhardt (1607-1679)

你以死相救。
你是我的，
因我抓緊你，
啊，我的光，
將永不容離開我心！
讓我，
讓我來到你身邊，
你在我旁
在愛的擁抱內。

詞：以賽亞 41:10, 43:1
保羅·葛哈特 (1607-1679)

have been given in death.
You are mine,
since I seize you
and, O my light, never
shall I let you leave my heart!
Let me,
let me come
where you by me and I by you
shall be embraced in love.

Text : Isaiah 41: 10 & 43: 1;
Paul Gerhardt (1607-1679)

Jesu, meine Freude, BWV 227

《耶穌，我的喜樂》，BWV 227

Jesus, my joy, BWV 227

Jesu, meine Freude,
Meines Herzens Weide,
Jesu, meine Zier,
Ach wie lang, ach lange
Ist dem Herzen bange
Und verlangt nach dir!
Gottes Lamm, mein Bräutigam,
Außer dir soll mir auf Erden
Nichts sonst Liebbers werden.

Es ist nun nichts
Verdammliches an denen,
die in Christo Jesu sind,
die nicht nach dem
Fleische wandeln,
sondern nach dem Geist.

Unter deinem Schirmen
Bin ich vor den Stürmen
Aller Feinde frei.
Laß den Satan wittern,
Laß den Feind erbittern,
Mir steht Jesus bei.
Ob es itzt gleich kracht
und blitzt,
ob gleich Sünd
und Hölle schrecken:
Jesus will mich decken.

Denn das Gesetz des Geistes,
der da lebendig macht
in Christo Jesu,
hat mich frei gemacht
von dem Gesetz
der Sünde und des Todes.

Trotz dem alten Drachen,
Trotz dem Todesrachen,

耶穌，我的喜樂，
我內心的欣喜，
耶穌，我的寶，
要多久、多久的
內心渴望，
熱切盼望着你！
上帝的羔羊，我的新郎
這世上除你之外
沒有再親的人了。

如今那些
在基督耶穌裏的，
就不定罪了。
不因為
軟弱的肉體，
而根據聖靈的律。

得你的護佑
我自肆虐的
敵人中解脫。
讓魔鬼
瘋狂地四處嗅
讓敵人
勃然大怒。
耶穌站在我這邊，
哪怕是雷鳴與閃電，
哪怕罪孽與地獄的可怕，
耶穌定會護佑我。

因為賜生命
聖靈的律，
在基督耶穌裏
釋放了我，
使我脫罪離罪
和死的律了。

我蔑視遠古的毒龍，
我蔑視死神的魔爪，

Jesus, my joy,
My heart's delight,
Jesus, my treasure,
Ah how long, ah how long
must my heart be anxious
And full of longing for you!
Lamb of God, my bridegroom
Besides you there is in on earth
Nothing else that is dearer to me.

There is now
no condemnation in them
who are in Christ
and who walk
not according to the flesh
but according to the spirit.

Beneath your protection
I am free from the raging
of all enemies.
Let the devil sniff around,
let my enemy become incensed
Jesus stands by me .
Even though thunder crashes
and lightning blazes,
even though sin
and hell terrify
Jesus will protect me.

For the law of the spirit,
which makes me
live in Christ Jesus,
has made me free
from the law
of sin and death.

I defy the ancient dragon
I defy the jaws of death,

Trotz der Furcht darzu!
Tobe, Welt, und springe,
Ich steh hier und singe
in gar sichrer Ruh.
Gottes Macht hält mich in acht;
Erd und Abgrund
muss verstummen,
ob sie noch so brummen.

Ihr aber seid nicht fleischlich,
sondern geistlich,
so anders Gottes Geist
in euch wohnet.
Wer aber Christi Geist
nicht hat,
der ist nicht sein.

Weg mit allen Schätzen!
Du bist mein Ergötzen,
Jesu, meine Lust!
Weg ihr eitlen Ehren,
Ich mag euch nicht hören,
bleibt mir unbewusst!
Elend, Not, Kreuz,
Schmach und Tod
Soll mich,
ob ich viel muss leiden,
Nicht von Jesu scheiden.

So aber Christus in euch ist,
so ist der Leib zwar tot
um der Sünde willen;
der Geist aber ist das Leben
O Wesen, um der
Gerechtigkeit willen.

Das die Welt erlesen,
Mir gefällt du nicht.
Gute Nacht, ihr Sünden,
Bleibet weit dahinten,
Kommt nicht mehr ans Licht!
Gute Nacht,
du Stolz und Pracht!
Dir sei ganz, du Lasterleben,
Gute Nacht gegeben.

So nun der Geist des,
der Jesum von den Toten
auferwecket hat, in euch wohnet,
so wird auch derselbige,
der Christum von den Toten
auferwecket hat,
eure sterbliche Leiber
lebendig machen um des willen,

我蔑視他們帶來的恐懼，
怒火、塵世，向我襲來，
我佇立高歌
冷靜而堅定。
因上帝的力量呵護我，
塵世與地獄當歸於寂靜，
無論那裏
曾經多麼喧囂。

如果神的靈
住在你們心裏，
你們就不屬肉體，
乃屬聖靈了；
人若沒有基督的靈，
就不是
屬基督的。

拋開一切寶藏，
你是我的快樂所在，
耶穌，你為我所渴求。
拋開一切虛名，
我不需要聽見你的聲音，
只要你潛藏在我心底。
磨難，悲傷，十字架，
屈辱和死亡，
無論什麼樣的苦難，
都決不會
把我和耶穌分開。

基督若在你們心裏，
身體
就因罪而死，
心靈
卻因義而活。

塵世之所有
難以愉悅我。
沉睡吧，罪！
遠離那光明的境界。
沉睡吧，
傲慢和光榮！
沉睡吧，
一切罪惡的存在，
我與你們永遠分別。

然而叫耶穌
從死裏復活者的靈，
若住在你們心裏，
那叫耶穌從死裏復活的，
也必藉着
住在你們心裏的聖靈，
使你們必死的身體
又活過來。

I defy the fear they cause.
Rage, world, and leap upon me.
I stand here and sing
In the calm of certainty.
God's power takes care of me;
earth and hell's abyss must
fall silent,
however much they roar.

But you are not of the flesh,
but of the spirit,
and so God's spirit dwells in you
in a different way.
But whoever
does not have Christ's spirit
is not his.

Away with all treasures!
You are my delight,
Jesus, my desire!
Away with all vain honours,
I don't want to hear of you,
Remain unknown to me!
Suffering, distress, the cross,
shame and death,
however much I have to suffer,
Will never separate me
from Jesus.

If Christ is in you,
then the body is dead
because of sin,
but the spirit is life
because of righteousness.

what the world has to offer
Does not please me at all.
Good night, you sins
Stay far away from here,
Come no more to the light!
Good night, arrogance and
splendour.
To everything about you,
sinful existence,
I bid goodnight.

Now the spirit
that has raised Jesus
from the dead,
dwells in you.
The very same spirit
that has raised Jesus
from the dead,
gives life to your mortal bodies,

dass sein Geist in euch
wohnet.

Weicht, ihr Trauergeister,
Denn mein Freudenmeister,
Jesus, tritt herein.
Denen, die Gott lieben,
Muss auch ihr Betrübten
Lauter Zucker sein.
Duld ich schon hier Spott
und Hohn,
Dennoch bleibst du auch
im Leide,
Jesus, meine Freude.

Text: Johann Franck (1618-1677);
Romans 8: 1, 2, 9-11

消失吧，
陰鬱的幽靈！
因為我那喜樂的主，
耶穌，走進了我的心靈。
那些愛上帝的人，
即使心中有煩惱
也會化作純粹的喜樂。
也許此時我要受到譏嘲，
但即使在苦難中
你仍是耶穌，
我的喜樂。

詞：約翰·法蘭克(1618-1677)：
羅馬書8:1,2,9-11

so that his spirit may dwell in you.

Vanish, spirits of gloom,
for my joyful master,
Jesus, enters in.
For those who love God
even their grief
Must become pure delight.
Here I may have scorn
and derision,
but even in the midst of suffering
you remain,
Jesus, my joy.

Text: Johann Franck (1618-1677);
Romans 8: 1, 2, 9-11

*Der Geist hilft unser
Schwachheit auf, BWV226*

《聖靈看顧我們的軟弱》，
BWV 226

*The Spirit comes to help our
weakness, BWV 226*

Der Geist hilft
unser Schwachheit auf,
denn wir wissen nicht,
was wir beten sollen,
wie sich's gebühret;
sondern der Geist
selbst vertritt
uns aufs beste mit
unaussprechlichem Seufzen.
Der aber die Herzen forschet,
der weiß,
was des Geistes Sinn sei;
denn er vertritt
die Heiligen nach dem,
das Gott gefällt.

Du heilige Brunst,
süßer Trost
nun hilf uns,
fröhlich und getrost
in deinem Dienst
beständig bleiben,
die Trübsal uns
nicht abtreiben.
O Herr, durch dein Kraft
uns bereit und stärk
des Fleisches Blödigkeit,
dass wir hie
ritterlich ringen,
Durch Tod und Leben
zu dir dringen.
Halleluja, halleluja.

Text : Romans 8: 26-27; Martin Luther

聖靈
看顧我們的軟弱，
我們本不曉得
當怎樣禱告，
只是聖靈親自
用說不出來的嘆息，
替我們禱告。
監察人心的，
曉得聖靈的意思；
因為聖靈
照着神的旨意
替聖徒祈求。

你聖潔的暖意、
甜美的撫慰，
助我們得喜樂、
得安慰，
別讓痛苦
驅趕我們
離開你的道！
啊，主啊！
你的力量
讓我們準備就緒，
你的力量堅實了
我們的虛弱的凡軀，
讓我們得以勇敢掙扎
在生死的沉浮中抓住你！
哈利路亞！哈利路亞！

詞：羅馬書8:26-27；馬丁·路德

The Spirit comes
to help our weakness,
For we do not know
What we should pray,
as we ought to pray;
but the Spirit itself pleads
for us in the best way
with inexpressible groans.
But he
who searches our hearts
knows what the Spirit means
since he pleads for the saints
in the way
that pleases God.

You sacred warmth,
sweet consolation,
now help us joyful
and comforted in your service,
always to remain
do not let sorrow
drive us away!
O Lord, through your power
makes us ready
and strengthen the feebleness
of our flesh
so that we may
bravely struggle
through life and death
to reach you!
Hallelujah, hallelujah.

Text : Romans 8: 26-27; Martin Luther

Lobet den Herrn, alle Heiden,
BWV 230《萬國啊，要讚美主》，
BWV 230*Praise the Lord, all the*
heathens, BWV 230

Lobet den Herrn,
alle Heiden,
und preiset ihn, alle Völker!
Denn seine Gnade
und Wahrheit
waltet über uns in Ewigkeit.
Alleluja.

萬國啊，
要讚美主，
眾人啊，
要守護他！
因為他的恩惠和真理
永遠管轄我們。
哈利路亞。

Praise the Lord,
all the heathens,
And celebrate him,
all the peoples!
For his grace and truth
Reign over us for ever.
Alleluia.

Text: Psalm 117:1-2

詞：詩篇 117:1-2

Text: Psalm 117:1-2

Singet dem Herrn ein neues
Lied, BWV 225

《向主唱一首新歌》，BWV 225

Sing to the Lord a new song,
BWV 225

Singet dem Herrn ein neues Lied;
die Gemeinde der Heiligen
sollen ihn loben.
Israel freue sich des,
der ihn gemacht hat.
Die Kinder Zion sein
fröhlich über ihrem Könige,
sie sollen loben
seinen Namen im Reichen;
mit Pauken und Harfen
sollen sie ihm spielen.

向主唱一首新歌，
在聖民的會中
讚美他。
以色列
因造他的主歡喜，
願錫安的民，
因他們的王快樂。
他們該
以舞蹈頌讚他的名，
為他擊鼓
奏豎琴。

Sing to the Lord a new song,
The congregation of the saints
should praise him.
Israel rejoices in the one
who made him.
Let the children of Zion
be joyful about their king,
They should praise his name
in their dances
with drums and harps
they should play for him.

Gott, nimm dich ferner unser an,
Denn ohne dich ist nichts getan
Mit allen unsern Sachen.
Drum sei du unser
Schirm und Licht,
Und trügt uns unsre
Hoffnung nicht,
So wirst du's ferner machen.
Wohl dem,
der sich nur steif und fest
Auf dich und deine Huld

天父心生悲憫，
正如耶穌
悲憫我們
如果我們
像孩子一樣驚駭，
他知道我們的強處
其實多麼脆弱，
我們比之於上帝有如微塵，
就如青草之於犁耙、
繡花之於勁風，
風吹則花零，
枝頭再無一物。
是故人有生死，
終點就在附近
上帝啊，
將來帶我見你吧！
因為沒有你
萬事皆不能成就，
做我們的保護盾
和指航燈吧！
如果我們的希望
不落空，
那麼你未來定會
如此護佑我們。
幸福必然

For his young little child,
So does the Lord for all of us,
If we feel pure childlike awe,
He knows
how weak is our strength,
God is aware that
we are only dust.
Like grass before the rake,
A flower or falling leaf.
The wind has only
to blow over it
and it is there no more.
And so man passes away,
his end is near him.
God, in future
take us to yourself
for without you
nothing is accomplished
in all our affairs.
Therefore be yourself
our protection and light,
and if our hope
does not deceive us,
Then in future
you will do this.
Happy are those

Lobet den Herrn in seinen Taten,

lobet ihn in seiner
großen Herrlichkeit!

Alles, was Odem hat,
lobe den Herrn, alleluja!

Text: Psalm 149:1-3; Psalm 150:2, 6;
Johann Gramann (1487-1541)

屬於那些至死不渝、
緊緊依靠你
和你的恩典的人們。
要因他的作為讚美他，
按着他的大德讚美他！
凡有氣息，
都要讚美主，
哈利路亞！

詞：詩篇149:1-3；150:2, 6；
約翰·格曼(1487-1541)

歌詞中譯：王明宇

who firmly and fastly
depend on you and your grace.
Praise God in his works,
Praise him in his great glory!
Let all that has breath
praise the Lord,
Hallelujah!

Text: Psalm 149:1-3; Psalm 150:2, 6;
Johann Gramann (1487-1541)

English Translation by Francis Browne



THOMANERCHOR
1 8 7 6 5 4 3 2 1 G
聖多馬少年合唱團

合唱團管理 / 教師 / 監督
Choir Management / Teachers/ Inspectors

總經理 General Manager
 Dr Stefan Altner

教師 / 監督 Teachers / Inspectors
 Christine Kieres Thoralf Schulze Roland Weise

Vincent Berger
 Paul Bernewitz
 Karl Beyer
 Frieder Böhme
 Sebastian Borleis
 Felix Buchmann
 Clemens Cramer
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 Ansgar Führer
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Friedrich Hamel
 Sebastian Heindl
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 Ferdinand Keller
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 Daniel Schwiertz
 Marc Ußler
 Paul Vogel
 Christoph Vogler
 Felix Wege
 Louis Weise
 Hans Wetzig
 Hans Winkler
 Johann Winter

德國萊比錫布業大廳樂團 Leipzig Gewandhaus Orchestra

第一小提琴 First Violin

Christian Funke
1st concertmaster
Frank-Michael Erben
1st concertmaster
Conrad Suske
assistant 1st concertmaster
Andreas Seidel
assistant 1st concertmaster
Veronika Starke
Yun-Jin Cho
Sara Astore
Wolfram Fischer
Hans-Rainer Jung
Susanne Hallmann
Dorothea Vogel
Stefanie Laucke
Anna Schuberth-Meister
Chiara Astore
Maria Held
Irene Serban
Julia Suslov
Anne Kühne

第二小提琴 Second Violin

Peter Gerlach
1st concertmaster
Markus Pinquart
Katharina Schumann
Karl Heinrich Niebuhr
Ludolf Kähler
Werner Janek
Beate Roth
Dietrich Reinhold
Kathrin Pantzier
Edwin Ilg
Tobias Haupt
Alexander Butz
Lydia Dobler
Nemanja Bugarcic
Kana Akasaka
Dorothee Volz

中提琴 Viola

Gareth Lubbe *solo*
Peter Borck
Ruth Bernewitz

Norbert Tunze
Konrad Lepetit
Katharina Dargel
Matthias Weise
Immo Schaar
Claudis Bussian
Anne Wiechmann-Milatz
Alexander Uhle
Viktor Bátky
Soram Yoo

大提琴 Cello

Jürnjakob Timm *1st solo*
Veronika Wilhelm *solo*
Matthias Schreiber
Hendrik Zwiener
Dorothee Pluta
Ulrike Strauch
Heiko Schumann
Christian Erben
Kristin Leitner
Henriette-Luise Neubert
Axel von Huene
Michael Peternek
Maximilian von Pfeil

低音大提琴 Double Bass

Rainer Hucke *1st solo*
Rainhard Leuscher *solo*
Bernd Meier *solo*
Waldemar Schwiertz
Tobias Martin
Andreas Rauch
Eberhard Spree
Thomas Stahr
Slawomir Rozlach
Christoph Winkler

長笛 Flute

Cornelia Grohmann *solo*
Anna Garzuly-Wahlgren *assistant solo*
Ulrich Other
Gudrun Hinze *piccolo*
Tünde Molnár *piccolo*

雙簧管 Oboe

Henrik Wahlgren *solo*
Domenico Orlando *solo*
Uwe Kleinsorge
Gundel Jannemann-Fischer *english horn*
Suzanne Bastian *english horn*

單簧管 Clarinet

Thomas Ziesch *solo*
Andreas Lehnert *solo*
Matthias Kreher
Volker Hemken
bass clarinet

巴松管 Bassoon

Hans Schlag *solo*
David Petersen *solo*
Eckehard Kupke
Gottfried Kronfeld
contrabassoon

圓號 French Horn

Clemens Röger *solo*
Bernhard Krug *solo*
Jan Wessely *assistant solo*
Jochen Pleß
Raimund Zell
Jürgen Merkert
Tobias Schnirring
Eckhard Runge
Wolfram Straßer

小號 Trumpet

Lukas Beno *solo*
Gabor Richter *solo*
Julian Sommerhalder *solo*
Peter Wettemann *assistant solo*
Karl-Heinz Georgi
Ulf Lehmann
Johann Clemens

長號 Trombone

Jörg Richter *solo*
Otmar Strobel *solo*
Jürgen Schubert
Tino Mönks
trombone/bass trombone
Ralf Weiner
bass trombone

大號 Tuba

David Cribb

定音鼓 Timpani

Mathias Müller
Tom Greenleaves

敲擊樂 Percussion

Gerhar Hundt
Steffen Cotta
Philipp Schroeder

豎琴 Harp

Cornelia Smaczny

管理部門 Management**樂團經理 Orchestra Manager**

Marco Eckertz

助理樂團經理 Assistant Orchestra Manager

Daniel Richwien

舞台經理 Stage Manager

Lothar Petrausch

舞台人員 Stage Crew

Holger Berger
Martin Günther
Matthias Schäfer