

力晶2010藝文選粹

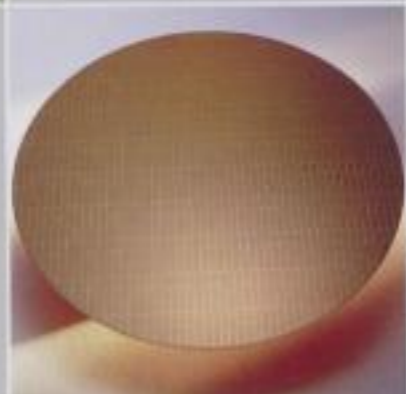
德勒斯登聖十字合唱團 &
德勒斯登愛樂



曠世神劇《彌賽亞》

Dresdner Kreuzchor & Dresdner Philharmonie "Messiah"

科技 · 藝術 · 台灣



Powerchip

A Memory Solution Company



Powerchip 力晶科技股份有限公司
Powerchip Technology Corporation
財團法人力晶文化基金會



力爭上游、精益求精，是力晶半導體在台灣高科技業界不斷耕耘的座右銘。在全力邁向十二吋晶圓、奈米技術範疇的同時，我們也時刻懷抱著對人文、藝術的嚮往與熱愛，因此力晶半導體成立力晶文化基金會，透過贊助多樣化藝文活動，激發全民參與，增進民眾藝術欣賞能力，為台灣邁向國際化舞台，更生助力，期待能為在台灣推廣世界級精緻文化略盡棉薄。

今年十一月，德勒斯登聖十字合唱團與德勒斯登愛樂連袂訪台演出經典神劇《彌賽亞》，可謂意義非凡。《彌賽亞》於音樂史上的經典地位與重要性已不需贅言，此次訪演，不僅為該作品在台的首度全本正式公開演出，其呈演陣容更是一時之選——集結了聲望輝煌的歷史名團與唱功精湛的四位獨唱家，將呈現一場原純質精的罕見演出。本案同時也拓展了國內音樂性活動的類別區範——藉由此《神劇》這一樂類的推廣與呈演，相信可以為此間的愛樂者提供多一項選擇與欣賞音樂的角度。本會非常欣喜得以贊助本次難能一聆的音樂演出，亦深感榮幸能夠參與其中，與主辦及其他合作單位共同將此盛會呈現於台灣樂壇。

力晶一路走來一直堅信，尖端科技與精緻人文的完美契合是值得追求的。最後，我們感謝許多共襄盛舉的音樂家一同參與本案的演出，誠盼藉由此番贊助本案，除使台灣觀眾欣賞豐富飽滿的音樂饗宴，也期見國內未來更多成熟優秀的音樂人才。

力晶半導體 暨 力晶文化基金會

董事長

力晶2010藝文選粹

德勒斯登聖十字合唱團 &
德勒斯登愛樂

曠世神劇《彌賽亞》


Dresdner Kreuzchor & Dresdner Philharmonie "Messiah"

2010年演出行程

11月24日(三) 19:30 台北國家音樂廳

2010 Concert schedule

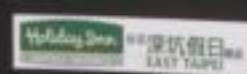
Nov. 24 (Wed.) 19:30 National Concert Hall

獨家贊助： 力晶文化基金會

指導：台北市文化局

主辦：傳六藝術
Ars Formosa Company

指定住宿：



Haendel "Messiah"

Part I: Prophecy & Nativity

1. Symphony
2. Accompagnato "Comfort ye"
3. Air "Every valley"
4. Chorus "And the glory"
5. Accompagnato "Thus saith the Lord"
6. Air "But who may abide"
7. Chorus "And he shall purify"
Recitative "Behold, a virgin"
8. Air and Chorus "O thou, that tellest",
9. Accompagnato "For behold, darkness"
10. Air "The people that walked"
11. Chorus "For unto us"
12. Pifa,
Recitative "There were shepherds"
13. Accompagnato "And lo"
Recitative "And the angel"
14. Accompagnato "And suddenly"
15. Chorus "Glory to god"
16. Air "Rejoice"
Recitative "Then shall the eyes"
17. Duett "He shall feed his flock"
18. Chorus "His yoke is easy"

Part II: Passion

19. Chorus "Behold the Lamb"
20. Air "He was despised"
21. Chorus "Surely"
22. Chorus "And with his stripes"
23. Chorus "All we like sheep"
24. Accompagnato "All they, that see him"

25. Chorus "He trusted in God"
26. Accompagnato "Thy rebuke"
27. Arioso "Behold, and see"
28. Accompagnato "He was cut off"
29. Air "But thou didst not leave"
30. Chorus "Lift up your heads"

— Intermission —

- Recitative "Unto which of the angels"
31. Chorus "Let all the angels"
 32. Air "Thou art gone up on high"
 33. Chorus "The Lord gave the word"
 34. Air "How beautiful" bis Takt 24
 35. Chorus "Their sound is gone out"
 36. Air "Why do the nations"
 37. Chorus "Let us break"
Recitative "He that dwelleth"
 38. Air "Thou shalt break them"
 39. Chorus "Hallelujah"

Part III: Resurrection, Ascension, and the Atonement

40. Air "I know, that my"
41. Chorus "Since by man"
42. Accompagnato "Behold, I tell you"
43. Air "The trumpet shall sound"
Recitative "Then shall"
44. Duet "O death"
45. Chorus "But thanks"
46. Air "If God be for us"
47. Chorus "Worthy is the Lamb"

韓德爾—曠世神劇《彌賽亞》

第一部分 預言與誕生

1. 交響樂（序曲）
2. 樂團伴奏「你們要安慰」（男高音）
3. 歌調「一切山窪」（男高音）
4. 合唱「耶和華的榮耀」
5. 樂團伴奏「萬軍之耶和華如此說」（男低音）
6. 歌調「祂來的日子」（女中音）
7. 合唱「祂必潔淨」
 朗誦調「必有童女懷孕生子」（女中音）
8. 歌調及合唱「報好消息」（女中音及合唱團）
9. 樂團伴奏「看哪！黑暗遮蓋大地」（男低音）
10. 歌調「在黑暗中行走的百姓」（男低音）
11. 合唱「為我們而生」
12. 田園交響曲（樂團）
 朗誦調「有牧羊的人」（女高音）
13. 樂團伴奏「看哪！」（女高音）
 朗誦調「天使對他們說」（女高音）
14. 樂團伴奏「忽然」（女高音）
15. 合唱「榮耀歸於上帝」
16. 歌調「喜樂」（女高音）
 朗誦調「眼必睜開」（女中音）
17. 重唱「牧自己的羊群」（女中音、女高音）
18. 合唱「祂的軛是容易的」

第二部分 受難與救贖

19. 合唱「上帝的羔羊」
20. 歌調「祂被藐視」（女中音）
21. 合唱「誠然擔當」
22. 合唱「祂受的鞭傷」
23. 合唱「我們都如迷途羔羊」

24. 樂團伴奏「凡看見他的都嗤笑他」（男高音）
25. 合唱「祂把自己交託耶和華」
26. 樂團伴奏「傷破了祂的心」（男高音）
27. 似詠唱調「你們要觀看」（男高音）
28. 樂團伴奏「祂被剔除」（男高音）
29. 歌調「祂的靈魂不在」（男高音）
30. 合唱「抬起頭來！」

—— 中場休息 ——

- 朗誦調「所有的天使」（男高音）
31. 合唱「上帝的使者」
32. 歌調「你已經升上高天」（女中音）
33. 合唱「主發命令」
34. 歌調「何等佳美」（女高音）
35. 合唱「他們的聲音傳遍天下」
36. 歌調「外邦為什麼爭鬧？」（男低音）
37. 合唱「我們要掙開」
 朗誦調「那坐在天上的」（男高音）
38. 歌調「你必打破他們」（男高音）
39. 合唱「哈利路亞！」

第三部分 復活與得榮

40. 歌調「我知道…」（女高音）
41. 合唱「因一人而來」
42. 歌調「告訴你們」（男低音）
43. 歌調「號角要響」（男低音）
 朗誦調「死被得勝吞滅」（女中音）
44. 重唱「死啊！」（女中音、男高音）
45. 合唱「感謝上帝」
46. 歌調「上帝若幫助我們」（女高音）
47. 合唱「羔羊是值得…」

尖端科技 經典樂音



曠世神劇放射生命靈粹
力晶科技勾勒文化台灣



Powerchip 力晶科技股份有限公司
Powerchip Technology Corporation
財團法人力晶文化基金會

指揮／羅德里希·克萊勒

於1956年出生的克萊勒，過去在慕尼黑研習聖樂與合唱指揮，成為了當地眾所矚目的教堂音樂家。自1989年起，克萊勒於慕尼黑音樂院任教，而後在1996年升格為教授，並指導二個聖樂合唱團（colleagues choirs）。1994年，他同時兼任指導慕尼黑愛樂合唱團，並曾與下列幾位榮譽指揮合作演出，包括艾布萊希（Gerd Albrecht）、傑利畢達克（Sergiu Celibidache）和馬捷爾（Lorin Maazel）。

1997年一月，克萊勒擔任德勒斯登合唱團（即為聖十字教堂合唱團）第二十八任指揮，演出了數世紀以來多種聖樂曲與世俗音樂，並推出許多當代作品的世界首演，其中不乏與樂團一同演出的經驗，包括與德勒斯登愛樂以及古樂團合作演出，亦曾發行許多現場錄音CD與廣播專輯。身為合唱團指揮，克萊勒與合唱團已到訪日本、美國、拉丁美洲與其他歐洲國家巡迴，在他的領導之下，合唱團在德國許多大音樂廳與教堂皆有定期演出。



而日常與團員的排練中，克萊勒著重於在日常生活中實現基督教人道精神，並營造音樂創作靈感的愉悅氛圍。

克萊勒不僅擔綱了宗教聖樂的演出，也負責一般大眾音樂的呈現。然而，克萊勒的主要工作任務依舊是為增強德勒斯登聖十字合唱團的音樂實力。

Conductor / Roderich Kreile

Born in 1956, Roderich Kreile studied sacred music and choir direction in Munich, where he achieved wide recognition as a church musician. From 1989 to 1996 he taught, most recently as professor, at Munich College of Music and directed two of the colleagues choirs there. In 1994 he assumed additional responsibilities for the productions of the Philharmonic Choir in Munich and worked under such celebrated directors as Gerd Albrecht, Sergiu Celibidache, and Lorin Maazel.

In January 1997 Roderich Kreile was appointed as 28th Cantor of the Dresdner Kreuzchor (Choir of the Church of the Holy Cross). With the Crucians Mr. Kreile has put together a varied repertoire of sacred and secular choir music spanning several centuries, produced in recent years world premieres of the most diverse works, intensified work with orchestras (Dresden Philharmonic, Ensemble for Ancient Music), and produced numerous performances for radio and CD. Mr. Kreile as Cantor has travelled with the Kreuzchor to Japan, the USA, Latin America, and many European countries. Under his direction the Kreuzchor is regularly, also in concert with orchestras guest in Germany's great concert halls and churches.

In his daily rehearsals with the Crucians, he places great emphasis on bringing to life Christian and humanistic values as well as on creating an atmosphere of inspiration and joy in the common making of music.

Roderich Kreile has widely ranging responsibilities both in liturgical and public life. However, at the centre of his work is the task of permanently adding to the strength of Dresdner Kreuzchor.



德
tion
ected
onic
azel.
h of
usic
with
adio
bean
reat
lues
f his

德勒斯登聖十字合唱團

德勒斯登聖十字合唱團創立於1206年，是德國史上最悠久的少年合唱團之一。合唱團由拉丁語學院 Capella Sanctae Crucis 創立，現址為德勒斯登聖十字合唱團教堂（即其發源地）。中世紀的傳統禮拜樂曲也因聖十字合唱團保存良好，依然傳頌至今。身為最古老的藝術機構，德勒斯登聖十字合唱團目前隸屬德勒斯登市府，顯然成為這座城市的重要文化資產。

一百五十名聖十字團員們（或稱Kruzianer），年齡介於九到十九歲之間，是為全男聲合唱團，演出人數由各首曲目的編制決定，而客席演出大約會有八十名團員巡迴。

德勒斯登聖十字大教堂為合唱團的本營，合唱團的任務就是擔任教堂禮拜時詠唱聖曲與晚禱曲。

幾乎沒有其他合唱團可以涉獵如此多樣而廣泛的曲目，包括從十七世紀德勒斯登宮廷管弦樂團音樂總監許滋（Heinrich Schütz）的受難曲、經文歌、巴赫的清唱劇，到近期十九世紀合唱曲與現代歌曲。多次樂曲的首次公演，也使得德勒斯登聖十字合唱團受到不少矚目與專業樂評家的激賞。還有合唱團指揮所編之樂曲也成為演出曲目中不可或缺的一部分。

禮拜儀式中所建立的傳統，在聖十字合唱團迄今仍屹立不搖，德勒斯登聖十字合唱團是少數幾個仍定期舉辦音樂會的合唱團之一。德勒斯登城的音樂生活已無法與德勒斯登愛樂管弦樂團、德勒斯登薩克森國立管弦樂團和任何古老音樂團體分割。

德勒斯登聖十字團員們（或稱Kruzianer）的歌聲在德國與國外的眾多教堂中備受喜愛。合唱團巡迴範圍已越過德國邊境到達歐洲、日本、以色列、加拿大與美國，頗具盛名的歌劇院亦邀請德勒斯登聖十字合唱團演出，合唱團也是電視媒體與電台廣播之常客。自一九九五年開始，德勒斯登聖十字合唱團亦與德意志留聲機公司（Deutsche Grammophon Gesellschaft）簽約，成為旗下成員之一。

年幼團員皆在聖十字學校就讀，而今為一所評為A級之高等現代文法學院，團員在入團期間之食宿皆就近安排在學區內。

聖十字合唱團的響亮名氣不僅是男孩們歌聲的成就，而是經由每天的勤奮地排演、密集的訓練、以及各式樂器樂理課程薰陶後的成果，才造就今日「聖十字合唱團擁有最賦天份的音樂家」之美名。

合唱團在幾百年來深受合唱團指揮的創作樂曲影響，也因為如此才維持了傳統禮拜樂曲的高度藝術性，保存了聖十字合唱團的藝術意義。





Dresdner Kreuzchor

Dresdner Kreuzchor established on 1206 as it is one of the oldest boys' choirs of Germany. Founded as a school for Latin at the "Capella Sanctae Crucis", the present Church of the Holy Cross and home of the choir, the medieval tradition of boys' liturgical singing has been preserved by Dresdner Kreuzchor until the present day. As the oldest art institution, which is also today still financed by the city, Dresdner Kreuzchor is an indispensable part of the city's identity.

150 "Holy Cross Players" or Kruzianer aged between 9 and 19 years belong to the Dresdner Kreuzchor today. The Choir performs mostly as mixed boys' and men's choir, the number of singers depending on the works being performed. For guest performances, about 80 singers go on tour.

The Church of the Holy Cross is the focal point and the centre of the entire cultivation of music by Dresdner Kreuzchor: The presentation of the Musica sacra for the Sunday's and Vespers church services is in accordance with the choir's original commitment and forms at the same time the basis of its artistic work.

Hardly any other choir can offer both such a varied and comprehensive repertoire. It ranges from the early Baroque works of the musical director of the Dresden court orchestra Heinrich Schütz, the Passions, Motets and Cantatas by Bach to the choir music of the 19th century up to modernism. With numerous premières and first performances, Dresdner Kreuzchor receives the repeated attention and appreciation of the expert critics. The compositions of former cantors of the Choir are a permanent part of the repertoire.

Developing from the liturgical tradition and being deeply rooted in it, Dresdner Kreuzchor is one of the few choirs that also perform regularly in concerts. The music life of the city cannot be imagined anymore without the joint concerts together with the Dresden Philharmonic Orchestra, the Dresden State Orchestra of Saxony or special ensembles for old music.

The "Holy Cross Players" or Kruzianer are just as much liked and celebrated guests in the large churches and concert halls in Germany and abroad. Tours have led the Choir beyond the German and European borders to Japan, Israel, Canada and the United States. Renowned opera houses engaged members of Dresdner Kreuzchor as soloists. The Choir is engaged for television and radio recordings on a regular basis. Since 1995, Dresdner Kreuzchor has been under contract with the recording company "Deutsche Grammophon Gesellschaft".

The young singers are educated at the Holy Cross School, now a modern grammar school, up to A-level standard. The boarding accommodation where most of the choirboys live during their time in the Dresdner Kreuzchor is nearby.

Success and fame of Dresdner Kreuzchor are not a result of the specific sound of the boys' voices alone. They are also due to daily rehearsing, intensive singing and instrumental classes for each "Holy Cross Player". Particularly talented musicians have come from Dresdner Kreuzchor.

The choir's specific character has also influenced the work of the cantors of the Choir over the centuries. Due to this continuity, this unique synthesis between liturgical tradition and highest artistic quality has been attained which helped the Dresdner Kreuzchor to achieve its artistic significance.



© Dieter Urban, Jura

德勒斯登愛樂

2005年，德勒斯登愛樂慶祝其創團135周年。百年來，樂團不但擁有歷任傑出的首席指揮，並曾與無數國際知名獨奏家和客座指揮合作演出。現任首席指揮弗呂貝克（Rafael Frühbeck de Burgos）於2004年帶領樂團前往美國進行為期三個禮拜的巡迴演出，被紐約樂評稱其為世上最傑出的樂團之一。然而，美國境內在這幾年優秀樂團紛呈，並持續不斷地演出與創作新樂曲；在身處此情況下，對於難得會稱讚外國樂團的美國人而言，是給予德勒斯登愛樂極高的讚美。

早期歷史

於1870年創立的德勒斯登愛樂，恰巧遇上德勒斯登市第一個市民音樂廳（Gewerbehause-Saal）開幕。與德勒斯登國立交響樂團（Sächsische Staatskapelle）不同的是，國立交響樂團為宮廷樂團，以演奏宮廷樂曲為其特色，然而德勒斯登愛樂所呈現的是親民的音樂文化。其演出可追溯至450年前第一場市民音樂會（the Ratsmusik），這場音樂會隨後改變了宮廷貴族音樂會演出性質，影響深遠直至19世紀。

然而，德勒斯登一開始即缺乏支持音樂會經常性演出的基本條件——場地，也就是演奏廳。這個困境要一直到1870年，一間致力於研究科學、發展科技與經濟的手工藝品貿易公司（Gewerbeverein）於市內建造一棟多功能建築，才得以紓解。自1870年11月29日起，市民音樂廳正式啟用，樂團在此舉行演出，直至這棟建築物最後毀於第二次世界大戰。然而，真正屬於德勒斯登愛樂的歷史才正要開始。

一開始，樂團名為Gewerbehausekapelle，而「愛樂」這名稱首次出現於1908年，在一個名為「盛大的愛樂音樂會」（the main philharmonic concerts）之演出中。1909年樂團第一次以此名踏上美國國土，「愛樂」這個名字才被賦予意義。直至1915年，正式確定團名為「德勒斯登愛樂管弦樂團」。第二次世界大戰後，德勒斯登愛樂亦於許多現代的演奏場地演出，並於1969年確定長駐德勒斯登市文化中心（Cultural Palace）演出。

知名指揮及其名聲

德勒斯登愛樂自其創團後，便與不少在當時頗具盛名的指揮合作演出。1930年代期間，樂團在范坎本（Paul van Kempen）的帶領之下，聞名全世界。自此之後，吸引了更多優秀的指揮家與德勒斯登愛樂合作，包括尼基許（Arthur Nikisch）、阿本德洛特（Hermann Abendroth）、克納佩茲布許（Hans Knappertsbusch）、布許（Fritz Busch）、克萊伯（Erich Kleiber）和凱伯特（Joseph Keilberth）。二次大戰之後，當時身任首席指揮的Heinz Bongartz更是重組樂團的最大功臣。此外，在歷屆的指揮裡，庫特·馬殊（Kurt Masur）在成為德勒斯登愛樂之首席指揮後，於萊比錫布商大廈管弦樂團擔任音樂總監，並稍後於1991至2002年擔任紐約愛樂的音樂總監。

東西德統一

1990年，東西德統一後，邁入了新紀元，儘管在過去海外資金相當窘迫的年代，仍因樂團的藝術層次不斷提升，以及在藝術上的卓越表現讓樂團獲邀至世界各地巡迴演出。然而，因國內自由通貨幣缺乏的經濟環境下，樂團與國際間的藝術交流倍受阻礙。德國重新統一，顯然是一個新的契機使樂團有機會發揮其潛力，並有計畫性的增強其實力。

從普拉松 (Michel Plasson) 到亞諾夫斯基 (Marek Janowski)

從1994/95年間的樂季開始，舉世聞名的法國首席指揮家普拉松帶領德勒斯登愛樂，以著名法國作曲家之作品為其音樂會曲目，奠定了明確的樂團曲風。而後在1999年，普拉松的任期結束後，在2001年由波蘭出生的德國指揮亞諾夫斯基來接任。因其始終堅持維護德國傳統，也相當熟悉幾個世界首要樂團的演奏方式，德勒斯登愛樂對於亞諾夫斯基的到來，抱持著極高期望。

弗呂貝克 (Rafael Frühbeck de Burgos)

就在2003到2004年間，西班牙的指揮大師弗呂貝克擔任首席客座指揮一年後，成為首席指揮。在全世界幾個優秀的樂團中擔任指揮的經驗及其個人魅力，成功地與德勒斯登愛樂建立密切的夥伴關係，一同在德勒斯登當地以及在世界各地舉行巡迴演出，並與國際唱片公司皆有良好的互動。弗呂貝克主要以傑出的德國交響樂



曲
始
及
華
之

每
團
國
樂
出

Th

In
tha
res
de
cele
orc
and

Ea
The
con
the
city
the
19t

Ho
a G
kno

曲，來呈現長久以來深植於德勒斯登愛樂管弦樂團的藝術性，自此造就了享譽國際的傳奇性名聲。自他開始擔任此團指揮後，樂團便錄製了廣受高度讚許的作品，包括約翰史特勞斯的《唐璜》、《唐吉訶德》以及《狄爾的惡作劇》，隨後錄製了史特勞斯的《阿爾卑斯交響曲》和廣受樂評稱許的《玫瑰騎士組曲》與華格納、布魯克納和布拉姆斯的作品，而後收錄德勒斯登愛樂所演奏多首知名安可曲的專輯《安可》也隨之錄製發行。

每年德勒斯登愛樂在多場獲邀演出的音樂會中，都證明了其在藝術上的高度成就。2004年，弗呂貝克與樂團於西班牙演出後，當地日報El Diario Montañés稱許此團為「德國史上最優秀的樂團之一」。而後，在美國為期三個星期的巡演也獲得極高的讚美，紐約樂評宣稱德勒斯登為世上最傑出的樂團之一。2005年年底，樂團至南美洲的巡迴演出，也如同在2006於瑞士、2008於美國、日本與韓國一樣被視為是空前成功的演出，再次證明了德勒斯登與其首席指揮之間絕佳的合作默契。


The Dresden Philharmonic

In 2005 the Dresden Philharmonic marked the 135th anniversary of its founding. In a period spanning more than a century, the ensemble has worked with outstanding principal conductors and countless internationally respected soloists and guest conductors. When the orchestra's current Principal Conductor Rafael Frühbeck de Burgos led the Dresden Philharmonic on a three-week tour of the United States in 2004, the New York critics celebrated the ensemble as one of the world's elite orchestras - a tremendous plaudit of approval for a foreign orchestra which is seldom heard in the U.S. where excellent orchestras abound and recognition of the systematic and ongoing work of the orchestra over the years.

Earliest beginnings

The founding of the Dresden Philharmonic in 1870 coincided with the official opening of the city's first civic concert hall, the Gewerbehause-Saal. Unlike the Sächsische Staatskapelle, which was originally the orchestra of the court and thus a performing ensemble for the aristocracy, the Dresden Philharmonic emerged from the city's middle-class music culture. The ensemble's roots thus date back 450 years to the first civic music ensemble, the Ratsmusik, which came into being outside the influence of the court or nobility and flourished far into the 19th century.

However, the basis for a regular presentation of concerts was initially missing, a performance hall, until in 1870 a Gewerbeverein or trades and crafts association devoted to proliferating scientific, technological and economic knowledge built a building which could serve as a venue for several types of occasions. When the Gewerbehause-



Saal was dedicated on November 29, 1870, which was used for concerts until its destruction in the Second World War, the actual history of the Dresden Philharmonic first began. At first the orchestra was referred to as the Gewerbehauskapelle. The term "philharmonic" was first used to refer to the ensemble in 1908 during a performance of "the main philharmonic concerts". The title took on special meaning in 1909 when, as one of the first German orchestras to do so, the ensemble undertook a major tour of the United States billed as "The Dresden Philharmonic Orchestra." The name Dresdner Philharmonisches Orchester began to be officially used starting in 1915. After performing in various temporary quarters in the years following World War II, the Dresden Philharmonic made its permanent home in the city's downtown Cultural Palace starting in 1969.

International fame under the baton of famed conductors

The Dresden Philharmonic has worked with the most eminent conductors in each historical period since its founding. The orchestra gained worldwide fame in the 1930s, with much credit going to the leadership of Paul van Kempen. This in turn attracted the great conductors of the time to appear in concert with Philharmonic, including Arthur Nikisch, Hermann Abendroth, Hans Knappertsbusch, Fritz Busch, Erich Kleiber and Joseph Keilberth. The work of Heinz Bongartz as Principal Conductor was essential in rebuilding the orchestra in the years following World War II. Among other conductors, Kurt Masur served as Principal Conductor of the Dresden Philharmonic before later accepting an appointment to head the Gewandhaus Orchestra and ultimately serving as Music Director of the New York Philharmonic from 1991 to 2002.

Germany reunited in 1990

A new era began when a divided Germany was reunited in 1990. The artistic level of the orchestra had continued to improve despite the limiting circumstances of the GDR years-artistic excellence which allowed the orchestra to undertake many concert tours throughout the world. However, financial circumstances- the lack of a freely convertible currency - prevented artistic exchange at the international level. After German reunification entirely new opportunities presented themselves for truly cultivating the Dresden Philharmonic's potential and systematically building on the orchestra's strengths.

Michel Plasson - Marek Janowski

From the 1994/95 concert season the internationally acclaimed Principal Conductor Michel Plasson led the Philharmonic, a collaboration which resulted in a strong focus on key French composers on the orchestra's concerts programs.

In 1999 Michel Plasson's tenure came to an end. In 2001 an equally renowned conductor, Marek Janowski, became Plasson's successor. Deeply rooted in German tradition and familiar with the performance practice of leading orchestras in all the world's major music centers, his coming to the Philharmonic was a particularly welcome turn of events.

Rafael Frühbeck de Burgos

For the 2003/04 season Rafael Frühbeck de Burgos was named Principal Guest Conductor and a year later became Principal Conductor. His experience conducting the best orchestras in the world and his personal charisma led to a highly successful partnership with the orchestra, both concerts performed in Dresden, on tour and in the international music recording industry. Rafael Frühbeck de Burgos primarily presents the long-cultivated artistry of his Dresden orchestra with outstanding German symphonic repertoire which brings out the legendary "Saxon sound" upon which the orchestra's excellent international reputation was founded. At the beginning of his tenure with the orchestra, the orchestra recorded highly acclaimed versions of Richard Strauss's Don Juan, Till Eulenspiegel and Don Quixote. These productions were followed by a recording of Strauss's Alpensinfonie "An Alpine Symphony" and the Rosenkavalier Suite, which also met with highest praise from record critics. Further recordings such as works by Wagner, Bruckner and Brahms as well as the orchestra's "Encore!" release featuring famous orchestral encores round off the "Dresdner Philharmonie" edition.

Each year the Dresden Philharmonic also offers proof of its artistic abilities in numerous guest performances and concert tours. In 2004 Rafael Frühbeck de Burgos and the orchestra performed on tour in Spain where the newspaper "El Diario Montañés" praised the orchestra as "one of the best German orchestras of all time." Performances during a three-week tour of the United States also met with the highest praise: feared New York critics heralded the Dresden Philharmonic as one of the world's finest. The orchestra's tour of South America lasting several weeks in 2005 was also a rousing success, as were the tours throughout Switzerland (2006), the USA (2008) and Japan/Korea (2008), proving once again the excellent partnership shared by the Dresden Philharmonic and its Principal Conductor Rafael Frühbeck de Burgos.



女高音／森 麻季

生於東京的森 麻季在東京藝術大學、米蘭威爾第音樂院及慕尼黑音樂學院學習鋼琴、小提琴及聲樂演唱後，於1998年在漢堡所舉辦的多明哥世界歌劇大賽（Plácido Domingo's World Opera Competition）及2000年於漢諾威奧菲歐國際聲樂大賽（International Singing Competition Orfeo）取得優勝，在許多輕歌劇（尤其是在維也納貝芙黛瑞國際聲樂比賽International Belvedere Singing Competition）及藝術歌曲的呈現上皆獲得不少大獎，被視為是演唱巴赫作品最出色的聲樂家。

森 麻季曾於華盛頓國立歌劇院在Michael Hampe的指揮下，與Günter Missenhardt合作演出《後宮誘逃》，飾演侍女Blonde一角；在Heinz Fricke所指揮的《弄臣》一劇中，與Haijing Fu一同合作飾演吉爾達Gilda；《帕西法爾》一劇與Plácido Domingo和Matti Salminen一同合作飾演Blumen Mädchen；在韋琉美（Emmanuel Villaume）所指揮的《霍夫曼的故事》一劇中，與Richard Leech和柔絲特（Andrea Rost）一同合作飾演Olympia；而後又在《蝙蝠》一劇中，和瓊安德森（June Anderson）與布倫德爾（Wolfgang Brendel）一同飾演的阿黛拉，另於華盛頓郵報與華爾街日報中搏得不少樂評家的讚賞，並贏得了S&R Foundation華盛頓大獎。另又於洛杉磯歌劇院和阿藍尼亞（Robert Alagna）、史塔德（Frederica von Stade）與肯特中野（Kent Nagano）於《維特》一劇中合作飾演蘇菲。並在東京與Giorgio Morandi演出《法斯塔夫》Nannetta一角，亦擔綱演出《塞維利亞的理髮師》的羅西娜與《仲夏夜之夢》泰坦雅一角。2005年，5月與薩巴提尼（Giuseppe Sabbatini）、伊娃·梅（Eva Mei）合作由Nicola Luisotti所指揮的《波希米亞人》Musetta一角；11月和蘇菲亞國立歌劇院合作飾演吉爾達。2007年，3月以理夏德·史特勞斯《玫瑰騎士》蘇菲一角首次於德勒斯登國立歌劇院演出；而後11月與德勒斯登歌劇院於日本巡迴時，森麻季也以此角一同於東京巡迴演出。森麻季的歌劇演出也包括了2009年在愛丁堡藝術節演出Rinaldo、2010年於皇家都林歌劇院演出《波希米亞人》Musetta一角。

除此之外，森 麻季於多明哥、帕華洛帝、卡列拉斯三大男高音的日本音樂會中與小澤征爾、Rudolf Barschai、David Robertson、古騰伯格（Enoch zu Guttenberg）和慕尼黑愛樂一同演出莫札特的《歡欣頌讚Exsultate jubilate》、另與貝提尼（Gary Bertini）和鄭明勳指揮合作演出馬勒第四號交響曲，以及與阿胥肯納吉和NHK交響樂團由小澤征爾指揮演出莫札特《安魂曲》、和諾塞達（Gianandrea Noseda）演出馬勒第八號交響曲，又和戈能維恩（Wolfgang Gönnenwein）在布達佩斯國家戲劇院演出莫札特c小調彌撒曲及巴赫h小調彌撒曲，並於史特勞斯節慶管弦樂團和指揮彼得·顧斯於新年音樂會中一同演出阿黛拉、薇利亞之歌（Vilia-Lied）及〈春之聲〉圓舞曲。而在卡內基音樂廳的獨唱會，則由avex錄製發行專輯。2006年5月，和德意志室內愛樂管弦樂團與指揮帕佛·賈維（Paavo Järvi）合作演出。2007年，森 麻季2月和德勒斯登聖十字合唱團與德勒斯登愛樂合作，同年亦與Dresdner Kapellsolisten於日本合作演出，廣受好評。她的第三張專輯《Pie Jesu ~ with prayer》也已在2008年發行。

森 麻季經常與國內外樂團合作演出，並在世界各地因其優美的音色、高度花腔演唱技巧及音樂性而廣泛受到讚賞，是目前日本境內最具代表性的國際演唱家。



Soprano / Maki Mori

Born in Tokyo, Maki Mori initially studied piano and violin and then singing at the Tokyo National University of Fine Arts and Music, the Conservatory of Music Giuseppe Verdi in Milan and the Music College in Munich. She was recognized as one of the winners at the Plácido Domingo's World Opera Competition 1998 (Hamburg) and the International Singing Competition Orfeo 2000 (Hanover), she is also the recipient of many special prizes for operettas (from the Belvedere International Singing Competition in Vienna), Lied and the best interpretation of Bach.

She has performed at the Washington National Opera as Blonde in *Die Entführung aus dem Serail* with Günter Missenhardt and the director Michael Hampe, as Gilda in *Rigoletto* with Haijing Fu conducted by Heinz Fricke, as Blumen Mädchen in *Parsifal* with Plácido Domingo and Matti Salminen, as Olympia in *Les Contes d'Hoffmann* with Richard Leech, Andrea Rost conducted by Emmanuel Villaume, and as Adele in *Die Fledermaus* with June Anderson and Wolfgang Brendel, which received critical acclaim from *The Washington Post* and *The Wall Street Journal* and won the S&R Foundation's Washington Award. She has performed also at the Los Angeles Opera as Sophie in *Werther* with Robert Alagna, Frederica von Stade and Kent Nagano. She has sung such roles in Tokyo as Nannetta in *Falstaff* with Giorgio Morandi, Rosina in *Il Barbiere di Siviglia*, and Tytania in *A Midsummer Night's Dream*. In 2005, she performed as Musetta in *La Bohème* with Giuseppe Sabbatini, Eva Mei conducted by Nicola Luisotti in May and performed as Gilda with the Sofia National Opera in November. In 2007, she made debut at the Sächsische Staatsoper Dresden performing Sophie in R. Strauss's "*Der Rosenkavalier*" in March, and performed the same role in Tokyo on the theatre's Japan tour in November. Her future engagements of opera include *Rinaldo* at the 2009 Edinburgh Festival and *Musetta* in *La Bohème* at the Teatro Regio di Torino in 2010.

In addition to performing with Domingo, Pavarotti and Carreras's "The 3 Tenors" concert in Japan, as a soloist, she has sung Mozart's *Exsultate jubilate* with Seiji Ozawa, Rudolf Barschai, David Robertson, Enoch zu Guttenberg and the Münchener Philharmoniker, Mahler No.4 with Gary Bertini and Myung-Whung Chung, Mozart's *Requiem* with Vladimir Ashkenazy and NHK Symphony and Seiji Ozawa, Mahler No.8 with Gianandrea Noseda, Mozart's *Mass c-moll* and Bach's *Mass h-moll* with Wolfgang Gönnenwein at the Budapest National Theater, Adele, *Vilia-Lied* and *Frühlingsstimmenwalzer* in the New Year Concert with Peter Guth and the Strauss Festival Orchester Wien. She sang a solo recital at the Carnegie Hall, which was recorded live and released by avex. In May 2006 she performed with Paavo Järvi and the Deutsche Kammerphilharmonie. In 2007, she performed with Dresdner Kreuzchor and Dresdner Philharmonie in February, and performed with the Dresdner Kapellsolisten in Japan, all of which were highly acclaimed. Her 3rd CD "*Pie Jesu ~ with prayer*" was released in 2008.

She performs widely with domestic and international orchestras, and is acclaimed everywhere she performs for her beautiful voice which has the high technique of coloratura and deep musicality. She is a remarkable international singer who is a representative of Japan.

女中音／瑪格麗特·芬·賴森

芬賴森近來的演出重心主要是參與後浪漫時期及二十世紀樂曲的音樂會。2002年11月，芬賴森首次在諾特（Jonathan Nott）指揮下與柏林愛樂合作演出李蓋悌Ligeti《安魂曲》，此場演出之後也錄製成CD發行。芬賴森也以相同的曲目在桑塔德、聖塞巴斯蒂安（San Sebastian）、維也納現代音樂節及薩爾茲堡音樂節演出，更參與了由諾特在阿姆斯特丹大會堂音樂廳所指揮的週六午後音樂會（ZaterdagMatinee）。

芬賴森亦曾與許多樂團及指揮合作演出，包含苟白克樂團（Schoenberg Ensemble）、西班牙國立管弦樂團（Orquesta Nacional de España）、鹿特丹愛樂（the Rotterdam Philharmonic）、海牙市立管弦樂團（Hague Residentie Orchestra）、班貝格交響樂團（the Bamberg Symphonic）和蒙特婁交響管弦樂團（Symphony Orchestra of Montreal）；及指揮大師希考克斯（Richard Hickox）、賈維（Neeme Järvi）、索斯托特（Marc Soustrot）和狄利物（Reinbert de Leeuw）。獨唱會則曾由著名的荷蘭鋼琴家楊森（Rudolf Jansen）伴奏演出。

芬賴森首次在荷蘭歌劇院（De Nederlandse Opera）的演出，扮演史特勞斯《艾蕾克特拉》女傭的角色。隨後則是在荷蘭藝術節中演出由Michel van der Aa與荷蘭歌劇院所合作的《After Life》Ilana一角。而此劇也在2009年再次登上舞台加演。

上一個樂季，芬賴森在瓦倫西亞管弦樂團（Orquesta de Valencia）由龐斯（Josep Pons）指揮演出布列頓（Benjamin Britten）《彼得·葛萊姆斯》Auntie一角。

亦在哈農庫特（Nikolaus Harnoncourt）指揮下，首度和皇家大會堂管弦樂團演出莫札特的《塔莫斯》（Thamos）

而在2009年的荷蘭音樂節，她與荷蘭國家芭蕾舞團（Dutch National Ballet）合作演出拉威爾的《天方夜譚》（Sheherazade）。

芬賴森也錄製了許多CD，包含與市立樂團共同錄製維爾赫斯特（Johannes Verhulst）的彌撒作品、以及與荷蘭柏蘭巴斯管弦樂團（Brabants Orkest）合作錄製了杜魯菲爾安魂曲專輯。另有一張唱片收錄了布拉姆斯及作曲家倫琴（Julius Röntgen）的藝術歌曲。後又與比利時Oxalys室內樂團共同錄製馬勒《大地之歌》專輯。

芬賴森在荷蘭烏特里希（Utrecht）音樂院接受教育後，後於倫敦蓋德霍爾音樂學校（Guildhall School of Music）完成學業，曾於舒伯特大賽中贏得首獎，並在布魯塞爾伊莉莎白大賽中獲得優勝殊榮。

之後在2009／2010樂季，則是在2009英國哈德斯菲爾德國際當代音樂節參與演出韓國作曲家Seung-Ah Oh的作品Words & Beyond、Nieuw音樂會則演出卡格爾（Kagel）的作品Kantrimusik，並在法國吐魯斯演出史特勞斯《艾蕾克區拉》（Elektra）女傭。



© Marco Borggreve

Alto / Margriet van Reisen

A central position in Margriet van Reisen's work is occupied by performances in concert, above all music of the late Romantics and of the 20th century. In November of 2002 Ms. Van Reisen made her Berlin Philharmonic debut in Ligeti's Requiem under Jonathan Nott, which was subsequently released on CD. This same piece she performed at the Festivals of Santander, San Sebastian, Wien Modern and Salzburg and with Jonathan Nott at the Concertgebouw in Amsterdam during the ZaterdagMatinee.

Among other orchestras and conductors with whom she has collaborated are the Schoenberg Ensemble, the Orquesta Nacional de España, the Rotterdam Philharmonic, the Hague Residentie Orchestra, the Bamberg Symphonic and the Symphony Orchestra of Montreal under conductors such as Richard Hickox, Neeme Järvi, Marc Soustrot and Reinbert de Leeuw. In recitals Ms. van Reisen is accompanied by Rudolf Jansen.

Margriet van Reisen has made her debut at De Nederlandse Opera as 3. Magd in Strauss' Elektra, followed by Ilana in Michel van der Aa's After Life, a coproduction of De Nederlandse Opera with Holland Festival. A revival of the latter production will follow in 2009.

Last season she sang the part of Auntie in Benjamin Britten's Peter Grimes with the Orquesta de Valencia, conducted by Josep Pons.

She made her debut with the Royal Concertgebouw Orchestra in Mozart's Thamos, conducted by Nikolaus Harnoncourt.

In the Holland festival 2009 Margriet performed with the Dutch National Balley in Ravel's Sheherazade. Margriet van Reisen recorded several CD's. Mis (Mass) by Johannes Verhulst with the Residentie Orkest, and the Requiem of Duruflé with the Brabants Orkest. Furthermore, a CD with Lieder by Brahms and the Dutch composer Julius Röntgen. With the Belgium ensemble Oxalys she recorded a CD with Mahler's Das Lied von der Erde.

Margriet van Reisen was educated at the Utrecht Conservatory and completed her studies at London's Guildhall School of Music. She was awarded first prize in the Schubert Competition, and received honours in the Queen Elisabeth Competition in Brussels.

Actual engagements (Season 2009/2010) include Words & Beyond, by Korean composer Seung-Ah Oh in International Contemporary Music Festival Huddersfield 2009 (UK), Kantrimusik by Kagel with the Nieuw Ensemble, and the third Maid in Elektra by Strauss in Toulouse.

男高音／安德列斯·威勒

男高音安德列斯·威勒生於德國斯圖特加，八歲時啟蒙於斯圖特加聖歌少年合唱團（Prof. G. Wilhelm）。1989年，與Friedemann Keck 共同創辦斯圖特加學院少年合唱團（boys' choir collegium iuvenum Stuttgart）。威勒聲樂師承於德國斯圖加特音樂暨表演藝術大學Bruce Abel教授，而威勒亦是在同一間學校習得了合唱團及樂團指揮法。

1998年至2000年間，威勒在漢堡音樂戲劇學院James Wagner教授門下完成了研究所的學業，並榮獲了藝術歌曲學位（Lied Diploma）。2000年10月至2002年2月，威勒在呂貝克音樂院James Wagner教授的門下研習了獨唱聲樂研究課程。2005年，威勒自德國男高音普嘉汀（Christoph Prégardien）獨唱班中畢業，隨即於蘇黎士音樂院碩士所蓋吉（Irwin Gage）門下與其鋼琴伴奏Götz Payer一同在Lied-Duo研究班中獲得最優評價。

身為一個優秀的福音傳道者和神劇唱家，威勒曾與以下樂團及指揮合作：斯圖特加室內合唱團（指揮：貝爾紐斯Frieder Bernius）、柏林廣播合唱團及科隆協奏團（指揮：馬寇斯·克利德）、不萊梅德意志室內愛樂管弦樂團（指揮：哈汀）、巴撒沙紐曼古樂團（Balthasar-Neumann-Ensemble，指揮：亨格布洛克Hengelbrock）、根特合唱團（Collegium Vocale Gent，指揮：赫爾維格）、雨果沃爾夫學院（Hugo Wolf Akademie，指揮：赫爾Hartmut Höll）、科隆歌詠團（指揮：Konrad Junghäne）、阿姆斯特丹巴洛克管弦樂團（指揮：庫普蘭）、小樂團（La Petite Bande比利時古樂合奏團，指揮：庫伊肯Sigiswald Kuijken）、斯圖特加廣播交響樂團（指揮：馬爾凱樂Jun Märkl）、柏林廣播合唱團和柏林古樂學會管絃樂團（指揮：拉德曼）、斯圖特加國際巴赫學會樂團（指揮：海幕特·瑞霖）、日本巴赫合奏團（指揮：鈴木雅明）

威勒亦曾在多個國際音樂節中演出，例如：巴黎Agora音樂節、艾德蒙頓現代迴響音樂節（the Resound Festival of Contemporary Music）、多倫多音浪音樂節（Soundstream Festival）、維斯雷柏根地田野藝術節（the Festival Pôle de Art Vocal de Bourgogne in Vézelay）、the Festival Wratistavia Cantans in Breslau、the Festival de Wallonie in Namur、at Les Académies Musicales de Saintes、德國Irsee Klang & Raum古典音樂節、德國艾希特納赫Echternach 國際音樂節、法蘭德斯音樂節（Festival van Vlaanderen）及瑞士洛桑巴赫音樂節。

威勒的音樂演出不僅錄製成專輯，也曾在電台中播出，亦曾贏得不少獎項。2002年，威勒因其藝術成就獲得巴登—符騰堡藝術獎學金（Baden-Württemberg art endowment scholarship）。2004年，與其Lied-Duo鋼琴伴奏Götz Payer一同贏得了蘇黎世基凡尼斯音樂大獎（Kiwani-music prize）。

2007／2008年樂季，在巴黎表演藝術中心（Cité de la Musique Paris）由考鄔Pierre Cao指揮下演唱海頓〈四季〉、另在庫普蘭的指揮下與慕尼黑巴伐利亞交響樂團廣播公司一同合作演出巴赫b小調彌撒曲、而後又在日本及韓國境內在比勒（Georg Christoph Biller）的指揮之下，與萊比錫聖湯瑪斯合唱團（Thomanerchor Leipzig）合作演出巴赫〈馬太受難曲〉、b小調彌撒曲。



而於2008/2009年樂季焦點則是於Klang & Raum音樂節的演出，與在阿姆斯特丹大會堂音樂廳由布魯根（Frans Brüggen）所指揮的巴赫清唱劇、埃森愛樂廳演出貝多芬莊嚴彌撒曲、和與阿姆斯特丹科巴蒂曼圖室內樂團合作巴赫耶誕神劇，並在拉德曼（Hans-Christoph Rademann）的指揮之下與柏林廣播合唱團（RIAS Kammerchor）合作演出《聖約翰受難曲》。

Tenor/Andreas Weller

The tenor Andreas Weller, born in Stuttgart, received his first voice lessons at the age of eight as a member of the Stuttgart Hymnus Boys' Choir (Prof. G. Wilhelm). In 1989 he was a co-founder of the boys' choir collegium iuvenum Stuttgart (Friedemann Keck). He started his vocal studies with Prof. Bruce Abel at the State University of Music and Performing Arts in Stuttgart where he also studied choral and orchestral conducting.

Between 1998 and 2000 he successfully completed his postgraduate studies with James Wagner at the College of Music and Theatre in Hamburg gaining a highly awarded "Lied Diploma". From October 2000 to February 2002 Andreas Weller passed postgraduate studies in the soloist's class for voice with James Wagner at the College of Music in Lübeck. In 2005 he graduated in the soloist's class with Christoph Prégardien and together with his piano companion Götz Payer with best marks in the postgraduate studies "Lied-Duo" in the master class of Irwin Gage at the College of Music in Zürich.

He is in great demand as an Evangelist and oratorio singer and has worked among others with Frieder Bernius / Musikpodium Stuttgart, Marcus Creed/RIAS Kammerchor und Concerto Köln, Daniel Harding / Deutsche Kammerphilharmonie Bremen, Thomas Hengelbrock / Balthasar-Neumann-Ensemble, Philippe Herreweghe / Collegium Vocale Gent, Hartmut Höll / Hugo-Wolf-Akademie, Konrad Junghönel / Cantus Cölln, Ton Koopman / Amsterdam Baroque Orchestra, Sigiswald Kuijken / La petite Bande, Jun Märkl / Radiosinfonieorchester Stuttgart, Hans-Christoph Rademann / RIAS Kammerchor und Akademie für Alte Musik Berlin, Helmuth Rilling / Internationale Bachakademie Stuttgart und Masaaki Suzuki / Bach-Collegium Japan.

He has also performed at international festivals such as the Festival Agora in Paris, the Resound Festival of Contemporary Music in Edmonton, the Soundstream Festival Toronto, the Festival Pôle d'Art Vocal de Bourgogne in Vézelay, the Festival Wratistavia Cantans in Breslau, the Festival de Wallonie in Namur, at Les Académies Musicales de Saintes, the Festival Klang & Raum Irsee, the Festival International Echternach, the Festival van Vlaanderen and at the Festival Bach de Lausanne.

Many radio and CD recordings document his artistic work and he has won prizes at numerous competitions. In 2002 Andreas Weller was awarded an art endowment scholarship of Baden-Württemberg for his artistic work. In 2004, together with his Lied-Duo Partner Götz Payer, he won the Kiwanis-music prize, Zürich.

In the season 2007/08 he sang among other things Haydn's "The Seasons" under the direction of Pierre Cao in Fontainebleau and the Cité de la Musique Paris, Bach's "Mass in B Minor" under the direction of Ton Koopman with the Symphony Orchestra of the Bavarian Broadcasting Company, Munich and Bach's "St. Matthew Passion" and "Mass in B Minor" with the Thomanerchor Leipzig under the direction of Georg Christoph Biller in Japan and Korea.

Highlights of the season 2008/09 include another performance at the Festival Klang & Raum, Bach Cantatas in the Concertgebouw Amsterdam under the direction of Frans Brüggen, Beethoven's "Missa solemnis" in the Philharmonic Concert Hall Essen, Bach's "Christmas Oratorio" with the Combattimento Consort Amsterdam and the "St. John Passion" with the RIAS Kammerchor under the direction of Hans-Christoph Rademann.

男低音／克勞斯·梅坦斯

梅坦斯生於德國克里弗Kleve，其演唱生涯啟蒙於中學，在完成了相當於高中學歷的Abitur學業後，繼續研習音樂及教育學，並自Else Bischof-Bornes和Jakob Stämpfli（藝術歌曲、音樂會、神劇）和Peter Massmann（歌劇）教授門下以相當優秀的成績畢業。

之後便開啟了十分緊湊的海內外巡演行程，並與以下世界知名的早期音樂演奏家合作：庫普蘭（Ton Koopman）、布魯根（Frans Brüggen）、麥克吉更（Nicholas McGegan）、赫爾維格（Philippe Herreweghe）、雅克伯斯（René Jacobs）、庫伊肯（Sigiswald Kuijken）、雷翁哈特（Gustav Leonhardt）、哈農庫特（Nikolaus Harnoncourt）、Martin Haselböck；亦曾與擅長於古典曲目的指揮名家合作，例如：貝提尼（Gary Bertini）、布隆斯泰德（Herbert Blomstedt）、諾靈頓爵士（Sir Roger Norrington）、古騰伯格（Enoch zu Guttenberg）、許萊亞（Peter Schreier）、肯特中野（Kent Nagano）、馮克（Hans Vonk）、查哈里亞斯（Christian Zacharias）、迪華特（Edo de Waart）、Kenneth Montgomery、史瓦茲（Gerard Schwarz）、費雪（Ivan Fischer）、索斯托特（Marc Soustrot）、涅爾森（Andris Nelsons）等人……。



除此之外，亦和許多世界知名的樂團合作，包含高知名度的柏林愛樂、萊比錫布商大廈管弦樂團、德勒斯登愛樂、阿姆斯特丹大會堂管弦樂團、鹿特丹愛樂、蘇黎士音樂廳管弦樂團、耶路撒冷交響樂團、聖路易士交響樂團、芝加哥交響樂團、東京都交響樂團以及其他巴洛克室內樂團，像阿姆斯特丹巴洛克室內樂團。

梅坦斯亦是許多國際藝術節中廣受歡迎的獨唱家之一。

梅坦斯是為目前最傑出也是最受歡迎的巴洛克神劇及音樂會演出曲目詮釋者，他與許多指揮共同錄製了許多巴赫的聲樂作品。在2003年10月，梅坦斯與阿姆斯特丹巴洛克室內樂團及指揮庫普蘭所合作錄製的巴赫清唱曲也已錄製完成，而在fono forum雜誌的Tilman Michael則針對梅坦斯的演唱表示：「我不認為有其他男低音像梅坦斯一樣能細膩地詮釋巴赫作品。」這一整個企劃，耗費了10年的時間完成所有在歐美及日本的巡迴演出，是為梅坦斯音樂生涯上獨具意義的一頁，他不僅是第一個也是唯一一位歌唱家完成錄製所有巴赫的作品，並將其搬上舞台演出。

梅坦斯對古典音樂及浪漫時期的作品表現相當傑出，亦曾演出不少當代作品（包含幾首專為梅坦斯所寫的樂曲）。而現在，他的演出曲目範圍從蒙台威爾第到現代作品，致力於開發、詮釋及將那些鮮少人知的樂曲發揚光大。

與廣播公司及樂團所合作錄製的CD與DVD總數已超過155張，這也證明了梅坦斯是為一位富有多方才藝的演唱家。

Bass / Klaus Mertens

Klaus Mertens was born in Kleve, Germany, received his first singing-lessons as a child while still at the Gymnasium. Following completion of his 'Abitur' (equivalent of high-school diploma) he studied music and pedagogy, with the professors Else Bischof-Bornes and Jakob Stämpfli (Lied, concert, oratorio) and Peter Massmann (opera), and graduated with distinction.

This was soon followed by a busy concert career both at home and abroad. He has worked with renowned "early music" specialists such as Ton Koopman, Frans Brüggen, Nicholas McGegan, Philippe Herreweghe, René Jacobs, Sigiswald Kuijken, Gustav Leonhardt, Nikolaus Harnoncourt, Martin Haselböck; as well as great conductors of the classical repertoire such as Gary Bertini, Herbert Blomstedt, Sir Roger Norrington, Enoch zu Guttenberg, Peter Schreier, Kent Nagano, Hans Vonk, Christian Zacharias, Edo de Waart, Kenneth Montgomery, Gerard Schwarz, Ivan Fischer, Marc Soustrot, Andris Nelsons and many others.

In addition he has very successfully worked with famous orchestras over the world, such as the great orchestras in Berlin including Berliner Philharmoniker, Gewandhaus-Orchester Leipzig, Dresdner Philharmonie, Concertgebouw-Orchester Amsterdam, Rotterdam Philharmonic Orchestra, Tonhalle Orchester Zürich, Jerusalem Symphony Orchestra, Saint Louis Symphony Orchestra, Chicago Symphony Orchestra, Tokyo Metropolitan Symphony Orchestra as well as renowned baroque ensembles such as the Amsterdam Baroque Orchestra.

He is also a celebrated guest at numerous international festivals throughout the world.

Klaus Mertens is known to be one of the most prominent and sought-after interpreter of the baroque oratorio and concert repertoire, and he has repeatedly recorded the great vocal works of J. S. Bach with many different conductors. The recording of the complete cantatas of Bach with the Amsterdam Baroque Orchestra initiated by the conductor Ton Koopman has been finished in October 2003. Tilman Michael of the magazine "fono forum" remarked about his singing in the series that "...I don't know any other bass but Klaus Mertens who is such an eminent interpreter of Bach." The entire project, which took 10 years to complete and included concert tours throughout Europe, America, and Japan marked a significant highlight in his singing carrier; Klaus Mertens is the first and the only singer to have sung all of Bach's vocal works for a complete CD recording series and also in concerts.

Klaus Mertens subsequently enjoys success with music from the classical and romantic periods, as well as contemporary pieces, including some that were written for him. Today, his repertoire spans a range from Monteverdi to the present day. His special interest also lies in discovering, interpreting and revitalizing hitherto unheard music.

A discography of more than 155 CDs and DVDs along with many international radio and television broadcasts testifies to Klaus Mertens' competence as a versatile singer.

PROGRAM NOTES 曲目解説



© Michael P...

韓德爾清唱劇（神劇）「彌賽亞」

文/ Koko Fujie 譯/ 佳音電台吳芃影

1、「彌賽亞」在韓德爾作品中的地位

「彌賽亞」無疑是韓德爾眾多清唱劇中最著名的作品，因其作品地位的崇高，甚至為後來的宗教性清唱劇（神劇）奠定了基礎，因而有人稱他為「神劇之父」。但其實韓德爾大半生花最多精力的，是在歌劇的創作。「彌賽亞」於都柏林的首演是在1741-1742年之間，這時候的韓德爾其實已經創作超過40部以上的歌劇了。從另一角度觀察，從1730年上半年開始，他早已感覺到創作義大利文歌劇的限制，從而去開拓用英文宗教歌曲的各種可能性。

2、「彌賽亞」的特殊性

「清唱劇」為宗教理由創作演唱（或稱神劇），起源於1600年的義大利，它跟歌劇的發展時間是差不多的。韓德爾基於這樣的傳統，在1706和1709年共創作了兩齣清唱劇。在他1718年定居英國的時候，並以英文創作了兩部較戲劇化的作品。他把其中之一（「以斯帖」）稱為「清唱劇」。受到這部作品在1732年成功再演出的啟發，韓德爾在1730年晚期又成功的寫出了幾部大型戲劇化的清唱劇。這幾部建基於舊約聖經的作品「底波拉」、「亞他利雅」和「掃羅」相當受到歡迎，也為後來「彌賽亞」的誕生鋪路。但「彌賽亞」和之前這三部作品不同，並不是已經描繪好的戲劇性的故事，而是將聖經的經文以類似史詩和人心內省的方式呈現「耶穌是人類救主」的偉大意涵。

3、韓德爾和詹寧斯（Charles Jennens）

「彌賽亞」這部獨特的作品是由這韓德爾和詹寧斯合作完成的。韓德爾負責音樂，查爾斯詹寧斯負責劇本。它根據聖經經文，用極自由的文體風格描繪了彌賽亞的誕生、受難、復活與審判。詹寧斯對於自己的作品非常自豪，也對於韓德爾能使它成為偉大的宗教音樂有信心。詹寧斯除了是一位優秀的古典文學學者，他在音樂方面的造詣也相當高，同時非常喜愛韓德爾的音樂。他先前曾和韓德爾合作過「掃羅」這部作品，兩人有很好的合作默契。雖說如此，韓德爾仍然令人驚訝的在1741年8月22日到9月14日之間不到三週時間，就完成了「彌賽亞」的曲子，並在隔年於愛爾蘭都柏林舉行的一場慈善音樂會上首演，速度之快甚至都還沒有通知詹寧斯這個消息。詹寧斯沒參加到作品的首演，同時也對韓德爾當時第一版完成的作品有許多抱怨。他挑剔韓德爾省略了部分原劇本的內容，也針對音樂的部分提出他的修正建議，韓德爾虛心接受了他的意見，使作品更臻完美。

4、隨後的演出歷史

很少有像「彌賽亞」這樣演出如此頻繁的音樂作品。這不只是因為這部作品的偉大，同時也因為它作為傳統儀式的份量：彌賽亞的首演是在都柏林的慈善音樂會，隨後於1750年5月1日在倫敦孤兒院的慈善音樂會演出後，其後每年都演出作為該院固定的募款音樂會活動。這個慈善音樂會在韓德爾過世後還一直持續搬演直到1777年為止。它也被韓德爾自己多次修改校訂，今天演出的版本，就是最後完成也是最新的版本（俗稱的哈利路亞版）。

5、彌賽亞的架構和文本解說

如同之前在第二段提到的，「彌賽亞」的劇本內容談論救主耶穌基督的方式，並不是戲劇故事的方式呈現，而是加深了宗教信仰的力量和價值。因為在詹寧斯原創的劇本裡，這個作品並不像一般的清唱劇形式。聽眾們承認即使這個作品一開始會讓大家有點緊張心神不寧之感，但這也是這個作品特殊之處。

這部清唱劇分為三個段落，詹寧斯的劇本建基於舊約聖經（特別是「以賽亞書」、「瑪拉基書」、「撒迦利亞書」）但也自由運用穿插了新約的內容（包括「路加福音」、「馬太福音」、「哥林多前後書」及「羅馬書」）。

第一部份的內容有十八首曲子，前半段主要根據舊約聖經內容，講述彌賽亞將要來臨的預言，接下來引用新約對照舊約解釋彌賽亞的降生的預兆。音樂部分，首先以序曲開場，隨後交織宣敘、詠歎調和合唱。對上帝的讚美、對神蹟的歌頌，將人類的情感、信仰都灌注於音樂之中，具體呈現出具有驚天裂地般戲劇張力的音樂效果。這部作品的音調結構宏偉華麗，接續著連篇大調，卻依存小調的歌曲，然後編號第11號的經典合唱曲「嬰孩為我們而生For unto us a child is born」以響亮的G大調進入。緊接在後的是牧羊人們吹奏著中世紀的樂器，跳著西西里舞曲，跟隨那新生王所在的星，尋找小聖嬰。第一部分就在這樣慶賀嬰孩耶穌誕生的歡愉當中結束。

第二部分包含了二十一首曲子。這部份傳達了人們羞辱上帝的兒子耶穌基督，祂以無罪代替有罪的受審、受難的預言。音樂中甚至能強烈的感受對照出是人們的「罪」造成一切。整個結構充滿了戲劇張力，連兵丁鞭打都以附點呈現，同時結合了主觀敘述和客觀應答唱和，最後在哈利路亞大喜樂的合唱中告一段落。

第三部分包含八首曲子。劇本在這裡巧妙而自由的穿插運用了舊約的「約伯記」及新約「哥林多前後書」、「啟示錄」的經文，形容最後審判日的種種光景，透過韓德爾的音樂表達了對上帝的敬畏。戰勝死亡權勢的喜悅，透過耶穌基督溫柔神性打動人心，最後，全體以肯定的語氣唱出「阿們」大合唱作終。

6、結語

「彌賽亞」是韓德爾眾多清唱劇作品中演出最頻繁的一部，當然和此作品在慈善音樂會上首演，其後又固定在孤兒院的募款活動中演出有關。但在今日，這不再只為了慈善的目的，而又能一再的被演出，顯然是因為「彌賽亞」已然成為時代的經典，贏得人心受到聽眾的喜愛，而能歷久不衰的緣故！

（彌賽亞，最初的意思是受膏者，被神揀選的人，希臘文裡和基督是同一個字）

© Matthias Krüger, Berlin



Handel's Oratorio-"Messiah"

By Koko Fujie

1. "Messiah's place among Handel's oratorios

"Messiah" is far and away the most famous of Handel's numerous oratorios. In one sense it would not be an overstatement to say that Handel was the originator of the English language oratorio as a form of religious music. But in the first half of his life Handel focused exclusively on composing operas. By 1741-just a short time before the 1742 premiere of "Messiah" in Dublin-Handel had composed over 40 operas. On the other hand, from the early 1730s he had begun to sense the limitations of composing Italian language operas, and to explore the possibilities of religious works in English. It can be said that "Messiah" confirmed this change of direction conclusively.

2. The special character of "Messiah"

The oratorio as a religious work originated in Italy in about 1600 at almost the same time as opera, as if in a twin birth. Handel composed two oratorios in this tradition when he was living in Italy between 1706 and 1709. After settling in England he composed two dramatic works in English in around 1718, calling one of these works ("Esther") an oratorio. Inspired by a revival performance of this work in 1732, from the late 1730s Handel successively wrote several large-scale dramatic oratorios based on the Old Testament-"Deborah," "Athaliah," and "Saul"-which became quite popular. This was the path leading to the creation of "Messiah." But unlike the three previous works, "Messiah" is not a dramatically depicted story. It is a work describing Jesus Christ the Savior, sometimes epically and sometimes subjectively.

3. Handel and Jennens-the unique work created through their collaboration

The libretto of this work was written by Charles Jennens. It depicts the birth, martyrdom, and resurrection of Jesus the Messiah in an extremely free manner. Jennens was very proud of his creation, and was confident that with it Handel would make a great work of religious music. In addition to being a man of literature and a classical scholar, Jennens had a deep knowledge of music and was an enthusiastic admirer of Handel's music. He had previously collaborated with Handel on "Saul," and the two had a natural affinity. Nonetheless, Handel, who composed very quickly, completed "Messiah" in less than three weeks between August 22 and September 14, 1741, and premiered it the following year at a charity concert in Dublin, Ireland, without informing Jennens in advance.

Jennens was put out by this turn of events, and also had a complaint with the work itself. He was critical of the fact that Handel had omitted part of the libretto, and he even called for revisions in the music. Handel politely accepted several of his suggestions.

4. Subsequent performance history

Few works of music have been performed as often as Messiah. This is due of course to the greatness of the work, but added to this is the weight of tradition: Messiah was premiered at a charity concert in Dublin; and after its performance in a charity concert at the Foundling Hospital in London on May 1, 1750, was performed each year at the same hospital, with the proceeds donated to the hospital. These hospital concerts continued after Handel's death, until 1777. The work was revised many times by Handel himself. The new complete Handel edition (Hallelujah version), which takes these revisions into account, is the one performed in this concert.

5. The structure and interpretation of "Messiah"

As mentioned in paragraph 2 above, while "Messiah" is the story of Jesus the Savior, it is not told in a dramatic way. Because of Jennens' original creative approach, the work does not fit into the standard oratorio mold. Listeners recognize that even if this causes them to feel a sense of unease at first, it is where the work's uniqueness lies. The oratorio is divided into three sections. Jennens based a great deal of his libretto on the Old Testament (particularly Isaiah, Malachi, and Zechariah), but also drew upon the New Testament (Luke, Matthew, Corinthians, and Romans).

Part 1 consists of 18 pieces. The first half, a prophecy of the coming of the Messiah, is based mainly on the Old Testament. The second half, which tells of the realization of this prophecy, refers for the most part to the New Testament. Musically, there is a prelude followed by a varied selection of songs-accompanied recitatives, arias, choruses and so on. In terms of tonality, the structure is superb: a succession of pieces in a major key is followed by several minor-key songs, and then the No. 11 chorus "For unto us a child is born" in a sparkling G major. Next is a pastoral symphonia in a Siciliano rhythm suggesting shepherds led by a star to the location of the newborn infant. Part 1 concludes in a mood of rejoicing over the infant's birth.

Part 2 consists of 21 pieces. This part relates the people's humiliation of the Savior, the son of God, and his sacrifice on false charges, which had been prophesied. But the fact that this is actually our own sin is strongly reflected in the music. Accordingly, this section has a complex structure combining subjective reflection and objective description, with the final "Hallelujah" chorus leading all at once to a great rejoicing.

Part 3 consists of 8 pieces. The libretto in this section is drawn freely from the Old Testament's Book of Job, and from the New Testament's Corinthians, Romans, and Revelation. It is an original homage rendered impressively through Handel's music. The joy of the victory over death through Jesus Christ gently touches the heart. The last section and its final "Amen Chorus" is a universal affirmation.

6. Conclusion

Among Handel's numerous oratorios, "Messiah" is the one that has been performed the most often since the composer's own era up to the present. This is certainly related to the work's premiere as a charity concert and its connection with the Foundling Hospital. But in our time it is no longer necessarily performed in the context of charity concerts, and thus it is clear that the primary reason for "Messiah" popularity is the compelling nature of the work itself.

PROGRAM NOTES

唱詞

引言

「大哉、敬虔的奧秘、無人不以為然，就是 神在肉身顯現、被聖靈稱義、〔或作在靈性稱義〕被天使看見、被傳於外邦、被世人信服、被接在榮耀裡。所積蓄的一切智慧知識，都在祂裡面藏著。」

And without Controversy, great is the Mystery of Godliness: God was manifested in the Flesh, justified by the Spirit, seen of angels, preached among the Gentiles, believed on in the World, received up into Glory. In whom are hid all the Treasures of Wisdom and Knowledge.

※上述並不是《彌賽亞》唱詞的一部分，但在韓德爾指揮的多場音樂會節目本都收錄以上文句，作為神劇《彌賽亞》內容的概要說明。

《彌賽亞》

唱詞：查爾斯·詹南斯／Charles Jennens

〔中文資料來源：台灣聖經公會〕

第一部分 預言與誕生

Part I: Prophecy & Nativity

1. 交響樂（序曲）

1. Sinfonia (Overture)

2. 樂團伴奏（朗誦調與樂團）：似詠唱調（男高音）

2. Accompagnato (Recitative with accompaniment): Arioso (Tenor)

你們的上帝說：「你們要安慰，安慰我的百姓。」

Comfort ye, comfort ye, My people, saith your God.

要對耶路撒冷說安慰的話，又向她宣告說：她爭戰的日子已滿了，她的罪孽赦免了……

Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned.

在曠野，有人聲喊著說：應當預備耶和華的路，在沙漠地修平我們上帝的道。

The voice of him that cried in the wilderness: Prepare ye the way of the Lord; make straight in the desert a highway for our God.

（以賽亞書40: 1-3）

(Isaiah 40:1-3)

3. 歌調（男高音）

3. Air (Tenor)

一切山窪都要填滿，大小山崗都要削平，高高低低的要夷為平坦，崎嶇嶇的必成為平原。

Every valley shall be exalted, and every mountain and hill made low, the crooked straight and the rough places plain.

（以賽亞書40: 4）

(Isaiah 40: 4)



4. 合唱

耶和華的榮耀必然顯現，凡有血氣的必一同看見，因為這是耶和華親口說的。

(以賽亞書40: 5)

4. Chorus

And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it.

(Isaiah 40: 5)

5. 樂團伴奏 (朗誦調與樂團) : 男低音

萬軍之耶和華如此說：「過不多時，我必再一次震動天地、滄海，與旱地。

我必震動萬國；萬國的珍寶必都運來。」

(哈該書2: 6-7)

5. Accompagnato

(Recitative with accompaniment): Bass

Thus saith the Lord of Hosts: Yet once a little while and I will shake the heavens and the earth, the sea and the dry land;

And I will shake all nations; and the desire of all nations shall come.

(Haggai 2: 6-7)

萬軍之耶和華說：「你們所尋求的主，必忽然進入祂的殿；立約的使者，就是你們所仰慕的，快要來到。」

(瑪拉基書3: 1)

The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the Covenant, whom ye delight in; behold, He shall come, saith the Lord of Hosts.

(Malachi 3: 1)

6. 歌調 (女中音)

祂來的日子，誰能當得起呢？祂顯現的時候，誰能立得住呢？因為祂如煉金之人的火。

(瑪拉基書3: 2)

6. Air (Alto)

But who may abide the day of His coming and who shall stand when He appeareth? For He is like a refiner's fire.

(Malachi 3: 2)

PROGRAM NOTES

7. 合唱

祂必潔淨利未人，他們就憑公義獻供物給耶和華。

(瑪拉基書3: 3)

朗誦調 (女中音)

必有童女懷孕生子，給她起名叫以馬內利，上帝與我們同在。

(以賽亞書7: 14) (馬太福音1: 23)

8. 歌調及合唱

報好消息給錫安的啊！你要登高山，報好消息給耶路撒冷的啊！你要極力揚聲。揚聲不要懼怕，對猶大的城邑說：「看哪，你們的上帝！」

(以賽亞書40: 9)

興起，發光！因為你的光已經來到！耶和華的榮耀發現照耀你。

(以賽亞書60: 1)

9. 樂團伴奏 (朗誦調與樂團)：男低音

看哪，黑暗遮蓋大地，幽暗遮蓋萬民，耶和華卻要顯現照耀你；祂的榮耀要現在你身上。

萬國要來就你的光，君王要來就你發現的光輝。

(以賽亞書60: 2-3)

10. 歌調

在黑暗中行走的百姓看見了大光；住在死蔭之地的人有光照耀他們。

(以賽亞書9: 2)

11. 合唱

因有一嬰孩為我們而生，有一子賜給我們，政權必擔在祂的肩頭上。祂名稱為「奇妙策士、全能的上帝、永在的父、和平的君」。

(以賽亞書9: 6)

12. 田園交響曲和朗誦調：女高音

在伯利恆之野地裡有牧羊的人，夜間按著更次看守羊群。

(路加福音2: 8)

7. Chorus

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

(Malachi 3: 3)

Recitative (Alto)

Behold! A virgin shall conceive and bear a son, and shall call his name Emmanuel, God with us.

(Isaiah 7: 14) (St. Mathew 1: 23)

8. Air and Chorus

O thou that tellest good tidings of Zion, get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God!

(Isaiah 40: 9)

Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.

(Isaiah 60: 1)

9. Accompagnato (Recitative with accompaniment): Bass

For, behold,...darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee.

And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

(Isaiah 60: 2-3)

10. Air

The people that walked in darkness have seen a great light; and they that dwell in the land of the shadow of death, upon them hath the light shined.

(Isaiah 9: 2)

11. Chorus

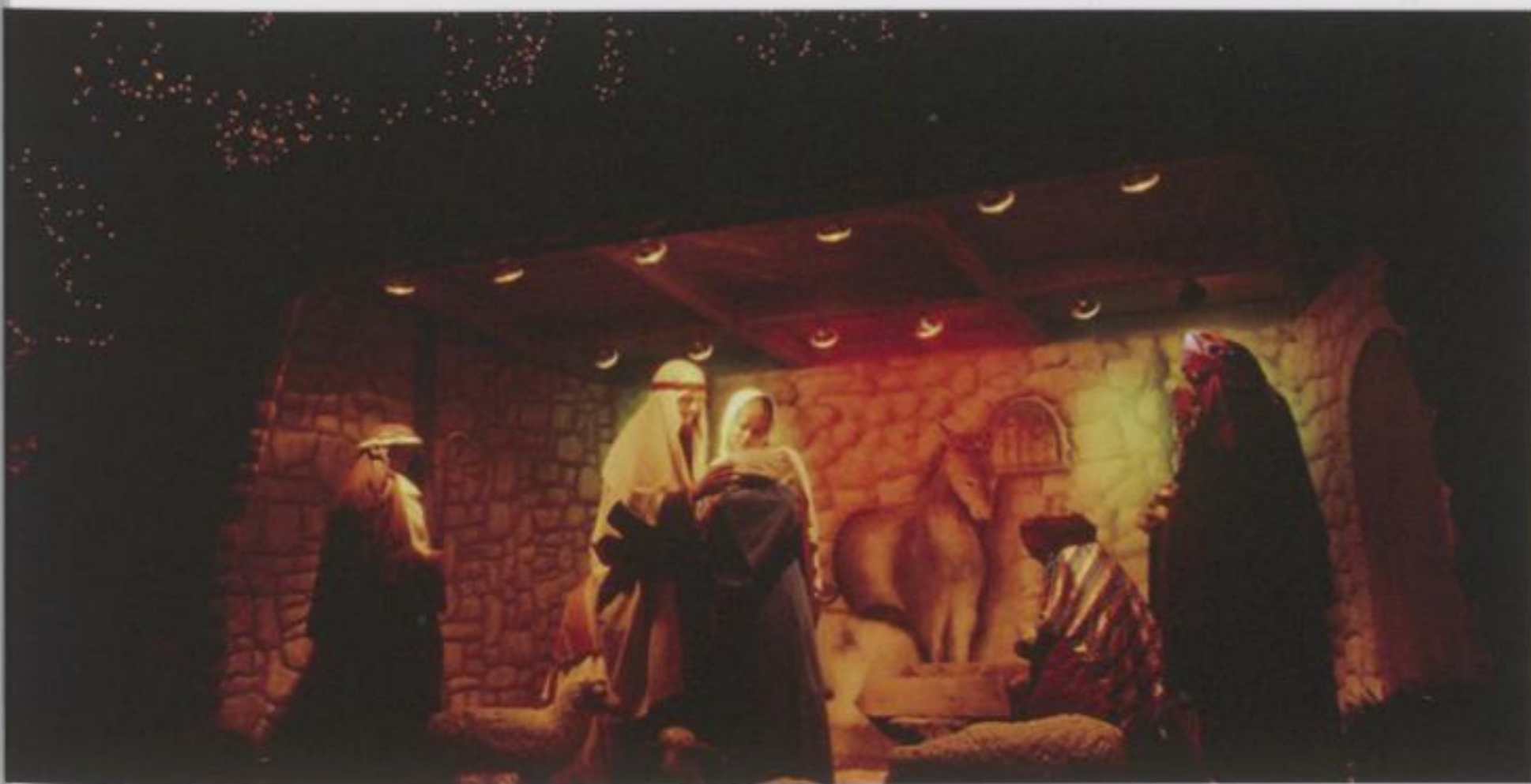
For unto us a child is born, unto us a son is given, and the government shall be upon his shoulder; and his name shall be called Wonderful, Counsellor, the Mighty God, the everlasting Father, the Prince of Peace.

(Isaiah 9: 6)

12. Pifa (Pastoral Symphony) and recitative: Soprano

There were shepherds abiding in the field, keeping watch over their flocks by night.

(St. Luke 2: 8)



13. 樂團伴奏 (朗誦調與樂團)

看哪！有主的使者站在他們旁邊，主的榮光四面照著他們。牧羊的人就甚懼怕。

朗誦調 (女高音)

那天使對他們說：「不要懼怕，我報給你們大喜的信息，是關乎萬民的；

因今天在大衛的城裡，為你們生了救主，就是主基督。」

(路加福音2: 9-11)

14. 樂團伴奏 (朗誦調與樂團伴奏)

忽然，有一大隊天兵同那天使讚美上帝說：……

(路加福音2: 13)

15. 合唱

在至高之處榮耀歸與上帝！在地上平安歸與祂所喜悅的人。

(路加福音2: 14)

16. 歌調 (女高音)

錫安的民哪，應當大大喜樂；耶路撒冷的民哪，應當歡呼。看哪，你的王來到你這裡。祂是公義的，並且施行拯救。祂必向列國講和平。

(撒迦利亞9: 9-10)

13. Accompagnato (Recitative with accompaniment)

And lo! the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.

Recitative (Soprano)

And the Angel said unto them, Fear not; for behold I bring you good tidings of great joy, which shall be to all people;

for unto you is born this day in the city of David, a Saviour, which is Christ the Lord.

(St. Luke 2: 9-11)

14. Accompagnato (Recitative with accompaniment)

And suddenly there was with the Angel a multitude of the heavenly host, praising God and saying: ...

(St. Luke 2: 13)

15. Chorus

Glory to God in the highest, and peace on earth, goodwill towards men.

(St. Luke 2: 14)

16. Air (Soprano)

Rejoice greatly, O daughter of Zion! Shout, O daughter of Jerusalem! Behold, thy King cometh unto thee! He is the righteous Saviour, and He shall speak peace unto the heathen.

(Zechariah 9: 9-10)

PROGRAM NOTES

朗誦調 (女中音)

那時，瞎子的眼必睜開；聾子的耳必開通。那時瘸子必跳躍像鹿，啞巴的舌頭必能歌唱。

(以賽亞書：35: 5-6)

17. 重唱 (女中音、女高音)

祂必像牧人牧羊自己的羊群，用膀臂聚集羊羔抱在懷中，慢慢引導那乳養小羊的。

(以賽亞書：40: 11)

凡勞苦擔重擔的人，可以到祂這裡來，祂就使你們得安息。

你們當負祂的軛，學祂的樣式，這樣，你們心裡就必得享安息。

(馬太福音11: 28-29)

18. 合唱

因為祂的軛是容易的，祂的擔子是輕省的。

(馬太福音11: 30)

Recitative (Alto)

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped.

Then shall the lame leap as a hart, and the tongue of the dumb shall sing.

(Isaiah35: 5-6)

17. Duet (Alto & Soprano)

He shall feed his flock like a shepherd, and He shall gather the lambs with his arm, and carry them in his bosom, and gently lead those that are with young.

(Isaiah40: 11)

Come unto him, all ye that labour and are heavy laden, and He will give you rest.

Take his yoke upon you, and learn of him, for He is meek and lowly of heart, and ye shall find rest unto your souls.

(St. Mathew 11: 28-29)

18. Chorus

His yoke is easy, and His burthen is light.

(St. Mathew 11: 30)

第二部 受難與救贖

Part II: Passion

19. 合唱

看哪！上帝的羔羊，除去世人罪孽的。

(約翰福音1: 29)

19 Chorus

Behold the Lamb of God, that taketh away the sin of the world.

(St. John 1: 29)

20. 歌調 (女中音)

祂被藐視，被人厭棄；多受痛苦，常經憂患。

(以賽亞書 53:3)

20. Air (Alto)

He was despised and rejected of men; a man of sorrows, and acquainted with grief.

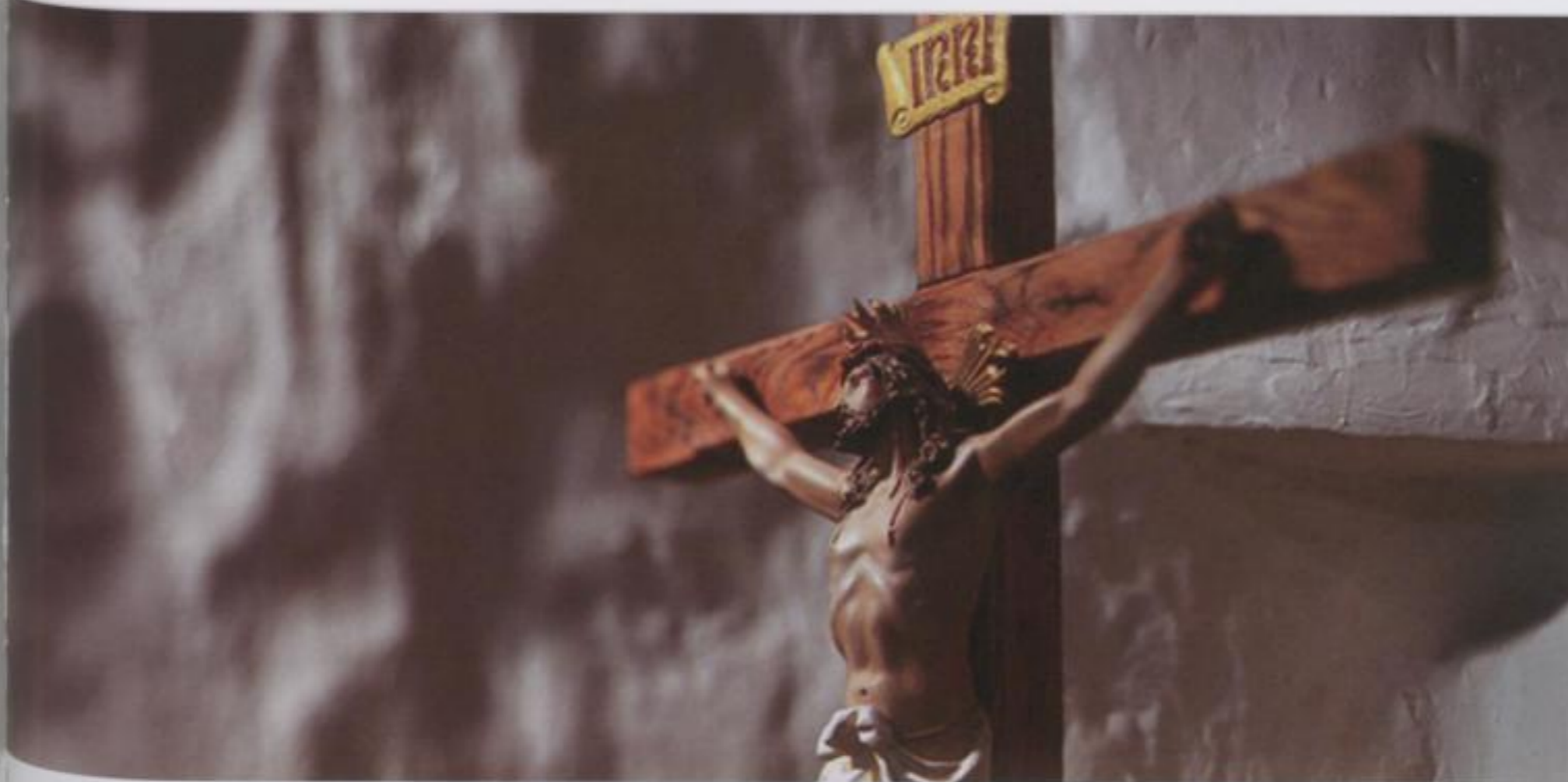
(Isaiah 53: 3)

人打祂的背，祂任人打，人拔祂腮頰的鬍鬚，由人拔，人辱祂吐祂，祂並不掩面。

(以賽亞書 50:6)

He gave His back to the smiters, and His cheeks to them that plucked off the hair; He hid not His face from shame and spitting.

(Isaiah 50: 6)



21. 合唱

祂誠然擔當我們的憂患，背負我們的痛苦。
哪知祂為我們的過犯受害，為我們的罪孽壓傷。
因祂受的刑罰，我們得平安。

(以賽亞書53: 4-5)

21. Chorus

Surely He hath borne our griefs, and carried our sorrows!

He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him.

(Isaiah 53: 4-5)

22. 合唱

因他受的鞭傷，我們得醫治。

(以賽亞書53: 5)

22. Chorus

And with His stripes we are healed.

(Isaiah 53: 5)

23. 合唱

我們都如迷途羔羊，各人偏行己路；耶和華使我們眾人的罪孽都歸在祂身上。

(以賽亞書53: 6)

23. Chorus

All we like sheep have gone astray; we have turned every one to his own way. And the Lord hath laid on Him the iniquity of us all.

(Isaiah 53: 6)

24. 樂團伴奏 (朗誦調與樂團伴奏) : 男高音

凡看見祂的都嗤笑祂。他們撇嘴搖頭，說：

(詩篇 22: 7)

24. Accompagnato

(Recitative with accompaniment) : Tenor

All they that see him, laugh Him to scorn; they shoot out their lips, and shake their heads saying:...

(Psalm 22: 7)

25. 合唱

祂把自己交託耶和華，耶和華可以救祂吧！
耶和華既喜悅祂，可以搭救祂吧！

(詩篇 22: 8)

25. Chorus

He trusted in God that He would deliver him; let Him deliver him, if He delight in him.

(Psalm 22: 8)

PROGRAM NOTES

26. 樂團伴奏（朗誦調與樂團伴奏）：男高音
辱罵傷破了祂的心，祂又滿是憂愁；祂指望有人體恤，卻沒有一個；祂指望有人安慰，卻找不著一個。

（詩篇 69: 20）

27. 似詠唱調（男高音）

你們要觀看，又像這臨到祂的痛苦沒有？

（耶利米哀歌1: 12）

28. 樂團伴奏（朗誦調與樂團伴奏）：女高音

祂從活人之地被剔除，是因我百姓的罪過。

（以賽亞書53: 8）

29. 歌調（女高音）

祂的靈魂不撇在陰間，祂的肉身也不見朽壞。

（詩篇16: 10）

30. 合唱

眾城門哪，你們要抬起頭來！永久的門戶，你們要被舉起！那榮耀的王將要進來。

榮耀的王是誰呢？就是又能有力的耶和華，在戰場上有能的耶和華。

眾城門哪，你們要抬起頭來！永久的門戶，你們要把頭抬起！那榮耀的王將要進來。

榮耀的王是誰呢？萬軍之耶和華，祂是榮耀的王。

（詩篇24: 7-10）

朗誦調（男高音）

所有的天使，上帝從來對哪一個說：你是我的兒子，我今日生你？

（希伯來書1: 5）

31. 合唱

上帝的使者都要拜祂。

（希伯來書1: 6）

32. 歌調（女中音）

你已經升上高天，擄掠仇敵；你在人間，就是在悖逆的人間，受了供獻，叫耶和華上帝可以與祂們同住。

（詩篇68: 18）

26. *Accompagnato*

(*Recitative with accompaniment*): Tenor

Thy rebuke hath broken His heart; He is full of heaviness. He looked for some to have pity on Him, but there was no man, neither found He any to comfort Him.

(Psalm 69: 20)

27. *Arioso*(Tenor)

Behold, and see if there be any sorrow like unto His sorrow.

(Lamentations 1: 12)

28. *Accompagnato*(*Recitative with accompaniment*): Soprano

He was cut off from the land of the living; for the transgressions of Thy people was He stricken.

(Isaiah 53: 8)

29. *Air*(Soprano)

But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption.

(Psalm 16: 10)

30. *Chorus*

Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King of Glory shall come in.

Who is the King of Glory? The Lord strong and mighty, the Lord mighty in battle.

Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King of Glory shall come in.

Who is the King of Glory? The Lord of Hosts, He is the King of Glory.

(Psalm 24: 7-10)

Recitative(Tenor)

Unto which of the Angels said He at any time, Thou art My son, this day have I begotten thee?

(Hebrews 1: 5)

31. *Chorus*

Let all the angels of God worship Him.

(Hebrews 1: 6)

32. *Air*(Alto)

Thou art gone up on high; Thou hast led captivity captive, and received gifts for men, yea, even from thine enemies, that the Lord God might dwell among them.

(Psalm 68: 18)

33. 合唱

主發命令，傳好信息的婦女成了大群。

(詩篇68: 11)

34a. 歌調 (女高音)

報福音，傳喜信的人，他們的腳蹤何等佳美。

(羅馬書10: 15)

35a. 合唱或似詠唱調

他們的聲音傳遍天下，他們的言語傳到地極。

(羅馬書10: 18)

36a. 歌調 (男低音)

外邦為什麼爭鬧？萬民為什麼謀算虛妄的事？
世上的君王一齊起來，臣宰一同商議，要敵擋耶和
華並祂的受膏者。

(詩篇 2: 1-2)

37. 合唱

我們要掙開他們的捆綁，脫去他們的繩索。

(詩篇 2: 3)

朗誦調

那坐在天上的必發笑；主必嗤笑他們。

(詩篇 2: 4)

38. 歌調 (男高音)

你必用鐵杖打破他們，你必將他們如同窯匠的瓦器
摔碎。

(詩篇 2: 9)

39. 合唱

哈利路亞！因為主我們的上帝，全能者作王了。

(啟示錄19: 6)

世上的國成了我主和主基督的國；祂要作王，直到
永永遠遠。

(啟示錄11: 15)

萬王之王，萬主之主。

(啟示錄19: 16)

33. Chorus

The Lord gave the word, great was the company
of the preachers.

(Psalm 68: 11)

34a. Air (Soprano)

How beautiful are the feet of them that preach the
gospel of peace, and bring glad tidings of good things.

(Romans 10: 15)

35a. Chorus or Arioso

Their sound is gone out into all lands, and their
words unto the ends of the world.

(Romans 10: 18)

36a. Air (Bass)

Why do the nations so furiously rage together, and
why do the people imagine a vain thing?

The kings of the earth rise up, and the rulers take
counsel together against the Lord, and against His
Anointed.

(Psalm 2: 1-2)

37. Chorus

Let us break their bonds asunder, and cast away
their yokes from us.

(Psalm 2: 3)

Recitative

He that dwelleth in heaven shall laugh them to
scorn; the Lord shall have them in derision.

(Psalm 2: 4)

38. Air (Tenor)

Thou shalt break them with a rod of iron; Thou
shalt dash them in pieces like a potter's vessel.

(Psalm 2: 9)

39. Chorus

Alleluia: for the Lord God omnipotent reigneth.

(Revelation 19: 6)

The Kingdoms of this world are become the
kingdoms of our Lord and of His Christ; and He
shall reign for ever and ever.

(Revelation 11: 15)

KING OF KINGS AND LORD OF LORDS.

(Revelation 19: 16)

PROGRAM NOTES

第三部分 復活與得榮

Part III: Resurrection, Ascension, and the Atonement

40. 歌調 (女高音)

我知道我的救贖主活著，末了必站立在地上。
我這皮肉滅絕之後，我必在肉體之外得見上帝。
(約伯記19: 25-26)

基督已經從死裡復活，成為睡了之人初熟的果子。

(哥林多前書15: 20)

41. 合唱

死既是因一人而來，死人復活也是因一人而來。
在亞當裡眾人都死了；照樣，在基督裡眾人都都要復活。

(哥林多前書15: 21-22)

42. 樂團伴奏 (朗誦調與樂團伴奏)：男低音

我如今把一件奧秘的事告訴你們，我們不是都要睡覺，乃是都要改變，
就在一霎時，眨眼之間，號筒末次吹響的時候。
(哥林多前書15: 51-52)

43. 歌調 (男低音)

號角要響，死人要復活成為不朽壞的，我們也要改變，
這必朽壞的總要變成不朽壞的，這必死的總要變成不死的。

(哥林多前書15: 53)

朗誦調 (女中音)

經上所記「死被得勝吞滅」的話就應驗了。
(哥林多前書15: 54)

40. Air(Soprano)

I know that my Redeemer liveth, and that he shall stand at the latter day upon the earth.
And though worms destroy this body, yet in my flesh shall I see God.
(Job 19: 25-26)

For now is Christ risen from the dead, the first-fruits of them that sleep.

(I Corinthians 15: 20)

41. Chorus

Since by man came death by man came also the resurrection of the dead.
For as in Adam all die even so in Christ shall all be made alive.

(I Corinthians 15: 21-22)

42. Accompagnato

(Recitative with accompaniment): Bass

Behold, I tell you a mystery; We shall not all sleep, but we shall all be changed,
In a moment, in the twinkling of an eye, at the last trumpet.

(I Corinthians 15: 51-52)

43. Air(Bass)

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.
For this corruptible must put on incorruption, and this mortal must put on immortality.

(I Corinthians 15: 53)

Recitative(Alto)

Then shall be brought to pass the saying that is written: Death is swallowed up in victory!

(I Corinthians 15: 54)



© Matthias Pöschel, Bonn

PROGRAM NOTES



44. 重唱 (女中音、男高音)

死啊，你的毒鉤在哪裡？死啊，你得勝的權勢在哪裡？

死的毒鉤就是罪，罪的權勢就是律法。

(哥林多前書15: 55-56)

45. 合唱

感謝上帝，使我們藉著我們的主耶穌基督得勝。

(哥林多前書15: 57)

46. 歌調 (女高音)

上帝若幫助我們，誰能敵擋我們呢？

誰能控告上帝所揀選的人呢？有上帝稱他們為義了。

誰能定他們的罪呢？有基督耶穌已經死了，而且從死裡復活，也替我們祈求。

(羅馬書8: 31, 33-34)

47. 合唱

曾被殺的羔羊，是配得權柄、豐富、智慧、能力、尊貴、榮耀、頌讚的。

頌讚、尊貴、榮耀、權勢都歸給坐寶座的和羔羊，直到永永遠遠。阿們！

(啟示錄5: 12-13)

44. Duet (Alto & Tenor)

O death, where is thy sting? O grave, where is thy victory?
The sting of death is sin, and the strength of sin is the law.

(I Corinthians 15: 55-56)

45. Chorus

But thanks be to God, who giveth us the victory through our Lord Jesus Christ.

(I Corinthians 15: 57)

46. Air (Soprano)

If God be for us, who can be against us?

Who shall lay anything to the charge of God's elect?
It is God that justifieth.

Who is he that condemneth? It is Christ that died, yea, rather that is risen again, who makes intercession for us.

(Romans 8: 31, 33-34)

47. Chorus

Worthy is the Lamb that was slain, and hath redeemed us to God by his blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing.

Blessing, and honour, glory and power, be unto him that sitteth upon the throne, and unto the Lamb, for ever and ever. Amen.

(Revelation 5: 12-13)

「美的沉思」有聲書

系列一「美的曙光」



定價 1,580元

系列二「生活美學」



定價 1,580元

系列三「美的覺醒」



定價 1,580元

系列四「身體美學」



定價 1,580元

系列五「破解達文西」



定價 1,580元

系列六「探索米開朗基羅」



定價 1,580元

系列七「中國文學一」
從詩經到唐詩



定價 1,580元

系列八「中國文學二」
從唐詩到元曲



定價 1,580元

系列九「中國文學三」
從文言到白話



定價 1,580元

系列十「擁抱梵谷」



定價 1,580元

系列十一「西洋美術史一」
古典時期



定價 1,580元

「驚艷米勒」



定價 350元

「蔣勳看高更」



定價 750元

「蔣勳看王羲之」



定價 350元

知識工作族的標準配備

全球華人的心靈故鄉



Relax, it's Holiday Inn
輕鬆自在 盡在假日飯店



252間具有全新設施的客房包含47間行政樓層套房，是商務及休閒旅客的最佳選擇。

24小時商務中心/中、西式餐飲/無線上網/健身中心/洗衣服務/飯店接駁車

All 252 newly refurbished accommodation, including 47 Executive Club Floor Suites.

The perfect choice for business and leisure.

24 hours Business Center /Sam's Cafe & Canton restaurant /Wireless /Fitness Center
/Express Laundry/ shuttle service

222台北縣深坑鄉北深路3段265號

No.265, Sec. 3, Beishen Rd., Shenkeng Shiang, Taipei County, 222, Taiwan, R.O.C.

tel (886) 2 2662 8000 fax (886) 2 2662 7428 email rsvn@hietpe.com website www.holidayinn.com

樂賞2011台北臺安講座

◎上課時間：

週
二

晚上7~9點

◎上課地點：

臺安醫院
健康中心大樓4F演講廳
(台北市松山區八德路2段424號)

主講人 / 劉炬渭

維也納大學音樂博士
曾任台北藝術大學音樂系主任/所長
行政院文化建設委員會音樂委員
國立中正文化中心音樂評議委員

第一季【不朽巨匠系列】

03/01~04/26,共8場

- 03/01 董尼采第
- 03/08 貝里尼
- 03/15 白遼士
- 03/22 舒曼(一)
- 03/29 舒曼(二)
- 04/12 布魯克納
- 04/19 布拉姆斯(一)
- 04/26 布拉姆斯(二)

第二季【經典曲目賞析】

08/30~10/18,共8場

- 08/30 貝多芬：第三號交響曲《英雄》
- 09/06 海頓：D大調第2號大提琴協奏曲
- 09/13 德弗夏克：小提琴協奏曲, Op.53
- 09/20 布魯克納：第七號交響曲(上)
- 09/27 布魯克納：第七號交響曲(下)
- 10/04 莫札特：第38號交響曲,《布拉格》
- 10/11 馬勒：第三號交響曲(上)
- 10/18 馬勒：第三號交響曲(下)

第三季【歌劇導聆】

11/01~12/20,共8場

- 莫札特：歌劇《魔笛》(四堂課) 11/1、11/8、11/15、11/22
- 威爾第：歌劇《弄臣》(四堂課) 11/29、12/6、12/13、12/20

講座費用

- ★報名單堂400元(不贈送DVD),單一系列講座共8堂：樂友2,800元；非樂友3,000元
- ★講座報名回饋：報名單一系列---贈送劉炬渭音樂導聆DVD 2輯(可任選)
- 報名雙系列---贈送劉炬渭音樂導聆DVD 5輯(可任選)
- 報名全系列---贈送劉炬渭音樂導聆DVD 7輯(可任選)並折扣400元

報名方式

請洽樂賞基金會02-2598-1266柯小姐,或上樂賞網站下載報名表www.poco-a-poco.org

舒曼最佳詮釋者—
鋼琴名家

薇莎拉茲

Elisso Virsaladze Piano Recital

〈舒曼之夜〉

演出曲目

舒曼

《兒時情景》作品15

《克萊斯勒魂》作品16

C大調幻想曲，作品17

PROGRAM

Schumann

Kinderszenen op. 15

Kreisleriana op.16

Fantasie C-Dur op.17

11/30

2010 (二) 19:30

台北國家音樂廳

National Concert Hall in Taipei

* 20歲贏得柴科夫斯基鋼琴大賽第三名。

* 24歲榮獲舒曼鋼琴大賽第一名，被鋼琴巨擘李希特譽為當代舒曼最佳詮釋者。

* 經常受邀擔任柴科夫斯基、魯賓斯坦、李希特等國際鋼琴大賽評審。

* 是指揮大師孔德拉辛、穆悌、薩瓦利希、泰密卡諾夫欽點合作的獨奏家。

* 長期與大提琴天后顧德曼合作演出，兩人琴藝精湛，皆為實力派演奏名家。

兩廳院售票系統 www.artsticket.com.tw 票價: 500、800、1200、1500、1800、2000元

指導：台北市文化局

財團法人國家文化藝術基金會
National Culture and Arts Foundation

主辦：傳六藝術
Ars Formosa Company

洽詢專線: (02) 2771-5676
www.arsformosa.com.tw

2011

傳大藝術精采節目預告



千年樂器與天籟歌聲完美結合

烏克蘭班多拉魔弦藝術團

Magic Strings and Voices from Ukraine—
Tsarivny The Princess

4月12日 台北國家音樂廳及全省巡迴

大提琴天后Vs. 巴赫無伴奏組曲

顧德曼大提琴獨奏會

Natalia Gutman Cello Recital

5月13~14日 台北國家音樂廳

名角雲集，好戲連台

天津京劇院經典名劇大匯演

Tianjin Peking Opera Theatre

4月26日~5月1日 台北國家戲劇院

賣座電影「放牛班的春天」原唱

法國聖馬克兒童合唱團

Les Petits Chanteurs de St. Marc

6月1日 台北國家音樂廳及全省巡迴

傳大藝術

ARS Formosa Company

洽詢專線: (02)2771-5676

www.arsformosa.com.tw

家
al

曲目
舒曼
品15
品16
品17

RAM
mann
p. 15
pp. 16
pp. 17

第三名。
全釋者。
賽評審。
獨奏家。
奏名家。

000元
-5676
om.tw

