

BACH ST MATTHEW PASSION

馬太受難曲 巴赫



梵志登 指揮
Jaap van Zweden
CONDUCTOR



范尼古拉斯 男高音 (傳道人)
Nicholas Phan
TENOR (EVANGELIST)



提內斯 低男中音 (耶穌)
Davone Tines
BASS-BARITONE (JESUS)



霍茜芙 女高音
Amanda Forsythe
SOPRANO



文蕙德 女中音
Tamara Mumford
MEZZO-SOPRANO



艾普拔 男高音
Paul Appleby
TENOR



黃日珩 低男中音
Apollo Wong
BASS-BARITONE

拉脫維亞國家合唱團
State Choir Latvija

香港管弦樂團合唱團
Hong Kong Philharmonic Chorus

香港兒童合唱團
The Hong Kong Children's Choir

3&4 FEB 2023

FRI & SAT 7:30PM

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香港文化中心
Hong Kong
Cultural Centre

梵志登 音樂總監

Jaap van Zweden Music Director

巴赫 | 馬太受難曲

生還者把連串可怕悲慘的經歷徐徐道來，唱出朋友的背叛和殺害，滿載深刻情感的古代悲劇躍然音符之上。合唱團化身憤怒的群眾，連聽眾亦彷彿親歷其境，體現出巴赫筆下《馬太受難曲》巨大的感染力。梵志登集合世界頂尖的獨奏家，呈獻跨越信仰藩籬的傑作。



BACH | ST MATTHEW PASSION

Filled with emotion, a survivor of great and terrible events tells his tale. As he sings of his friend's betrayal and killing, the ancient tragedy comes startlingly alive: a great chorus becomes an angry crowd, and even the listeners become part of the unfolding tragedy. This is Bach's *St Matthew Passion*, and it's simply overwhelming. Jaap van Zweden assembles a world-class team of soloists to perform a masterpiece that belongs to listeners of all faiths – and none.

巴赫 馬太受難曲

「《馬太受難曲》是現存聖樂最豐富、最壯麗的樂曲。」——胡伯特·帕里爵士

《馬太受難曲》估計在1727年的耶穌受難日首演。可是，樂曲在巴赫逝世後不久便被遺忘了，直至1829年，孟德爾遜安排《馬太受難曲》在柏林演出，樂曲才得以重見天日。作品規模堪比歌劇，也揉合了各式各樣的音樂技巧和風格特殊的寫法，實在是德語受難曲的巔峰之作。而這首長達三小時的鉅著，竟然是為鄉村教堂一次宗教儀式而寫的，表演者也只是那所教堂的一小撮樂手，實在令人詫異。

《馬太受難曲》歌詞出自萊比錫詩人亨里奇手筆，內容根據《馬太福音》第26至27章寫成的一首大型合唱作品。《馬太受難曲》分為兩部分，當年在萊比錫救主受難日晚禱禮拜上演出時，大概分別安排在講道之前和之後。巴赫按傳統讓男高音負責敘事，讓男低音唱出基督的話語。

BACH St Matthew Passion

“The richest and noblest example of sacred music in existence” – SIR HUBERT PARRY

The *St Matthew Passion* was probably first performed on Good Friday in 1727. After Bach's death, however, it fell into obscurity until 1829 when Mendelssohn arranged a performance of it in Berlin. Conceived on a truly operatic scale and incorporating a wide variety of musical techniques and stylistic devices, Bach's *St Matthew Passion* is very much the climax of the German Passion settings. The *St Matthew Passion* was described as a sacred music in existence, it seems astonishing that this massive three-hour work was composed for performance by a mere handful of provincial church musicians during a religious service.

Using a text by the Leipzig poet Christian Friedrich Henrici based on chapters 26 and 27 of *St Matthew's Gospel*, the *St Matthew Passion* calls for a large scale of choral work. Cast in two parts which, in the Leipzig Good Friday Vespers, would have been sung either side of the sermon, the weight of the narrative is placed, as was traditional, on the tenor voice, with the words of Christ sung by the bass.



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