




CD-1048 DIGITAL

Bengt Hambræus

Apocalipsis cum figuris secundum Dürer
Motetum Archangeli Michaelis

Swedish Radio Choir
Stefan Parkman, conductor
Hans-Ola Ericsson, organ
Olle Sköld, bass

HAMBRÆUS, Bengt (b. 1928)

- [1] **Motetum Archangeli Michaelis** (1967) **7'33**
for mixed chorus and organ (*eriks*)
-
- [2] **Apocalipsis cum figuris secundum Dürer 1498** (1987) **49'47**
ex narrationem Apocalipsis Ioannis
for bass, mixed chorus and large organ (*NMS*)
-

Swedish Radio Choir conducted by **Stefan Parkman**

Hans-Ola Ericsson, organ (the organ of St. Jacob's Church, Stockholm)

Olle Sköld, bass ([2])

Bengt Hambræus (b. Stockholm, 29th January 1928) had a major impact in Swedish and Canadian musical life through his diverse activities; as an organist, pedagogue, broadcaster, composer and musicologist. Between 1944 and 1948 Hambræus studied organ and, in 1947, he began his academic studies at the University of Uppsala, graduating in 1950 with a degree in Musicology, Art History and Religious Studies. Hambræus continued his graduate studies in musicology, focusing on Renaissance music, and completed his Ph.D. in 1956. In 1957 Hambræus was hired as a radio producer by the Swedish Broadcasting Corporation. He became head of the Chamber Music Department in 1964 and head of Music Production in 1968. In 1972 he was appointed professor of composition at McGill University, Montreal, where he was named Emeritus Professor in 1995.

Bengt Hambræus's immense compositional output encompasses music for a wide variety of ensembles and occasions, from orchestral pieces and stage works to chamber music and pedagogical pieces. Stylistically, Hambræus's works can be divided into three periods. The early period includes the works from his years of study during the 1940s. These works are inspired by Günter Raphael, Max Reger and Paul Hindemith, and include the Reger-inspired *Organ Sonata in E minor* (1946) and the contrapuntal Hindemith-inspired *Concerto for Organ and Harpsichord* (1947/51). The timbrally-focused modernistic style of Hambræus's second period was influenced by his experiences at the summer courses in Darmstadt during the 1950s and includes his earliest serial works, *Spectrogram* (1953) and *Psalm CXXII* (1953). Hambræus's lifelong interest in music history and ethnomusicology has become a dominant characteristic of his third period, which dates from the end of the 1960s onwards. One prominent example is his large-scale choral trilogy, *Constellations V, Symphonia Sacra* and *Apocalipsis* (1982-1987), which features texts dealing with issues of violence versus freedom and peace, includes historical and ethnomusicological references, and demonstrates Hambræus's commitment to ethics and humanity.

© Per F. Broman 1999

The Works

Apocalipsis cum figuris (*Revelation with Figures*) is the title of a cycle of woodcuts created in 1498 by the German artist Albrecht Dürer, then aged 27. It was based on various episodes found in the Revelation of St. John the Divine, the final book of the New Testament. In his illustrations Dürer succeeded, in a highly congenial manner, in visualizing the ecstatic and allegorical language of the text which has long been recognized as one of the most dramatic – as well as one of the earliest – eschatological presentations in Christian literature (albeit with strong links to certain visions and prophecies in the Old Testament).

There was a special reason why Dürer produced this cycle of woodcuts at that particular time. The Church had declared that 1500 would be an apocalyptic year during which the world would come to an end. Everyone in the Christian community had, therefore, to prepare for the coming total devastation. Pictures or Miracle Plays, both dealing with eschatological matters – enabled even illiterate laymen to contemplate their sins and to become concerned penitents.

Quite understandably, the Revelation of St. John the Divine has become a source of inspiration for many other artists and musicians over the centuries and many poets and novelists have alluded to its content. Besides its theological and literary value, the symbolic language of Revelation with its description of a cosmic war between the powers of good and evil, as well as the Last Judgement, has also been interpreted as a symbol for many crises in history in times of catastrophe, terror and war. It is also obvious that Saint John's rendering of his visions – in a style reminiscent of Oriental mythology, prophecy and narrative – had a special, perhaps exotic, appeal to the Western world as a message from an ancient global perspective. Among many examples from the 20th century, brief mention may be made of Hilding Rosenberg's *Johannes Uppenbarelse (Revelation of St. John)*, which is actually his fourth symphony, composed in 1940 as a flaming protest against racism and genocide at the beginning of the Second World War. The text for the vocal parts had been transformed from the original by the outstanding Swedish poet Hjalmar Gullberg. Music and text created a situation, for example, in which evil demons and dragons assumed the guise of bomber planes – an obvious analogy in modern times. Other works include the monumental *Apocalypse de Jean* (1968) by the French composer Pierre Henry. A special case is the entirely fictional *Apocalipsis cum figuris*, allegedly first performed in 1926, by the fictitious composer Adrian Leverkühn, the hero of Thomas Mann's famous novel *Doktor Faustus* (1947). Mann's description of Leverkühn's gigantic *Apocalipsis* tells of a fascinating conglomerate of styles and techniques, almost as though it were an example of comprehensive artistic pluralism in the 1920s. He almost invites any composer to realize his or her personal solution. It would certainly have been a challenge for me too; but for practical reasons I had to take a different road. The only common denominator is the title and the fact that both Leverkühn's work and my own were inspired by Dürer. Texts taken from or related to the Book of Revelation occur in a number of my works: *Responsorier* (1964); *Motetum Archangeli Michaelis* (1967); *Alpha – Omega* (1982); *Apocalipsis cum figuris secundum Dürer 1498* (1987); *St. Michael's Liturgy* (1992).

When, in the spring of 1987, I was asked to write a major choral work for the St. Sebald Church in the German city of Nuremberg (where many of my choral and organ works had been performed since the late 1960s) I decided to create it as the final part of a huge choral trilogy in which various biblical texts deal with timeless topics, symbols and situations. The first part of the

trilogy, *Constellations V* (1982-83), deals with human freedom in spirit and thought. In the second part, *Symphonia sacra in tempore passionis* (1986), the suffering, death and resurrection of Christ reflects the political oppression, torture and judicial murder of our own time. *Apocalipsis cum figuris*, the final part of the trilogy, is an allegorical representation of the end of our world in times of human alienation, paralyzing technology, meaningless star wars, destruction of our ecosystem and genocide; yet with a faintly shimmering hope of a final redemption. All the texts are sung in Latin which I regard as a timeless, ritual language that can readily be translated, in programme notes, to any other language. For the present CD I have authorized the English of the King James Version of the Bible. Though the political intentions underlying the Trilogy are strongly linked to specific situations in our own world, I have not used modern equivalents to the biblical metaphors of the sort that Gullberg and Rosenberg used.

Because *Apocalipsis cum figuris* was commissioned for a church in Nuremberg, I had two obvious reasons for realizing the project besides my strong ethical commitment to the text. Albrecht Dürer is undoubtedly the most famous artist to have lived in that city; in fact his house was not far from the St. Sebald Church where the organist was my old friend Werner Jacob, who has performed many of my works over the years. I dedicated *Apocalipsis* to him on his fiftieth birthday and let the very demanding organ part become a tribute to him as an artist. Another unavoidable fact about the famous ‘Meistersinger’ city is that it was completely destroyed during the Second World War and now has a less glorious place in modern history as the venue for the Nuremberg Trials (1945-47). The apocalyptic metaphors in Revelation are easily translated into destruction, catharsis, human survival and resurrection in the year 1999 too.

Apocalipsis cum figuris is written for mixed choir, bass and organ. The presentation of the text is shared between soloist and choir in which the former, so to speak, narrates the current story of his visions while the latter performs various different functions, for example representing the terrifying, ominous or comforting voices from invisible celestial powers. The organ part reflects the dramatic development as it has been exposed by the different voices. Thematically it unfolds from a soft, melodic archetype at the very beginning (close to a traditional Kyrie or Amen in a liturgical service), which is the musical nucleus of the entire work. The complete title of my work: *Apocalipsis cum figuris secundum Dürer 1498 (Revelation with figures according to Dürer 1498)* corresponds to Bach’s subtitled attribution to one of his Passions – in Latin – ‘According to St. Matthew’.

Motetum Archangeli Michaelis was written twenty years earlier as a commission for the Stockholm Church of Maria Magdalena (St. Mary Magdalene) for the 75th anniversary of its choir. The

event was scheduled for St. Michael's Day of the same year (1967) and was premièred under the direction of Judith Linder.

There are no solo voices in *Motetum*. The text is a paraphrase, in the Roman Catholic St. Michael liturgy, of corresponding episodes in Revelation. The organ underscores various moods in the choral part. The work is subtitled 'Omaggio a Edgard Varèse' – as a tribute to one of the contemporary composers whose work I have always admired. In *Motetum* there are three short fragments in the organ part which go back to Varèse's *Déserts* (1954). Because Varèse regarded the title *Déserts* as a symbol not only for vast areas of sand or ice but also for the void in space or in a human world and mind, I saw an affinity between Varèse's thoughts and my own approach to the apocalyptic vision of the Archangel Michael.

© *Bengt Hambræus 1999*

My son Michael, born in 1961, died suddenly from a heart attack in June 1994. During his short lifetime he had been extremely versatile, combining the daily chores of dairy farming with many intellectual and scholarly activities. He specialized in Canadian organ history and had almost completed the manuscript of the first volume in a comprehensive history of the Casavant Frères, one of North America's oldest and most important organ-building companies. Besides his writing he was also a recognized photographer, specializing in the documentation of landscapes, architecture and organs. The photo on the cover was taken on our farm at Apple Hill in Canada.

Bengt Hambræus

Hans-Ola Ericsson was born in Stockholm in 1958. He studied at the music colleges in Stockholm and Freiburg and later in the USA and in Venice. Most influential among his teachers were Torsten Nilsson, Klaus Huber, Brian Ferneyhough, Edith Picht-Axenfeld, Zsigmond Szathmáry and Luigi Nono. Hans-Ola Ericsson has given recitals throughout Europe as well as in Japan and the USA. He has recorded extensively for the gramophone, not least an award-winning recording project for BIS comprising Olivier Messiaen's complete organ music. In 1989 Hans-Ola Ericsson was appointed professor of organ at the Music College in Piteå and the Luleå University of Technology. He regularly gives courses in performance and composition in Europe and the USA. In the summer of 1990 he lectured at the famous Darmstadt summer course for new music where he also received the prestigious Kranichsteiner Musikpreis. Hans-Ola Ericsson has collaborated directly with Olivier Messiaen, György Ligeti, John Cage and Arvo Pärt in the interpretation of their compositions for organ. He is also much in demand as an expert in the restoration of historic organs. In 1996 he was appointed permanent guest professor at the Music College in Bremen.

Olle Sköld, bass, studied music at the Ingesund College, the Royal College of Music and the Opera College in Stockholm and at the Conservatory in Copenhagen. He sings music from all periods and has wide experience both of early music and contemporary music. He has performed some 55 different operatic rôles, ten of them at the first productions of new operas. He has also appeared as an actor and musical artist. Olle Sköld is also much in demand as an oratorio singer and has given concerts in many European countries. He has recorded widely both for the gramophone and for radio and television. He is also active as a conductor and a composer.

The **Swedish Radio Choir** was founded as long ago as the mid-1920s though in its current form it dates back to 1952, the year in which Eric Ericson joined the Swedish Broadcasting Corporation as choirmaster. The Swedish Radio Choir under Eric Ericson's leadership not only became a world-famous body in its own right but was also responsible for raising the standard of choral singing throughout the Western world. The expertise of the Swedish Radio Choir has inspired numerous composers to write choral works requiring technical abilities and a musical sensibility which were undreamed of before Eric Ericson had trained and developed the Swedish Radio Choir. As well as collaborating with the Swedish Radio Symphony Orchestra, the choir has for many years performed on a regular basis with the Berlin Philharmonic Orchestra and Claudio Abbado and this has given rise to numerous acclaimed recordings. The choir consists of 33 professional singers who together form one of the world's most dynamic and euphonious instruments.

Born in 1952, **Stefan Parkman** studied singing at the Royal College of Music in Stockholm, as well as choral conducting with Eric Ericson and orchestral conducting with Jorma Panula. He directed the Uppsala Cathedral boys' choir between 1974 and 1988 and was conductor of the Royal Stockholm Philharmonic Chorus from 1985 to 1993. He has conducted the Uppsala Academy Chamber Choir since 1983. In 1989 Stefan Parkman was appointed chief conductor of the Danish National Radio Choir, having been a regular guest conductor since 1983. Stefan Parkman conducts symphony orchestras and ensembles throughout Scandinavia, including the Royal Stockholm Philharmonic Orchestra and the Royal Opera Orchestra in Stockholm. He regularly conducts the Swedish Radio Choir, the Berlin Radio Choir, the BBC Singers and the Nederlands Kamerkoor. Stefan Parkman teaches choral conducting at the Royal College of Music in Stockholm and is director of choral conducting at Uppsala University. As a singer he performs as a tenor soloist (primarily the Evangelist) in baroque oratorios and passions. In 1997 he was made Knight of the Dannebrog Order by Queen Margrethe II of Denmark, and in 1998 he was elected a member of the Royal Swedish Musical Academy.

Bengt Hambræus (geb. 29. Januar 1928 in Stockholm) übte durch seine verschiedenen Tätigkeiten einen wesentlichen Einfluß im schwedischen und kanadischen Musikleben aus: als Organist, Pädagoge, Rundfunkproduzent, Komponist und Musikwissenschaftler. 1944-48 studierte er Orgel und begann 1947 seine akademischen Studien an der Universität Uppsala. Nachdem er 1950 den Titel Mag. phil. der Musikgeschichte, Kunstgeschichte und Religionswissenschaft erlangt hatte, setzte er das Studium der Musikwissenschaft, nun mit dem Schwerpunkt Musik der Renaissance, fort, und erhielt 1956 dafür den Dr. phil. 1957 wurde Hambræus vom Schwedischen Rundfunk als Produzent angestellt. 1964 wurde er Chef der dortigen Kammermusikabteilung, 1968 Chef der Musikproduktion. 1972 folgte die Ernennung zum Professor für Komposition an der McGill-Universität in Montréal, wo er auch 1995 emeritiert wurde.

Bengt Hambræus' enormes kompositorisches Schaffen umfaßt Musik für eine große Vielfalt von Ensembles und Aufführungsgelegenheiten, von Orchesterstücken und Bühnenwerken bis zu Kammermusik und pädagogischen Stücken. Stilistisch können seine Werke in drei Perioden unterteilt werden. Die frühe Periode umfaßt die Werke seiner Studienzeit in den 1940er Jahren. Diese Werke wurden von Günter Raphael, Max Reger und Paul Hindemith inspiriert, und umfassen die von Reger inspirierte *Orgelsonate in e-moll* (1946) und das kontrapunktische, von Hindemith inspirierte *Konzert für Orgel und Cembalo* (1947/51). Der klangfokussierte, moderne Stil der zweiten Periode von Hambræus wurde durch seine Erfahrungen bei den Darmstädter Sommerkursen der 1950er Jahre beeinflusst und umfaßt seine frühesten seriellen Werke, *Spectrogram* (1953) und *Psalms CXXII* (1953). Hambræus' lebenslanges Interesse für Musikgeschichte und Ethnomusikologie wurde ein hervortretendes Charakteristikum seiner dritten Periode, ab Ende der 1960er Jahre. Ein wichtiges Beispiel ist die groß angelegte Chortrilogie *Constellations V, Symphonia Sacra* und *Apocalipsis* (1982-87). Ihre Texte behandeln die Gegensätze Gewalt – Freiheit und Frieden; sie enthält historische und ethnomusikologische Bezugnahmen, und veranschaulicht ferner Hambræus' Engagement für Ethik und Menschlichkeit.

© Per F. Broman 1999

Zu den einzelnen Werken

Apocalipsis cum figuris (*Offenbarung mit Bildern*), so benannte der 27-jährige Nürnberger Albrecht Dürer seine im Jahr 1498 veröffentlichten fünfzehn Holzschnitte zu verschiedenen Episoden aus der Offenbarung des Johannes. Jene erschütternden, packenden Illustrationen sind aber nicht nur eine bildliche Deutung des letzten Buches aus dem Neuen Testament. Die allegorische und ekstatische Bibelsprache wurde zwar mit hervorragender Meisterschaft in Dürers Holzschnitten transformiert, aber diese dienten vielmehr einem bestimmten gesellschaftlichen und reli-

gionspolitischen Zweck, geprägt durch den Einfluß der aktuellen Situation, zu einer Zeit allgemeiner Unruhe und gärender Revolution. Mystiker und Visionäre hatten für das Jahr 1500 die Apokalypse, den Weltuntergang prophezeit. Das Volk, insbesondere Bauern und Kleinbürger, sollten mit belehrenden Bildern und liturgischen Schauspielen auf eine unbekannte Zukunft vorbereitet werden, auf Eschatologie, Reue und Buße.

Die Offenbarung des Johannes, jene allegorische Darstellung des Jüngsten Gerichtes mit ihrer orientalistisch-fabelhaften Erzählung von Eschatologie und Kosmos, hat durch die Jahrhunderte immer wieder neue Generationen von Literaten, Komponisten und bildenden Künstlern fasziniert. Besonders in Zeiten von Katastrophen oder Weltkrisen wurden die apokalyptischen Visionen regelmäßig von neuem beschworen oder als Symbolsprache verwendet. So beschreibt bekanntlich Thomas Mann in seinem Roman *Doktor Faustus* – entstanden im Schatten des zweiten Weltkrieges – ein frei erfundenes (und natürlich niemals existierendes) Werk, komponiert von seinem Romanhelden, dem fiktiven Komponisten Adrian Leverkühn, und „uraufgeführt“ 1926. Diese ebenso fiktive Komposition *Apocalipsis cum figuris* ist eine monumentale Huldigung an Dürer, in Manns Beschreibung fast eine Mischung der verschiedensten Stile und Gattungen, die in der Musik der 1920er Jahre vorkamen; seine poetische Werkeinführung könnte tatsächlich als Anregung für neue Kompositionen dienen.

Von dieser erdichteten Komposition abgesehen kennen wir aber andere bedeutende musikalische Schöpfungen, die im 20. Jahrhundert entstanden sind. Es sind vor allem zwei, welche besonders nennenswert sind: Hilding Rosenbergs *Johannes Uppenbarelse* (1940) und das monumentale Tonbandwerk *Apokalypse de Jean* (1968) des französischen Komponisten Pierre Henry. Rosenbergs Komposition ist in Wirklichkeit seine groß angelegte vierte Symphonie, entstanden in Zusammenarbeit mit dem schwedischen Dichter Hjalmar Gullberg, der für die Chortexte verantwortlich war. Diese Texte sind moderne Übertragungen von denjenigen der Offenbarung; die biblischen Dämonen, Teufel und Drachen sind z.B. als vernichtende Bombenflugzeuge verstanden. Im Ganzen ist Rosenbergs apokalyptische vierte Symphonie ein gewaltiger Protest gegen alle Schändlichkeit und Verbrechen des Krieges, gegen Rassismus und Holocaust.

Mehrere von meinen eigenen Kompositionen sind von den im Offenbarungsbuch wörtlich gezeichneten Visionen inspiriert. Für die folgenden Chorwerke sind die Texte direkt daraus entnommen, bzw. davon angeregt: *Responsorien* (1964); *Motetum Archangeli Michaelis* (1967); *Alpha – Omega* (1982); *Apocalipsis cum figuris secundum Dürer 1498* (1987); *St. Michael's Liturgy* (1992). Im Frühjahr 1987 bekam ich eine Anfrage, ob ich ein größeres Chorwerk komponieren möchte, zur Uraufführung im folgenden Jahr in der Sebalduskirche in Nürnberg (wo viele meiner Werke seit mehreren Jahren aufgeführt worden waren). Ich sagte sofort zu, weil ich schon

längst die Absicht hatte, mich nochmals mit den Texten der Offenbarung auseinanderzusetzen, um ein Werk zu schaffen, das zugleich als Abschluß einer Chortrilogie dienen könnte, in welcher verschiedene Bibeltexte ewige Fragen der Menschheit in symbolischen Deutungen oder Parabeln mit eschatologischer Beziehung behandeln. Meine Trilogie beginnt mit *Constellations V* (1982-83), wo von menschlicher Freiheit, in Geist und Wort, die Rede ist. Der zweite Teil, *Symphonia sacra in tempore Passionis* (1986), spiegelt, in der Darstellung der Evangelien von Leiden, Tod und Auferstehung des Heilandes Jesus Christus, die immer wiederkehrende Unsinnigkeit von Intoleranz, politischer Erniedrigung, Folter und Justizmord wider. Der dritte und abschließende Teil der Trilogie, *Apocalipsis cum figuris*, ist eine allegorische Darstellung vom drohenden Untergang unserer Welt, welche heute übermäßig geprägt ist von menschlicher Entfremdung, von einer manchmal lähmenden Technologie, von wahnwitziger SDI-Aufrüstung und Kernwaffen, von politischen oder großindustriellen Manipulationen, von der unsinnigen Zerstörung unserer Umwelt und ihres ökologischen Gleichgewichtes – und doch mit einer letzten Hoffnung auf Erlösung und Wiedergeburt.

In allen drei Werken ist die Sprache Latein und zwar in der Version der Vulgata. Dem heutigen Hörer kommt diese klassische Kirchensprache vermutlich fremdartig vor. Ich verwendete sie aber absichtlich: jeder, der die Worte genau verstehen will, findet die Übersetzung in seiner Bibel, sei es auf Deutsch, Englisch, Französisch, Griechisch, Spanisch, Schwedisch oder Suaheli. In jeder Sprache kommen Angst und Beben zum Ausdruck, um die Menschen, die Erde, das Weltall oder die letzten, noch ungekannten Ungeheuerlichkeiten.

Weil *Apocalipsis cum figuris* für die Nürnberger Sebalduskirche komponiert wurde, hatte ich verschiedene Assoziationen und Einfallswinkel, auch den Text betreffend. Albrecht Dürer war ohne Zweifel der berühmteste Künstler, der jemals in Nürnberg lebte und wirkte. Sein Haus liegt ganz in der Nähe von St. Sebald, wo mein alter Freund Werner Jacob Organist war, dem *Apocalipsis* anlässlich seines 50. Geburtstages gewidmet ist. Die virtuose Orgelstimme wurde für seine hervorragende Meisterschaft konzipiert. Dazu kommt aber das Schicksal der ehemaligen sogenannten Meistersingerstadt in der Mitte des 20. Jahrhunderts unvermeidlich in Erinnerung. Ein Großteil wurde während des zweiten Weltkrieges völlig zerstört, darunter die Sebalduskirche, die aber allmählich aus totaler Zertrümmerung wieder aufgebaut wurde, buchstäblich Stein für Stein. Bekanntlich fand auch in Nürnberg der große Prozeß statt (1945-47), wo teilweise Leiter und Verantwortliche des Dritten Reiches zur Verantwortung gezogen wurden. In diesem Zusammenhang entsprechen die apokalyptischen Metaphern der Offenbarung auch der heutigen Wirklichkeit, in der die Welt von Destruktion, Katharsis, Überleben und Auferstehen immer noch grimmige Erfahrungen hat.

Apocalipsis cum figuris ist für gemischten Chor, Baßstimme und große Orgel geschrieben. Der Text wird sowohl vom Solisten als auch vom Chor präsentiert, wobei der Baß – ähnlich wie der Evangelist in einer Bach-Passion – als Erzähler fungiert, und der Chor eine mehr dramatische Aufgabe hat, um das Schreckensvolle, Ominöse auszudrücken, oder als Tröster aus unsichtbaren überirdischen Elementen aufzutreten. In der Orgelstimme wird der Text in allen Registern durchgehend kommentiert, von rasender Gewalt bis zu sanfter Meditation. Thematisch entwickelt sich das ganze Werk aus einem melodischen Archetyp gleich am Anfang heraus (etwa wie eine Kyrie- oder Amenformel in der Liturgie). Der vollständige Titel, *Apocalipsis cum figuris secundum Dürer 1498* entspricht demjenigen in z.B. Bachs (ursprünglich in Latein): Passionsmusik nach dem Evangelisten Matthäus.

Motetum Archangeli Michaelis wurde zwanzig Jahre früher komponiert, als Auftrag der Maria Magdalenen-Kirche in Stockholm anlässlich des 75jährigen Jubiläums des Kirchenchores am Michaeli-Sonntag 1967. Die Uraufführung wurde von Judith Linder dirigiert.

Der Text stammt aus der katholischen Michaelsliturgie, wo gewisse Abschnitte aus der Offenbarung verarbeitet sind; die Orgelstimme interpretiert die verschiedenen Stimmungen des Textes. Das Werk ist geschrieben als Huldigung an Edgar Varèse, ein Komponist, den ich immer bewunderte. Es kommen in meinem *Motetum* drei kurze Fragmente in der Orgelstimme vor, die sich auf Varèses *Déserts* (1954) beziehen. Für Varèse bedeutete *Déserts* nicht nur die unendliche Wüste aus Sand oder Eis, sondern auch die Leere im Kosmos oder die Einsamkeit des Individuums, die Entfremdung. Für mich entsprachen Varèses Worte ziemlich genau den apokalyptischen Visionen, die mit dem heiligen Michael verbunden sind.

© Bengt Hambraeus 1999

Mein Sohn Michael, geb. 1961, starb völlig unerwartet an einem Herzinfarkt im Juni 1994. Er war einer der vielseitigsten Menschen, die ich jemals gekannt habe. Neben seiner Arbeit auf unserem Milchbauernhof war er auch als Schriftsteller und Fotograf tätig. Sein Hauptinteresse galt der Geschichte der kanadischen Orgelbaukunst, die er mit wissenschaftlicher Akribie studierte und dokumentarisch belegte. Der erste Teil einer umfassenden Monographie über Casavant Frères – eine der ältesten und bedeutendsten Orgelbaufirmen in Nordamerika – war an dem Tag, an dem er starb, beinahe abgeschlossen. Als Fotograf war er besonders bekannt für seine Dokumentation von Landschaft, Natur, Architektur und vor allem Orgeln. Das Titelbild dieser CD wurde auf unserer Farm in Apple Hill, Kanada, aufgenommen.

Bengt Hambraeus

Hans-Ola Ericsson wurde 1958 in Stockholm geboren. Er studierte an den Musikhochschulen Stockholm und Freiburg, später in den USA und Venedig. Unter seinen Lehrern hatten Torsten Nilsson, Klaus Huber, Brian Ferneyhough, Edith Picht-Axenfeld, Zsigmond Szathmáry und Luigi Nono stärksten Einfluß auf ihn. Hans-Ola Ericsson konzertiert in Europa, Japan und den USA. Seine meisterhaften Interpretationen sind auf zahlreichen Schallplatteneinspielungen dokumentiert, wie z.B. bei BIS mit dem Orgelwerk Olivier Messiaens. 1989 erhielt Hans-Ola Ericsson eine Professur für Orgel an der Musikhochschule Piteå, bzw. Technischen Universität Luleå. Er leitet Interpretations- und Kompositionskurse in Europa und USA und wurde im Sommer 1990 für seine Tätigkeit als Dozent bei den Internationalen Ferienkursen für Neue Musik in Darmstadt mit dem angesehenen Kranichsteiner Musikpreis ausgezeichnet. In Interpretationsfragen bezüglich ihrer eigenen Werke für Orgel arbeitet Hans-Ola Ericsson direkt mit Komponisten wie Olivier Messiaen, György Ligeti, John Cage und Arvo Pärt zusammen. Auch bei Restaurierungen älterer Orgeln wird er häufig als Sachverständiger zu Rate gezogen. Im Herbst 1996 wurde Hans-Ola Ericsson als ständiger Gastprofessor an die Musikhochschule Bremen berufen.

Olle Sköld studierte Musik an der Hochschule Ingesund, der Königlichen Musikhochschule und Opernhochschule in Stockholm und am Kopenhagener Konservatorium. Er singt Werke aller Epochen und hat weitreichende Erfahrungen in sowohl alter Musik als auch zeitgenössischer Musik. Zu seinem Repertoire gehören ca. 50 verschiedene Opernrollen, davon zehn Ersteinstudierungen neuer Opern. Olle Sköld tritt als Schauspieler und Musicaldarsteller ebenso wie als Oratoriensänger und in Konzerten in vielen Ländern Europas auf. Neben zahlreichen Aufnahmen für Schallplatte, Funk und Fernsehen ist er auch als Dirigent und Komponist tätig.

Der **Chor des Schwedischen Rundfunks** zählt zu den bekanntesten und angesehensten A cappella-Ensembles der Welt. Obwohl bereits Mitte der 20er Jahre gegründet, erhielt er seine heutige Form erst 1952, dem Jahr, in welchem Eric Ericson vom Schwedischen Rundfunk als Chorleiter eingestellt wurde und seine phänomenale Arbeit mit dem Chor begann. Dank Eric Ericsons einmaliger Gabe, tiefe Musikalität mit einem vollendeten Gespür für Chorklang zu vereinen, setzte der Chor neue Maßstäbe für den Chorgesang in der westlichen Musikwelt. Mehrere Komponisten wurden angeregt, Chorwerke zu schreiben, welche ein technisches Können und eine musikalische Feinfühligkeit fordern, von denen man vor Eric Ericsson nicht zu träumen gewagt hatte. Neben seiner Zusammenarbeit mit dem Orchester des Schwedischen Rundfunks und anderen Orchestern ist der Chor über viele Jahre regelmäßig mit den Berliner Philharmonikern unter Claudio Abbado aufgetreten, mit zahlreichen Aufsehen erregenden Einspielungen als Resultat. Der Chor besteht

aus 33 professionellen Sängern, welche zusammen einen der dynamischsten und wohlklingendsten Klangkörper der Welt bilden.

Der 1952 geborene **Stefan Parkman** studierte Gesang, Chorleitung bei Eric Ericson und Dirigieren bei Jorma Panula an der **Königlichen Musikhochschule Stockholm**. Zwischen 1974 und 1988 leitete er den Knabenchor der Domkirche von Uppsala und in den Jahren 1985 bis 1993 den **Königlich Philharmonischen Chor Stockholm**. 1989 wurde Stefan Parkman zum **Chefdirigenten des Chores des Dänischen Nationalen Rundfunks** ernannt, dessen regelmäßiger Gastdirigent er seit 1983 war. Stefan Parkman dirigiert **Symphonieorchester und Ensembles in ganz Skandinavien**, unter anderem das **Königlich Philharmonische Orchester** und das **Orchester der Königlichen Oper Stockholm**. Er dirigiert regelmäßig den **Chor des Schwedischen Rundfunks**, den **Berliner Rundfunkchor**, die **BBC Singers** und den **Niederlands Kamerkoor**. Ferner unterrichtet Stefan Parkman **Chorleitung an der Königlichen Musikhochschule Stockholm** und an der **Universität Uppsala**. Als **Tenorsolist** tritt er in **Oratorien und Passionen des Barock** (hauptsächlich als **Evangelist**) auf. 1997 wurde er von **Königin Margarethe II von Dänemark** zum **Ritter des Danebrog** geschlagen und 1998 als **Mitglied in die Königlich Schwedische Akademie** aufgenommen.



Stefan Parkman, conductor

Photo: © Studio Puh

Bengt Hambræus (né à Stockholm le 29 janvier 1928) a exercé un impact majeur dans la vie musicale suédoise et canadienne grâce à ses diverses activités: organiste, pédagogique, personnalité de la radio et de la télévision, compositeur et musicologue. Entre 1944 et 1948, Hambræus étudia l'orgue et, en 1947, il entreprit ses études académiques à l'université d'Upsal, obtenant en 1950 un diplôme de musicologie, histoire de l'art et études religieuses. Hambræus poursuivit ses études en musicologie, se spécialisant en musique de la Renaissance, et il termina son doctorat en 1956. En 1957, Hambræus fut engagé comme metteur en ondes par la Société de Diffusion Suédoise. Il devint directeur du département de la musique de chambre en 1964 et directeur de la production de la musique en 1968. En 1972, il devint professeur de composition à l'université McGill à Montréal où il fut nommé professeur émérite en 1995.

L'immense œuvre de composition de Bengt Hambræus embrasse de la musique pour une grande variété d'ensembles et occasions, de pièces orchestrales et œuvres de scène à la musique de chambre, aux pièces pédagogiques et à la musique électro-acoustique. Stylistiquement, les œuvres d'Hambræus peuvent être divisées en trois périodes. La première période renferme les compositions de ses années d'études dans les années 1940. Ces œuvres sont inspirées par Günter Raphael, Max Reger et Paul Hindemith et incluent la *Sonate pour orgue en mi mineur* (1946) inspirée par Reger et le contrapuntique *Concerto pour orgue et clavecin* (1947/51) inspiré par Hindemith. Le style moderniste centré sur le timbre de la seconde période d'Hambræus fut influencé par ses expériences aux cours d'été à Darmstadt dans les années 1950 et renferme ses premières œuvres sérielles, *Spectogram* (1953) et *Psaume CXXII* (1953). L'intérêt à vie d'Hambræus pour l'histoire de la musique et l'ethnomusicologie est devenu une caractéristique dominante de sa troisième période qui date de la fin des années 1960 jusqu'à nos jours. Un exemple frappant est sa grande trilogie chorale, *Constellations V*, *Symphonia Sacra* et *Apocalipsis* (1982-87), qui présente des textes traitant de sujets de violence contre la liberté et la paix, inclut des références historiques et ethnomusicologiques et démontre l'engagement de Hambræus pour l'éthique et l'humanité.

© Per F. Broman 1999

Les œuvres

Apocalipsis cum figuris (*Apocalypse avec figures*) est le titre d'un cycle de gravures sur bois de 1498 de l'artiste allemand Albrecht Dürer âgé alors de 27 ans. Il repose sur différents épisodes trouvés dans l'Apocalypse de saint Jean le Divin, le livre final du Nouveau Testament. Dans ses illustrations, Dürer réussit, d'une manière hautement sympathique, à visualiser le langage extatique et allégorique du texte qui a longtemps été reconnu comme l'une des présentations eschatologiques les plus dramatiques – ainsi que l'une des plus anciennes – de la littérature chrétienne (même s'il

s'y trouve des liens forts avec certaines visions et prophéties de l'Ancien Testament).

Il y avait une raison spéciale pourquoi Dürer produisit ce cycle de gravures sur bois à ce temps particulier. L'Eglise avait déclaré que 1500 serait une année apocalyptique au cours de laquelle le monde prendrait fin. C'est pourquoi tous les chrétiens devaient se préparer pour la dévastation totale à venir. Des peintures ou des pièces de théâtre appelées miracles, toutes traitant de sujets eschatologiques, permirent aux laïques même illettrés de reconnaître leurs péchés et de devenir des pénitents chagrins.

On comprend que l'Apocalypse de saint Jean le Divin soit devenu une source d'inspiration pour plusieurs autres artistes et musiciens au cours des siècles et que plusieurs poètes et romanciers aient fait allusion à son contenu. A côté de sa valeur théologique et littéraire, le langage symbolique de l'Apocalypse avec sa description d'une guerre cosmique entre les puissances du bien et du mal ainsi que du Jugement dernier, a aussi été interprété comme un symbole pour plusieurs crises dans l'histoire à des moments de catastrophe, terreur ou guerre. Il est aussi évident que l'interprétation de saint Jean de ses visions – dans un style rappelant la mythologie, la prophétie et la narration orientales – exerçait un attrait spécial, exotique peut-être, sur le monde occidental en tant que message d'une perspective globale ancienne. Parmi plusieurs exemples du 20^e siècle, on doit faire une brève mention de *Johannes Uppenbarelse (L'Apocalypse de saint Jean)* de Hilding Rosenberg qui est en fait sa quatrième symphonie composée en 1940 en guise de protestation véhémement contre le racisme et le génocide au début de la seconde guerre mondiale. Le texte pour les parties vocales a été transformé à partir de l'original par l'éminent poète suédois Hjalmar Gullberg. Musique et texte créèrent une situation, par exemple, où les démons et les dragons du mal prirent les apparences d'avions de bombardement – une analogie évidente aux temps modernes. D'autres œuvres incluent la monumentale *Apocalypse de Jean* (1968) du compositeur français Pierre Henry. L'œuvre entièrement fictive *Apocalipsis cum figuris* est un cas spécial, créé en 1926 paraît-il, du compositeur fictif Adrian Leverkühn, le héros du célèbre roman *Le Docteur Faustus* (1947) de Thomas Mann. La description de Mann de la gigantesque *Apocalipsis* de Leverkühn parle d'un conglomérat fascinant de styles et de techniques, presque comme s'il s'agissait d'un exemple de vaste pluralisme artistique dans les années 1920. Il invite presque tout compositeur à réaliser sa solution personnelle. Cela aurait certainement été un défi pour moi aussi; mais, pour des raisons pratiques, j'ai choisi de prendre une voie différente. Le seul dénominateur commun est le titre et le fait que l'œuvre de Leverkühn et la mienne furent inspirées par Dürer. Des textes tirés de l'Apocalypse – ou qui lui sont reliés – apparaissent dans plusieurs de mes œuvres: *Responsories* (1964); *Motetum Archangeli Michaelis* (1967); *Alpha – Omega* (1982); *Apocalipsis cum figuris secundum Dürer 1498* (1987); *Liturgie de St-Michel* (1992).

Quand, au printemps de 1987, on m'a demandé d'écrire une œuvre chorale majeure pour l'église St-Sebald dans la ville allemande de Nuremberg (où plusieurs de mes œuvres chorales et pour orgue ont été jouées depuis la fin des années 1960), j'ai décidé d'en faire la partie finale d'une grande trilogie chorale où de nombreux textes bibliques traitent de sujets, symboles et situations éternelles. La première partie de la trilogie, *Constellations V* (1982-83), traite de la liberté humaine d'esprit et de pensée. Dans la seconde partie, *Symphonia sacra in tempore passionis* (1986), la passion, mort et résurrection du Christ reflètent l'oppression politique, la torture et l'assassinat légal de notre temps. *Apocalipsis cum figuris*, la dernière partie de la trilogie, est une représentation allégorique de la fin de notre monde dans les temps d'aliénation humaine, technologie paralysante, guerre cosmique inutile, destruction de notre système écologique et génocide, avec pourtant un espoir brillant faiblement de rédemption finale. Tous les textes sont chantés en latin que je considère comme intemporel, langue rituelle qui peut facilement être traduite, dans les notes de programme, dans n'importe quelle langue. Pour le présent CD, j'ai autorisé l'anglais de la version du roi Jacques de la Bible. Quoique les intentions politiques sous-jacentes à la trilogie soient fortement reliées à des situations spécifiques dans notre propre monde, je n'ai pas utilisé d'équivalents modernes aux métaphores bibliques de la sorte dont Gullbert et Rosenberg se sont servi.

Parce qu'*Apocalipsis cum figuris* fut commandée pour une église à Nuremberg, j'avais deux raisons évidentes pour réaliser le projet à côté de mon fort engagement éthique envers le texte. Albrecht Dürer est indubitablement l'artiste le plus célèbre à avoir vécu dans cette ville; en fait, sa maison n'était pas loin de l'église St-Sebald où l'organiste était mon vieil ami Werner Jacob qui a joué plusieurs de mes œuvres au cours des années. Je lui ai dédié *Apocalipsis cum figuris* pour son cinquantième anniversaire et ai laissé la partie d'orgue très exigeante lui être un hommage comme artiste. Un autre fait inévitable au sujet de la célèbre ville des "Maîtres Chanteurs" est qu'elle fut complètement détruite au cours de la seconde guerre mondiale et qu'elle occupe maintenant une place moins glorieuse en histoire moderne comme site des procès de Nuremberg (1945-47). Les métaphores apocalyptiques dans l'Apocalypse sont facilement traduites en destruction, catharsis, survie humaine et résurrection dans l'année 1999 aussi.

Apocalipsis cum figuris est écrite pour chœur mixte, basse et orgue. La présentation du texte est partagée entre le soliste et le chœur où le soliste, pour ainsi dire, raconte l'histoire courante de ses visions tandis que le chœur remplit différentes fonctions, par exemple représenter les voix terrifiantes, menaçantes ou réconfortantes des puissances célestes invisibles. La partie d'orgue reflète le développement dramatique comme il a été exposé par les différentes voix. Du point de vue thématique, elle se développe à partir d'un archétype mélodique doux au tout début (semblable à un Kyrie ou Amen traditionnel dans un service liturgique) qui est le noyau de l'œuvre en entier. Le

titre complet de mon œuvre, *Apocalipsis cum figuris secundum Dürer 1498* (*Apocalypse avec figures selon Dürer 1498*), correspond à l'attribution sous-titrée de Bach de l'une de ses passions – en latin – “selon saint Matthieu”.

Motetum Archangeli Michaelis fut écrit vingt ans plus tôt pour une commande de l'église Ste-Marie-Madeleine de Stockholm pour le 75^e anniversaire de son chœur. L'événement fut prévu pour la St-Michel de la même année (1967) et l'œuvre fut créée sous la direction de Judith Linder.

Il n'y a pas de voix solo dans *Motetum*. Le texte est une paraphrase, dans la liturgie catholique romaine de la St-Michel, d'épisodes correspondants dans l'Apocalypse. L'orgue souligne différentes atmosphères de la partie chorale. L'œuvre est sous-titrée “Omaggio a Edgard Varèse” en guise d'hommage à l'un des compositeurs contemporains dont j'ai toujours admiré l'œuvre. Dans *Motetum*, il y a trois brefs fragments dans la partie d'orgue qui remontent à *Déserts* d'Edgard Varèse. Parce que Varèse considérait le titre de *Déserts* comme un symbole non seulement des vastes superficies de sable ou de glace mais aussi du vide dans l'espace ou dans un monde et esprit humains, j'ai vu une affinité entre les pensées de Varèse et ma propre approche de la vision apocalyptique de l'archange Michel.

© **Bengt Hambræus 1999**

Mon fils Michael, né en 1961, mourut subitement d'une crise cardiaque en juin 1994. Au cours de sa courte vie, il a montré des talents variés, alliant les travaux d'une ferme laitière à plusieurs activités intellectuelles et érudites. Il s'était spécialisé en histoire de l'orgue canadien et il avait presque terminé le manuscrit du premier volume d'une histoire complète des Frères Casavant, l'une des factures d'orgues les plus importantes et les plus anciennes de l'Amérique du Nord. En plus de ses activités d'auteur, il était un photographe reconnu, spécialisé dans la documentation de paysages, architecture et orgues. La photo de la couverture fut prise à notre ferme à Apple Hill au Canada.

Bengt Hambræus

Hans-Ola Ericsson est né à Stockholm en 1958. Il a étudié aux collèges de musique de Stockholm et de Freiburg, puis aux Etats-Unis et à Venise. Ses professeurs les plus influents furent Torsten Nilsson, Klaus Huber, Brian Ferneyhough, Edit Picht-Axenfeld, Zsigmond Szathmáry et Luigi Nono. Hans-Ola Ericsson a donné des récitals partout en Europe ainsi qu'au Japon et aux Etats-Unis. Il a fait de nombreux enregistrements sur disque, dont un projet prisé comprenant la musique complète pour orgue d'Olivier Messiaen. Il devint professeur d'orgue au Conservatoire National

de Musique de Piteå et à l'Université de Technologie à Luleå. Il donne régulièrement des cours d'exécution et de composition en Europe et aux Etats-Unis. A l'été de 1990, il a enseigné au célèbre cours d'été pour musique nouvelle de Darmstadt où il reçut aussi le prestigieux Kranichsteiner Musikpreis. Hans-Ola Ericsson a collaboré activement avec Olivier Messiaen, György Ligeti, John Cage et Arvo Pärt pour l'interprétation de leurs compositions pour orgue. Il est aussi très demandé comme expert en restauration d'orgues historiques. En 1996, il fut choisi professeur invité permanent au Conservatoire de Musique de Brême.

Ole Sköld a étudié la musique à Ingesund, au Collège Royal de Musique et à l'Ecole d'Opéra de Stockholm ainsi qu'au conservatoire de Copenhague. Il chante de la musique de toutes les périodes et il possède une grande expérience en musique ancienne et contemporaine. Il a chanté quelque 55 rôles différents d'opéra dont dix lors de premières productions de nouveaux opéras. Il s'est aussi produit comme acteur et artiste musical. Ole Sköld est très demandé pour des oratorios et il a donné des concerts dans plusieurs pays européens. Il a fait de nombreux enregistrements pour disques, la radio et la télévision. Il travaille aussi comme chef d'orchestre et compositeur.

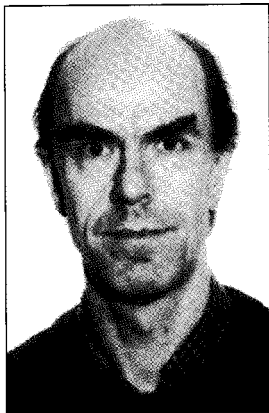
Le **Chœur de la Radio Suédoise** fut fondé vers le milieu des années 1920 quoique sa forme actuelle date de 1952, l'année où Eric Ericson se joignit à la Société de Télédiffusion Suédoise comme maître de chœur. Sous la direction d'Eric Ericson, le Chœur de la Radio Suédoise n'est pas seulement devenu un ensemble de réputation internationale de son propre chef mais c'est aussi grâce à lui que le niveau du chant choral s'est haussé dans tout le monde occidental. La compétence du Chœur de la Radio Suédoise a inspiré de nombreux compositeurs à écrire des œuvres chorales exigeant une adresse technique et une sensibilité musicale impensables avant qu'Eric Ericson n'ait entraîné et développé le Chœur de la Radio Suédoise. En plus de sa collaboration avec l'Orchestre Symphonique de la Radio Suédoise, le chœur a chanté régulièrement pendant plusieurs années avec l'Orchestre Philharmonique de Berlin et Claudio Abbado, ce qui a mené à de nombreux enregistrements salués. Le chœur se compose de 33 chanteurs professionnels qui forment l'un des instruments les plus dynamiques et euphoniques du monde.

Né en 1952, **Stefan Parkman** a étudié le chant au Collège Royal de Musique à Stockholm ainsi que la direction chorale avec Eric Ericson et la direction d'orchestre avec Jorma Panula. Il a dirigé le chœur d'enfants de la cathédrale d'Upsal de 1974 à 1988 et le Chœur Philharmonique Royal de Stockholm de 1985 à 1993. Il dirige le Chœur de Chambre de l'Académie d'Upsal depuis 1983. En 1989, Stefan Parkman devint chef principal du Chœur de la Radio Nationale Danoise après en

avoir été le chef invité régulier depuis 1983. Stefan Parkman dirige des orchestres et ensembles symphoniques partout en Scandinavie dont l'Orchestre Philharmonique Royal et l'Orchestre de l'Opéra Royal à Stockholm. Il dirige régulièrement le Chœur de la Radio de Berlin, les BBC Singers et le Nederlands Kammerkoor. Stefan Parkman enseigne la direction chorale au Collège Royal de Musique à Stockholm et il est directeur de la direction chorale à l'université d'Upsal. Comme chanteur, il se produit comme ténor soliste (surtout comme l'évangéliste) dans des oratorios et passions baroques. Il fut fait Chevalier du Dannebrog par la reine Margrethe II du Danemark en 1997 et, en 1998, il fut élu membre de l'Académie Royale de Musique de Suède.



Hans-Ola Ericsson, organ



Olle Sköld, bass

Swedish Radio Choir

Sopranos:

Annelie Larsson
Christina Billing
Ulla Sjöblom
Helena Algesten
Leena Lindroos
Susanne Carlström
Helena Olsson
Ingela Bohlin
Helena Ströberg

Altos:

Eva Wedin
Helena Lidén
Katarina Böhm
Marie Olhans
Inger Kindlund Stark
Agneta Klingberg
Helena Bjarnle
Britta Blavier

Tenors:

Per Björsund
Lars Ljungman
Leif Aruhn-Solén
Nils Högman
Carl Olof Mossberg
Pelle Olofson
Bengt Arwén
Hans-Peter Nee

Basses:

Johan Pejler
Stefan Fred
Rickard Collin
Lage Wedin
Bengt Eklund
Johan Lilja
Hans Aniansson
Johan Jern
Vigo Löfcrantz



Swedish Radio Choir

Photo: © Alexander Crispin

Motetum Archangeli Michaelis

for mixed chorus and organ

Archangele Michael, constitui te principem super omnes animas suscipiendas. Alleluia.

Angeli, Archangeli, Throni et Dominationes, Principatus et Potestates, Virtutes caelorum, laudate Dominum de caelis, Alleluia.

Concussum est mare, et contremuit terra, ubi Archangelus Michael descendebat de caelo.

Princeps gloriosissime, Michael Archangele, esto memor nostri: hic et ubique semper precare pro nobis Filium Dei, Alleluia.

** According to a theological-angelological theory – established during the first Christian centuries – angels, archangels, thrones, dominions, principalities, powers and virtues are group-names for seven of the nine choirs of angels in the celestial hierarchy; the other two are cherubim and seraphim, which are already mentioned in the Old Testament. (Bengt Hambræus)*

Archangel Michael, I have made thee the Head of all the elect souls. Alleluia.

Angels, archangels, thrones and dominions, principalities and powers, celestial virtues, praise God in the heaven of heavens, Alleluia. *

Tempestuous is the sea, and quaky the earth, when Archangel Michael descends from heaven.

Michael, archangel, thou most glorious among principals, remember us, pray for us through the son of God, now and evermore, Alleluia.

Apocalipsis cum figuris secundum Dürer 1498

ex narrationem Apocalipsis Ioannis

for bass, mixed chorus and large organ

4: 1-11

1. Post haec vidi: et ecce ostium apertum in caelo, et vox prima, quam audivi tanquam tubae loquentis mecum, dicens: Ascende huc, et ostendam tibi quae oportet fieri post haec.
2. Et statim fui in spiritu: et ecce sedes posita erat in caelo, et supra sedem sedens.
3. Et qui sedebat similis erat aspectui lapidis iaspidis, et sardinis: et iris erat in circuitu sedis similis visioni smaragdinae.
4. Et in circuitu sedis sedilia viginti quatuor: et super thronos viginti quatuor seniores sedentes, circumamicti vestimentis albis, et in capitibus eorum coronae aureae.
5. Et de throno procedebant fulgura, et voces, et tonitrua: et septem lampades ardentes ante thronum, qui sunt septem spiritus Dei.

4: 1-11

1. After this I looked, and, behold, a door was opened in heaven: and the first voice which I heard was as it were of a trumpet talking with me; which said, Come up hither, and I will shew thee things which must be hereafter.
2. And immediately I was in the spirit: and, behold, a throne was set in heaven, and one sat on the throne.
3. And he that sat was to look upon like a jasper and a sardine stone: and there was a rainbow round about the throne, in sight like unto an emerald.
4. And round about the throne were four and twenty seats: and upon the seats I saw four and twenty elders sitting, clothed in white raiment: and they had on their heads crowns of gold.
5. And out of the throne proceeded lightnings and thunders and voices: and there were seven lamps of fire burning before the throne, which are the seven Spirits of God.

6. Et in conspectu sedis tanquam mare vitreum simile crystallo: et in medio sedis, et in circuitu sedis quatuor animalia plena oculis ante et retro.

7. Et animal primum simile leoni, et secundum animal simile vitulo, et tertium animal habens faciem quasi hominis, et quartum animal simile aquilae volanti.

8. Et quatuor animalia, singula eorum habebant alas senas: et in circuitu, et intus plena sunt oculis: et requiem non habebant die ac nocte, dicentia: Sanctus, Sanctus, Sanctus Dominus Deus omnipotens, qui erat, et qui est, et qui venturus est.

9. Et cum darent illa animalia gloriam, et honorem, et benedictionem sedenti super thronum, viventi in saecula saeculorum,

10. procidebant viginti quatuor seniores ante sedentem in throno, et adorabant viventem in saecula saeculorum, et mittebant coronas suas ante thronum, dicentes:

11. Dignus est Domine Deus noster accipere gloriam, et honorem, et virtutem: quia tu creasti omnia, et propter voluntatem tuam erant, et creata sunt.

5: 1-3, 6-9, 11-12

1. Et vidi in dextera sedentis supra thronum, librum scriptum intus et foris, signatum sigillis septem.

2. Et vidi angelum fortem, praedicantem voce magna: Quis est dignus aperire librum, et solvere signacula eius?

3. Et nemo poterat, neque in caelo, neque in terra, neque sub terra aperire librum, neque respicere illum.

6. Et vidi: et ecce in medio throni et quatuor animalium, et in medio seniorum, Agnum stantem tanquam occisum, habentem cornua septem, et oculos septem: qui sunt septem spiritus Dei, missi in omnem terram.

7. Et venit: et accepit de dextera sedentis in throno librum.

8. Et cum aperuisset librum, quatuor animalia, et viginti quatuor seniores ceciderunt coram Agno, habentes singuli citharas, et phialas aureas plenas odoramentorum, quae sunt orationes sanctorum:

9. et cantabant canticum novum, dicentes: Dignus es, Domine, accipere librum, et aperire signacula eius: quoniam occisus es, et redemisti nos Deo in sanguine tuo ex omni tribu, et lingua, et populo, et natione:

6. And before the throne there was a sea of glass like unto crystal: and in the midst of the throne, and round about the throne, were four beasts full of eyes before and behind.

7. And the first beast was like a lion, and the second beast like a calf, and the third beast had a face as a man, and the fourth beast was like a flying eagle.

8. And the four beasts had each of them six wings about him; and they were full of eyes within: and they rest not day and night, saying, Holy, holy, holy, Lord God Almighty, which was, and is, and is to come.

9. And when those beasts give glory and honour and thanks to him that sat on the throne, who liveth for ever and ever.

10. The four and twenty elders fall down before him that sat on the throne, and worship him that liveth for ever and ever, and cast their crowns before the throne, saying,

11. Thou art worthy, O Lord, to receive glory and honour and power: for thou hast created all things, and for thy pleasure they are and were created.

5: 1-3, 6-9, 11-12

1. And I saw in the right hand of him that sat on the throne a book written within and on the backside, sealed with seven seals.

2. And I saw a strong angel proclaiming with a loud voice, Who is worthy to open the book, and to loose the seals thereof?

3. And no man in heaven, nor in earth, neither under the earth, was able to open the book, neither to look thereon.

6. And I beheld, and, lo, in the midst of the throne and of the four beasts, and in the midst of the elders, stood a Lamb as it had been slain, having seven horns and seven eyes, which are the seven Spirits of God sent forth into all the earth.

7. And he came and took the book out of the right hand of him that sat upon the throne.

8. And when he had taken the book, the four beasts and four and twenty elders fell down before the Lamb, having every one of them harps, and golden vials full of odours, which are the prayers of saints.

9. And they sung a new song, saying, Thou art worthy to take the book, and to open the seals thereof: for thou wast slain, and hast redeemed us to God by thy blood out of every kindred, and tongue, and people, and nation:

11. Et vidi, et audivi vocem angelorum multorum in circuitu throni, et animalium, et seniorum: et erat numerus eorum millia millium,

12. dicentium voce magna: Dignus est Agnus, qui occisus est, accipere virtutem, et divinitatem, et sapientiam, et fortitudinem, et honorem, et gloriam, et benedictionem.

6: 1-10, 12-14.

1. Et vidi quod aperuisset Agnus unum de septem sigillis, et audivi unum de quatuor animalibus, dicens, tanquam vocem tonitru: Veni, et vide.

2. Et vidi et ecce equus albus, et qui sedebat super illum habebat arcum, et data est ei corona, et exivit vincens ut vinceret.

3. Et cum aperuisset sigillum secundum, audivi secundum animal, dicens: Veni, et vide.

4. Et exivit alius equus rufus: et qui sedebat super illu, datum est ei ut sumeret pacem de terra, et ut invicem se interficiant, et datus est ei gladius magnus.

5. Et cum aperuisset sigillum tertium, audivi tertium animal, dicens: Veni, et vide. Et ecce equus niger: et qui sedebat super illum, habebat stateram in manu sua.

6. Et audivi tanquam vocem in medio quatuor animalium dicentium: bilibris tritici denario et tres bilibres hordei denario, et vinum, et oleum ne laeseris.

7. Et cum aperuisset sigillum quartum, audivi vocem quarti animalis dicentis: Veni, et vide.

8. Et ecce equus pallidus: et qui sedebat super eum, nomen illi Mors, et infernus sequebatur eum, et data est illi potestas super quatuor partes terrae, interficere gladio, fame, et morte, et bestiis terrae.

9. Et cum aperuisset sigillum quintum, vidi subtus altare animas interfectorum propter verbum Dei, et propter testimonium, quod habebant,

10. et clamabant voce magna dicentes: Usquequo Domine (sanctus, et verus), non iudicas, et non vindicas sanguinem nostrum de iis qui habitant in terra?

12. Et vidi cum aperuisset sigillum sextum: et ecce terraemotus magnus factus est, et sol factus est niger tanquam saccus cilicinus: et luna tota facta est sicut sanguis:

11. And I beheld, and I heard the voice of many angels round about the throne and the beasts and the elders: and the number of them was ten thousand times ten thousand, and thousands of thousands;

12. Saying with a loud voice, Worthy is the Lamb that was slain to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing.

6: 1-10, 12-14.

1. And I saw when the Lamb opened one of the seals, and I heard, as it were the noise of thunder, one of the four beasts saying, Come and see.

2. And I saw, and behold a white horse: and he that sat on him had a bow; and a crown was given unto him: and he went forth conquering, and to conquer.

3. And when he had opened the second seal, I heard the second beast say, Come and see.

4. And there went out another horse that was red: and power was given to him that sat thereon to take peace from the earth, and that they should kill one another: and there was given unto him a great sword.

5. And when he had opened the third seal, I heard the third beast say, Come and see. And I beheld, and lo a black horse; and he that sat on him had a pair of balances in his hand.

6. And I heard a voice in the midst of the four beasts say, A measure of wheat for a penny, and three measures of barley for a penny; and see thou hurt not the oil and the wine.

7. And when he had opened the fourth seal, I heard the voice of the fourth beast say, Come and see.

8. And I looked, and behold a pale horse: and his name that sat on him was Death, and Hell followed with him. And power was given unto them over the fourth part of the earth, to kill with sword, and with hunger, and with death, and with the beasts of the earth.

9. And when he had opened the fifth seal, I saw under the altar the souls of them that were slain for the word of God, and for the testimony which they held:

10. And they cried with a loud voice, saying, How long, O Lord, holy and true, dost thou not judge and avenge our blood on them that dwell on the earth?

12. And I beheld when he had opened the sixth seal, and, lo, there was a great earthquake; and the sun became black as sackcloth of hair, and the moon became as blood:

13. et stellae de caelo ceciderunt super terram, sicut ficus emittit grossos suos cum a vento magno movetur:

14. et caelum recessit sicut liber involutus: et omnis mons, et insulae de locis suis motae sunt:

8: 1-2, 7-13.

1. Et cum aperisset sigillum septimum, factum est silentium in caelo, quasi media hora.
2. Et vidi septem angelos stantes in conspectu Dei: et datae sunt illis septem tubae.
7. Et primus angelus tuba cecinit, et facta est grando, et ignis, mista in sanguine, et missum est in terram, et tertia pars terrae combusta est, et tertia pars arborum concremata est, et omne foenum viride combustum est.
8. Et secundus angelus tuba cecinit: et tanquam mons magnus igne ardens missus est in mare, et facta est tertia pars maris sanguis.
9. et mortua est tertia pars creaturae eorum, quae habebant animas in mari, et tertia pars navium interiit.
10. Et tertius angelus tuba cecinit: et cecidit de caelo stella magna, ardens tanquam facula, et cecidit in tertiam partem fluminis et in fontes aquarum:
11. et nomen stellae dicitur Absinthium, et facta est tertia pars aquarum in absinthium; et multi hominum mortui sunt de aquis, quia amarae factae sunt.
12. Et quartus angelus tuba cecinit: et percussa est tertia pars solis, et tertia pars lunae, et tertia pars stellarum, ita ut obscuraretur tertia pars eorum, et diei non lucret pars tertia, et noctis similiter.
13. Et vidi, et audivi vocem unius aquilae volantis per medium caeli dicentis voce magna: Vae, vae, vae habitantibus in terra de caeteris vocibus trium angelorum, qui erant tuba canituri.

9: 1-4, 7-9, 11, 13-18.

1. Et quintus angelus tuba cecinit: et vidi stellam de caelo cecidisse in terram et data est ei clavis putei abyssi.
2. Et aperuit puteum abyssi: et ascendit fumus putei, sicut fumus fornacis magnae: et obscuratus est sol, et aer de fumo putei:

13. And the stars of heaven fell unto the earth, even as a fig tree casteth her untimely figs, when she is shaken of a mighty wind.

14. And the heaven departed as a scroll when it is rolled together; and every mountain and island were moved out of their places.

8: 1-2, 7-13.

1. And when he had opened the seventh seal, there was silence in heaven about the space of half an hour.
- And I saw the seven angels which stood before God; and to them were given seven trumpets.
7. The first angel sounded, and there followed hail and fire mingled with blood, and they were cast upon the earth: and the third part of trees was burnt up, and all green grass was burnt up.
8. And the second angel sounded, and as it were a great mountain burning with fire was cast into the sea: and the third part of the sea became blood;
9. And the third part of the creatures which were in the sea, and had life, died; and the third part of the ships were destroyed.
10. And the third angel sounded, and there fell a great star from heaven, burning as it were a lamp, and it fell upon the third part of the rivers, and upon the fountains of waters;
11. And the name of the star is called Wormwood: and the third part of the waters became wormwood; and many men died of the waters, because they were made bitter.
12. And the fourth angel sounded, and the third part of the sun was smitten, and the third part of the moon, and the third part of the stars; so as the third part of them was darkened, and the day shone not for a third part of it, and the night likewise.
13. And I beheld, and heard an angel flying through the midst of heaven, saying with a loud voice, Woe, woe, woe, to the inhabitants of the earth by reason of the other voices of the trumpet of the three angels, which are yet to sound.

9: 1-4, 7-9, 11, 13-18.

1. And the fifth angel sounded, and I saw a star fall from heaven unto the earth: and to him was given the key of the bottomless pit.
2. And he opened the bottomless pit, and there arose a smoke out of the pit, as the smoke of a great furnace; and the sun and the air were darkened by reason of the smoke of the pit.

3. et de fumo putei exierunt locustae in terram, et data est illis potestas, sicut habent potestatem scorpiones terrae;

4. et praeceptum est illis ne laederent foenum terrae, neque omne viride, neque omnem arborem: nisi tantum homines, qui non habent signum Dei in frontibus suis;

7. Et similitudines locustarum, similes equis paratis in praelium: et super capita earum tanquam coronae similes auro: et facies earum tanquam facies hominum.

8. Et habebant capillos sicut capillos mulierum. Et dentes earum, sicut dentes leonum erant:

9. et habebant loricas sicut loricas ferreas, et vox alarum sicut vox currum equorum multorum currentium in bellum:

11. et habebant super se regem angelum abyssi cui nomen hebraice Abaddon, graece autem Apollyon, latine habens nomen Exterminans.

13. Et sextus angelus tuba cecinit: et audivi vocem unam ex quatuor cornibus altaris aurei, quod est ante oculos Dei,

14. dicentem secto angelo, qui habebat tubam: Solve quatuor angelos, qui alligati sunt in flumine magno Euphrate.

15. Et soluti sunt quatuor angeli, qui parati erant in horam, et diem, et mensem, et annum: ut occiderent tertiam partem hominum.

16. Et numerus equestris exercitus vicies millies dena millia. Et audivi numerum eorum.

17. Et ita vidi equos in visione: et qui sedebant super eos, habebant loricas igneas, et hyacinthinas, et sulphureas, et capita equorum erant tanquam capita leonum: et de ore eorum procedit ignis, et fumus, et sulphur.

18. Et ab his tribus plagis occisa est tertia pars hominum de igne, et de fumo, et sulphure, quae procedebant de ore ipsorum.

11: 15, 19.

15. Et septimus angelus tuba cecinit: et factae sunt voces magnae in caelo dicentes: Factum est regnum huius mundi, Domini nostri et Christi eius, et regnabit in saecula saeculorum. Amen.

19. Et apertum est templum Dei in caelo: et visa est arca testamenti eius in templo eius, et facta sunt fulgura, et voces, et terraemotus, et grando magna.

3. And there came out of the smoke locusts upon the earth: and unto them was given power, as the scorpions of the earth have power.

4. And it was commanded them that they should not hurt the grass of the earth, neither any green thing, neither any tree; but only those men which have not the seal of God in their foreheads.

7. And the shapes of the locusts were like unto horses prepared unto battle; and on their heads were as it were crowns like gold, and their faces were as the faces of men.

8. And they had hair as the hair of women, and their teeth were as the teeth of lions.

9. And they had breastplates, as it were breastplates of iron; and the sound of their wings was as the sound of chariots of many horses running to battle.

11. And they had a king over them, which is the angel of the bottomless pit, whose name in the Hebrew tongue is Abaddon, but in the Greek tongue hath his name Apollyon.

13. And the sixth angel sounded, and I heard a voice from the four horns of the golden altar which is before God,

14. Saying to the sixth angel which had the trumpet, Loose the four angels which are bound in the great river Euphrates.

15. And the four angels were loosed, which were prepared for an hour, and a day, and a month, and a year, for to slay the third part of men.

16. And the number of the army of the horsemen were two hundred thousand thousand: and I heard the number of them.

17. And thus I saw the horses in the vision, and them that sat on them, having breastplates of fire, and of jacinth, and brimstone: and the heads of the horses were as the heads of lions; and out of their mouths issued fire and smoke and brimstone.

18. By these three was the third part of men killed, by the fire, and by the smoke, and by the brimstone, which issued out of their mouths.

11: 15, 19.

15. And the seventh angel sounded; and there were great voices in heaven, saying, The kingdoms of this world are become the kingdoms of our Lord, and of his Christ; and he shall reign for ever and ever.

19. And the temple of God was opened in heaven, and there was seen in his temple the ark of his testament; and there were lightnings, and voices, and thunderings, and an earthquake, and great hail.

12: 7, 9-12.

7. Et factum est praelium magnum in caelo: Michael et angeli eius praeliabantur cum dracone. et draco pugnabat, et angeli eius:
9. Et proiectus est draco ille magnus, serpens antiquus, qui vocatur diabolus, et Satanus, qui seducit universon orbem: et proiectus est in terram, et angeli eius cum illo missi sunt.
10. Et audivi vocem magnam in caelo dicentem: Nunc facta est salus, et virtus, et regnum Dei nostri, et potestas Christi eius: quia proiectus est accusator fratrum nostrorum, qui accusabat illos ante conspectum Dei nostri die ac nocte.
11. Et ipsi vicerunt eum propter sanguinem Agni, et propter verbum testimonii sui, et non dilexerunt animas suas usque ad mortem.
12. Propterea laetamini caeli, et qui habitatis in eis. Vae terrae, et mari, quia descendit diabolus ad vos habens iram magnam, sciens quod modicum tempus habet.

14: 1-3, 14-18.

1. Et vidi: et ecce Agnus stabat supra montem Sion. et cum eo centum quadraginta quatuor millia, habentes nomen eius, et nomen Patris eius scriptum in frontibus suis.
2. Et audivi vocem de caelo, tanquam vocem aquarum multarum, et tanquam vocem tonitruum magni: et vocem, quam audivi, sicut citharodorum citharizantium in citharis suis.
3. Et cantabant quasi canticum novum ante sedem, et ante quatuor animalia, et seniores: et nemo poterat dicere canticum, nisi illa centum quadraginta quatuor millia, qui empti sunt de terra.
14. Et vidi et ecce nubem candidam: et super nubem sedentem similem Filio hominis, habentem in capite suo coronam auream, et in manu sua falcem acutam.
15. Et alius angelus exivit de templo, clamans voce magna ad sedentem super nubem: Mitte falcem tuam, et mete, quia venit hora ut metatur, quoniam aruit messis terrae.
16. Et misit qui sedebat super nubem, falcem suam in terram, et demessa est terra.
17. Et alius angelus exivit de templo, quod est in caelo, habens et ipse falcem acutam.

12: 7, 9-12.

7. And there was war in heaven: Michael and his angel fought against the dragon; and the dragon fought and his angels,
9. And the great dragon was cast out, that old serpent, called the Devil, and Satan, which deceiveth the whole world: he was cast out into the earth, and his angels were cast out with him.
10. And I heard a loud voice saying in heaven. Now is come salvation, and strength, and the kingdom of our God, and the power of his Christ: for the accuser of our brethren is cast down, which accused them before our God day and night.
11. And they overcame him by the blood of the Lamb, and by the word of their testimony; and they loved not their lives unto the death.
12. Therefore rejoice, ye heavens, and ye that dwell in them. Woe to the inhabitants of the earth and of the sea! for the devil is come down unto you, having great wrath, because he knoweth that he hath but a short time.

14: 1-3, 14-18.

1. And I looked, and, lo, a Lamb stood on the mount Sion, and with him an hundred forty and four thousand, having his Father's name written in their foreheads.
2. And I heard a voice from heaven, as the voice of many waters, and as the voice of a great thunder: and I heard the voice of harpers harping with their harps:
3. And they sung as it were a new song before the throne, and before the four beasts, and the elders: and no man could learn that song but the hundred and forty and four thousand, which were redeemed from the earth.
14. And I looked, and behold a white cloud, and upon the cloud one sat like unto the Son of man, having on his head a golden crown, and in his hand a sharp sickle.
15. And another angel came out of the temple, crying with a loud voice to him that sat on the cloud, Thrust in thy sickle, and reap: for the time is come for thee to reap; for the harvest of the earth is ripe.
16. And he that sat on the cloud thrust in his sickle on the earth; and the earth was reaped.
17. And another angel came out of the temple which is in heaven, he also having a sharp sickle.

18 Et alius angelus exivit de altari, qui habebat potestatem supra ignem: et clamavit voce magna ad eum qui habebat falcem acutam, dicens: Mitte falcem tuam acutam, et vindemia botros vineae terrae: quoniam maturae sunt uvae eius.

15: 3, 1, 2, 5, 6-8.

3. Et cantantes canticum Moysi servi Dei, et canticum Agni, dicentes: Magna et mirabilia sunt opera tua, Domine Deus omnipotens: iustae et verae sunt viae tuae, Rex saeculorum.

1. Et vidi aliud signum in caelo magnum et mirabile, angelos septem, habentes plagas septem novissimas: quoniam in illis consummata est ira Dei.

2. Et vidi tanquam mare vitreum mistum igne, et eos, qui vicerunt bestiam, et imaginem eius, et numerum nominis eius, stantes super mare vitreum, habentes citharas Dei:

5. Et post haec vidi, et ecce apertum est templum tabernaculi testimonii in caelo:

6. et exierunt septem angeli habentes septem plagas de templo, vestiti lino mundo et candido, et praecincti circa pectora zonis aureis.

7. Et unum de quatuor animalibus dedit septem angelis septem phialas aureas, plenas iracundiae Dei viventis in saecula saeculorum.

8. Et impletum est templum fumo a maiestate Dei, et de virtute eius: et nemo poterat introire in templum, donec consummarentur septem plagae septem angelorum.

16: 1.

1. Et audivi vocem magnam de templo, dicentem septem angelis: Ite, et effundite septem phialas irae Dei in terram.

19: 6, 7, 11-14, 17, 18.

6. Et audivi quasi vocem turbae magnae, et sicut vocem aquarum multarum, et sicut vocem tonitruorum magnorum, dicentium: Alleluia: quoniam regnavit Dominus Deus noster omnipotens.

7. Gaudeamus, et exsultemus: et demus gloriam ei: quia venerunt nuptiae Agni, et uxor eius praeparavit se.

18. And another angel came out from the altar, which had power over fire; and cried with a loud cry to him that had the sharp sickle, saying, Thrust in thy sharp sickle, and gather the clusters of the vine of the earth; for her grapes are fully ripe.

15: 3, 1, 2, 5, 6-8.

3. And they sing the song of Moses the servant of God, and the song of the Lamb, saying, Great and marvellous are Thy works, Lord God Almighty; just and true are thy ways, thou King of saints.

1. And I saw another sign in heaven, great and marvellous, seven angels having the seven last plagues: for in them is filled up the wrath of God.

2. And I saw as it were a sea of glass mingled with fire: and them that had gotten the victory over the beast, and over his image, and over his mark, and over the number of his name, stand on the sea of glass, having the harps of God.

5. And after that I looked, and, behold, the temple of the tabernacle of the testimony in heaven was opened:

6. And the seven angels came out of the temple, having the seven plagues, clothed in pure and white linen, and having their breasts girded with golden girdles.

7. And one of the four beasts gave unto the seven angels seven golden vials full of the wrath of God, who liveth for ever and ever.

8. And the temple was filled with smoke from the glory of God, and from his power; and no man was able to enter into the temple, till the seven plagues of the seven angels were fulfilled.

16: 1.

1. And I heard a great voice out of the temple saying to the seven angels, Go your ways, and pour out the vials of the wrath of God upon the earth.

19: 6, 7, 11-14, 17, 18.

6. And I heard as it were the voice of a great multitude, and as the voice of many waters, and as the voice of mighty thunderings, saying, Alleluia: for the Lord God omnipotent reigneth.

7. Let us be glad and rejoice, and give honour to him: for the marriage of the Lamb is come, and his wife hath made herself ready.

11. Et vidi caelum apertum, et ecce equus albus, et qui sedebat super eum, vocabatur Fidelis, et Verax, et cum iustitia iudicat et pugnat.

12. Oculi autem eius sicut flamma ignis, et in capite eius diademata multa, habens nomen scriptum, quod nemo novit nisi ipse.

13. Et vestitus erat veste aspersa sanguine: et vocatur nomen eius: Verbum Dei.

14. Et exercitus qui sunt in caelo, sequebantur eum in equis albis, vestiti byssino albo et mundo.

17. Et vidi unum angelum stantem in sole, et clamavit voce magna, dicens omnibus avibus, quae volabant per medium caeli: Venite, et congregamini ad coenam magnam Dei:

18. ut manducetis carnes regum, et carnes tribunorum, et carnes fortium, et carnes eorum, et desentium in ipsis, et carnes omnium liberorum, et servorum, et pusillorum et magnorum.

20: 1-3, 11, 12, 14.

1. Et vidi angelum descendentem de caelo, habentem clavem abyssi, et catenam magnum in manu sua.

2. Et apprehendit draconem, serpentem antiquum, qui est diabolus, et Satanas, et ligavit eum per annos mille:

3. et misit eum in abyssum, et clausit, et signavit super illum ut non seducat amplius gentes, donec consummaverit mille anni: et post haec oportet illum solvi modico tempore.

11. Et vidi thronum magnum candidum, et sedentem super eum, a cuius conspectu fugit terra, et caelum, et locus non est inventus eis.

12. Et vidi mortuos magnos, et pusillos stantes in conspectu throni, et libri aperti sunt: et alius liber apertus est qui est vitae: et iudicati sunt mortui ex his, quae scripta erant in libris secundum opera ipsorum:

14. Et infernus et mors missi sunt in stagnum ignis. Haec est mors secunda.

21: 1-4, 22, 23, 5.

1. Et vidi caelum novum et terram novam. Primum enim caelum, et prima terra abiit, et mare iam non est.

11. And I saw heaven opened, and behold a white horse; and he that sat upon him was called Faithful and True, and in righteousness he doth judge and make war.

12. His eyes were as a flame of fire, and on his head were many crowns; and he had a name written, that no man knew, but himself.

13. And he was clothed with a vesture dipped in blood: and his name is called The Word of God.

14. And the armies which were in heaven followed him upon white horses, clothed in fine linen, white and clean.

17. And I saw an angel standing in the sun; and he cried with a loud voice, saying to all the fowls that fly in the midst of heaven, Come and gather yourselves together unto the supper of the great God;

18. That ye may eat the flesh of kings, and the flesh of captains, and the flesh of mighty men, and the flesh of horses, and of them that sit on them, and the flesh of all men, both free, and bond, both small and great.

20: 1-3, 11, 12, 14.

1. And I saw an angel come down from heaven, having the key of the bottomless pit and a great chain in his hand.

2. And he laid hold on the dragon, that old serpent, which is the Devil, and Satan, and bound him a thousand years.

3. And cast him into the bottomless pit, and shut him up, and set a seal upon him, that he should deceive the nations no more, till the thousand years should be fulfilled: and after that he must be loosed a little season.

11. And I saw a great white throne, and him that sat on it, from whose face the earth and the heaven fled away; and there was found no place for them.

12. And I saw the dead, small and great, stand before God; and the books were opened: and another book was opened, which is the book of life: and the dead were judged out of those things which were written in the books, according to their works.

14. And death and hell were cast into the lake of fire. This is the second death.

21: 1-4, 22, 23, 5.

1. And I saw a new heaven and a new earth: for the first heaven and the first earth were passed away; and there was no more sea.

2. Et ego Ioannes vidi sanctam civitatem Ierusalem novam descendentem de caelo a Deo, paratam, sicut sponsam ornatam viro suo.
3. Et audivi vocem magnam de throno dicentem: Ecce tabernaculum Dei cum hominibus, et habitabit cum eis. Et ipsi populus eius erunt, et ipse Deus cum eis erit eorum Deus:
4. et absterget Deus omnem lacrymam ab oculis eorum: et mors ultra non erit, neque luctus, neque clamor, neque dolor erit ultra, quia prima abierunt.
22. Et templum non vidi in ea: Dominus enim Deus omnipotens templum illius est, et Agnus.
23. Et civitas non eget sole, neque luna ut luceant in ea, nam claritas Dei illuminavit eam, et lucerna eius est Agnus.
5. Et dixit qui sedebat in throno: Ecce nova facio omnia. Et dixit mihi: Scribe, quia haec verba fidelissima sunt, et vera.

22. 5, 6, 13, 20.

5. Et nox ultra non erit: et non egebunt lumine lucernae, neque lumine solis, quoniam Dominus Deus illuminabit illos, et regnabunt in saecula saeculorum.
6. Et dixit mihi:
13. Ego sum alpha et omega, primus et novissimus, principium et finis.
20. Veni Domine Iesu.

2. And I John saw the holy city, new Jerusalem, coming down from God out of heaven, prepared as a bride adorned for her husband.
3. And I heard a great voice out of heaven saying, Behold, the tabernacle of God is with men, and he will dwell with them, and they shall be his people, and God himself shall be with them, and be their God.
4. And God shall wipe away all tears from their eyes; and there shall be no more death, neither sorrow, nor crying, neither shall there be any more pain: for the former things are passed away.
22. And I saw no temple therein: for the Lord God Almighty and the Lamb are the temple of it.
23. And the city had no need of the sun, neither of the moon, to shine in it: for the glory of God did lighten it, and the Lamb is the light thereof.
5. And he that sat upon the throne said. Behold, I make all things new. And he said unto me, Write: for these words are true and faithful.

22. 5, 6, 13, 20.

5. And there shall be no night there; and they need no candle, neither light of the sun; for the Lord God giveth them light: and they shall reign for ever and ever.
6. And he said unto me:
13. I am Alpha and Omega, the beginning and the end, the first and the last.
20. Even so, come, Lord Jesus.

The Organ of St. Jacob's Church, Stockholm

The organ was originally built by Olof Hedlund in 1746. The façade of this instrument and its principals remain today, although the organ was rebuilt and extended in 1840 (Pehr Zacharias Strand), 1862 (Per Larsson Åkerman), 1914 (E.A. Setterqvist) and 1930 (O. Hammarberg). The present organ was built in 1976 by Marcussen & Søn, Aabenraa (Denmark), and has 83 stops divided between five manuals and pedal.

Recording data: 1997-09-14 at Jacobs kyrka (St. Jacob's Church), Stockholm

Recording engineer: Anders Hägglöf

Producer: Gunnar Andersson

Recording equipment from the Swedish Broadcasting Corporation

Cover texts: © Per F. Broman 1999 and © Bengt Hambræus 1999

French translation: Arlette Lemieux-Chené

Front cover photograph: © Michael B. Hambræus 1992

Back cover photograph of Bengt Hambræus: © Michael B. Hambræus 1992

Typesetting, lay-out: Kyllikki & Andrew Barnett, Compact Design Ltd., Saltdean, Brighton, England

Colour origination: Studio 90 Ltd., Leeds, England

BIS recordings can be ordered from our distributors worldwide.

If we have no representation in your country, please contact:

BIS Records AB, Stationsvägen 20, SE-184 50 Åkersberga, Sweden

Tel.: +46 8 544 102 30 Fax: +46 8 544 102 40

info@bis.se www.bis.se

© 1997 & © 1999, BIS Records AB

Bengt Hambræus

