



CHANDOS
SUPER AUDIO CD

JANÁČEK

ORCHESTRAL WORKS, VOL. 3

Glagolitic Mass

Otče náš Zdrávas Maria Adagio

Sara Jakubiak Susan Bickley Stuart Skelton
Gábor Bretz Thomas Trotter

Bergen Philharmonic Orchestra and Choirs

EDWARD GARDNER



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Leoš Janáček, left, with Otto Klemperer, September 1927

Leoš Janáček (1854 – 1928)

Orchestral Works, Volume 3

	Glagolitic Mass, JW III / 9 (1926 – 27) *	39:26
	<i>(Glagolská mše)</i>	
1	I Úvod (Introduction). Moderato – Adagio – Tempo I (Moderato)	3:00
2	II Gospodi, pomiluj (Kyrie eleison). Moderato – Presto – Tempo I (Moderato) – Un poco più mosso – Tempo I (Moderato) – Adagio	3:25
3	III Slava (Gloria). [] – Allegro – Tempo I – Moderato – Maestoso – Maestoso – Un poco mosso – Allegro – Presto – Allegro	6:17
4	IV Věruju (Credo). Con moto – Un poco meno mosso – Tempo I – Meno mosso – Andante – Più mosso – Un poco più mosso – Allegro – Presto – Maestoso – Andante – Allegro – Moderato – Maestoso – Un poco più mosso – Tempo I	11:02
5	V Svet (Sanctus). Moderato – Con moto – Meno mosso – Allegro	5:55
6	VI Agneče Božij (Agnus Dei). Adagio – Un poco più mosso – Tempo I – Un poco più mosso – Tempo I	4:46
7	VII Varhany solo (Organ solo). Allegro – Un poco più mosso – Presto – Prestissimo – Adagio	2:57
8	VIII Intrada. Moderato	1:37

- 9 **Adagio, JW VI / 5** (1890?)[†] **5:47**
for Orchestra
Adagio – Andante – Poco meno – Poco agitato – Agitato – Adagio
- 10 **Zdrávas Maria, JW II / 14** (1904)[‡] **4:13**
(Hail Mary)
for Soprano (or Tenor) Solo, Four-part Chorus, Violin, and Organ
(or Piano)
David Stewart violin
Karstein Askeland organ
Andante
- Otče náš, JW IV / 29** (1901, revised 1906)[§] **14:36**
(Our Father [The Lord's Prayer])
Tableaux vivants to paintings by Józef Męcina-Krzesz (1860 – 1934)
for Tenor Solo, Four-part Chorus, and Piano
Revised version for Tenor Solo, Four-part Chorus, Harp, and Organ
Johannes Wik harp
Karstein Askeland organ
- 11 'Otče náš' (Our Father). Andante – Con moto – Tempo I – 5:06
- 12 'Buď vůle tvá' (Thy will be done). Moderato – 2:57

13	'Chléb náš' (Give us this day). Con moto –	1:35
14	'A odpusť nám' (And forgive us). Adagio –	3:17
15	'Neuvod' nás' (And lead us not). Energico moderato – Con moto	1:38
		TT 64:30

Sara Jakubiak soprano^{**}
Susan Bickley mezzo-soprano^{*}
Stuart Skelton tenor^{*S}
Gábor Bretz bass^{*}
Thomas Trotter organ^{*}
Bergen Philharmonic Choir^{*}
Håkon Matti Skrede chorus master
Choir of Collegiūm Músicūm^{*}
Håkon Matti Skrede chorus master
Edvard Grieg Kor^{*+S}
Håkon Matti Skrede chorus master
Bergen Cathedral Choir^{+S}
Kjetil Almenning chorus master
Bergen Philharmonic Orchestra^{*+}
David Stewart leader
Edward Gardner

Specification of Organ, 1997, by Rieger Orgelbau, in Bergen Cathedral

Hauptwerk (Manual I: C – g3)

Principal 16'
Bourdon 16'
Principal 8'
Flûte harmonique 8'
Gamba 8'
Hohlflöte 8'
Octav 4'
Spitzflöte 4'
Quint 2 2 / 3'
Superoctav 2'
Mixtur major V 2'
Mixtur minor IV 1 1 / 3'
Cornet V 8'
Trompete 16'
Trompete 8'

Positiv (Manual II: C – g3)

Principal 8'
Gedackt 8'
Salicional 8'
Quintade 8'
Principal 4'
Rohrflöte 4'
Nasat 2 2 / 3'
Gemshorn 2'
Terz 1 3 / 5'
Larigot 1 1 / 3'
Sifflet 1'
Scharff IV 1'
Clarinette 8'
Cromorne 8'
Tremulant

Schwellwerk (Manual III: C – g3)

Bourdon 16'
Principal 8'
Doppelflöte 8'
Bourdon 8'
Gambe 8'
Voix céleste 8'
Octave 4'
Flûte 4'
Viola 4'
Nasard harmonique 2 2 / 3'
Flageolet 2'
Tierce harmonique 1 3 / 5'
Plein Jeu V – VI 2'
Basson 16'
Trompette harmonique 8'
Hautbois 8'
Clairon 4'
Voix humaine 8'
Tremblant

Pedal (C – f1)

Untersatz 32'
Principal 16'
Subbass 16'
Violon 16'
Principal 8'
Gemshorn 8'
Choralbass 4'
Flachflöte 2'
Rauschpfeife IV 2 2 / 3'
Kontrafagott 32'
Bombarde 16'
Fagott 16'
Posaune 8'
Zinke 4'

Normalkoppeln – 8 x 32 Setzer –
Sequenz (●) crescendo Walze –
Remo-card



Bergen Philharmonic Orchestra, at Grieg's home, Trolldhaugen, in Bergen

Janáček: Orchestral Works, Volume 3

Adagio for Orchestra, JW VI / 5

When after the success of *Jenůfa* in Prague in 1916 Leoš Janáček (1854 – 1928) suddenly became famous, his pupils began turning out the contents of the decorated peasant chest in which the master kept older, discarded compositions. Out tumbled pieces such as *The Diary of One who Disappeared* and Janáček's first opera, *Šárka*. Another was a short, untitled piece for orchestra, copied out by the *Šárka* copyist and in much the same musical idiom as the opera. Initially it was taken to be an extra overture for the opera although its thematic connections to it (unlike the overture written into the score of *Šárka*) were limited to a single, possibly co-incidental motif. A more plausible explanation came from the conductor Jaroslav Vogel, a biographer of Janáček, who suggested that the piece had been written as an immediate reaction to the death of the Janáčeks' two-year-old son, Vladimír, of streptococcal meningitis on 9 November 1890 (significantly, in his autobiography Janáček suggested '1890' as the date of the work's composition). Now known as 'Adagio' after the initial tempo indication,

this short work has all the trappings of a late-romantic tragic piece: the slow pace, a clear D minor (not a key usually associated with Janáček), a mournful opening theme for the bassoons amid other subdued orchestral colours – violas, tremolo cellos, and funeral-march 'drum' beats from the *pizzicato* double-basses. Although the gloom lifts in a more hopeful middle section (this is where the motif from *Šárka* is heard), the sombre mood resumes in the final section with a return of the opening tune, which, after a statement by the full orchestra, is reduced to a plangent cor anglais against the funeral-march beat, now on the timpani, and a final version for solo horn. If Janáček indeed wrote the piece in late 1890 it would have been an understandable interruption of his intensive five years of folk-music-based activities. Apart from his arrangements of folk dances for orchestra it is his first surviving independent orchestral work and is testimony of the late-romantic idiom that characterises his earliest pieces.

Otče náš, JW IV / 29

In 1901, a few months before he resumed

work on his stalled opera, *Jenůfa*, Janáček composed a strange and unique stage work to raise funds for the Brno Women's Shelter. The Janáček family had participated the previous year in a fundraising event for the shelter, the 'Slavonic Beseda', in which performers presented dances from various Slavonic nations and for which Janáček had written three new pieces (Moravian, Russian, and Serbian). While the 'Slavonic Beseda' was a purely musical affair, given in the Czech concert hall in Brno, the event that took place in the Czech National Theatre in Brno on 15 June 1901 presented two short plays, performed by the amateur theatre group 'Tyl', together with a work by Janáček. This was billed on the manuscript and on the poster as *Moravský Otče náš* (Moravian Our Father) and was a fifteen-minute setting for solo tenor, four-part chorus, and piano of the words of the Lord's Prayer. Conveniently making use of the 'Tyl' actors, the piece presented a series of *tableaux vivants*, a popular nineteenth-century theatrical genre in which actors silently portrayed scenes (often famous paintings) to musical accompaniment. In this case the paintings came from a cycle by the Polish artist Józef Męcina-Krzesz (1860–1934), illustrating the words of the Prayer. The pictures had been exhibited in Vienna and Warsaw in 1899 and

reproduced, together with a long article about them, in the Warsaw illustrated weekly *Tygodnik ilustrowany* of 28 October 1899, a copy of which reached the committee of the Women's Shelter and seems to have set this curious composition in motion. The original paintings have disappeared, so the black and white reproductions in *Tygodnik ilustrowany* are all that is left today of Janáček's initial inspiration.

Męcina-Krzesz's cycle consists of eight paintings: a portrait of Christ, followed by seven paintings depicting rather Russian-looking peasants in moments of religious awe, all presided over by an ethereal figure of Christ (providing daily bread, forgiving trespasses, leading sinners away from temptation, and so on). As a staunch non-believer, Janáček would hardly have been attracted by the religious message of the paintings, nor perhaps by the pictures themselves (undistinguished examples of late nineteenth-century sentimentalised religious art), but the Polish provenance may have appealed to Janáček the fervent Pan-Slavist. It could be argued that, after the three Slavonic dances of the previous year, Janáček expanded a purely Polish-inspired venture into something more Pan-Slavonic by working into his music allusions to various Slavonic styles. A more apt title for

the work might have been a 'Slavonic Our Father'. (When, a few years later, the work was given in Prague in a revised form, the piano replaced by harp and organ, the original 'Moravian' epithet was dropped altogether.)

Janáček reduced the seven potential scenes to five (by taking together the first two and the last two paintings), all carefully contrasted, and interspersed with substantial instrumental interludes to allow for new stage groupings to form. The first, 'Otče náš' (Our Father), is a sober two-part canon, concluding with an effective repeated unison setting of the phrase 'posvěť se jméno tvé' (hallowed be thy name). Slavonic styles are heard in several of the following sections, including 'Bud' vůle tvá' (Thy will be done), set as a melancholy Russian song in a minor key, with a stressed second beat and a Tchaikovskian counter-melody in the accompaniment, and 'A odpust' nám naše viny' (And forgive us our trespasses), suggesting Dvořák in his pentatonic vein, but with typically Moravian 'mirror rhythms'. The final section of the piece, 'Neuvod' nás v pokušení' (Lead us not into temptation), adopts the rhythm of the best known of all Bohemian Hussite chorales, 'Ktož jsú boží bojovníci' (Those who are warriors of God). This is, however, overshadowed by the sheer energy of the conclusion: the loud

unison writing for organ, the typical ostinato motifs, and the abrupt ending on a peal of 'Amen's' suggest a much later (and similarly Pan-Slavonic) Janáček – that of the *Glagolitic Mass*.

Zdrávas Maria, JW II / 14

Although Janáček was for many years the conductor of the choir at the Augustinian Monastery where he himself had been a chorister, and had founded and presided over the Brno Organ School to train church musicians, he is not usually associated with liturgical or sacred music. As a student he wrote motets based on Latin liturgical texts, and as a teacher he composed part of a demonstration mass for his students at the Organ School, but his other pieces with religious texts, such as the *Otče náš* and *Glagolitic Mass*, included on this disk, have a theatrical or at least a concert aspect that overshadows any spiritual dimension. So his Czech setting of the familiar Marian prayer Ave Maria (Hail Mary) is unusual in its simplicity and pious intensity – essentially a threnody for solo voice with obligato violin, organ accompaniment, and, in the middle and at the end, interventions by four-part chorus (mostly single-note repetitions of the word 'Amen', echoing the opening repeated octaves on the violin).

The earliest reference to the piece is found in a letter from Countess Leopoldina Serényi, dated 22 July 1904, thanking Janáček for this work, dedicated to her and sent to her (sadly too late) for her charity concert. The Serényi family originally owned Luhačovice spa and it is possible that when he was holidaying there in May 1904 (a few months after the Brno première of *Jenůfa*) Janáček was approached by the Countess and asked for a piece. Perhaps the attempts of the Countess (a German speaker) to address him in Czech had charmed Janáček (her thank-you letter is written in barely intelligible broken Czech), and he obligingly produced a little piece for modest forces with a thoughtful alternative for even more modest forces in case the Countess was unable to provide a chorus, a tenor, or an organ.

While ostensibly an occasional and commissioned piece, it had a deeper personal resonance for Janáček. The main tune is virtually identical with that used in 'The Frýdek Madonna' from the piano suite *On the Overgrown Path*, JW VIII/17. If this earlier piece recalled a pilgrim hymn familiar from a family expedition to Frýdek, then this setting of the Ave Maria was yet another commemoration of the same event and yet another indication, like the revision a few months earlier of his *Elegy on the Death of*

my Daughter Olga, JW IV/30, that Janáček was still much preoccupied with this family tragedy. There is a striking moment towards the end when the words 'v hodinu smrti naší' (at the hour of our death), set, recitative-like, on a single note and marked 'feverishly', interrupt the lyrical *Andante* flow – a sudden reminder of the death of Janáček's surviving child at the age of twenty-one.

Glagolitic Mass, JW III/9

As the year 1925 drew to an end Janáček completed his eighth opera, *The Makropulos Affair*. It was his most demanding opera – for singers and especially for the orchestra – and instead of launching into another opera, as was his habit, he waited anxiously to see how its stage production would go a year later. Instead he got on with other things. These included the composition of two of his finest non-operatic works, the Sinfonietta and the *Glagolitic Mass*.

Janáček would have been aware of the existence of the Old Church Slavonic Mass text (originally written in Glagolitic script, an early version of Cyrillic) from at least 1907, when a former pupil, Láďa Kožušniček, sent him a copy of his *Misa glagolskaja* for unaccompanied mixed chorus. However, it was only in 1920, when a papal edict allowed celebration of the Roman rite in

Church Slavonic in certain Czech churches on major feast days, that the text received greater currency in Czechoslovakia. The text was published that year in the church-music journal *Cyril* and set by several Czech composers. Judging from surviving sketches, Janáček also toyed with it about then, but only got round to serious composition some years later, during an exceptionally rainy summer holiday in Luhačovice, in July 1926. He went on working on it after he returned to Brno and by 15 October 1926 had produced a version that was copied out neatly by his copyist. However, he went on tinkering with it for months, so that it needed copying out again before it went into rehearsal, the following autumn. Janáček was now an international star and the Brno première of the *Glagolitic Mass*, on 5 December 1927, attracted many foreign music critics; like the Sinfonietta, given a year earlier, the work was a huge success. Janáček's pupil Jaroslav Kvapil conducted the choir of the Brno Beseda and the orchestra of the Brno National Theatre. The soloists included Alexandra Čvanová (the first Emilia Marty in *Makropulos*) and the tenor Stanislav Tauber, veteran of many Janáček concert premières. The same team (though now with the Czech Philharmonic Orchestra) was assembled when it was given again, four months later, in Prague.

The fact that Janáček was dealing with a liturgical text (essentially a Church-Slavonic version of the familiar Catholic Mass) seems to have had little impact on his normal compositional instincts. His version uses the full resources of the orchestra and, like his first major choral work, *Amarus*, JW III / 6, is set within an outer frame of purely instrumental / orchestral movements (a solemn introduction, and, at the end, an exuberant solo for organ followed by a jaunty orchestral Intrada to bring the work to a festive close). The vocal dispositions are similar to those of Janáček's previous large-scale works for chorus and orchestra, *Amarus* and *The Eternal Gospel*, JW III / 8, making full use of the chorus and with solo parts for tenor and soprano. Here, however, the two solo parts are rather grudgingly complemented by parts for bass and alto: the bass is heard for the first time only at the end of 'Věruju' (I believe); the alto has to wait until 'Svet' (Holy), the penultimate vocal number.

The opening movements emphasise the static and hieratic aspects of a liturgical piece, for instance in the repeated phrases of 'Gospodi, pomiluj' (Lord, have mercy), and the ostinato fanfares (a reminder of Janáček's recent Sinfonietta) of the Introduction. In contrast, the central 'Věruju', the longest movement by far, is full of drama, especially

in the instrumental passage in which much use of timpani conjures up 'the noise and lightning flashes' when the heavens were rent. A quiet interlude provides a meditation on the Incarnation. This gradually develops into a violent climax, at which (after a furious organ solo) the choral voices come thundering in with the words 'Raspet že zany' (Crucified for them). Equally distinctive are the frequent, unifying references to the haunting opening of the movement, the repeated 'Věruju', set for full, though *pianissimo* chorus against a trilling orchestra. Towards the end of the movement, after a general pause and the choral words 'I v jedinu svetuju' (And in one holy), comes one of Janáček's most thrilling moments. Against the surging figure in the orchestra, which forms the accompaniment for the rest of movement, the solo tenor, very high and exposed, declares his belief in the Holy, Catholic, Apostolic church. The movement ends, as does that of 'Slava', in a peal of distinctive short 'Amen's' for full chorus.

For years the version published soon after the Prague première, in 1928, was the only version available, but in 1992 Paul Wingfield published a book on the work, in which he explained that Janáček had made many changes during rehearsals for the Brno première, changes incorporated

into the 'classic' version published in 1928. He argued that the 1927 version was more adventurous (making use of simultaneous multiple metres, chords for tuned timpani, *etc.*) and that the changes had been forced on Janáček because of the inadequacy of the Brno forces: one should therefore perform the version which Janáček took to the rehearsals. This would be in line with the restoration of the original versions of Janáček's operas, for instance *Jenůfa* and *From the House of the Dead*. In 1995 Wingfield's edition of the 1927 version became available and was taken up by Sir Charles Mackerras and others in the belief that this 'authentic' *Glagolitic Mass* was the one that should be given. A crucial difference, however, is that the originally published versions of *Jenůfa* and *From the House of the Dead* had been revised by other hands, while the 1928 version of the *Glagolitic Mass* was Janáček's alone. It simply followed the normal production paths of his later operas, *Káťa Kabanová*, *The Cunning Little Vixen*, and *The Makropulos Affair*, in the course of which the work was brought into final shape in collaboration with a sympathetic and experienced conductor, Janáček sitting in on rehearsals, making adjustments to what he heard, and taking advice on tempos, *etc.* By then, too, the Brno theatre orchestra (which played at the

Glagolitic première) had been moulded by its conductor, František Neumann, into a well-drilled force that was thoroughly conversant with Janáček's orchestral demands (having grappled triumphantly with *Makropulos* a year before). At the time it was in fact the most experienced Janáček orchestra in the world. The choir, the Brno Beseda, was Brno's leading and long-established choral society, well used to performing contemporary Czech works, including all of Janáček's choral-orchestral works.

Unlike the Janáček of 1916, who, after a twelve-year wait, had eagerly said yes to every change in *Jenůfa* demanded by the Prague conductor, Karel Kovařovic, simply to get the work on to the Prague stage, the Janáček of 1927 was a supremely self-confident composer, who saw *Jenůfa* routinely given by many German opera houses, and the recent Sinfonietta promoted by Otto Klemperer in Berlin and America. He had recently confronted the grand Max Brod over his 'creative' German translation of *Makropulos* and insisted on (and got) many changes. One cannot really imagine this Janáček being forced to do anything he did not want to.

The editor of the new editions of both the 1927 and 1928 versions, Jiří Zahrádka, demonstrates in his introduction that

the revisions went on even after the Brno première, right up to publication, which would seem to indicate further reflections by the composer on the work rather than desperate measures to simplify it for a third-rate orchestra. When the work was performed in Prague (8 April 1928) Janáček made no attempt to reintroduce the original version and, moreover, approved this version for publication. Accordingly, this recording adopts the 'classic' (1928) version in its latest edition by Jiří Zahrádka – conceding from the 1927 version only the slightly extended 'Svet' (which took the sopranos dangerously high) – as the version which Janáček wanted audiences to hear.

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The American soprano **Sara Jakubiak** has been praised by *The New York Times* for her 'plush-voiced, impressive soprano' and by *Opera News* as a 'talented, highly musical singer'. Her career rapidly expanding in North America and Europe, she has been seen on the stages of the Bayerische Staatsoper, English National Opera, Semperoper Dresden, Oper Frankfurt, New York City Opera, Opernhaus Graz, and De Nationale Opera in roles such as Marie (*Wozzeck*), Ariadne (*Ariadne auf Naxos*), Polina (Prokofiev's

The Gambler), Elsa (*Lohengrin*), Agathe (*Der Freischütz*), Marie (*Die tote Stadt*), Eva (*Die Meistersinger von Nürnberg*), and Rosalinde (*Die Fledermaus*). She has appeared with some of the foremost conductors of her generation, including Christian Thielemann, Kirill Petrenko, Edward Gardner, and Zubin Mehta. On the concert stage, she has been heard with the Bergen Philharmonic Orchestra, Saint Paul Chamber Orchestra, Israel Philharmonic Orchestra, Colorado Symphony, American Symphony Orchestra, and Staatskapelle Dresden. Sara Jakubiak is featured on an eight-volume CD collection of songs by Charles Ives and on a recording of *Der Freischütz* with the Staatskapelle Dresden under Christian Thielemann.

Firmly established as one of the most accomplished mezzo-sopranos of her generation, **Susan Bickley** masters a repertoire encompassing the baroque, the great nineteenth- and twentieth-century dramatic roles, and contemporary works. In 2011 she received the Singer Award from the Royal Philharmonic Society, the highest recognition for live classical music in the UK. Having sung on many of the world's great stages with conductors such as Sir Mark Elder, Ingo Metzmacher, Trevor Pinnock,

Sir Andrew Davis, Christian Curnyn, and Mark Wigglesworth, she has recently made notable appearances at The Dallas Opera, San Francisco Opera, English National Opera, Opéra national du Rhin, Opera Vlaanderen, Opéra de Paris, Glyndebourne Festival Opera, Staatsoper Berlin, Salzburg Festival, and The Royal Opera, Covent Garden. In concert she has performed with the Los Angeles Philharmonic under Gustavo Dudamel, Orchestra dell'Accademia Nazionale di Santa Cecilia under Antonio Pappano, and the Hallé; in addition she has appeared at Carnegie Hall, the BBC Proms, and Edinburgh International Festival. In recital, she has worked with Roger Vignoles, Iain Burnside, András Schiff, Julius Drake, and Graham Johnson. A prolific recording artist, Susan Bickley has recorded works by John Eccles, Rossini, Britten, and Edmund Rubbra for Chandos Records.

Performing on leading concert and operatic stages from Europe and the Americas to Asia and Australia, **Stuart Skelton** has emerged as one of the finest heroic tenors of his generation, acclaimed for a beautiful voice, outstanding musicianship, and intensely dramatic portrayals. The Australian artist enjoys a rich relationship with the English National Opera where he has appeared in productions of *Fidelio*, *Peter Grimes*,

Katya Kabanova, and *Jenůfa*. He is closely associated with the role of Siegmund in *Die Walküre*, which he has performed at The Metropolitan Opera, New York, Opéra national de Paris, Seattle Opera, and Opernhaus Zürich, among many others. His performances in a new production of *Parsifal* at the Opernhaus Zürich conducted by Daniele Gatti, in *Lohengrin* at the Deutsche Staatsoper Unter den Linden, Berlin under the baton of Daniel Barenboim, and in *Fidelio* at Teatro Carlo Felice, Genoa with Lorin Maazel have also been much heralded. Stuart Skelton maintains a rigorous symphonic diary which includes collaborations with Sir Antonio Pappano and the Orchestra dell'Accademia Nazionale di Santa Cecilia, Michael Tilson Thomas and the San Francisco Symphony, Sir Simon Rattle and the Berliner Philharmoniker, Franz Welser-Möst and The Cleveland Orchestra, Mariss Jansons and the Symphonieorchester des Bayerischen Rundfunks, Vladimir Ashkenazy and the Sydney Symphony Orchestra, and Christoph von Dohnányi and the Boston Symphony Orchestra. www.stuartskelton.com

Born in Budapest, the bass **Gábor Bretz** is a graduate of the Béla Bartók Conservatory of Music and Franz Liszt Academy of Music, and a winner of the Cesare Bardelli Prize at the

Viotti International Opera Singing Competition in 2004 and International Maria Callas Grand Prix in Athens in 2005. He performs regularly with the Hungarian State Opera, where he has sung roles such as Figaro (*Le nozze di Figaro*), Leporello (*Don Giovanni*), Don Basilio (*Il barbiere di Siviglia*), Banquo (*Macbeth*), Don Carlos, Escamillo (*Carmen*), and Méphistophélès (*Faust*). He has performed Bluebeard (*Duke Bluebeard's Castle*) in Norway, Sweden, and Russia, at Teatro alla Scala, Milan, De Nederlandse Opera, and Wiener Festwochen, and with the BBC Symphony Orchestra. Among other engagements, he has recently sung Escamillo at The Metropolitan Opera, New York and Philip II (*Don Carlos*) at Hamburgische Staatsoper. Gábor Bretz also appears widely in concert, in a repertoire that includes J.S. Bach's St John Passion and St Matthew Passion, Janáček's *Glagolitic Mass*, and Tippett's *A Child of Our Time*. For Chandos he has previously recorded Szymanowski's *Stabat Mater*.

One of Britain's most widely admired musicians, **Thomas Trotter** was an organ scholar at King's College, Cambridge, and continued his studies with Marie-Claire Alain in Paris. He is City Organist in Birmingham, based in the historic Town Hall, and Resident Organist at the city's Symphony Hall. He

is also Organist at St Margaret's Church, Westminster Abbey, London and Visiting Fellow in Organ Studies at the Royal Northern College of Music, Manchester. A recipient of the Instrumentalist Award from the Royal Philharmonic Society, he won the International Performer of the Year Award for 2012 from the New York City Chapter of the American Guild of Organists. He has performed as soloist with conductors such as Sir Simon Rattle, Bernard Haitink, Riccardo Chailly, and Sir Charles Mackerras, and given recitals in the Berliner Philharmonie and Konzerthaus, Gewandhaus Leipzig, Wiener Musikverein and Konzerthaus, Royal Festival Hall and Royal Albert Hall, London, International Performing Arts Centre, Moscow, and Palace of Arts, Budapest. He was consultant for the Marcussen organ in the Bridgewater Hall, Manchester and the Klais organ in Symphony Hall, and gave the opening recital on the new or restored organs in Severance Hall, Cleveland, Princeton University Chapel, Concertgebouw, Amsterdam, and St David's Hall, Cardiff. He performs regularly on the historic instruments at the Church of St Ouen in Rouen, Cathedral of St Bavo in Haarlem, Weingarten Abbey in Germany, and Woolsey Hall at Yale University. He has appeared at festivals and organ venues throughout the world and performed with orchestras

such as the Wiener Philharmoniker, Berliner Philharmoniker, San Francisco Symphony, London Philharmonic Orchestra, Philharmonia Orchestra, and Royal Philharmonic Orchestra. Thomas Trotter has recorded commercial CDs at Salisbury Cathedral, Birmingham Town Hall, St Giles' Church Cripplegate, Eton College, and Merseburg Cathedral, Germany.

Although formally founded in 1919, the **Bergen Philharmonic Choir** may point to a history that dates back to 1765; legend has it that it actually began singing a month before the Music Society Harmonien was established for the purpose of organising orchestral concerts. The Choir flourished during the tenure of Edvard Grieg as Music Director, his choral works still holding a special place in its repertoire. In the past decade, under its current director, Håkon Matti Skrede, it has reached a new summit of excellence, appearing regularly with the Bergen Philharmonic Orchestra in standard symphonic repertoire, from Mozart to Britten, while also championing more unusual repertoire and contemporary works. Highlights of its recent calendar include performances of Britten's *War Requiem*, Elgar's *The Dream of Gerontius*, Janáček's *Glagolitic Mass*, Arne Nordheim's *Wirklicher Wald*, and, together with several other choirs, Schoenberg's *Gurrelieder*.

Collegiûm Músicûm is one of the leading musical ensembles in Bergen and a central meeting ground for professional and amateur musicians. Established by Professor Jan Christensen in 1978, the ensemble consists of a choir and orchestra totalling eighty members, of which the former contributes to the present CD recording. The group's repertoire primarily features the major classical choral works but extends to romantic, modern, and contemporary pieces. It is concerned with renewing the tradition by promoting and commissioning new works, most recently two works by the Norwegian composers Knut Vaage and Torstein Aagaard-Nilsen. Collegiûm Músicûm enjoys musical partnerships with a number of internationally high-profiled conductors and soloists.

The **Edvard Grieg Kor** was established in Bergen in 2002 under the name KorVest as the professional vocal ensemble for Western Norway. Since then it has been a valued partner at all the choral performances of the Bergen Philharmonic Orchestra. In 2012 it became the country's first vocal ensemble to employ singers in salaried positions; soon afterwards it was re-launched under its current name and took up permanent residency as the *a cappella* ensemble at Trolldhaugen, the home of Edvard Grieg. In

addition to its work with the orchestra, it provides the chorus for Bergen National Opera. A core of extremely versatile *a cappella* singers provide the backbone for all the choir's activities, which amount to more than fifty performances annually, including a regular series of concerts at Trolldhaugen, a highly successful school concert touring project, and regular seminars and concerts with amateur choirs throughout the region. The choir nurtures young talent across Norway and is the mentor of the newly established Edvard Grieg Ungdomskor, whose eclectic work has included an appearance in concert with the Rolling Stones. The Edvard Grieg Kor has recently participated in performances of Schoenberg's *Gurrelieder* with the Berlin Philharmonic Orchestra conducted by Sir Simon Rattle, and Britten's *War Requiem* and Elgar's *The Dream of Gerontius* with the Bergen Philharmonic Orchestra.

Bergen Cathedral Choir (Bergen Domkor) was established in the autumn of 2009, when Kjetil Almenning was named as its artistic leader and conductor. The steward of a long and rich choral heritage, it is committed to preserving and renewing this heritage through quality performances of the established repertoire while also

focussing on newer music by twenty-first-century composers. It specialises in creating interesting and exciting programmes, its repertoire ranging across the centuries, from Renaissance masses to commissions by young Norwegian composers. Bergen Cathedral Choir gives frequent concerts all through the year, in Bergen, throughout the diocese of Bjørgvin, and abroad, having toured in England, Germany, and Finland. It regularly collaborates with the Bergen Philharmonic Orchestra, Bergen Barokk, the Staff Band of the Norwegian Armed Forces, Bergen International Festival, Stavanger Cathedral Choir, and others. The Cathedral Choir sings during services in Bergen Cathedral, often in chamber formations.

Håkon Matti Skrede trained as a violinist and singer at The Grieg Academy in Bergen. As a chorister and student choirmaster of the Drakensberg Boys Choir in South Africa, he decided to develop his skills as a choral conductor. He has participated in master-classes by Peter Schreier, Paul Hillier, Kiri Te Kanawa, Bob Chilcott, Njål Sparbo, and Robert Levine, appeared as a soloist in numerous sacred works, and taken part in several operatic productions. He founded the Edvard Grieg Kor (formerly KorVest) in 2002, Bergen Guttekor in 2008, Bergen Pikekor in 2010,

and Edvard Grieg Ungdomskor in 2013. He is currently chorus master for Bergen National Opera and Bergen Philharmonic Choir and conductor of Collegiūm Músicūm. Håkon Matti Skrede has conducted a number of operas with children and youths, such as Menotti's *Amahl and the Night Visitors*, Gluck's *Orfeo ed Euridice*, Weill's *Der Jasager*, and Bock and Harnick's *Fiddler on the Roof*, as well as many large-scale sacred works for chorus and orchestra, including Handel's *Messiah*, the Requiems of Mozart, Duruflé, Fauré, and Brahms, and Britten's *The Company of Heaven*.

One of the world's oldest orchestras, the **Bergen Philharmonic Orchestra** dates back to 1765 and thus in 2015 celebrated its 250th anniversary. Edvard Grieg had a close relationship with the Orchestra, serving as its artistic director during the years 1880–82. Edward Gardner, the acclaimed Music Director of English National Opera, was appointed Chief Conductor for a three-year tenure from October 2015, in succession to Andrew Litton, Music Director of the Orchestra since 2003, and now its Music Director Laureate. Under Litton's direction the Orchestra raised its international profile considerably, through recordings, extensive touring, and international commissions.

A Norwegian national orchestra, the one-hundred-and-one strong Bergen Philharmonic Orchestra participates annually at the Bergen International Festival. During the last few seasons it has played in the Concertgebouw, Amsterdam, at the BBC Proms in the Royal Albert Hall, in the Wiener Musikverein and Konzerthaus, in Carnegie Hall, New York, and in the Philharmonie, Berlin. In 2015 the Orchestra toured Germany, Sweden, The Netherlands, Ireland, and England, giving concerts at the Concertgebouw and at the BBC Proms, among others. Forthcoming tours will include the return to several of these prestigious venues.

The Orchestra has an active recording schedule, at the moment releasing no fewer than four to six CDs every year. Critics worldwide acknowledge the transformation the Orchestra has undergone in recent years, applauding the energetic playing style and the full-bodied string sound. Recent and ongoing recording projects include a Mendelssohn symphony cycle, Messiaen's *Turangallila*-Symphony, ballets by Stravinsky, and symphonies, ballet suites, and concertos by Prokofiev. The Orchestra's recording of the complete orchestral music of Edvard Grieg remains the reference point in a competitive field. Enjoying long-standing

artistic partnerships with some of the finest musicians in the world, the Orchestra has recorded with Leif Ove Andsnes, James Ehnes, Gerald Finley, Alban Gerhardt, Vadim Gluzman, Stephen Hough, Freddy Kempf, Truls Mørk, Steven Osborne, and Lawrence Power, among others.

Having recently recorded Tchaikovsky's three great ballets with Neeme Järvi, for Chandos, the Orchestra has also recorded orchestral works, including the symphonies, by Rimsky-Korsakov and four critically acclaimed volumes of works by Johan Halvorsen. A series of the orchestral music of Johan Svendsen has met with similar enthusiasm. With Sir Andrew Davis the Orchestra has recorded music by Berlioz, Delius, Elgar, and Sibelius, and other projects will follow.

The first collaboration on disc between Edward Gardner and the Orchestra was a recording of orchestral realisations by Luciano Berio, which was released in 2011. A series devoted to orchestral works by Janáček is in the making, and two volumes have already been issued. www.harmonien.no

Recognised as one of the most talented conductors of his generation, **Edward Gardner** OBE was born in Gloucester in 1974 and educated at the University of Cambridge and the Royal Academy of Music where he

studied under Colin Metters. After graduating in 2000 he assisted Sir Mark Elder at The Hallé Orchestra for three years before serving as Musical Director of Glyndebourne Touring Opera for three years from 2004. He began his tenure as Music Director of English National Opera in May 2007 with a critically acclaimed new production of Britten's *Death in Venice*. Under his direction, the ENO has presented stellar productions of *Peter Grimes*, *Benvenuto Cellini*, *Fidelio*, and, during his ninth and final season, *Otello*, *The Mastersingers of Nuremberg*, and *The Queen of Spades*, among others. He received the Royal Philharmonic Society Award for Best Conductor in 2008, the Olivier Award for Outstanding Achievement in Opera in 2009, and in the Queen's Birthday Honours List in June 2012 was made an OBE for his Services to Music.

Having been its Principal Guest Conductor since August 2013, Edward Gardner took up his appointment as Chief Conductor of the Bergen Philharmonic Orchestra in October 2015, leading its 250th anniversary gala concert. His many exciting planned projects include recordings for Chandos Records and national and international tours. He enjoys a flourishing relationship with the BBC Symphony Orchestra and the BBC Proms and also works closely with the Philharmonia Orchestra, London Philharmonic Orchestra,

and Orchestra of the Age of Enlightenment. Since 2011 he has been Principal Guest Conductor of the City of Birmingham Symphony Orchestra, with which he gave the UK premiere of *Weltethos* by Jonathan Harvey to mark the opening of the 2012 Cultural Olympiad, and in 2013 conducted Britten's *Spring Symphony* in Birmingham and *War Requiem* in St Paul's Cathedral, London to celebrate Britten's centenary year.

Internationally, he has had prestigious conducting appointments with the Royal Concertgebouw Orchestra, Netherlands Radio Philharmonic Orchestra, Deutsches Symphonie-Orchester Berlin, Gewandhausorchester Leipzig, Radio-Sinfonie-Orchester Frankfurt, Orchestre national de France, Orchestra Filarmonica della Scala, Toronto Symphony Orchestra, Montreal Symphony Orchestra, Czech Philharmonic Orchestra, Swedish Radio Symphony Orchestra, and Danish National Symphony Orchestra, among others. He has also worked with the NHK Symphony Orchestra, Melbourne Symphony Orchestra, Houston Symphony, Saint Louis Symphony, National Arts Centre Orchestra, Ottawa, Mahler Chamber Orchestra, Rotterdams Philharmonisch, Orchestre philharmonique de Radio France, and Orchestra dell'Accademia Nazionale di Santa Cecilia.

Edward Gardner works regularly with young musicians, including the CBSO and Barbican Youth orchestras and the Juilliard School of Music in New York, and in 2002 founded the Hallé Youth Orchestra. In September 2014 he was appointed to the newly established Mackerras Chair of Conducting at the Royal

Academy of Music. An exclusive recording artist for Chandos, he has most recently released critically acclaimed discs of works by Lutosławski, Szymanowski, Bartók, Britten, Verdi, Walton, Janáček, and Berio, and is engaged in an ongoing project to record orchestral works by Mendelssohn.



Lisa-Marie Mazzucco

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Gábor Bretz

Janáček: Œuvres pour orchestre, volume 3

Adagio pour orchestre, JW VI/5

Quand Leoš Janáček (1854 – 1928) connut subitement la célébrité, après le succès de *Jenůfa* à Prague en 1916, ses élèves commencèrent à vider le coffre de paysan décoré où le maître conservait des compositions antérieures mises au rebus. Jaillirent en désordre des œuvres comme *Le Journal d'un disparu* et le premier opéra de Janáček, *Šárka*, ainsi qu'une courte pièce pour orchestre sans titre, recopiée par le copiste de *Šárka* et à peu près dans le même langage musical que l'opéra. Au départ, elle fut prise pour une autre ouverture de cet opéra, même si ses relations thématiques avec ce dernier (contrairement à l'ouverture écrite dans la partition de *Šárka*) se limitaient à un seul motif, ce qui était peut-être fortuit. Le chef d'orchestre Jaroslav Vogel, biographe de Janáček, donna une explication plus plausible: selon lui, ce morceau aurait été écrit par Janáček en réaction immédiate à la mort de son fils, Vladimír, alors âgé de deux ans, enlevé par une méningite à streptocoques, le 9 novembre 1890 (fait révélateur, dans son autobiographie, Janáček avança l'année "1890" comme

date de composition pour cette œuvre). Aujourd'hui appelée "Adagio" en raison de son indication de tempo initiale, cette œuvre courte présente tous les attributs d'une pièce tragique de la fin du romantisme: l'allure lente, un ré mineur clair (tonalité qui l'on associe rarement à Janáček), un thème initial mélancolique pour les bassons au milieu d'autres couleurs orchestrales moroses – altos, violoncelles tremolo et ponctuations des contrebasses *pizzicato* comme des "tambours" dans une marche funèbre. Bien que l'atmosphère s'allège dans une section centrale plus optimiste (où l'on entend le motif de *Šárka*), l'atmosphère sombre s'impose à nouveau dans la section finale avec un retour du thème initial qui, après une exposition par tout l'orchestre, se réduit à un cor anglais mélancolique sur les battements de marche funèbre, confiés maintenant aux timbales, et une apparition finale pour cor seul. Si Janáček écrivit effectivement cette œuvre à la fin de l'année 1890, elle a dû constituer une interruption facile à comprendre dans les cinq années intensives d'activités basées sur la musique traditionnelle. En dehors de

ses arrangements pour orchestre de danses traditionnelles, c'est sa première œuvre orchestrale isolée qui nous soit parvenue et elle témoigne du langage de la fin du romantisme qui caractérise ses compositions antérieures.

Otče náš, JW IV / 29

En 1901, quelques mois avant de reprendre le travail sur son opéra *Jenůfa*, qui était au point mort, Janáček composa une œuvre scénique étrange et unique afin de lever des fonds pour le refuge de femmes de Brno. La famille Janáček avait participé l'année précédente à un événement de collecte de fonds pour ce refuge, le "Beseda slave", où les exécutants présentèrent des danses de diverses nations slaves et pour lequel Janáček avait écrit trois nouvelles pièces (morave, russe et serbe). Si le "Beseda slave" fut une affaire purement musicale, donnée dans la salle de concert tchèque de Brno, l'événement qui eut lieu au Théâtre national tchèque de Brno, le 15 juin 1901, présentait deux courtes pièces jouées par le groupe de théâtre amateur "Tyl", ainsi qu'une œuvre de Janáček. Elle fut annoncée sur le manuscrit et sur l'affiche comme *Moravský Otče náš* (Notre Père morave) et était une musique de quinze minutes pour ténor solo, chœur à quatre voix et piano sur les paroles de la prière du Notre Père. Faisant

opportunément appel aux acteurs de "Tyl", cette pièce présentait une série de tableaux vivants, un genre théâtral populaire au dix-neuvième siècle où les acteurs mimaient des scènes en silence (souvent des tableaux célèbres) sur un accompagnement musical. Dans le cas présent, les tableaux provenaient d'un cycle de l'artiste polonais Józef Męcina-Krzesz (1860 – 1934), illustrant les paroles du Notre Père. Ces tableaux avaient été exposés à Vienne et à Varsovie en 1899 et reproduits, avec un long article s'y rapportant, dans l'hebdomadaire illustré de Varsovie *Tygodnik illustrowany* du 28 octobre 1899, dont un exemplaire arriva au comité du Refuge de femmes et semble avoir inspiré cette curieuse composition. Les tableaux originaux ont disparu et les reproductions en noir et blanc du *Tygodnik illustrowany* sont tout ce qui reste aujourd'hui de l'inspiration initiale de Janáček.

Le cycle de Męcina-Krzesz se compose de huit tableaux: un portrait du Christ, suivi de sept tableaux représentant plutôt des paysans de type russe dans des moments de crainte religieuse mêlée de respect, tous présidés par une figure éthérée du Christ (distribuant le pain quotidien, pardonnant les péchés, éloignant les pécheurs de la tentation, etc.). Non-croyant convaincu, Janáček ne fut sans doute pas attiré par le

message religieux de ces tableaux, ni par les tableaux eux-mêmes (des exemples médiocre de l'art religieux traité de façon sentimentale de la fin du dix-neuvième siècle), mais leur provenance polonaise l'attira peut-être, car c'était un fervent panslaviste. On peut supposer que, après les trois danses slaves de l'année précédente, Janáček approfondit une expérience purement inspirée par la Pologne avec quelque chose au panslavisme accentué permettant d'intégrer ses allusions musicales aux divers styles slaves. Un titre plus approprié aurait pu être un "Notre Père slave" (lorsque, quelques années plus tard, l'œuvre fut donnée à Prague sous une forme révisée, le piano fut remplacé par la harpe et l'orgue, l'épithète "morave" fut aussi abandonnée).

Janáček réduisit les sept scènes potentielles à cinq (en réunissant les deux premiers et les deux derniers tableaux), toutes soigneusement contrastées et entrecoupées d'interludes instrumentaux substantiels pour permettre à un nouveau groupe de se former sur scène. La première, "Otče náš" (Notre Père), est un canon sobre à deux voix qui s'achève sur un unisson efficace répété de la phrase "posvěť se jméno tvé" (Que Votre nom soit sanctifié). On entend les styles slaves dans plusieurs des sections suivantes, notamment "Bud

vůle tvá" (Que Votre volonté soit faite), mise en musique comme une chanson russe mélancolique dans une tonalité mineure, avec un second temps accentué et un contrechant tchaïkovskien dans l'accompagnement, et "A odpust nám naše viny" (Pardonne-nous nos offenses), qui fait penser à Dvořák dans sa veine pentatonique, mais avec des rythmes en miroir typiquement moraves. La section finale de cette pièce, "Neuvoď nás v pokušení" (Ne nous laissez pas succomber à la tentation), reprend le rythme du plus célèbre de tous les chorals hussites bohémiens, "Ktož jsú boží bojovníci" (Ceux qui sont les guerriers de Dieu). Mais tout ceci est éclipsé par l'énergie pure de la conclusion: la puissante écriture à l'unisson pour orgue, les motifs ostinato typiques et la fin abrupte sur un "Amen" retentissant font penser à un Janáček beaucoup plus tardif (aussi panslave) – celui de la *Messe glagolitique*.

Zdravas Maria, JW II / 14

Même si Janáček fut pendant de nombreuses années chef de chœur au Monastère augustinien où il avait lui-même été choriste, et s'il avait fondé et présidé l'École d'orgue de Brno pour former des musiciens d'église, d'habitude on l'associe rarement à la musique liturgique ou sacrée. Lorsqu'il était étudiant, il écrivit des motets fondés sur des textes

liturgiques latins et, dans le cadre de ses activités pédagogiques, il composa une partie d'une messe à titre d'exemple pour ses élèves de l'École d'orgue, mais ses autres pièces sur des textes religieux, comme l'*Otče náš* et la *Messe glagolitique*, enregistrées dans ce disque, ont un aspect théâtral ou au moins de concert qui éclipsent toute dimension spirituelle. Ainsi la musique qu'il a écrite pour l'Ave Maria (Je vous salue, Marie), la prière mariale en tchèque, est inhabituelle dans sa simplicité et sa pieuse intensité – essentiellement une mélodie pour voix solo avec violon obligé, accompagnement d'orgue et, au milieu et à la fin, des interventions d'un chœur à quatre voix (surtout des répétitions de la même note du mot "Amen", reprenant les octaves initiales répétées au violon).

La plus ancienne référence à ce morceau se trouve dans une lettre de la comtesse Leopoldina Serényi, datée du 22 juillet 1904, remerciant Janáček pour cette œuvre qui lui est dédiée et qu'il lui envoya (malheureusement trop tard) pour son concert de bienfaisance. La famille Serényi possédait à l'origine la station thermale de Luhačovice et il est possible, que lorsqu'il y séjourna en vacances en mai 1904 (quelques mois après la première représentation à Brno de *Jenůfa*), Janáček ait été approché par la comtesse qui lui demanda cette pièce.

Peut-être les tentatives de la comtesse (germanophone) pour s'adresser à lui en tchèque ont-elles séduit Janáček (sa lettre de remerciements est écrite dans un mauvais tchèque à peine intelligible) et il écrivit aimablement une petite pièce pour des effectifs modestes avec une prévenante alternative pour des effectifs encore plus modestes au cas où la comtesse serait dans l'incapacité de disposer d'un chœur, d'un ténor ou d'un orgue.

Cette pièce, apparemment une œuvre de circonstance résultant d'une commande, avait une résonance personnelle plus profonde pour Janáček. L'air principal est presque identique à celui utilisé dans "La Vierge de Frýdek" de la suite pour piano *Sur un sentier recouvert*, JW VIII / 17. Si cette composition antérieure rappelait un hymne de pèlerin connu d'une expédition familiale à Frýdek, cette mise en musique de l'Ave Maria était encore une autre commémoration du même événement et montre à nouveau que, comme la révision, quelques mois plus tôt, de son *Élégie sur la mort de ma fille Olga*, JW IV / 30, Janáček était encore très préoccupé par cette tragédie familiale. Il y a un moment frappant vers la fin lorsque les mots "v hodinu smrti naši" (à l'heure de notre mort) mis en musique comme un récitatif sur une seule note et marqués

"fébrilement", viennent interrompre le flux du lyrique *Andante* – rappel soudain de la mort de l'enfant survivant de Janáček à l'âge de vingt-et-un ans.

Messe glagolitique, JW III / 9

Vers la fin de l'année 1925, Janáček acheva son huitième opéra, *L'Affaire Makropoulos*. Ce fut son opéra le plus difficile – pour les chanteurs et en particulier pour l'orchestre – et au lieu de se lancer dans un autre opéra, comme il en avait l'habitude, il attendit avec impatience de voir comment sa production scénique se porterait un an plus tard. À la place, il se consacra à d'autres choses, notamment la composition de deux de ses plus belles œuvres non lyriques, la Sinfonietta et la *Messe glagolitique*.

Janáček devait connaître l'existence du texte de la messe en slavon liturgique (écrit à l'origine dans un ancien alphabet glagolitique, première version du cyrillique) au moins depuis 1907, où un ancien élève, Láďa Kožušniček, lui envoya un exemplaire de sa *Misa glagolskaja* pour chœur mixte sans accompagnement. Toutefois, c'est seulement en 1920, lorsqu'un édit papal autorisa la célébration du rite romain en slavon liturgique dans certaines églises tchèques les jours de grandes fêtes, que le texte se répandit davantage en Tchécoslovaquie. Ce texte

fut publié cette année-là dans le journal de musique religieuse *Cyril* et mis en musique par plusieurs compositeurs tchèques. À en juger d'après des esquisses qui nous sont parvenues, Janáček joua aussi avec ce texte vers cette époque, mais ne s'y attaqua sérieusement que quelques années plus tard, au cours de vacances d'été exceptionnellement pluvieuses à Luhačovice, en juillet 1926. Il continua à y travailler après son retour à Brno et, dès le 15 octobre 1926, il avait réalisé une version qui fut recopiée au propre par son copiste. Cependant, il continua à y faire des retouches pendant des mois, si bien qu'il fallut à nouveau la recopier avant de la mettre en répétition, à l'automne suivant. Janáček était alors devenu une vedette internationale et la création à Brno de la *Messe glagolitique*, le 5 décembre 1927, attira de nombreux critiques musicaux étrangers; comme la Sinfonietta, donnée un an plus tôt, cette œuvre remporta un grand succès. L'élève de Janáček, Jaroslav Kvapil, dirigeait le chœur du Beseda de Brno et l'orchestre du Théâtre national de Brno. Parmi les solistes figuraient Alexandra Čvanová (la première Emilia Marty dans *L'Affaire Makropoulos*) et le ténor Stanislav Tauber, qui avait participé à de nombreuses premières en concert de Janáček. La même équipe (mais alors avec l'Orchestre philharmonique

tchèque) fut réunie lorsqu'elle fut reprise, quatre mois plus tard, à Prague.

Le fait que Janáček ait traité d'un texte liturgique (il s'agit d'une version en slavon liturgique de la messe catholique usuelle) semble avoir eu peu d'impact sur ses instincts habituels en matière de composition. Sa version fait appel à toutes les ressources de l'orchestre et, comme sa première œuvre chorale majeure, *Amarus*, JW III / 6, elle s'inscrit dans un cadre extérieur de mouvements purement instrumentaux / orchestraux (une introduction solennelle et, à la fin, un exubérant solo d'orgue suivi d'une Intrada orchestrale enjouée pour mener l'œuvre à une conclusion festive). Les dispositions vocales sont identiques à celles des précédentes œuvres pour chœur et orchestre d'envergure de Janáček, *Amarus* et *L'Évangile éternel*, JW III / 8, utilisant totalement le chœur et avec des parties solistes pour ténor et soprano. Toutefois, ici, les deux parties solistes sont complétées, non sans quelque réticence, par des parties de basse et d'alto: la basse n'est entendue pour la première fois qu'à la fin de "Věruju" (Je crois); l'alto doit attendre jusqu'à "Svet" (Saint), l'avant-dernier numéro vocal.

Les mouvements initiaux soulignent les aspects statiques et hiératiques d'une pièce liturgique, par exemple dans les phrases

répétées de "Gospodi, pomiluj" (Seigneur ayez pitié), et les fanfares ostinato (un rappel de la récente Sinfonietta de Janáček) de l'Introduction. Par contre, le "Věruju" (Credo) central, de loin le mouvement le plus long, est profondément dramatique, surtout dans le passage instrumental où un usage abondant des timbales évoque "le bruit et la foudre" lorsque les cieux se déchirent. Un calme interlude offre une méditation sur l'Incarnation. Il se développe rapidement en un violent sommet, où (après un solo d'orgue déchainé) les voix chorales viennent tonner sur les mots "Raspet že zany" (crucifié pour nous). Les fréquentes références unificatrices au début obsédant du mouvement, le "Věruju" répété, confié à tout le chœur, mais *pianissimo*, sur les trilles de l'orchestre, sont tout aussi caractéristiques. Vers la fin du mouvement, après une pause générale et les mots chantés par le chœur "I v jedinu svetuju" (Une, sainte), vient l'un des moments les plus exaltants de Janáček. Sur la figure ascendante à l'orchestre, qui sert d'accompagnement dans le reste du mouvement, le ténor solo, très aigu et exposé, déclare sa foi en l'Église sainte, catholique et apostolique. Le mouvement s'achève, comme celui de "Slava" (Gloria), sur un retentissement de courts "Amen" caractéristiques pour tout le chœur.

Pendant des années, la version publiée peu après la première exécution à Prague, en 1928, fut la seule disponible, mais en 1992, Paul Wingfield fit paraître un livre sur cette œuvre dans lequel il expliqua que Janáček avait fait beaucoup de changements au cours des répétitions pour la première de Brno, changements incorporés dans la version "classique" publiée en 1928. Il prétendit que la version de 1927 était plus novatrice (faisant usage de mètres multiples simultanés, d'accords pour les timbales accordées, *etc.*) et que les changements lui avaient été imposés en raison de l'insuffisance des effectifs de Brno: il fallait donc jouer la version que Janáček avait mise en répétition, ce qui s'inscrivait dans la ligne de la restauration des versions originales des opéras de Janáček, par exemple *Jenůfa* et *De la maison des morts*. En 1995, l'édition de Wingfield de la version de 1927 fut disponible et adoptée notamment par Sir Charles Mackerras, croyant que cette *Messe glagolitique* "authentique" était celle qu'il fallait donner. Toutefois, il y a une différence cruciale: les premières versions publiées de *Jenůfa* et *De la maison des morts* avaient été révisées par d'autres mains, alors que la version de 1928 de la *Messe glagolitique* était le fait du seul Janáček. Elle suivait simplement l'évolution normale

de production de ses opéras ultérieurs, *Katja Kabanová*, *La Petite Renarde rusée* et *L'Affaire Makropoulos*, l'œuvre trouvant sa forme finale dans la collaboration avec un chef d'orchestre sympathique et expérimenté, Janáček assistant aux répétitions, faisant des ajustements à ce qu'il entendait et suivant des conseils pour les tempos, *etc.* En outre, l'orchestre du théâtre de Brno (qui jouait lors de la création de la *Messe glagolitique*) avait alors été modelé par son chef, František Neumann, en un effectif bien préparé, très versé dans les exigences orchestrales de Janáček (il s'était triomphalement débattu avec *L'Affaire Makropoulos* un an plus tôt). À l'époque, c'était en fait l'orchestre Janáček le plus expérimenté au monde. Le chœur, le Beseda de Brno, était la société chorale la plus importante de Brno, fondée très longtemps auparavant, bien habituée à exécuter des œuvres tchèques contemporaines, notamment toutes les œuvres symphoniques-chorales de Janáček.

Contrairement au Janáček de 1916 qui, après une attente de douze ans, avait accepté avec enthousiasme tous les changements demandés dans *Jenůfa* par le chef d'orchestre de Prague, Karel Kovařovic, juste pour que l'ouvrage soit donné sur la scène pragoise, le Janáček de 1927 était un compositeur très assuré, qui voyait *Jenůfa* donné régulièrement

dans de nombreux théâtres lyriques allemands et la récente Sinfonietta promue par Otto Klemperer à Berlin et en Amérique. Il avait récemment affronté le grand Max Brod sur sa traduction allemande "créative" de *L'Affaire Makropoulos* et insisté sur (et obtenu) beaucoup de changements. On ne peut réellement imaginer ce Janáček forcé de faire quelque chose qu'il ne voulait pas faire.

L'éditeur des nouvelles éditions des versions de 1927 et de 1928, Jiří Zahrádka, démontre dans son introduction que les révisions continuèrent même après la création à Brno, jusqu'à la publication, ce qui semblerait indiquer d'autres réflexions du compositeur sur cette œuvre plutôt que des actions

désespérées en vue de la simplifier pour un orchestre de troisième catégorie. Lorsque l'œuvre fut donnée à Prague (8 avril 1928), Janáček ne chercha pas à réintroduire la version originale et, en outre, il approuva cette version pour la publication. En conséquence, cet enregistrement adopte la version "classique" (1928) dans sa dernière édition par Jiří Zahrádka – seule concession à la version de 1927, le "Svet" un peu plus développé (qui emmène les sopranos dans un aigu dangereux) –, la version que Janáček voulait faire entendre aux auditeurs.

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Traduction: Marie-Stella Pâris

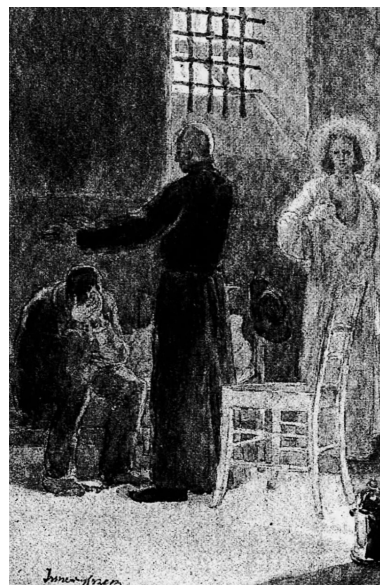


Thomas Trotter



Håkon Matti Skrede

Hans Jørgen Brun



Josef Męcina-Krzesz (1860 – 1934), as reproduced in *Tygodnik Ilustrowany*, 28 October 1899

Two of the paintings that inspired 'Otče náš'

Glagolská mše

1 I. Úvod

2 II. Gospodi, pomiluj

Gospodi, pomiluj.
Chrste, pomiluj!
Gospodi, pomiluj!

3 III. Slava

Slava vo vyšních Bogu
i na zemí mir člověkom blagovoŕenija.
Chvalim Te. Blagoslovľajem Te.
Klaňajem Ti se. Slavoslovim Te.
Chvaly vzdajem Tebě velikyje radi slavy
tvojeje.
Gospodi Bože, Čěsarju nebeseskyj,
Bože, Otče všemogyj.
Gospodi, Synu jedinorodnyj, Isuse Chrste!
Gospodi Bože, Agneče Božij, Synu Oteč!
Vzemlej grěchy mira.
Pomiluj nas.
Vzemlej grěchy mira!
Primi molenija naša.
Sědej o desnuju Otca.
Pomiluj nas!
Jako Ty jedin svet.
Ty jedin Gospod.
Ty jedin vyšnij,
Isuse Chrste, so svetym Duchom,
vo slavě Boga Otca.
Amin.

4 IV. Věruju

Věruju v jedinogo Boga,
Otca všemoguštago,

Glagolitic Mass

I. Introduction

II. Kyrie eleison

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

III. Gloria

Glory to God in the highest,
and on earth peace to people of good will.
We praise you. We bless you.
We adore you. We glorify you.
We give you thanks for your great glory,
Lord God, heavenly King,
O God, almighty Father.
Lord, Only Begotten Son, Jesus Christ!
Lord God, Lamb of God, Son of the Father!
You take away the sins of the world.
Have mercy on us.
You take away the sins of the world!
Receive our prayer.
You are seated at the right hand of the
Father.
Have mercy on us!
For you alone are Holy.
You alone are the Lord.
You alone are the Most High,
Jesus Christ, with the Holy Spirit,
in the glory of God the Father.
Amen.

IV. Credo

I believe in one God,
the Father almighty,

tvorca nebu i zemli,
vidimym vsém i nevidimym.
Amin.
I v jediného Hospoda Isusa Chrsta,
Syna Božija jedinorodnago.
I ot Otca roždenago přěžde vsěch věk.
Boga ot Boga, svět ot světa,
Boga istinna, ot Boga istinnago,
roždena, ne stvor'ena,
jedinosuštna Otcu,
jimže vsja byše.
Iže nas radi člověk i radi našego spasenja.
Snide s nebes.
I voplti se ot Ducha sveta iz Marije Děvy,

i večlověči se.
Raspet že zany,
pri Pontijscēm Pilatě
mučen i pogreben byst.
I voskrse vtretij den
po Pisaniju.
I vzide na nebo.
Sědit o desnuju Otca.
I paky imat priti sudit živym, mrtvym so
slavuju;
jegože cěsarstvu nebudet konca.

I v Ducha svetago,
Gospoda i živototvoreštago:
ot Otca i Syna ischodeštago.
S Otcem že i Synom kupno,
poklaňajema i soslavima.
Iže glagolal jest Proroky.

maker of heaven and earth,
of all things visible and invisible.
Amen.
[I believe] in one Lord Jesus Christ,
the Only Begotten Son of God.
Born of the Father before all ages.
God from God, Light from Light,
true God from true God,
begotten, not made,
consubstantial with the Father,
through him all things were made.
For us men and for our salvation.
He came down from heaven.
And by the Holy Spirit was incarnate of
the Virgin Mary,

and became man.
For our sake he was crucified,
under Pontius Pilate,
he suffered death and was buried.
He rose on the third day
according to the Scriptures.
He ascended into heaven.
Is seated at the right hand of the Father.
He will come again in glory to judge the
living and the dead;
his kingdom will have no end.

[I believe] in the Holy Spirit,
the Lord and giver of life:
who proceeds from the Father and the Son.
Who with the Father and the Son
is adored and glorified.
Who has spoken through the prophets.

I vjedinu svetuju, katoličesku
i apostolsku crkov.
I spovédaju jedino kršćenje
votpušćenje gréchov.
I čaju voskrsenja mrtvych.
I života buduštágo věka.
Amin!

5 V. Svet

Svet, svet, svet, Gospod, Bog Sabaot.
Plna sut nebo, zem'a slavy tvojej!
Osanna vo vyšnich.
Blagosloven gredyj vo ime Gospodně.
Osanna vo vyšnich!

6 VI. Agneče Božij

Agneče Božij, vzeľmej grěchy mira,
pomiluj nas!
Agneče Božij, vzeľmej grěchy mira,
pomiluj nas!
Agneče Božij, vzeľmej grěchy mira,
daruj nam mír.

7 VII. Varhany solo

8 VIII. Intrada

Text zvýrazněný kurzívou Janáček
vynechal.

[I believe] in one, Holy, Catholic,
and Apostolic Church.
I confess one Baptism
for the forgiveness of sins.
I await the resurrection of the dead
and the life of the world to come.
Amen.

V. Sanctus

Holy, Holy, Holy, Lord God of Hosts.
Heaven and earth are filled with your glory!
Hosanna in the highest.
Blessed is he who comes in the name of
the Lord.
Hosanna in the highest!

VI. Agnus Dei

Lamb of God, you take away the sins of
the world,
have mercy upon us!
Lamb of God, you take away the sins of
the world,
have mercy upon us!
Lamb of God, you take away the sins of
the world,
grant us peace.

VII. Organ solo

VIII. Intrada

Italics mark sections of the text that were
omitted by Janáček.

10 Zdrávas Maria
Zdrávas Maria, milosti plná.
Pán Bůh s Tebou,
požehnána jsi mezi ženami,
a požehnáný plod života Tvého Ježíš.
Amen.
Svatá Maria! Matko Boží!
Pros za nás hříšné
nyní i v hodinu smrti naší.
Amen.

11 Otče náš
Otče náš, jenž jsi na nebesích,
posvět se jméno tvé.
Ó, přijď nám království tvé.
12 Buď vůle tvá
jako v nebi, tak i na zemi.
13 Chléb náš vezdejší dej nám dnes!
14 A odpusť nám naše viny,
jakož i my odpouštíme našim viníkům.
15 Neuvoď nás v pokušení,
ale zbav nás všeho zlého.
Amen.

Hail Mary
Hail Mary, full of grace.
The Lord is with thee,
blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.
Amen.
Holy Mary! Mother of God!
Pray for us sinners,
now, and at the hour of our death.
Amen.

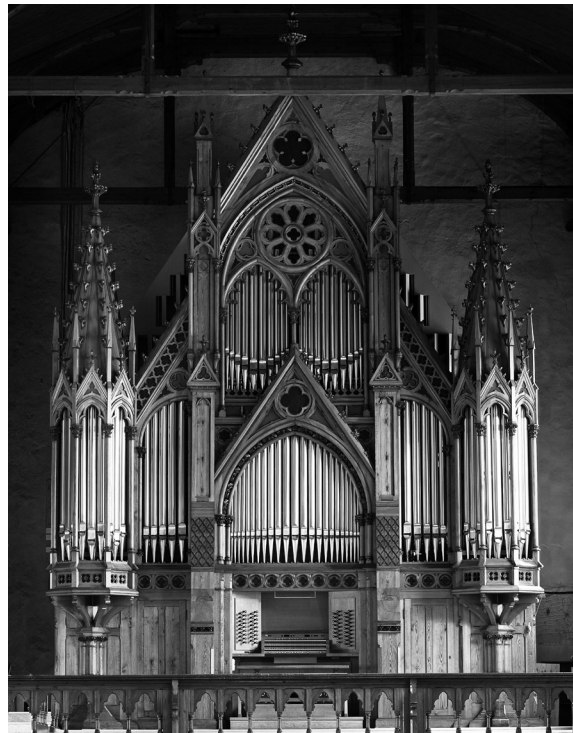
Our Father [The Lord's Prayer]
Our Father, which art in heaven,
hallowed be thy name.
Thy kingdom come.

Thy will be done,
in earth as it is in heaven.

Give us this day our daily bread.

And forgive us our trespasses,
as we forgive them that trespass against us.

Lead us not into temptation;
but deliver us from evil.
Amen.



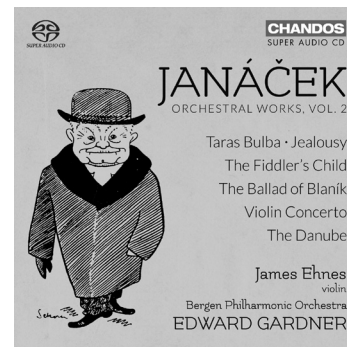
Hans Knut Sveen

Rieger organ at Bergen Cathedral

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Thuresson: CM 402 (main sound)

Schoeps: MK22 / MK4 / MK6

DPA: 4006 & 4011

Neumann: U89

CM 402 microphones are hand built by the designer, Jörgen Thuresson, in Sweden.



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LEOŠ JANÁČEK (1854 – 1928)

ORCHESTRAL WORKS, VOLUME 3

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(*Glagolská mše*)
- 9 Adagio, JW VI / 5 (1890?)† 5:47
- 10 Zdrávas Maria, JW II / 14 (1904)‡ 4:13
(Hail Mary)
David Stewart violin • Karstein Askeland organ
- 11-15 Otče náš, JW IV / 29 (1901, revised 1906)§ 14:36
(Our Father [The Lord's Prayer])
Johannes Wik harp • Karstein Askeland organ

TT 64:30

Sara Jakubiak soprano*† • Susan Bickley mezzo-soprano*
 Stuart Skelton tenor*§ • Gábor Bretz bass* • Thomas Trotter organ*
 Bergen Philharmonic Choir* Håkon Matti Skrede chorus master
 Choir of Collegiūm Músicūm* Håkon Matti Skrede chorus master
 Edvard Grieg Kor*†§ Håkon Matti Skrede chorus master
 Bergen Cathedral Choir†§ Kjetil Almenning chorus master
 Bergen Philharmonic Orchestra*† David Stewart leader
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