

Czech Philharmonic/Semyon Bychkov

Start time: 7.30pm

Approximate running time: 120 minutes, including a 20-minute interval

Please note all timings are approximate and subject to change

Programme

Antonín Dvořák Symphony No 8

1. Allegro con brio
2. Adagio
3. Allegretto grazioso – Molto vivace
4. Allegro ma non troppo

Leoš Janáček *Glagolitic Mass*

1. Úvod – Introduction
2. Gospodi pomiluj – Kyrie
3. Slava – Gloria
4. Věřuji – Credo
5. Svet – Sanctus
6. Agneče Božij – Agnus Dei
7. Varhany sólo (Postludium) – Organ solo
8. Intrada – Exodus

There's no finer orchestra for these musical pinnacles of the Czech tradition than this one, writes Gordon Kalton Williams.

Dvořák, who conducted the Czech Philharmonic in its first concert on 4 January 1896, conducted his Eighth Symphony in England in April 1890, having premiered it in Prague in February that year. He had sketched the work in summer 1889 at his country retreat, Vysoká, south of Prague.

The work breathes rural life. Whereas Dvořák's Seventh Symphony had won the praise of Brahms, the principal exponent of the symphonic tradition after Beethoven, Brahms complained of the Eighth: 'There is too much that's fragmentary, incidental, loiters about in the piece...' This is a different kind of symphony though, characterised by formal freedom and melodic richness as Dvořák sought to shape a symphony in a new manner.

The rich cello melody that introduces the symphony actually serves as a pointer to the first movement's sections. It marks the beginning of the development and, later, rings out on brass as if to bring the movement's activity back under formal control. There are many beautiful ideas, among them a skipping melody on the flute, that speaks to the instrument's importance in this symphony. Even when the flute provides an incidental flourish to a melody elsewhere, one can imagine the birdsong that must have accompanied Dvořák's writing regimen at Vysoká.

The second movement begins contemplatively, but various ideas – a birdcall-like figure initiated by flutes and a downward tripping figure in violins at first accompanying an elongated melody – will be employed to range from contemplative moods to proud outbursts. The Allegretto grazioso is more like a Brahmsian intermezzo than the customary third-movement scherzo. Its Trio provides a folkdance-like lilt while the Molto vivace coda after the return of the initial material beautifully prepares the Finale.

This begins with a trumpet fanfare. 'In Bohemia,' said the great Czech conductor, Rafael Kubelik, 'the trumpets never call to battle – they always call to the dance!' The movement is essentially a theme and variations. But what is perhaps most noticeable is wonderful folkloric energy.

Dvořák's dispute with his publisher Simrock over a fair fee for this symphony led him to award publication to the British publishers, Novello. The work became known, at least for a time, as 'the English'. Ironically, it's a work that justifies Dvořák's own epithet for himself as a 'simple Czech musician'.

With Dvořák as a centrepiece, these concerts outline an arc of Czech orchestral repertoire from the music of Smetana, who grew up speaking German, to that of Leoš Janáček who drew on the Czech language to create his unique melodic style. A scholarship holder at Brno monastery in 1869, Janáček had taken part in millenary

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celebrations for St. Cyril, who, along with St. Methodius, had introduced Christianity into Moravia. When later challenged by an archbishop to write church music, Janáček sought out St. Cyril's Old Slavonic translation of the Mass. This was in 1921, but it was five years before he wrote his Mass. In the meantime, he composed the operas *Káťa Kabanová*, *Cunning Little Vixen*, and *The Makropoulos Case*, and the Sinfonietta regarded by some as the Mass's companion piece - works of Janáček's 'Indian Summer'.

Why did 72 year-old Janáček compose this work? The reason was as much patriotic – the title 'Glagolitic' celebrates the work of those two 9th-century saints, whose alphabet for Old Church Slavonic is called 'glagolitic' after the word for 'word'. As Janáček scholar Paul Wingfield points out, Old Church Slavonic in its earliest form was close to Proto-Slavic and suited Janáček's Pan-Slavic sympathies better even than Russian which he had once extolled.

This Mass suits the concert hall more than church service. 'I wanted to perpetuate faith in the immutable permanence of the nation,' said Janáček. 'Not on a religious basis but on a rock-bottom ethical basis, which calls God to witness'. The mass is operatic in style and he even characterised the soloists: 'In the tenor solo I heard a high priest, in the soprano solo a girlish angel, in the chorus our folk'.

Parts of the work match the Ordinary of the Latin mass (Kyrie, Gloria, Credo, Sanctus, and Agnus Dei) but the work is [usually] book-ended by a fanfare-like 'Intrada'; there is a formal introduction and, after the Agneče Božij (Agnus Dei), a truly harrowing organ solo in the same key – A flat minor – as the crucifixion described in the Věruju (Credo). According to Wingfield, the Mass 'embodies an essentially human drama of suffering and death'; to a critic who assumed that Janáček was now a believer, the composer replied '[not] until I see for myself'.

Janáček claimed to have written this work in three weeks during a rained-out holiday at Luhačovice, but a long period of revisions resulted in different performing editions (tonight's is the so-called 'letzte Hand' version from 1928). It's probably more appropriate to consider where this work was sketched – 'The church was the giant forest canopy, the vast-arched heavens, and the misty reaches beyond...'

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Performers

Semyon Bychkov conductor

Daniela Valtová Kosinová organ

Evelina Dobráčeva soprano

Lucie Hlischnerová alto

Aleš Briscein tenor

Boris Prýgl bass

Czech Philharmonic

Jan Mráček concertmaster

Jan Fišer concertmaster

violin I

Otakar Bartoš

Luboš Dudek

Michael Foršt

Jan Jouza

Bohumil Kotmel

Jiří Kubita

Lenka Machová

Magdaléna Mašlaňová

Viktor Mazáček

Pavel Nechvíle

Miroslav Vilímec

Zdeněk Zelba

Anna Pacholczak

Reika Sakamoto

viola

Eva Krestová

Pavel Ciprys

Jaroslav Pondělíček

Jiří Poslední

Lukáš Valášek

René Vácha

Jiří Rehák

Ondřej Martinovský

Matouš Hason

Martina Englmaierová

Pavel Kirs

Adam Pechociak

cello

Václav Petr

Ivan Vokáč

Josef Špaček

Jan Keller

Jan Holeňa

Jakub Dvořák

Marek Novák

Karel Stralczynský

Eduard Šístek

Adam Klánksý

double bass

Adam Honzírek

Gonzalo Jiménez Barranco

Jaromír Černík

Martin Hlinský

Tomáš Karpíšek

Lukáš Holubík

Petr Ries

Ondřej Balcar

flute

Andrea Rysová

Naoki Sato

Oto Reiprich

Petr Veverka

Roman Novotný

oboe

Jana Brožková

Vladislav Borovka

Jiří Zelba

Barbora Trččíková

clarinet

Jan Mach

Lukáš Dittrich

Jan Brabec

Petr Sinkule

bassoon

Ondřej Roskovec

Ondřej Šindelář

french horn

Jan Vobořil

Ondřej Vrabec

Mikuláš Koska

Jindřich Kolář

Petr Duda

Hana Sápáková

Kryštof Koska

trumpet

Stanislav Masaryk

Walter Hofbauer

David Pollák

Marek Vajo

trombone

Robert Kozánek

Jan Perný

Lukáš Besuch

Karel Kůcera

tuba

Karel Malimánek

timpani & percussion

Petr Holub

Pavel Polívka

Guy Jin Lee

Šimon Veselý

harp

Barbara Pazourová

Roxana Hädler

CBSO Chorus

soprano

**Rachael Baylis
Sarah Beedle
Amanda Bryant
Dianne Charles
Sheila Davies
Stien De Neef
Lynne Evans
Catherine Foster
Rebecca Gill
Prue Hawthorne
Anna Hodgkinson
Catherine Lander
Alexandra Lewis
Gillian Manchin
Eluned Mansell
Valerie Matthews
Ella McNamee
Alison Needham
Clare Noakes
Emily Pinching
Sarah Russell
Jennifer Scholes
Marion Scholey
Jean Scott
Olivia Skellern
Helen Smallwood
Wendy Spinner
Karen Wilson-de-Roze**

alto

**Anne Almond
Alison Bownass
Kath Campbell
Louise Davis
Jennifer Downie
Catherine Duke
Grace Edwards
Sarah Ennis
Gill Fletcher
Sylvia Fox
Judy Frodsham
Christine Giles
Hazel Hughes
Barbara Hulse
Isabel Jaquet
Clare Langstone
Valerie Lewis
Joan Lilburn
Kate Marriott
Bryony Martin
Josephine Mesa Bandrés
Anna Parker
Elizabeth Parkin
Laura Taylor
Diane Todd
Rosemary Watts
Toni Wright
Alison York**

tenor

**Matthew Allison
Paul Barnett
Milla Bownass
Chris Bryan
Benedict Coleman
Richard Cook
David Fletcher
Paul Glossop
David Lewis
Howard Marriott
Kit Oliver-Stevens
Mylan Richmond
Allen Roberts
Stuart Robinson
Daniel Rodriguez
Harpreet Sandhu
Neil Souter
Ben Squire
Ed Sykes
Jonathan Wood
David Young**

bass

**James Bate
Oliver Clayton
Rob Cleal
Tom Considine
Julian Davey
Alexander Deri Ferguson
Mike Dernie
Steve Gibbs
Andrew Halstead
Jonathan Hatley
Ian Howarth
Damon Huber
Anthony Jones
John Keast
Peter Leppard
Phillip Matty
Chris O'Grady
Dominic O'Sullivan
Neil Parker
Andrew Parker
Stuart Pauly
Richard Prew
Phil Rawle
Calum Roberts
Gordon Thornett
Alan White
Tony Whitehouse**

1. Uvod (Introduction)

Orchestra

2. Gospodi Pomiluj (Kyrie Eleison)

Soprano, Chorus

Gospodi pomiluj.

Chrste pomiluj.

Gospodi pomiluj.

Lord, have mercy.

Christ, have mercy.

Lord, have mercy.

3. Slava (Gloria)

Soprano, Tenor, Chorus

Slava vo vysnich Bogu
i na zeml'i mir clovekom
blagovol'enija.

Glory to God in the highest.
And on earth peace,
good will.

Chvalim Te. Blagoslovl'ajem Te.
Klanajem Tise. Slavoslovim Te.
Chvali vzdajem Tebe
velikyje radi slavy tvojeje.

We praise you, we bless you.
we worship you, we glorify you.
We praise you
because of your glory.

Boze, Otce vsemogyi,
Gospodi Synu jednorodnyj,
Isuse Chrste!
Gospodi Boze, Agnece Bozij,
Synu Otca!
Vzeml'ej grechy mira,
pomiluj nas,
primi mol'enija nasa.

God the Father almighty,
Lord, the only begotten Son,
Jesus Christ!
Lord God, Lamb of God,
Son of the Father.
You take away the world's sins,
have mercy on us;
receive our prayers.

Pomiluj nas,
sedej o desnuju Otca.
Jako Ty jedin svet,
Ty jedin Gospod,
Ty jedin vysnij,
Isuse Chrste,
so svetym Duchom
vo slave Boga Otca.
Amin, amin.

Have mercy on us,
you who sit at the Father's right hand.
For only you are holy,
only you are Lord,
only you are most high,
Jesus Christ,
with the Holy Spirit,
in the glory of the Father.
Amem, amen.

4. Veruju (Credo)

Tenor, Bass, Chorus

Veruju, veruju v jedinogo Boga,
Otca vsemogustago,
tvorca nebu i zeml'i,
vidimym vsem i nevidimym.
(Amin, amin.)

I believe, I believe in one God,
the Father almighty,
maker of heaven and earth,
all that is visible and invisible.
(Amen, amen.)

(Veruju, veruju!)
I v jedinogo Gospoda Isusa Chrsta,
Syna Bozija jednorodnago,
i ot Otca rozdenago
prezde vseh vek,
Boga ot Boga, svet ot sveta,
Boga istinna ot Boga istinnago,
rozdena, ne stvor'ena,
jedinosustna Otcu,
jimze vsja byse
ize nas radi clovek
i radi nasego spasenja
snide s nebes.
I voplti se ot Ducha sveta
iz Marije devy.
(Veruju, veruju!)

(I believe, I believe!)
And in one Lord, Jesus Christ,
Son of God, only-begotten,
and born of the Father
before all generations,
God from God, light from light,
true God from true God,
begotten, not made,
one in substance with the Father,
by whom everything was made,
who for us men
and for our salvation
descended from heaven.
And was made flesh by the holy Spirit
of the virgin Mary.
(I believe, I believe!)

Raspet ze zany,
mucen i pogreben byst.

I voskrse v tretij den
po Pisaniju.
I vzide na nebo,
sedit o desnuja Otca,
i paky imat priti
sudit zyvm i mrtvym
so slavoju;
jegoze cesarstviju nebudet konca.

(Veruju, veruju!)
I v Ducha svetago
Gospoda i zivototvorestago,
ot Otca i Syna ischodestago,
s Otcem ze i Synom kupno,
poklanajema i soslavima,
ize glagolal jest Proroky.

I jedinu svetuju, katolicesku
i apostolsku crkov.
I spovedaju jedino krscenje
votpuscenje grechov,
i caju voskrsenija mrtvych
i zivota budustago veka.
Amin, amin!

5. Svet (Sanctus) **Soprano, Mezzo, Tenor, Bass, Chorus**

Svet, svet, svet!
Svet Gospod, Bog Sabaoth.
Plna sut nebo,
zemlja slavy tvojeje!

Blagoslov' en gredyj
vo ime Gospodne.
Osanna vo vysnich!

6. Agnece Bozij (Agnus Dei) **Soprano, Mezzo, Tenor, Bass, Chorus**

Agnece Bozij,
pomiluj nas!

Agnece Bozij,
vzeml'ej grechy mira,

Agnece Bozij,
pomiluj nas!

7. Varhany solo **Organ solo**

8. Intrada **Orchestra**

He was crucified for us,
suffered and was buried.

And he rose on the third day
according to the Scriptures,
and ascended into heaven,
sitting to the right of the Father,
and he will come again
to judge the living and the dead
in glory;
his kingdom shall not end.

(I believe, I believe!)
And in the Holy Spirit,
the Lord and life-giver,
from the Father and Son proceeding,
who with the Father and the Son
is equally adored and glorified,
who spoke through the Prophets.

And [I believe in] one holy, catholic
and apostolic church.
I acknowledge one baptism
for the remission of sins,
and await the resurrection of the dead
and the life of the coming time.
Amen, Amen!

Holy, holy, holy!
Holy Lord, God of Hosts.
Filled are the heavens
and the earth with your glory!

Blessed is he who comes
in the name of the Lord.
Hosanna in the highest!

Lamb of God,
have mercy on us.

Lamb of God,
who takes away the world's sins,

Lamb of God,
have mercy on us.

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