

I jedinu svetuju, katoličesku
i apostolsku crkov.
I spovédaju jedino
kršćenje votpušćenije gréchov,
I čaju voskrsenija mrtvych
i žīvota buduštāgo věka
Amin.

Svet

Svet, svet svet!
Gospod, Bog Sabaoth,
Plna sut nebo,
zemlja slavy tvojeje!
Blagoslov' en gredyj
vo ime Gospodńe.
Osanna vo vyšńich!

Agneče Božij

Agneče Božij, vze'm'ej grěchy mira,
pomiluj nas!

I believe in one holy Catholic
and Apostolic Church.
I confess one baptism
for the remission of sins.
And I expect the resurrection of the dead,
and the life of the world to come.
Amen.

Sanctus

Holy, holy, holy
Lord God of Sabaoth.
Heaven and earth
are full of Thy Glory.
Blessed is he who cometh
in the name of the Lord.
Hosanna in the highest.

Agnus Dei

Lamb of God, that takest away the sins of the world,
have mercy upon us.



JANÁČEK

Glagolitic Mass Sinfonietta



Christiane Libor, Soprano
Ewa Marciniak, Alto
Timothy Bentch, Tenor
Wojciech Gierlach, Bass
Jarosław Malanowicz, Organ
Warsaw Philharmonic Choir
Warsaw Philharmonic Orchestra
Antoni Wit

Leoš Janáček (1854-1928)

Glagolitic Mass • Sinfonietta

The two works featured on this disc represent Janáček's mature musical language at its most communicative, products of a final decade when, following the triumphant Prague première of his opera *Jenůfa* in 1916 and the emergence of a fully independent Czechoslovakian state two years later, he embarked on a succession of operatic and instrumental masterpieces sure in the knowledge of his domestic standing as well as a burgeoning international reputation. That such works appeared so rapidly also denotes his confidence in an idiom which, defined with great effort over the previous decades, was both wholly personal and unequivocally of its time.

The *Glagolitic Mass* has its origins in an unfinished Mass setting of 1907/8, though little of that is discernible in the present work, which pointedly eschews the Latin text in favour of the Old Church Slavonic devised in ninth century Moravia by missionaries Cyril and Methodius, and whose distinctive script gives the piece its title. Composed between October and December 1926, it was revised the following May and duly went into rehearsal that September, when the composer made numerous and sometimes far-reaching changes that toned down its often startling modernity. That 'original' version has latterly been reconstructed and performed, but the present recording is of the more familiar revision which received its successful première by the Brno Arts Society conducted by Jaroslav Kvapil in Brno on 5th December 1927 and which, despite some qualms as to Janáček's unorthodox religious stance, has established itself as a unique contribution to the choral repertoire.

Úvod (Introduction) centres on an eloquent trumpet theme that is heard against undulating strings. Its twin appearances surround more inward interludes featuring solo woodwind, between which the theme alternates between brass and woodwind. Its second full appearance brings about a defiant though provisional close.

Gospodi pomiluj (Kyrie) opens with sombre gestures on the lower strings, soon continued more reflectively by woodwind, which presently coalesce into an imploring

theme for the chorus. Solo soprano now contributes an increasingly fervent solo, heard against a choral backdrop which latterly threatens to overwhelm it, before shuddering strings and timpani mark a sudden return to the initial gestures prior to a regretful choral farewell.

Slava (Gloria) commences with chiming chords in upper woodwind and strings, against which the soprano unfolds a rapturous melody. The mood gradually becomes more animated as the chorus enters, with the latter intensifying as the strings accelerate towards a powerful statement from brass and timpani. The soprano continues in alternation with strings and woodwind, the chorus urging the music on to an imposing fanfare with timpani and organ to the fore. This in turn elicits a fervent response from the tenor, one whose increasingly hectic alternation with the chorus brings about a joyous outburst on the word 'Amen' and an energetic conclusion.

Věruju (Credo), the longest and also most complex movement, begins with a striding motion on lower strings and a guarded response from the chorus. The solo tenor excitedly intervenes in company with muted trumpet, continuing with a relatively extended solo against imploring strings. The chorus is now heard against clarinets then strings, before the initial motion provokes a curt response from the strings. An orchestral interlude now follows, at first pensively on clarinets and lower strings, but soon building to an energetic response from trumpets and upper strings, at the apex of which the organ enters with a virtuosic solo across the keyboards which is curtailed by the sudden entry of chorus and an aggressive brass response. Chorus and orchestra now engage in heated exchanges towards a brief yet thunderous brass outburst, calming for a final return to the opening music which itself slows into the apotheosis, a paean of praise for tenor then baritone and chorus, decked out with brass fanfares and ecstatic strings as another 'Amen' brings about the unequivocal ending.

Svet (Sanctus) commences with gently undulating figures in upper strings and woodwind, against which the

4 Věruju

Věruju v jedinogo Boga,
Otca všemoguštogo, tvorca nebu i
zeml'i, vidimym vsěm
i nevidimym.

I v jedinogo Gospoda Isusa Chrsta,
Syna Božija jedinorodnago,
i ot Otca roždenago
přěde vsěch věk.

Boga ot Boga, svět ot světa,
Boga istinna, ot Boga istinnago,
roždena, ne stvor'ena,
jedinosuštna Otcu,
jimže vsja byše
lže nas radí
člověk i radí našego
spasjenja. Snide s nebes
I vopli se
ot Ducha sveta
iz Marije děvy.

Raspet že zany,
mučen i pogreben byst
I voskrse v tretij
den po Pisaniju,
I vzide na nebo,
sědit o desnuja Otca,
i paky imat priti sudit žyvym,
mrtvym so slavoju,
jehože česarstviju nebudet konca.
I v Ducha Svetago
gospoda i živototvoreštago
ot Otca i Syna ischodeštago,
s Otcem že i Synom kupno,
poklanájema i soslavima,
lže glagolal jest Proroky.

Credo

I believe in one God, the Father Almighty,
maker of heaven and earth,
of all things visible
and invisible.

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,
by Whom all things were made;
Who for us men
and for our salvation,
came down from heaven,
and became incarnate
by the Holy Ghost
of the Virgin Mary, and was made man.

He was crucified also for us;
suffered and was buried,
And the third day He arose again
according to the Scriptures.
And ascended into heaven,
and sitteth at the right hand of the Father.
And He is to come again, with glory,
to judge both the living and the dead;
Of whose kingdom there shall be no end.
I believe in the Holy Ghost,
the Lord and Giver of life,
Who proceedeth from the Father and the Son;
Who, together with the Father and the Son,
is adored and glorified;
Who spoke by the prophets.

MŠA GLAGOLSKAJA

2 Gospodi pomiluj

Gospodi pomiluj
Chrste pomiluj
Gospodi pomiluj

3 Slava

Slava vo vyšních Bogu
i na zemi'i
mir človekom blagovol'enja.
Chvalim Te, blagoslov'ajem Te,
klaňajem Ti se, slavoslovim Te.
Chvali vzdajem Tebě
velikyje radi slavy tvojeje.

Bože, otče vsemogyj,
Gospodi Synu jedinorodnyj, Isuse
Chrste!
Gospodi Bože, Agneče Božij,
Synu Oteč!

Vzemi'ej grěchy mira,
pomiluj nas,
primi mol'enija naša
Sědej o desnuju Otca,
pomiluj nas!

Jako Ty jedin svět,
ty jedin Gospod,
ty jedin vyšňij,
Isuse Chrste.
Vo slavě Boga Otca
so Svetym Duchom
Amin.

GLAGOLITHIC MASS

Kyrie

Lord, have mercy upon us
Christ have mercy upon us
Lord, have mercy upon us

Gloria

Glory be to God on high,
and peace on earth
to men of good will.
We praise Thee, we bless Thee,
we adore Thee, we glorify Thee
we give Thee thanks
for Thy great glory.

Lord God, heavenly King,
God, the Father Almighty,
Lord Jesus Christ, the only-begotten Son,
Lord God, Lamb of God,
Son of the Father,

Thou, who takest away the sins of the world,
have mercy upon us;
receive our prayer.
Thou, who sittest at the right hand of the Father,
have mercy on us.

For Thou alone art holy,
Thou alone art Lord,
Thou alone art most high,
Jesus Christ,
Together with the Holy Ghost,
in the glory of God the Father.
Amen.

solo violin unfolds a serene melody. The seraphic mood then intensifies with entries from each of the soloists in turn, alternating with chorus which soon takes over as the pace increases to a vigorous motion on brass and strings. At length this quietens and the soloists exchange quizzical responses, the chorus re-entering as the music rapidly regains its momentum and, at the urging of the tenor, is propelled on to a glowing conclusion.

Agneče Božij (Agnus Dei) begins uncertainly with a sombre idea alternating between strings and woodwind. The chorus declaims the main two words three times, each more fervently than the last, then the process is twice repeated with the orchestral sections growing shorter and the choral response more intense. A central section brings the work's most extended writing for the vocal quartet, but its attempt at affirmation is undercut by a return to the initial idea then a final imploring choral response prior to the quietly expectant close.

Postludium takes the form of an extended and highly virtuosic fantasia for solo organ, drawing on the main ideas from the preceding movement in what soon becomes a heated alternation between stark chordal wring and hectic passagework that deploys the instrument's array of resources on its way to a thunderous ending.

Intrada immediately sets off as scurrying strings similarly alternate with bounding brass and timpani, heading towards a driving apotheosis that brings the whole work full circle in the most decisive and affirmative terms.

If the *Glagolitic Mass* gives vent to Janáček's often professed pan-Slavism, then the *Sinfonietta* is an avowed statement of belief in the Czechoslovak nation. Its origin came through the composer's hearing a military band in the town of Písek at the outset of 1926, soon after which he was commissioned to write some fanfares for the opening of the Sokol Gymnastic Festival and responded with an initial version of what became the present work's initial movement. The piece as it then evolved was initially titled 'Military Sinfonietta' and dedicated to the Czech army, but this title had been altered by the time of the première by Václav Talich in Prague on 26th June 1926. Indeed, central to its conception were Janáček's responses to the buildings in Brno alluded to in the sub-

headings of the latter four movements: buildings which he had known from adolescence but whose more affirmative qualities he had only come to realise in the years following Czech independence.

Despite its relative brevity, the *Sinfonietta* is scored for one of the largest orchestras Janáček was to use, expanded in the opening movement and the second half of the finale by the deployment of an additional nine trumpets, two bass trumpets and two tenor tubas. The initial motif heard on the tubas provides the basis for the whole of the first movement as well as most of what follows, making this the most overtly symphonic and integrated among the composer's larger orchestral pieces. It was also among the earliest of Janáček's works to establish his reputation in Western Europe, not least through the advocacy of the late Sir Charles Mackerras.

Allegretto (Fanfare) builds from antiphonal responses over a slowly revolving rhythm, via rhythmically more animated exchanges, to a powerful brass outpouring which 'circulates' several times before its sudden close.

Andante (The Castle) commences with glancing gestures from woodwind and brass, soon leading into a lively theme for upper woodwind then strings which is complemented by a more pensive theme, itself subjected to a constantly changing accompaniment. Tension now increases as the music gains in ardour, the upper strings pushed to the extremes of their compass on the way to a resplendent brass climax with trumpets to the fore. This climax is repeated even more ecstatically, the trumpets at length dying down over suspended strings prior to a restrained and atmospheric coda for solo woodwind and harp which is brusquely rounded off.

Moderato (The Queen's Monastery) begins with languorous gestures from strings and harp over sombre brass, presently becoming the backdrop to an eloquent melody for cor anglais then oboe. Mused on by strings and woodwind, it merges into a sombre passage for brass then strings, topped off by shrill woodwind as the music takes on a dance-like gait. This soon gains a dizzying momentum on brass and strings, again countered by woodwind, before subsiding into a serene recollection of the opening music on solo woodwind and strings.

Allegretto (The Street Leading to the Castle) is the shortest movement and centres on an impetuous trumpet theme, underpinned by lower strings, that presently passes all around the orchestra with its rhythmic profile unchanged but its accompaniment in a constant state of flux. Finally returning to trumpet, there is a moment of calm before the theme strikes out in new directions, only to be forestalled by a curt orchestral response.

Andante con moto (The Town Hall) commences with poetic gestures on woodwind against undulating strings, the latter gaining in intensity as the music moves into expressive woodwind writing over simmering lower strings.

Christiane Libor



Photo: Private

Christiane Libor was born in Berlin, where she received her first lessons in piano and singing. Until 1996 she studied at the Musikhochschule für Musik Hans Eissler and completed her additional concert course of study in 1999. In 1997 she attended classes in *Lieder* interpretation with Dietrich Fischer-Dieskau and Júlia Várady, and also attended master-classes with Edith Mathis, Hans Hotter, Peter Schreier and Joseph Protschka. In 1998 she received the O.E. Hasse-Prize of the Berlin Academy of the Arts and was prize-winner of the 1999 VII. International Mozart-Competition in Salzburg. Her rôles have included the Feldmarschallin' (*Der Rosenkavalier*), Leonore (*Fidelio*) Senta (*Der fliegende Holländer*), Eva (*Die Meistersinger*) and Donna Anna (*Don Giovanni*) and her career has continued with leading rôles in major opera houses and concert appearances throughout Europe and in America.

The latter briefly continue this alone, but an increase in tempo finds both upper woodwind and strings racing away towards a heated confrontation at the extremes of their registers. This surges on to an emphatic response from trumpets, which duly sets in motion a full reprise of the opening movement on brass and timpani though now with an excited underpinning from woodwind and strings. This time, moreover, the music heads into a sequence of cadential chords on full orchestra that provides the most unequivocal of conclusions.

Richard Whitehouse

Antoni Wit

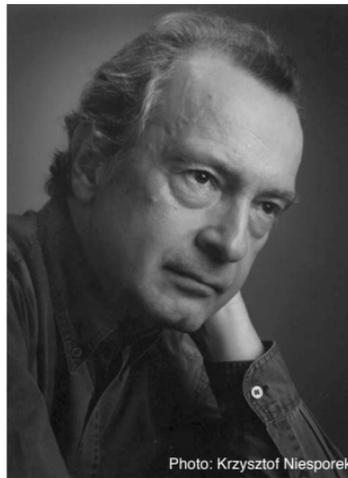


Photo: Krzysztof Niesporek

Antoni Wit, one of the most highly regarded Polish conductors, studied conducting with Henryk Czyż at the Academy of Music in Kraków, subsequently continuing his studies with Nadia Boulanger in Paris. He also graduated in law at the Jagiellonian University in Kraków. Immediately after completing his studies he was engaged as an assistant at the Warsaw Philharmonic Orchestra by Witold Rowicki and was later appointed conductor of the Poznań Philharmonic, collaborated with the Warsaw Grand Theatre, and from 1974 to 1977 was artistic director of the Pomeranian Philharmonic, before his appointment as director of the Polish Radio and Television Orchestra and Choir in Kraków, from 1977 to 1983. From 1983 to 2000 he was managing and artistic director of the National Polish Radio Symphony Orchestra in Katowice, and from 1987 to 1992 he was the chief conductor and then first guest conductor of the Orquesta Filarmónica de Gran Canaria. In 2002 he became managing and artistic director of the Warsaw Philharmonic Orchestra and since the 2010/11 season, he has been first guest conductor with the Orquesta Sinfónica de Navarra in Pamplona. His international career has brought engagements with major orchestras throughout Europe, the Americas and the Near and Far East. He has made over 200 recordings, including an acclaimed release for Naxos of the piano concertos of Prokofiev, awarded the Diapason d'Or and Grand Prix du Disque de la Nouvelle Académie du Disque. In January 2002 his recording of the *Turangalila Symphony* by Olivier Messiaen (8.554478-79) was awarded the Cannes Classical Award at Midem Classic 2002. In 2004 he received the Classical Internet Award. He has completed for Naxos a series of Szymanowski's symphonic and large-scale vocal-instrumental works, each rated among 'discs of the month' by *Gramophone* and *BBC Music Magazine*. He also received the Record Academy Award 2005 of the Japanese music magazine *Record Geijutsu* for Penderecki's *Polish Requiem* (Naxos), and four Fryderyk Awards of the Polish Phonographic Academy. He has received six GRAMMY® nominations for Penderecki's *St Luke Passion* (8.557149) in 2004, *A Polish Requiem* (8.557386-87) in 2005, *Seven Gates of Jerusalem* (8.557766) in 2007, *Utrenja* (8.572031) in 2009 and Karol Szymanowski's *Stabat Mater* (8.570724) in 2008 and *Symphonies Nos. 1 and 4* (8.570722) in 2009. In 2010 Antoni Wit won the annual award of the Karol Szymanowski Foundation for his promotion of the music of Szymanowski in his Naxos recordings. Antoni Wit is a professor at the Fryderyk Chopin University of Music in Warsaw.

Warsaw Philharmonic Orchestra – The National Orchestra of Poland



The first performance of the Warsaw Philharmonic Orchestra took place on 5th November 1901 in the newly opened Philharmonic Hall under the artistic director and principal conductor, Emil Młynarski, with the world-renowned pianist, composer and future statesman Ignacy Jan Paderewski as soloist in a programme that included Paderewski's *Piano Concerto in A minor* and works of other Polish composers, Chopin, Moniuszko, Noskowski, Stojowski and Żeleński. The orchestra achieved considerable success until the outbreak of war in 1939, with the destruction of the Philharmonic Hall and the loss of 39 of its 71 players. Resuming activity after the war, the orchestra was conducted by Straszyński and Panufnik, and in January 1950 Witold Rowicki was appointed director and principal

conductor, organizing a new ensemble under difficult conditions. In 1955 the rebuilt Philharmonic Hall was re-opened, with a large hall of over a thousand seats and a hall for chamber music, recognised as the National Philharmonic of Poland. Bohdan Wodiczko, an outstanding musician and modern music enthusiast, took over the post of Witold Rowicki, and in 1958 Rowicki was again appointed artistic director and principal conductor, a post he held until 1977, when he was succeeded by Kazimierz Kord, serving until the end of the centenary celebrations in 2001. In 2002 Antoni Wit became managing and artistic director of the Warsaw Philharmonic – The National Orchestra and Choir of Poland. The orchestra has toured widely abroad (Europe, both Americas, Japan), in addition to its busy schedule at home in symphony concerts, chamber concerts, educational work and other activities. It now has a complement of 110 players. Recordings include works by Polish composers, Paderewski, Wieniawski, Karłowicz, Szymanowski, Lutosławski, Penderecki and Kilar, and by foreign composers, with acclaimed interpretations of works by Mahler and Richard Strauss. These have won many prestigious awards, including six GRAMMY® nominations.

Ewa Marciniak



Ewa Marciniak has participated in important international master-classes and has been a prizewinner in competitions in Poland and abroad. She has a repertoire ranging from the Baroque to the contemporary and has appeared with leading orchestras in Poland as well as Berlin, Saarbrücken, Belgium, Switzerland, Italy, Denmark, The Netherlands, France and Israel. She has appeared in opera with the Teatro dell'Opera di Roma, Teatro Comunale di Bologna, Teatro Comunale Giuseppe Verdi di Trieste, and in Germany with Oper Frankfurt and Staatstheater Oldenburg, and in Austria at the Landestheater Linz. She has been a guest at a number of major international festivals and collaborated with a number of leading conductors.

Timothy Bentch



Photo: Aaron Warkov

Tenor Timothy Bentch has established himself in Hungary as one of the leading lyric tenors of his generation. He has an operatic repertoire of over 35 roles, from Monteverdi to Stravinsky and Britten, and he has performed all the standard concert pieces from the Renaissance and Baroque to the large works of Mahler and Verdi. In 2005 he was awarded the Artjus Prize in recognition of his contribution to modern Hungarian music following the première performance of *Funeral Rites* by Zoltán Jeney. He devotes a significant amount of time to teaching, notably each summer at the Crescendo Summer Institute of the Arts (www.hungary.crescendo.org) which he founded in 2004.

Wojciech Gierlach



The Polish bass Wojciech Gierlach completed his studies at the Fryderyk Chopin Music Academy in Warsaw in 2001, and has won many international prizes, including the Caruso Prize in Milan. He has made guest appearances at notable houses, including the Teatr Wielki and Warsaw Chamber Opera, and at theatres in Lisbon, Dublin, Capetown, Klagenfurt, Bari, Oviedo, Pisa, Ravenna and Cremona. He has taken part in the festivals of Aix-en-Provence, Pesaro, La Coruña and Klosterneuburg. His broad operatic repertoire ranges from Handel's *Imeneo* (the title rôle and Argenio), to Mozart's *Don Giovanni*, Carnicer's *Il dissoluto punito* (Commendatore), Rimsky-Korsakov's *Mozart and Salieri* (Salieri) and Puccini's *La Bohème* (Colline). His rôles in Rossini have included Mustafà in *L'italiana in Algeri*, Assur, Alidoro, Lord Sidney and Don Profondo. He is also known as an oratorio singer and recitalist. At the Rossini in Wildbad Festival he has appeared as Mustafà in Mosca's *L'italiana in Algeri*, Don Basilio in *Il barbiere di Siviglia* and the Gouverneur in *Le Comte Ory*, with Zambri and the rôle of Mirteo in Meyerbeer's *Semiramide*.

Jarosław Malanowicz



Jarosław Malanowicz was born in Warsaw in 1956 and graduated from the Chopin Academy of Music there, after studying the organ under Joachim Grubich and Józef Serafin. While still a student he was a finalist in the International Franz Liszt Competition. He won the International Music Competition in Toledo, receiving the Organo Verdalonga Prize as well as a special award at the International Organ Competition in Rome, organized by the Accademia di Santa Cecilia. In 1985 he won First Prize at the National Bach Competition in Bydgoszcz and Gdańsk. He performs regularly at home and abroad and has recorded for Polish Radio and various television stations. For twenty years he has collaborated with the National Philharmonic as well as the Sinfonia Varsovia, the National Polish Radio Symphony Orchestra and Concerto Avenna.

Warsaw Philharmonic Choir



The Warsaw Philharmonic Choir was founded in 1952 by Zbigniew Soja and gave its first concert in May 1953 under the then artistic director of the Warsaw Philharmonic Witold Rowicki. The present choir master Henryk Wojnarowski has held this position since 1978. The choir's wide repertoire includes more than 150 oratorios and choral works, ranging from the Middle Ages to contemporary music. Each year the choir collaborates in some ten symphony and oratorio concerts with the Warsaw Philharmonic Orchestra. These concerts constitute the most important part of its artistic activity. The choir also performs regularly at the Warsaw Autumn Festival and in Wrocław at the Wroclavia Cantans Festival. Polish music, in particular works of Krzysztof Penderecki, Henryk Mikołaj Górecki and Wojciech Kilar, is a very important part of the choir's repertoire. The choir has performed all Penderecki's oratorios and a cappella works, the *Polish Requiem*, *Passio secundum Lucam*, *Te Deum*, *Utrinja*, *Psalms of David*, *Dies irae*, *Veni Creator*, *Cheruwimska Piesn*, *St Luke Passion*, *Seven Gates of Jerusalem*, and *Credo*, as well as his opera *Paradise Lost*. The choir performs not only in Warsaw but in other Polish cities, and is also very active internationally, with appearances throughout Europe, as well as in Israel and in Turkey. In addition to performances with leading orchestras, the choir has also participated in opera at La Scala, Milan, La Fenice in Venice, and elsewhere. In 1988 and 1990 the choir was invited to the Vatican to take part in the celebrations of the successive anniversaries of Pope John Paul II's pontificate, with concerts televised throughout Europe. In December 2001 the Choir, together with the Warsaw Philharmonic Orchestra, performed for John Paul II once again, in a special concert commemorating the centenary of the Warsaw Philharmonic, this time presenting the *Missa pro pace* by Wojciech Kilar. In 2009 the choir recorded the only complete version of Moniuszko's *Seven Masses*, awarded the Polish Fryderyk and French Orphées d'Or.

Henryk Wojnarowski



Henryk Wojnarowski has been director of the Warsaw Philharmonic Choir since 1978. He graduated in orchestral and operatic conducting after studies with Stanisław Wisłocki at the State Higher School of Music in Warsaw. From 1960 to 1978 he was conductor and director of the Grand Theatre Choir in Warsaw (now University of Music). In the Grand Theatre, he prepared about eighty new productions, including several world premières. With the Warsaw Philharmonic Choir, he has for many years given highly successful performances with leading Polish and other European symphony orchestras in such prestigious musical centres as Milan's La Scala (1985, 1989, 1990), Berlin, Munich, Paris, Rome, Madrid, Brussels, and Jerusalem. In his career he has collaborated with many of the most distinguished conductors. He has received six GRAMMY® nominations for recordings of works by Penderecki and Szymanowski.