III.

(Alleluia.)
Laudate Dominum in sanctis ejus;
laudate eum in firmamento
virtutis ejus.
Laudate eum in virtutibus ejus;
laudate eum secundum multitudinem
magnitudinis ejus.
Laudate eum in sono tubae;
[laudate eum in psalterio et cithara.]
Laudate eum in tympano et choro;
laudate eum in chordis et organo.
Laudate eum in cymbalis bene
sonantibus;
laudate eum in cymbalis jubilacionis.
Omnis spiritus laudet Dominum!

Alleluia.

—Psalm 150

(Stravinsky omits the line in brackets.)

Leoš Janáček
Born July 3, 1854, Hochwald (Hukvaldy),
Northern Moravia.
Died August 12, 1928, Moravská Ostravá,
Czechoslovakia.

Glagolitic Mass

Janáček composed the Glagolitic Mass in October 1926, basing it on a
mass for chorus and organ he had left incomplete in 1908; he finished the
full score on October 15, 1926.
Janáček revised the score, eliminating
many of his boldest effects, late in
1927 during rehearsals for the pre-
miere, which was given on December 5
of that year in Brno (then in
Czechoslovakia, now in Moravia). Paul
Wingfield’s edition of the work per-
formed at these concerts recon-
structs Janáček’s original score. The
score calls for soprano, alto, tenor,
and bass soloists; mixed chorus; and
an orchestra consisting of four flutes
and three piccolos, two oboes and
english horn, three clarinets and bass
clarinet, three bassoons and contra-
bassoon, four horns, four trumpets,
three trombones and tuba, timpani,
percussion (small drum, triangle,
tam-tam, cymbals, bells), two harps,
celesta, strings, and organ.
Performance time is approximately
forty minutes.

The Chicago Symphony
Orchestra’s first subscription concert
performances of Janáček’s Glagolitic
Mass were given at Orchestra Hall on
May 14 and 15, 1970, with Phyllis
Curtin, Joan Caplan, John Alexander,
and Aра Berberian as vocal soloists;
Mary Sauer as organist; the Chicago
Symphony Chorus (Margaret Hillis,
director); and Charles Mackerras con-
ducting. Our most recent subscription
concert performances were given on
December 3, 4, and 6, 1987, with Linda
Leoš Janáček is music's most extraordinary late starter—a composer who completed his earliest important score at the age of fifty, first attracted international attention at sixty-one, and entered the most prolific and adventurous stage of his career as he neared his seventies. It is the works of his final years, composed in the 1920s, which have given him a place among the important composers of his time.

Janáček was born in 1854, the year Liszt published his revolutionary B minor piano sonata and Wagner began Die Walküre. His contemporaries were Elgar, Humperdinck, Mahler, and Wolf—composers who all finished their life's work before Janáček hit his stride. But artistically, Janáček doesn't belong to their generation. The period of his most significant and original work is the time of Berg, Ravel, Stravinsky, Bartók, and Schoenberg—younger composers forging a new language—and the era of landmarks such as Berg's Wozzeck, Stravinsky's Les noces, and Schoenberg's first twelve-tone pieces.

Janáček composed the Glagolitic Mass in 1926, at the age of seventy-two. He had first found his voice and developed his personal harmonic and melodic style writing the opera Jenůfa, which he worked on for nearly ten years beginning in 1894. (His idiosyncratic language is highly indebted to the study of Moravian folk music he undertook more than a decade before the famous explorations by Bartók and Kodály.) He completed the score in 1903, the year he turned fifty. Jenůfa was premiered the following year in Brno, a provincial capital far from the centers of new music activities, and it didn't attract attention in the larger music world until it was staged in Prague in 1916. After that, Janáček quickly found international fame.

In the years immediately following World War I, Janáček worked in a sudden, unexpected flurry of creative energy and boldness, as if to make up for lost time. This wasn't so much an Indian summer, like the renaissance of Strauss's last years, as the final realization of a slowly maturing genius—a thrilling climax to a fascinating, often exceptional career. Janáček may have been inspired, as is often claimed, by his love for Kamila Stösslová, the wife of an antique dealer whom he met in 1917. (Although Kamila, who was thirty-eight years younger than the composer, didn't return his affection, he persisted in thinking of her as his love and his muse, and he wrote to her regularly—some seven hundred unanswered letters—until his death.) In the last eight years of his life, he composed most of the music for which he is known today, including four powerful operas, a reveling string quartets (subtitled Kreutzer and Intimate Letters), the Sinfonietta that soon became an orchestral staple, and his single large-scale sacred work—the Glagolitic Mass.

The Glagolitic Mass was the most unexpected product of Janáček's surprising late-in-life creative surge, particularly since he had long claimed to be an agnostic. When a Prague music critic reported that the composer, "an old man, now a firm believer, feels with increasing urgency that his life's work should not lack an element expressing his relationship to God," Janáček shot back a terse reply by postcard: "No old man, no believer!". later adding "Not till I see for myself." Until the day in 1921 when Janáček heard the feeble music in the church near his hometown of Hukvaldy, he had given little thought to composing religious music. Once, in 1907, he had begun to compose a Latin mass simply to show his students how to set a text at the time he had told the Latin, but think Czech. Glagolitic Mass, he took one step farther, not the traditional Old Church Slavonic or Latin, more religious basis, but on which calls God to witness.

The work, in several movements, was drafted between 1916 and 1918. Janáček was pleased that he could make good music and that he had already written his 1907 Latin mass, even though that was now using Old Church Slavonic words. In September he revised the score twice, erasing more and more earlier model, adding bold and stronger colors. Janáček changed his title from Missa glagoljskaja to Glagolitic Mass. In both words, the subtitle retains the subtitle Mis; from Beethoven, Missa (Janáček had conducted great mass during his time in Brno). Sometime in November, Janáček decided to add an anthem for solo organ, and moved the work aside.

"My mind has never been empty of ideas before now," the composer Max Bruch exclaimed after the premiere. "Ordinary one I work on still another." By February Janáček had begun a new opera, From the Dead, that he would finish, but in May, when the first performance was announced, he failed December in Brn.
mass simply to show his composition students how to set a sacred text. At the time he had told them to “write Latin, but think Czech.” With the Glagolitic Mass, he took his own suggestion one step farther, choosing to set not the traditional Latin words, but the Old Church Slavonic text that was no longer in use. It was a way of identifying with his roots and his nationality without openly embracing religion. “I wanted to express faith in the certainty (certainty of survival, that is) of the nation,” he wrote later, “not on a religious basis, but on a moral one which calls God to witness.”

The work, in seven movements, was drafted between August 2 and 17, and Janáček was pleased to discover that he could make good use of the music he had already composed for his 1907 Latin mass, even though he was now using Old Church Slavonic words. In September he extensively revised the score twice, each time erasing more and more traces of the earlier model, adding bolder effects and stronger colors. Janáček also changed his title from Missa slavonja to Missa glagoljskaja—from Slavonic to Glagolitic Mass—in both cases retaining the subtitle he borrowed from Beethoven, Missa solemnis. (Janáček had conducted Beethoven’s great mass during his early years in Brno.) Sometime in November Janáček decided to add a new movement for solo organ, and then he put the work aside.

“My mind has never been so empty of ideas before now,” he wrote to the novelist Max Brod just before the new year. “Ordinarily, as I am finishing one work I am already starting another.” By February Janáček had begun a new opera, From the House of the Dead, that he wouldn’t live to finish, but in May, when the premiere of the mass was announced for the following December in Brno, he turned again to this work. He now made still more revisions, bringing the score to its final shape. But once rehearsals got underway in November, Janáček discovered that he had written music his performers often couldn’t manage. Over the weeks leading up to the premiere, Janáček was forced to make many changes, large and relatively insignificant ones alike, in a last-ditch attempt to simplify his score in the hope of a decent performance.

The Glagolitic Mass that was presented in Brno that December was a mere shadow of the fearlessly original work he had envisioned. With the composer’s death just eight months after the premiere, the hope of restoring the Glagolitic Mass to its
original form died, too. As a result, the work that has been performed for decades represents Janáček's desperation effort—a revision that weakened the dramatic power and obscured the most radical features of his work. It is only with Paul Wingfield's recent reconstruction of the original score, which is performed at these concerts, that the Glagolitic Mass can take its rightful place not only among Janáček's most adventuresome works, but also alongside the great monuments of sacred music.

To accommodate the inadequate Brno performers, Janáček cut, altered, or toned down nearly every page of his score. When the orchestra members couldn't manage the rhythmic structure of the Čuvad, which boldly layered patterns of three, five, and seven notes, he lined them up in neat, regular groups. He redivid the outer sections of the Gospodi (Kyrie), which were written in 5/4, in common 4/4. In the Věruju (Credo), he condensed the orchestral interlude that precedes the account of the crucifixion, softening the violent interjections originally led by three sets of timpani. The powerful climax of the Svet (Sanctus) was pruned by fourteen measures, undercutting its harmonic plan. Janáček made many other changes, few as large or as damaging as these, but each one chipped away at the radical and thrilling sound world of his imagination.

Janáček's original plan was to begin and end with festive, ceremonial orchestral music—a true intrada. (In church, this would accompany the entrance and exit of the clergy.) Next, and next-to-last, he placed two more instrumental movements—an "introduction" to the mass and, at its conclusion, the organ solo he added after he had written the other movements. But in the years after the composer's death, his written instructions were misinterpreted, and the intrada that he envisioned as both prelude and postlude was played only at the end, destroying the intended symmetry. (At these performances, as at the two given during Janáček's own lifetime, the intrada frames the rest of the mass.)

Even in their sanitized versions, the five movements of the mass itself still stunned the first audiences with their bold, theatrical strokes and extraordinary sonorities. They are stronger and stranger still as Janáček originally conceived them. Janáček was clearly not thinking of the church as his performance space—this is music meant for the concert hall and driven by the composer's uncanny dramatic instinct and operatic imagination. Like a man used to writing his own opera librettos, Janáček even adapts the text to suit his vision, omitting lines at will and leaving his audience not with the traditional words of benediction, "Grant us peace," but simply, even darkly, with "have mercy on us." And he follows that with a wild, raging solo for organ that shatters any lingering notion that this mass could be performed as part of a conventional liturgical service.

A word about the title, which is something of a misnomer. It was Janáček's intention to use the language of the first Christian missionaries to the Slavs, Cyril and Methodius, ninth-century leaders who translated parts of the Bible into the earliest written Slavic language, known as Old Church Slavonic. For this purpose, Cyril invented a new alphabet called "Glagolitic" (from "glagol" for "word"). Neither Janáček, his performers, nor his audience knew how to read this obsolete, ornate script, which had long been abandoned. But Janáček liked the word and its connotations of history and tradition, and that is the title he kept, despite the many changes he made in the score itself.

Philip Huscher is the program annotator for the Chicago Symphony Orchestra.
GLAGOLITIC MASS

GOSPODI
Gospodi, pomiluj.
Christe, pomiluj.
Gospodi, pomiluj.

SLAVA
Slava vo všichni Bogu i na zemi i mir,
človekom blagovolenija. Chvalim te,
blagoslovenjem te, klanajem ti se,
slavoslovim te, chvaly vzdajem tebe
velikyje radi slavy tvojeje, Bože, Otcze
Vsemogyt.

Gospodi, Synu jedinorodnyi, Isuse
Christe; Gospodi Bože, Agniec Božij,
Synu Otcze, vzemlej græchyi mira,
pomiluj nas. Primi mol'eniya naša. Sëdej
o desnuju Otca, pomiluj nas.

Jako ty jedin svet; ty jedin Gospod;
y jedin všini, Isuse Chrste so Svetym
Duchom, vo slavé Boga Otca. Amin.

VĚRUJU
Véruj v jediného Boga, Otce
Vsemogústia, tvorca nebu i zemli,
vidimym vsém i nevidimym. Amin.
Véruj i v jediného Gospoda Isusa
Christa, Syna Božia jedinorodnago, i ot
Otca roždenago prêžde vsěch věk,
Boga ot Boga, Svět ot Světia, Boga istina
ot Boga istinago, roždena, ne stvor'ena,
jedinosušta Otcu, imëže vsa byše;
iže nas radi človek i radi našego
spasenija snide s nebes,
i vpolj se ot Ducha Sveta iz Marije Děvy,
vérjui, raspet že za ny, mučen i
pogreben býst; i voskrije v tretij den po
Pisanju,

KYRIE
Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

GLORIA
Glory to God in the highest, and peace
to his people on earth. Almighty God
and Father, we adore you, we worship
you, we give thanks, we praise you for
your glory.

Lord Jesus Christ, only Son of the
Father; Lord God, Lamb of God, you
take away the sin of the world; have
mercy on us. Receive our prayer: You
are seated at the right hand of the
Father; have mercy on us.

For you alone are the Holy One, 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.

CREED
I believe in one God, the Father
almighty, maker of heaven and earth, of
all that is seen and unseen. Amen. And I
believe in one Lord, Jesus Christ, the
only Son of God, eternally begotten of
the Father; before all worlds,

God from God, Light from Light, true
God from true God; begotten, not
made; one in Being with the Father.
Through him all things were made. Who
for us men and for our salvation, came
down from heaven:

by the power of the Holy Spirit he was
born of the Virgin Mary. I believe for our
sake he was crucified, he suffered and was
buried. On the third day he rose again in
fulfillment of the Scriptures;

(Please turn the page quietly.)

70B

*Phillip Huscher is the program annotator for the Chicago Symphony Orchestra.*
he ascended into heaven and is seated at the right hand of the Father. He will come again in glory to judge the living and the dead, and his kingdom will have no end.

And I believe in the Holy Spirit, the Lord, the giver of life, who proceeds from the Father and the Son. With the Father and the Son he is worshiped and glorified. He has spoken through the prophets;

and in one, holy, catholic, and apostolic Church; and I acknowledge one baptism for the forgiveness of sins; and I look for the resurrection of the dead, and the life of the world to come. Amen.

SVET
Svet, svet, svet, Gospod Bog Sabaot, plna sut nebesa i zemla slavje svojeje. Blagoslovlen gredyj v ime Gospodnje.
Osana vo vysh'ich.

AGNECE
Agnece Bozhi, pomiluj nas.
Agnece Bozhi, vzemlej grichy mira.
Agnece Bozhi, pomiluj nas.

FOR THE RECORD
The Chicago Symphony Orchestra and Chorus recorded the Symphony of Psalms in 1996 under Sir Georg Solti for London. A 1989 performance under James Levine is included in The First Hundred Years, a 12-CD set issued during the Orchestra’s centennial season.
The original version of the Glagolitic Mass (in Paul Wingfield’s edition) has been recorded under Sir Charles Mackerras for Chandos.

FURTHER READING
Paul Griffiths’s Stravinsky, recently issued in The Master Musicians Series (Schirmer Books), is a welcome addition to the vast Stravinsky literature; it is blessedly pithy in addressing a long and productive career. Stravinsky discusses the genesis of the Symphony of Psalms in Dialogues and a Diary (University of California paperback).