



DVOŘÁK

Saint Ludmila

Adriana Kohútková, Soprano

Karla Bytnarová, Alto

Tomáš Černý, Tenor

Ondrej Šaling, Tenor

Peter Mikuláš, Bass

Slovak Philharmonic
Orchestra and Choir

Leoš Svárovský



Antonín
DVOŘÁK
(1841–1904)
Svatá Ludmila ('Saint Ludmila')
(1885–86)

Oratorio for soloists, choir and orchestra, Op. 71, B. 144
Text: Jaroslav Vrchlický (1853–1912)

Ludmila Adriana Kohútková, Soprano
Svatava, her companion Karla Bytnarová, Alto
Bořivoj Tomáš Černý, Tenor
Peasant Ondrej Šaling, Tenor
Ivan Peter Mikuláš, Bass

Slovak Philharmonic Choir
Petr Fiala, Chorus Master
Slovak Philharmonic Orchestra
Leoš Svárovský

CD 1

**Part I: Na nádvoří hradu mělnického
(‘In the courtyard of Mělník Castle’)**

- 1 Introduction – Chorus:
Tmy vrátily se v skryše skal a lesů ('Darkness has
returned to the nooks in the rocks and forests')
(*Priests*) 8:32
- 2 Recitative: Vesno smavá, Vesno snívá
(‘Smiling Spring, dreamy Spring’)
(*Peasant*) 1:10
- 3 Chorus: Květy, jimiž Vesna vábí
(‘Flowers with which Spring attracts’)
(*People*) 4:24
- 4 Chorus: Svaté jitro jest
(‘The morning is sacred’) (*Priests, People*) 4:24
- 5 Aria: Od dětství ku oltáři mne vodil svatý cit
(‘From childhood a holy emotion led me to the altar’)
(*Ludmila*) 3:51
- 6 Chorus: Vždy bozi s námi jsou, kam bludný krok se šine
(‘The gods are always with us, wherever the mistaken
step edges slowly forward’) (*Chorus*) 3:19
- 7 Sem rychle Vesny květ
(‘Here quickly the flower of Spring’)
(*Peasant*) 1:43
- 8 Aria: Do prachu s Vámi! Jeden jest bůh!
(‘Into the dust with you! There is one god!’)
(*Ivan, Chorus*) 4:48
- 9 Chorus: Kdo onen muž, ježž nestih’ s nebe blesk?
(‘Who is this man, whom lightning in the heavens
did not strike?’) (*Chorus*) 4:17
- 10 Aria: Ó dovol, o dovol
(‘Oh, allow me the courage’) (*Ludmila*) 6:34
- 11 Chorus: Vše láme se a bortí v chaos tmavý
(‘Everything breaks and crumbles into a dark chaos’)
(*Chorus*) 5:22

CD 2

**Part II: V lesích berounských
(‘In the Beroun forests’)**

- 1 Introduction – Recitative: Ó, v jaké šeré lesní stíny
(‘Oh, into what dim forest shadows’) –
Aria: Já neměla ti víry dáti
(‘I ought not have believed you’) (*Svatava*) 8:20

- 2 Duet: Ted’ ptám se tě: co najít chceš?
(‘Now I ask you: what do you want to find?’)
(*Svatava, Ludmila*) 4:20
- 3 Aria: Já neklamal se, buď vítána, dcero!
(‘I was not under any illusion, be welcome, daughter!’)
(*Ivan*) 3:30
- 4 Ó, jaký obraz oku mému
(‘Oh, what a picture to my eye’)
(*Bořivoj, Chorus*) 4:33
- 5 Recitative: Ach, ona, po níž srdce moje prahne
(‘Oh, she for whom my heart pines’)
(*Bořivoj, Ivan*) 1:15
- 6 Aria: Ó, cestu ukaž mi, jak ji mám dobýt
(‘Oh, show me the way, how I am to conquer her’)
(*Bořivoj*) 3:27
- 7 Recitative: Ó, kterak mohu zvednout k tobě zraku
(‘Oh, how can I raise my eyes to you’) (*Ludmila*) 2:57
- 8 Ó běda, nechce slyšet jeho lkání!
(‘Oh, woe, she does not want to hear his lamenting!’)
(*Chorus*) 0:23
- 9 Recitative: Jak z krásného snu náhle procitlý
(‘How, suddenly awake from a beautiful dream’)
(*Bořivoj, Ivan*) 3:01
- 10 Quartet: Já hledala jsem záři toho jitra
(‘I looked for the glow of that morn’)
(*Ludmila, Svatava, Bořivoj, Ivan, Chorus*) 3:40

**Part III: V chrámu velehradském
(‘In Velehrad Cathedral’)**

- 11 Introduction – Hospodine, pomiluj ny!
(‘Lord, have mercy on us!’) (*Chorus*) 4:01
- 12 Duet: Ó, nech již skanout nad našimi čely
(‘Oh, allow now to drop on our foreheads’)
(*Bořivoj, Ludmila*) 2:59
- 13 Duchu svatý, sestup v nachu
(‘Holy spirit, descend in purple’) (*Ivan, Priests*) 4:08
- 14 Ó, zněte, písně, zněte k nebes báni
(‘Oh, resound, songs, resound to the dome of heaven’)
(*Chorus, Svatava, Ivan*) 1:35
- 15 Hospodine, pomiluj ny!
(‘Lord, have mercy on us!’)
(*Ludmila, Svatava, Bořivoj, Ivan, Chorus*) 4:29

Antonín Dvořák (1841–1904)

Svatá Ludmila, Op. 71, B. 144 (1885–86)

Antonín Dvořák was born in 1841, the son of a butcher and innkeeper in the village of Nelahozeves, near Kralupy, in Bohemia, and some 40 miles north of Prague. It was natural that he should at first have been expected to follow the family trade, as the eldest son. His musical abilities, however, soon became apparent and were encouraged by his father, who in later years abandoned his original trade, to earn something of a living as a zither player. After primary schooling he was sent to lodge with an uncle in Zlonice and was there able to acquire the necessary knowledge of German and improve his abilities as a musician, hitherto acquired at home in the village band and in church. Further study of German and of music at Kamenice, a town in northern Bohemia, led to his admission in 1857 to the Prague Organ School, where he studied for the following two years.

On leaving the Organ School, Dvořák earned his living as a viola player in a band under the direction of Karel Komzák, an ensemble that was to form the nucleus of the Czech Provisional Theatre Orchestra, established in 1862. Four years later Smetana was appointed conductor at the theatre, where his operas *The Brandenburghers in Bohemia* and *The Bartered Bride* had already been performed. It was not until 1871 that Dvořák resigned from the orchestra, devoting himself more fully to composition, as his music began to attract favourable local attention. In 1873 he married a singer from the chorus of the theatre and in 1874 became organist of the church of St Adalbert. During this period he continued to support himself by private teaching, while busy on a series of compositions that gradually became known to a wider circle, particularly with the success of his *Hymnus: Dedicové Bílé hory* ('The Heirs of the White Mountain') for the Prague Hlahol Vocal Society.

Further recognition came to Dvořák in 1874, when his application for an Austrian government award brought his music to the attention of Brahms and the critic Eduard Hanslick in Vienna. The granting of this award for five consecutive years was of material assistance. It was

through this contact that, impressed by Dvořák's *Moravian Duets* entered for the award of 1877, Brahms was able to arrange for their publication by Simrock, who commissioned the *Slavonic Dances*, for piano duet. The success of these publications introduced Dvořák's music to a much wider public, for which it held some exotic appeal. As his reputation grew, there were visits to Germany and to England, where he was always received with greater enthusiasm than might initially have been accorded a Czech composer in Vienna.

In 1883 Dvořák had rejected a tempting proposal that he should write a German opera for Vienna. At home he continued to contribute to Czech operatic repertoire, an important element in re-establishing national musical identity. The invitation to take up a position in New York was another matter. In 1891 he had become professor of composition at Prague Conservatory and in the summer of the same year he was invited to become director of the National Conservatory of Music in New York, an institution that was intended to foster American music, hitherto dominated by musicians from Europe or largely trained there. Whatever the ultimate success or failure of the venture, Dvořák's contribution was seen as that of providing a blueprint for American national music, following the example of Czech national music, which owed so much to him. There were musical results in his own work, notably in his *Symphony No. 9 'From the New World'*, and chamber music of the period, works that rely strongly on the European tradition that he had inherited, while making use of melodies and rhythms that might be associated in one way or another with America. By 1895 Dvořák was home for good, resuming work at the Prague Conservatory, of which he became director in 1901. His final works included a series of symphonic poems and two more operas, to add to the nine he had already composed. He died in Prague in 1904.

In 1884 Dvořák visited England for the first time, conducting there his *Stabat Mater*. A second invitation took him back to England, to Worcester, in the autumn,

when the *Stabat Mater* was heard again. 1885 brought a third visit to London and his connection with England continued, particularly in choral works that were well suited to the flourishing traditions of choral music there.

By 1886 Dvořák was in England again, for the fifth time. His oratorio *Saint Ludmila*, with a text by the poet Jaroslav Vrchlický, was commissioned for the Leeds Festival and was performed there in October 1886 with an orchestra of 120 players, a chorus of 250, and four distinguished soloists. The work was performed in London and the score was dedicated to the Zerotin Choral and Music Society at Olomouc. The subject of the work reflected an important event in Bohemian history. Ludmila was the wife of Bořivoj, founder of the Přemyslid dynasty, following whose example, in the usual version of these events, she became a Christian, later to exert influence over her grandson, Wenceslas. She was eventually martyred. Canonised, she is the patron saint of Bohemia.

The oratorio, which has also been given in staged or semi-staged versions, follows the pattern to which English choirs were accustomed in ever larger bodies of singers as in the Handel festivals, with a suitably predominant part for the chorus. The first part of the oratorio is set in the courtyard of the castle of Mělník. In the middle of the courtyard is a golden statue of the goddess Bába. The orchestral introduction leads to a chorus of heathen priests. A peasant praises the coming spring, followed by the people, in further praise of the goddess Bába, continuing with worship of other pagan gods. Ludmila joins the worshippers in recitative and aria and the people resume their praise. Ludmila recalls the importance of the gods in her life, echoed by the people. A peasant sings in honour of Spring. The people sense some growing disturbance. Ivan, entering, proclaims one God, one Truth, condemning the people's idolatry, to their perturbation. In a moving aria Ludmila seeks to know the identity of the man and Ivan tells her of the true God. The people express their doubts, exacerbated in a Handelian fugue, followed by a fervent prayer to their gods.

The second part is set in the woods near Beroun. In the background there is a hollow rock, with Ivan's hermitage. The scene is depicted in the orchestral introduction. Ludmila's companion Svatava is afraid to go further in the forest and recalls the anxieties and doubts that Ludmila has suffered. In the following duet she asks Ludmila for her reason for their journey and is told that Ludmila is in search of the true God, revealed to her by the hermit. They see the hermitage and the Cross. Ivan comes out and welcomes them, promising to reveal to them the truth. Bořivoj is making his way through the woods and sees a hind restored to life by Ivan's touch, to the consternation of Bořivoj's men. He sees a girl, apparently hiding among the rocks and questions Ivan, seeking to know where his journey leads. Ivan tells him to bow down, abandon heresy and worship Christ. Bořivoj obeys. Ludmila honours the prince and is urged by Ivan to understand that Bořivoj seeks Christ, as a new dawn opens before them, with even Svatava finally convinced. The scene closes with a choir of angels.

The third part is set in Velehrad Cathedral, where Bořivoj and Ludmila are to be baptised. The orchestral introduction is a jubilant march. The people plead for mercy, singing a Kyrie eleison, and Bořivoj and Ludmila welcome their baptism. Ivan bids the Holy Spirit descend upon the couple and Svatava adds her prayers to those of the assembled people, the whole work ending in a jubilant chorus, interrupted by hushed devotions, before the final Kyrie eleison.

Keith Anderson

Svatá Ludmila

oratórium pro sóla, sbor a orchestr
na text Jaroslava Vrchlického

CD 1

Díl I. Na nádvoří hradu mělnického

1 Úvod

Sbor pohanských kněží

Tmy vrátily se v skryše skal a lesů,
den svítá, slunce záhy pozlatí
svých růží deštěm čela skalních tesů,
do země cév se život navrátí.
Ó, slunce, září z nadpozemských krajů
s mdlých víček zažen mdloby těžkých snů

a svěžest vdechni srdci písní hájů

a oheň slunce, po němž ruce pnu!

2 Rolník

Vesno smavá, Vesno snívá,
bud' nám štěstím milostivá,
rozdechni v květ poupata,
ty, jež's láskou bohata.

3 Lid

Květy, jimiž Vesna vábí,
plné vůně, plné rosy,
oviňme kol čela Báby!
Matko, slyš, jak pláč náš prosí,
zažeň od nás zimy dech,
vyslyš zbožné přání všech!

4 Sbor kněží a lidu

Svaté jitro jest a svatá noc je tmavá
a život lidský mezi nimi sen.
Budiž bohům věčným nesmrtelná sláva,
Svantovit bud', Radhošť' veleben!

Saint Ludmila

Oratorio for soloists, chorus and orchestra,
to the text by Jaroslav Vrchlický

CD 1

Part I. In the courtyard of Mělník castle

1 Introduction

Chorus of the pagan priests

Darkness has returned to the nooks in the rocks and forests,
the day is dawning, the sun will soon gilt the brows
of the rocky cliffs with a shower of its roses,
life will return to the veins of the earth.
Oh, sun, brilliance from unearthly regions,
from tired eyelids drive away the unconsciousness
of heavy dreams
and breathe freshness into the heart with a song
of the groves
and the sun's fire after which I stretch my hands!

2 Peasant

Smiling Spring, dreamy Spring,
be merciful to us with happiness,
breathe buds into the flower,
you who are rich in love.

3 The people

Flowers with which Spring attracts,
full of fragrance, full of dew,
let us entwine around the forehead of Bába!
Mother, hear how our weeping implores,
drive back from us the breath of winter,
grant the devout wish of all!

4 Chorus of priests and people

The morning is sacred and the sacred night is dark
and human life a dream between them.
Let undying glory be to the eternal gods,
let Svantovit and Radhošť' be glorified!

5 Ludmila

Od dětství ku oltáří
mne vodil svatý cit,
kde sláva bohů září,
jim bližší, bližší být!
Tam sednout k stavu s nimi,
kde snuji žití běh
a útky tajemnými
let řídí slunci všech!
Pít věčné pravdy zřídla
a chápat strom i květ,
své duši dátí křídla
a k slunci zaletět!
Ó, skryjte tváře v prachu,
vždy boží s námi jsou,
v tmách noci, v bleskném nachu
nás vedou rukou svou!

6 Sbor

Vždy boží s námi jsou,
kam bludný krok se šine,
vždy boží s námi jsou,
nám jejich ruka kyne,
světlem a tmou a bouří zlou
nás vedou září svou.
A nikdo nezahyne,
a nikdo nezahyne!

7 Rolník

Sem rychle Vesny květ,
at' sochu ověncíme,
sem koláče a med
jí v obět' položíme.
At' zví to celý svět,
jak velkou paní ctíme!
At' v písní na šalmaj
zní cymbál, housle, dudy,
at' jásá celý kraj
a plesem zvoni všudy!
At' máj květ vdechne v háj
a zlaté zrna v hrudy!

5 Ludmila

From childhood a holy emotion
led me to the altar,
where the gods' glow blazes,
to be closer, closer to them!
To sit there with them at the loom,
where they spin the journey of life
and with secret wefts
direct the flight of all suns!
To drink the springs of eternal truth
and understand the tree and flower,
to give wings to my soul
and to fly towards the sun!
Oh, bury your faces in the dust,
the gods are always with us,
in the dark of the night, in the flashing purple
they lead us by the hand!

6 Chorus

The gods are always with us,
wherever the mistaken step edges slowly forward,
the gods are always with us,
their hand waves to us,
in light and darkness and fierce storm
they lead us with their glow.
And nobody will die,
and nobody will die!

7 Peasant

Here quickly the flower of Spring,
let us adorn the statue,
here cakes and honey
we will place in sacrifice to her.
Let the whole world learn
what a great lady we respect!
In song on the shawm
let the cymbal, fiddle, bagpipes resound,
let the whole region be jubilant
and in exultation ring throughout!
Let May breathe flowering into the grove
and golden grain into the earth!

⑧ Ivan

Do prachu s vámi! Jeden jest bůh!
Jedna jest pravda, již spějem výš,
jedno jest světlo, tím je kříž!

⑨ Sbor

Kdo onen muž, ježž nestih' s nebe blesk?

Ivan

V prach země padni, z kterého jsi vstala,

ó, modlo zlatá, kove bídný, podlý!
Čas, aby zář pravého slunce vzplála,
zde Kristův kříž, zde, lide můj, se modli!
Do prachu s vámi! Jeden jest bůh!
Jedna jest pravda, již spějem výš,
jedno jest světlo, tím je kříž!

Sbor

Kdo onen muž, ježž nestih' s nebe blesk?

Jak velký stín on prošel mezi davy
a v očích jemu svítil divný lesk,
a v chumáčích vlas lítal mu kol hlavy
a ruku zved, ó, děsná hromu rána,
a socha padla jako bleskem sklána.
Slyš nářky žen a dětí kvílení,

jak žalobně se svatým hájem nesou,
ó, strašlivé a smutné úpění,
i stromy pláčí, korunami třesou.
Ten nový bůh v svět nese zničení.
Pomoc! Pomoc! Staří bozi kde jsou?
Kdo onen muž, ježž nestih' s nebe blesk?

Jak velký stín on prošel mezi davy
a v očích jemu svítil divný lesk,
a v chumáčích vlas lítal mu kol hlavy
a ruku zved, ó, děsná hromu rána,
a socha padla jako bleskem sklána.

⑧ Ivan

Into the dust with you! There is one god!
There is one truth, let us proceed higher for it,
there is one light, with it is the cross!

⑨ Chorus

Who is this man, whom lightning in the heavens
did not strike?

Ivan

Fall into the dust of the earth, from which you rose
to your feet,
Oh, golden idol, in metal miserable, base!
Time for the glare of the true sun to blaze up,
here the cross of Christ, here, my people, pray!
Into the dust with you! There is one god!
There is one truth, let us proceed higher for it,
there is one light, with it is the cross!

Chorus

Who is this man, whom lightning in the heavens
did not strike?

Like a large shadow he walked among the throngs
and in his eyes a strange glare shone,
and his hair in tufts flew around his head
and he raised his hand, oh, a terrible crash of thunder,
and the statue fell as if from a bolt of lightning.
Hear the complaints of the women and the weeping
of the children,
as they are borne protesting through the holy grove,
oh, ghastly and sad groaning,
even the trees weep, their crowns shake.
The new god will bring annihilation into the world.
Help! Help! Where are the old gods?
Who is this man, whom lightning in the heavens
did not strike?
Like a large shadow he walked among the throngs
and in his eyes a strange glare shone,
and his hair in tufts flew around his head,
and he raised his hand, oh, a terrible crash of thunder,
and the statue fell as if from a bolt of lightning.

⑩ Ludmila

Ó dovol, abych zlíbat směla
tvých nohou prach
a rozplynout se směla
celá ve slzách!
Kdo's, muži svatý, úcta hrozná
mne nutí kleknout před tebou,
však otce v tom zrak v tobě pozná,
jenž vlídnost pojí s velebou.
Ó rci, kam sledujíc tvé kroky,
by duše vroucí let se nes?
Ó, světla otevři mi toky
chci do nebes!
Ó dovol, abych zlíbat směla
tvých nohou prach
a rozplynout se směla
celá ve slzách!

⑪ Sbor

Vše láme se a bortí v chaos tmavý,
a vše se v propast plnou stínu noří,
vše úpí, kvílí, a se zmítá v noci.
Vše láme se a celý vesmír propadává tmám!

Ó, světlo věčné, které nad blankytem se miháš,
vládnouc tam zlatým slunce štítem,
sleť dolů v trysku hbitém, osvit' cestu nám!

CD 2

Díl II. V lesích berounských

① Úvod

Svatava

Ó, v jaké šeré lesní stíny
se, paní moje, ubíráš.
Skal tesy rostou v strmé klíny,
co hvozdů temná, děsná stráž.
I zvěř tu prchá zděšená,
jen v skalách mluví ozvěna,

⑩ Ludmila

Oh, allow me the courage
to smother with kisses
the dust of your feet
and in tears to melt away completely!
Who are you, holy man? A terrible respect
compels me to kneel down before you,
but my sight recognises in you a father,
whose friendliness is united with majesty.
O say where, following your footsteps,
the sincere soul takes flight?
Oh, open for me the streams of light,
I want to go to heaven!
Oh, allow me the courage
to smother with kisses
the dust of your feet
and in tears to melt away completely!

⑪ Chorus

Everything breaks and crumbles into a dark chaos,
and everything is submerged in a chasm full of shadow,
everyone groans, howls, and tosses and turns in the night.
Everything breaks and the whole universe is sinking
in the dark!
Oh, eternal light, which flickers above the azure sky,
governing there with the sun's golden shield,
fly down in an agile gallop, illuminate the journey for us!

CD 2

Part II. In the Beroun forests

① Introduction

Svatava

Oh, into what dim forest shadows
you proceed, my lady.
The rock fissures grow into steep wedges,
like a dark, terrible guard of the forests.
Even the frightened game here flees,
an echo sounds only in the rocks,

ó srdce moje hrůza chvátí,
ne, s tebou nepůjdu více dál!
Já neměla ti viry dáti,
když vedla's mne sem v stíny skal.
Víš, od té doby, onen kmet
co objevil se na Mělníce,
tvou duší víří přívál béd,
ty nemáš klidu, stání více.
To divné kouzlo, jež z jeho slov
se jako bouřná blýskavice lilo,
jak schvátilo tě, jak tě podmanilo!
Jak vyhnalo tě z hradu stěn,
jak posílou ti cestou bylo!
Jak změněn den tvůj i tvůj sen,
jak pevná k chůzi slabá noha!
Já cítím, že tvůj život celý
byl dosud blud a klam a lež!

② **Svatava**
Ted' ptám se tě: co najít chceš?
Ó rcí, proč tvé sem kroky spěly?

Ludmila
Já pravého chci najít boha;
což nevíš, co mně řekl sám:
"Vstup v nitro své,
mým bytem není země,
však sama najdeš mne
a přijdeš ke mně!"
A poslušná já pospíchám.

Svatava
Viz, kterak trhlina tam v skále zeje,
ji kořen stromu svislý zpola kreje,
a v skále před ním trochu výš
ční divné znamení, ten kříž!
Jej v ruce měl, když přišel v hrad,
ten kříž, ten kříž!

Ludmila
Pojď', nahlédněm, tam bydlí snad.
Mně srdce tluk ot hlasně praví,

oh a terror seizes my heart,
no, with you I will not go further!
I ought not have believed you,
when you led me here into the shadows of the rocks.
You know, from the time that old man
appeared in Mělník,
a flood of woes has whirled in your soul,
you are not at peace, you are more on edge.
That strange wonder, which from his words
rained down like sheet lightning,
how it weakened you, how it conquered you!
How it drove you out of the castle walls,
how it was a support on the journey for you!
How changed your day and also your dream,
how sturdy the tread of weak legs!
I feel that your whole life
was so far a heresy and a delusion and a lie!

② **Svatava**
Now I ask you: what do you want to find?
Oh say, why were your steps headed here?

Ludmila
I want to find the true god;
do you not know what he himself said to me:
'Enter into your heart,
my house is not of the world,
but you yourself will find me
and you will come to me!'
And obediently I hurry.

Svatava
See, how a fissure yawns in the rock,
the vertical root of a tree half-covers it,
and in the rock in front of it a little higher
towers a strange sign, the cross!
He had it in his hand when he arrived at the castle,
the cross, the cross!

Ludmila
Come, let us have a look, maybe he lives there.
My heartbeat is saying to me resoundingly,

že pouze on mne pochyb zbaví.
Hled', cosí u vchodu se mihá sluje,
jak zadržeti řader těžký ston,
kdos vystupuje, to on!

③ **Ivan**
Já neklamal se, bud' vítána, dcero!
Tě neděsilo tedy lešů šero,
skal útesy a výmol cest
a zvěře řvaní, balvan, klest;
jak tušil jsem, tys přišla přec!
Jak horlivá, tak bud' též stálá,
já odhalím ti nové věci,
tu pravdu, jež se v kříži skrývá
a požehnáním na svět splyvá.

④ **Bořivoj**
Ó, jaký obraz oku mému
se v stínu lesním otvírá!
Laň poraněná šípem v boku
ve posledním již padla skoku,
u nohou starce umírá.
On rukou nad ní dělá znamení,
šíp vytáh; ó, hrůzo! Jaké zděšení!
Laň zdráva lehá k němu blíže
a vděčně ruce jeho líže!

Bořivojova družina
Mne jímá strach, mne jímá děs,
je po radostech lovu dnes;
ký zloboh nám to v cestu sem
se divným staví zázrakem!

Bořivoj
Ó, jaká sličná mladá dívka
se tají v skále zraku mému,
co divně v řadro se mi vkrádá
a praví srdci vzbouřenému:
Zde cíl a konec lovů tvých,
na jiný lov se vypravíš!
Ó, starče, stůj mi rychle v slovu,
kdo jsi, kdo ona, promluv již!

that only he will remove my doubt.
Look, something at the entrance of the cave flickers,
how to hold back a heavy groan in my bosom;
someone emerges, it is he!

③ **Ivan**
I was not under any illusion, be welcome, daughter!
The dusk of the forests did not frighten you,
then, the cliff rocks and potholes on the journey
and the roaring of the game, boulder, brushwood;
I felt that you would come nevertheless!
Be as constant as you are eager,
I will reveal new matters to you,
the truth which is concealed in the cross
and with a blessing falls down upon the world.

④ **Bořivoj**
Oh, what a picture to my eye
is being opened in the woodland shade!
A hind wounded in the side by an arrow
has fallen in its last leap,
is dying at the feet of the old man.
With his hand above her he makes a sign,
pulls out the arrow; oh, horror! What consternation!
The healed hind lies down nearer to him
and gratefully licks his hand!

Bořivoj's entourage
I am gripped by fear, I am seized by terror,
the joys of the hunt today are past;
what kind of evil impedes us on the journey
here as a strange wonder!

Bořivoj
Oh, what a comely young girl
hides herself from my sight in the rock,
what strangely creeps into my breast
and says to a disturbed heart:
Here the destination and end of your hunts,
you will set off on a different hunt!
Oh, old man, say to me quickly in a word
who you are, who she is, start speaking now!

Bořivojova družina

Mne jímá strach, mne jímá děs,
je po radostech lovu dnes;
ký zloboh nám to v cestu sem
se divným staví zázrakem!

Bořivoj

Ach, ona, po níž srdce moje prahne
jak po sluneční záři mladý den!
Ó, kmete, mluv, kde cesta jen se táhne,
chci věřit, chci být k světlu uveden.

Ivan

Nu, tak se pokoř divům božím;
v tvou ruku, chceš-li, její složím,
však musíš bludů starých nechat,
jak ona za světlem spěchat,
jímž Kristus jest!

Bořivoj

Chci podstoupit všecko,
já drsný lovec v rukou tvých jsem děcko.
Ó, ved' mne, kam chceš, jen ona když
na konci této pouti u mne stane!

Ivan

Tvá duše bludem těžkých hříchů stoná
a její jako rajska lilje plane.

Bořivoj

Ó, cestu ukaž mi, jak ji mám dobýt,
chci všechno podniknout, poklekám,

chci duši květem svatých ctností zdobit
a pokání se zkoušky nelekám!
Svůj trůn, své žezlo k nohous tobě skládám,
před křížem Krista i před tebou padám,
před křížem Krista Pána na kolena padám!

Bořivoj's entourage

I am gripped by fear, I am seized by terror,
the joys of the hunt today are past;
what kind of evil impedes us on the journey
here as a strange wonder!

Bořivoj

Oh, she for whom my heart pines
as a young day for the sun's glow!
Oh, old man, speak only where the journey proceeds,
I want to believe, I want to be introduced to the light.

Ivan

Well, humble yourself then to God's wonders;
into your hand, if you want, I will put hers,
but you must abandon old heresies,
as she rushes after the light,
which is Christ!

Bořivoj

I want to undergo everything,
I a raw huntsman am a child in your hands.
Oh, lead me where you want, if only she
at the end of this pilgrimage will stand with me!

Ivan

Your soul suffers with the heresy of serious sins
and hers blazes like a heavenly lily.

Bořivoj

Oh, show me the way, how I am to conquer her,
I want to undertake everything, I am going down
on my knees,
I want to decorate my soul with a flower of my virtue
and I will not be afraid of repentance and tests!
My throne, my sceptre I lay down at your feet,
I fall before the cross of Christ and also before you.
I kneel down before the cross of Christ the Lord!

Ludmila

Ó, kterak mohu zvednout k tobě zraku,
ku výši tvé, ó, kníže všemocný?
Já pravdu hledám zde, jež skryta v mraku,
a k tomu Ivan byl mi pomocný.

Sbor

Ó běda, nechce slyšet jeho lkání!

Bořivoj

Jak z krásného snu náhle procitlý,
se svíjím u tvých nohou: Smilování!

Ivan

To učil z kříže, dcero, Bůh tvůj nový;
ó, dej mu ruku, ó, dej! Přátelskými slovy
tu velkou ránu jeho zahoj nitra;
což nevidíš, vždyť' křest'anem chce býti!
Ó, svol jen, svol a zář nového jitra
nad celou vlastí vzplane v lepší žití!

Ludmila

Já hledala jsem záři toho jitra
a cítila jsem v sobě lepší žití...

Svatava

Já tonu v tmách, ó kde jsi, záře jitra?

Čím v rukou osudu je lidské žití?

Bořivoj

Ó, divuplné kouzlo toho jitra,
v směr jiný obrací se moje žití...

Ivan

Ó, svol jen, svol a zář nového jitra
nad celou vlastí vzplane v lepší žití...

Ludmila

...z mých očí slzy a modlitba z nitra
se nesly k světlu, které z kříže svítí!

Ludmila

Oh, how can I raise my eyes to you,
to your level, oh, omnipotent prince?
I seek the truth here which is hidden in the cloud,
and for that Ivan helped me.

Chorus

Oh, woe, she does not want to hear his lamenting!

Bořivoj

How, suddenly awake from a beautiful dream,
I writhe at your feet: Mercy!

Ivan

That, daughter, your new God taught from the cross;
oh, give him your hand, oh, do! With friendly words
heal that great wound of his heart;
do you not see that after all he wants to be a Christian!
Oh, just give your consent, give your consent and the
glow of a new morning will blaze forth over the whole land
into a better life!

Ludmila

I looked for the glow of that morn
and felt within me a better life...

Svatava

I am sinking in the dark, oh where are you,
glow of the morning?
For what in the hands of fate is human life?

Bořivoj

Oh, the wondrous magic of the morning
turns my life in a different direction...

Ivan

Oh, just give your consent, give your consent and the
glow of a new morning will blaze up above the whole land
into a better life...

Ludmila

...from my eyes tears and a prayer from my heart
were carried towards the light which shines from the cross!

Svatava

Čím naše naděje a tuchy nitra,
čím slza, která v oku lásky svítí?

Bořivoj

...a květy pučí z pouště mého nitra
a nové slunce v nový život svítí!

Ivan

...tma ustoupí a Satana léč chytrá
se v slunci rozplyne, jež z kříže svítí!

Ludmila

Ty s tváří otce, slovem apoštola
mne povznášíš až nad edenský práh.

Svatava

Ač zdráhám se, vím, duch můj neodolá,
má celá minulost se kácí v prach.

Bořivoj

Vše nadarmo, má duše neodolá,
ó, světlo žití, vítěj, vítěj v tmách.

Ivan

Vzplá srdce touhou, duše neodolá
a křídlem lásky letí v rajský nach.

Sbor andělů

Níž s říše rajske skrz červánků vnit

juž nachylme se mraků peřejemí,
tam divem lásky spasen bude lid,
Pán žehná jemu svými divy všemi,
ráj sám to uklání se k české zemi.

Bořivojova družina

Slyš! Slyš!
Andělé jen šumí perutěmi
a Bůh sám s výše žehná české zemi.

Svatava

For what our heart's hope and forebodings,
for what the tear which shines in the eye of love?

Bořivoj

...and flowers sprout from the desert of my heart
and a new sun shines on a new world!

Ivan

...the darkness withdraws and Satan's clever trap
melts away in the sun which shines from the cross!

Ludmila

With the face of a father, by the word of an apostle
you exalt me above the dust of Eden.

Svatava

Although I hesitate, I know my spirit does not resist,
my whole past falls down into the dust.

Bořivoj

All in vain, my soul does not resist,
oh, light of life, welcome, welcome in the dark.

Ivan

The heart blazes with desire, the soul does not resist,
and with love's wing it flies into the heavenly purple.

Chorus of angels

Down from the heavenly empire through
the dawn's sunshine
let us now bend ourselves with cataracts of clouds,
there by a miracle of love the people will be saved,
the Lord blesses it with all his marvels,
paradise itself bows down to the Czech land.

Bořivoj's entourage

Hark! Hark!
Angels only rustle their wings
and God himself on high blesses the Czech land.

Díl III. V chrámu velehradském

¶ Úvod

Sbor

Hospodine, pomiluj ny!
Jezu Kriste, pomiluj ny!
Spasiteli všehomíra,
spasiž nás i uslyšiž,
Hospodine, hlasy naše!
Hospodine, pomiluj ny!
Jezu Kriste, pomiluj ny!
Dej nám všem, Hospodine,
hojnost, pokoj v naší zemi!
Kyrie eleison!
Hospodine, pomiluj ny!
Jezu Kriste, pomiluj ny!
Spasiž nás i uslyšiž,
Hospodine, hlasy naše!
Dej nám všem, Hospodine,
hojnost, pokoj v naší zemi!
Kyrie eleison!

¶ Bořivoj a Ludmila

Ó, nech juž skanout nad našimi čely
tu svatou vláhu čistě rajske rosy!
Duch letí výš a slzí přívál vřelý,
a vzdechů proud o smilování prosí!

¶ Ivan

Duchu svatý, sestup v nachu,
zemského se dotkni prachu;
zacloniž je s výsosti
nad hvězdnou svou milostí!
Synu, jenž jsi z dřeva kříže
spasil svět, k nim nakloň se níže,
nad květ lilijí a snih
očist' hříšné duše jich!

¶ Sbor lidu

Ó, zněte, písně, zněte k nebes báni
a vyproste jim zdar a požehnání!

Part III. In Velehrad Cathedral

¶ Introduction

Chorus

Lord, have mercy on us!
Jesus Christ, have mercy on us!
Saviour of all peace,
deliver us and hear,
Lord, our voices!
Lord, have mercy on us!
Jesus Christ, have mercy on us!
Give us all, Lord,
abundance, peace in our land!
Kyrie eleison!
Lord, have mercy on us!
Jesus Christ, have mercy on us!
Deliver us and hear,
Lord, our voices!
Give us all, Lord,
abundance, peace in our land!
Kyrie eleison!

¶ Bořivoj and Ludmila

Oh, allow now to drop on our foreheads
the holy moisture of the pure heavenly dew!
The spirit flies higher up, and the hot flood of tears
and the current of sighs beg for mercy!

¶ Ivan

Holy spirit, descend in purple,
touch earth's dust;
cover them from high above
with your heavenly grace!
Son, who from a wooden cross
saved the world, bend low to them
over the blossom of the lilies and the snow,
purge their sinful souls!

¶ Chorus of the people

Oh, resound, songs, resound to the dome of heaven
and obtain for them success and a blessing!

Svatava

Ty, jenž jsi vesmíru vládce,
ostříhej své věrné stádce,
roztáhni své lásky dlaň,
všechny věrné Čechy chraň!

Sbor I a II, Svatava, Ivan

Ty, jenž jsi vesmíru vládce,
ostříhej své věrné stádce,
roztáhni své lásky dlaň,
všechny věrné Čechy chraň,
dokud v plesu svém a tísni
ctít tě budou otců písní.

Ludmila, Svatava, Bořivoj, Ivan

Hospodine, pomiluj ny!...

Sbor

Hospodine, pomiluj ny!...

Ludmila, Svatava, Bořivoj, Ivan, Sbor

Hospodine, pomiluj ny!...
Spasiteli všehomíra,
spasiž nás i uslyšiž,
Hospodine, hlasy naše!
Dej nám všem, Hospodine,
hojnost, pokoj v naší zemi!
Kyrie eleison!

Svatava

You, who are ruler of the universe,
take care of your faithful flock,
stretch out the palm of your love,
protect all faithful Czechs!

Chorus I and II, Svatava, Ivan

You, who are ruler of the universe,
take care of your faithful flock,
stretch out the palm of your love,
protect all faithful Czechs,
while in rejoicing and apprehension
they will honour you with the song of the fathers.

Ludmila, Svatava, Bořivoj, Ivan

Lord, have mercy on us!...

Chorus

Lord, have mercy on us!...

Ludmila, Svatava, Bořivoj, Ivan, Chorus

Lord, have mercy on us!...
Saviour of all peace,
Deliver us and hear,
Lord, our voices!
Give us all, Lord,
abundance, peace in our land!
Kyrie eleison!

English translation by John Clapham

Adriana Kohůtková



Adriana Kohůtková was born in Bratislava, Slovakia. After graduating she made her professional debut at the Slovak National Theatre. She has performed a varied repertoire, and appeared at many prestigious opera houses including the Oper der Stadt Bonn, the Grand Théâtre de Genève, the Tonhalle, Zürich and the National Theatre, Prague, where she made her debut as Elisabeth in *Don Carlo*. Kohůtková has won several awards, including for the roles of Desdemona and Jenůfa. Besides her opera career, Kohůtková performs regularly in recitals throughout the world with conductors such as Sylvain Cambreling, Manfred Honeck and Christoph von Dohnányi.

Karla Bytnarová



Karla Bytnarová studied at the conservatories in Pardubice and Munich. In 1997 she won the vocal competition of German conservatories in Augsburg and was awarded a scholarship to the Bayreuther Festspiele. She has also been awarded prizes at international competitions such as the Antonín Dvořák International Singing Competition, Karlovy Vary and the Ema Destinová Competition, České Budějovice. She was a semi-finalist at the Belvedere Singing Competition, Vienna and the ARD International Music Competition, Munich, and a finalist at the Ranieri I Cestelli Competition in Munich and in Merano. In 1996 she became a member of the Opera Studio of the Bayerische Staatsoper.

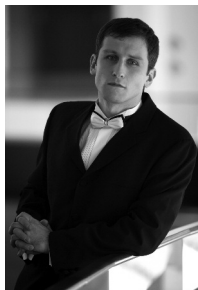
Tomáš Černý



Czech tenor Tomáš Černý has performed in opera houses around Europe in roles such as Don José (*Carmen*), Cavaradossi (*Tosca*), Laca (*Jenůfa*), Jeník (*The Bartered Bride*), and the title roles in *Lohengrin* and *The Tales of Hoffmann*. He was awarded the Thalia Award 2000 and the 2005 Prague Festival Opera prize, and is a specialist in the concert repertoire of Dvořák. His recording of Dvořák's *Requiem*, released on ArcoDiva, was awarded a Tokusen ('Exclusive Recommendation') in Japan in 2011. Černý has performed in concerts at the Oji Hall, Tokyo, throughout Europe and at the Palacio de Bellas Artes in Mexico City.

www.tomascerny.cz

Ondrej Šaling



Tenor Ondrej Šaling studied concert and opera singing at the Academy of Fine Arts in Bratislava while working at the Ministry of Foreign Affairs of the Slovak Republic. He frequently performs lyric operatic roles, such as Nemorino in *L'elisir d'amore* and Arturo in *I puritani*, and has appeared in opera houses both in his home country of Slovakia and around the world. Šaling has also performed many concert works by Rossini, Dvořák and Orff.

Peter Mikuláš



The Slovak bass Peter Mikuláš made his debut at the Slovak National Theatre in 1978. A winner of various competitions, he was honoured by the Slovak Theatre artists for his performance in Suchoň's *Svätopluk*. Since 1980 Mikuláš has made guest appearances at the National Theatre of Prague and the Berliner Staatsoper, as well as appearing internationally. He appeared at the 1990 Edinburgh Festival in *Faust*, and at the Teatro dell'Opera di Roma in 1994 in *Rusalka*. His repertoire encompasses operas by Verdi, Mozart and Dvořák among others, and bel canto roles. Mikuláš has also appeared with orchestras in the Czech Republic and Slovakia.

Slovak Philharmonic Choir



Photo: Jan Lukas

The Slovak Philharmonic Choir, originally the Mixed Choir of the Czechoslovak Radio, was founded by conductor Ladislav Slovák in 1946, becoming part of the Slovak Philharmonic group in 1957. Jan Maria Dobrodinský led the choir for over 20 years from 1955, and it has since been led by Valentin Iljin, Lubomír Mátl, Štefan Klímo, Pavel Baxa, Pavol Procházka, Marián Vach, Blanka Juhaňáková and Jan Rozehnal. Jozef Chabroň has served as chorus master since 2014. The choir has received praise from renowned conductors such as Claudio Abbado, Riccardo Chailly and Esa-Pekka Salonen, among many others. In addition to regular performances at home, the choir undertakes frequent tours abroad. It has collaborated with numerous prestigious orchestras, has performed at many international festivals, and has a rich discography. Highlights of the 2018/19 season include

Les Troyens at the Wiener Staatsoper, concerts with Rastislav Štúr and Thomas Sanderling, and performances of Mahler's *Symphonies Nos. 2 and 3* with Emmanuel Villaume and Yutaka Sado.

www.filharmonia.sk

Slovak Philharmonic Orchestra



extensively throughout the world. Highlights of 2019 include a performance at the Kontrapunkt-Konzerte at the Cologne Philharmonic led by Rastislav Štúr and Mahler's *Symphony No. 3* in Oman with Emmanuel Villaume, and an appearance at the Kultur- und Kongresszentrum Luzern in Switzerland.

www.filharmonia.sk

Leoš Svárovský



concert tours in Germany, Korea, Switzerland, Austria and Japan, among others. His discography contains more than 24 albums with several different record companies from around the world.

www.leossvarovsky.com

The Slovak Philharmonic Orchestra was established in 1949 by the esteemed conductors Václav Talich and Ludovít Rajter. Other chief conductors who have played an instrumental role in the Orchestra's musical evolution include Tibor Frešo, Ladislav Slovák, Libor Pešek, Vladimír Verbitsky, Bystřík Režucha, Aldo Ceccato, Ondrej Lenárd, Jiří Bělohlávek, Vladimír Válek, Peter Feranec, Emmanuel Villaume, James Judd, Leoš Svárovský, Rastislav Štúr and Petr Altrichter. In addition, the Orchestra has performed under the batons of some of the world's greatest conductors including Claudio Abbado, Sergiu Celibidache, Christoph von Dohnányi, Mariss Jansons, Neeme Järvi, Riccardo Muti and Kirill Kondrashin as well as Krzysztof Penderecki and Aram Khachaturian. The orchestra has made numerous recordings and has toured

Leoš Svárovský studied flute and conducting at the Academy of Music in Prague as the last student of the renowned professor Václav Neumann. He started his career at the National Theatre in Prague as assistant to Zdeněk Košler and subsequently went on to hold principal positions with the Prague Chamber Opera, the Janáček Philharmonic Orchestra Ostrava, the Brno Philharmonic, the Žilina State Chamber Orchestra, the Czech Chamber Philharmonic Pardubice and the Prague State Opera. During 2011–18 he was principal guest conductor of the Slovak Philharmonic Orchestra. Today, he is the principal conductor of the Central Aichi Symphony Orchestra, Nagoya. Svárovský is a regular guest at various important music festivals in the Czech Republic and abroad. His engagements in the forthcoming concert season include

Antonín Dvořák's success in Europe during the 1880s led to invitations to visit England and the commissioning of his oratorio *Saint Ludmila* for the Leeds Festival. It tells the moving and turbulent story of Ludmila's conversion to Christianity, an important event in Bohemian history that led to her becoming Bohemia's patron saint. Written for large forces and with a predominant part for the chorus in the tradition of Handel, *Saint Ludmila* is full of Dvořák's typical warmth and melodic beauty, and stands alongside his *Stabat Mater* and *Requiem* as one of his greatest works.



Antonín
DVOŘÁK
(1841–1904)

Svatá Ludmila ('Saint Ludmila') (1885–86)

Oratorio for soloists, choir and orchestra, Op. 71, B. 144

Text: Jaroslav Vrchlický (1853–1912)

Ludmila **Adriana Kohútková**, Soprano
Svatava, her companion **Karla Bytnarová**, Alto
Bořivoj **Tomáš Černý**, Tenor
Peasant **Ondrej Šaling**, Tenor
Ivan **Peter Mikuláš**, Bass

Slovak Philharmonic Choir

Petr Fiala, Chorus Master

Slovak Philharmonic Orchestra • Leoš Svárovský

CD 1	48:30	CD 2	52:53
1–11 Part I: In the courtyard of Mělník Castle	48:30	1–10 Part II: In the Beroun forests	35:37
		11–15 Part III: In Velehrad Cathedral	17:14

A detailed cast and track list can be found on pages 2 and 3 of the booklet.

The Czech sung texts and English translations can be found inside the booklet,
and may also be accessed at www.naxos.com/libretti/574023.htm

Recorded live: 29–30 April 2015 at the Concert Hall of the Slovak Philharmonic, Bratislava, Slovakia

Producer: Marek Piaček • Engineer: Václav Frkal • Booklet notes: Keith Anderson

Cover: *Saint Ludmila*, Saint Wenceslaus Catholic Church, Iowa City, USA