

**Piotr Towarek\***

Higher Theological Seminary in Elbląg (Poland)

## GREAT MUSICAL FORMS DEDICATED TO SAINTS CYRIL AND METHIDIUS

**Summary:** This article takes a closer look at the great musical forms dedicated to Saints Cyril and Methodius. These are mainly liturgical compositions related to the worship of the two saints. This group includes a medieval Mass propria (e.g. *Parchment Missal no. 212 of the Cracow Chapter*) and the Baroque-Classical Mass by Michael Haydn (1758). In the 19th century, the repertoire was expanded to include cantatas (Křížkovsky, Surzyński, Dinew) and hymns (Liszt, Tchaikovsky, Borodin, Pipkov), which are linked to the process of national awakening of Czechs, Slovaks, Croats and Bulgarians. The 19th and 20th centuries also saw the creation of numerous arrangements of the Ordinarium Missae in Glagolitic. These include Leoš Janáček's monumental "Glagolská mše" (1926) and related works by Czech and Croatian composers (Říčovský, Foerster, Kožušníček, Douša, Janda, Kozinović, Novak, Sokol, Hanuš, Lánik). This collection is enriched by stage works: the opera of Zhivka Klinkova (1981/2021) and oratorios and cantatas from the 20th and 21st centuries (Dinew, Širola, Krška, Andrašovan, Tučapský, Procházka, Krák). These works are based on Glagolitic liturgical texts and poetry and prose related to the upsurge of national thought in the 19th century. They show Sts Cyril and Methodius not only as preachers of the Gospel and missionaries to the Slavic peoples but also as teachers of culture, dialogue and reconciliation, and above all, as founders of the foundations of Slavic national identity. The article presented here contributes to the current theological reflection in the field of aspectual hagiology.

**Keywords:** saints Cyril and Methodius, Mass, cantata, oratorio, opera, aspect hagiology.

The holy apostles of the Slavs, Cyril (+869) and Methodius (+885), are to this day an inspiration for artists, painters, and sculptors, as well as an inspiration for Churches and nations seeking ways of dialogue and reconciliation (Budniak, 2009). Their worship became widespread as early as the Middle Ages, above all in the field of literary works, especially in the East (Moszyński, 2002; Rychlík, 2013; Delikari, 2022; Jaworska-Wołoszyn, 2020; Hetényi, 2021). A milestone in the flowering of their liturgical veneration on the Roman Rite level was the founding of the Emmaus Monastery in Prague in 1347 by Emperor Charles IV

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\* Adresse: rev. dr. Piotr Towarek; e-mail: towarek@op.pl; ORCID 0000-0002-5809-5060.

(Tkadlčík; Zubko, 2007; Volek, 2013). From then on, their worship began to spread not only in Bohemia and Moravia but also in Poland, Slovakia, Hungary and Croatia. In the 19th century, the memory of Cyril and Methodius was reawakened in connection with the celebrations of the millennium jubilees: their arrival in Moravia and their death. It was extended by Leo XIII in 1880 to the whole Church (Leo XIII, 1880) and consolidated by the decision of John Paul II, who in 1980 declared the saints of the brothers co-patrons of Europe (John Paul II, 1981; John Paul II, 1996; Zubko, 2014, p. 43–70, Vepřek, 2016). Evidence of this veneration can be found in music (Wirsta, 1992), especially in the singing of the breviary offices (Dufka, 2019; Genov, 2016) and in church songs (Frolcová, 2014; Lauková, 2020). The study presented here, however, focuses on the great musical forms (Chomiński, 2002; Adamko, 2019, p. 132–177)<sup>1</sup> dedicated to the apostles of the Slavs and is a review of selected examples of them (Towarek, 2019; Towarek, 2021; Towarek, 2023; Parzych-Blakiewicz, 2019; cf. Dzidek, 2013, p. 32). This group includes Mass cycles (ordinarium Missae), hymns, cantatas, oratorios and even operas. Studies by authors such as Reinhold Thur, Armin Kircher, Mateusz Andrzejewski, Tomáš Slavický, and Miloš Zapletal (Thur, 1987; Kircher, 2015; Andrzejewski, 2013a; Andrzejewski, 2013b; Slavický, 2014; Zapletal, 2019), among others, have been extremely helpful in dealing with the submitted topic. In the composition of the text, the chronological order has been preserved.

### Mass propria

Liturgical researchers confirm that, in Slovakia, Mass texts about the Salunski brothers are found in two missals: *Missale Scepusiense/Missale Capituli Scepusiensis* (first half of the 14th century) and *Missale Posoniense* (first quarter of the 15th century). On the other hand, an antiphonary from the 15th century was found in the library of the Bratislava chapter (Zubko, 2014, p. 49; Vragaš, 2013, p. 5 and 122). All of these sources mention the commemoration of Saints Cyril and Methodius. The Spiš Missal for 9 March mentions the commemoration of the 40 martyred soldiers, followed by the Thessaloniki Brethren; on 12 September, the sermon was to be preached in ydomate morauicali – a Moravian dialect (Volek, p. 259). The missal was certainly of Hungarian provenance, but the Census origin, as the name would indicate, is not certain;

<sup>1</sup> Musical form – one of the main terms in musical theory and practice, the overall structure and scheme of construction of a musical work related to a particular compositional technique and to the means of performance (cast). Great instrumental forms are: sonata, symphony, concerto; great vocal and vocal-instrumental forms: motet, Mass, cantata, oratorio and opera.

the missal belonged to a Hungarian collegiate chapter (*Missale*, 1947, p. 70). As Zubko points out, in the second missal, there is only the certainty that it was used in Bratislava. In it, there is also only a mention of the first apostles of the Slavs (Zubko, 2014, p. 49).

Similar evidence of veneration and musical dedication can be found on Polish soil. This refers firstly to the *Parchment Missal No. 212 of the Cracow Chapter* indicated by Hieronim Feicht (Feicht, 1975, p. 244). This important liturgical document from the early 15th century contained the form (collect and secret) for the commemoration of Saints Cyril and Methodius with its own Mass propria: introit, gradual, offertory and communion. According to Feicht, this form of the Mass, also printed in the *Cracow Missal* of Cardinal Frederick Jagiellon (+1505), remained in church practice until the end of the 16th century (Feicht, 1975, p. 244; Morawska, 1998, p. 364). Although both sources contained only texts and not musical notation, they testify to the cult that existed at the time and the associated musical veneration of Sts Cyril and Methodius. The existence of the form in the 15th century Missal is also confirmed by the statutes of the Cracow synod (1436), held during the reign of Cardinal Zbigniew Oleśnicki. They note that priests, wishing to avoid long texts during the Lenten period, celebrate Masses from forms about saints. Statute No. 13 forbids this with the exception of ten Mass formularies, among which is the already mentioned Mass on Sts Cyril and Methodius (*Statuta*, 1875, p. 92; Smołucha, 2017, p. 197).

### **Michael Haydn: “Missa Sanctorum Cyrilli et Methodii” (1758)**

The author of the complete Mass cycle dedicated to the apostles of the Slavs is Johannes Michael Haydn. The work in question is the “Missa Sanctorum Cyrilli et Methodii” of 1758. The manuscript of this work is in the Staatsbibliothek Preußischer Kulturbesitz in Berlin (Thur, 1987, p. 89). It consists of a six-part ordinarium: *Kyrie*, *Gloria*, *Credo*, *Sanctus*, *Benedictus*, *Agnus Dei*. The first modern edition of the work appeared in 2015. (Haydn, 2015).

Giving a full history of the composition of this work brings many difficulties. Some scholars link the work to the bishop’s court in Großwardein (now Oradea, Romania), where the young Haydn is mentioned in the payroll books from 1757 onwards (Ghircoiaçiu, 1978, p. 47; Sherman, 2011). However, according to Thur, the origins of the composition should be linked to Vienna and the Moravian *Landesgenossenschaft*, which was active there at St Michael’s Church from 1708 (Thur, 1987, p. 98). The Moravians, like other national associations, also commemorated their patron saints in a special way. For the

festive celebrations in honor of St Cyril and St Methodius, a painting was made depicting the two brothers, which was hung in front of the main altar (Thur, 1987, p. 98)<sup>2</sup>.

Famous personalities were invited to celebrate Mass and deliver sermons: Church dignitaries and eminent orators. Among the participants in these liturgies were always representatives of the imperial house. Hence, the musical setting had to be magnificent. It is certain that liturgical music was performed in St Michael's Church with as many as 16 singers, which required a large choir (Thur, 1987, p. 99). This number was only possible by calling in additional vocalists from outside. It is, therefore, almost certain that choristers from the choir of St Stephen's Cathedral (Kapellknaben) also performed here, including Michael Haydn. As Thur points out, the magnificent decoration of the church with its painting of St Cyril and St Methodius may have made a big impression on the young singer. It is also likely that he met the addressees of his later "Missa Sanctorum Cyrilli et Methodii" here (Thur, 1987, p. 99). Was it written at this place and later performed?

Thur's research indicates that in St Michael's Church in Vienna, the stipulations of Benedict XIV's encyclical 'Annus qui' (1749) were quite scrupulously adhered to, and thus music accompanied only by string instruments was performed (Thur, 1987, p. 101). This document, prohibiting wind instruments, or timpani, in the liturgy, was adhered to by the Viennese Archbishop's consistory, with the partial approval of Empress Maria Theresa (1753), with the law applying to Vienna and Lower Austria (Thur, 1987, p. 101). Consequently, the performance of the Mass in question was impossible in St Michael's Church, as Haydn is known to have intended his work for a four-voice choir, two violins and 2 clarini (higher trumpets), 2 trombae (lower trumpets), timpani, 2 trombones and organ. Hence, as Thur argues, it is possible that Haydn wrote his Mass in Vienna but that its premiere already took place outside the capital, e.g. in Großwardein, where imperial decrees were not in force (Thur, 1987, p. 101). A different position is presented by Kircher, who believes that the young Haydn applied with this composition for a post somewhere in the Brno region, possibly in Welehrad (where it may have been presented), and that this happened during his wanderings, just before taking up a post in Großwardein in 1760 (Kircher, 2015, p. V). Charles H. Sherman and Dwight Blazin are also inclined to accept this option (Sherman, 2011, p. 9; Blazin, 2004, p. 23).

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<sup>2</sup> Although the example described attests, as it were, to the enduring veneration of St Cyril and St Methodius at St Michael's Church in Vienna, it was only in 1777, at the request of Empress Maria Theresa, that Pope Pius VI authorized permanent annual veneration towards the Thessaloniki Brethren throughout the Austrian monarchy (Zubko, 2007, p. 157).

“*Missa Sanctorum Cyrilli et Methodii*” is a cantata Mass. In order to provide contrasts, its ordinarium parts are divided into smaller sections, which interpret the text using varied instrumentation and different compositional techniques (Kircher, 2015, p. IV). Due to its large size and particular orchestration, this work must be classified as a so-called *Missa solemnis longa*, i.e. a Mass practiced, for example, in cathedrals on the most important feasts of the year or in sanctuaries (Kircher, 2015, p. IV). It is also the first of Haydn’s four Masses to feature as many as four trumpets, in keeping with the Baroque tradition of the festive sound of wind instruments. According to Kircher, this work stands at the beginning of a turning point in the development of the young composer’s creative technique at the time. Perhaps this composition was about finding the direction of a personal style that was to have a lasting influence on Haydn’s work (Kircher, 2015, p. V).

### **Pavel Křížkovsky: cantata “Svatý Cyril A Metoděj” (1863)**

An important place among the musical dedications in honor of the Solunsky brothers is occupied by the cantata “Svatý Cyril a Metoděj”<sup>3</sup>. Its author is the Czech composer and priest Pavel Křížkovsky (Wróblewska-Straus, 1997, p. 210), a disciple of Father František Sušil, the national activist, collector and publisher of folk songs. It was thanks to him that from 1850 he participated in the Cyril-Methodian heritage association. The original version of the composition, described as ‘Chvalo zpěv’ in honor of Saints Cyril and Methodius, dates from this period (Andrzejewski, 2013b, p. 71). The final version in the form of a cantata was written in 1861 and performed under the composer’s baton in 1863 in Brno as part of the celebrations of the millennium of the missionaries’ arrival in Moravia. The event was attended by 930 singers from 61 singing associations and 20,000 listeners. It was of great importance for the development of the national consciousness of the Czechs (Wróblewska-Straus, 1997, p. 210; Altman, 2013).

The first part of the cantata shows the arrival of Cyril and Methodius in Moravia and their apostolic activities. In the second part, we learn about the fruits of their work and the spiritual renewal of the Slavs. In the narrative parts, the composer skillfully incorporated the choral chants of the people, which are a plea to preserve the faith handed down by the Apostles and an entreaty addressed to them to watch over the Slavs (Zapletal, 2019, p. 51). Křížkovský used the text of Sušil’s poem “Příchod sv. Cyril a Metoděje na Moravu”, as well

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<sup>3</sup> The cantata was first published in print in 1895 and was also included in a collection of the composer’s complete works from 1949 (Křížkovský, 1949).

as themes from Moravian musical folklore, in particular, the song ‘Už sme všechno zorali’ (We have already ploughed everything), which forms the motto of the cantata (Andrzejewski, 2013b, p. 71). All the main features of Křížkovský’s work are concentrated in this work. Musically, it is a work typical of the Czech composer’s style: it demonstrates his predilection for choral works, his inspiration from folk melodies, and his solid workshop grounding in classical models of oratorio-cantata music (Andrzejewski, 2013b, p. 71). According to Zapletal, the cantata is the most outstanding musical expression of the concept of the Cyrillo-Methodian tradition, associated especially with Sušil. This concept shaped the form of a specific synthesis of Catholicism and independence ideas in the 1860s, forming the basis of the emerging Czech national consciousness (Zapletal, 2019, p. 59). Křížkovský’s work was performed many times after the millennium celebrations, not only in towns, but also in the countryside, awakening national identity. Over the following decades, the presentation of the cantata was linked to important religious and national celebrations, as well as anniversaries related to the composer’s life. His pupil Leoš Janáček contributed to the dissemination of the composition and even the cult of Křížkovský’s person (Zapletal, 2019, p. 60–61). Analogous examples of musical dedications can be found in this period on Polish, Bulgarian and Croatian soil. These include a cantata by Józef Surzyński (Benzelstierna Engeström, 1885), a cantata by Petar Dinev (Dinev, 2023) and an oratorio by Božidar Širola (Smither, 2000, p. 723).

### **Hymns: Liszt, Tchaikovsky, Borodin, Pipkov**

“Slavimo, slavno, Slaveni” is a hymn written in honor of the Thessaloniki Brethren by the Hungarian composer Franz Liszt. It is a short composition of less than 40 bars to a text in Croatian (or Serbo-Croatian) by the poet Medo Pučić (Andrzejewski, 2013b, p. 72). This work for a four-voice male choir and organ was first performed in Rome in 1863 (church of San Girolamo degli Schiavoni), when the millennium anniversary of the arrival of Cyril and Methodius in the lands of the Slavs was also celebrated in the Eternal City (Slavimo, 2023). The original manuscript of the hymn can be found in Weimar. On page one, the composer included the text of the hymn and its translation into German by Stjepan Mlinarić (Franković, 2023; Tuksar, 2018, p. 41).

We find a similar composition on Russian soil, in the work of Pyotr Ilyich Tchaikovsky (+1893). We are thinking here of a hymn intended for mixed choir entitled “Gimn v czest’ swjatykh Kirill i Metodiya” (Tchaikovsky, 1990). This work was written in March 1885 to a commission from the Slavic Benevolent



Society placed through the publisher Peter Ivanovich Jurgenson, who sent the composer the Russian-translated text and notes of a Czech hymn in honor of the apostles of the Slavs. Tchaikovsky himself made a rather free translation of some of the words into Russian and adapted it to the melody, which was based on the song “Přístup Moravěnko, přístup bliže” by Pavel Křížkovský (Andrzejewski, 2013b, p. 73). The work premiered on 6 April 1885 with a student choir at the Moscow Conservatory. The whereabouts of the manuscript of the work’s score is unknown today. The composition was included in a collection of Tchaikovsky’s sacred choral works, published in one of the volumes of the Complete Works (Tchaikovsky, 1990, p. 263–264).

We find a similar hymn in the works of another Russian composer Alexander Borodin. The piece in question is “Slava Kirillu! Slava Mefodiû!” from 1885 (Glory, 2023). In Bulgarian, on the other hand, it is the religious-patriotic hymn “Varvi, narode vazrodeni” (Arise, reborn nation), which is still performed today. Its authors are two teachers. The text was written by Stoyan Mihaylovski, and the music was composed in 1901. Panayt Pipkov (Pipkov, 2023)<sup>4</sup>. This work highlights the importance of Sts Cyril and Methodius for the formation of the identity and culture of the Bulgarian people. Clear allusions to Slavism are also evident here (Andrzejewski, 2013a, p. 130).

### Leoš Janáček: “Glagolská mše” (1926)

At the beginning of the 20th century, interest in Glagolitic liturgy grew in Czech and Croatian musical creativity. New liturgical works composed in Old Church Slavonic (Glagolitic) began to appear. Here, composers took advantage of the privilege granted by Benedict XV in the bull “Ex pastorali munere” (Bezić, 2002, p. 20). The Czech clergyman Father Josef Vajs and the journal Cyril played a special role here, where transliterations of Old Church Slavonic liturgical texts were printed, including the fixed parts of the Glagolitic Mass (Wingfield, 1992, p. 9–10). Father Vajs encouraged composers to write their musical works to Glagolitic texts. These appeals resulted in several Glagolitic Mass cycles, including Leoš Janáček’s famous “Glagolská mše” (Policer, 2012, p. 15; Andrzejewski, 2013b, p. 67; Slavický, 2014, p. 41–59). Although this work is not directly dedicated to Sts Cyril and Methodius, it is a symbolic tribute

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<sup>4</sup> The first celebrations of the feast of Saints Cyril and Methodius in the 1850s and 1870s were related to the struggles of Bulgarians against the Greek Patriarchate in Istanbul, under whose authority the Bulgarian Orthodox Church was then. These celebrations were an expression of the aspiration for an independent autonomous Church and religious services in Bulgarian, and therefore also for Bulgarian education (Michajlova, 2013).

to the Thessaloniki Brethren. It was linked to Janáček's Slavophilic worldview and respect for the Cyril and Methodius tradition, which, as Andrzejewski points out, must be linked to the ideological influence of his former Brno teacher Pavel Křížkovský (Policer, 2012, p. 16). According to the composer's personal testimony, this work represented a return to his years of study at the Brno monastery and especially to the atmosphere of the Cyrillo-Methodian ceremonies (Vysloužil, 1991; Andrzejewski, 2013b, p. 75). Janáček's Mass is one of the most remarkable and important religious musical compositions of the 20th century.

Janáček completed work on his Mass in 1926. The premiere took place a year later in Brno, and in 1928 (the last year of his life) the composer again made changes to the score (Wingfield, 1992, p. 57; Zahrádka, 2011; Janáček, 2011; Janáček, 2012). The 'Glagolitic Mass' was scored for four soloists, two mixed choirs, an organ and a large symphony orchestra. The composer referred to the five movements of the Ordinarium in the Roman Catholic tradition, which he provided with the already mentioned translations into Old Church Slavonic: *Gospodi pomiluj* (Kyrie), *Slava* (Gloria), *Věruju* (Credo), *Svet* (Sanctus), *Agneče Božij* (Agnus Dei), (Bezić, 2002, p. 21; Policer, 2012, p. 20). The Mass was provided with three additional instrumental movements: an orchestral introduction *Úvod*, an organ *Postlude* after the Agneče, followed by an orchestral *Intrada*, which in the original version was at the beginning (Policer, 2012, p. 28–29). The two orchestral brackets that tie the whole piece together are of a majestic-processional character. March rhythms, fanfares of brass instruments and timpani hits appear here (Andrzejewski, 2013b, p. 76).

In terms of melody and harmony, the composer drew inspiration from folk music. The development of the individual movements of the ordinarium is notable for original ideas, such as the abandonment of imitative polyphony in the Renaissance style (the model for the Cecilian movement) in favor of the use of psalmodic repetition of the text on a single chord or tone, found in Orthodox chant. *Slava* and *Svet* begin with a solo soprano part, serene in its expression. On the other hand, in the Creed (*Věruju*), the words about Christ's resurrection and hushed dynamics of the female choir are used (Andrzejewski, 2013b, p. 76). According to Andrzejewski, the greatest significance in undertaking the work on "Glagolská mše" was for Janáček not the liturgical aspect but religion as the source of national consciousness, the moral foundation of a nation that takes God as its witness. Recordings of this work were undertaken by the most eminent conductors of the 20th and 21st centuries, including Břetislav Bakala, Leonard Bernstein, Karel Ančerl, Kurt Masur, Rafael Kubelik, Simon Rattle, Charles Mackerras, Jiří Bělohlávek and Sir Andrew Davis (Policer, 2012, p. 30–34).



### Masses of the 20th century: Czech and Croatian

In addition to Janáček's monumental Mass, we also find simpler compositions on Czech soil, written in the spirit of the Cecilian movement and suitable for use in the liturgy. These include the "Missa in honorem Scti. Cyrilla et Methodii" (1900) by Vojtěch Říčovský (Poláček, 2016), or "Missa in honorem scti Methodii" (1884) by Josef Foerster (Sobotka, 2015). The second group consists of Glagolitic Masses, written to texts in Old Church Slavonic. These include: "Hlaholská mše" (1907) by Ladislav Kožušniček with a compilation of Glagolitic and Czech texts, "Glagolská mše" (1920) by Karel Douša with a text that does not overlap with any other version (possibly the Serbian version of Glagolitic), two Masses by Antonín Janda viz. "Hlaholská mše de Angelis" and "Mše glagolská" (1922), or the "Glagolská mše" (1932) by the already mentioned Foerster. These works are described in more detail in Marie Lišková's work (Lišková, 2013, p. 29–33; Gabrielová, 2003). As Slavický points out, Foerster's and Janda's Masses were also performed during the difficult communist era for the Church in Czechoslovakia, during the celebration of St Wenceslas in Prague Cathedral. This custom persisted until the early 1990s (Slavický, p. 58).

The Glagolitic form of the Mass is also encountered in the first half of the twentieth century on Croatian territory. These include numerous *ordinarium Missae* written in Old Church Slavonic (Sedak, 2000). Noteworthy among them is the "Misa sv. Ćirila i Metoda" (1906), composed by Vilko Novak (+1918). This work for a male choir and organ was dedicated by the composer to the singing union 'Kolo' in Zagreb (Brđanović, 2021, p. 30 and 32). In 1938, the "Staroslavenska misa u čast sv. Ćirila i Metoda" (for mixed choir and organ), written by nun Lujza (Zorka) Kozinović, a renowned composer, conductor and pedagogue (Leščan, 1972). A similar example is found in the work of the Croatian composer Father Bernardin Sokol, OFM (Riman, 2010). This is the "Missa in honorem ss. Cyrilla et Methodii" from 1933. This work was provided by the composer with two parallel texts of the ordinarium: in Latin and liturgical Glagolitic (*Kyrie – Gospodí, Gloria – Slava, Cred – Vjeruju, Sanctus – Svet, Benedictus – Blagoslovljen, Agnus – Agneče*) (Sokol, 1933). The Mass was scored for three equal voices or mixed choir and organ. It belongs to a series of 80 compositions published by Fr Sokol entitled. "Pjevajte Gospodinu pjesmu novu" (Breko Kustura, Balić, 2018).

Musical Mass dedications in honor of Cyril and Methodius also appear in the second half of the 20th century. This is, for example, the "Glagolská mše" (1957) by the Czech composer Jan Křesadlo, first performed in 2007 in the United Kingdom. Two further examples are works by Jan Hanuš: "Mešní

proprium k svátku sv. apoštolů Cyril a Metoděje” (1969) and “VII. mše – Hlaholská, ke cti českých patronů” (1985), (Slavický, 2014, p. 57). The “Ordinarium festivum Cyrillo-Methodianum” (1984) by the Czech composer and priest Antonín Láník (+2014) also dates from the same period. These are five usable fixed parts of the Mass, written to commemorate the 1100th anniversary of the death of St Methodius. They were only published in 2003 in the collection “Septem ordinaria” (Láník, 2003; Frydrych, 2019).

### **Zhivka Klinkova: opera “Kiril i Metodij” (1981/2021)**

The present collection is enriched by a contemporary opera entitled “Kiril i Metodij” (1981), written by Bulgarian composer and conductor Zhivka Klinkova (Vŭlchinova, 2023). She based the libretto of her work on Venko Markovsky’s book “Predaniya zavetni” (Covenant Traditions). The opera was awarded a special commendation by Pope John Paul II and was premiered in 1986 in Bydgoszcz, Poland (soloists: B. Perkowski – *Cyril*, M. Witkiewicz – *Methodius*, Arion Choir, Pomeranian Philharmonic Orchestra, conducted by M. Nowakowski) (Klinkova, 2023; *Arion Choir*, 2023). Bulgarian audiences, on the other hand, have only recently been introduced to the work in full. With this piece, the Sofia National Opera celebrated the 40th anniversary of John Paul II’s proclamation of Saints Cyril and Methodius as patron saints of Europe. The gala premiere took place on 23 May 2021, the eve of the national celebration of the Day of Saints Cyril and Methodius, the Bulgarian alphabet, education and culture and Slavic literature.

Klinkova’s opera is a kind of poetic and musical journey into the past. Immersing himself in memories, St Cyril (Constantine) introduces the audience to the narrative of the mission to which he and his brother devoted their entire lives. The action takes place in Thessaloniki, Great Moravia, Rome and Bulgaria (*Svetite Kiril i Metodij*, 2023). After receiving permission from the Pope to preach the Gospel in Slavonic, Cyril anticipates his death. He sinks into thoughts of his childhood, his life choices, temptations and experiences, as well as the beautiful Sofia, the wisdom that accompanied him and his brother all the way through life.

At the climax of his memories of his disputes with the Khazars, Jews and Saracens, he is helped by his mother and Sofia in visions. Methodius reassures him and reminds him of their ceremonial welcome by Prince Rostislav in Moravia. The brothers also return to memories of their presence in Rome, their successful conversation with Pope Hadrian and the blessing he gave them. The disciples, fulfilling the testament of Cyril/Constantine, continue the work begun among the Slavic peoples. Prince Boris I solemnly welcomes Clement and

Nahum to Bulgaria. He commissions Clement to establish a school in Ohrid and Nahum and a school in Preslav (*Svetite Kiril i Metodii*, 2023).

Recalling the figures of the holy missionaries of the Slavs in the 21st century, especially on the stage of the state opera, was not only a tribute to Cyril and Methodius, but certainly also an act of courage. It underlined how important the apostolic mission of the Salunsky brothers is for Bulgaria, the rest of the Slavic world and the culture of Europe. The premiere of Klinkova's work awakened the spirit of the two apostles' activism in Bulgaria: funding was undertaken to immortalize the opera on film, and promotion of the work outside Bulgaria was ensured, with as many as 200 teachers from the Sofia region invited to the opera's premiere. Opera singers Biser Georgiev and Atanas Mladenov, who played the roles of Cyril and Methodius, emphasized in their statements to the press that, in the fashion surrounding us today to escape from the spiritual, a performance about Cyril and Methodius brings hope and spiritual renewal (*Operata-oratoriya*, 2021).

Similar examples are found in Slovakia and the Czech Republic. These are oratorio-cantata works: "Konštantín a Metod" (1985) by Pavol Krška (Matejová, 2020, p. 116), "Cyril a Metod" (1987) by Tibor Andrašovan (Gotthardtová, 2021, p. 137–138), "České vigilie" (1989–2021) by Antonín Tučapský (Tučapský, 2021, p. 5–14; Trnková, 2015, p. 14), "Slávnostná kantáta sv. Cyril a Metoda" (2013) by Pavol Procházka (Procházka, 2012), "Cirillo-Methodiada" (2012) by Egon Krák (Krák, 2022), "Cyril a Metod" (2012) opera-oratorio by Pavol Krška (Matejová, 2020, p. 117).

## Recapitulation

The aim of the submitted study was to present great musical forms dedicated to Sts Cyril and Methodius. The search carried out confirms that these are mainly liturgical compositions connected with the cult formed in past centuries concerning the two saints. The collection begins with medieval Mass propria (*Parchment Missal No. 212 of the Cracow Chapter, Cracow Missal* of Cardinal Fryderyk Jagiellon) and a Baroque-classical Mass by Michael Haydn from (1758). In the 19th century, cantatas (Křížkovsky, Surzynski, Dinew) and hymns (Liszt, Tchaikovsky, Borodin, Pipkov) were written in connection with the millennium celebrations concerning the apostles of the Slavs. These works are linked to the phenomenon of the national awakening of Czechs, Slovaks, Croats and Bulgarians. Also linked to this process is a group of numerous elaborations of the Ordinarium Missae in Old Church Slavonic. This includes Leoš Janáček's monumental "Glagolská mše" (1926) but also related works by Czech and

Croatian composers (Říčovskí, Foerster, Kožušníček, Douša, Janda, Kozinović, Novak, Sokol, Hanuš, Láník). Alongside these, there are also numerous stage compositions commemorating the Thessaloniki Brothers. These include, above all, the Bulgarian opera by Zhivka Klinkova (1981/2021), as well as a group of oratorio and cantata works from the 20th and 21st centuries (Dinew, Širola, Krška, Andrašovan, Tučapský, Procházka, Krák). These works were based largely on Glagolitic liturgical texts, or poetry and prose related to the upsurge of national thought in the 19th century. They show Sts. Cyril and Methodius not only as preachers of the Gospel and missionaries to the Slavic peoples but also as teachers of culture, dialogue and reconciliation, and above all, as founders of the foundations of Slavic national identity. They reveal not only the level of the composers' musical craftsmanship but are also a *locus theologicus* in which the figure and pattern of life of the saints brings the recipient of the music closer to the epiphany of God (cf. Dzidek, 2013, p. 149–154). The article presented part of the current of reflection in aspectual hagiology.

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## Wielkie formy muzyczne dedykowane świętym Cyrylowi i Metodemu

**Streszczenie:** Autor przybliży wielkie formy muzyczne dedykowane św. Cyrylowi i św. Metodemu. Są to głównie kompozycje liturgiczne związane kultem tych świętych. Do grupy tej należą średniowieczne propria mszalne (np. *Mszał pergaminowy nr 212 kapituły krakowskiej*) oraz barokowo-klasycystyczna msza Michaela Haydna (1758). W XIX w. repertuar ten poszerzony został o kantaty (Křížkovsky, Surzyński, Dinew) oraz hymny (Liszt, Czajkowski, Borodin, Pipkov), które łączą się z procesem przebudzenia narodowego Czechów, Słowaków, Chorwatów oraz Bułgarów. W XIX i XX w. powstały też liczne opracowania *ordinarium Missae* w języku staro-cerkiewno-słowiańskim (głagolica). Są to: monumentalna *Glagolská mše* Leoša Janáčka (1926) oraz nawiązujące do niej dzieła kompozytorów czeskich i chorwackich (Říchovskí, Foerster, Kožušníček, Douša, Janda, Kozinović, Novak, Sokol, Hanuš, Láník). Kolekcję tę ubogacają dzieła sceniczne: opera *Zhivki Klinkovej* (1981/2021) oraz oratoria i kantaty z XX i XXI w. (Dinew, Širola, Krška, Andrašovan, Tučapský, Procházka, Krák). Dzieła te powstały na podstawie liturgicznych testów głagolicznych oraz poezji i prozy związanej ze zrywem myśli narodowej w XIX w. Ukazują one Cyryla i Metodego nie tylko jako głosicieli Ewangelii i misjonarzy narodów słowiańskich, ale także jako nauczycieli kultury, dialogu i pojednania, przede wszystkim zaś tych, którzy stworzyli podwaliny fundamentów tożsamości narodowej Słowian. Artykuł włącza się w nurt refleksji teologicznej z zakresu hagiologii aspektowej.

**Słowa kluczowe:** św. Cyryl i Metody, msza, kantata, oratorium, opera, hagiologia aspektowa.

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