

Peter Breiner

THE STORY

for Soloists, Choirs and Orchestra

I. INTROITUS

Ece ego mitto angelum meum ante faciem tuam, qui
parabit viam tuam ante te. Mk 1:2

Farsie viam domini, rectas facites semitas eius Mk 1:3

Veni fortior me post me, cuius non sum dignus procumbens
solvere corrigiam calceamentorum eius. Mk 1:7

II. DILECTUS

Et factum est: venit Jesus a Nazareth Galilee et baptizatus
est a Joanne in Jordane. Et statim ascendens de aqua, vidit
caelos apertos et spiritum tanquam columbam descendentem
et mansentem in ipso. Et vox facta est de caelo: Tu es filius
meus dilectus, in te complacui. Mk 1:9-11

Et processit rumor eius statim in omnem regionem Galilee.
Mk 1:28

Vesperem autem facto eum occidisset sol, offerebant ad
eum omnes male habentes, et erat omnis civitas congregata
ad jannam. Et curravit multos, qui vexabantur variis
langoribus, et daemonia multa eiciebat et non sinebat ea
loqui, quosdam sciebat eum.

Et diluculo valde surgens, egressus abiit in desertum locum,
ibi que orabat. Et persecutus est eum Simon, et qui cum illo
erant. Et cum investisset eum, dixerunt ei: Quia omnes
quaerunt te. Et ait illis: Eamus in proximos vicus et civi-
tates ut et ibi praedicem: ad hoc enim veni. Et erat praedicans
in synagogis. Mk 1:32-39

III. ECCE MATER

Et veniunt ad domum, et convenit iterum turba, ita ut non
possent neque panem manducare. Et veniunt mater eius et
fratres et foris statens miserant ad eum vocantes eum. Et
sedebat circa eum turba, et dicunt ei: Ecce mater tua, ecce
fratres tui foris quaerunt te. Et respondens eis, ait: Quae est
mater mea, qui sunt fratres mei?

Et circumspiciens eos, qui in circuitu eius sedebant ait: Ecce
mater mea, ecce fratres mei. Qui enim fecerit voluntatem
Dei, hic frater meus et soror mea et mater est. Mk 3:20,31-35

IV. DOCENS

Et facta sabbato coepit in synagoga docere. Et multi
audientes admirabantur in doctrina eius dicentes: Unde huc
haec omnia?, et quae est sapientia, quae data est illi, et

virtutes tales quae per manus eius efficientur? Et scandal-
izabantur in illo. Et dicebat illis Jesus: quia non est propheta
sine honore, nisi in patria sua et in domo suo et in cognatione
sua. Et non poterat ibi virtutem nullam facere, nisi paucos
infirmos imposto manibus curavit. Et mirabatur propter
incredulitatem eorum. Et vocavit duodecim: et coepit eos
mittere binos et dabat illis potestatem spirituum immundorum.
Mk 6:2-7

Et praecipit illis, ne qui dicerent quanto autem eis praedi-
cabat, tanto magis plus praedicabant. Et eo amplius admira-
bantur, dicentes: Bene omnia facti: et surdos facti audire, et
mutes loqui. Mk 7:36-37

V. DIVINUS

Et coepit docere quoniam oportet Filium hominis pati multa
et reprobari. Et illudent ei, et conspuent eum, et flagella-
bunt eum, et interficient eum, et tertia die resurget.
Mk 8:31 10:34

VI. BENEDICTUS

In crastinum autem turba multa, quae venerat ad diem festum,
cum audissent quia venit Jesus Jerosolymae: Acciperunt
ramos palmarum, et processerunt obviam ei, et clamabant
Hosanna, benedictus, qui venit in nomine Domini, Rex Israel.
In 12,12

VII. VIGILATE

Et cum egredieretur de templo, ait illi unus ex discipulis suis
: Magister, aspice, quales lapides et quales structures. Et
respondens Jesus ait illi: Vides haec omnes magnas sedifica-
tiones? Non relinquetur lapis super lapidem qui non destrua-
tum! Exurgat enim gens contra gentem, et erunt terrae motus
per loca et fames. Initium dolorum haec. Tradet autem
frater fratrem in mortem, et pater filium, et consurgent illi in
parentes et mortis afficient eos. Erunt enim dies illi tribulatio-
nes tales, quales non fuerunt ab initio creaturae, quam
condidit Deus usque nunc, neque fient.

Sed in illis diebus, post tribulationem illam, sol contene-
brabitur et luna non dabit splendorem suum; et stellae
coeli erunt decedentes et virtutes, quae in caelis sunt, move-
buntur. Et tunc videbunt Filium hominis venientem in nubibus
cum virtute multa et gloria.

Videte, vigilate et crate: nocitis enim quando tempus sit. Ne
cum venisset repente, inveniat vos dormientes. Quid autem
vobis dico, omnibus dico: Vigilate.

Mk 13:1,2,8,12,19,24-26,33,36,37

VIII. TRISTIS

Et veniunt in praedrium, qui nomen Gethsemani. Et ait discipulis suis : Sedete hic donec creem. Et assumpsit Petram, et Jacobum et Joannem secum : et coepit pavere et tradere et dixit : Quare tristis est anima mea? et quare conturbas me? Spera in Deo quoniam adhuc confitebor illi, salutare vultus mei, et Deus meus. Mk 14:32-33/Ps 43:5

IX. TRADITUS

Adhuc eo loquente ecce turba, et qui vocabatur Judas, unus de duodecim, antecedebat eos et appropinquavit Jesu ut ocularetur eum. Jesus autem, dixit illi: Juda, osculo Filium hominis tradis? Quasi ad latronem existis cum gladis et fistulis? Cum quotidie vobiscum fuerim in templo, non extendistis manus in me: sed haec est hora vestra et potestas tenebrarum. Lc 22:47,48,52,53

Et adduxerunt Jesum ad summum sacerdotem et convenerunt omnes. Summi vero sacerdotes et omne concilium quaerebant adversus Jesum testimonium, ut eum morti traderent, nec inveniebant. Multi enim testimonium falsum dicebant adversus eum : et conventitia testimonia non erant. Mk 14:53-56

Et surgens omni multitudo eorum, duxerunt illum ad Pilatum. Coeperunt autem illum accusare, dicentes : Hunc invenimus subvertentem gentem nostram. Lk 23:1,2

Pilatum autem convocatis principibus sacerdotum et plebe. Dedit et illos : Obtulit mihi hunc hominem, quasi avertentem populum, et ecce ego coram vobis interrogans, nullam causam investi in homine isto ex his, in quibus eum accusatis. At illi instabant vocibus magnis postulantes ut crucifigeretur. Lk 23:13,14,23

Pilatus vero dicebat illis : Quid enim mali feci? At illis magis clamabant : Crucifige eum! Pilatus autem volens populo satisfacere, dimisit illis Barabbam, et tradidit Jesum flagellis caesum, ut crucifigeretur. Mk 15:14,15

X. CRUCIFIXUS

Et educunt illum ut crucifigerent eum. Ducebantur autem et alii duo sequam cum eo, ut interficerentur. Sequebatur autem illum multa turba populi, et mulierum : quae plangebant et lamentabantur eum. Et postquam venerunt in locum, qui vocatur Calvarie ibi crucifixerunt eum : et latrones, unum a dextris et alterum a sinistris. Et stabat populus spectans. Erat autem fere hora sexta, et tenebrae factae sunt in univer-

sam terram usque in horam nonam. Et obscuratus est sol, et velum templi scissum est medium. Et clamans voce magna ait : Eloi, Eloi, lama sabachani? Jesus autem emissis voce magna exspiravit.

Mk 16:20 / Lc 23:32,27,33,36,44,45 / Mt 15:34,37

XI. POSITUS

Cum autem sero factum esset, venit quidam homo dives ab Arimathaea nomine Joseph, qui et ipse discipulus erat Jesu. Hic accessit ad Pilatum, et petit corpus Jesu. Tunc Pilatus jussit reddi corpus. Et accepto corpore, Joseph involvit illud in sindone munda. Et posuit illud in monumento suo novo, quod exciderat in petra. Et advolvit saxum magnum ad ostium monumenti et abiit.

Erat autem ibi Maria Magdalena, et altera Maria, sedentes contra sepulcrum.

Mt 27:57-61

XII. RESURRECTUS

Vespere autem sabbati, quae lucecit in prima sabbati, venit Maria Magdalena et altera Maria videre sepulcrum. Et ecce terrae motus factus est magnus. Angelus enim Domini descendit de caelo : et accedens revolvit lapidem, et sedebat super eum. Dedit mulieribus : Nolite timere vos : scio enim, quod Jesum, qui crucifixus est, quaeritis. Non est hic : surrexit enim, sicut dixit : venite et videte locum ubi positus erat Dominus. Et cito euntes, dicite discipulis eius, quia surrexit, et ecce praecedit vos in Galileam : ibi eum videbitis. Et ecce Jesus occurrit illis, dicens : Ave. Nolite timere : ille, nuntiate fratribus meis.

Mt 28:1,2,5-7,9,10

XIII. CREDO

Signa autem eos, qui crediderunt, haec sequuntur : In nomine meo daemonia ejicient linguas loquentur novis, serpentes tollent et ai mortiferum quid biberint, non eis nocebit, super aegros manus imponent et bene habebunt. Mk 16:17,18

XIV. VENITE ET VIDETE

Venite et videte opera domini quae posuit prodigia super terram. Ps 46:9

(Edited by Alexander Arenarius)

I. Introitus

Behold, I send my messenger before your face, which shall prepare the way before you.
Prepare the way of the Lord, make his path straight.
There comes one mightier than I after me, the latchet of whose shoes I am not worthy to unloose.
(Mk 1:2-7)

II. Dillectus

In those days Jesus came from Nazareth in Galilee, and was baptized of John in the Jordan. Coming out of the water he saw the heavens opened, and the spirit like a dove descending upon him; and there came a voice from heaven, saying: you are my beloved son, I am well pleased with you.
(Mk 1:9-11)

His fame spread immediately all around Galilee.
(Mk 1:24)

In the evening, after the sunset, they brought all the diseased and possessed by devils to him. All the city was gathered together at the door. He healed many that were sick of various diseases and cast out many devils; the devils could not speak up, because they knew him. In the morning, rising up a great while before day, he went out and departed into a solitary place and prayed there. Simon and his companions followed him to tell that everybody has been seeking him. He said: Let us go into the next towns, where I shall preach, because that is why I came. And he preached in their synagogues.
(Mk 1:32-39)

III. Ecce Mater

So many people came to the house, that they could not so much as eat bread.
There came his brothers and his mother and standing outside, they sent after him to call him. The gathering sat around him and they said: Behold, your mother and your brothers are out there and they are looking for you. And he answered them: Who is my mother or my brothers? He looked at all those who sat around him and said, See you are my brothers and my mother, because all those who shall do the will of God are my brother and my sister and mother.
(Mk 3:20, 31-35)

IV. Docens

He began to teach in the synagogue of his own country on the sabbath day. People who heard them were astonished, saying, Where is he getting all these things from? And what kind is this wisdom which was given to him that such mighty works are wrought by his hands? And they were offended. But Jesus said to them: Only in his own country and among his own kin and in his own house is a prophet without honour. He could do

nothing else but laying his hands upon a few sick people and healed them. And he marvelled that they did not believe him. He called the twelve and sent them out by two and two and gave them power over unclean spirits.
(Mk 6:2-7)

He ordered them not to tell anyone, but the more he ordered the more they talked about it; and they were completely astonished saying: He has done everything well; he makes the deaf to hear and the dumb to speak.
(Mk 7:36-37)

V. Divinus

And he explained to them, that the Son of man must suffer many things and be rejected. They shall mock him, scourge him, spit upon him and kill him; and the third day he shall rise again.
(Mk 8:31, 10:34)

VI. Benedictus

On the next day people who came to the feast when they heard that Jesus was coming to Jerusalem, they took palm branches and went to meet him, crying, Hoshanna, blessed is the King of Israel who comes in the name of the Lord.
(In 12:12-13)

VII. Vigilans

As he went out of the temple, one of his disciples said, Master, look at those mighty stones and buildings! Jesus answered: Do you see those great buildings? There shall not be left one stone upon another that shall not be thrown down. And then nation shall rise against nation, and kingdom against kingdom; and there shall be earthquakes in many places; and there shall be famines and troubles; these are the beginning of sorrows. The brother shall betray the brother to death, and the father the son, children shall rise against their parents and kill them. The torment of those days shall be such as was not from the beginning of the creation, neither shall be. But in those days, after that tribulation, the sun shall be darkened, and the moon shall not give her light, and the stars shall fall of heaven and the powers that are in heaven shall be shaken. And then they shall see the Son of man coming in the clouds with great power and glory.

Listen, watch and pray; because you never know when the time is. Do not let the Son of man find you sleeping when he arrives and what I say to you, I say to all of you: Watch.
(Mk 13:1,2,8,12,19,24-26,33,35,37)

VIII. Tristitia

They came to a place called Gethsemane; and he said to his disciples, sit here while I pray. He took Peter, James and John with him and starting to be burdened and in sorrow he said: Why are you so cast down, my soul and why are you so disquieted? Hope in God for I shall yet praise him.
(Mk 14:32-33, Ps 43:5)

IX. Traditus

And while he was speaking a crowd approached and a man called Judas, one of the twelve went before them and came closer to Jesus to kiss him. But Jesus said to him, Judas, are you betraying the Son of man with a kiss? Did you come here as against a thief, with swords and staves? While I was with you in the temple daily, you never stretched a hand against me; but this is your hour, and the power of darkness.

(Lk 22: 47, 48, 52, 53)

And they led Jesus away to the high priest where all the chief priests, elders and scribes gathered. They all sought for witness against Jesus to put him to death, but found none. Many bare false witness against him, but their witness agreed not together.

(Mk 14: 53, 55, 56)

Then the whole crowd arose and led him to Pilate and they began to accuse him, saying, We found this man perverting the nation.

(Lk 23: 1, 2)

Pilate had called together the chief priests, the rulers and the people and said: You have brought this man to me as one that perverted the people; but I, having examined him before you, have found no fault in this man touching those things you accused him of. But they required with loud voices that he might be crucified.

(Lk 23: 13, 14, 23)

Pilate said: why, what evil has he done? But they cried even more, Crucify him. And so Pilate, willing to content the people, released Barabbas and delivered Jesus to scourge and crucify him.

(Mk 15: 14, 15)

X. Crucifixus

And they led him out to crucify him. There were also two other villains, led with him to be put to death. A big crowd followed and women bewailed and lamented him. And when they came to the place called Calvary, there they crucified him, and the villains, one on the right hand and the other on the left. And the people stood beholding. It was around six and there was

darkness all over the earth until nine. The sun went dark and the veil of the temple was torn in the middle. And Jesus cried with a loud voice, Eloi, Eloi, lama sabachthani Jesus cried out with a loud voice and gave up the ghost.

(Mk 15: 20 / Lk 23: 32, 37, 33, 35, 44, 45 / Mk 15: 34, 37)

XI. Positus

When the evening came, there came a rich man from Arimathea, called Joseph, who was also Jesus' disciple. He went to Pilate and begged the body of Jesus. Then Pilate commanded the body to be delivered. Joseph took the body and wrapped it in a clean linen cloth, and laid it in his own new tomb, which he had hewn in the rock; and he rolled a great stone to the door of the sepulchre and departed. And there was Mary Magdalene, and the other Mary, sitting against the sepulchre.

(Mk 27: 57-61)

XII. Resurrexerit

At the end of the sabbath, as it began to dawn towards the first day of the week, came Mary Magdalene, and the other Mary to see the sepulchre. There was a great earthquake; and the angel of the Lord descended from heaven, came and rolled back the stone from the door, sat on it and said to the women, Fear not, I know that you seek Jesus which was crucified. He is not here; he is risen as he said. Come, see the place where he laid and go quickly to tell his disciples that he is risen from the dead and he goes before you to Galilee, there you shall see him. And as they went, Jesus met them, saying, all hail. Be not afraid, go and tell my brothers.

(Mk 28: 1, 2, 5, 7, 9, 10)

XIII. Credo

These are the signs that shall follow those that believe: they shall cast out devils in my name; they shall speak new languages; they shall take up serpents; and if they drink any deadly thing, it shall not hurt them; they shall lay hands on the sick, and they shall recover.

(Mk 16: 17, 18)

XIV. Venite ad videtur

Come and look at the works of the Lord, what miracles he has made in the earth!

(Ps 46: 8)

(Edited by Arthur Pitt)

Peter Breiner: The Story

The Passion is the story about the Crucifixion of Our Lord Jesus Christ told by the evangelists – Matthew, Luke, John and Mark.

In the earlier Roman Catholic Liturgy, these texts were recited as readings from the Gospels during the Palm Sunday service (Matthew), Wednesday of the Easter Week (Luke), Thursday (Mark), and Good Friday (John). Certain models were established and combined with local traditions for the purpose of these readings-recitations. This custom began in the 4th century and, in the 5th century, Pope Leo the Great, introduced readings from St. Matthew and John's gospels to be read during Easter week. The Passion's texts were originally sung by one singer (a deacon). Records about more than one singer are known only from the 13th century. Manuscripts, the so-called *litterae significantive*, show several individual roles in the story, however, it is hard to say whether they were read by several readers. In any case, it is the story of the Passion which brought drama into Catholic Liturgy for the first time because roles belonged to the Evangelists (narration), Christ and the Mass. The usage of different voice scales may document different roles and it is reported from the 13th century. The most common method was to use three characters.

The implementation of the polyphony led also to the development of Passion. The Passion of the 15th century is more important, greater and the Mass (turba) uses a polyphony texture. This version of the Passion introduced dramatization of musical timing, and multiple voices were used for "soloist" as well. The whole Passion text could have been musically arranged by a composer (moteto Passion). At the beginning of the 16th century the following types of Passion were created:
using texts of only one Evangelist;

the so-called *summa Passionis*, i.e. using texts from all four Gospels (Christ's Seven words on the Crucifix, exordium and conclusio);
musical arrangement of the short version of only one Gospel (only in Protestant Germany)

The oldest known Passion authors are connected with Renaissance polyphony (Pisano, Corteccia, Ruffo, Lupus, Giaches de Wert, Lassus, Handel, Regnart). In the Renaissance period the Passion became a universal European Liturgy phenomenon and the Reformation introduced the specific German version. The Passion remained a stable Liturgy component also during the Baroque Era when the most famous compositions were created by Schutz, Alessandro Scarlatti, Handel, Mattheson, Caldaro, Paisiello, Jommeli, Telemann and – J. S. Bach.

The Baroque Passion has all the features of a Baroque Oratorio. The original vocal composition was joined with an orchestra; texts were enriched by poetry of the time and/or psalms. The Passion adopted all the forms known to Baroque Oratorio – monodic recitative, aria, choir, orchestra introduction, etc. The Baroque is the culmination of the Passion development because Classicism and Romanticism cancelled its Liturgical meaning. The Passion became a concert Oratorio with the Passion story. The Passion of the 19th and 20th century is more often a concert composition than a Liturgy. It is the concert hall, not the church that was used for Penderecki's *Passio et mors Domini nostri Jesu Christi secundum Lucam* which was the first composition inspired by Liturgy in Central Europe (1965) as well as for The Story by Peter Breiner.

Peter Breiner is known as a conductor, pianist, music director, entertainer as well as a columnist and show host. He began to study piano in his early childhood (1961) and his exceptional results led to his early acceptance at the Conservatory in Košice

(1971). He studied piano (L. Kojanova), composition (J. Podprocky), conducting and percussion. In 1978-1981 he studied composition at the Academy of Performing Arts in Bratislava in Prof. Alexander Moyzes' class as his last student. Since then, many facets of his talent have been discovered. Along with compositions, he contributed to several chamber orchestras, cooperated with an early music orchestra - Musica Aeterna, Children's Choir of the Czechoslovak Radio, he also established the first jazz-rock group in Slovakia, Forum 57, and began to work as a Music Director.

Following his studies, jazz piano performances became an integral part of his musical activities. He cooperated with Peter Lipa, the leading Slovak jazzman (1980-1985), the Klobasa group and the Gustav Brom Orchestra (1985-1987). In the second half of the 1980s, Breiner added literary activities to his rich musical horizons (composer, arranger, conductor, piano player, music director). He started to work as a writer/co-host with Milan Markovic, the prominent Slovak talk show host, on his radio show Under the Pyramid that was later developed to the TV show An Evening with Milan Markovic (1993-1994). Since 1988, he has managed to become a columnist. His Maple Leaves (the book of his weekly columns published in the daily SME and/or weekly Domino forum) became the Slovak bestseller in 1988. Peter Breiner has lived in Toronto, Canada since 1992.

Breiner's compositions have been always "multidimensional". During his studies, he composed, along with traditional works (Symphony for Orchestra), various avant-garde pieces as well (Variations on the Theme of Alban Berg, Antithesis for Large Orchestra). Nonetheless, he was fascinated by crossing over different musical worlds already in his Concertino for Viola and Strings (1976-77). Later, this idea became the essence of his

creativity and he was to associate with the polystylistics of his time. Breiner's non-conformist nature led to crossovers which were surprising, even shocking. He has a specific musical sense of humour and he is fascinated by a "crossover" between "classic" and "non-classic" music culture. It was the idea of neo-classic confrontation that appeared at the beginning of Breiner's composition experimentation (Concertino; Fractures; Talking Watch; Something Like a Concert for Piano and Orchestra; To Dear Mr. Bach On His Birthday). Later, he preferred a synthesis of both polarized types of music (Another Concert for Piano and Orchestra; "... to lighten your pathway..."; Sonata Ostinata; Concert for Orchestra and Orchestra) which brings his music closer to the world of Leonard Bernstein. Being inspired by jazz, he often stayed within his beloved "non-classical" musical humour and gained his own audience.

Breiner was directed also towards popular music (dozens of songs and hundreds of arrangements), musicals (The Magic Goblet; Brakes; Stolen White Elephant), and jazz compositions. This idea of a hybrid product was behind Breiner's commercially most successful Baroque arrangements of songs by the Beatles and Elvis Presley (CD Beatles Seasons 1985 as well as Beatles Go Baroque 1993 and CD Elvis Goes Baroque 1994). It is the "non-classic" characteristics of Breiner's creativity that caused his "classic" works to be less known. Consequently, his Passion has come to concert halls eight years since its creation.

Breiner's The Story is a monumental Passion composition created in 1985-1993. It is a Concert Oratorio composition constructed as Summa Passions, i.e. combining all four gospels (the most significant is perhaps St. Mark's Gospel) and the 43rd and 46th psalms. The oratorio monumentality is represented not only by an extremely large orchestra, choir and five vocal soloists but also by the time dimension of

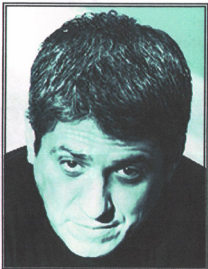
the composition. The Story is divided into 14 segments, which essentially describe, in a traditional manner, individual phases of the last moments in the life, suffering and death of Jesus Christ.

The composition means Breiner uses are closely tied to the fundamental media of musical expressions of Baroque Oratorio – soloist *arioso*, choir imitation texture. Breiner does not challenge oratorio inventions to controversial stylistic and/or genre associations but he creates a strictly concise musical form, missing forms of the post-war avant-garde (Penderecki, Schnittke) as well as reductions of religious post-modern compositions (Part, Gorecki, Tavener). The musical language of the composition is based on mostly diatonic harmonic structures. Thematical structures are associated with the Gregorian model and create the basis for enormous architecture of the composition. Moreover, The Story combines drama, epic and lyrical elements in the manner that is typical for a traditional Passion composition. This type of relation to musical and genre traditions makes Breiner's composition close to the compositions of Leonard Bernstein or Giya Kancheli.

Jorge Luis Borges once said that religion could be characterized by faith in specific doctrine and faith in legend. The Judeo-Christian tradition gains from the fundamental story – the story of the life, suffering and death of Jesus Christ, the "Son of Man". The brutality of Christ's story is extremely alarming. This religion is, therefore, based on this shocking story and through this legend; one's perspective on church doctrine is made. The essence of Breiner's Story (as any other Passion) is the role of Jesus Christ, described by Breiner as the personification of positive energy. He is the carrier of unusual abilities, the healer of present and future human pains and diseases. These attributes are, according to Breiner, also the attributes of the music itself.

Notes by Vladimir Godar

*Translation by Radka Poljakova
Edited by Arthur Fitz*



CD 1

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|-----------------------|--------------|
| 1. Introitus | 6:17 |
| 2. Dilectus | 9:08 |
| 3. Ecce mater | 4:33 |
| 4. Docens | 5:49 |
| 5. Divinus | 4:19 |
| 6. Benedictus | 3:50 |
| 7. Vigilate | 5:21 |
| 8. Tristis | 5:04 |
| 9. Traditus | 11:50 |
| 10. Crucifixus | 6:26 |

CD 2

- | | |
|----------------------------|-------------|
| 1. Positus | 6:43 |
| 2. Resurrectus | 8:13 |
| 3. Credo | 2:14 |
| 4. Venite et videte | 4:51 |

Adriana Kohutkova, soprano
Hana Stolfova-Bandova, alto
Ludovit Ludha, tenor
Robert Pomakov, bass

Slovak State Philharmonic Chorus
Marian Vach, choirmaster

Slovak Radio Children Chorus
Janka Rychla, choirmaster

Slovak Radio Symphony Orchestra

Peter Breiner, Conductor

Recorded live on October 1, 2001 at Bratislava Music Festival (BHS),
Slovak Radio Concert Hall, Bratislava

Concert coordinator: Izabela Pazitkova,
Recording coordinators: Ivan Marton, Ivan Paulicka
Recording Supervisor: Milos Betko; Sound Design & Engineering: Otto Nopp

Slovak Radio Production
Photo by Yuri Dojc



Premiere of The Story
October 1, 2001
Concert Hall of Slovak Radio, Bratislava