

The KSO mission is to play, share, and inspire great music by:

- Offering performance opportunities
- Programming appealing repertoire
- Including under-served communities
- Performing free concerts
- Bringing learning to life through music

Upcoming Concerts:

The Nutcracker with the Metropolitan Ballet

Saturday, Dec 15 - 1:00PM & 7:00PM; Sunday, Dec 16 - 3:00PM

Hopkins High School Auditorium

Visit metroballet.org for ticketing information

Dvorak's Symphony No. 8 & Prokofiev's Piano Concerto No. 3

Saturday, Feb 16 - 7:30PM, FREE

Church of St. Albert the Great

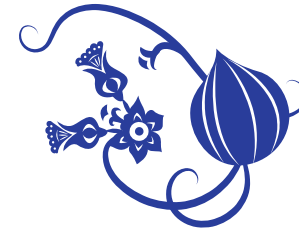
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**Please join us in the lobby after the concert
for a champagne reception!**

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*This activity is made possible by the voters of Minnesota through
a grant from the Metropolitan Regional Arts Council,
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**FIRST
CZECHOSLOVAK
REPUBLIC**



CENTENNIAL CELEBRATION

October 27, 2018 — 7:30 PM
Ives Auditorium, Masonic Heritage Center
Bloomington, MN



MacPhail
CENTER FOR MUSIC

Program

Pre-Concert (6:30pm)

The Psalm in Historical Context..... Lecture by Dr. Paul Robert Magosci
Professor, Chair of Ukrainian Studies, University of Toronto
President, Carpatho-Rusyn Research Center of Vermont University

Concert (7:30pm)

Ceremonial Fanfare for Brass and PercussionJohan de Meij
with Howard Brahmstedt, Guest Conductor (1953 – Present)

Variations on Romanian Folk Tunes
with Alexander Fedoriouk, Cimbalom

Intermezzo from Háry János Zoltán Kodály
(1882 – 1967)

Romanian Rhapsody No. 1 George Enescu
(1881 – 1955)

Intermission

Welcome and Introduction Maria Silvestri
President, John & Helen Timo Foundation

Psalm of the Subcarpathian Land..... Eugen Suchoň
with MacPhail's Sonomento and John Pickle, tenor (1908 – 1993)

Thanks to KSO Supporters

KSO is a nonprofit organization that relies in great part on patrons' gifts to sustain our music. Join our list of supporters by donating to continue our mission to **play, share, and inspire great music!** Donations are tax-deductible and greatly appreciated!

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Bor-Jiin Mao
Anne McKinsey
Kay Miller
Jean L. Mitchell

Marilyn Nelson (in honor of
Sarah Hernandez &
Katherine Nyseth)
Robin Partch
Marilyn Pronovici
Sharon Radman
Stephanie & Scott Sample
Jeff & Annette Wilson
William Wangenstein

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Special Thanks



"A State of Czechs, Slovaks, and Rusyns"

Lukáš Babka, Ph.D., National Library of the Czech Republic

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Program Notes

Ceremonial Fanfare for Brass and Percussion was written in 2005 by Johan de Meij, a Dutch composer who has earned international fame as a conductor, composer, and trombonist. Among his many compositions and arrangements, he is best known for his Symphony No. 1 "The Lord of the Rings," first written for symphonic band and then an orchestral version which was premiered by the Rotterdam Philharmonic in 2001. He has conducted concerts and seminars in almost all European countries, Japan, Brazil, and the United States. *Ceremonial Fanfare for Brass and Percussion* was commissioned by the Orchestra Osaka Symphoniker in Osaka, Japan in 2005. Scored only for brass and percussion, it is an impressive and regal-sounding piece, perfect for a concert opener. It contains powerful scoring and well-thought pacing, and themes are developed using a full range of dynamics and harmonic colors.

Intermezzo is the fifth movement of a suite extracted from the 1962 Hungarian folk opera *Háry János*, written by Zoltán Kodály. Kodály was a major 20th century Hungarian composer and an equally important international music educator. Born in the Hungarian village of Kecskemét, Kodály was inspired by music from his homeland and is known for using folk themes in his compositions, which include works for voice, orchestra, piano, chamber music, and solo strings. Kodály attended the Music Academy in Budapest, where he and Béla Bartók, another well-known Hungarian composer, met and became loyal friends. After World War II, Kodály became one of the leading figures in music education in Europe. He is well-known internationally as the creator of the Kodály Method.

In the opera, Háry János is a peasant who sits in the tavern day after day spinning tales about his heroic exploits in the Napoleonic Wars. The stories produced by his fantastic imagination contain a mixture of realism and naïveté, with comic humor. That his stories are not true is irrelevant, as they seek to create a beautiful dream world for himself and others. The *Intermezzo* reflects on Háry's military victory. It is strongly Hungarian in character, influenced by the *Verbunkos*, an 18th century Hungarian military recruiting dance used to lure recruits. The movement's primary theme comes from a piano method written by Istvan Gati in 1802. A gracious strain presented by the violin over a moving pizzicato suggests a zither; a plucked instrument common in central Europe. The broad, heavy wind up inevitably springs out into faster, merrier material, rising to an emotional climax. Now, the Austrian Emperor and court celebrate their triumph with a march. The cimbalom adds to and complements this movement creating a folksy and atmospheric aura.

Romanian Rhapsody No. 1 was written in 1901 by Romanian composer George Enescu, one of Romania's most important musicians. He was also a violinist, pianist, conductor, and teacher. Enescu was born in the Romanian village of Liveni. He showed musical talent in early childhood, and wrote his first composition at age five. A talented violinist, he studied at the Vienna Conservatory by age seven, and moved to Paris as a teenager. By his 20's, Enescu was among the most successful violin soloists in Europe and he later became a respected conductor. He was also one of Europe's most sought-after violin teachers. Though he spent most of his career outside of Romania, he remained a champion of Romanian music and musicians throughout his career. He returned to Romania during the WWII, but returned to Paris after the Communist takeover of 1946. Enescu remains a national hero in his homeland, and his home village was later renamed "George Enescu" in his honor.

Romanian Rhapsody No. 1 is one of Enescu's best known compositions. It employs elements of *lăutărească* music, vivid Romanian rhythms, and an air of spontaneity. It begins with the first folksong Enescu learned to play as a child, "Am un leu și vreau să-l beau" (I have a coin and I want a drink), which is played by oboes and clarinets. This opening is soon replaced with a slower melody first introduced in the violins. As the work progresses, this tune grows faster and livelier to a climax in a vibrant whirling folk dance. Hardworking Balkan peasants turned to dancing and drinking for entertainment, and the music portrays the whistling, stomping, and whooping of the increasingly inebriated party. The dances gather in intensity and include every kind of dance music known to the villagers. One dance, early in the piece, sounds a bit like a Viennese waltz. Others show the exotic scales left from 500 years of rule by the Ottoman Empire.

Psalm of the Subcarpathian Land is an epic symphonic poem and cantata for chorus, orchestra, and tenor, written in 1938 by Eugen Suchoň. Suchoň was one of the most important composers in Slovak musical history. His body of work is a representative expression of the modern Slovak musical culture. It has acquainted the global classical musical scene with the psychological world of the Slovak man and his national ethos at a high artistic level, and in spirit of the fundamental tendencies of 20th Century European music. In addition to his compositions, Suchoň was an educator and established figure in Czechoslovakia's national culture at home and abroad from the 1930s to the 1980s, including as a member of the Slovak Parliament--the Slovak National Council from 1971 to 1982.

The *Psalm* captures the love of the homeland, sympathizes with its tried and troubled people, and expresses hope for the future. While the cantata is about the ancestral lands of the Carpathian Rusyns, both the music and lyrics go beyond mere geography to foreshadow the horrors of World War II and its aftermath. The poetry, sung in Slovak, was written by Jaroslav Zatloukal and foreshadows the dark, brutal days of siege. Its darkly graphic images of gloom and despair reflect the anguished plight and troubled heritage of the Ruthenian people, a diasporic ethnic group in Eastern Europe that speaks Rusyn and is surrounded by the Carpathian Mountains. They share a common culture and language despite having been governed by many different nation-states over the last two centuries. Since the beginning of the 19th century, the Ruthenian ethnic groups were governed by Austria, Hungary, Poland, Ukraine, Romania, Slovenia, and the Soviet Union. The Cantata requires large orchestral forces and a full chorus of powerful voices, as well as an extremely dramatic, Wagnerian-style tenor voice. In the first part, the music and chorus express the tragedies of the centuries and associated feelings like anger, sadness, and pain. The dynamic descending passages of the orchestra and choir emphasize the depth of despair in this overture. Suchoň then passes into a contrasting, lyrical section that culminates in the monumental finale, and then returns to a gloomy atmosphere. In the second part, the tenor solo alternates with the chorus. The soloist enters the lyrical atmosphere already created by the liturgical choir, with a great intensity as he screams "Earth!" Gradually, with the support of the orchestra, he accuses the people (chorus) of passivity and tries to bring them out of monotony. This part ends with a sad statement that many had to leave the country: "The mountains, the poor, the land, the rivers and the valleys, the hands of your people go..." The third part begins with seeming resignation but the dynamics and atmosphere of the final part gradually change. Male voices are added to female soprano voices, and music is characterized by a gradual waking. The *Psalm* ends in a dramatic finale, with hope for a better future.

*Projections of archival hand-colored photographs from Slovakia and Subcarpathian Ruthenia, taken in the 1920s by Czech civil servant **Rudolf Hulka**, will accompany the music.*

MacPhail's Sonomento

MacPhail's Sonomento is an award-winning choral ensemble that provides an intensive, quality choral experience for those seeking the challenge and fulfillment of singing classical choral music. The group performs major works following the 'Westminster Choir Method' of choral singing, encouraging singers to produce a full-voiced tone and to continually develop their individual singing voice. In 2015, Sonomento was awarded two silver medals at the International Brahms Choral Festival in Wernigerode, Germany. In 2016, KSO and MacPhail's Sonomento collaborated in presenting Beethoven's Ninth Symphony. Members possess a dedication to high performance standards, friendship, and camaraderie with each other. The Sonomento is led by Craig Fields, Musical Director, and Naomi Karstad, Assistant Director.

Sopranos

- Mary Busch
- * Riley Cardona
- Carolyn Caswell
- Cassie Clark
- Karen Erickson
- * Heather Ford
- Anne Gergen
- Jenna Hazaert
- Esther Hope
- * Naomi Karstad
- Rita Langteau
- Ruth McGlynn
- Susan Monkmeyer
- Cindy Norton
- Sarah Powell
- Julianne Willemin
- Mary Busch
- * Riley Cardona
- Carolyn Caswell

Altos

- * Sarah Armstrong
- Debra Cohen
- Helen Cleveland
- Cynthia Haakana
- Louis Halverson
- * Michelle Hoffman
- Christina Jermihov
- Diane Kolodziej
- Kitri Kylo
- * Rebecca Luttio
- * Alma Neuhaus
- Elaine Poskozim
- Partricia Sever
- Lynn Shackelford
- Cassandra Warn
- Dawn Wenck

Piano

- Bryon Wilson

Tenors

- Walter Anastazievsky
- * Michael Balzotti
- * Westley George
- * Keith Liuzzi
- Curtis Merchant
- Mike Poskozim
- Skye Smith

Basses

- * Mark Billy
- Peter Cooper
- Greg Cutshall
- * Casey Gardner
- * Brian Haase
- * Mark Henning
- Jim Hickstein
- Kirk Hoaglund
- Louis Quast
- * Dana Skoglund

- * Section Leader

The Kenwood Symphony Orchestra

Performing since 1972, KSO is a community orchestra committed to high-quality musicianship, challenging and diverse programming, and performances that emphasize community collaboration and outreach. KSO strives to select repertoire that is musically accessible, informative, and interesting to both audiences and performers. The goal of every KSO concert season is to enrich the community.

Violin I

- ◆ Ian Snyder, Concertmaster
Leonard & Ellen Pratt Endowed Chair
- Julie Pronovici
- Jenna Kaczke
- Steven Rollin
- Brenda Haines
- Stan Adams
- Steve Chafee*
- Sara Jeddelloh*

Violin II

- ◆ Erin Grorud
- Clair Tyra
- Kassandra DiPietro
- Bradley Urberg-Carlson
- Jeannine Cavender-Bares
- Patrick Plonski
- Linda Xayamongkhon
- Angie Kezar

Viola

- ◆ Ann Bur
- Sarah Kirby
- Katy Schalla Lesiak
- Jillienne Touchette
- Erika Neely
- Patrick McCarthy

Cello

- ★ Sarah Hernandez
- Katherine Nyseth
- Todd Grill
- John Renwick

Bass

- ◆ Stacy Aldrich
- Al Albers
- Neill Merck
- Doug Nelson*

Flute

- ◆ Anne Cheney
- Leslie Pietila
- Judith Herring*

Piccolo

- Leslie Pietila

Oboe

- ◆ Alyssa Jermiason
- Madeline Davidson*
- Tammy Wahlin

Clarinet

- ◆ Christopher Raddatz
- Ken Gellerman

Bass Clarinet

- Mary Albachten*

Bassoon

- ◆ Ellen Maas Pratt
- Nancy Jacobson*

Contrabassoon

- Ariel Detwiler*

Horn

- ◆ Angela Gritton
- Cristina Werling
- Bob Meier
- Nicole Danielson

Trumpet

- ◆ Howard Brahmstedt
- James Olcott
- Neil Baumgartner*
- Tom Walsh*

Trombone

- ◆ Steffin Medina
- Christopher Caine*
- Neftaly Gonzalez*

Tuba

- Isaac Heath

Harp

- James Buxton*
- Jasmin Jawad*

Percussion

- ◆ Kelly Grill

◆ = Principal

★ = Acting Principal

* = Guest Musician

Biographies

John Pickle, tenor, enjoys an active career on both the operatic and concert stage. Operatically, he has appeared with the Los Angeles Opera, Lyric Opera Chicago, Michigan Opera Theater, Florida Grand Opera, Nashville Opera, Lyric Opera Kansas City, Florentine Opera, and Dayton Opera in roles spanning the lyric spinto repertoire of Puccini, Verdi, Bizet, Leoncavallo, Mascagni, and Wagner. Concert work has included Mahler's monumental 8th Symphony and Das Lied von der Erde, Verdi's Requiem, Mozart's Requiem, and Beethoven's 9th Symphony with companies including Houston Symphony, Dayton Philharmonic, The National Chorale, and The Orchestra Now at Bard College.

Alexander Fedoriouk began playing the cimbalom at the age of 7 in his hometown of Kolomyia, Ukraine, where he grew up in the Carpathian Mountains. He studied music at the Kolomyia Music School, Chernivtsy Musical College, and Kiev State Conservatory and holds a Master's Degree in ethnomusicology from Cleveland State University. He has performed as a soloist with the New York Philharmonic, Cleveland Orchestra, Pittsburgh Symphony, Columbus Symphony, Orchestra Nashville, Johnstown Symphony, Youngstown Youth Orchestra, New York Chamber Ensemble, Odessa Philharmonic Orchestra, Troisty Muzyky Folk Ensemble, Manhattan School of Music Symphony Orchestra, Duquesne University Tamburitzans, Cheres and Harmonia. He appeared in the Ukrainian musical movies Pisne Kalynova and Namysto Dlia Berehyni and has recorded for movie soundtracks such as Truth About Charlie, Over My Dead Body, The Call of the Mountain, and The Skull Key.

Yuri Ivan, D.M.A., has experience in orchestra, opera, choir, and music education. He completed his formal music training at the L'viv State Academy of Music in Ukraine and completed his doctoral studies in conducting at the University of Minnesota. In Ukraine, he served as Associate Conductor at the State Opera and Ballet Theater in Dnepropetrovsk and Artistic Director of the Transcarpathian Philharmonic. Dr. Ivan is currently Artistic Director of the Kenwood Symphony Orchestra, Linden Hills Chamber Orchestra, Byzantine Choral Festival of Minnesota, and Principal Conductor for the Metropolitan Ballet. Recently, Dr. Ivan has conducted the MNKINO Film Score Fest, Minnesota Concert Opera, Twin Cities Fringe Opera, and St. Paul Ballet productions.

Craig Fields came to MacPhail in 2004 from the Virginia Tech School of the Arts in Blacksburg, VA, where he conducted several choral ensembles and taught vocal studies. He has conducted choral groups in England, Germany, Austria and Poland, and has commissioned and recorded many new works. Craig attended Chapman University, California Institute of the Arts, Mannes College of Music, Dartmouth College, Music Academy of the West, San Francisco Opera's Merola Artist Training Program, and Zürich Opera's International Opera Studio. An operatic singing career, which included over 40 leading roles at the opera houses of Zürich, Berlin, Freiburg, Mannheim, Geneva, New York, Los Angeles, San Francisco, preceded his conducting career. Craig is currently General/Artistic Director for the Duluth Festival Opera and an active opera stage director, conductor and voice teacher.

Howard Brahmstedt, D.M., attended Indiana University-Bloomington, is an Emeritus Professor of Music, and has extensive experience conducting brass choirs. He is an active trumpet performer in solo recitals, symphony orchestras, musical theater orchestras, brass quintets, big jazz bands, and played 3 years in the West Point Concert Band. In the 1990's, he taught and performed over 2 years in China where he was honored to be the first Fulbright Professor in music. He currently lives in Minneapolis, where he continues to perform, including with the Rochester Symphony Orchestra.

Psalm of the Subcarpathian Land

O Land!
O Beauty without a smile, o rain without a harvest, that black drum of hunger!

Under the eternal pregnancy of darkness resound the blizzard of days, the steps back to the beginning of the centuries.

You can see mountains, which have ripened towards the heavens under the tread of insurgent flocks and time in its skirts, reduced. O death, the breather of the fragrance, o leaky deck with bow turned towards the sun. Emigrants of bottomless heartbreak, hands of women, and hands of waves crowned with pitiful cries!

O Land, which the Lord has not shorn from hunger, Wayside shrines with flaxen manes of spikes, Under the red of poppies, pilgrims barefoot and starving, Under the high sun the surf of a flower’s dreams. The desperate procession with a humble prayer and sharpened scythe.

Below the argosy of the mountains of living fields, a narrow palm, around the seeds of a few beggars.

The crop is uncut under a shroud of a destructing gallop, Saddled by the light of the moon. This miserable earthly field, with its fate of mustard seeds, and its garment the sound of lots cast!

Under the curtain of the shadows of mountains beyond the horizon, wrath raises a veil of spittle, a mouth filled with bile
O Land! What are you marrying from the corral of darkness
O Land! O maudlin beauty!
with a crown of thorns around the bandit’s brow
Armed with dawn and prepared for battle,
Beautiful because of new tortures, to drain out the horror

You land of mountains, and you land of poverty, you land of streams and valleys! The hands of people flee overseas, moistly crying from afar, The hands of women and hands of children, on the ships unreturning, on the ships unreturning...

Land, o Land!, you Land
Replete with the
Stratum of ossified history
Under the talon of dread on the bone of hunger it beats the poor with a whip.

Land, o Land!, you Land
Replete with the
Stratum of ossified history
Under the talon of dread on the bone of hunger
It beats the poor with a whip.

This country is awash with burning venom, and the fire of our hands rises above the mountains,
When Egan’s shadow walks the rounds before the gunshot of morning.
The streams of veins light the way for me into the swollen darkness
The backside of the prayers, which is the despairing clink of the

Zem!
Krásno bez úsmevu, dažde bez úrody, čierny bubne hladu!

Pod večným tehotenstvom trny znie metelica dní, kroky späť obrátené podnožím století.

Hory čo k nebi zrú pod krokom vzbúrených stád a časov v sukniaci vidíš ubierať. Smrť vôňu dýchajúca deravá palubo korábe trupom k slncu obráteným. Vysťhovalcov žiale bezodné, ruky žien, a ruky vln koruno plačov žalostných!

Zem, čo od hladu neostríhal Pán, Božie muky s plavou šticou klasov, pod červeňou makov pútnici hladní a bosí, pod vysokým slncom pribojom snov kvety poradené. Zúfale procesie s pokorou modlitby a ostrím kosy.

Pod plachetnicou hôr žižnivých polí úzka dlaň, o hrstku zrna prosiaca. Úrodo neostríhaná pod rubášom keď´ do záhuby cvála, zábleskom luny osedlaný.

Svetaty mrzký lán, súdelom zrna horčičného, o rúcho jeho počuť losy metajúce!

Pod oponou hôr tiene idúce za obzor, závoje slíndoby vztek huba preplenená žlčou
Zem! Čo z ohrád tmy saberieš
Zem! Kraso uplakaná
s korunou trňovou kol zbojnickeho čela,
Ránom vyzbrojená, k boju sa hotujúca,
Krásna pre muky nové, hrozná vycediť

Zem ty hôr a zem ty biedy, ze ty riek a údolí!
Za more tvojho ľudu ruky idú, zrosené lkaním diaľok,
ruky žien a ruky detí, na lodi nenávratena, na lodi nenávratena...

Zem o zem ty zem
Sýta pláštvom skostnatelých dejin
Pod talisom hrúzy nakosť ohlodaná
Korbáčom biedy bitá.

Zem o zem ty zem
Sýta pláštvom skostnatelých dejin
Pod talisom hrúzy nakosť ohlodaná
Korbáčom biedy bitá.

Páľou jedu je spláknutý tento kraj a oheň našich rúk sa dviha nad hory,
Ked´ Eganov tieň ho obchádza pred výstrelom rána.

Pramienky žil do černa nabehlé mi svietia na cestu
Rub modlitieb čo vyjdú s hviezdou zúfaly cinkot groša na čiernom

Groschen on the black deck, brings the poor out with the stars.
Shadows of the betrayers in each of their steps,
The groan of their steps the last that escapes from a cupped palm,
that escapes from the swallows of poisonous pride,

O damned passion, you are devastating, after all, to squeeze the wound
No drops of milk in the child’s mouth will save you from getting parched by hunger...

The heavy smokes of your cottage veil themselves come morning
In chains a child is carbonated by misery
The cackle of hens means the sad bleating of goats, this black human burrow groans
It sneaks with tongues of mold and eats the moss on the roof, a place swollen with darkness
and the bitter taste of harsh poverty.
The lava of pain rolls towards the dizzying assembly of wasted years!
The song of the people ascends to heaven
O Land! The scourge in fiery tumult, the watchwords of false prophets’, despoil you!

The song of the brooding bandit.
This humiliated land, riven with strife, betrayed and bloody
The shepherd grieves in his cabin,
Listening to the mournful bells of the herd.
Masters of the world gnaw off its flung bone!
Time is above it.
The dark mountains crush the clouds, ages go.
Ages go. Clouds go.

This is the land, land of shadows, mountains, and poverty, where the tongue of the poor is bled dry by the habit.

This is the land, a dry mouth filled with bile
O land!
Who presses our grief in palms
O Land! O maudlin beauty!
Let us dream of what comes with rain,
Of flowers from fainting
Gather us from poverty,
Free us in the mantle of days
Days of sorrowful unveiling time!

This is the land, where the tongue of the poor means
This is the land of the poor

O Land!
Who presses our grief in palms
O Land!
O maudlin beauty!
Let us dream of spring which comes with rain
Of flowers from fainting,
Gather us,
In the mantle of days, days of monks.
With what kind of dung is this land befouled?
Upon what kind of cross do you want to nail this land once more?
What slogans will once again bellow out?
Draw fast the cords of time, clench the muscles!
A land clad in rags sings its psalm!

pulte biedy.
Tiene zapredancov v pan cieri ťažkom krokov svojich,
ston pôdy posledný čo uniká ti z hrsti, čo ti uniká za hltov jedo vatej mandry.

Prekliata vášeň ty ničivá, ved´ ranou pästi
ni kvapky mlieka nezachrániš pre destské ústa hladom vyprahnuté...

Do odedzde ťažkých dýmov chaty tvoje sa ránom halia
Na reťaziach kolembá sa dieťa biedou sýtené
sliepok krákore ním smutne znie me čaním kóz stenie ten ľudský brloh čierny.
Jazykom pliesne sledi a machom strechu žerie sídlo zatchnúte temnotou
a trpkou chuťou drsnej biedy.
Bolestí láva sa valí v závratný sráz vekov prepadlých!
Pieseň ľudu k nebi stúpa
Zem! plieni ťa hesiel bič v ohnivom ruchu slov prorokov falošných

Pieseň dumná zbojnícka.
Nesvárom rozbrázdená, do krvi zapredaná, potupená zem
Pri kolibe pastier teskní,
Počuť trúchle zvonce stád.
Pánmi sveta pohodená ohryzená [29] kosť!
Čas je nad ňou.

Temená hôr drtia mraky (veky) idú.
Veky idú. Mraky idú.
To je tá zem čo rečou chudobných znie v habite oškľbanom
To je tá zem huba preplnená žlčou
Zem!
čo žiaľ náš v dlani svieraš
Zem!

Krásno uplakaná
daj nám snivať ovať čo pride s dažďom
Kvetov z mrákot
posbieraj nás z biedy
vysloboď nás v plášť dní
dní smutných nehalí čas!

To je tá zem čo rečou chudobných znie
To je tá zem chudobných
Zem!
čo žiaľ náš v dlani svieraš
Zem!

Krásno uplakaná
daj nám snivať o jari čo pride s dažďom
Kvetov z mrákot
posbieraj nás
v plášť dní dní reholnic
Jakou to mrvou splienený je kraj?
Na jaký kríž zem chcete pribiť zas?
Na jaké heslá znova trubiť zas?
Napnite času lanovie, napnite že svaly!
Do handár zem oblečená svoj spieva žalm!

Translated by Nicholas Hudac, Ph.D.