

THE BOHUSLAV MARTINŮ FOUNDATION
THE BOHUSLAV MARTINŮ INSTITUTE
THE INTERNATIONAL MARTINŮ CIRCLE

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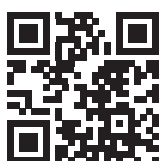
new online database

Jiří Bělohlávek and
Martinů's music in Leipzig

portrait of the dancer
Zora Šemberová

new publication about
Zrzavý and Martinů

events / news



MARTINŮ EARLY ORCHESTRAL WORKS, Volume I

Prelude en forme de scherzo H. 181A /
Orchestral Movement, H. 90 / *Little Dance Suite*, H. 123 /
Village Feast, H. 2 / *Nocturne*, H. 91

Sinfonia Varsovia, Ian Hobson (Conductor)

Recorded 2012

Toccata Classics, 2013, www.toccataclassics.com



JOHN WALZ A TRIBUTE TO PIERRE FOURNIER

Martinů, Vivaldi, Couperin

Martinů: *Sonata No. 1 for Cello and Piano*, H. 277

John Walz (Cello), Edith Orloff (Piano)

Recorded 2007

Concerto No. 1 for Cello and Orchestra, H. 226

John Walz (Cello), Czech National Symphony Orchestra

Recorded 2006

Yarlung Records 96337, 2009



GREAT CZECH CONDUCTORS MARTIN TURNOVSKÝ

CD 1: Martinů: *Symphony No. 4*, H. 305

Concertino for Cello, Brass, Piano and Battery, H. 143

Tre Ricercari, H. 267

Martin Turnovský (Conductor), André Navara (Cello),

Ladislav Jásek (Violin), Ladislav Černý (Viola),

Pavel Štěpán, Ilja Hurník (Piano)

Czech Philharmonic Orchestra, Prague Chamber Orchestra

Recorded 1965, 1967, 2 CD set

Supraphon SU 4082-2, 2012



VIRTUAL CONCERT SERIES THE CZECH TRIO

Beethoven, Dvořák, Martinů

Martinů: *Piano Trio No. 2 in D minor*, H. 327

Ivan Štraus (Violin), Saša Večtomov (Cello),

Josef Páleníček (Piano)

Recorded 1972

Certified Natural Sound Technique Recording, 2009



BOHUSLAV MARTINŮ

Violin Concerto No. 2, H. 293 / *Symphony No. 1*, H. 289

Lorenzo Gatto (Violin), National Orchestra of Belgium

Recorded 2011

Fuga Libera FUG 589, 2012



LENDVAI STRING TRIO DESTINATION PARIS

Martinů, Françaix, Enescu

Martinů: *String Trio No. 2*, H. 238 / *String Trio No. 1*, H. 136

Nadia Wijzenbeek (Violin), Ylvali Zilliacus (Viola),

Marie Macleod (Cello)

Recorded 2009

Stone Records Ltd. LC 2037, 2011



- 3 highlights
OPERAS / BALLETS / FESTIVALS
- 4 IMC corner
- 5 incircle news
- 6 festivals
MARTINŮ FESTTAGE BASEL
ROBERT SIMON
BOHUSLAV MARTINŮ DAYS IN PRAGUE
IVAN ŠTRAUS
- 8 reviews
BIG DISCOVERY IN LEIPZIG
LUCIE HARASIM BERNÁ
KONTINUITÄT DES WANDELS
DEREK KATZ
- 10 news
- 11 special series
LIST OF MARTINŮ'S WORKS XII
- 12 memories
AN UNFORGETTABLE DAY!
JERONÝM ZAJÍČEK
- 13 obituary
CHARLES ROSEN /1927–2012/
ALEŠ BŘEZINA
- 14 memories
ZORA ŠEMBEROVÁ AND MARTINŮ
- 18 publications
NEW PUBLICATIONS
- 19 news
NEW HALBREICH NUMBERS
THREE LPs

operas & ballets

12 June 2013 / 7:00 pm

MAHLER JIHLAVA MUSIC FESTIVAL

> DIOD, Jihlava, CZ

Theatre Behind the Gate, H. 251, opera-ballet

Soloists of Music and Dance Faculty of the Academy of Performing Arts in Prague
Valentina Shuklina (Conductor)

Mahler Jihlava
Music Festival

23 May 2013 / 9+11 am

> City Theatre, Karlovy Vary, CZ
www.karlovarske-divadlo.cz

13+14 June 2013 / 11 am

> Klášterec nad Ohří Castle, CZ

Who is the Most Powerful of the World?, H. 133

Prague Chamber Ballet
Hana Polanská Turečková (Choreographer and Director)



festivals



10–19 May 2013

MARTINŮ FEST 2013

> Polička, CZ

10 May / String Quartet No. 7, H. 314
Stamic Quartet

14 May / Three Czech Dances, H. 154
Libor Nováček (Piano)

16 May / Vigil, H. 382
Stéphane Béchy (Organ)

19 May / Suite Concertante for Violin and Orchestra, H. 276

Hradec Králové Philharmonic Orchestra
Roberto Montenegro (Conductor)
František Novotný (Violin)

18 June 2013 / 7:30 pm

CZECH CHOIR FESTIVAL

> Music Hall of Hradec Králové
Philharmonic Orchestra, Hradec Králové, CZ

Bouquet of Flowers, H. 260

Hradec Králové Philharmonic Orchestra
Roman Válek (Conductor)

Soloists: Kamila Zbořilová (Soprano),
Markéta Štefaniková (Alto), Václav Čížek (Tenor),
Roman Janál (Bass)



Prague Philharmonia



Bohuslav Martinů
Toccata e due canzoni, H. 311

Arthur Honegger
Symphony No. 2 for Strings and Trumpet

Antonio Vivaldi / Johann Sebastian Bach
Trumpet Concerto in D Major, BWV 972

Franz Schubert
Symphony No. 4 C Minor, D. 471

**Conductor Tatsuya Shimono
Matthias Höfs – Trumpet**

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www.praguephilharmonia.com

FINAL
CONCERT

Sunday, 5th May 2013, 19.30
DVOŘÁK HALL OF RUDOLFINUM

City of Prague supports Prague Philharmonia by the amount CZK 9,5 million in 2013

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PASA FELKA



HARMONIE

graham melville mason is eighty

FEW ACTS OF FAITH can have had more vindication than the decision by the Dvořák Society's Annual General Meeting in 1978, of which I was chairman, to place the chairmanship into the hands of someone they had never met. A recently-joined member, Graham Melville-Mason, had indicated by letter that he would be willing to be considered for a role in the society and when he arrived in the middle of the meeting it was to discover that he was the new chairman.

In retrospect it is clear that Graham was already determined to vitalise the society and, more generally, promote the cause of Czech music in Britain and indeed more widely.



Central to this was his warm, tactful but assiduous following-up of contacts with the various worlds with which he was connected – the BBC, where he was employed at the time, the Edinburgh Festival and later the Prague Spring Festival.

An important part of this focused effort has always been the music of Martinů. Graham's lectures on Czech music have given Martinů his due and prominent place and he has written about Martinů's works for publications of the Dvořák Society. In 1990 he successfully proposed to the Edinburgh Festival that the programme that year should reflect the centenary of Martinů's birth. At around the same time, when the British-based company Chandos issued a series of recordings of Martinů symphonies, concertos and other works performed by the Czech Philharmonic conducted by Jiří Bělohlávek, it was Graham who wrote the booklet notes placing Martinů's music in its Czech and international context. It was at a Martinů weekend festival organised by the BBC at the Barbican in 1998, where the BBC Symphony Orchestra under Bělohlávek's baton had performed several works, that Graham made the first public statement that further recordings might be made by this team, something which triumphantly came to pass a number of years later.

As Graham passes his eightieth anniversary he is now very well-known to us, and may his clear-headed promotion of Czech music to the wider world have many more years to run.

/ Mark Todd

Iša popelka turns 80

IŠA POPELKA is a Polička native who has been living in Prague for many years. He studied musicology at the Faculty of Arts of Masaryk University in Brno, completing his studies in 1957 with a thesis on the topic "Bohuslav Martinů's Czech Years". Throughout his professional career, Iša Popelka has paid great attention to Martinů and his work.

He worked as an editor of books published by the Supraphon label in Prague, yet he remained in close contact with Polička and its cultural events. Popelka was the dramaturge of the first Martinů Fest and Polička festivals. In 1957 he conceived the



and articles for the specialist music journal *Hudební rozhledy*.

very first large-scale Martinů exhibition at the Polička Museum and in 1973 and 1984 prepared its modern versions. He also worked on a number of other exhibitions, including *The Theatre of Bohuslav Martinů*, *Bohuslav Martinů's Three Wishes*, etc.

Moreover, he has written numerous reviews

He has written articles, essays and two books about Martinů's life and works (*Bohuslav Martinů's Czech Years*, *Martinů and Polička*).

Iša Popelka has selected and edited a collection of 121 letters written by Martinů to his family and friends in Polička during his studies in Prague, in Paris, the USA and Switzerland. The edition titled "Dopisy domů" (*Letters Home*) was published in 1996 by Mladá fronta and on 15 February of this year Toccata Press issued it in English translation.

It is a great present to mark Iša Popelka's 80th birthday, which he celebrated on 19 February. All the best and good health!

/ Adolf Klein

NEW MEMBERS

malcolm ogborne

I AM A SPECIALIST chest physician, practising in Sydney, Australia's largest city. My family is quite musical, my grandmother on my father's side having had a successful career as an opera singer and my grandfather having doubled as an after-hours music hall pianist in the 1920's. All of my siblings play musical instruments (although not professionally) and I can play the flute with some reasonable proficiency and the piano with less skill, although hopefully this is improving with further lessons and diligent practise.

My interest in Martinů's music developed through an interest in Czech music generally, first fired by a love for Dvořák. I didn't hear any Martinů until my late twenties, when I chanced upon a broadcast of the 4th Symphony on the radio and was immediately enchanted. This first encounter encouraged me to seek out other works mainly by ordering CDs by mail from Prague; I would have a sense of eager anticipation for weeks waiting for

the brown packages to arrive in my mailbox! I think I was drawn in by the rhythmic buoyancy of his music, the sense of uncluttered "cleanness" (the French neo-classical influence) and his unfailing gift of melody. The more I listened to, the more delighted I was to find how skilfully and stylishly he had tackled all forms of music, from opera to art song, symphonic music to intimate chamber works. Whilst every piece is perhaps not a masterwork, his huge oeuvre does offer a lifetime of exploration and I hope my membership of the International Martinů Circle will help me uncover some of his lesser known gems.

The music of Martinů is not generally well known in Australia. There are some connections, however. Sir Charles Mackerras, like myself, was from Sydney, (many people wrongly think of him as being English) and he was of course a great champion of Czech music, although perhaps less for Martinů than Janáček and others. Some of your readers may not be aware that one of Martinů's loveliest creations, his *Oboe Concerto*, has its origins in Australia. The ex-patriot Czech/Australian oboist Jiří Tancibudek wrote to Martinů from his home in the Southern Highlands, south of Sydney and asked

for a piece he could premiere. Martinů agreed, but the problem was obtaining funding. This was eventually found through the support of a local newspaper, and the commission was arranged as part of the celebrations for the 1956 Melbourne Olympics. I was lucky enough to be at a concert to celebrate the 50th anniversary of the first performance, given in Sydney in 2006 with the Sydney Symphony Orchestra. The conductor was Sir Charles Mackerras and the soloist Diana Dougherty, one of our finest musicians and one of Jiří's favourite students. The performance was very well received.

This is one of the few pieces of Martinů's music I have heard performed in Australia. My dream would be to hear live one of his large operas, especially *Juliette* or *The Greek Passion*. It's possible however things may change. Just this month a large 4-page article on the life and music of Martinů was a feature in Australia's most popular and important arts and classical music magazine, *Limelight*. Included was a suggested introductory listening list of CDs, so although I may be the first Australian to apply to join your Circle, perhaps I won't be the last. ■

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Martinů in front of the famous Basilica
di San Marco in Venice in 1934.
© CBM Polička



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THE PREVIOUS ISSUE



**THE BOHUSLAV MARTINŮ CENTER
IN POLIČKA** offers an interesting, inter-
actively conceived exhibition on the com-
poser's life and work. The modern display of
Bohuslav Martinů's life and work is located
in the historical building of the former
council school, which Martinů attended
as a child. Consequently, the project also
comprises a reproduction of Martinů's
classroom, complete with period painting
and furniture. The centre also contains
an audio-visual hall and study room.

Bohuslav Martinů Center
Tylova 114, 572 01 Polička
tel.: +420 461 723 857
www.cbmpolicka.cz



bohuslav martinů
institute



incircle news

IMC BOARD MEETING

AT ITS MEETING in Basel on 24 November 2012, the IMC Board attended to several administrative matters, including approval of the budget, as well as ways to gain new IMC members. In addition to advertising and contacting universities, the website and Facebook were discussed as effective promotional tools.



▲ IMC Board with friends



Martinů's grave, Schönenberg

Mr. Anthony Bateman has been approved as a new member of the Board. Several minor changes were made to www.imc.martinu.cz. The Board definitively approved the possibility of payment of membership fees through PayPal.

On a suggestion made at the Basel meeting, recent members of the IMC Board **Mr. Graham Melville Mason** and **Prof. Jarmila Gabrielová** have accepted the position of honorary members.

The IMC Board members attended concerts of the Martinů Festtage, participated in an excursion to the Paul Sacher Foundation, which holds many Martinů's autographs, and visited Max Kellerhals, one of the last living close friends of Bohuslav Martinů, at a retirement home in Frick.

2013 SUBSCRIPTION PAYMENTS

WE WOULD REQUEST members to forward their 2013 subscription payments through their usual channels. A list of our international contacts:

- > **Phillip C. Boswell (Great Britain)**, pcboswell78@gmail.com, 3 Warren Croft, Storrington, RH20 4BE Great Britain
- > **Patrice Chevy (France)**, chevy.patrice@orange.fr, +33675620321, 11 Résidence FOCH, 923 80 Garches, France
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- > **Lucie and Clemens Harasim (Germany)**, lucie@martinu.cz, +49 152 581 668 32

Members who pay their subscriptions via the Dvořák Society should continue to do so. Those wishing to pay in Czech currency or by cash should contact us at incircle@martinu.cz ■



Jakub Hruša,
President of IMC

Magdalena Kožená,
IMC Patron

GENERAL INFORMATION

Members receive the illustrated *Martinů Revue* published three times a year plus a special limited edition CD containing world premieres, historic performances and archival recordings from the annual Martinů Festival not obtainable commercially.

The IMC is supported by the Bohuslav Martinů Foundation and Bohuslav Martinů Institute in Prague.

MEMBERSHIP & SUBSCRIPTION INFORMATION

- ▶ **YEARLY SUBSCRIPTION:**
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- ▶ **SUBSCRIPTION FOR CORPORATE MEMBERS: 100 EUR**
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- ▶ **SPECIAL RATE for music students under 25 years of age:**
10 EUR / 250 CZK
- ▶ **SINGLE COPIES OF THE REVUE:**
80 CZK / 3 EUR / 4 USD + postage

For further details and for single copies of the *Martinů Revue* contact:

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182 00 Praha 8-Kobylisy, CZ

WELCOME NEW MEMBERS

- > Tamás Bessko, Prague, CZ
- > Malcolm Ogborne, Paddington, Australia

THE 2011 BOHUSLAV MARTINŮ FOUNDATION CD is currently in preparation. The album will feature the ballet *The Hands (Les mains)* (a live recording from a Prague Philharmonia concert), the *Fantasy and Toccata* for piano performed by Lenka Korbelová (laureate of the Bohuslav Martinů Foundation Competition), historical recording of *The Opening of the Springs* (1955) and *Nonet No. 2* (historical recording from 1962) by famous Czech Nonet.

martinů festtage basel

two concerts of the martinů festtage

/ ROBERT SIMON /

THE MARTINŮ FESTTAGE was held in Basel, Switzerland 17.-30. November. Now in its 18th year, the Festtage is one of the largest and longest-running festivals devoted to the music of Martinů. Under the direction of pianist Robert Kolinsky, the festival has consistently brought world-class musicians to Basel and given excellent concerts. I was fortunate this year to be able to attend the two large ensemble concerts 23.-24. November.

The concert on November 23 featured harpsichord soloist Kateřina Chroboková with the Zürcher Kammerorchester under the direction of Sir Roger Norrington. The small hall in the Stadtcasino was filled to full capacity, and though outside noise from the Weihnachtsmarkt revelry could be heard, it did not distract from a wonderful evening of music. The concert opened with the delightful *Divertimento (Serenade IV)*, H. 215 from 1932, which the Zürich musicians performed with great clarity and moving energy. However, for a final cut-off, Norrington simply turned to the audience, smiled, and shrugged his shoulders, which was too clownish in my opinion.

The first half concluded with the *Concerto for Harpsichord*, H. 246 performed by the effer-



Kateřina Chroboková & Sir Roger Norrington

vescent Kateřina Chroboková. A rising star in organ and harpsichord performance, Chroboková brought wonderful energy to the Concerto and offered a memorable interpretation. The atmosphere in the hall was light, and so when the Concertmaster dropped his bow in the 1st movement, Chroboková announced to the audience it was due to the excitement of Czech music. ■



From the ballet *On Tourne*, H. 163

THE CONCERT on November 24 was intended for children and was held at the whimsical Museum Tinguely. Full of the artist's mechanical creations, with their multitude of gears and moving parts, the museum was an ideal setting for Martinů. I could imagine *Le Raid Merveilleux* being performed there in a future festival. The concert consisted of the ballet *On Tourne, H. 163* – Martinů's story of a film about undersea adventure

bohuslav martinů days 2012

/ IVAN ŠTRAUS /

THE 17TH EDITION of Bohuslav Martinů Days (formerly Bohuslav Martinů Festival) was extraordinary in many respects. The Bohuslav Martinů Foundation Competition, which opened the festival, welcomed 15 superb cellists from Prague and Brno who had intensively prepared for the cello competition within the Prague Spring festival and so were still in top form at the December contest. They strove to prove their talent, regardless of minor set-backs at the Prague Spring. The five-member jury were faced with the fiendishly difficult task of ranking the superlative musicians, since all six prize-winning contestants could easily have been placed first. The tenths of a point that were decisive for the ranking mainly reflected the degree of talent, as well as prior performing experience – one competitor had a communicativeness ten grams higher, another possessed a technical brilliance higher by ten cen-

timetres. Ultimately, the jury divided all three prizes among six contestants with a heavy heart for not being able to bestow more prizes, since those not receiving awards were richly deserving of them too.

The winners of the two first and two second prizes performed at the laureates' concert (**2 December**). All of them confirmed that the jury's decision had indeed been correct and they delighted the audience with a variegated programme: Eduard Šístek, alongside Václav Mácha, gave a stunning account of two movements from Locatelli's *Sonata in D major* and demonstrated that, his youth notwithstanding, he ranks among the finest cellists around. Petr Špaček and Stanislav Gallin gave an exemplary rendition of Martinů's *Cello Sonata No. 3*, H. 340. For their part, Matyáš Keller and Hana Forsterová enriched the programme with the first part of the sonata by Dr. Viktor Kalabis, long-time chairman of the Board of the Bohuslav Martinů Foundation.

Keller received a special award for the piece's performance. In symbiosis with Stanislav Bogunia, Robert Kružik captivated the audience with a thoroughly elaborate account of Claude Debussy's *Sonata in D minor*, a slight work yet one replete with contrastive moods. Václav Petr and Alena Kohoutová rounded off the concert with a splendid performance of Martinů's *Sonata No. 2*, H. 286, whose technical and musical demands they approached with concentration yet sound aloofness. All in all, it was a truly wonderful demonstration of Czech cello art.

Another of the concerts (**16 December**) featured a guest performance by an exceptional ensemble from Salzburg. Christopher Hinterhuber (piano), Andreas Schablas (clarinet) and Milan Radič (viola) opened their performance with Schumann's *Märchenerzählungen*, which were inspired by the programme's final number, Mozart's *Kegelstadt Trio*, K. 498. Between the two trios, Milan Radič, viola concert master in the Mozarteum Orchestra, delivered Bohuslav Martinů's *Viola Sonata*, H. 355, as well as, in a Czech premiere, the viola transcription of the *Variations on a Slovak Folk Song*, H. 378, created in 2012 by the English violist Max Baillie and scheduled to be published this

and love, conceived for puppets and animation. All the young children were seated up front on the floor, with a small "stage" between them and the orchestra for the actors. The interpretation was the product of Irena Müller-Brozovic and Norbert Steinwarz, simplifying the story and making it interactive for children with simple dance instructions to accompany the various melodies. The action was played out in mime,

though some props were used, and the Tinguely contraptions were used to expand the stage.

The music itself, one of the charming Parisian ballets, was performed beautifully by the Sinfonieorchester Basel under the direction of Thomas Herzog. While the "Charleston" dance tune is the one that everyone is humming on the way out, there are wonderful rhapsodic moments in the work that really make the piece

special for me. Additionally, the scene with the pearl features a long chorale for winds that makes one wish Martinů wrote more wind chamber music! The entire program was a great success, for both young and old. Let us hope that the Basel Festtage continues its established tradition, and more festivals devoted to Martinů appear in other cities around the world. ■

REVIEWS

multi-faceted duos

Thunderous applause and two encores rounded off the first concert of the Martinů-Festtage at the Gare du Nord. Two amiable soloists, the violinist Renaud Capuçon and his brother, the cellist Gautier Capuçon, played before the packed auditorium. They performed two Martinů duos for violin and cello, duos by Maurice Ravel and Jörg Widmann, as well as the Duo in D major attributed to Joseph Haydn, one of the few works written for this configuration in the 18th and 19th centuries. [...]

folk reminiscences

The two duos date from different creative periods of Martinů's life. The first, written in 1927 in Paris, is characterised by free tonality and jazz influences, while the second was created in 1958 on commission by the Basel-based musicologist Ernst Mohr at Schönenberg, where Martinů was staying with Maja and Paul Sacher. It was one of his final works and was premiered three years after the composer's death, in 1962 in Basel. Both chamber pieces reveal reminiscences of Martinů's Moravian home. In the first duo, in his double cadenza at the end the violinist plays like a true Gipsy *primarius*. The Capuçon brothers again displayed complete virtuosity and imbued the rhythmic-motoric passages with expression and energy.

/ Alfred Ziltener

Basellandschaftliche Zeitung, 19 November 2012



Renaud Capuçon (Violin) and Gautier Capuçon (Cello)

PHOTOS BENNO HUNZIKER

martinů's connection with baroque music

Sir Roger Norrington conducting the Zürcher Kammerorchester at the Hans Huber-Saal

HIGHPOINT AT THE VERY END

Martinů once branded himself a concerto-grosso type, meaning that he did not consider himself to be continuing in the Wagner, Mahler or Debussy tradition but was much more a bearer of the ideas of Baroque music, with its terraced dynamics and musical thinking in the dimensions of sonic con-

trasts – just like in the concerto grosso. This was clearly audible in the opening piece, the strings' uncertain intonation notwithstanding. Martinů's *Divertimento (Serenade IV) for Chamber Orchestra, H. 215*, was delivered in a friendly conversational tone, devoid of the exaggerated emotionally extreme atmosphere of late Romanticism. The melodies of many spread chords moved upwards and downwards, and Roger Norrington, who conducted from his chair, turned with a light smile to the audience at the end: so easily constructed can music of the 1930s be!

/ Sigfried Schibli

Basler Zeitung, 26 November 2012

year by Bärenreiter. Violists can look forward to a brilliant addition to their rather modest repertoire. The concert's quiet tone clearly documented the approach to performing chamber music in neighbouring Austria.

Bohuslav Martinů Days 2012 culminated in three concerts (19, 20 & 21 December) given by the Czech Philharmonic conducted by their new chief, Jiří Bělohlávek. Following the previous crises, the markedly rejuvenated orchestra showed that they may soon be rejoining the ranks of leading European ensembles, especially in light of the fact that they are led by a figure of Bělohlávek's calibre. The Czech Philharmonic gladly delivered the wide expressive palette required by Bělohlávek without any technical difficulty.

Bělohlávek included Antonín Dvořák's *Symphonies Nos. 3 and 7* in the programme, exquisitely framing a performance of Martinů's *Concerto for String Quartet and Orchestra, H. 207* by the dazzling Bennewitz Quartet. This is one of the three young ensembles who today are writing further chapters in the illustrious history of Czech chamber music. The ensemble was founded 14 years ago and for

a decade its members have dedicated themselves exclusively to the quartet literature. They honed their artistry with stellar chamber figures at the Academy of Performing Arts in Prague (N. Brainin, G. Pichler, R. Schmidt and W. Levin), at the Escuela superior de la Reina Sophia in Madrid and the Music Academy in Basel. They then went on to

win the two most prestigious quartet competitions – those in Osaka and the Premio Borciani in Reggio di Emilia. And this long training was evident in their sublime playing! The charged performance of Martinů's sparkling opus by Bělohlávek, the Czech Philharmonic Orchestra and the Bennewitz Quartet was a truly unforgettable experience. ■

the bohuslav martinů foundation interpretation competition

17TH ANNUAL / NOVEMBER 2012 / VIOLONCELLO CATEGORY

1st PRIZE / ROBERT KRUŽÍK, VÁCLAV PETR

2nd PRIZE / EDUARD ŠÍSTEK, PETR ŠPAČEK

3rd PRIZE / MATĚJ ŠTĚPÁNEK, VOJTĚCH URBAN

HONOURABLE MENTION / PAVEL ČADEK, ŠTĚPÁN DRŤINA, LUKÁŠ SVOBODA, ANETA ŠUDÁKOVÁ

Award for the best interpretation of Bohuslav Martinů's work / ROBERT KRUŽÍK, VÁCLAV PETR

Award of International Music Festival Prague Spring – concert performance on Prague Spring 2014 / ROBERT KRUŽÍK, VÁCLAV PETR

Award of Zuzana Růžičková and Viktor Kalabis Foundation for the best interpretation of Viktor Kalabis Work / MATYÁŠ KELLER



Robert Kružík

Václav Petr

big discovery in leipzig

WITHOUT DOUBT, the music of B. Martinů is more and more popular and in demand in Germany. We have registered a growing number of renditions of Martinů's pieces mainly in relation to Martinů's double anniversary in 2009 and 2010 – and this even in cities like Leipzig with a Bach and Mendelssohn tradition. When I got hand of the program for the season of the Gewandhausorchester in Leipzig in September 2012, I found the best news on this program to be the two full-length concerts on 22 and 23 November with two significant pieces. The dramaturge had added the *Serenade No. 2, H. 216* in adaptation for a string orchestra and the *Concerto No. 2 for Violin and Orchestra, H. 293* to the evening program. The evening carried on with *Fairytale Op. 16* from Josef Suk. I visited both concerts. The Gewandhausorchester was conducted by Jiří Bělohlávek and the soloist of the evening was violinist Isabelle Faust. Better or more appropriate interpreters could not have been chosen for the selected repertoire. The great hall of the Gewandhaus was completely full in the subscribers' section.

It was clear that in comparison with the regular offer of Romantic or Classical authors, the course of the evening program was highly unfamiliar to many. The orchestra was excellently prepared; currently it is one of the best German orchestral ensembles and to a great extent even the best worldwide.

Nevertheless, the opening of the *Serenade H. 216* in the arrangement for strings alone was rather bland and unconvincing. The Neoclassical miniature from the early 1930's presented Martinů as the master of compression and humour on a small scale. The audience discovered a broad spectrum of various timbres even in the performance by only strings. Of course, elements of Czech folk music are unmistakably present, albeit in elegant French packaging. Unfortunately this meticulous miniature could not be appreciated enough, considering that the 2000-seater hall was filled to capacity.

After a short introduction in the form of the *Serenades*, it was time for the *Suite from the Dramatic Tale Raduz and Mahulena*. For many listeners this brilliant and exotic-sounding sym-

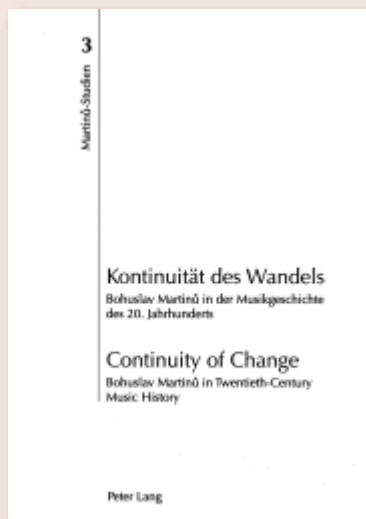


kontinuität des wandels: bohoslav martinů in der musikgeschichte des 20. jahrhunderts

Aleš Březina, Ivana Rentsch (eds.), Peter Lang, Bern 2010

/ DEREK KATZ /

KONTINUITÄT DES WANDELS: Bohuslav Martinů in der Musikgeschichte des 20. Jahrhunderts, the third volume in the series *Martinů-Studien*, is a substantial and significant contribution to the burgeoning field of Martinů research. The twenty essays (in German and English) collected in this volume are based on papers presented at a May 2009 international conference in Prague, held in commemoration of the fiftieth anniversary of the composer's death. The theme of the conference was an attempt to find stylistic continuities within the apparently wide range of stylistic and expressive devices used by Martinů at different points in his career. Reflecting this, the essays focus primarily on the musical substance of Martinů's compositions



(and, to a lesser extent, on their reception). In the interests of balance, chamber and symphonic works are emphasized, as Martinů's dramatic works have been more thoroughly researched. Organized roughly chronologically, the essays cover nearly the entire of scope of Martinů's career, from Sandra Bergmannová's discussion of editorial problems raised by unpublished works that precede Martinů's 1923 move to Paris, to Vít Zouhar's provocative suggestion that the 1957 *Zbojnické písně (Brigand Songs), H. 361*, were intended to inspire a "rebel spirit" in Czechoslovakia

in the wake of the 1956 Hungarian uprising. The majority of the volume, though, concentrates on Martinů's works composed in Paris in the 1920s and

1930s, and those from the United States in the 1940s. The book is enhanced by a number of excellent color reproductions of manuscripts, documents and artwork (and even of one model airplane).

This publication comes at a fertile time for Martinů studies. Many of the essays in this volume are parts of larger scholarly efforts and dialogues, with especially strong connections between the present book and the 2009 volume of *Musik-Konzepte* devoted to Martinů (ed. Ulrich Tadday). Jarmila Gabrielová's discussion of Martinů reception in the United States, for instance, both continues her work on Czech Martinů reception contained in the Martinů *Musik-Konzepte* volume and forms a companion piece to Byron Adams's "Martinů and the American Critics," in *Martinů's Mysterious Accident: Essays in Honor of Michael Henderson* (ed. Michael Beckerman. New York: Pendragon Press, 2007). Another sign of the health of the field is the appearance of major monographs devoted to aspects of Martinů's career, in particular Ivana Rentsch's *Anklage an die Avantgarde. Bohuslav Martinů's Opem der Zwischenkriegszeit* (Stuttgart: Steiner, 2007), which is cited by multiple authors in this volume and has clearly become a necessary touchstone for any research into Martinů's works from the interwar period, regardless of genre. Finally, many of the present essays deal with recently discovered (or rediscovered) documents and compositions. Both Březina and Giselher Schubert devote significant



The Violin Concerto No. 2, recorded by Isabelle Faust in 2008

phonic work was the first encounter with the music of Josef Suk. Together with the Gewandhausorchester, Jiří Bělohlávek excellently conveyed the beautiful central theme in the first part, with an excellently interpreted violin solo, the second part with a polka stylization and the third part with mourning music.

The arrival of the violinist Isabelle Faust and the music of B. Martinů marked the beginning of the most beautiful part of the evening. The *Violin Concerto No. 2* is a very well known and often played work. Martinů composed this concert during his stay in the US in the midst of the Second World War. The composer marked the completion date at the end of the score as 26. 4. 1943. That the work was intended only for a violinist of the highest calibre is revealed

at the outset of the concerto in the introductory bars of the opening violin cadenza. In comparison with the Neoclassical *Serenades* from the "Parisian" 1930's, the *Violin Concerto No. 2* is a work composed in the Romantic-symphonic tradition. The orchestra was a full partner and yet an adversary to the soloist, who nevertheless received enough space in the numerous cadenzas, mainly in the third movement. The middle movement was a perfect example of Martinů's lyrical concerto movements, which are based on the simplest turns of melody and harmony. The interpreter must bring to light the beauty within these sometimes almost banal melodic-harmonic turns using the tone colour and must make full use of the metrical-rhythmical space that results from Martinů's typical syncopated "formulae".

The marvellous tone of the violin captivated me from the very first bars – Isabelle Faust played on a Stradivari violin from 1704, referred to as the "Sleeping Beauty". I think that Faust is very perceptive of the particular "musical space-time continuum" that Martinů creates in his compositions. This is why her interpretations have the necessary energy and aggressiveness, but at the same time they carry the requisite warmth and smoothness.

Jiří Bělohlávek's gestures as a conductor are highly economical – he effectively conveys the key passages of the concert movements with-

out any theatricality. The orchestra is an equal partner to the soloist with its own concertante sections.

I am not aware of any conclusions to Martinů's compositions that are lacking in intensity. Be it the utterly intimate fading out of the musical flow or the energetic shot of the last musical idea. Martinů's violin concert falls into this second category. The solo virtuous cadence is continuously intertwined with the constantly growing orchestral gradation, up to the final decisive fifth of the conclusion. This is why it took the listeners, utterly captivated by the musical energy of the last pages of the concerto, a while before wild applause broke out in enthusiastic appreciation to the soloist, orchestra, conductor and the music of the Czech countryman from Polička. The concert could have been appropriately concluded at this point. But the *Dances of Galánta* from Zoltan Kodály were still on program, which dramaturgically might have been an attempt to guarantee the success of the evening, but by then the most important and interesting performance had already taken place.

/ Lucie Harasim Berná, Leipzig



critical attention to the 1923 *String Trio No. 1, H. 136*, found by Eva Velická in the Danish Royal Library in 2005, and Velická and Arne Stollberg both make reference to the 1921 *Vítězný pochod sportovního klubu R.U.R. v Poličce, H. 129bis*, whose existence was first revealed by Březina in 2009. Similarly, Zouhar's use of contractual documents from the Boosey & Hawkes archives and from the Bohuslav Martinů Foundation to unravel a bibliographic mystery is only one example of a telling use of previously unpublished documents.

As Březina points out in his Preface, the conference and book are part of a larger post-Velvet Revolution effort to re-evaluate Martinů, and, in particular, to rescue the composer both from the ideological constructs of the Cold War era, and also from the narrow stylistic categories that have disproportionately shaped Martinů reception. Březina's own excellent introductory essay presents an overview of Martinů's stylistic development, largely in terms of the composer's own understanding as expressed in his writings. One consequence of this effort is an attempt to find new contexts for Martinů. Examples include Paul Wingfield's use of Beethoven's fourth symphony and Schoenberg's second string quartet as points of reference for Martinů's fifth symphony, and Jens Rosteck's grouping of Martinů's first symphony with works by Milhaud and Honegger as "French exile" symphonies.

Similarly, a number of authors approach Martinů's works by way of intellectual concepts from fields outside of music, with an especially thorough and illuminating instance in Brian S. Locke's application of Gestalt psychology to Martinů's Concerto for Harpsichord.

Locke's is not the only essay to suggest that Martinů's works have been peculiarly resistant to conventional analytical techniques, and, in particular, that he is ill-served by thematic or motivic analysis. Březina, Rentsch and Michael Crump all follow Martinů's own terminology in discussing "cellules" or "cells" instead of motives, while Schubert proposes that the String Trio no. 1 uses "thematic configurations," rather than distinctly delineated themes. Both Rosteck and Hans-Joachim Hinrichsen suggest that other elements, like dynamics, texture and dissonance levels, take over the structural functions that might otherwise be served by themes and motives, and Francis Maes hears the opening of the *Les Fresques de Piero della Francesca, H. 352*, as a "sonorous mass" in place of a thematic idea, perhaps analogous to the relationship between color and form in Piero's work, described by Roberto Longhi as *formacolare*.

There are also numerous challenges to this volume to assumptions that have become commonplaces in program essays and liner notes. Březina, for instance, suggests that the unusual

instrumentation of the *Field Mass, H. 279* is better explained as part of Martinů's exploration of the possibilities of timbre than as a concession to the circumstances of the work's premiere. Schubert argues that Roussel did not significantly influence Martinů's Paris compositions, and that similarities between the works of those two composer are incidental effects of working in the same musical culture, and Crump convincingly argues that moments in Martinů's symphonies that have been identified as Dvořák and Smetana quotes constitute instances of common melodic cells that Martinů also used in very different contexts.

Kontinuität des Wandels presents a rich and complex view of Martinů, closely examining lesser-known works like the *String Trio No. 1, H. 136*, bringing fresh perspectives to established masterworks and strongly resisting the categories that have so often defined him, presenting him not as a naively fashionable neoclassicist or jazz maven, nor as a composer limited by a Czech context, but rather as a fully individual figure, whose output not only can support, but demands an equally rich and complex array of critical and analytical approaches.

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THE COLLECTIONS of the Municipal Museum and Gallery in Polička contain almost 500 photographs taken in various periods of the composer's life. They capture Martinů on his own, with members of his family or friends and distinguished figures of the cultural and other spheres. Owing to the kindness of Prof. Jaroslav Mihule, the collections now include two photo albums from Charlotte Martinů's personal effects which contain several hitherto unknown pictures. Some of them will be presented within future Bohuslav Martinů Revues.

One photograph shows Martinů in front of the famous Basilica di San Marco in Venice in 1934. Bohuslav and Charlotte visited the city at the beginning of September on the occasion of the first performance of the *Inventions for Large Orchestra*, which was written expressly for the international Biennale di Venezia festival. The premiere, which took place on



September 8 at the Teatro La Fenice, was conducted by Italy's Oreste Piccardi. Martinů wrote about it to his family in Polička: *"The concert was nice, my piece was acclaimed by the critics, primarily the Swiss and German ones. The audience seems not to be used to new music, yet they liked it anyway. The conductor was excellent, and Stravinsky was there too, and the whole society from Paris: Cassadó, who played my cello concerto, Princess Polignac. They received us in Venice very kindly. I think it really did me good."*

/ Lucie Jirglová

◀ *Martinů in front of the famous Basilica di San Marco in Venice in 1934. This photograph can be found in enlarged format on the title page of this Martinů Revue.*

NEWS

martinů little dance suite h.123 — premiere recording

THIS FOUR movement work, dating from 1919, first caught my attention back in 1990 when a survey of the composer's works by Jaroslav Mihule was published by the Czech Music Fund. In it the composer adopts a tunefully naive idiom evocative of Smetana and Dvořák with hints of a Tchaikovsky ballet score. In a letter to Stanislav Novák in October 1919, he describes "the whole suite as immense fun". The title itself seemed misplaced given an estimated duration of 36 minutes, and the requirement for additional brass in the final movement.

No commercial recording of the work was in existence but the 1990 Panton Catalogue of Martinů works listed a broadcast performance in March 1963 by the Brno State Philharmonic under Jiří Waldhans. Later enquiries made by Zoja Seyčková of the Martinů Institute established that no recording of that performance has been preserved in the radio archives.

Over time, one might reasonably have expected a Czech ensemble and recording company to take up such a potentially attractive work but nothing emerged. Even during the

Martinů anniversary year of 2009, no performance took place and none was in prospect. It seemed that we were destined not to hear Martinů's "little" work.

At the end of 2012 a casual enquiry to Aleš Březina elicited surprising news of the emergence of a recording of the *Dance Suite* just days before, coming from an unlikely source. The circumstances leading this happy outcome are engaging. ■

ian hobson and the sinfonia varsovia

IN 2010 TOCCATA PRESS published Michael Crump's *Martinů and the Symphony* in which he drew attention to the *Little Dance Suite, H. 123*. At a meeting with Ian Hobson, who was in search of some innovative repertoire, Martin Anderson, who owns Toccata Press, suggested a recording of the *Suite*. Hobson, winner of the Leeds Piano Competition in 1981, had previously taken part in performances of Martinů chamber works such as the *Trio for Flute, Cello and Piano, H. 300* and the *Sonatina for Clarinet and Piano, H. 356*. In parallel, he was pursuing a conduct-

ing career and had been associated with the Sinfonia Varsovia since 1995.

He enthusiastically took up the challenge and the *Dance Suite* was finally committed to disc in Warsaw on 19–21 December 2012, the score having first been prepared and edited by Michael Crump. The recording sessions were not preceded by any public performance, but Ian Hobson hopes to include the work in a projected festival of Slavic music in Warsaw.

The resulting well-filled CD also features first performances of earlier, shorter, Martinů works, notably *Village Feast, H. 2*, an *Orchestral Movement, H. 90* and, perhaps most significantly, the *Nocturno, H. 91*, as edited by Sandra Bergmannová. The composer's orchestration of his own piano *Prelude en forme de scherzo, H. 181A*, dating from 1930, completes the disc.

Those who have heard the recording express delight with the results. It is due for release on the Toccata Classics label in April [TOCC 0156]. All concerned with the realisation of this project are to be congratulated on at last making this charming and hitherto inaccessible music available for all to enjoy.

/ Gregory Terian

LIST OF MARTINŮ'S WORKS XII

Special Series

CATEGORY/

VOCAL MUSIC

SUBCATEGORY/

CANTATAS WITHOUT INSTRUMENTAL ACCOMPANIMENT CANTATAS WITH ORCHESTRA ORATORIO

ON THIS PAGE of the Revue we continue with our publishing of the complete list of Bohuslav Martinů's works.

In this issue we will start the subcategory Cantatas without instrumental accompaniment, Cantatas with Orchestra and Oratorio (listed in alphabetical order). The basic data on the works listed here have been taken from the online catalogue of Martinů's oeuvre at <http://database.martinu.cz>

Commentary/

"Archive" – gives the information as to where the autograph score is deposited. Premiere: Day / Month / Year Only accessible information is stated. If data on the publisher are missing, the work has yet to be published and is available as material that can be lent.

CANTATAS WITHOUT INSTRUMENTAL ACCOMPANIMENT

THE BURDEN OF MOAB H. 383 A

Place of composition: Schönenberg – Pratteln, Switzerland
Date of composition: 1959
Performing forces: Pf, Coro maschile
Archive: Paul Sacher Foundation, Basel
Copyright: Israeli Music Publications, Tel Aviv

HYMN TO ST. JAMES (HYMNUS K SVATÉMU JAKUBU) For soli, mixed chorus, organ and instrumental accompaniment H. 347

Durata: 12'
Place of composition: Nice
Date of composition: 1954
Performing forces: Cl-2Cor-Org-2VI-2Vc-Cb (ad lib.); Coro misto (SATB)
Dedication: Napsáno k památce našeho kostela v Poličce, jehož věž je spojena s mým dětstvím. / Written in memory of our church in Polička, whose tower is connected with my childhood.
Performers of premiere: Jaroslav Maděra (cond.)
Premiere: Polička, 31.7.1955
Archive: Autograph is missing
Publisher: Éditions Max Eschig, Paris 1966 (M. E. 7390)
Copyright: Éditions Max Eschig, Paris

LEGEND FROM THE SMOKE OF POTATO FIRES (LEGENDA Z DÝMU BRAMBOROVÉ NATI) For soli, mixed choir and instrumental accompaniment H. 360

Durata: 23'
Place of composition: Rome

Date of composition: 1956
Performing forces: Fl Cl Cor Fisarm Pf; Coro misto (SATB)
Dedication: Frances Ježková
Performers of premiere: Jan Kühn (cond.), Český pěvecký sbor (Czech Mixed Choir)
Premiere: Prague, 27.5.1957
Archive: The Bohuslav Martinů Center in Polička
Publisher: Státní nakladatelství krásné literatury, hudby a umění, Prague 1960 (H. 2996)
Copyright: Bärenreiter Prague

MIKESH FROM THE MOUNTAINS (MIKEŠ Z HOR) For soli, mixed choir and instrumental accompaniment H. 375

Durata: 23'
Place of composition: Schönenberg – Pratteln
Date of composition: 1959
Performing forces: VI VI Vla Pf; Coro misto (SATB)
Performers of premiere: Pavel Kühn (cond.), Kühn Mixed Choir, members of Prague Symphony Orchestra
Premiere: Prague, 18.6.1959
Archive: The Bohuslav Martinů Center in Polička
Publisher: Státní nakladatelství krásné literatury, hudby a umění, Prague 1960 (H. 2992)
Copyright: Bärenreiter Prague

MOUNT OF THREE LIGHTS (HORATŘI SVĚTEL) For male choir and organ H. 349

Durata: 21'
Place of composition: Nice
Date of composition: 1954
Performing forces: Org, Coro maschile (TTBB)
Dedication: Die Haghe Sanghers
Performers of premiere: Die Haghe Sanghers
Premiere: Bern, 3.10.1955
Archive: Bibliothèque nationale de France
Publisher: Éditions Max Eschig, Paris 1992 (M. E. 7673)
Copyright: Éditions Max Eschig, Paris

THE OPENING OF THE SPRINGS (OTVÍRÁNÍ STUDÁNEK) For soli, female chorus and instrumental accompaniment H. 354

Durata: 21'
Place of composition: Nice
Date of composition: 1955
Performing forces: VI VI Vla Pf; coro femminile, coro voci bianche ad lib.
Dedication: Miroslavu Burešovi a našemu kraji. / To Miroslav Bureš and our region.
Performers of premiere: Jan Kühn (cond.), Childrens Choir and Female Choir of Jan Kühn
Premiere: Prague, 7.12.1955

Archive: The Bohuslav Martinů Center in Polička
Publisher: Státní nakladatelství krásné literatury, hudby a umění, Prague 1956 (H. 2122)
Copyright: Bärenreiter Prague

THE PROPHECY OF ISAIAH (IZAIŠOVO PROROCTVÍ) For soli, male choir and instrumental accompaniment H. 383

Durata: 20'
Place of composition: Nice
Date of composition: 1959
Performing forces: Tr Vla Timp Pf; Coro maschile (TTBB)
Premiere: Tel Aviv, 1961
Archive: The Bohuslav Martinů Center in Polička
Publisher: Israeli Music Publications Ltd., Tel Aviv 1961 (IMP 316)
Copyright: Israeli Music Publications, Tel Aviv

THE ROMANCE FROM THE DANDELIONS (ROMANCE Z PAMPELÍŠEK) For mixed choir and soprano solo H. 364

Durata: 15'
Place of composition: Rome
Date of composition: 1957
Performing forces: Coro misto (SSAATTBB)
Dedication: Markéta Kühnová, Jan Kühn
Performers of premiere: Markéta Kühnová (cond.), Czech Mixed Choir
Premiere: Prague, 26.10.1958
Archive: The Bohuslav Martinů Center in Polička
Publisher: Státní nakladatelství krásné literatury, hudby a umění, Prague 1960 (11.2997)
Copyright: Bärenreiter Prague

CANTATAS WITH ORCHESTRA

BOUQUET OF FLOWERS (KYTICE) A cycle of compositions to folk texts for mixed chorus (children's chorus), soli and small orchestra H. 260

Durata: 43'
Place of composition: Paris
Date of composition: 1937
Performing forces: 2320-2210-Timp-Batt-Arm-Pf-Pf-Archi; coro misto, coro voci bianche
Dedication: Jan Zrzavý
Performers of premiere: Otakar Jeremiáš (cond.), Kühn Mixed Choir
Premiere: Prague, duben 1938
Archive: Český rozhlas/Czech Radio, Prague
Publisher: Český hudební fond, Prague 1956 (ČHF 054)
Copyright: Schott Music, Mainz

CZECH RHAPSODY (ČESKÁ RAPSODIE) For orchestra, baritone, mixed choir and organ H. 118

Durata: 31'
Place of composition: Polička
Date of composition: 1918
Performing forces: 2223-4331-Timp-Batt(GC,Ptti,Tam-tam)-Arpa-Org-Archi; Coro misto
Dedication: Alois Jirásek
Performers of premiere: Ludvík Vítězslav Čelanský (cond.), Prague Hlahol, Czech Philharmonic Orchestra
Premiere: Prague, 12.1.1919
Archive: The Bohuslav Martinů Center in Polička
Publisher: Boosey & Hawkes, Prague 2007
Copyright: Boosey & Hawkes, London-New York

FIELD MASS (POLNÍ MŠE) For baritone, male chorus and orchestra H. 279

Durata: 27'
Place of composition: Paris
Date of composition: 1939
Performing forces: 2020-0320-Timp-Batt-Arm(Org)-Pf; Coro maschile
Dedication: Československým dobrovolníkům na francouzské frontě. / To the Czechoslovak volunteers on the French front.
Performers of premiere: Rafael Kubelík (cond.), Theodor Šrubař (bar), Czech Philharmonic Orchestra, Czechoslovak Radio Choir
Premiere: Prague, 28.2.1946
Archive: The Bohuslav Martinů Center in Polička
Publisher: Melantrich, Prague 1947 (M. 277)
Copyright: Bärenreiter Prague

ORATORIO

THE EPIC OF GILGAMESH (EPOS O GILGEMEŠOVI) For soli, mixed choir and orchestra H. 351

Durata: 50'
Place of composition: Nice
Date of composition: 1955
Performing forces: 2020-0320-Timp-Batt-Pf-Arpa-Archi; Coro misto
Dedication: Maja Sacher
Performers of premiere: Paul Sacher (cond.), Ursula Buckel, Hans Jonelli, Pierre Mollet, Derrick Olsen, Hans Haeser, Basler Kammerorchester, Basler Kammerchor
Premiere: Basel, 23.1.1958
Archive: Paul Sacher Foundation, Basel
Publisher: Universal Edition, Vienna 1958 (U. E. 12704 LVV)
Copyright: Universal Edition, Vienna

an unforgettable day!



From the left:
Rudolf Firkušný, K. B. Jiráček
with his wife, Jeroným
Zajíček in 1955

OWING TO the kindness of Mrs. Karla Hartl, a member of the Board of the Kaprálová Society, the Bohuslav Martinů Institute has obtained a copy of a letter providing a wonderful insight into Martinů's personality. The letter was written by the Czech composer Jeroným Zajíček (1926-2007), who emigrated to the USA in 1952 and had the opportunity to meet Martinů. He was also a close friend of the Firkušný family. Zajíček vividly describes an afternoon spent with the composer in his New York apartment. Below is an extract from the letter:

[...] When I was planning to leave, I tried to prepare for it. (...) I even went to Polička to see Martinů's sister. She warned me that Bohuslav wouldn't talk to me, but she ultimately took mercy on me, a failed university student, and gave me a small photograph (Martinů and his wife in Polička picking mushrooms in 1932), telling me to show it to him

when I got to New York, and he would know that it was from her.

[...] And arranging my departure for America took quite some time. I knew Prof. Jiráček from Prague and when I wrote to him that I had received my visa and that I would arrive in N.Y. in April 1952, he said it was convenient since he had a few days off from school at Easter and his wife had a new car. Jiráček and his wife decided to pick me up. And we met in the house of the musicologist Jan Löwenbach. And in that very week, amidst the cultural merry-go-round, (on Maundy Thursday) we visited the Martinůs. An unforgettable day! From ten in the morning to five in the afternoon we were sitting in the Martinůs' small flat. Firkušný, who was living next door but one, was on a tour at the time. In his top-floor, walk-up apartment, Martinů treated us to red wine and Ritz crackers. The flat was small, with the largest area being occupied by a piano. By the window, there was a tiny

wooden table with a stool, and on the table the score of Martinů's cello concerto, copied by Associated Music Publishers, a company that printed offset music notation from handwritten films on both sides, as Martinů explained. Previously, it was only printed on one side and the pages were bound like an accordion. When Martinů didn't want me to hear something, he spoke English. When he didn't want Jiráček's wife to hear something, he spoke French to Karel. Martinů was a chain-smoker, Chesterfields. I was a smoker too. I lit his cigarettes with my lighter, and he lit mine with European wooden matches, holding both the box and the match in one hand. It crossed my mind that he had to do it this way when he had a pencil in his right hand. And he kept bringing the red wine. When we wanted to leave, he implored: "Don't leave, I'm feeling good. Charlotte will be home soon and cook lunch." And when his wife finally did come home, instead of lunch she served another bottle of red wine and the same crackers, but this time spread with soft cheese. When later on the distraught Rudolf, who was rehearsing with the Chicago Philharmonic, told me that Martinů wouldn't be coming back from the hospital since he had stomach cancer, I couldn't help but remember the red wine and the crackers.

[...] I had the impression that Martinů didn't like teaching, even though someone wrote that he did like it. At the time, he kept complaining that since falling in 1946 he'd had a permanent headache and couldn't hear properly. I can still see his high forehead with a fresh scar, which wasn't seen in later photographs.

7 January 2004

martinů the philanthropist

/ MAREK PECHAČ /

B. MARTINŮ'S SHORT AUTOGRAPH has appeared on offer at the Harmonie Autographs and Music, Inc., a New York-based shop specializing in music-related documents. Although the source isn't of significance for the Bohuslav Martinů Complete Edition, it has still attracted the attention of many scholars because it illustrates Martinů's good-hearted nature and his compassion for the needy. Under the three bar introductory musical quotation of *String Quartet No. 7 (Concerto da camera)*, H. 314, we can find the following note for the dedicatee, who apparently requested this souvenir:

„Dear Mr Kaiser,
I don't charge anything but if you will send something to the Mr Ryan, for the Blind people.
Sincerely yours, B. Martinů”





charles rosen

5.5.1927—9.12.2012

/ ALEŠ BŘEZINA /

IN DECEMBER the world's media brought news of the death of Charles Rosen. Numerous obituaries reminded readers of everything substantial from his remarkable life, about his piano studies at the Julliard School of Music, which he had attended since the age of seven, where he had spent 11 years learning under the guidance of Liszt's pupil, Moriz Rosenthal. His studies at Princeton University, where he defended his doctorate in French literature at the age of 23, were also mentioned, as were his famous and still topical books *The Classical Style* (1971), *Sonata Forms* (1980) and *The Romantic Generation* (1995). His passion for a wide scope of composers from Frédéric Chopin, to Arnold Schönberg and Elliott Carter, was also noted. Bohuslav Martinů was only occasionally briefly mentioned in the aforementioned texts. This is why I would like to complete the picture with a short personal memory for the readers of the Martinů Revue.

I met with Rosen once in 1999, when I had been preparing a documentary film *Martinů and America* (Czech Television 2000) with Jiří Nekvasil. Our meeting lasted only a few hours, but it was quite unforgettable. Rosen was one of the prominent students of B. Martinů at Princeton University. That is why the director Nekvasil and I wanted to hear as much as possible about their encounters from him personally. The more so because we had driven to this meeting directly from Princeton, where standing in front of a building where lectures were taking place, Michael Steinberg had been telling us in absolute detail how they had gone to meet Martinů with Charles at the train station where his train from New York City arrived, how they accompanied him to the university, what they had talked about, about B. Martinů's teaching methods and about his opinion that lessons are far less important for students than the most fundamental thing of all, that is being "who you are". Steinberg reminisced about the music that Martinů had played on his turntable for them during classes (Stravinsky, Bartók, English and Dutch madrigalists or sometimes on request his own compositions), about Martinů's youth in Europe and his membership in the section of

second violins in the Czech Philharmonic. He told us about the *Field Mass, H. 279*, which the university students had studied and performed in an American premiere at a concert marking the composers jubilee, where pianists like Charles Rosen had performed. He also mentioned the great sympathies Martinů felt towards Rosen, probably because he could talk to him in his beloved French. This made us look forward to the shooting with Charles Rosen even more.

Rosen welcomed us very warmly in his Manhattan apartment, where he had spent almost his entire life. Once he caught a glimpse of the TV camera he started protesting, that we had merely agreed on an informal chat. I easily rebutted this by showing him our mutual correspondence about the prepared documentary film. So we started the shooting. The first thing he told us on camera was that he had never studied music at Princeton, "because it would have been too easy for him", that instead he chose French literature as his major and so he practically didn't know Martinů. Again it wasn't difficult to disprove this using a printed program of the welcoming concert at Princeton, where he had performed and mainly using a concise summary of the previous shooting with Michael Steinberg, a prominent musicologist and an excellent narrator. "Michael always had a rich imagination," Rosen replied. At this moment our meeting started to seem quite unpromising from the viewpoint of finishing the prepared documentary film. I got the idea to remind Rosen of the first gramophone recording Martinů had given him and that he recorded a selection of his piano *Etudes and polkas, H. 306*, and the *Les Ritournelles, H. 227* on it. Rosen's facial expression changed immediately. He stood up from his armchair and went to the other side of the room, where he sat down at the piano and started searching for the first tones of the *Polka in A*. Although hesitant, he recalled the smallest details absolutely correctly, in spite of not having played it publicly since 1950. He performed it very distinctively, in an exceptionally slow pace, where he particularly dramatically emphasised the suspenseful micro-story using the bass line of the left hand. Immediately afterwards he commented on this polka with the words: „It's typical that, the changes in

phrasing, these offbeat accents. This music has an enormous charm, a great pity that it's being let go. People should return to this."

He then started talking about his contacts with Martinů, about his personality and music, his love for the Central European musical tradition. What was exceptionally interesting was Rosen's observation on the different use of folk songs in the respective outputs of B. Martinů and Igor Stravinsky, "who was more radical in one respect that is, for him his treatment of folk music was actually more radical than Martinů's because it was partially ironic. There was this kind of ironic air in Stravinsky. Stravinsky would deliberately write passages that were ugly, because he enjoyed them and he loved them. Martinů actually came out of a background with a very rich use of Czech folk music from Dvořák and Smetana where the folk music was no longer as exotic. Stravinsky still found Russian folk songs extremely exotic and strange. Deliberately the word I would like to use is "alienated". Stravinsky alienated the material constantly throughout his life. And Martinů actually loved the tradition more than Stravinsky did, for him it was still a living tradition and he didn't want to alienate it, he wanted to continue it in this way. This makes him at once, somewhat a stronger composer in relationship to tradition than Stravinsky and also a weaker one because he is destroying the tradition much less than Stravinsky."

What was very interesting was his observation that to rediscover B. Martinů's work on American stages, it would be of fundamental importance to present American audiences with his operas, which he considered to be the most important part of this composer's legacy. We left his apartment after several hours with a large amount of filmed material, absolutely enchanted by his memory, his ability to aptly say the important facts, and also by his sense of humour.

It was only later that Jiří Nekvasil and I realised Charles Rosen had at first been testing us using his typical sarcastic smile and happy inquisitive eyes – testing whether we actually knew anything about Martinů and whether he should sacrifice several hours of his time for us. At that time he only had 12 more years ahead of him. ■

memories of bohuslav martinů / ZORA

I MET BOHUSLAV MARTINŮ during my first stay in Paris. He took a liking to me and we gradually became close friends. At the time, however, I was immature, childish even. Given my lack of experience, I was far from aware of the value of this great artist and had no inkling of the crucial role he would play in my own artistic development. With the blitheness of youth, I took many a thing for granted. In Martinů's presence I felt at ease and had a good time. He did not talk much about himself, focusing rather on me, and his gaze showed a warm affection towards me. He bore within himself something similar to the folk artists whom I met later on in Moravian Slovakia and who taught me folk dances – the verbuňk, the odzemek – and wonderful songs with unusual melodies and movingly beautiful lyrics.

Whenever Martinů explained something to me, he was completely absorbed in it. He formulated the content simply and clearly so as to make me understand it correctly. I was an eager and attentive listener. When he took me to a small popular theatre, he was just as excited as I was.

I did not feel the twenty-three-year age difference in the slightest. He had a sense of humour and loved to observe the responses of audiences, who could be carried away by a play to such an extent that they would warn an actor on stage of the imminent danger and

excitedly prompt him to hide somewhere or disappear. I suspect that was one of the main reasons why Bohuslav took me to the theatre from time to time.

He introduced me to some of our leading painters, including Jan Zrzavý, who was a close friend of his. Czech artists in Paris got together in famous cafes, such as La Coupole, Café du Dome and other similar places. I, however, had neither the time nor money to go to cafes, and somehow did not feel at home there. I fully concentrated on my studies and everything that related to my subject, even indirectly. I was allured to discover the beauties and treasures of Paris.



Following my return to Brno, I kept in touch with Bohuslav Martinů through letters. I turned to him whenever I needed artistic advice. After attending summer classes given by Rosalie Chládek in 1934, I wrote to him about how I had suddenly realised the expressive power of rhythm. I was overwhelmed and confused by my new discoveries and needed to confide in someone about it. God only knows what I tangled up in my letter and what I omitted. At the time, I was not able to express myself clearly enough in this respect. I was guessing at many a thing, but mainly I was searching. Martinů replied to me with a beautiful letter in which he simply, clearly and in a poetic manner explained the creative process and gave me advice which I have followed ever since.

OBITUARY

zora šemberová

13 March 1913 (Brno, CZ) —
9 October 2012 (Adelaide, Australia)

The ballerina, choreographer and pedagogue Zora Šemberová was a legend of the world dance scene. She would have celebrated her 100th birthday on 13 March 2013. A friend and ardent admirer of Bohuslav Martinů, Šemberová performed Mariken in Martinů's opera *The Miracles of Mary*, H. 236, and collaborated on the choreography of Alfréd Radok's legendary production of *The Opening of the Springs*, H. 354, at Prague's Laterna magika. She worked at the Municipal Theatre in Brno (1922–1928 and 1932–1941), at the National Theatre in Prague (1928–1930 and 1943–1959), at Prague's New German Theatre (1942–1943), as well as at

Paris's Gaumont Palace (1931–1932). Between 1946 and 1968 she taught at the Prague Dance Conservatory, where she nurtured the talent of a number of outstanding artists, including Jiří Kylián, Pavel Šmok, Ladislav Fialka and Vlastimil Harapes.

Zora Šemberová was one of the most distinguished Czech dancers. She was the first to portray Juliet in Prokofiev's celebrated ballet (world premiere: 30 December 1938, Brno; choreographer and "Romeo": I. V. Psota).

From 1968 she taught at Flinders University – Adelaide and the Australian Mime Theatre. She co-founded the Czech Chamber of Commerce in

◀ Zora Šemberová dancing in the opera
The Miracles of Mary, H. 236

Adelaide and for almost 40 years assisted the local Czechoslovak Club, especially in the organisation of cultural events. In 2005 she received from the Czech Ministry of Foreign Affairs the *Gratias agit* honour for propagating the good name of the Czech Republic abroad. In 1998 she won the Thalia Award for lifetime achievement, in 2007 she was elected Czech Woman in the World and in 2008 she received the Ministry of Culture's *Artis Bohemiae Amicis* medal for promoting Czech culture worldwide. In 2005, to mark her 95th birthday, the National Theatre in Prague published the book *Na šťastné planetě* (On a Happy Planet), which bears witness to Zora Šemberová's creative life and her passion for the arts, dance in particular. From this book, we have selected a few of her reminiscences of Bohuslav Martinů. ■

Šemberová

PARIS 25. 5. 1934

(...) I am working on a new theatre piece in which you have been allocated a nice dance role. And since I will probably submit it to be premiered in Brno, it is possible that we will meet there one day in the autumn. Yet it still depends on many circumstances, mainly the theatre itself. The work has yet to be completed, but since they are shorter scores I will send some of them to the theatre next week and hope to finish the rest soon. So, if everything goes as I imagine, you will have something to deal with during the holidays, and your roles are really nice, so you will not be able to complain.

(...) That which you write about dance and rhythm is not entirely correct, but I know that if it is difficult to talk about, it is even more (difficult) to write about. Hence, it is possible that I have not quite understood your comprehension of rhythm and life, and dance in general. If I wanted to explain it in music, perhaps it would be as follows: Rhythm is undoubtedly an important component, yet it is still just a component. Besides it, there is melody, harmony (polyphony), dynamics, timbre and what not. All these things are beautiful in their own right, yet only their welding together makes us anticipate a sort of life and, to boot, they must be merged in such a manner that they form a real organism, like the human body, healthy and proportionate. And this organism leads to stabilisation of the form, and I think that it is the form that discovers the soul, from which primarily stems the impulse that compels us to seek beautiful things and ideas and affords them their own life. That is, a sort of resumé of all these components constitutes a firm foundation.

When it comes to dance, I cannot say properly how it is possible to apply it, but you will learn for yourself. Nevertheless, I can give you certain advice. You have a good instinct, let yourself be led by it and trust it. Even if it is a vague sense of something that you capture for a short moment in your mind and then it instantly disappears into obscurity, it is that which speaks for you, in the course of time you will realise with increasing clarity that which wanted to be expressed by that moment, and it will be you yourself and your soul that will somehow reflect

it in dance. And this awakening is the creative process which, in fact, never comes to an end, and you cannot skip several chapters but will have to unveil the secret page by page, almost letter by letter. After a certain time, you will see certain results. You yourself must also have clarified many things that once, perhaps a long time ago, you only vaguely surmised, and by listening to this voice you have implemented a great deal and remained yourself. They are dialogues with our soul, very discreet, short and pleasant dialogues, like a Sunday or holiday spent in the countryside amidst fields or forests. In conclusion, I send you my heartfelt greetings

and those of Mme Martinů, who adds "je vous embrasse très gentilement".

Yours B. Martinů

When I talk about Martinů as a human and creator of superb compositions, I can feel that something essential was deeply rooted in him, something from which genuine folk art grew. I also mean that, although he did not only live amidst nature, he was permeated by nature and a sound humanness, which merged into one. That is why his sentence about the creative process and its result keeps enrapturing me again and again.



In the same year, a few months later, at the end of August 1934, I received another letter from him, which related to his new opera titled *The Miracles of Mary*. These letters, which I was asked for by Dr. Miloš Šafránek, were fortunately published, before they were stolen by the secret police, in his book *Divadlo Bohuslava Martinů* (The Theatre of Bohuslav Martinů, Prague: Editio Supraphon, 1979).

On 23 February 1935, Bohuslav Martinů's opera had its world premiere at the Brno theatre. The lead characters were cast twice – as singers and dancers. Mariken of Nimegue was sung by Marie Žlábková and I danced Mariken's soul. The Devil was sung by Nikola Cvejič, his double was danced by Emerich Gabzdyl. Erich, as we called him, was also in charge of the choreography. The Mariken-Devil duet was created by both of us. Serving us as approximate guidance was Bohuslav Martinů's interesting choreographic conception, which he described in a letter he wrote to me in August 1934.

PARIS 29. 8. 1934

(...) When it comes to the role of Mariken, I think it stands to reason that you will be chosen. None the less, I am concurrently writing to the directorate that this role and the role of the dancer in *The Foolish Virgins* has been directly allocated to you, hence you do not need to worry on this account.

I think that the material is ready and you will have the opportunity to go through the score and see what it is all about.

Furthermore, it would be good, since the dance number of Mariken (the Devil and Mariken) is a problem, to discuss it also a bit in technical terms with your partner, who will probably be the Dead Man from *The Spectre's Bride*, and it would perhaps also be good to meet Mr. Váňa-Psota, who is now in Brno and would undoubtedly give you valuable instructions. My opinion of this dance, in theory of course, is that the performance must come across as a hallucination, as regards both the atmosphere and gestures. From the beginning to the end, the dance must keep expressing something gruesome. It embodies the Devil's fight with Mariken's soul, and he fights until he gains total



control – that is, a sort of scene of hypnosis, incantation. The dance is really long and it must be very carefully measured out as regards both gesture and movement. I myself imagine (at least from the beginning until the middle of the dance) movements on the spot, very abrupt and short movements, you will see that the music runs all the time in fast quavers (...) almost wearily; thus it concerns constant approximation and retreating of both persons, a sort of torpor, enlivened by short movements, as though tremor. The role of the Devil and your resistance has thus to be precisely measured out within the area of the dance and remain as long as possible in the state of a sort of stupor. That is, to forbear as much as possible running around the stage (with the exception of the most dramatic moment) and standard dancing, i.e. depicting, expressing the action. The action is clear to everyone, the question is to embody it in a sort of vision of gesture and movement. I think this corresponds well to your own notion of dance. Do not count with having your face visible, since you will be wearing a white mask, but pay great attention to the contrast between the movement and gestures and the motionless facial expression. You should also think of a costume, I will agree upon it with a painter. It will actually be like in *The Spectre's Bride*, but I think it will be made of a fabric that would help keep the movement. As for the role of the Foolish Virgin, it is somewhat more dance-like and it can express directly fright, despair, etc. (...)

Regards,
Yours B. Martinů

I mention Mariken, although I also danced Sister Pascaline. Martinů presumed that Gabzdyl would be my partner in *The Miracles of Mary* and allocated the role of Mariken directly to me. The work was staged as a play within a play, with František Muzika's beautiful sets, which could be considered an entirely contemporary design even today. The premiere in Brno satisfied everyone in all respects, Bohuslav Martinů and the audience alike.

When after the death of her husband in 1959 Madame Charlotte Martinů visited Prague and I had the opportunity to meet her, she told me: **"Martinů vous aimait beaucoup et moi aussi" (Martinů liked you very much, and so do I.)** She called me "la petite Zora". Now, when I approach my horizon, I realise that everything that has happened was meant to happen. An artist and human such as Martinů could not disappear from my life. Maturity brings with it a greater ability to appreciate a creator's values and his work. Some of his compositions will accompany me till the end of my days.

I have a great affinity to music, which is an important part of my life. Hence, I feel obliged to mention that which listening to some of Martinů's paramount works brings to me, and thus praise with humility the most precious facet of his being: his musical genius.

My emotional impressions profoundly relate to Martinů's music and myself alike. One of the pieces I admire most is his sixth symphony, known as the *Fantaisies symphoniques, H. 343*. It is replete with dramatic agitation, strong and emotionally contradictory states expressed in



◀ Zora Šemberová
& Oldřich F. Korte

Owing to the composer and music-lover Oldřich František Korte and other self-sacrificing initiators and enthusiasts, the Bohuslav Martinů Foundation was established. In 2001 the Supraphon label, in collaboration with the Bohuslav Martinů Institute, released a set of four CDs. The selection and the act itself are deserving of thanks and acknowledgement. The compositions, enchanting in their ample expressive beauty, include several movingly simple songs, captivating due to their sparseness and truthfulness, qualities inherent to the Moravian folk tradition and forming an essential part of Bohuslav Martinů's being.

It seems to me that nature and good music have something in common: both evoke experiences of beauty, which can be most concisely depicted by both music and nature.

Following the end of the Occupation, I hoped that Martinů would come back to, or at least visit, his homeland. I know that for many years he longed to embrace with his eyes the familiar places of his native land. First it was not desired, later on there were not the appropriate conditions for his return. How very much I would have liked to see him again! Exceptional personalities and teachers are few and far between. That is why you have to travel around the world to see them. Our musical world, the young generation in particular, suffered a great loss in consequence of Bohuslav Martinů's absence. Yet one must accept that which under certain circumstances cannot be changed, and be grateful for all the beauty that life has endowed. ■

immense surges in lush instrumentation by means of which Martinů in places captures the beauty of spatial experiences in a remarkable manner. I can only compare these experiences to the impression I had in the Šumava mountains when looking at several successively meandering wooded hills. Without being aware of it at the time, I dropped to my knees in prayer, unable to express such a profound experience in words. I was permeated with the feeling of utmost beauty, prevailed by the feeling of eternity. By means of his brilliant talent in making use of the abilities of musical instruments, Martinů succeeded in translating tones into wonderful chords which, blending with the firmament, expressed the illusion of

space stretching ad infinitum. Martinů, who in contact with people was rather taciturn, revealed his personal professions in torrential or dynamically subdued musical areas, wittingly or not. In a way, my impressions also relate to other of his mature compositions, among them *Symphony No. 4, H. 305* and the *Double Concerto for Two String Orchestras, Piano and Timpani, H. 271*. They also include the opera *Juliette*, once staged at the National Theatre in Prague and sung by Maria Tauberová's crystal clear voice, as well as his opera *The Greek Passion*. Naturally, each of these works has its own emotional and variously dynamically and compositionally shaded variations and atmosphere.

NEWS

new online database of bohuslav martinů institute sources

TO MARK the 122nd anniversary of the composer's birth, on 8 February 2012 the Bohuslav Martinů Institute unveiled a new database of sources. Over the time of their existence, the Bohuslav Martinů Foundation and Institute have gathered in their library a vast quantity of copies of originals that are scattered in archives and institutions, as well as in private hands, all over the world. Within the ongoing work on the Bohuslav Martinů Complete Edition, the necessity has arisen to assort and catalogue these sources in a new integrated online database. At the same time, the project aims to make the maximum possible amount of information accessible online to both Czech and

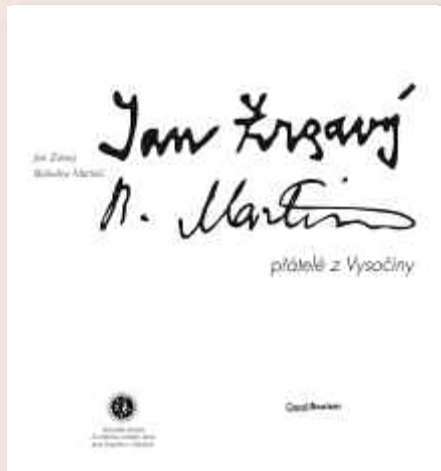
foreign researchers. For this reason, the database is conceived as Czech-English.

The database of Bohuslav Martinů Institute sources includes information about scores, librettos, letters and photographs linked with the composer's life and work. Its core is formed by an electronic catalogue providing basic information on Martinů's compositions. The regularly updated catalogue draws upon Harry Halbreich's catalogue *Bohuslav Martinů Werkverzeichnis und Biografie*, Schott, 2007. In the future, the information on compositions will be extended to encompass data on sources of individual pieces, including their detailed physical description. The other part of the sys-

tem comprises thoroughly processed correspondence relating to Bohuslav Martinů and his work. The online database also includes period photographs and Martinů's drawings. In the case of receiving the owner's consent to their publication, sources, letters and photographs are also available in digitised form. Searching in the database's individual categories is extremely flexible, users can apply fulltext searching or searching according to precise criteria and filters.

The database is being gradually improved, supplemented and updated. It can be found on <http://database.martinu.cz> ■

jan zrzavý and bohuslav martinů: friends from vysočina



Arranged and written by Lucie Jirglová
Published by the Civic Association for
the Preservation of Jan Zrzavý's House
in Okrouhlice, 2012
ISBN 978-80-260-3372-1

MARTINŮ WAS fortunate indeed in that he had a number of very close friends with whom he remained in contact for several decades. Those most significant for both his life and career

included Stanislav Novák, Rudolf Firkušný, Paul Sacher, Václav Talich, Frank Rybka, Miloš Šafránek, Karel Šebánek and, last but not least, Jan Zrzavý.

In 2010 the Municipal Museum and Gallery in Polička prepared an exhibition about the lifelong friendship of two famous Vysočina natives – Bohuslav Martinů and Jan Zrzavý. It was subsequently on display in several other places. At the present time, it can be seen in Okrouhlice, Jan Zrzavý's birth place. The exhibition served as the basis for a book entitled *Jan Zrzavý and Bohuslav Martinů: Friends from Vysočina*. Most of the text was written by Lucie Jirglová, a musicologist from the Martinů Center in Polička, who also co-created the catalogue for the permanent exhibition about Martinů in his home town. The book was published by the Civic Association for the Preservation of Jan Zrzavý's House in Okrouhlice.

The individual chapters are devoted to the native region and childhood of the two artists, their studies in Prague, their time together in Paris. Two sections describe their close friendship and mutual support in the 1930s, when Martinů was already living with his wife Charlotte. The two artists are also presented in opposite roles – Zrzavý as a music-lover and Martinů as a gifted caricaturist. The end of the book is devoted to an account of Okrouhlice and Polička.

The publication contains plenty of visual materials – period photographs, reproductions of pictures, letters and autograph scores, gathered by the author from more than twenty institutions and private individuals. In addition

to familiar photographs of Martinů, the book also publishes for the very first time previously unknown pictures from private and museum collections (p. 49 etc.). Zrzavý's paintings are explained in connection with the course of his life; Lucie Jirglová even managed to obtain permission to publish a reproduction of his work *The Good Samaritan*, which Zrzavý gave to the Martinůs in Paris as a wedding present in 1931.

The book, in large square format without hard covers, captivates at first sight owing to a simple white cover with Zrzavý's and Martinů's signatures. The text is in Czech but does contain an English summary at the end.

/ Lucie Harasim Berná

www.janzrzavy.cz

miloš šafránek: the man and his music

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10th anniversary of the death of dr. ulrich uchtenhagen

/ ALEŠ BŘEZINA /

THIS YEAR MARKS 10 years since the sudden tragic death of **Dr. Ulrich Uchtenhagen** (*1926), who died on 31 January 2003 in a car accident in Zimbabwe. This lawyer and great lover of classical music was not only the director of the Swiss Copyright Organisation (SUISA) from 1961–1989, but also the personal advisor to two prominent European composers whose fates met in Switzerland, namely Paul Hindemith and Bohuslav Martinů.



the US to Switzerland and be represented by SUISA. After the composer's death in 1959, he effectively helped the composer's widow found the B. Martinů Foundation – first in Switzerland and then in the former communist Czechoslovakia, where Dr. Richard Klos was his most important partner. Klos was a lawyer for the Czech Music Fund and also later for the B. Martinů Foundation. Uchtenhagen provided the first legal counselling for the B. Martinů Institute, where he was an active helper since its founding in 1994, and for all meetings with publishing houses releasing the works of Bohuslav Martinů. Dr. Uchtenhagen also played a fundamental role in saving a large amount of B. Martinů's autographs. As soon as he found out that the composer's wife Charlotte was giving them out full of gratitude and good will to various interpreters and lovers of her husband's work, and that she wasn't keeping any records, he convinced her to put them all into an archive at SUISA, where he made photocopies for her to give out at freely. He

ceremoniously presented the Foundation and the Bohuslav Martinů Institute with all the autographs in 1999.

After retirement Ulrich was looking forward to entering a convent, where he intended to spend the rest of his days in peace. However this private wish was sidelined by his awareness of responsibility – at the age of almost 70 years he accepted an offer of Organisation mondiale de la propriété intellectuelle (OMPI) and travelled to Africa to help build local copyright organisations. However he never forgot to visit the Bohuslav Martinů Festival that took place in December in Prague, where he met with friends from the Foundation and the Bohuslav Martinů Institute. Among other things, he also helped formulate letters to publishers in the early preparation phase of the Bohuslav Martinů Complete Edition. During one of his first visits in 1995 he received one of the first medals ever to be awarded by the Foundation, from the hands of Dr. Viktor Kalabis, the then president of the Board of Directors. ■

new halbreich numbers

/ MAREK PECHAČ /

THE MUSICOLOGIST Harry Halbreich, who in February celebrated his 82nd birthday, is the first scholar to have gathered information on all Martinů's works. He assigned a "Halbreich number" to each composition and published his catalogue in 1968 under the title *Bohuslav Martinů Werkverzeichnis, Dokumentation und Biographie*. Since that time, many other pieces have been discovered, which subsequently have been assigned Halbreich numbers too. All the changes were included in the second edition of Halbreich's monograph (*Bohuslav Martinů*

Werkverzeichnis und Biographie) published in 2007, as well as in the online catalogue of Martinů's works <http://database.martinu.cz/>

The catalogue was recently supplemented with two interesting Bohuslav Martinů pieces, the first of them being the short ballet *The Hands*, whose parts, written in copyist's hand, were discovered in 2011 in the archives of the National Theatre in Prague. Owing to the absence of the precise date of completion – all that is certain that the work was created in 1927, as evidenced by the date in one of the instrumental parts – the piece has been chronologically included as dating from the beginning of that year and duly assigned the Halbreich number **H. 157bis**. There was an article entitled "I Have Never Written Anything to Březina's Hands", a Newly Discovered Bohuslav Martinů Ballet by Aleš Březina, about the ballet *The Hands* and its modern-day premiere in Martinů Revue No. 3/2011.

The second item is a set of minor compositions and rhymes that Martinů dedicated to

Edmonde Charles-Roux, daughter of the French Ambassador François Charles-Roux, in December 1940. The ambassador's family helped Martinů to get the documents he needed for his flight from France through Spain in the wake of the Nazi occupation of France. The grateful Martinů dedicated two autographs to the twenty-year-old Edmonde: the *Four Songs on Czech Folk Poetry, H. 282bis*, and a sketchbook containing minor pieces to Czech folk texts. In 1991, Madame Charles-Roux donated the manuscript to the Ministry of Culture of the Czech Republic, which decided to hand it over to the Bohuslav Martinů Centre in Polička. In his list of autographs, Iša Popelka gave it the title "Songs on a Half-Page". In 1994, the Lyra Pragensis Foundation published the sketchbook in the form of a facsimile entitled "Czech Folk Songs and Rhymes". The set of brief compositions has been newly included in the Halbreich catalogue under the title *Rhymes and Songs on Czech Folk Poetry, H. 283bis*. ■

three LPs issued in martinů's lifetime

/ MARK TODD /

IT IS ALWAYS INTERESTING to hear recorded performances of Martinů works which were made during his lifetime. Patrick Lambert's ongoing survey in recent issues of *Classical Recordings Quarterly* gives details of many of these. One interesting old LP, recorded around 1950 and involving artists who knew Martinů personally, included his *Flute Sonata, H. 306*, played by two veteran performers, the flute player René le Roy – probably best known to British audiences as the player in a recording made a year or so earlier with the Royal Philharmonic orchestra and Sir Thomas Beecham, with harpist Lily Laskine, of the Mozart Concerto for Flute and Harp – and the veteran British pianist George Reeves, known especially as an accompanist. The other side of the LP included performances of a selection of piano works by Charles Rosen, then in his twenties, a friend of the composer interestingly interviewed in the excellent documentary on Martinů's time in America by Aleš Březina. Audio files of the excellent historical performances on this LP have been available for some time in the Martinů Institute Library, but I was interested in obtaining a copy of the LP myself, and had been searching for it



regularly online over the last year or two. During summer 2012 I was pleased that a search located a copy obtainable at a very fair price, and at the same time, revealed two other old LPs from the same period also being offered for sale – all three from different sellers but all at fair prices. Both the other LPs included performances of Martinů works by the Walden

Quartet, personally known to Martinů and keen to promote his music. One of the recordings is referred to in a letter by Martinů dated January 21, 1953 reproduced in F. James Rybka's new book "The Compulsion to Compose":

'...I have a favour to ask you. I would be very obliged if you could send one copy of my String Quartet No. 6 to this address... [the address of his friend Roe Barstow]... This quartet is dedicated to her and it would give me great pleasure if you could send it. Please, send the record by Air-Mail, and let me know the expenses you had. Thank you very much. I am eager to hear it myself, and give my best regards to the Walden Quartet...'

The Walden Quartet had given the premiere of the work. On the other side of the LP is Walter Piston's *Piano Quintet* performed by the Walden Quartet with the young Earl Wild. On the other LP, the Walden Quartet perform Martinů's *Piano Quartet, H. 287*, (with pianist Harry Franklin) and Bartók's *Quartet No. 4*.

Both Martinů performances are sturdy and enthusiastic. I wasn't familiar with the pianist Harry Franklin, though a web-search showed that he had been highly praised in performances of a number of works issued in recordings. In this performance he is indeed an excellent advocate, responding with both finesse and power to the shifting moods of the Piano Quartet.

Audio files of these two historic and enjoyable Martinů performances should become available in the Institute Library. ■

MARTINŮ'S

LETTERS HOME

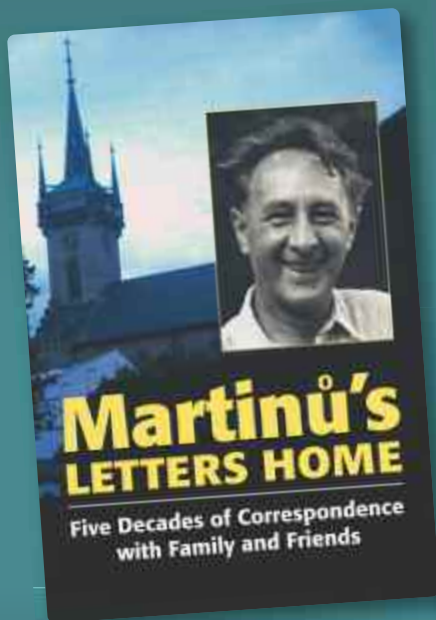
Five Decades of Correspondence with Family and Friends

Bohuslav Martinů

Edited by Iša Popelka

Translated by Ralph Slayton

English version edited by Martin Anderson and Aleš Březina



THE 121 LETTERS AND CARDS collected in this book document Martinů's life in his own words, beginning as a student in Prague and Paris, following his flight from Nazi-occupied France and charting his triumphs in American exile; the last letter is dated shortly before his death in 1959. They are addressed to his family and friends back home in the village of Polička, on the Czech-Moravian border. Kept at a distance by the Nazi occupation and then by Communism, Martinů was never to return there but, in a letter to the mayor, written as a gesture of solidarity after August 1938, he proudly described himself as a 'native son who is far from his home but who constantly returns – if only in his thoughts – with gladness – to that dear land – the most beautiful on earth'. The letters chart the conditions in which Martinů composed some of his best-known works, and the comprehensive annotations throw light on the people and events to which he refers.

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Škampa Quartet — String Quartets

Kaprál — Kaprálová — Martinů

Martinů — String Quartet No. 5, H. 268

The latest issue to emerge from the enterprising Radioservis label presents string quartets by Václav Kaprál, his daughter Vítězslava Kaprálová and her mentor Bohuslav Martinů. — Martinů's 5th Quartet is already well represented in the catalogues but this new recording brings us a fresh interpretation from the admirable Škampa Quartet. As is well known, this quartet dates from the time of Martinů's troubled relationship with Kaprálová in Paris in the spring of 1938. — The disc opens with a quartet composed in 1925 by Václav Kaprál, whose music is today all but forgotten. He was a pupil of Janáček, whose influence is apparent in this engaging work. — Kaprálová's own quartet pre-dates her meeting with Martinů. It has been recorded before but this performance presents a more authentic edition of the score, restoring previous cuts. It shows that at the time of its composition in 1936, Kaprálová's idiom had evolved beyond the influence of her father and she was developing a distinctive and appealing voice of her own. — This disc will particularly interest those intrigued by the links between the three composers. The Kaprálová Society is to be commended for sponsoring this disc. — The album cover reproduces a nice photo of Kaprál, his daughter and Martinů together with the family dog at Tři Studně in the summer 1938.



Helena Jíříková — Violin
Daniela Součková — Violin
Lukáš Polák — Cello
Radim Sedmidubský — Viola

Recorded 2012

Radioservis CR0618-2, 2012