

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

martinůrevue

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BOHUSLAV MARTINŮ AT
PRAGUE SPRING 2012

WORLD PREMIERE OF MARTINŮ'S
"ZERO" PIANO QUINTET IN BRNO

PHOTO GALLERY

DIGITISATION
OF MARTINŮ'S DOCUMENTS



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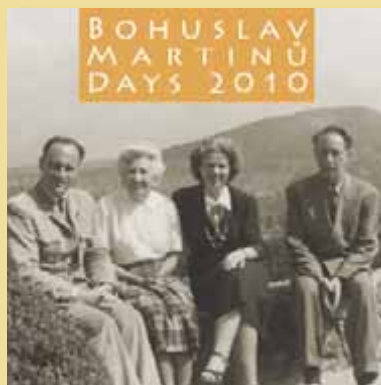
YOU WILL RECEIVE THREE ISSUES OF **MARTINŮ REVUE** MAGAZINE AND AN **UNIQUE CD** BOHUSLAV MARTINŮ DAYS 2010 WITH THESE RECORDINGS:

BOHUSLAV MARTINŮ *Trio No.2 D minor* / H.327

Max Eschig, Paris
RECORDED LIVE IN DVOŘÁK HALL,
RUDOLFINUM (February 14, 2011)

1. *Allegro moderato*
2. *Andante*
3. *Allegro*

ORBIS TRIO – Petra Vilánková (Violin),
Petr Malíšek (Cello), Stanislav Gallin (Piano)
Winners from the 2010 Martinů Foundation
Competition – 2nd prize and Prize for the best
interpretation of Martinů's work.



BOHUSLAV MARTINŮ *Epic of Gilgamesh* / H.351

Cantata for Soloists, Speaker, Mixed Chorus and Orchestra

Universal Edition, Wien
HISTORICAL RECORDING OF PERFORMANCE IN VIENNA (June 21, 1959)
9th International Music Festival, 16th Orchestral Concert
(with permission of Paul Sacher Stiftung, Basel)

1. *Gilgamesh*
2. *The Death of Enkidu*
3. *Invocation*

Philharmonia Hungarica, Wiener Singakademie, Paul Sacher (Conductor)
Marylin Horne (Soprano), Otto Wiener (Bass), Murray Dickie (Tenor),
Walter Berry (Bass), Ernst Meister (Speaker)

See www.martinu.cz – International Martinů Circle section
for information about IMC CD recordings from previous years.



NEW CD

DAWN OF CZECH MODERNISM

Smetana: String Quartet No. 2

Martinů: *Piano Quintet "Zero"*, H. 35

(World premiere recording)

Novák: Piano Quintet

Graffe String Quartet, Michiko Otaki (Piano)

Radioservis, 2012



For more information on the Graffe Quartet and *Piano Quintet "Zero"* see page 10

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events

MIMEFEST 2012

23 September 2012

> Polička, www.mimefest.cz

Bohuslav Martinů
Theatre Behind the Gate, H. 251
opera-ballet in 3 acts

Leo Štraus (Dialogs)
Radim Vizváry (Director & Choreographer)
Valentina Shuklina (Music Director & Conductor)
Singers & Dancers: students of HAMU
(Music and Dance Academy of Arts)
Female singer ensemble Bubureza
Chamber orchestra Quattro

BOHUSLAV MARTINŮ DAYS 2012



2 December 2012 / 7:30 pm > HAMU Prague, Martinů Hall
Concert of the Winners of Bohuslav Martinů Foundation Competition

16 December 2012 / 7:30 pm > HAMU Prague, Martinů Hall
Robert Schuman: *Märchenerzählungen for Clarinet, Viola and Piano, op. 132*
Bohuslav Martinů: *Sonata for Viola and Piano, H. 355*
Wolfgang Amadeus Mozart: *Kegelstatt – Trio, KV 498*
Trio Impression III: Christopher Hinterhuber (Piano),
Andreas Schablas (Clarinet), Milan Radič (Viola)

19+20+21 December / 7:30 pm > Rudolfinum, Dvořák Hall, Prague
Antonín Dvořák: *Symphony No. 3 Es major, op. 10*
Bohuslav Martinů: *Concerto for String Quartet and Orchestra, H. 207*
Antonín Dvořák: *Symphony No. 7 d minor op. 70*
Czech Philharmonic Orchestra, Jiří Bělohlávek (Conductor)
Bennewitz Quartet

18. MARTINŮ FESTTAGE 2012

17 November – 30 November > Basel, Switzerland



Artistic Director: Robert Kolinsky
Titular Patronage: Madeleine K. Albright,
former United States Secretary of State;
Didier Burkhalter, Federal Councillor;
Mariss Jansons, Conductor

Saturday, 17 November
OPENING CONCERT – DUO
Renaud Capuçon (Violin),
Gautier Capuçon (Cello)
Martinů: *Duo No. 1, H. 157*
Martinů: *Duo No. 2, H. 371*

Friday, 23 November
ORCHESTRAL CONCERT
Zürcher Kammerorchester,
Sir Roger Norrington (Conductor)
Kateřina Chroboková (Harpichord)
Martinů: *Divertimento (Serenade IV)*
for Chamber Orchestra, H. 215
Martinů: *Concerto for Harpsichord*
and Chamber Orchestra, H. 246

Saturday, 24 November FAMILY KONZERT
«DIVING BELL SOUND»
Martinů: *On Tourne, ballet, H. 163*
Sinfonieorchester Basel,
Thomas Herzog (Conductor),
Norbert Steinwarz (Choreography)

Tuesday, 27 November CINEMA

«MUSIC OF EXILE»

Bohuslav Martinů: *Reconstruction of the life of the Czech composer*
Documentary feature film on Bohuslav Martinů by the BBC from 1967
Written by Anthony Burgess – Produced and directed by Anthony Wilkinson
Interview with the director Anthony Wilkinson and the BBC-legend Brian Large

Friday, 30 November JAZZ
MORAVIAN SONGS

Zuzana Lapčíková (Cimbalom and vocal & quintet)
Josef Fečo (Contrabass), Rostislav Fraš (Saxophone), Ivan Herák (Viola),
Ondrej Krajňák (Piano), Kamil Slezák (Drums)

For the detailed programme see
www.martinu.ch/de/programm-2012

MAX KELLERHALS

/ LUCIE HARASIM BERNÁ

Dear readers, from now on this page will feature brief profiles of the founding members of the International Martinů Circle. In the 2/2011 issue we published an extensive article on Mrs. Geraldine Mucha and the violinist Josef Suk. In this issue, we will focus on Max Kellerhals, a Swiss priest and one of the last close friends of Martinů still alive.



Throughout his active life, **MAX KELLERHALS (1918)** was a priest in municipalities in the canton of Basel-Landschaft, near Liestal, the town in which Bohuslav Martinů died. Max Kellerhals accompanied Bohuslav Martinů in the final days of his life and participated in organising his funeral in Switzerland and, twenty years later, the transportation of the composer's remains to Czechoslovakia. These significant events are referred to in the following excerpts of an interview Aleš Březina conducted with Kellerhals during the shooting of the film *Out of Exile* (Czech TV 1998, directed by Jiří Nekvasil).

Max Kellerhals made the acquaintance of Bohuslav Martinů at the beginning of September 1955 at the Besançon festival, where he, a great music lover, had come to attend a performance of Rafael Kubelík. At the festival, Martinů's *Concerto for Two Pianos and Orchestra, H. 292* was presented by the Belgian duo Janine Reding and Henry Piette.

After the Rebers returned from the USA, we visited Rafael together at his orchestra rehearsals, including those in Besançon. At one of the rehearsals, a married couple arrived and sat to the left of us. During the intermission, Rafael came over and asked us: "Do you know each other? They are the Martinůs." So, that was the beginning of our very spontaneous relationship, which would last until Bohuslav Martinů's death. The concert at Besançon was astounding, featuring, among other pieces, Martinů's Concerto for Two

Pianos and Orchestra, as performed by the Belgian piano duo Reding-Piette, who gave a fantastic account of it. The audience were enthralled and it was a tremendous success.

Martinů left the USA for good in the spring of 1956, and after arriving in Switzerland he first stayed with the Rebers in Basel and later on with the Sachers at Schönenberg, near Basel. Throughout the summer of 1956, Max Kellerhals saw the Martinůs several times a month. He described Martinů as "extraordinarily pleasant, not because he was a musician, but simply as a man. His humility, his calm, self-restrained way of speaking were part of what made him Martinů."



on frequent occasions, Kellerhals and Martinů had long discussions in an open, leisurely and light atmosphere, and not only about religious topics.

Max Kellerhals was present at the premiere of the oratorio *The Epic of Gilgamesh, H. 351* in Basel in 1958. He was sitting in the first row, close to the composer. He also accompanied Martinů at the performance of *Juliette, H. 253* in Wiesbaden, Germany, in January 1959, the very last staging of the opera that the composer saw.

When in the summer of 1959 Martinů was hospitalised in Liestal, Max Kellerhals became one of the Martinůs' closest friends. Charlotte Martinů wanted their marriage to be additionally blessed by the Church, and hence, on 16 August, Max Kellerhals married Charlotte and Bohuslav Martinů in church. Their witnesses were the Rebers.

We celebrated the wedding in his hospital room (where he later died) in the simplest, most human, most friendly manner. After the ceremony, Maja Sacher took out a small case from her bag and gave Charlotte Martinů a diamond ring as a wedding present. Then she opened the bag, took out a few glasses and a bottle of champagne, and said something like this: "We must toast the marriage."

And all of us, almost moved to tears, raised a toast to Charlotte and Bohuslav Martinů's marriage in the room in which 14 days later he died. For all of us, it will for ever remain something amazing and unforgettable.

Max Kellerhals served a requiem mass for the deceased composer at the Roman Catholic church in Pratteln on 1 September. At the funeral, the violinist Petr Rybář performed the middle movement from Bohuslav Martinů's *Sonatina, H. 262*. Marcel Mihalovici and Max Kellerhals delivered eulogies over the coffin. Following the mass, the embalmed body was committed in a coffin into a grave at Schönenberg, at the edge of the forest

of the estate where Martinů had stayed and composed as the Sachers' guest.

In the summer of 1979 the exhumation and transfer of the composer's remains to Polička was approved. On 16 August the coffin containing Bohuslav Martinů's embalmed body was taken out of the grave at Schönenberg, in which it had rested for twenty years. Representatives of the Czechoslovak authorities and a group of Swiss citizens, including Max Kellerhals, were present at the opening of the coffin. The priest also attended the ceremony in Polička.

Following Charlotte Martinů's death, Max Kellerhals continued to take an active interest in having his friend's works performed, met soloists and conductors, acquainting them in his cordial and lively manner with the composer's personality and music. Since the foundation of the Martinů Festival in Basel in 1995, he has been a keen promoter and, as long as his health allowed, he also visited the Bohuslav Martinů Festival in Prague and all performances of his operas in nearby countries. Since 2002 he has lived in a home for the aged in Frick, near Basel, where every Sunday he serves mass and every day listens to music, including that of his dear friend Bohuslav Martinů. ■



Jakub Hruša,
President of IMC

Magdalena Kožená,
IMC Patron

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Theatre Behind the Gate, opera-ballet
in 3 acts – more information on the
performance see page 3.
Photo Tomáš Tomsa Legierski

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THE PREVIOUS ISSUE



**THE BOHUSLAV MARTINŮ CENTER
IN POLIČKA**

offers an interesting, inter-actively conceived exhibition on the composer'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
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www.cbmpolicka.cz



INCIRCLE NEWS

DEAR MEMBERS...

WE WOULD LIKE TO INFORM YOU that the **IMC Board meeting** will take place on **24 November 2012 in Basel**. This will roughly coincide with the local Martinů festival "Martinů Festtage" (see p.3). For the full programme of the Festtage, visit www.martinu.ch. Please let us know at incircle@martinu.cz if you plan to attend any of the festival events. In the case of significant IMC member attendance in Basel, we could arrange for the Annual General Meeting of the IMC to take place there too. Thank you.

WE HAVE SET UP THE FACEBOOK PAGE of International Martinů Circle. Please visit this page at www.facebook.com/InternationalMartinuCircle and recommend to your friends. Share, write and read contributions about Martinů Events etc., find new members.

Jana Honzíková, Secretary

2012 SUBSCRIPTION PAYMENTS

WE WOULD REQUEST members who have not yet paid their 2012 subscriptions to do as soon as possible through one of our international contacts listed below:

- > **Phillip C. Boswell (Great Britain)**, philipboswell78@talktalk.net, 3 Warren Croft, Storrington, RH20 4BE Great Britain
- > **Patrice Chevy (France)**, chevy.patrice@orange.fr, +33675620321, 11 Résidence FOCH, 923 80 Garches, France
- > **Geoff Piper (Belgium, Luxembourg and Austria)**, pipergeo@me.com, +352-474269, 24, rue des Cerisiers, Luxembourg, L – 1322 Luxembourg
- > **Gert Floor (Netherlands)**, gsmfloor@xs4all.nl, +31725095262, Gortersweg 6, 1871 CC Schoorl, Netherlands
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- > **Jaroslav Šonský (Sweden)**, sonsky@mailbox.swipnet.se, +4611318475, Knopgatan 6, 603 85 Norrköping, Sweden
- > **Lucie and Clemens Harasim (Germany)**, lucie.harasim@gmx.de, 0152 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.

VOTE FOR MAGDALENA KOŽENÁ

MAGDALENA KOŽENÁ has been nominated for the Gramophone Artist of the Year Award!



GRAMOPHONE
CLASSICAL MUSIC AWARDS 2012

Every year, the Gramophone Classical Music Awards celebrate an artist at the height of his or her powers. For a number of years now we've opened the decision up to an online vote – offering a shortlist of 10 artists to choose from, musicians who our editorial team really feel have contributed something special to classical music throughout the past year.

Please help Magdalena Kožená to gain as many votes as possible by letting your friends know about her nomination. You can vote on-line here: www.gramophone.co.uk/artist-of-the-year-2012 – voting is quick and simple.

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:
25 EUR / 30 USD / 18 GBP / 450 CZK
- ▶ SUBSCRIPTION FOR CORPORATE MEMBERS: **100 EUR**
includes 10 copies of each Revue PLUS 3 copies of the special limited edition CD
- ▶ 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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Bořanovická 1779/14
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WELCOME NEW MEMBER

> Sara Davis Buechner, USA

**The IMC
annual
CD with
historical
recording**

(Gilgamesh, Vienna 1959) and recording from the annual festival **Martinů Days 2010** in Prague has been published right now! See page 2.



BOHUSLAV MARTINŮ AT PRAGUE SPRING 2012



/ MAREK PECHAČ

THE INTERNATIONAL Martinů Revisited project had a profound impact on the dramaturgy of the Prague Spring festival, which included about three dozen Bohuslav Martinů works in the 2009 and 2010 editions. Hence, it comes as no surprise that after so much attention was paid to Martinů's music, other composers have been accorded more space in the concert programme over the past two years. Despite this "fasting following feasting", however, the programmers of the Prague Spring did not overlook Martinů entirely this year, with his *œuvre* being represented at the festival by two pieces.

The first of them, the *Concerto for Harpsichord and Small Orchestra, H. 246*, was performed on 13 May at the Dvořák Hall of the Rudolfinum on the concluding evening of the Prague Spring International Competition in the harpsichord category – and no fewer than four times. Phenomenal success was attained by the Russian harpsichordists. Of the 29 contestants, three Russian musicians, students of Olga Martynova at the Moscow State Conservatory, were among the four finalists. The jury was most impressed by Alexandra Nepomnyashchaya, who later on received from Prof. Ivan Štraus the Bohuslav Martinů Foundation Award for the best performance of a Martinů composition.

The French harpsichordist Jean Rondeau, who advanced to the final alongside the Russian troika, came second, Ksenia Semenova received third prize. The jury conferred honourable mentions on another Russian musician, Sofya Gandilyan, as well as Petra Žďárská from the Czech Republic. After the solo component of the performance, for which the finalists chose Johann Sebastian Bach's *Partita No. 4 in D major* and *English Suite No. 6 in D minor*, the artists travelled two centuries forward in time. Accompanied by the Prague Philharmonia conducted by Vojtěch Spurný, they played Martinů's *Harpsichord Concerto*, composed in 1935 for Marcelle de Lacour, who premiered it in Paris in January of the following year. The work, interwoven with Neo-Baroque elements, is adorned with a lucid structure and an arresting sonic colour, primarily drawing upon contrasts between the solo harpsichord and the piano in the accompanying orchestra. In combination with Bach's solo pieces, and owing to a certain stylistic link, the competition finalists gave integrated performances and thereby afforded the audience the opportunity to compare not only various interpretative approaches but also the two composers' compositional techniques.

The second Martinů piece was presented on Monday 21 May at the Smetana Hall of the Municipal House. After an interval of four years,



Alexandra Nepomnyashchaya

Prague Spring was again visited by the BBC Symphony Orchestra under its chief conductor, Jiří Bělohlávek, who bade farewell to the orchestra at the two festival concerts. (He will be taking over at the helm of the Czech Philharmonic in September.) During his six immensely successful years heading the most prestigious British orchestra, Bělohlávek was an ardent champion of Czech music, which he duly

REVIEWS

JULIETTE IN GENEVA

/ GÜNTER THIELE

THIS WAS the fourth time in six years that I had had the opportunity to experience maybe the most elusive of opera heroines – compared with only two in the decade before that. This could very well be an indication that Martinů's operatic magnum opus has established at least a temporary stronghold on the opera scene.

On the other hand, it is difficult for a modern opera to become part of the repertoire, Poulenc's *Carmelite Sisters* written more than fifty years ago is probably the latest addition. This means

that when the average spectator enters an opera house, he or she rarely, if ever, is exposed to something not already familiar. In addition to that, there is no denying that *Julliette, H. 253* is a rather demanding piece of art.

How different *Julliette* is from most operas became apparent also afterwards during the curtain calls. The cast is quite large, but several of the characters appear just once or twice and only briefly. To watch each and every one take a bow before an audience that only seemed to have rather vague memories of who was standing before them became an interesting illustration of one of the operas central themes.

Still, if the demands of *Julliette* are by no means negligible, the rewards for the open-minded listener are huge. Apart from the

pleasure of taking part in Martinů's intense web of atmospheric textures live, every time I have attended a performance of *Julliette*, seven or eight in all, I have left the theatre with the impression that the opera raises crucial questions of human existence during the first two parts and that the answers to those questions may not necessarily be entirely congruous with Georges Neveu's ingenious solutions in the third act. For me those questions, which can be quite disturbing, have to do with what, and how, we choose to remember everything that happens during our lifetime, and also which parts we for some reason or other do forget.

It is only fair to say that in spite of the indisputable merits of the performance, the response from an audience that could have

demonstrated by the repertoire he selected for the two concerts at Prague Spring. On the Sunday, the BBC Symphony Orchestra performed Josef Suk's *Ripening*, while the Monday concert opened with the Czech premiere of *C for Orchestra* by the young Czech composer

Ženatý here and there drowned in orchestral waves and, it should be pointed out, the violinist certainly wasn't on top of his game. In technical terms, he performed the challenging concerto with remarkable refinement, yet his delivery was drably academic, devoid of marked emotional fervour.

After the intermission, the concert reached its apex in the shape of Martinů's ***Symphony No. 4, H. 305***, one of the crowning glories of the composer's American period and among his most optimistic works. The piece reflects Martinů's state of mind and emotions at the time when he was writing it in the spring of 1945, hoping that he would soon be returning home. And this joyous mood was perfectly captured by the BBC Symphony Orchestra. The splendid performance was largely the fruit of the work's precise exploration by Jiří Bělohlávek, who con-

ducted this extremely difficult composition, replete with frequently changing metres, from memory. The delivery tempted one to compare it with the recording Bělohlávek made with BBC SO as part of an album featuring the complete Martinů symphonies (the fine recording even received a Grammy nomination last year). The conception of *Symphony No. 4* presented at Prague Spring did not significantly differ from that on the CD, and those in the audience familiar with the recording were undoubtedly pleased by the fact that the BBC SO performed the work with the same lucidity, clarity and versatility, which, in addition, was underpinned at the concert by an energy and passion difficult to capture on a CD. The performance once again clearly confirmed the fact that at the present time Jiří Bělohlávek is one of the world's best conductors of Martinů's works. A certain role is played in this respect by the manner in which he leads the orchestra – without spectacular, flashy gestures, but with remarkable precision and insight: he does not miss a single entry, with every sweep being well-founded. At this extraordinary concert, the BBC Symphony Orchestra under Bělohlávek delivered the symphony with the necessary briskness and sting, which was also underscored by the suitably chosen, sporadically perhaps a little bit more nimble, tempos. Consequently, Martinů's work sounded especially energetic and lucid at the same time, primarily owing to the foregrounding of individual instruments and instrumental sections, which did not melt into a monolithic sonic block. The BBC SO and its departing chief conductor were rewarded for their superlative performance with thunderous applause, which further escalated after the encores: the first two of the first series of Dvořák's Slavonic Dances. While conducting these two pieces, Jiří Bělohlávek proudly displayed the Commander of the Order of the British Empire medal, which he had received earlier on that very day from the British Ambassador in Prague. ■



Jiří Bělohlávek

Jiří Kadeřábek. The playful minor piece, commissioned by the BBC SO, is primarily based on the simple key of C major. Owing to its hyperbole and witty orchestration, the work did not sound anyhow banal, an accusation levelled by some critics following the UK premiere. The subsequent Brahms *Violin Concerto in D major* was, however, somewhat of a disappointment for the audience. The playing of the soloist Ivan

been more numerous was rather more polite than truly enthusiastic.

The production as such was more or less identical with the performance I saw in Paris 2006, maybe somewhat reduced in the forest scene which I remember as being more voluptuous last time.

Of course Geneva could not mobilize the same vocal and instrumental forces available in Paris, but if anything this production proved that a smaller Opera company is quite capable of a successful performance of *Julliette* provided they have access to a conductor that knows the music intimately. My one and only objection is that, although *Julliette* is Martinů's most extensive musical composition, it is not a long opera by any means and there is no need to

cut a single bar. Therefore the omission of the "railway toccata" episode was a real disappointment. This aside, the performance certainly allowed a few more members of the public

to appreciate Martinů's unique and, as far as I am concerned, indispensable contribution to modern opera. ■

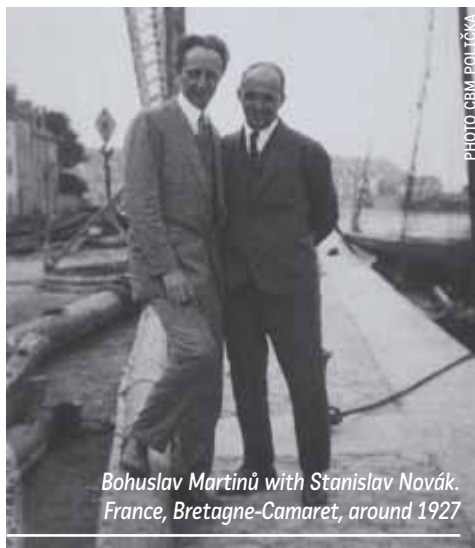
JULIETTE, THE KEY TO DREAMS, H. 253 / LYRIC OPERA IN 3 ACTS

First performance in Switzerland ▶ 24 + 26 + 28 February 2012 / 1 + 3 + 5 March 2012
GRAND THÉÂTRE, GENEVA, SWITZERLAND / www.geneveopera.com
Orchestre de la Suisse Romande, Chœur du Grand Théâtre de Genève
Richard Johnson (Director), Anthony McDonald (Scene), Jiří Bělohlávek (Music Director and Conductor)

The production was a restaging of the Paris National Opera's production of 2005. The Geneva performance concluded the cycle of Martinů operas initiated in Switzerland by Robert Kolínský. This particular staging was distinguished by its libretto – a French version, reconstructed by Harry Halbreich and based on a new urtext edition by Aleš Březina.

BOHUSLAV MARTINŮ'S TEXTS ABOUT HIS LIFE & FRIENDS / MARTINŮ ABOUT HIS FRIEND

ALLOW ME TO GO BACK many years. From the very beginning, our friendship was so natural, as though it had always been part of our lives. Our problems were identical and our lives, albeit so different, were in fact one life. And although later on we were divided by distance, our problems and their resolutions, as well as our lives, were in fact a single life. We were always together. I often recall our happy student years in Kampa, where a window from the square was the door and where by performing Mahler symphonies four-hand we disturbed the otherwise tranquil Kampa inhabitants. There we experienced our "decadent" epoch. It was a veritable red-letter day when in some second-hand bookshop we managed to get hold of some Przybyszewski, Tetmajer, later on Strindberg too and, above all, Garborg, who really fascinated, bewildered us. (At the time, I composed The Angel of Death, based on Tetmajer, and wanted to write an opera with only two characters according to Przybyszewski's De Profundis. The titles alone may give you an idea of the situation.) Yet we soon realised that all this wasn't really for us and most of the literature lost its magic, as though it had never existed in the first place. And we really were rather peculiar "decadents", full of joyful optimism, with many plans, ideas, youth, more young than actual "bohemians"



Bohuslav Martinů with Stanislav Novák. France, Bretagne-Camaret, around 1927

and, of course, devoid of scepticism and without money too. We sought out De Profundis (it was quite a precious copy) for several months and talked of it as of a miracle that would redeem us, and when we finally came across it in a second-hand bookshop by Charles Bridge it seemed to us that our very fate was being decided at that moment. To a certain degree, we were not mistaken, yet in a different sense. After reading De Profundis, the magic of decadence seemed to have evaporated suddenly. At the time, however, it was difficult for us to

"admit the truth", yet the facts were there and they couldn't be disguised. We made a last brave attempt and re-read all the books in our entire dear and beloved library and another Przybyszewski (Son of the Man?), whereupon all these volumes were hauled back to where they had come from, to the antiquarian book-seller (Štunc?) by Charles Bridge. Thus perished our decadent epoch after living a short yet intensive life. That is youth. Only funny memories have remained of it.

In the meantime, we attended the conservatory, Stáňa as a diligent student, I as a "black sheep" who was over and over again suspended from the school yet kept on returning. Yet, the differences notwithstanding, the conservatory was not our main interest. What interested us most was the National Theatre, which we visited virtually every day and where we earned two "standing-places" on the second gallery, which was generally respected, except at great premieres or gala and guest performances, when "strangers" would appear on the gallery. Yet our joy was tempered by the requirement to show a ticket at the entrance, as well as the fact that there were two of us. But all these obstacles were overcome and many of our acquaintances from the embankment would perhaps remember having met a couple of young men who always needed the same small sum that could immedi-

LETTER TO JITŘENKA MAGAZINE IN POLIČKA

DEAR FRIENDS, or, better said, Dear Jitřenka ¹⁾

I recall the time of my youth, when we made fun of our local magazine, devising various comical names instead of "Jitřenka", which informed us about the everyday life in our town and environs. To tell the truth, we didn't actually read the magazine, just "subscribed" to it.

And now all of a sudden, one afternoon when I picked up my mail, among many letters from many countries with various stamps I had in my hands a simple envelope bearing a Polička post mark. It was a new Jitřenka, which again started a new life in a new situation after a long break full of tragedy and misery for the whole world. I simply cannot tell you how surprised I was and the sheer joy I felt. From the fact

that Jitřenka was being published again, as well as from the fact that you had remembered me and sent me this greeting from home. I can assure you that I read through it more attentively than The New York Times; since it is a sort of connecting link between you and me, I find out what you are up to, what is happening in our country. I observe your plans too, everything that has been done and what is supposed to be done. I am immensely interested in everything that is going on over there, even the construction of roads. I myself feel connected to you through my work, albeit in a different discipline, and in a totally different, distant milieu. I read the magazine, see there many names known to me, or those I used



STANISLAV NOVÁK

/ PART 2



ately be written off as a “culture debt”, that is, one never paid back. They included those (our friend Buben) who, when they met us on the embankment between 6 and 7 o’clock, automatically paid the sum. But it still caused us trouble. But when it came to concerts, our situation was better. In the Philharmonic (at the time at the Corn Exchange), I don’t know why (maybe because he saw desire in our faces), the trombone player and later archivist

of the Czech Philharmonic took a liking to us and always led us past the dangerous stumbling block of the box-office. He used to say: “You will be coming here so long that one day you will stay here.” Which actually came to pass. Later on, both of us became members of the Czech Philharmonic Orchestra and Müller duly lost two clients. I think they only engaged me at the Czech Philharmonic because they thought that we simply couldn’t be separated.

to know when I was a boy, names of those continuing to build up something that is to serve not only us but the entire mankind, for the good of all. I see and read about your interest in cultural events, concerts, theatre. Our old theatre! How often have I returned to it in my reminiscences, recalling how Dad and I would go to rehearsals of a winter evening, down from the tower into the cruel cold. Those were precious evenings... And how we began building a new, unusually large theatre. A theatre criticised, arousing contradictory opinions. And yet it was eventually finished. Inseparably connected with the two theatres is my memory of dear František Martinů, whom you deservedly paid tribute to in the most recent *Jitřenka* issue for his devoted and tireless work in this field, for his joy, as well as the energy he dedicated to our theatre life.

Other names too appear in *Jitřenka*, names that take me back to my youth. As a boy, almost every day I would visit the Spa, early in the morning, in every weather and in every season. Up on the hill we regularly met Mr. Rippl, who ran up the hill with a verve and energy greater than mine. If I didn’t meet him, I would feel I’d missed something, all day long. Maybe if I had stayed at home I could live to such a beautiful age as he too. Fate, however, has blown me far away from you, so I’ve had to forsake those walks to the Spa and all the beauty connected with it. Yet memories of this small, dear piece of land have always accompanied me and now suddenly have returned in the shape of *Jitřenka*, which invokes these memories.

Much has changed, many of those I once knew have gone for ever. Mum passed away, I wasn’t even able to accompany her on her

Wherever one of us appeared the other was sure to be there too, and when one of us was on his own everyone found it somewhat unnatural, and perhaps it really was unnatural. It went so far that they actually seated us at the same stand (Dr. Zemánek), but this didn’t last long...

Then I left for France and we grew apart, yet only theoretically. Our friendship lived on. I have seen few people as happy as Stáňa was when he came on holiday to France, where Charlotte and I welcomed him with open arms, or when I returned home. He and Charlotte were good friends from their first encounter. On each of these occasions, our youth and improvidence came flooding back, despite the situations having become complicated in all sorts of ways. When I was back home, people seemed to be happy to see us together again. And it was like that until the last years. Fate dealt both of us the precious gift of true friendship, and this gift formed one of the main components of our lives.

And now I am coming back home again, and neither Charlotte nor I will find Stáňa waiting at the railway station, or anywhere else for that matter. Painful. Unimaginable.

New York, October 1945

Text in Czech was published under the original title “Stáňa” in: *Domov, hudba a svět* (Ed. Miloš Šafránek, Státní hudební vydavatelství, Praha 1966, p. 312–316)

final journey, I didn’t even know that she had been resting a long time in the cemetery where I used to visit Dad’s grave. I came to know of everything much later, when the correspondence with you was revived at last.

And so many of my dearest are passing away, leaving the place and soil free for a new generation, And all the young ones who have arrived continue in new work, continue in life, which remains bound to my own life, despite the great distance dividing us.

I wish you all plenty of success in your enterprise. To *Jitřenka* and all my friends and acquaintances, I send many memories and greetings from New York.

3 November 1948

1) A letter published in *Jitřenka*, East Bohemia’s natural history magazine, published by the District Council in Polička, Volume LXIII, Issue Nos. 19–20, 1 December 1948, p. 122

WORLD PREMIERE OF BOHUSLAV MARTINŮ'S "ZERO" PIANO QUINTET IN BRNO

/ JANA SLIMÁČKOVÁ

The piece was the main attraction of the concert given on 18 April at the Besední dům in Brno by the Graffe Quartet at the seventh of eight chamber evenings organised by the Friends of Music Society.

THE GRAFFE QUARTET was formed in 1997 by students of the Brno Conservatory. Over the fourteen years of its existence, the membership of the quartet has changed only once: the cellist Jaroslav Havel, who left for Norway to perform with the Trondheim Solistene, was replaced by Michal Hřeňo. The ensemble also includes Štěpán Graffe (first violin), Lukáš Bednařík (second violin) and Lukáš Cybulski (viola). The quartet has garnered success at numerous international competitions, including the ACT competition in London (2003), Verfernte Musik in Schwerin (2005), and has also received several prestigious Czech accolades (for example, the Czech Chamber Music Society Award for 2008). The Graffe Quartet has recorded five CDs to date. The fifth album, *Úsvit české moderny* (Dawn of Czech Modernism), featuring Martinů's *Piano Quintet "Zero", H. 35* and released by Radioservis, was launched at the concert in Brno.

The programme opened with the lucid classicist *String Quartet in A major, Op. 5 No. 3*, of the Czech composer František Xaver Richter (1709–1789), who was most notably a member of the Elector's orchestra in Mannheim. The audience was also captivated by the seventy-five-year-old Brno composer Milan Slimáček's *String Quartet No. 4* (2006), especially its slow lyrical middle movement, which constitutes the work's emotional centre of gravity. The singular musical language of Slimáček (b.1936) is characterised by his penchant for fourths.

Accompanied by the American pianist Michiko Otaki, with whom the Graffe Quartet has appeared at numerous concerts and recorded two CDs, the ensemble performed the *Piano Quintet "Zero", H. 35*, by Bohuslav Martinů, who wrote the piece in 1911 at the age of twenty-one during a holiday in his native Polička. The composition, untraditionally made



up of two movements and characterized by a rhapsodically flamboyant form, is a late-Romantic work that reveals little of Martinů's characteristic musical idiom as we know it from the mature compositions. Yet it does illustrate the beginnings of his artistic development and for that reason is certainly of interest. At the same time, the piece is rather integrated in compositional terms, not to mention pleasant to listen to.

In his time, Vítězslav Novák (1879–1949) was an acclaimed composer and distinguished teacher at the master school of the Prague Conservatory. His music was still heard relatively often in the post-war period, yet today it is scarcely played. The Graffe Quartet and Michiko Otaki performed Novák's *Piano Quintet in A minor, Op. 12* (1897). The work reflects Moravian folk influences (in the 1890s, the composer frequently visited the Valašsko and Slovácko regions), yet the musical language already shows cogency, thus anticipating Novák's later pieces.

The Graffe Quartet dazzled with perfect interplay – it seemed as though its members were breathing as one – and impeccable intonation. Praiseworthy too was the ensemble's conception of the interpreted compositions, which were presented to the

audience in such a manner that they could understand them at first hearing (an approach far from common). The musicians clearly singled out pieces from the 18th, the beginning of the 21st and the turn of the 19th and 20th centuries: totally different musical worlds. The audience could above all appreciate this in the case of the works by the young Martinů, Slimáček and Novák, the compositional structures of which are not simple for the interpreters to convey. Incidentally, the dramaturgical intention was to highlight that which all four composers have in common: the great attention paid to the musical form of their works. The young musicians played with great élan and enthusiasm, and throughout the evening managed to hold the audience's undivided attention. The Graffe Quartet is undoubtedly one of the finest ensembles of its type in Moravia. In the country as a whole, for that matter. ■

Graffe Quartet and Michiko Otaki will perform again Piano Quintet H. 35 in Atlanta, at Clayton State University, on 10 February 2013.

More information:

www.spiveyhall.org/events/graffe-string-quartet-michiko-otaki-piano/

LIST OF MARTINŮ'S WORKS X



CATEGORY/

CHAMBER MUSIC AND WORKS FOR KEYBOARDS

SUBCATEGORY/

SEPTETS, OCTET, NONETS / WORKS FOR KEYBOARDS – 2 PIANOS, HARPSICHORD, ORGAN

IN THIS ISSUE of the Revue we continue with our publishing of the complete list of Bohuslav Martinů's works. We began with the operas and have since considered the ballets, incidental music and film music, works for large orchestra, symphonies, works for chamber orchestra, suites and abstracts of the incidental works, piano concertos, violin and cello concertos, concertos for other solo instruments and orchestra – double, triple and quadruple concertos and started the chamber music category with duos for violin and piano, cello and piano, duos for other instruments and piano trios, trios without piano, string quartets, quartets for various instruments, quintets and sextets. The next subcategory are the Septets, Octet, Nonets and Works for Keyboards – 2 Pianos, Harpsichord, Organ (listed in alphabetical order). The basic data on the works listed here have been taken from the online catalogue of Martinů's œuvre at <http://katalog.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.

LES RONDES FOR OBOE, CLARINET, BASSOON, TRUMPET, TWO VIOLINS AND PIANO H. 200

Durata: 14'
Place of composition: Paris
Date of composition: 1930
Performing forces: ob cl fg tr vl vl pf
Dedication: Jan Kunc
Premiere: 18. 3. 1932
Archive: National Museum. Czech Museum of Music, Prague
Publisher: Orbis, Prague 1950 (H 208); Editio Bärenreiter Praha (H 1505)
Copyright: Editio Bärenreiter, Prague

SERENADE No. 3 FOR OBOE, CLARINET, FOUR VIOLINS AND VIOLONCELLO H. 218

Durata: 7'30"
Place of composition: Paris
Date of composition: 1932
Performing forces: ob cl vl vl vl vl vc
Premiere: 16.10.1947
Archive: National Museum. Czech Museum of Music, Prague
Publisher: Melantrich, Prague 1949 (M. 365)
Copyright: Editio Bärenreiter, Prague

OCTET

VILLAGE FEAST FOR FLUTE AND STRING ORCHESTRA H. 2

Durata: 7'
Place of composition: Polička
Date of composition: 1907
Performing forces: vl I,II,III-vla-2 vlc-cb
Premiere: 1907
Archive: The Bohuslav Martinů Center in Polička

SEPTETS

FANTASIA FOR THEREMIN WITH OBOE, STRING QUARTET & PIANO H. 301

Durata: 15'
Place of composition: Ridgefield, Conn. (USA)
Date of composition: 1944
Performing forces: theremin ob vl vl vla vlc pf
Dedication: Lucie Bigelow Rosen
Premiere: 3. 11. 1945
Archive: manuscript missing
Publisher: Publisher: Max Eschig, Paris 1973 (M. E. 7393 – score, M. E. 8028 – parts)
Copyright: Max Eschig, Paris

NONETS

NONET No.1 FOR VIOLIN, VIOLA, VIOLONCELLO, FLUTE, CLARINET, OBOE, FRENCH HORN, BASSOON AND PIANO H. 144

Place of composition: Paris
Date of composition: 1925
Performing forces: vl vlc vla fl cl ob cor fg pf
Dedication: Soloists of Czech Philharmony and Karel Šolc
Archive: The Bohuslav Martinů Center in Polička
Publisher: Panton, Prague 1974 (P 1331)
Copyright: Panton International Mainz

NONET No.2 FOR VIOLIN, VIOLA, VIOLONCELLO, DOUBLE BASS, FLUTE, CLARINET, OBOE, BASSOON AND FRENCH HORN H. 374

Durata: 15'40"
Place of composition: Schönberg-Pratteln
Date of composition: 1959
Performing forces: fl ob cl fg cor vl vla vc cb
Dedication: Czech nonet
Premiere: 27. 7. 1959
Archive: The Bohuslav Martinů Center in Polička
Publisher: Státní hudební vydavatelství, Prague 1959 (H. 3022)
Copyright: Editio Bärenreiter, Prague

STOWE PASTORALS NONET FOR FIVE RECORDERS, CLARINET, TWO VIOLINS AND VIOLONCELLO H. 335

Durata: 10'
Place of composition: New York
Date of composition: 1951
Performing forces: 5 rec cl vl vl vl vc
Dedication: Ensemble of Trapp's family
Premiere: 7. 5. 1952
Archive: The Bohuslav Martinů Center in Polička
Publisher: Bärenreiter, Kassel 1960 (B.A. 3472)
Copyright: Bärenreiter, Kassel

WORKS FOR KEYBOARDS

2 PIANOS, HARPSICHORD, ORGAN

FANTASY FOR TWO PIANOS H. 180

Durata: 7'30"
Place of composition: Polička, Paris
Date of composition: 1929
Performing forces: pf pf
Dedication: Václav Holzknecht, Karel Šolc
Premiere: 21. 4. 1937
Archive: Bibliothèque nationale de France (depositum Max Eschig), Paris
Publisher: Max Eschig, Paris 1965 (M. E. 7641)
Copyright: Max Eschig, Paris

IMPROMPTU FOR TWO PIANOS H. 359

Place of composition: Basel
Date of composition: 1956
Performing forces: pf pf
Dedication: Willy Reber, Charlotte Reber
Archive: The Bohuslav Martinů Center in Polička
Copyright: free

SONATA FOR HARPSICHORD H. 368

Durata: 8'
Place of composition: Schönberg-Pratteln
Date of composition: 1958
Performing forces: cemb
Dedication: Antoinette Vischer
Archive: Paul Sacher Stiftung, Basel
Publisher: Max Eschig, Paris 1964 (M. E. 7186)
Copyright: Max Eschig, Paris

THREE CZECH DANCES FOR TWO PIANOS H. 324

Durata: 16'
Place of composition: New York
Date of composition: 1949
Performing forces: pf pf
Dedication: Ethel Bartlett, Roe Robertson
Premiere: September 1948
Archive: Bibliothèque nationale de France (depositum Max Eschig), Paris
Publisher: Max Eschig, Paris 1965 (M. E. 7564)
Copyright: Max Eschig, Paris

TWO IMPROMPTUS FOR HARPSICHORD H. 381

Durata: 4'
Place of composition: Schönberg – Pratteln
Date of composition: 1959
Performing forces: cemb
Dedication: Antoinette Vischer
Archive: Paul Sacher Stiftung, Basel
Publisher: Max Eschig, Paris 1965 (M. E. 7185)
Copyright: Max Eschig, Paris

TWO PIECES FOR HARPSICHORD H. 244

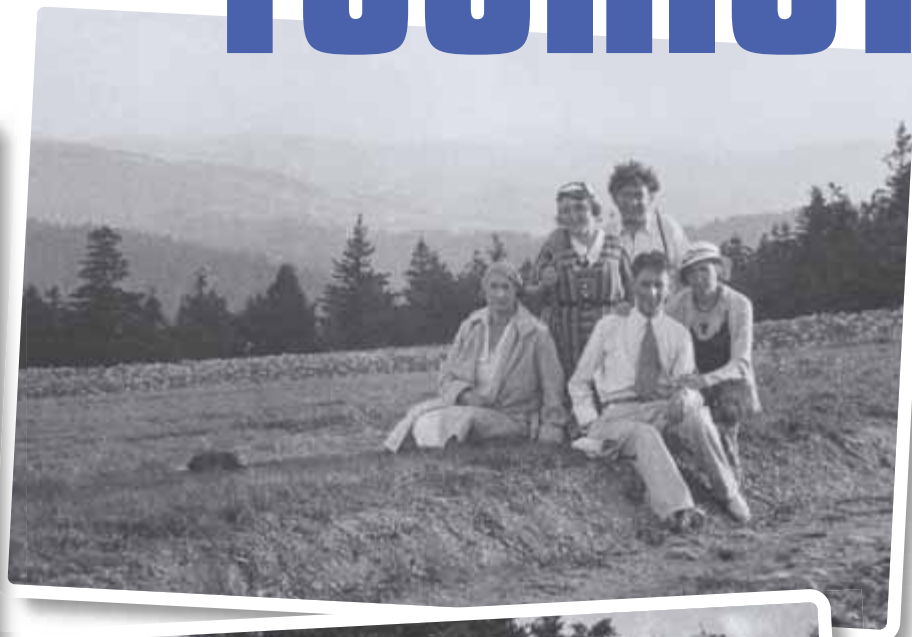
Durata: 7'
Place of composition: Paris
Date of composition: 1935
Performing forces: cemb
Dedication: Marcelle de Lacour
Premiere: 5. 3. 1938
Archive: Universal Edition, Wien
Publisher: Universal Edition, Wien 1962 (U. E. 13431)
Copyright: Universal Edition, Wien

VIGILIA H. 382

Durata: 6'30"
Place of composition: Schönberg-Pratteln
Date of composition: 1959
Performing forces: org
Dedication: Bedřich Janáček
Archive: The Bohuslav Martinů Center in Polička
Publisher: Max Eschig, Paris 1965 (M. E. 7391)
Copyright: Max Eschig, Paris

MARTINŮ AS A TOURIST

PHOTOS © THE BOHUSLAV MARTINŮ CENTER
IN POLIČKA



▲▼ Bohuslav Martinů, Charlotte Quennehen and sister
of the composer Marie Martinů. France, Bretagne,
Biarritz, 1930





▲ Martinů with K. B. Jirák, USA, 1950

◀ Bohuslav and Charlotte Martinů with the Šmíd family in The Eagle Mountains (Orlické hory), Bohemia, 1932

► Martinů with his wife Charlotte in Cassis, France, June 1952

▼ Martinů in Lourdes (?), France, 1928



▲ Antonín Svoboda, Bohuslav Martinů, Rudolf Firkušný and Charlotte Martinů in New York, Central Park, probably 1944 or 1945



BOHUSLAV MARTINŮ: NIPPONARI

NOTES ON THE EDITION OF THE PIANO VERSION TO BE PUBLISHED BY SCHOTT

/ LUCIE HARASIM BERNÁ

THE CYCLE of orchestral songs *Nipponari*, H. 86 (1912), is a remarkable work for everyone interested in Martinů's early works. Alongside *Magic Nights*, H. 119, it is one of the most distinctive pieces the composer penned before World War I.

The cycle of seven songs with orchestra has been captured on a recording made by the Prague Symphony Orchestra conducted by Jiří Bělohlávek and featuring the mezzo-soprano Dagmar Pecková (Supraphon 1990). Yet *Nipponari* has been included in programmes of orchestral concerts in the Czech lands less frequently than *Magic Nights*, which dates from 1918.

The cycle is characterised by texts taken over from Japanese poetry. Martinů made use of a collection by Emanuel of Lešehrad, who had translated the German translations of Japanese poems into Czech. The songs are entitled *The Blue Hour*, *Old Age*, *A Memory*, *Life Spent in Dreams*, *Footsteps in the Snow*, *A Look Back* and *By the Sacred Lake*. The overarching theme of the texts is the search to recapture a magical moment swallowed up by the past. On the basis



Nipponari, the first page of the autograph (the piano version)



First page of the song *Footsteps in the Snow*

of Japanese poetry, Martinů created a dreamy, magical world resonating with romantic sentiment. The title reflects the trend of imitating Japanese motifs and artistic stimuli – a trend

which was popular at the end of the 19th and the beginning of the 20th centuries.

Fitting examples are the lyrics of the songs *Footsteps in the Snow* and *A Memory*:

CELEBRATIONS OF THE CENTENARY OF RUDOLF FIRKUŠNÝ'S BIRTH / BRNO

/ JINDRA BÁRTOVÁ

AT THE END OF APRIL, a special event commemorating the 100th anniversary of the birth of the legendary pianist Rudolf Firkušný took place at the Janáček Academy of Music and Performing Arts (JAMU), Faculty of Music in Brno. The five-day "**Celebrations of the centenary of Rudolf Firkušný's birth**", held 25–29 April 2012, were to a large extent a project conceived and implemented by the school's students: the PhD student Richard Pohl contacted a number of Firkušný's pupils from the Juilliard School in New York City, who were

so enthusiastic about the idea of getting together and performing in Brno that some of them even changed their concert schedules. Consequently, eleven superlative pianists arrived in the Moravian metropolis to pay tribute to their former teacher. Within three concert evenings, they showcased their interpretative artistry, while during the day they passed on their experience and know-how at master classes. Some of them also participated in the musicology conference (26 April), which mapped the life and art of Rudolf Firkušný.

In addition to the conference and master classes, which were intended primarily for pro-

fessional musicians, Firkušný's former pupils – who are currently world-renowned artists – gave three concerts for the general public.

Appearing at the gala opening concert on 25 April at the Besední dům in Brno were Alan Weiss, Eduardus Halim, Avner Arad and Carlo Grante, who enthralled the audience with phenomenal technique and exquisitely cultivated tone in compositions by Chopin, Brahms, Janáček and Mussorgsky. The refinement of tone was the most obvious common thread running through their performances. It could perhaps be considered the most salient feature of the Firkušný "school", as evidenced at the conference by Sara Davis Buechner and Anya Laurence, who both highlighted their pedagogue's prime interest in cultivated tone, which he considered fundamental to interpreting musical content.

The Friday "chamber concert" (27 April) featured performances of artistic duos. JAMU

Stopy ve sněhu / Footsteps in the Snow

1. On Mountain Myosina, topped with
a crust of ice –
there I found imprints of his feet
in the sparkling snow.
2. Here did he cross the rocky peak
under the starlit skies,
and I now yearned to follow him
and in his footsteps go,
and I now yearned in his footsteps go.

Vzpomínka / A Memory

My blossoms all were torn off by the wind.
Oh! May passed away.
May which fading was so mute and pale!
May is dead.
But silky sleeves of mine
still sweetly smell so fine
of fragrant plum tree blooms
above my worried head.

The orchestration and harmony of *Nipponari* clearly reveal the influence of Impressionism. There is a profusion of surviving musical source material for the cycle. Martinů left *Nipponari* in the version for chamber orchestra and mezzo-soprano, yet there is also an autograph of the piano version, which is deposited at the Moravian Museum in Brno. The Czech Museum of Music in Prague holds a sketch of the work, while the Bohuslav Martinů Center in Polička possesses the autograph orchestral score, as well as the parts, written in someone else's hand, and song No. 1 – *The Blue Hour* – copied

from the piano version in someone else's hand. The cycle's orchestral score and piano version raise many questions – reliable records of the dates of their creation and the first period performance are not available. To determine the sequence in which the autographs originated is in itself a great challenge for the musicologist. Jaroslav Mihule, the author of a monograph on Martinů, assumes that Martinů first wrote *Nipponari* for piano and female voice and only then, during the summer of 1912, created the version for small orchestra and voice. The present author was provoked into re-opening this question by her collaboration on the first edition of the piano version of *Nipponari* at the publisher Schott. The sequence of the origination of the scores cannot be determined with absolute certainty since there are no clear dates of their completion. Only the title page of the last song in the orchestral version includes the note "Sketch 24. 8. 1912". On the other hand, the piano version contains an extremely important annotation, one that suggests that the orchestral score might have been written earlier than the piano version. In the first stave of the song *By the Sacred Lake*, Martinů wrote: "With piano accompaniment in the scores." This note suggests that Martinů intended to draw up the piano part of the chamber version later on the basis of the orchestral score. In many cases, the piano texture of the accompaniment in the chamber version "mimics" the complex harmonic structure of the orchestral score to such an extent that some passages are simply

unplayable for a pianist. Together with the aforementioned discovery in the autograph source, this situation would indicate that the sequence of origination was the orchestral score, then the piano version.

Another big question mark relating to the work's piano version is the actual sequence of the individual songs. In neither of the scores are the songs numbered, and the pages of both scores are numbered in someone else's hand. When it comes to our piano edition, we draw upon the sequence of songs as it is determined in the orchestral score, maintained in the Catalogue of Autographs in the Polička archive (Iša Popelka 1997).

Furthermore, the autograph of *Nipponari*'s piano version contains some of the songs twice, each time written somewhat differently. *Footsteps in the Snow* differs in terms of the key of the vocal part, while in the case of *By the Sacred Lake* there are slight differences in the texts and a few details in the piano accompaniment. Yet the last section of the autograph is far more precise – it is likely that Martinů dedicated the seventh part of the cycle separately to a particular female singer.

The edition of the piano version of Bohuslav Martinů's *Nipponari* is scheduled to be published by Schott in 2013. ■

*The texts of the songs were translated
from the Czech by Miroslav Jindra*

PHOTOS BY ARCHIVE OF THE MORAVIAN MUSEUM IN BRNO,
CZECH REPUBLIC



Sara David Buechner

PhD student Bledar Zajmi, a cellist of Albanian origin, and Dora Nováková-Wilmington, daughter of the composer Jan Novák, performed Jan Novák's composition *Rotundelli* with forcible engagement (one would like to say authentically). Pavel Wallinger and Renata Ardaševová, who years ago had the honour of playing for Firkušný as the best young Brno performers, confirmed their reputation with an energetic account of Bohuslav Martinů's ***Sonata No. 3 for Violin and Piano, H. 303***.

In line with Rudolf Firkušný's penchant, Czech music was heard frequently during the celebrations. At the concluding concert on 28 April, Sara Davis Buechner presented fragments of Vítězslava Kaprálová's works (including the 3rd movement from *April Preludes*) and crowned her performance with an exceptionally impassioned interpretation of ***Fantasy and Toccata, H. 281***, a piece Martinů composed especially for his

friend and associate Rudolf Firkušný. At the concluding concert, Firkušný's pupils also presented some of their own compositions.

The Celebrations ended with a dignified and emotional remembrance service at the Brno cemetery. Judging by the response of all the participating foreign artists (some of whom have agreed on dates for performances in the Czech Republic next year), Brno had hosted a truly remarkable event, one having no parallel anywhere else in the world. At the present time, there are already tentative outlines for other possible activities that could link up with the Firkušný celebrations in the future. ■



DIGITISATION OF BOHUSLAV MA



/ JITKA ZICHOVÁ

THE BOHUSLAV MARTINŮ Institute launched the digitisation project in 1999 with the aim to preserve Martinů source materials and documents about the composer. It is financed by the Bohuslav Martinů Foundation, the copyright holder, as well as by grants.

Martinů created more than 400 compositions and the autographs of his works are scattered around the countries in which he lived. To date, approximately 170 musical sources, hundreds of photographs, caricatures and letters have been digitised. Since the original materials are maintained in numerous archives and private collections all over the world, the project's main objective is to create digital copies of all available source materials pertaining to Martinů's life and work so as to afford musicologists, musicians and everyone else interested the opportunity to study them.

Another major reason for digitisation is to ensure duplicates in the event that the original copies are lost or destroyed.

Over the past few years, primarily the compositions in the first few volumes of the Complete Edition have been selected for digitisation. High-quality colour resolution for the otherwise unavailable sources is absolutely essential for the editors. In addition, high graphic resolution when sources are magnified makes it possible to examine details that would be undetectable in black-and-white copies. The editors' work is also made easier by the fact that the sources are gathered in one location, thereby obviating the need to travel.

Digitisation of all the Martinů documents is an immensely demanding task. Therefore, the Bohuslav Martinů Institute has divided the project into phases, each of them entailing the processing of a certain group of documents

Dead Love, H. 44, 2 pages of the autograph, dating from 1912

THE BOHUSLAV MARTINŮ FOUNDATION,
DEPOSITED AT THE CZECH MUSEUM OF MUSIC

from various sources (libraries and publishing houses, e.g. the Czech Museum of Music, the Bohuslav Martinů Center in Polička, the Moravian Museum in Brno, the publishers Bärenreiter and Schott).

In March 2001, musical, textual and visual documents began to be processed. These documents include Martinů's autographs and sketches, his correspondence with friends and family, his drawings and caricatures, as well as his set designs for the ballet *Špalíček*. Together with the photographs and caricatures digitised in the previous phase, the materials were stored in the database specially created for this purpose, which categorizes the works according to time and genre.

MARTINŮ'S MUSICAL & NON-MUSICAL DOCUMENTS

Unfortunately, owing to its financially demanding nature, the development of this well-structured and well-arranged database has been put on hold. The digitisation is continuing, yet the processed records are still waiting for a new database.

Over the past few years, sources have been processed in high quality for the Bohuslav Martinů Institute by the Digitisation Centre of the Academy of Sciences Library in Jenštejn, which besides providing digitisation services and graphic processing has also been creating a digital library of the Academy of Sciences of the Czech Republic.

An important role is played by the libraries' accessibility and the archivists' willingness to provide musical sources for digitisation. Of late, the situation has improved owing to the fact that libraries have offered to scan sources, thus making available materials that are frequently otherwise unavailable. Presently, such libraries include the Wienbibliothek and the Paul Sacher Stiftung in Basel. What's more, this on-site scanning protects valuable sources

from transport and other types of handling, and makes the whole digitisation process less costly too.

As mentioned above, the selection of sources earmarked for digitisation is now governed by the content of the first volumes of the Bohuslav Martinů Complete Edition. The collection of the main and reference sources and other significant documents (e.g. correspondence) has shown that, in addition to Martinů's autographs, the "blueprint copies" are of crucial importance too. They are period copies, produced by means of a technique originally devised for copying technical drawings in the machine-engineering industry and architecture studios back in the middle of the 19th century. The composer wrote music notation on transparent (thick copy) paper from which an unlimited number of copies could be made. The technology was largely used by publishers prior to preparing the printing of works, as well as in performance practice. Bohuslav Martinů began using this method, especially the "Circle Blue Print"

brand, upon his arrival in New York in 1941. He provided the copies to performers, thus protecting his autographs against loss and damage.

Since, unlike autographs on transparent paper, these blueprint copies usually include revisions and modifications, they often serve as a key source for the Complete Edition, particularly in the cases when these inscriptions were written by Martinů himself.

Another important source for the Bohuslav Martinů Complete Critical Edition are proofs, the first print outputs intended to be proofread. Since the proofreading was frequently done by Martinů himself, these "corrected" materials are of great relevance for the editors.

The digitisation project is of vital significance in that its aim is to provide a comprehensive collection of Bohuslav Martinů's works and afford the opportunity to explore sources which are otherwise unavailable.

All the autographs and photographs digitised to date can be examined at the Bohuslav Martinů Institute Library. ■

REVIEWS

THREE WISHES IN PROSPECT

/ PATRICK LAMBERT

ON 27th MARCH, the enterprising opera company Second Movement mounted a special evening of Czech music that included a concert performance of scenes from Martinů's film-opera *The Three Wishes*, H. 175 sung in the English translation by Yolanda Powell. As Nicholas Chalmers, their conductor and an artistic director explained, this ensemble, founded in 2004, not only provides a platform giving opportunities to young singers, but it is also dedicated to the professional production of rarely performed or newly composed operas, staged in unexpected venues. The company has already given the UK premieres of Martinů's *The Knife's Tears*, H. 169 – in 2007 at the Covent Garden Film Studios and, three years

later, in Brno – and also of extracts from Act I of *The Three Wishes* at the Riverside Studios in Hammersmith during the 2010 Tête à Tête Opera Festival. (A film of the performance can be seen at www.secondmovement.org.uk). The main purpose of this special evening, presented in the intimate surroundings of an elegant, high-ceilinged private residence in Kensington, was to drum up support and funds for the organisation, a registered charity, which plans to perform a new twelve minute opera *Zátopek!* in Liverpool and in London as part of the cultural events coinciding with the London Olympic Games. It also hopes to stage a complete performance of *The Three Wishes* in the near future.

We heard scenes from all three acts, introduced and discreetly directed by Nicholas Chalmers. The three young singers, Alison Dunne, Alexandra Hutton and David Butt Philip, two of whom had sung in the 2010 performance, brought an appropriate sense of fun and theatricality to their roles in this witty and highly original piece, written in Paris towards

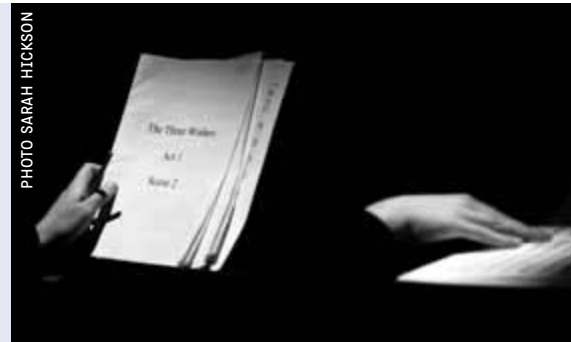


PHOTO SARAH HICKSON

the end of the 1920s at the height of Martinů's love affair with jazz. They were skilfully accompanied by Will Gardner in the role of a répétiteur well versed in the jazz idiom. Inevitably, one missed Martinů's colourful instrumentation, which includes saxophones, banjo, accordion and honky-tonk piano. But the evening served its purpose in providing an attractive foretaste of the intended complete performance as well as a reminder of how superbly entertaining and thought-provoking this allegory of human frailty is. The concert ended with an excellent performance of Dvořák's *E flat String Quartet*, Op. 51 by the up-and-coming Chatto Quartet. ■

FESTIVALS

BRIDGEHAMPTON CHAMBER MUSIC FESTIVAL

29 July 2012 / 6:30 pm

> Bridgehampton Presbyterian Church, Bridgehampton, New York, USA

Trio for Flute, Cello and Piano in F major, H. 300

Marya Martin (Flute), Orion Weiss (Piano), Michael Nicolas (Cello)

ORLANDO FESTIVAL

11 August 2012 / 8:00 pm

> Theater Kerkrade, Kerkrade, Netherlands

Three Madrigals for Violin and Viola, H. 313

Elizabeth Perry (Violin), Richard Wolfe (Viola)

ASPEN MUSIC FESTIVAL

18 August 2012 / 4:30 pm

> Harris Concert Hall, Aspen, Colorado

String Trio no 2, H 238

David Perry (Violin), Victoria Chiang (Viola), Michael Mermagen (Cello)

CHICAGO RAVINIA FESTIVAL

21 August 2012

> Bennett Gordon Hall, Chicago, USA

www.ravinia.org/ViewDate.aspx?show=452

Fantaisie et Toccata, H. 281

Sara Davis Buechner (Piano)

3 September 2012

> Ravinia Festival Grounds, Highland Park, Illinois, USA

Fantaisie et Toccata, H. 281

Orion Weiss (Piano)

MORE FESTIVALS SEE PAGE 3

CONCERTS

10 August 2012

> Britt Pavilion, Jacksonville, OR, USA

Sinfonietta la Jolla, H. 328

Britt Festival Orchestra

27 August 2012

> Melbourne, Australia

Memorial to Lidice, H. 296

Czech Philharmonic Orchestra, Jiří Bělohlávek (Conductor)

20+21+22 September 2012

> Benaroya Hall, Seattle, WA, USA

Symphony No. 6 (Fantaisies symphoniques), H. 343

Seattle Symphony, Ludovic Morlot (Conductor)

2 October 2012 / 7:00 pm

> Lucerna Cinema, Prague, CZ

Benefit Concert for Acorus

Serenade no. 2 for Two Violins and Viola, H. 216

Prague Philharmonia

14+16+17+18+19+20 October 2012

9+30 November 2012 / 1+6 December 2012

> Teatro Colón, Buenos Aires, Argentina

Double Concerto, H. 271

Ballet Title: Before Nightfall

Nils Christie (Choreographer), Ballet Estable del

Teatro Colón, Orquesta Estable del Teatro Colón,

Carlos Bertazza (Conductor)

23 October 2012

> Philharmonie, Espace Découverte, Luxembourg, Luxembourg

Three Madrigals (Duo no. 1) for Violin and Viola, H. 313

Thomas Zehetmair (Violin), Ruth Killius (Viola)

3 November 2012 / 3:00 pm

> Sidmouth Music, Sidmouth, Devon, UK

Sonata for Viola and Piano, H. 355

Sarah Jane Bradley (Viola), Anthony Hewitt (Piano)

22+23 November 2012 / 8:00 pm

24 November 2012 / 10:00 pm

> Gewandhaus, Leipzig, Germany

www.gewandhaus.de

Serenade for Two Violins and Viola,

Version for Orchestra, H. 216

Concerto No. 2 for Violin

and Orchestra, H. 293 [not on 24th]

Gewandhausorchester Leipzig

Isabel Faust (Violine)

Jiří Bělohlávek (Conductor)

26 November 2012 / 7:30 pm

> Dvořák Hall, Rudolfinum, Prague

Memorial to Lidice, H. 296

Symphony No. 6, H. 343

Prague Radio Symphony Orchestra (SOCR),

Ronald Zollman (Conductor)

4 December 2012

> Alte Oper, Frankfurt/Main, Germany

Partita (Suite No. 1), H. 212

Franz Liszt Kammerorchester

9 December 2012 / 11:00 am

> Philharmonie, Gasteig Culture Centre, Munich, Germany

Martinů à Paris

Les Rondes for Oboe, Clarinet, Bassoon,

Trumpet, Two Violins and Piano, H. 200

La Revue de cuisine, H. 161

Members of the Munich Philharmonic Orchestra

12 December 2012

> Konzerthaus, Großer Saal, Wien, Austria

Symphony No. 6 (Fantaisies symphoniques), H. 343

Radio-Symphonieorchester Wien,

Cornelius Meister (Conductor)

The program is subject to change

This is only a selection of Martinů's performances all over the world.

More events can be found at www.martinu.cz, Section 'Bohuslav Martinů', Subsection 'Calendar of events'.



OPERA

17+22+27 September / 7:30 pm

29 September / 6:30 pm

2+3 October / 7:30 pm

> English National Opera, London

www.eno.org, <http://vimeo.com/42769016>

Juliette, the Key to Dreams, H. 253

Edward Gardner (Conductor)

Richard Jones (Director)

Michel – Peter Hoare (Tenor)

Juliette – Julia Spornstn (Soprano)

NEWS

NEW ACQUISITIONS
AT THE BOHUSLAV
MARTINŮ INSTITUTE

Gilles Corbi from Paris, an ardent admirer of Bohuslav Martinů's music, has kindly donated to the Bohuslav Martinů Institute copies of three letters the composer sent from Nice to Marcel Mihalovici. As a native of Nice, Mr. Corbi is primarily interested in Martinů's correspondence from that city in southern France and the period of the composer's life spent there in the 1950s. The letters are dated 3 October 1953, 24 January 1954 and 21 November 1954.

The Bohuslav Martinů Foundation, through the Bohuslav Martinů Institute, has purchased several Blueprint copies from the German collector Gerd Lippold. This acquisition includes period copies of the *Sinfonia Concertante for Two Orchestras, H. 219*, with the composer's autograph inscriptions, the *Concertino for Piano Left Hand and Orchestra, H. 173*, and a xerox copy of *String Quartet No. 6, H. 312*, with one page (p. 32) from the Blueprint copy attached. ■

PEEPHOLE INTO THE BOHUSLAV MARTINŮ CENTER IN POLIČKA /6

/ LUCIE JIRGLOVÁ

SINCE 1947, visitors to Polička have been able to see the room where the composer was born in the tower of St. Jacob's Church and soak up the atmosphere of life at the height of 36 metres above the ground. Owing to the kindness of Bohuslav Martinů's sister Marie and brother František, the little room was furnished

beneath the plaster. The original paint of the ceiling couldn't be determined clearly, since when in the past the ceiling was being pulled down the cavetto (a rounded traverse between the vertical wall and the ceiling) was destroyed. As such, the restorers chose for the ceiling the same colour of paint that was applied in

the council school at the time, and applied it according to period photographs.

Owing to the ongoing reconstruction of the gallery, the church tower room was closed for some time, but it is once again fully accessible to visitors this season. In addition to the new paint, it has also been furnished with a few props that give the impression that the Martinů family are still living there but have just nipped out for a while. If you happen to be visiting Polička, be sure not to miss the opportunity to view this remarkable place. ■

PHOTO OTA PALÁN



PHOTO MARTIN SYCHRA

in the manner it was between 1889 and 1902. In the following years, it was continuously supplemented, for instance with the shoe-making tools that once belonged to Ferdinand Martinů – tools which were found in the attic of the house in Svěpomoc street, where the family also lived. It may seem that the familiar appearance of the room in the church tower can no longer take one by surprise. Yet at the present time it is possible to see it in a rather different garb.

As part of the the long-term reconstruction of the church tower, the room was subject to research when the walls of the room and the antechamber were given a new coat of paint in 2009. The researchers discovered several coloured layers and an ultramarine plant pattern on a bright blue base was revealed



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Op. 70*
MARTINŮ Symphony No. 4, H 305
BONUSES
MARTINŮ Memorial to Lidice, H 296*
DOBIÁŠ Stalingrad cantata*
R. Firkušný *piano*
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Orchestra
MYSLIVEČEK Symphony in D major
BIZET Jeux d'enfants, Op. 22
SAINT-SAËNS Le carnaval des animaux
PROKOFIEV Piano Concerto No. 2 in G minor, Op. 63
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POULENC Concert champêtre – Concerto for Harpsichord and Orchestra*
RYCHLÍK Hommaggi gravicembalistici for Harpsichord*
MARTINŮ Concerto for Harpsichord and Small Orchestra, H 246
Czech Philharmonic Orchestra, Kurt Sanderling
Chamber Philharmonic Orchestra, Václav Neumann et al.

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