

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

# martinůrevue

JANUARY—APRIL 2012 VOL. XII NO. **1**

AN UNKNOWN LETTER  
TO RUDOLF FIRKUŠNÝ

MARTINŮ FESTIVALS IN PRAGUE & BASEL

NEWLY DISCOVERED PIANO CYCLE  
BY MARTINŮ

MARTINŮ ABOUT HIS BEST FRIEND  
STANISLAV NOVÁK

NEW PUBLICATIONS & CDs



## NEW CDs

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**Johannes Moser** (Cello)

Martinů: *Concerto for Cello and Orchestra No. 1, H. 196*

Deutsche Radio Philharmonie Saarbrücken  
Kaiserslautern, Christoph Poppen (Conductor)

*SWR music hänssler classic, 2011, recorded 2010*



### **SONGS OF MY HOMELAND**

**(Škroup, Dvořák, Martinů, Raichl, Fišer, Vičar)**

Martinů: *Petrklíč/Primrose, H. 348*

**Czech Boys Choir**,

Jakub Martinec (Conductor)

*Pueri Auri, PA 12011, 2011, recorded 2011*



### **MOZART, MARTINŮ, SCHULHOFF**

**Janáček Quartet**

Martinů: *String Quartet No. 2, H. 150*

*Radioservis, CR0570-2, 2011, recorded 2009*



### **VIOLIN CONCERTOS & SONATAS**

(Beethoven, Schubert, Bartók, Martinů)

**Isabelle Faust** (Violin)

Martinů: *Violin Concerto No. 2, H. 293*

Prague Philharmonia, Jiří Bělohávek (Conductor)

*Harmonia Mundi 2011, recorded 2006*



## Contents

- 3 autographs**  
AN UNKNOWN AUTOGRAPH LETTER  
TO RUDOLF FIRKUŠNÝ
- 4 incircle news**  
DECEMBER 2011 IN PRAGUE  
MARK TODD
- 5 incircle news 5**
- 6 festivals**  
BOHUSLAV MARTINŮ DAYS 2011  
17<sup>TH</sup> MARTINŮ FESTTAGE IN BASEL
- 8 MARTINŮ ABOUT HIS FRIEND**  
STANISLAV NOVÁK / PART I
- 10 research**  
CROTCHETS AND QUAVERS  
LUCIE HARASIM BERNÁ
- 11 special series**  
LIST OF MARTINŮ'S WORKS IX
- 12 research**  
BOHUSLAV MARTINŮ'S FIELD MASS  
LUCIE HARASIM BERNÁ
- 15 research**  
RHAPSODY (ALLEGRO  
SYMPHONIQUE) FOR LARGE  
ORCHESTRA  
MAREK PECHAČ
- 16 news**  
BOHUSLAV MARTINŮ ONLINE  
ZOJA SEYČKOVÁ
- 17 obituary**  
ZDENĚK ZOUHAR
- 18 review**  
VILÉM TAUSKÝ 1910–2004
- 19 peephole**  
INTO THE BOHUSLAV MARTINŮ  
CENTER IN POLIČKA

## AN UNKNOWN AUTOGRAPH LETTER TO RUDOLF FIRKUŠNÝ

THE BOHUSLAV MARTINŮ Institute would like to extend its thanks to Mrs Veronique Firkusny for her beautiful gift: the original copy of a letter written by Bohuslav Martinů on 13 November 1942 in Boston to his friend Rudolf Firkušný in New York. On the night of the concert, Martinů writes that he has just seen the premiere of his

*Symphony No. 1, H. 289* (Boston, 13 November 1942, Boston Symphony Orchestra, conducted by Serge Koussevitzky). Contrary to Martinů's expectations, the symphony was a tremendous success. Martinů asks Firkušný whether he can persuade the conductor Toscanini to listen to the symphony the next Saturday in New York. We do not know whether Arturo Toscanini (1867–1957) was present at the symphony's New York performance. Martinů really wanted to meet the renowned conductor, yet it seems the two artists never did get to meet and Toscanini never conducted a Martinů work.

*Symphony No. 1* marked a great turning point in Martinů's career. Arthur Honneger, who heard it on 23 December 1945 in Paris, wrote that the composition "confirms beyond doubt my opinion of the essential values of Martinů's work". Martinů would compose another five symphonies, completing the final one, *Fantaisies symphoniques* (*Symphony No. 6*), in 1953.



## RUDOLF FIRKUŠNÝ WOULD HAVE CELEBRATED HIS 100<sup>TH</sup> BIRTHDAY THIS YEAR

HE WAS BORN on February 11, 1912, in the Moravian town of Napajedla, and raised in Brno from the age of three. At the age of five, Firkušný came to the attention of Leoš Janáček, who became his mentor and with whom he studied for the next 10 years. Shortly thereafter he became a protégé of the first President of Czechoslovakia, Tomáš Garrigue Masaryk, whose support made it possible for him to complete his studies in piano and composition at the Prague Academy of Music with Vilém Kurz, Rudolf Karel and Josef Suk, and subsequently travel to Paris, where he sought to study first with Alfred Cortot, and later with Artur Schnabel. It was in Paris, in 1931, that Firkušný first met Bohuslav Martinů, thus beginning their lifelong friendship, rich in musical collaboration. After the Soviet-backed Communist coup and death



Firkušný and Martinů

of Jan Masaryk in 1948, the political situation in Firkušný's beloved native land drove both him and Martinů into a self-mandated exile that for Firkušný lasted over 40 years. During that time he made his home in New York City, became an American citizen, and built an international career over the

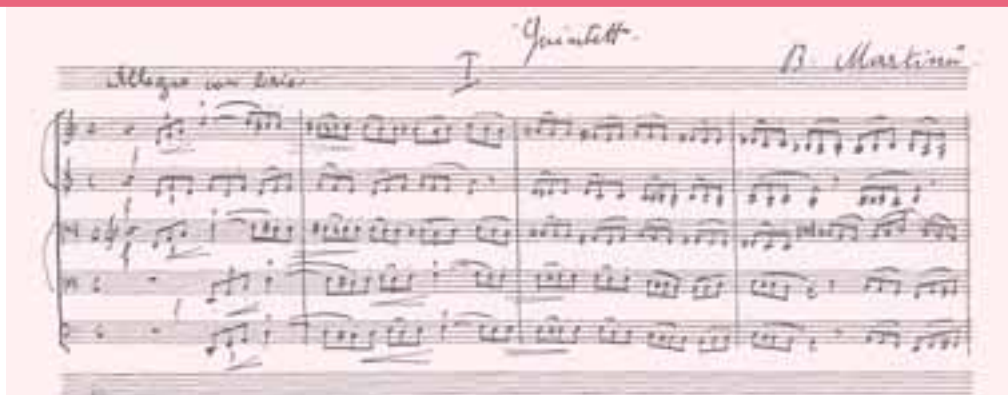
course of which he was hailed as one of the 20th Century's great pianists, a master interpreter of Classical and Romantic repertoire and the world's foremost authority on Czech music. Having played with most of the world's great orchestras and conductors across five continents, one of the happiest moments of his late career was on May 28, 1990 when he was finally able to return to his homeland and play once again at the Prague Spring Festival. Describing that event in *The New York Times*, Craig Whitney wrote: "President Václav Havel and thousands of music lovers filled every seat in Smetana Hall . . . and gave Mr. Firkušný a standing ovation that lasted seven minutes after he played the solo part in Bohuslav Martinů's *Piano Concerto No. 2*, as he had done in its premiere 55 years ago." Known for his sensitivity, profound musical insight, masterful command of color and texture, and elegant artistry, Rudolf Firkušný enjoyed a remarkable career that lasted up until the last months of his life. He died on July 19, 1994, at the age of 82, with his family at his side. He would have celebrated his 100th birthday this year. ■

## SECOND AUTOGRAPH SCORE OF BOHUSLAV MARTINŮ'S STRING QUINTET DISCOVERED

/ MAREK PECHAČ

HELMUT NANZ, a Stuttgart-based private collector of autograph scores, has donated a copy of a hitherto unknown autograph of the *String Quintet, H. 164* to the Bohuslav Martinů Institute library. The work was composed by Martinů in Polička in a single week in the autumn of 1927. This source surfaced thanks to an entry in the catalogue *Musikerautographen in Sammlung Helmut Nanz*, published in 1998 by the *Hans Schneider Verlag* in Tutzing. Until recently, the only known autograph of this work was in the Library of Congress in Washington, D.C.

Both autographs of the *String Quintet* comprise a title page and 25 pages of notation. At first glance,



they appear to be very similar, with the only striking difference being the lack of the dedication to Mrs Elisabeth Sprague Coolidge on the title page of the "German" score. Yet when examining them more closely, we can observe a number of minor variations. Although it will not be easy to map its origin and history, the newly discovered

autograph represents an extremely important source, especially for the needs of the Bohuslav Martinů Complete Edition. Mr Nanz purchased it at the end of the 1980s from the Musikantiquariat Schneider. Unfortunately, no documentation about the autograph score's previous owner has been preserved. ■

# DECEMBER 2011 IN PRAGUE

/ MARK TODD

ON WEDNESDAY December 14 a disciplined group from Zlín, Camerata Janáček, performed in the Dvořák Hall. This group contains string players from Janáček Philharmonic Orchestra Ostrava, in this case complemented by two oboes for Martinů's *Divertimento (Serenade), H. 215* from 1932. As often with Czech groups, Martinů's idiom seems to come naturally to these players, safely directed by Jaromír Krygel, and their performance conveyed both the charm and the underlying classical strength of the music. Other works in the concert were the *Concerto for String Orchestra* by Grażyna Bacewicz and Bartók's *Divertimento*, both dating from a few years later than the Martinů: placing Martinů works alongside contemporary works is always interesting, and the comments on the Sunday concert below could apply equally to this one.

The following Monday, December 19, it was the turn of the eponymous Bohuslav Martinů Philharmonic Orchestra of Zlín to perform in the Smetana Hall. The first half of their concert ended with a direct and unsentimental performance of the *Rhapsody-Concerto for Viola and Orchestra, H. 337* from 1952. The soloist was Jitka Hosprová, whose recording of the work was issued some years ago, and the orchestra was directed by a young conductor whose name was new to me, Petr Louženský. It was interesting to compare this performance with my memory of the performance by the Ukrainian Maxim Rysanov which I had heard in London the previous month. While the Ukrainian player's vibrato-laden tone was more obviously glamorous, and perhaps more like the tone of the Ukrainian player for whom Martinů had composed the work, the naturalness of this performance, both from soloist and orchestra, made it just as effective and affecting as the London one, and allowed every facet of the work to fall naturally into place without exaggeration or over-emphasis on the lyrical aspects. Once again, the players seemed naturally attuned to Martinů's idiom, and the whole performance had been thoughtfully and thoroughly prepared.

The previous day, Sunday December 18, in the Dvořák Hall I had been able to hear the first presentation for many years of Martinů's brief ballet scene *Ruce (Hands)*, and probably the first concert performance ever. The story of how the parts for this were rediscovered and the score reassembled for performance has been told in previous editions of this journal by Aleš Březina. While the work clearly reflected the aesthetics of its time and place, there were enough individual moments to identify who the composer was, and, as I have noted before when programmes include Martinů works alongside works by his contemporaries, an added simple humanity informed by near-humorous harmonic surprise, even in the neo-classical context, lights up Martinů's work from his contemporaries – in this case Prokofiev's *Classical Symphony* and the suite Stravinsky's *Pulcinella* dating from a few years earlier.

The performance by the Prague Philharmonia under its chief conductor Jakub Hrůša, was exemplary – it would be good if a new ballet scenario (? hands in some grotesque action in a suitable dadesque context ?) could be devised so we could see the work once again in its intended balletic context.

I was able to hear the performance of *Ruce* twice in the morning rehearsal, and again in the broadcast of the concert on Czech Radio Vltava on January 30. In the interval of the rehearsal I turned on my mobile phone and received a text informing me of the death during the previous night of the former president Václav Havel. The engagement of the Czech Philharmonic to perform during the following funeral celebrations meant the postponement of the fourth event I had been planning to attend, a performance of Martinů's orchestral piece *Intermezzo, H. 330*. ■



## JIŘÍ BĚLOHLÁVEK NOMINATED FOR A GRAMMY AWARD FOR HIS RECORDING OF MARTINŮ'S SYMPHONIES!!!

THE CZECH ARTIST Jiří Bělohlávek, chief conductor of the BBC Symphony Orchestra, was nominated for a Grammy Award 2012. He was shortlisted in the Best Orchestral Performance category for the recording of Bohuslav Martinů's Six Symphonies he made with the BBC Symphony Orchestra (Onyx Classics). In 2005 Bělohlávek received a Grammy nomination for the recording of Martinů's *Symphonies Nos. 3 and 4* with the Czech Philharmonic Orchestra.

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— Liane Curtis, Brandeis University



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Jakub Hruša,  
President of IMC

Magdalena Kožená,  
IMC Patron

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**Cover**

From the left to the right: Karel Šebánek,  
Bohuslav Martinů, Rudolf Firkušný  
and Josef Páleníček, Paris, 1938  
Archive: The Bohuslav Martinů Center,  
Polička

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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.

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**INCIRCLE NEWS**

**ROBERT SIMON - NEW IMC CHAIRMAN**

**ROBERT SIMON** is an American musicologist specializing in music of the early twentieth century, and particularly the music of Bohuslav Martinů. He holds degrees from Baldwin-Wallace College, Dominican University, and Ohio University, where he completed his master's thesis on Martinů's madrigal compositions. Currently he serves as Music Librarian at the University of Notre Dame (South Bend, Indiana) and is working on a Martinů bibliography and research guide.

"I first became interested in the music of Martinů when I performed his *Quatre Madrigaux for oboe, clarinet, and bassoon*. As I studied more, I fell in love with the beauty and energy of his music, and was surprised that more people were not aware of his work. I was joyed to discover the IMC and connect with enthusiasts from all over the world. I am devoted to the promotion and study of Martinů and his music."



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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.

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182 00 Praha 8-Kobylisy, CZ

**WELCOME NEW MEMBERS**

- (in alphabetical order)
- > Jitka Čechová, CZ
  - > Martina Fialková, CZ
  - > Igor Janovský, CZ
  - > Tomáš Jamník, CZ
  - > Frank Kuzník, CZ
  - > Dušan Vymětal, CZ

**THE BOHUSLAV MARTINŮ FOUNDATION 2010 CD**, featuring an historical recording of Martinů's *Epic of Gilgamesh, H. 351*, will appear with the summer issue of the *Martinů Revue*. The disc features the performance from 21 June 1959 by the Philharmonica Hungarica with the Wiener Singakademie under Paul Sacher – the second performance of the work after its inception.



**THE PRIZE-WINNERS OF THE 2011  
BOHUSLAV MARTINŮ FOUNDATION COMPETITION  
2–3 DECEMBER 2011 / CATEGORY: PIANO SOLO**

- 1st PRIZE > YUKA YOSHIMURA, PAVEL ZEMEN
- 2nd PRIZE > BARBORA ŘÍHOVÁ, JAKUB UHLÍK
- Honorable mention: YUJI KANAKUBO, LENKA KORBELOVÁ
- Award of the Prague Spring International Music Festival – Concert performance within the 2013 Prague Spring festival: YUKA YOSHIMURA, PAVEL ZEMEN
- Award of the Viktor Kalabis and Zuzana Růžičková Foundation for the best interpretation of Viktor Kalabis' work: MAGDALÉNA HRUDOVÁ

# BOHUSLAV MARTINŮ DAYS 2011

## 4–23 DECEMBER 2011

THE FESTIVAL commenced on **4 December** with a concert of the winners of the Bohuslav Martinů Competition 2011.

The competition's laureates, *Lenka Korbelová* and *Yuka Yoshimura*, performed the *Fantaisie and Toccata, H. 281* and the *Etudes and Polkas, Book III, H. 308* respectively.

On **7 December 2011**, a chamber concert in honour of the late Viktor Kalabis took place in the Martinů Hall of the Lichtenštejn Palace as part of the Bohuslav Martinů Days. Kalabis was long-time chairman of the Bohuslav Martinů Foundation's Board of Directors and the founder

of the Martinů Institute. In the first part of the concert, the pianist Jiří Kollert performed Kalabis's bravura *Allegro impetuoso*, written for the Carl Czerny International Piano Competition; *3 Polkas for piano*, a piece dedicated to Rudolf Firkušný and expressing a novel view of the typical Czech dance; and the *Piano Sonata No. 3, Op. 57*, composed in 1982, a work abounding in dramatic struggle.

The second part of the concert featured Bohuslav Martinů's early impressionistic piece *Butterflies and Birds of Paradise, H. 127*, *Three Czech Dances, H. 154*, and *Sonata for piano,*

*H. 350*. Jiří Kollert delivered all the pieces with great conviction and a complete grasp of their content.

On **18 December**, the ballet *Les mains* (for the time being without an H. number), received its modern-day premiere, performed by the Prague Philharmonia conducted by president of IMC Jakub Hruša.

### SELECTED REVIEWS /

"The 1927 work... is a truly exquisite example of Martinů's sheer inventiveness, absolute originality and panoramic view. The burlesque piece

# 17<sup>TH</sup> MARTINŮ FESTTAGE IN BASEL

## 13–26 NOVEMBER 2011

**MARTINŮ  
FESTTAGE**

The two most distinctive events at the successful 17th Martinů Festtage in Basel – an evening featuring Martinů and Debussy chamber music, and the final concert with the Deutsche Kammerphilharmonie Bremen – are briefly summed up in the following reviews.

### 20 NOVEMBER 2011 / Chamber concert Stadtcasino Basel, Festsaal

HÉLÈNE GRIMAUD (Piano)  
JENS-PETER MAINTZ (Cello)

Introduction: Prof. Giselher Schubert  
Bohuslav Martinů: *Sept arabesques – études rythmiques pour violoncello et piano, H. 201*  
Robert Schumann: *Fantasiestücke, Op. 73*  
Bohuslav Martinů: *Nocturnes – four etudes for violoncello and piano, H. 189*  
Johannes Brahms: *Sonata for cello and piano No. 1, Op. 38*  
Claude Debussy: *Sonata for Cello and Piano*

### GRAND ART ON A SMALL SCALE

"The concert was ushered in by the musicologist Prof. Giselher Schubert's introductory word about Bohuslav Martinů's music. The



Jens-Peter Maintz (Cello), Hélène Grimaud (Piano)



Final concert – Christian Poltéra (Cello)

PHOTOS BENNO HUNZIKER, MARTINŮ FESTTAGE

festival hall of the Stadtcasino Basel was packed to the rafters by an expectant audience. Giselher Schubert placed Martinů alongside Schumann and Brahms, composers who "do not tackle the problems of composing but seek a way of achieving their own expression", thus protecting the term "musicianship" against its trivialisation."

"Despite pessimistic outlooks, the stellar pianist of French-American origin Hélène Grimaud ultimately did appear on the stage in Basel together with her duo partner, the cellist Jens-Peter Maintz. Their performance duly

earned standing ovations, although the two artists, without stating the reason, omitted from the programme Martinů's piece *Variations on a Theme of Rossini for Cello and Piano*, thus depriving the listeners of the pivotal work of the evening. Nevertheless, they did perform some Martinů after all – two cycles of etudes, which within the Chopin and Liszt tradition far transcend mere technical and rhythmic exercises. Jens-Peter Maintz and Hélène Grimaud shed glowing light on this energetically rhythmical and occasionally lyrically melodious music. The *Sept arabesques* end with the vividly frolicsome "Perpetuum mobile"



Viktor Kalabis & Zuzana Růžičková



Jakub Hruša

energetically builds on a uniform ascending motif, rapidly increases gradation and transforms into fanfare cascades and tumultuous exultation. Both the performers and the audience experienced a concertante rollercoaster ride and explosion of joy. And who better to present the modern-day premiere than an en-

thusiastic orchestra and a keen conductor – President of the International Martinů Circle.“

*Anna Šerých: Premiéra baletu Ruce / Premiere of the ballet Les mains, Hudební rozhledy No. 1/2012, p. 16*

“The performance by the Prague Philharmonia under its chief conductor Jakub Hruša, was

exemplary – it would be good if a new ballet scenario (? hands in some grotesque action in a suitable dadesque context ?) could be devised so we could see the work once again in its intended balletic context.”

*Mark Todd: December 2011 in Prague (for the entire article see page 4)*

The recording of the concert, which also featured works by Prokofiev, Dvořák, Tchaikovsky and Stravinsky, was broadcast by the Vltava radio station on 30 January 2012.

*Unfortunately, the last two concerts of Bohuslav Martinů Days – the Czech Philharmonic at December 21 and 22 – were cancelled due to the Days of the National Mourning for Czech president Václav Havel. The concerts have been rescheduled for 22 & 23 March 2012, with the program remaining unchanged.*

motif, while the four **Nocturnes** are rounded off by poignant sharp chords. This is truly joyous music which one always listens to with pleasure, since it is written forcibly and in an original manner, never descending to metaphysical depths. And when this music is as brilliantly performed as by the Maintz/Grimaud Duo, all critical voices against Martinů are silenced...”

*“Große Kunst im kleinen Massstab”, Basler Zeitung, 22 November 2011, Sigfried Schibli*

### 26 NOVEMBER 2011 / Final concert Martinskirche, Basel, Switzerland

DEUTSCHE KAMMERPHILHARMONIE BREMEN  
HEINRICH SCHIFF (Conductor)

CHRISTIAN POLTÉRA (Cello)

Bohuslav Martinů: **Intermezzo, H. 330**

Bohuslav Martinů: **Concerto for Cello  
and Orchestra No. 1, H. 196 III**

Franz Schubert: *Symphony No. 9 in C major, D 944*

### THE ORCHESTRA'S SUPERB QUALITY ENCHANTED THE AUDIENCE

“What was the apex of the Saturday evening with the Deutsche Kammerphilharmonie Bremen conducted by Heinrich Schiff at Saint Martin's Church in Basel? Was it the highly virtuosic performance of Bohuslav Martinů's **Concerto for Cello and Orchestra No. 1** or Franz Schubert's *Symphony in C major*? For the time being, let us defer judgement.

Those who have heard the cellist Heinrich Schiff know how intensely he is absorbed in music, without a hint of any excessive theatricality. And his conducting performance today was the same as his playing was in the past: dispassionate, with his body language being comprehensible and co-ordinated, like an old-school Kapellmeister. Combined with a fantastic orchestra featuring an outstanding wind section, the result was enchanting. But let us return to our question: Martinů or Schubert? I would plump for Martinů. His *Cello Concerto* – its third version dating from 1955 – was played by Christian Poltéra with breathtaking virtuosity, as well as vigilant sensibility. The concerto's conceptual cornerstone is the final movement, *Andante*, opening with the clarinet, bassoon and trumpet, with its elegiac serenity emanating covert inner joy. The orchestra remained in permanent dialogue with the soloist and brought new energy at the moments when virtuosic routine prevailed over the cello part.”

### SENSITIVE ORCHESTRA

“Bohuslav Martinů's orchestral music oscillates between emphatic extroversion and a penchant for effective concords and rhythms, as well as an unexpected turn into surprising calmness with a near-spiritual concentration. And this can only be credibly communicated to the audience by an orchestra that is able to detect and interpret even the tiniest emotional changes and duly perform them (great credit

is due to the concert master Thomas Klug). And this was the state of affairs prior to the concert's intermission.”

*“Begeisternde Spielkultur des Orchesters”, Basellandschaftliche Zeitung, 29 November 2011, (CYB)*

### MARTINŮ AT THE MARTINSKIRCHE

“Chamber music, jazz, a family concert and a film evening were followed by symphonic delicacies courtesy of Martinů and Schubert, reliably delivered by the guesting Deutsche Kammerphilharmonie Bremen. The irony of the concert operation: Heinrich Schiff, whom the festival's artistic director Robert Kolínský wanted to engage as a superlative cellist years ago, now stood at the conductor's lectern, while Schiff's former pupil Christian Poltéra masterfully and elegantly delivered the solo part of Bohuslav Martinů's **Cello Concerto**. This work, as well as the introductory **Intermezzo**, allowed the interpreters to present everything that we value with Martinů today: alternating moods within a small area, engulfing fervency borne by solemnly blooming string episodes and ingresses of the winds with the gravity of organ meditation. Poltéra's virtuosic solo part was mirrored among the vital orchestral strokes which the Czech living in Paris from 1923 until the outbreak of the war embraced: restrained Classicism, motoric rhythms, wit and irony, heartfelt sentiment, as well as a radical operatic theatricality.”

*“Martinů in der Martinskirche”, Basler Zeitung, 28 November 2011, Klaus Schweizer*

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

Over the course of his life, Bohuslav Martinů wrote a number of texts – both short and more extended – about music, his life, his compositions and closest friends. The outstanding violinist Stanislav Novák was Martinů's best friend from his early years in Prague. In 1945, when living in New York, Martinů penned a lengthy reminiscence about this friend from his youth.

## STÁŇA

One cannot turn back time. Amid the whirl of the tragic events of the World War, we have yet to understand what we have won and what we have lost. But memories are returning and with them the life that has gone. And a long, long journey has been made since two young boys, conservatory students, met whose fate it was to make this journey almost hand in hand, together. It was such a long time ago and still real, and those long years of friendship are still here, present, although distance kept us apart for years. But Stáňa has left us for ever. It is painful for me to write joyful reminiscences at this moment, when after so many sad years it seemed as though we would be able to meet each other again. Perhaps these few reminiscences I am writing will return him to our souls and minds...

You had to know Stáňa well so as to see the tenderness concealed beneath the seemingly hard outer shell. It would appear that he was keeping this tenderness for his dearest friends. Otherwise, on the surface he was rather rough, often aggressive. Yet this aggressiveness and roughness always had a style and a witty, pervasive irony, one that people took exception to because they found it hard to understand. I do not know how many of us had the opportunity to get to know this facet of his, yet I did, and I could see the natural and healthy human nature with which he responded to all events



*Bohuslav Martinů with Stanislav Novák. Prague, 1912*

and that which was around him. You could never force him to do something he wasn't convinced of; his character, hard as a diamond, simply didn't allow him to do so. He wasn't a person who would easily confide his worries. He hesitated for a long time over whether to open his heart even to me, although I always knew what was going on within him. This natural and tacit agreement between the two of us made our friendship all the more precious. It is always difficult to open one's heart, but the awareness that you don't have to do so because the other person knows it all anyway is strengthening. And that's what it was like between the two of us. There were perhaps just the problems and worries of youth, whose weight is not as great as it may appear to you at the time, yet they are serious all the same, since their consequences would occur later on. And there were serious problems too, often...

All those who had the opportunity to meet him know that whenever he devoted to something it was not one hundred but one thousand per cent. Whatever it was, reading, entertainment, troubles, joys, aspirin, etc., Stáňa always



*Bohuslav Martinů. Polička, around 1920*

reached the limits and frequently even went beyond them. His love was, however, the violin, and here too he went beyond the humanly given possibilities. And in connection with the violin, it was the Czech Philharmonic, his love of and veneration for Talich, his being happy about a successful concert, as well as his bad moods caused by problems within the Philharmonic and, of course, his relationship with [his teacher] Hoffmann, whom he considered a second father. And his great desire was to teach at the conservatory, a desire that, unfortunately, came to fruition too late.

Stáňa had a fixed idea: seeking the most beautiful tone of the violin. That was his inner problem: to improve and perfect the tone the violin is able to produce. Given his nature, it inevitably became an obsession that manifested itself in his playing, in various modifications of the violin, the bow, in seeking the best material for the strings, horsehair (Prague violin-makers could certainly tell you a few stories), seeking that which could be done to improve the tone. In musical terms too, the phrasing, balance, nuance of melodies was often the result of hours of diligent work. Today, many of us still recall his fervent, beautiful performance of Suk's Fantasy when he was

# STANISLAV NOVÁK

/ PART 1



*Bohuslav Martinů and Stanislav Novák on a visit to the evangelic vicar Vladimír Čech (Martinů in the second row in the middle). Borová, around 1916*

graduating from the conservatory's master school, and perhaps many of his quartet performances. Stáňa didn't long for a career as a soloist; he was in his element in chamber music. It was a true joy to browse through his small scores with notes written in pencil, marked phrases, nuances in all the instruments, his parts precisely elaborate in terms of nuances, bowing, fingering. In point of fact, the entire structure of a composition was written in his part. I shall never forget his joy, as well as unrest, commotion, when he rehearsed with the Czech Quartet.

He was a concertmaster of the Czech Philharmonic and all those who have ever sat in the orchestra near the first violin know the responsibility this person bears, and I think that a number of those who were sitting with us would vouch for how seriously Stáňa took his job. Indefatigable, always ready, he guided his ensemble with all his energy, just as he did in the quartets in which he seemed to play all the parts. Nevertheless, and this is my assumption, there was a sort of unintentional contradiction between his pursuit of purity of tone and the balancing of the entire string section, which are two different things. I too know this difference from composing: it is not a difference of pitch

but, I would say, essence. The psychological relation is different when we write for a solo instrument or an ensemble. The beauty of a single tone has foundations different to those of the beauty amplified in an ensemble of strings, where it is afforded a somewhat different mission and requires a different approach and a world different to the world of a soloist. These are not mysteries, yet in the case of an artist like Stáňa this resulted, without him realising it, in a certain nervousness, which in combination with other everyday concerns, and perhaps also with his physical condition, had a profound influence on his mind and his energy alike. I do not want to say, however, that this was caused by the many years in the orchestra; this all related to his personal problem. His desires materialised in chamber music and practically in the orchestra, to which he belonged body and soul and to which he dedicated his entire artistic conviction, his promptness and energy. The process of seeking the perfect tone was his own psychological process, which could only bring satisfaction to a certain degree, since absolute perfection most likely always remains a desire, a vision, eluding our possibilities of understanding and fruition. I think Hoffman had

a similar problem too, and he had a strong influence on Stáňa, who, as I have described, always aimed to go further than was possible.

This, of course, is not the full story. What is essential in our life is the expression, struggle and materialisation of our convictions and artistic personality, and Stáňa attained this to the full.

I shall also tell you something about him as a teacher. Following my returns from Paris, I naturally stayed at Stáňa's and for hours would observe how patiently and with how much devotion he treated his pupils. I can still picture him walking among them, adjusting one's fingers on the strings, one's arm with the bow, with unique perseverance and interest, like a scientist in a labo-

ratory, like an engineer putting a machine in order. And he wasn't satisfied until everything was as it should be; he would run from one student to another, explain, encourage and then, as though a minor miracle had occurred, all of a sudden the violin would produce a pure, beautiful tone. It was as though the dark room in Myslíkova Street had abruptly lit up and Stáňa's smile transformed into joy. The evidence was furnished. Although the evidence disappeared in the next moment, Stáňa didn't let himself be discouraged and again, perhaps with even greater vigour, resumed his journey: from hand to hand, from finger to finger, putting his entire soul into it. Observing them, teacher and pupil, was such a vivid joy, and something kind, warm. I must say that the face of the pupil too reflected an immense surprise over the unusually noble tone, the source of which was his own violin. And Stáňa's smile and gleaming eyes were saying: "You see, didn't I tell you so?" He was actually a born teacher, and I still cannot fathom the circumstances that afforded him this satisfaction and the fulfilment of his ardent wish so late. He would have nurtured a number of young talents.

*(to be continued in the next issue)*

# CROTCHETS AND QUAVERS

A NEWLY DISCOVERED GEM OF INSTRUCTIVE PIANO LITERATURE  
BY BOHUSLAV MARTINŮ

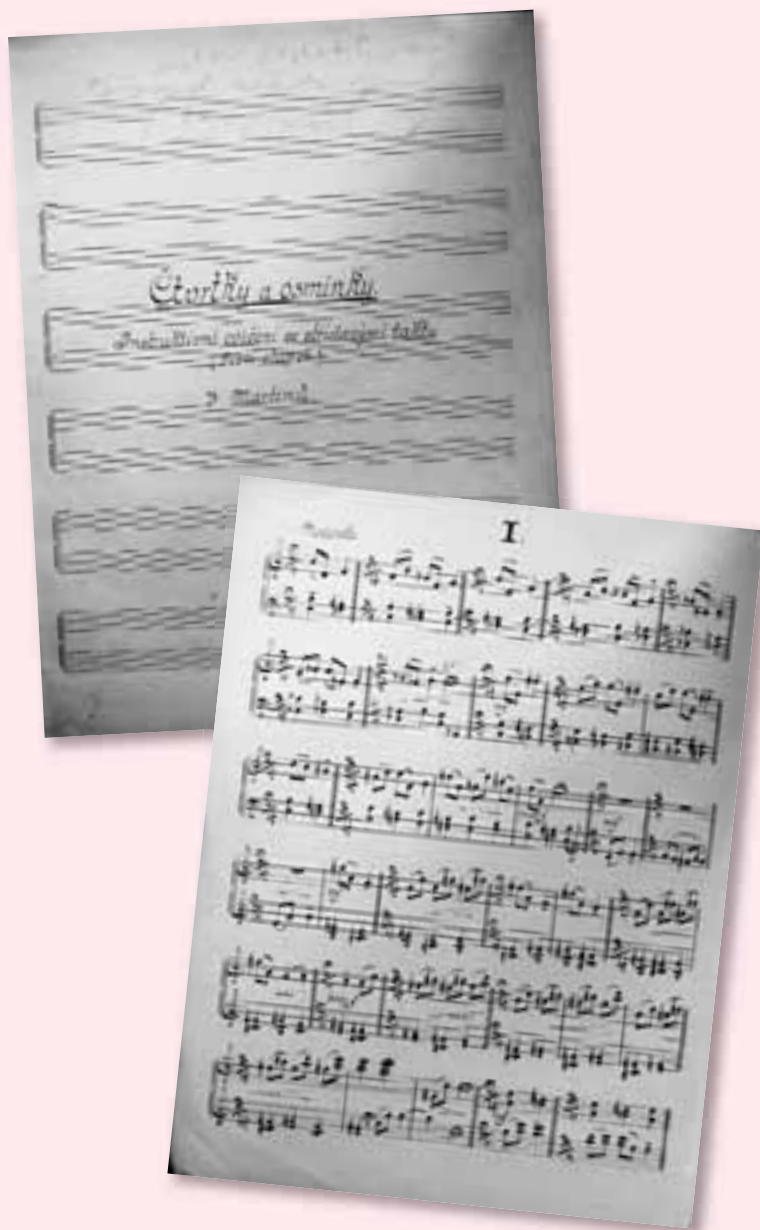
/ LUCIE HARASIM BERNÁ

After many years of systematic work, the research into Bohuslav Martinů's oeuvre has brought with it an ever-increasing number of discoveries and surprises. In the previous issue of Martinů Revue there was an article about the recent discovery of the ballet miniature *Les mains* in the archives of the National Theatre in Prague. Now, a cycle of piano etudes that had been deemed missing has been unearthed in archives in Brno. In the autumn of 2011, Mr Ondřej Pivoda, an employee of the Music Department of the Moravian Museum in Brno, informed me that he had found a copy of piano pieces that could be by Bohuslav Martinů. After examining the source, we arrived at the conclusion that it is the piano cycle *Crotchets and Quavers, H. 257*, dating from 1937. The work was also mentioned by Miloš Šafránek in the list of compositions in his monograph on Bohuslav Martinů (London 1962). Further evidence of the pieces' existence can be found in Martinů's correspondence with the publisher Melantrich and Karel Šebánek from 1937 and 1938. In his letter dated 25 May 1937, Martinů even directly assures the publisher that he is "sending the commissioned compositions: the *Sonatina for Violin and Piano*, the *Intermezzo for Violin and Piano* and *Crotchets and Quavers*." Yet the latter piece has never been published by Melantrich.

The complete title of the cycle is "Crotchets and Quavers. Instructive Exercises with Alternating Metres. (Advanced Level)", or at least this is how it reads on the title page of the copy written in someone else's hand that is deposited at the Moravian Museum in Brno. The cycle has four parts, *Moderato – Poco Allegro – Andante – Allegretto*, and none of them exceeds two minutes in duration. *Crotchets and Quavers* is a valuable set of miniatures not only within Martinů's piano works, but within the literature for the piano. Martinů clarified the point of the little pieces in the title itself – in all parts of the cycle, quavers really are the smallest rhythmic value, alternating with crotchets and exceptionally with half-notes. Yet the player must cope with frequent or constant variation of metres (2/4, 3/4, etc.).

We can assume that *Crotchets and Quavers* was written on commission by the publisher, who needed instructive piano literature, which always has guaranteed market sales. Martinů had previously written similar etudes (although for different forces) for the French publisher Eschig and Germany's Schott, Mainz. In terms of its musical content, *Crotchets and Quavers* can be ranked alongside such short piano pieces as the *Instructive Duo for Nervous People, H. 145*; *Avec un doigt, H. 185*; *Par T.S.F., H. 173 bis*; *Esquisses, H. 203*; and, when it comes to their educational focus, the cycles *Puppets I–III (H. 92, H. 116 and H. 137)*.

Bärenreiter will be preparing the cycle for publication during the course of 2012 in co-operation with the Bohuslav Martinů Institute in Prague.



## FESTIVALS

67th INTERNATIONAL MUSIC FESTIVAL PRAGUE SPRING  
[www.festival.cz](http://www.festival.cz)

13 May 2012 / 4.00 pm (1st part) / 8.00 pm (2nd part)

> Dvořák Hall, Rudolfinum, Prague  
Prague Spring International Music Competition, final round,  
Harpsichord Category

*Concerto for Cembalo and Small Orchestra, H. 246*  
Prague Philharmonia, Vojtěch Spurný (Conductor)

21 May 2012

> Municipal House, Smetana Hall, Prague,  
*Symphony No. 4, H. 305*  
BBC Symphony Orchestra, Jiří Bělohlávek (Conductor)



# LIST OF MARTINŮ'S WORKS IX



CATEGORY/

## CHAMBER MUSIC

SUBCATEGORY/

## QUARTETS FOR VARIOUS INSTRUMENTS, QUINTETS, SEXTETS

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 and string quartets.

The next subcategory are the Quartets for Various Instruments, Quintets and Sextets (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/martinu/catlist.php>

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.

### QUARTETS FOR VARIOUS INSTRUMENTS

#### MAZURKA-NOCTURNE FOR OBOE, TWO VIOLINS AND VIOLONCELLO H. 325

*Durata:* 19'20"  
*Place of composition:* Renova  
*Date of composition:* 1949  
*Dedication:* for 100th anniversary of Chopin's death  
*Premiere:* Paris, 3.10. 1949  
*Archive:* Max Eschig, Paris  
*Publisher:* Max Eschig, Paris 1965 (M. E. 7688)  
*Copyright:* Max Eschig, Paris

#### PIANO QUARTET H. 287

*Durata:* 23'  
*Place of composition:* Jamaica  
*Date of composition:* 1942  
*Dedication:* Chambre Music Guild Quartet  
*Premiere:* Lennox, Mass., August 1942  
*Archive:* manuscript missing  
*Publisher:* Associated Music Publishers, New York 1951 (AMP 8142)  
*Copyright:* Associated Music Publishers, New York

#### QUARTET FOR CLARINET, FRENCH HORN, VIOLONCELLO AND SIDE-DRUM IN C MAJOR H. 139

*Durata:* 13'  
*Place of composition:* Paris  
*Date of composition:* 1924  
*Archive:* National Museum. Czech Museum of Music, Prague  
*Publisher:* Panton, Prague 1985 (P 1419)  
*Copyright:* Panton International, Prague

#### QUARTET FOR OBOE, VIOLIN, VIOLONCELLO AND PIANO H. 315

*Durata:* 13'  
*Place of composition:* New York City  
*Date of composition:* 1947  
*Dedication:* Leopold Mannes  
*Performers of premiere:* Mannes-Trio  
*Premiere:* New York, November 1947  
*Archive:* The Bohuslav Martinů Center in Polička  
*Publisher:* Max Eschig, Paris 1961 (M. E. 6969)  
*Copyright:* Max Eschig, Paris

### QUINTETS

#### PIANO QUINTET "ZERO" H. 35

*Place of composition:* Polička  
*Date of composition:* 1911  
*Archive:* The Bohuslav Martinů Center in Polička  
*Copyright:* Boosey & Hawkes, London–New York

#### PIANO QUINTET NO. 1 H. 229

*Durata:* 18'30"  
*Place of composition:* Paris  
*Date of composition:* 1933  
*Performers of premiere:* Quatuor Inding  
*Premiere:* Paris, 9. 3. 1934  
*Archive:* National Museum. Czech Museum of Music, Prague  
*Publisher:* La Sirene musicale, Paris 1933 (S. M. 191). Max Eschig, Paris 1974 (M. E. 8143)  
*Copyright:* Max Eschig, Paris

#### PIANO QUINTET NO. 2 H. 298

*Durata:* 28'  
*Place of composition:* New York City  
*Date of composition:* 1944  
*Dedication:* Fanny P. Mason  
*Performers of Premiere:* Paul Doguereau, Boston Symphony Soloists  
*Premiere:* Boston, 30.12. 1944  
*Archive:* Library of Congress, Washington D. C.  
*Publisher:* Associated Music Publishers, New York 1957 (Nr. 95413-95459)  
*Copyright:* Associated Music Publishers, New York

#### SERENADE IN F FOR TWO CLARINETS, VIOLIN, VIOLA AND VIOLONCELLO H. 334

*Durata:* 24'  
*Place of composition:* New York  
*Date of composition:* 1947  
*Dedication:* Rosalie Leventritt  
*Premiere:* New York, 4.1. 1952  
*Archive:* The Bohuslav Martinů Center in Polička  
*Publisher:* Max Eschig, Paris 1962 (M. E. 6945)  
*Copyright:* Max Eschig, Paris

#### STRING QUINTET FOR TWO VIOLINS, TWO VIOLAS AND VIOLONCELLO H. 164

*Durata:* 18'  
*Place of composition:* Polička  
*Date of composition:* 1927  
*Dedication:* Elizabeth Sprague-Coolidge  
*Premiere:* Pittsfield, Mass., USA, 1928  
*Archive:* Library of Congress, Washington D. C.  
*Publisher:* La Sirène Musicale, Paris 1930 (S. M. 170 – TP). Max Eschig, Paris 1930 (M. E. 8448)  
*Copyright:* Max Eschig, Paris

### SEXTETS

#### CHAMBER MUSIC NO. 1 H. 376

*Durata:* 19'20"  
*Place of composition:* Schöenberg-Pratteln  
*Date of composition:* 1959  
*Performing forces:* cl, vl, vla, vlc, ar, pf  
*Premiere:* Braunschweig, 13. 11. 1959  
*Archive:* The Bohuslav Martinů Center in Polička  
*Publisher:* Max Eschig, Paris 1966 (M. E. 7280)  
*Copyright:* Max Eschig, Paris

#### SERENADE NO. 1 IN A MINOR FOR CLARINET, FRENCH HORN, THREE VIOLINS AND VIOLA H. 217

*Durata:* 7'  
*Place of composition:* Paris  
*Date of composition:* 1932  
*Performers of premiere:* members of Prague Symphony Orchestra FOK  
*Premiere:* Prague, 16.10. 1947  
*Archive:* National Museum. Czech Museum of Music, Prague  
*Publisher:* Melantrich, Prague 1949 (M. 362)  
*Copyright:* Editio Bärenreiter Praha, Prague

#### SEXTET FOR PIANO AND WIND INSTRUMENTS H. 174

*Durata:* 15'  
*Place of composition:* Paris  
*Date of composition:* 1929  
*Archive:* The Bohuslav Martinů Center in Polička  
*Publisher:* Czech Music Fund, Prague 1960 (CHF 466). Panton, Prague 1965 (P 403)  
*Copyright:* Panton International Mainz

#### STRING SEXTET FOR TWO VIOLINS, TWO VIOLAS AND TWO VIOLONCELLOS H. 224

*Durata:* 18'15"  
*Place of composition:* Paris  
*Date of composition:* 1932  
*Dedication:* Elizabeth Sprague-Coolidge  
*Performers of premiere:* Kroll-Sextett  
*Premiere:* Washington, 25. 04. 1933  
*Archive:* Library of Congress, Washington  
*Publisher:* Associated Music Publishers, New York 1948  
*Copyright:* Associated Music Publishers, New York  
*Manuscript:* copy is deposited in the Institute of Bohuslav Martinů in Prague

# BOHUSLAV MARTINŮ'S

## /NOTES ON THE TEXT AND FUNCTION OF THE WORK/

/ LUCIE HARASIM BERNÁ

THE CANTATA *Field Mass, H. 279*, is by no means an unknown Martinů vocal work, and it has been dealt with in significant analytical studies.<sup>1</sup> We, however, will focus on the composition in terms of its genre and the text on which it is based. This is the only Martinů piece bearing the designation “Mass” in the title, yet its text does not correspond to the that of the traditional mass. The almost thirty-minute-long composition is intended for a small orchestra (without the string section), baritone solo and male chorus. Martinů’s work is a setting of extracts from the psalms, from the Latin mass, from the prayer Our Father, and – to a large extent – of poetry by Jiří Mucha. *Field Mass* was first published in 1947, the libretto is in Czech language. As such, the questions arise of how the texts selected from these various sources are related within the piece’s structure, what message Martinů aimed to communicate with them, and to what extent the texts reflect the spiritual content of the traditional Latin mass.

The composition’s name itself is unusual from the viewpoint of one who listens to 20th-century music. The designation “field mass” relates most strongly to other phrases such as “field hospital”, “field kitchen”, “field conditions”, etc. Accordingly, the field mass has a clear link to military campaigns and its history dates from the Middle Ages, through the war-torn 17th century to World War I.

An ironic picture of the conditions under which field masses were served during WWI is drawn in Jaroslav Hašek’s 1923 satirical novel *Osudy dobrého vojáka Švejka za světové války* (*The Fateful Adventures of the Good Soldier Švejk During the World War*), in the chapter *Švejk jede s polním kurátem sloužit polní mši* (*Švejk rides with the field chaplain to serve a field mass*). Hašek describes the field mass ceremony with bitter irony:

“Field masses were served twice. When some of us rode away to a position on the front, and then before the front, before bloody havoc, slaughter. I remember that during one such field mass the enemy’s aeroplane dropped a bomb directly on the field altar, and nothing



Bohuslav Martinů, 1938

ARCHIVE OF THE BOHUSLAV MARTINŮ CENTER, POLIČKA

but bloody rags were left of the field chaplain. They then wrote about him as a martyr, whilst our aeroplanes were preparing a similar glory for the field chaplains on the other side.”<sup>2</sup>

This extract documents that during World War I field masses were performed regularly, as a matter of course. The prerequisites were a portable field altar, a monstrance, a chalice and a musical instrument (harmonium, violin). A mass could also be silent, without musical accompaniment. On frequent occasions, a field mass was a full liturgical ceremony, albeit one with limited or completely inappropriate conditions for performing music.<sup>3</sup>

For what purpose did Martinů compose his *Field Mass*? In the complete meaning of the word, the composition can be designated as “occasional” – as evidenced by the commentary from Bohuslav Martinů’s text published in a supplement to a Czech News Agency report from New York (10 April 1941):

“Our boys have been mobilised and are leaving for the south of France, and we in Paris are seeking something we can send so as to



Title page of the autograph of the cantata *Field Mass*

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remain in contact with them. At that time, I am setting to work on the *Field Mass* [1939], which is intended for our boys in the camps. I know that they already have their orchestra and chorus, somewhere in the south of France, and I would like to send them a composition they can perform themselves and which they would know was written directly for them, that we think of them and that we are with them.”<sup>4</sup>

Immediately following the occupation of Czechoslovakia in 1939, hundreds of men abandoned their homes and went abroad, where Czechoslovak Army units began to be formed. The majority of volunteers headed through Poland to France. After the war broke out, the French assigned to the Czechoslovaks a military camp in Agde, near Béziers, where soon, on 29 September 1939, the 1st infantry battalion was set up. This unit rapidly expanded into an infantry regiment and, thanks to the thousands of newly arrived volunteers, the 1st Czechoslovak division was formed on 15 January 1940. The unit was also joined by

# FIELD MASS



Vítězslava Kaprálová and Jiří Mucha shortly after their wedding (23 April 1940)

the conductor Vilém Tauský, who waited at the base in Agde and was assigned the task of preparing military music. Yet he did not manage to prepare the *Field Mass* since he and the other soldiers were evacuated to England. Tauský headed the Czech army chorus until the end of the war, conducting, among other pieces, Smetana's *My Country* with the Liverpool Philharmonic Orchestra.<sup>5</sup>

In the autumn of 1939, Martinů was a frequent guest of the writer Jiří Mucha and the composer Vítězslava Kaprálová, who were living together at the time. Notwithstanding his deep personal relationship with the young Kaprálová, Martinů asked Jiří Mucha to provide him with the text for his intended "Field Mass".

According to the book *Podivné lásky* (Strange Loves)<sup>6</sup>, at first Mucha only delivered several drafts to Martinů, the first versions of the text written in typed print: "From the very beginning, I imagined the *Field Mass* in the form of modern psalms through which a soldier – any one of us – confesses his anxieties and nostalgia. If it were to make any sense, the text had to express our specific situation and amid it our feelings."<sup>7</sup> Martinů directly set to music these first texts delivered by Jiří Mucha and supplemented them with further materials from the texts of psalms.<sup>8</sup>

During the war, field masses served to prepare soldiers for death, as well as to encourage them spiritually prior to a battle. Admitting to sins, purging, reading the Scriptures, expressing the Credo and receiving the host were aimed at enhancing their hope for survival and, at the same time, helping them to reconcile them-

selves with the possible arrival of death. Martinů, however, did not set to music the missal cycle with all its prescribed parts. As such, the designation *Field Mass* is rather symbolic, even though, as will be explained below, in terms of content the selection of the text aims to strengthen the belief in God and express fear of imminent death. As Harry Halbreich put it, the *Field Mass* is not a mass in the correct sense of the word but rather a symbolic divine service imbued with the general Christian meaning.<sup>9</sup>

The text's main feature is alternation of Old Testament psalms and Jiří Mucha's artful texts, which bring in a specific situation – a statement of a soldier far away from home in a foreign land:

*From foreign shores, O Lord, I call  
I pray to thee from distant lands  
I search with songs for thee throughout  
the heaven*

*Yet will you know... how will you see  
That it is I, who in my anguish call thee  
I, son prodigal of my native land  
No stranger, only I imploring thee?  
How can you recognise me in this field, so distant  
from my home?* (Jiří Mucha)

The soldier's fear of suffering, pain and death is akin to the situation of the lonely Christ in the Garden of Gethsemane. Bohuslav Martinů inserted Jiří Mucha's text in the baritone part:

*Who knows, if death will find us brave and strong?  
Did not even your son weep bitter tears of fear?  
O my Lord, from this dark mount of Olives hear us  
calling with hearts sad unto death:  
Eli, Eli, do not forsake me!*

For the central part of the *Field Mass*, Martinů selected extracts from the Old Testament psalms:

Psalm 44: *We have heard with our ears, O God, our fathers have told us, what work thou didst in their days, in the times of old.*

Psalm 42 follows:  
(42:8) *Deep calleth unto deep at the noise of thy waterspouts: all thy waves and thy billows are gone over me.*



Sketch of the Czech text to the *Field Mass* – the typescript and the upper part written in Jiří Mucha's hand, the lower part with Martinů's notation and textual notes

(42:9) *Yet the Lord will command his loving-kindness in the daytime, and in the night his song shall be with me, and my prayer unto the God of my life.*

The text itself evokes the notion of sound (what fathers told us, the noise of waterspouts, the sound of waves), yet in his instrumental accompaniment Martinů refrained from illustrative imitation of the described sounds.

If we return to the actual selection of psalms, the opening words of Psalm 44 set to music in the composition also refer to the ideational message of the psalms' final verses, which were not set by Martinů:  
(44:25) *Wherefore hidest thou thy face, and forgettest our affliction and our oppression?*  
(44:26) *For our soul is bowed down to the dust: our belly cleaveth unto the earth.*  
(44:27) *Arise for our help and redeem us for thy mercies' sake*

The finale of the *Field Mass* quotes Psalms No. 57 and No. 54:

(57:2) *Be merciful unto me, O God, be merciful unto me: for my soul trusteth in thee.*  
(57:3) *I will cry unto God most high; unto God that performeth all things for me.*

The baritone solo sings in forte above the chorus accompaniment:  
(54:7) *He shall reward evil unto mine enemies: cut them off in thy truth.*



Autograph score of the *Field Mass*, page 4 with the text of the prayer *Our Father (Otčenáš)*

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In comparison with Jiří Muchá's text, I consider more pivotal the texts quoted from the Bible – the Psalms and the Gospel of St Matthew. Martinů took the texts from the Bible of Kralice, which he had in his possession and which accompanied him on his journeys.<sup>10</sup> The Psalms are symmetrically inserted in Muchá's text – with a rather distant link in content.

Further analysis of the text reveals that when it comes to liturgical texts of the traditional mass Martinů used the prayer *Our Father* (from the Gospel of St Matthew, 6:9-12), the Latin texts *Kyrie eleison* (Lord, have mercy – 1st part of the Ordinary of the Mass) and *Agnus Dei, miserere nobis* – Lamb of God have mercy on us – the final part of the Ordinary of the Mass.

In sacred compositions, repetition of textual passages represents a significant shape-forming element, yet the *Field Mass* features repetition of the text only to the minimum extent (home far away – three times; Thy kingdom come, thy will be done on earth as it is in heaven – twice).

The main prayer of all Christians, the *Our Father*, opens the *Field Mass* and is sung by a male chorus homophonically in two voices.

In my opinion, the *Our Father* is the most crucial part of the text of the *Field Mass*, even though it is only stated once, without repetition, with the exception of the last two verses in its complete form. It does not appear only as a fragment, as is the case with all the Psalms and Latin texts quoted in the work. Alongside the transubstantiation of the Body of Christ, the *Our Father* is one of the pivotal parts of the mass.

The setting to music of the Latin texts differs from the setting of Jiří Muchá's artful texts. In *Kyrie eleison* it concerns two voices of parallel fourths; in *Agnus Dei, miserere nobis* the two voices proceed homophonically in archaising fifths and fourths to a minor third.

Furthermore, these Latin texts are also interspersed with interludes, so that these pleading exclamations

can better stand out in their urgency.

Martinů himself cogently commented on his *Field Mass* as follows:

"This composition is not a standard mass but a real military mass, which must be performed in the open air, in the field, where the same sky, the same clouds would connect themselves with us in Paris and those at home. (...) The orchestra is only made up of trumpets and percussion, a harmonium and fifes. It is replete with the rumble of drums and signals of trumpets, as you can see, a configuration very unusual for a mass, yet one that served our purposes well. (...) besides, I have written for our army a military march and the other artists and I, who were still in Paris, also had plenty of other plans. I myself was preparing the Paris performance of the *Double Concerto*, as well as the performance of the *Field Mass* in Paris. All this was interrupted by the June events that forced me to leave Paris, begin my exodus, which after eight months full of uncertainty and perpetual travelling under tragic circumstances ended on American soil."<sup>11</sup>

Yet the composition's resulting texture and motivic material place exceedingly great

demands on the virtuosity of the singers, the soloist and the instrumentalists. The particular instrumentation of the work may also prove prohibitive. The portable pedal harmonium replaced the organ. Its sound knits well with the piano, which is also required in the *Field Mass*.

To conclude, the message of his "mass" is best summed up by Martinů himself: "Frankly speaking, it is not actually a mass. It is a sort of prayer for the native country and a longing for home, which I translate in tones on behalf of all of us, and since we neither have a cathedral nor a church nor anything else, we have gathered together in a field, like workers, like soldiers, and everywhere, above us, around us, is a wide space where people better understand each other, where they are always more human than anywhere else. It is a prayer (...) peaceful, hoping and fully believing in the future."<sup>12</sup>

*The paper was read within the international musicology conference "Continuity of Change. Bohuslav Martinů in 20th Century Music History", which took place on 29–31 May 2009 in Prague.*

- 1/ Vladimír Karusický: Von fremden Ufern, fern im Exil. Bohuslav Martinů's Feldmesse, In: *Komposition während der NS-Zeit*, Hamburg: Bockel, 1999, pp. 333–371.
- 2/ Jaroslav Hašek: *Osudy dobrého vojáka Švejka za světové války*, Československý spisovatel 1983, pp. 150–151.
- 3/ Information from: <http://www.volny.cz/ipro/stripky/clanky/duchvb.htm> (21. 4. 2009), also Jaroslav Hašek: *Osudy dobrého vojáka Švejka za světové války*, Československý spisovatel 1983, pp. 151–152.
- 4/ Bohuslav Martinů: *Domov, hudba a svět*, ed. Miloš Šafránek, Státní hudební vydavatelství, Prague 1966, pp. 280–281.
- 5/ Mila Smetáčková: Příliš dobře utajený umělec, *Hudební rozhledy*, No. 3, 2000, pp. 32-33.
- 6/ Jiří Mucha: *Podivné lásky*, Praha, Mladá fronta, 1988.
- 7/ Jiří Mucha: *Podivné lásky*, p. 305.
- 8/ Jiří Mucha: *Podivné lásky*, p. 306. Also the printed edition of the score, *Polní mše, Melantrich 1947 (M. 277)*.
- 9/ Harry Halbreich: Bohuslav Martinů. *Werkverzeichnis und Biografie*, Schott Mainz 2007?, p. 452.
- 10/ Harry Halbreich: Bohuslav Martinů. *Werkverzeichnis und Biografie*, pp. 50 and 453. Martinů's copy of the Bible of Kralice is deposited at the Bohuslav Martinů Center in Polička (*Biblií svatá*, Prague 1932). It contains Martinů's inscriptions.
- 11/ Bohuslav Martinů: *Domov, hudba a svět*, ed. Miloš Šafránek, Státní hudební vydavatelství, Prague 1966, p. 282. (Supplement to ČTK news, New York 10. 4. 1941)
- 12/ Československý boj, 4 November 1939.

# BOHUSLAV MARTINŮ: RHAPSODY (ALLEGRO SYMPHONIQUE) FOR LARGE ORCHESTRA

/ MAREK PECHAČ

**Bärenreiter-Kassel is issuing the first-ever printed publication of the full score and parts of *Rhapsody, H. 171*, a one-movement symphonic work written by Bohuslav Martinů in 1928.**

Bohuslav Martinů composed pieces for large orchestra throughout all his creative periods. Symphonic music attracted him from the very beginning, yet he only began attaching greater importance to it after arriving in Paris in 1923. At the end of the following year, Václav Talich conducted in Prague the premiere of the football-inspired *Half-time, H. 142*, the first of a trilogy of one-movement orchestral pieces dating from the 1920s which further opened for Martinů the door to the musical world. Two years later, he created *La Bagarre, H. 155*, which in November 1927 was premiered by the Boston Symphony Orchestra under Serge Koussevitzky.

The great success *La Bagarre* garnered in Boston and subsequently other (not only American) cities encouraged Martinů to try his hand at a larger form. To mark the tenth anniversary of the handing over of the flag to the 1st Czechoslovak regiment in Darney, France, which ushered in the recognition of an independent Czechoslovak state, he decided to compose a symphony of a military nature. He stopped midway through, yet the failed attempt at creating his first symphony resulted in the original one-movement symphonic allegro *La Symphonie*, which on 14 December 1928 was first performed under this title by Serge Koussevitzky in Boston. At the time, Martinů highly rated this new composition and had no hesitation in branding it “one of my best pieces”. In the following years, the work met with enthusiastic responses; in 1929 it even won second prize in the Bedřich Smetana Jubilee Foundation competition in Brno. After its Prague premiere on 12 March 1930, conducted by Ernest Ansermet, Martinů decided to change the composition’s name, most likely because neither its form nor its nature matched the weightiness of a symphony. A Paris audience heard it in

April 1930 performed by Walter Straram and his orchestra under the title *Allegro symphonique*, and later on in the same year Martinů chose the definitive name *Rhapsody*, notwithstanding that in his autobiography at the beginning of the 1940s he still referred to the work as the *Symphonie militaire*.

The *Rhapsody* symbolises one of the turning points in Martinů’s career. This piece rounds off the Paris “dynamism phase”, as the composer



Title page of the autograph,  
Bohuslav Martinů Center in Polička

himself termed it. Until 1942, when he wrote his first symphony, he only returned to large orchestra in the case of *Inventions, H. 234*, the opera *Juliette, H. 253* and a new version of the ballet *Špalíček, H. 214 II*. The *Rhapsody* relates to *Half-time* and *La Bagarre* in its inspiration by the crowd and the copious application of brass instruments, while, on the other hand, it ushers in Martinů’s next creative phase. The *Rhapsody* is made up of three parts, with the melodious and modestly scored central *Andante* starkly contrasting with the stormy introductory *Allegro* and its reinforced repetition. The work is characterised by a distinctive harmony and heterophony with semitonal friction – one of the main traits of Martinů’s singular style in the 1930s. Lyricism and clear-cut rhythmic elements come to the fore, with a polyphonic

component audible too. In addition, the concertante nature of the instrumental groups documents Martinů’s growing interest in the concerto grosso principle.

Despite its undeniable originality, freshness and forcefulness, the *Rhapsody*’s initial success soon waned. The currently rather neglected piece still awaits “rediscovery”. Such “rediscovery” is now facilitated by the new edition, which considers the two preserved autograph scores of the work, deposited at Bärenreiter-Kassel and at the Bohuslav Martinů Center in Polička. Nevertheless, the basic source was the Kassel autograph with the revisions inscribed by Martinů. The performance materials prepared by Bärenreiter-Kassel in tandem with the Bohuslav



Title page of the autograph,  
Bärenreiter

Martinů Institute can be ordered from the publisher’s hire department.

In February 2012, armed with the new music materials, the conductor Leoš Svárovský and the Czech Radio Symphony Orchestra made the very first recording of the complete *Rhapsody*, i.e. including almost thirty deleted bars, designated in the scores as “vide”. When it comes to these deletions, we cannot document with absolute certainty whether they were actually authorised by Martinů. The recording of the *Rhapsody*, *Half-time* and *Thunderbolt P-47* was made for Czech Radio Prague and will be broadcast after the post-production has been definitively completed. For the time being, however, there are no plans to release the recording on a CD.

Written for the magazine [t]akte, No. 1, 2012, p. 7

# BOHUSLAV MARTINŮ ONLINE

/ ZOJA SEYČKOVÁ

## WWW.MARTINU.CZ – THE CORRECT ADDRESS

Most lovers of Bohuslav Martinů's music worldwide know the website [www.martinu.cz](http://www.martinu.cz), which concentrates as much information about the composer as possible in a single place.

## MARTINŮ SPEAKING

A unique recording of Martinů's voice can be found in the *Let's Listen - Interview with BM* section. It involves, in fact, two historical recordings. In the first one, in Czech, you can listen to a recording of a part of a Canadian radio station broadcast in 1946, when the journalist Bagár interviewed Martinů during his visit to Canada. The composer recalls one

remain the most crucial objective of the Bohuslav Martinů Foundation and Institute. The *New Recordings* subsection is regularly updated too.

## ONLINE DATABASE

In the *Online Database* section, it is possible to browse through various documents in the library (sheet music, autographs, recordings, magazine articles, historical programmes), as well as information about individual compositions. Such information is of significance for students/researchers, musicologists, and performing musicians, who can find information about the first performance of a particular composition and the owners of the publishing rights, i.e. where they can get hold of the sheet music and performance materials.

The database of compositions is linked to another relatively extensive database – that of the correspondence –

mainly comprising Bohuslav Martinů's letters written to various addressees (his wife, friends, musicians, publishers). The letters, which have been progressively included in a catalogue, are each complemented by a short Czech summary.

## CONCLUSION

The [www.martinu.cz](http://www.martinu.cz) website contains plenty of further information about the activities pursued by the Bohuslav Martinů Foundation and Institute and other organisations connected with Martinů's name worldwide.

If a reader does not have internet access or does not possess experience with searching for information in online databases and on the web, he/she can visit the Bohuslav Martinů Institute, whose library has a computer (connected to the internet) permanently available to researchers. Visits to the library are strictly by appointment only. Contact the Institute by telephone or email ([martinu@martinu.cz](mailto:martinu@martinu.cz)) to arrange your visit.

In the *News* section, you can register to receive regular delivery of news and updates to your email. The news is compiled and sent out at least once a month by the Bohuslav Martinů Institute employees, who, by means of an editorial system update, revise and supplement the information on the entire website.

And in conclusion, good news for those of you who use Facebook: Bohuslav Martinů now has his own page there too. You too can join the ranks of his fans! ■

Bohuslav  
Martinů  
(1890-1959)

English version

News  
Bohuslav Martinů  
Foundations  
Institute  
International Martinů Circle  
Societies  
Museum  
Festivals  
Conferences  
Martinů Revisited  
Interesting links  
On-line catalogues  
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News

All the relevant information relating to the composer's life and work can be found in the section entitled *Bohuslav Martinů*. There is a link to this section in a blue rectangle on the main page, alongside links to the other sections of the website.

The website also affords the possibility to search the database of Bohuslav Martinů's works and the database of the library. Further, it contains other interesting documents, both visual and textual.

## PHOTOGRAPHS

In the *Photos* section, which can be found within the *Bohuslav Martinů* section, you can view more than 300 photos of the composer, his family and friends. The historical photographs have been restored and subsequently digitised in high resolution at the Bohuslav Martinů Institute. They include portraits of the composer on his own and in the company of celebrated artists, including the painters Jan Zrzavý and Alén Diviš, the writers Vladislav Vančura and Ivan Olbracht, the composer Jaroslav Ježek, the world-renowned musicians Rudolf Firkušný and Germaine Leroux, and the conductors Rafael Kubelík and Charles Munch. The database also contains photographs of the newly-wedded Martinůs and many other of their snapshots taken in France, the USA, as well as in pre-war Polička, where the couple enjoyed skiing and sledging.

of the most difficult periods in his life – his and his wife's fleeing to the USA in 1941 and that which preceded their emigration: wandering through France and Spain to Lisbon, from where they sailed to America, the endless wait for visas... and the tough beginnings in New York City, where Martinů arrived with minimal knowledge of English at the age of 51.

The other reminiscence, from 1942, is in English. The interview's core is formed by Martinů's statement about the main influences on his creation: Czech folk music, English madrigals and the inspiration of Claude Debussy. It is a recording of a radio interview with an unknown American journalist.

## BIOGRAPHY

The *Biography* section contains the most significant data and facts pertaining to the composer's life. It outlines the most important events in his personal life within the context of global circumstances and their impact on Martinů's life and work.

## CALENDAR OF EVENTS

The *Calendar of Events* is continuously updated and supplemented with the latest events – concerts, operas, festivals – featuring Martinů compositions. Moreover, the *Bohuslav Martinů* section contains a bibliography, a regularly updated list of addresses of publishers of Martinů's works around the world, as well as information about The Bohuslav Martinů Complete Critical Edition, a long-term project whose implementation will for many years to come

# ZDENĚK ZOUHAR

## COMPOSER, PEDAGOGUE & MUSICOLOGIST

### 8/2/1927–18/11/2011

**IN FEBRUARY, Zdeněk Zouhar, a composer, musicologist and keen champion of Bohuslav Martinů's music, would have celebrated his eighty-fifth birthday. He not only inspired and was the first to conduct several of Martinů's vocal compositions, but also wrote a number of studies and books on the composer's work. He instigated the first recordings of several Martinů pieces and was there at the birth of the Bohuslav Martinů Society, as well as the beginnings of the thoughts about a Bohuslav Martinů Complete Critical Edition.**

Zdeněk Zouhar received his initial musical education as a child, learning the violin and piano, and later went on to study the viola and organ too. After completing secondary school, he studied music education at Masaryk University in Brno, while simultaneously attending private composition lessons with Jan Kunc. During his brief tenure at the Teacher Training College in Bratislava, he studied composition with Alexander Moyzes at the University of Performing Arts (1950–51). Later on, he studied musicology at the Faculty of Arts of the Jan Evangelista Purkyně University in Brno, graduating in history of music (1964) and subsequently receiving a doctorate in music theory and history (1967). He rounded off his musical education with a course in composition under Theodor Schaefer at the Janáček Academy of Music and Performing Arts in Brno, graduating in 1967.

Following his teaching at the Brno Conservatory (1961–62), he worked as a pedagogue at the Department of Composition and Conducting at the Janáček Academy of Music and Performing Arts in Brno (1962–97), where he was appointed Professor of Composition. From 1997 to 2005, he was head of the Department of Conducting and Composition at the Academy of Performing Arts in Banská Bystrica, Slovakia.

Between 1953 and 1961, he worked in the Music Department of the University Library in Brno, where he established a chamber concert series, which continued until 1970. Within these concerts, a number of Martinů cycles were performed for the first time. Zouhar also promoted Martinů's oeuvre at Czechoslovak Radio, where from 1961 he worked as a classical music editor, making significant efforts to assemble all of Martinů's works. Zouhar was responsible for initiating several valuable premiere recordings of earlier Martinů pieces.

As a chorus master, he led the female and mixed choir OPUS between 1954 and 1956, and in the years 1956–60 he led the "Vítězslava Kaprálová" Female Chamber Choir. With the latter he premiered several Bohuslav Martinů works, including *Primrose, H. 348* (a cycle written upon Zouhar's instigation), *Five Czech Madrigals, H. 321*, *Three Legends, H. 339*, and *Three Part-Songs for female voices, H. 338*. At Martinů's request, he performed



Z. Zouhar in Beseda House, Brno, 4 August 1956



Zouhar was awarded a Bohuslav Martinů Foundation Medal in 2007

the world premiere of *The Opening of the Springs, H. 354* (7 January 1956, Polička).

The oeuvre and personality of Bohuslav Martinů were at the centre of Zouhar's focus as a musicologist. Zdeněk Zouhar published the first Czech book on the composer: the volume of reminiscences and studies *Bohuslav Martinů* (1957). In 2001 his

monograph *Bohuslav Martinů's Choral Works* was published. He wrote numerous essays and articles on this topic and edited several Martinů compositions. In 2008 he and his son Vít Zouhar had published a Czech-English critical edition of the correspondence Bohuslav Martinů sent to Zdeněk Zouhar between 1949 and 1959. He formulated the first draft of the principles of the Bohuslav Martinů Complete Critical Edition (1994) and from 1993 to 1999 chaired the editorial board.

As one of the founders of the International Music Festival in Brno (1966), Zouhar dedicated its first edition to Bohuslav Martinů. He and Jaroslav Míhule stood at the birth of the Bohuslav Martinů Society (1977, Prague), serving as its president from 1991 to 1999. In 2002 he was named an honorary member. He was the chairman of the society's Brno branch for almost two decades (1978–94).

In his compositional output, Zdeněk Zouhar was primarily inspired by Leoš Janáček, Bohuslav Martinů and Moravian folk music. During the 1950s and 1960s, he synthesized these stimuli into a singular compositional language, presenting an innovative approach in works such as "151" *Music for Wind Quintet I* (1958), *Three Etudes for Four Horns* (1963), *Trio for Flute, Alto and Bass Clarinet* (1962), *String Quartet No. 1* (1966), *Triple Concerto for Clarinet, Trumpet, Trombone and Instrumental Ensemble* (1970). He himself termed his later compositional technique "modular". This stylistic tendency is also evident in his two operas, *Metamorphosis* (1971) and *Great Love* (1986). Another of his great vocal-instrumental works is the oratorio *Constance Flames* (1988). Zdeněk Zouhar also composed vocal and orchestral pieces. He penned the *Variations on a Theme of Bohuslav Martinů for Symphony Orchestra* (1979), which takes as its theme the song *Moravian Girl* from the cycle *Songs on Two Pages, H. 302*.

The minimal possibility to travel behind the Iron Curtain in the 1950s explains why Zdeněk Zouhar never had the chance to meet Bohuslav Martinů face to face. As such, he visited Martinů's siblings in Polička all the more frequently, where he was able to explore the autograph scores, correspondence and documents maintained by the composer's sister Marie Martinů and her close friend Marie Pražanová. Only in the 1970s did he get to meet the composer's wife Charlotte Martinů in person during her visit to Czechoslovakia.

Bohuslav Martinů's music formed the centrepiece of Zdeněk Zouhar's professional life. He ardently performed, promoted and wrote about it. And thanks to Zdeněk Zouhar, Bohuslav Martinů's works have also become a valuable part of many of our lives too.

Further information about the relationship between Zdeněk Zouhar and Bohuslav Martinů can be found in Martinů Newsletter No 2, May–August 2007, pp. 8–10. ■

**17 April 2012**

> Grand Hall, St. Petersburg, Russia  
*Departure, symphonic interlude from the opera  
 Three Wishes, H. 175 A*  
 St. Petersburg State Academic Symphony Orchestra  
 Gennady Rozhdestvensky (Conductor)

**24 April 2012**

> ORF Radiokulturhaus, Wien, Austria

**27 April 2012**

> Konzerthaus, Großer Saal, Wien, Austria  
*Symphony No. 4, H. 305*  
 Radio-Symphonieorchester Wien,  
 Cornelius Meister (Conductor)

**26 April 2012**

> Concert Hall, Karlovy Vary, Czech Republic

**Symphony No. 4, H. 305**

Karlovy Vary Symphony Orchestra,  
 Stanislav Vavřínek (Conductor)

**28 April 2012**

> Stadtkirche, Liestal, Switzerland

**6 May 2012**

> Elisabethenkirche, Basel, Switzerland  
*Sinfonietta la Jolla, H. 328*  
 Orchester Liestal, Yaira Yonne (Conductor)

**26 & 27 April 2012**

> Janáček Theatre, Brno

Philharmonic Orchestra Brno

**Concerto for Cello and Orchestra No. 1, H. 196 III**

Jakub Hrůša (Conductor), Julian Steckel (Cello)

**4 & 5 May 2012**

> Enmax Hall, Winspear Centre, Edmonton, AB, Canada

**Symphony No. 1, H. 289**

Edmonton Symphony Orchestra,  
 William Eddins (Conductor)

**8 May 2012**

> Carnegie Hall, USA

**Symphony No. 1, H. 289**

Edmonton Symphony Orchestra  
 William Eddins (music director)

**17 June 2012**

> Liederhalle, Hegelsaal, Stuttgart, Germany

**Double Concerto for Two String Orchestras,  
Piano and Timpani, H. 271**

Stuttgarter Kammerorchester, Maki Namekawa (Piano),  
 Dennis Russell Davies (Conductor)

**10 August 2012**

> Britt Pavilion, Jacksonville, OR, USA

**Sinfonietta la Jolla, H. 328**

Britt Festival Orchestra

*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](http://www.martinu.cz), Section 'Bohuslav Martinů', Subsection 'Calendar of events'.

# VILÉM TAUSKÝ

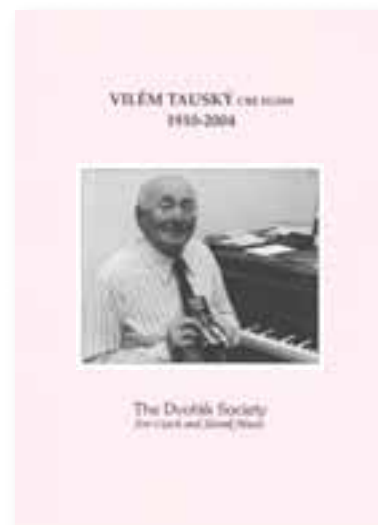
## 1910–2004

/ LUCIE HARASIM BERNÁ

IN 2010 a publication of great interest to Martinů researchers and fans was issued within the Occasional Publications of The Dvořák Society edition series. Richard Beith compiled and edited texts on Vilém Tauský, one of the most renowned conductors of Bohuslav Martinů's works. The publication comprises texts written by Tauský himself, texts about the conductor penned by various authors (e.g. Graham Melville-Mason's text about Tauský's repertoire; a biography of the conductor by Karel Janovický; Peter Herbert's text on Rusalka productions), as well as the personal reminiscences of other conductors.

The publication provides a detailed account of Tauský as a composer, conductor and man. Born in Přerov, Moravia, he studied at the Brno Conservatory and subsequently worked at the National Theatre in Brno. He fled from the Nazis to Paris, later volunteering to serve with the Free Czech Army. In France he acted as a military band conductor in the Czechoslovak Army in exile. After World War II, Tauský remained in Great Britain and conducted leading opera and symphony orchestras.

Vilém Tauský first encountered Martinů's music back in Brno in 1932, while engaged as a pianist for the National Theatre orchestra for the premiere of the ballet *Špalíček, H. 214*. Afterwards, throughout his career he would champion the composer and endorse performances of his works. The publication includes brief information about contact between Martinů and Tauský in several chapters: Tauský was scheduled to prepare and perform with his military band the *Field Mass, H. 279*, in Agde, France, yet the soldiers had to move promptly to England and the concert did not take place. Two



letters written by Martinů – published in English translation with a commentary by Graham Melville-Mason – refer to the performance of a cycle of symphonies to celebrate the composer's 65th birthday in 1955. Moreover, Tauský invited Martinů to appear on the TV programme "Monitor", yet Martinů politely declined and only sent him an introductory text relating to the performance of the complete cycle of symphonies. Unfortunately, Martinů did not hear the radio transmission of his symphonies' performance broadcast by the BBC and asked Tauský about his opinion and the listeners' reception. As a conductor, Tauský played a crucial role in having all six Martinů symphonies performed by the BBC.

The publication contains a discography compiled by Richard Beith, as well as Graham Melville-Mason's summary of the operas, operettas and orchestral compositions which Tauský conducted during his tenure in Manchester (1952–1956). Of particularly value to the present author are Tauský's texts on Leoš Janáček and his notes about his work in the chapter titled "The Conductor". On the basis of a thoughtful selection from the existing literature, as well as new factual contributions, the publication presents the personal and artistic depth and the remarkable energy of the conductor, who was unknown in Czechoslovakia for forty years.

**VILÉM TAUSKÝ 1910–2004**

compiled and edited by Richard Beith  
 Foreword by the late Sir Charles Mackerras  
 The Dvořák Society for Czech and Slovak Music, 2010, 286 pp.  
 Occasional Publications No. 6  
 ISBN 978-0-9532769-8-1  
[www.dvorak-society.org](http://www.dvorak-society.org)

/ LUCIE JIRGLOVÁ

*“Our old theatre! How often I have 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.”*  
 (Bohuslav Martinů, New York, 3 November 1951)

MARTINŮ’S CLOSE relationship to theatre was formed when he was a little boy. At the numerous rehearsals and performances he and his father attended, he had the opportunity to get to know the fascinating backstage world of the Polička amateur theatre. With his own eyes he could follow how a theatre performance originated, and these moments gave rise to his extraordinary sense for the needs of stage, which he would later make use of in his variegated opera and ballet works.

The photograph, which is deposited in the archives of the Polička museum, shows the composer’s father, Ferdinand Martinů (far right), in the role of a barber. The jovial cobbler and tower guardian was renowned for his sense of fun. For many years, Ferdinand Martinů was a member of the Tyl Dramatic Society, which had operated in Polička since 1819. Most frequently, he participated in performances as a prompter, which at the time was an extremely important post. The actors relied greatly on the prompter since they usually staged about ten plays a year, with just two or three rehearsals for each. The performances took place in the boys’ school, which today houses the museum. ■



NEWS

POSTCARD FROM PARIS

THE MUSICOLOGIST Miloš Štědroň has donated to the Bohuslav Martinů Institute a colour copy of a postcard sent on 17 December 1923 by the young composer to Vladimír Štědroň bearing the following text: “Are you still ‘malade’ [ill]? I wish you plenty of free time for work and send my cordial greetings. Yours, Bohuslav Martinů.”

In all likelihood, it is one of the first postcards Martinů sent home after arriving in Paris in October 1923. Vladimír Štědroň was Martinů’s classmate, undertook studies in law and at the music conservatory in Prague and later on attended Josef Suk’s advanced school. Unlike Martinů, who also studied at the advanced school and whom Suk didn’t consider overly promising at the time, Štědroň was one of Suk’s favourite pupils. His composition *Přeludy* (Phantasms), with which he concluded the advanced school, was performed in the mid-1930s by the Czech Philharmonic Orchestra conducted by Václav Talich. In the 1960s, the piece was also recorded on gramophone disc. Vladimír Štědroň went on to become a judge, yet at the age of 50 he failed a communist screening process and for the ten years remaining until retirement he had to earn his living as a repetiteur at the conservatory. We have no information about further contact between Bohuslav Martinů and Vladimír Štědroň. ■



# 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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Approx. 240 pages

Royal octavo, 16.4 x 24.1 cm

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Hardback, £29.95

Available from [www.toccatapress.com](http://www.toccatapress.com)



Antonín Dvořák

# SPECTRE'S BRIDE

Cantata for soloists, choir and orchestra to the text of ballade by Karel Jaromír Erben, op. 69

**Wednesday 25<sup>th</sup> April 2012, 7.30 p.m.**  
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**Prague Philharmonia**  
Conductor **Tomáš Netopil**

soloists **Mária Porubčinová** **Ladislav Elgr** **Ivan Kusnjer**  
**Prague Philharmonic Choir**

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