

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

martinůrevue

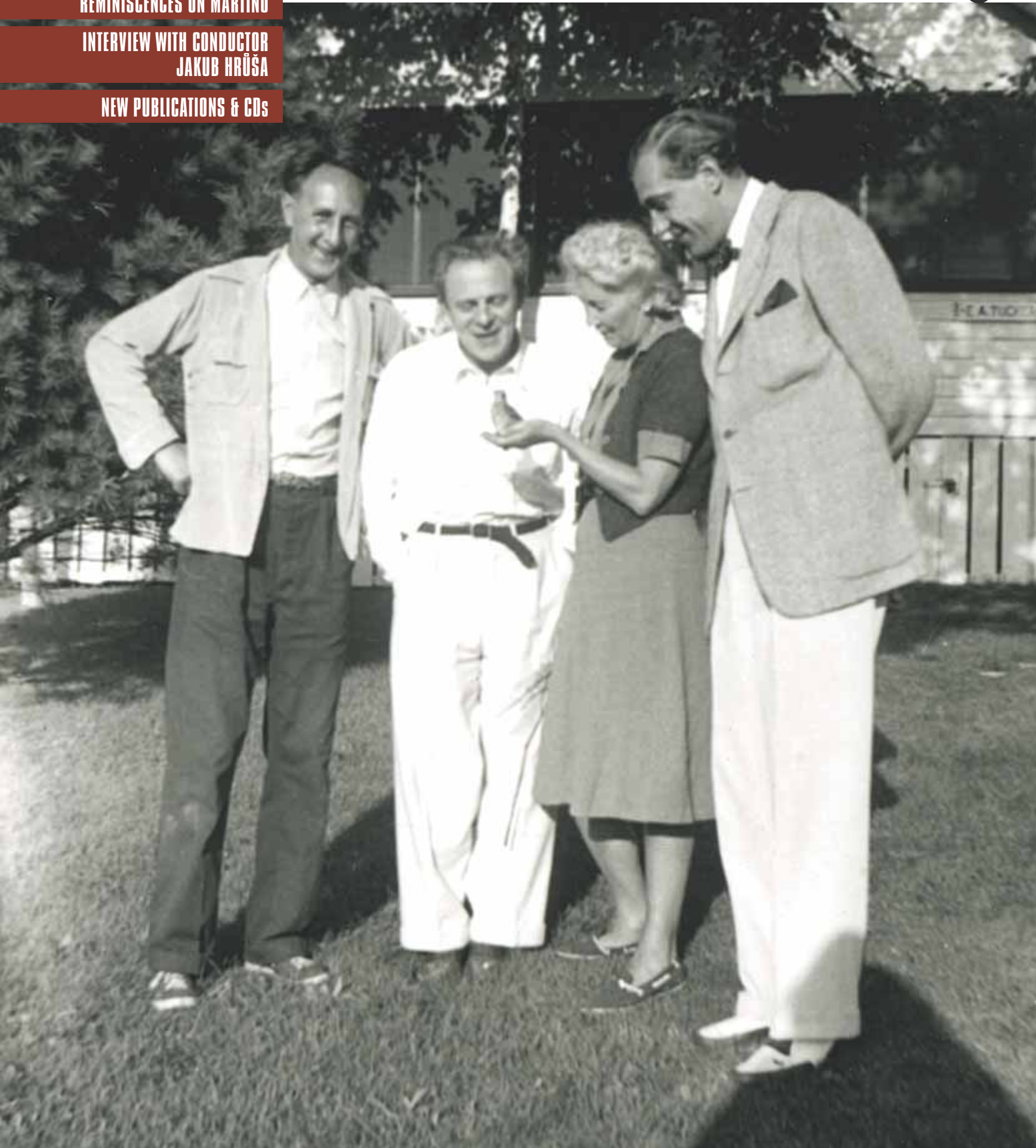
SEPTEMBER—DECEMBER 2011 VOL. XI NO. 3

A NEWLY DISCOVERED BALLET!

RUDOLF FIRKUŠNÝ —
REMINISCENCES ON MARTINŮ

INTERVIEW WITH CONDUCTOR
JAKUB HRŮŠA

NEW PUBLICATIONS & CDs



Bohuslav Martinů Days 2011

Prague / Czech Republic

4 December 2011

/ 7.30 pm / Martinů Hall, Academy of Performing Arts in Prague,
Malostranské square 13, Prague

CONCERT OF PRIZE-WINNERS from the 2011 Martinů
Foundation Competition in the Category of Piano

Tickets: fbm@volny.cz

7 December 2011

/ 7.30 pm / Martinů Hall, Academy of Performing Arts in Prague,
Malostranské square 13, Prague

CONCERT TO THE 5th ANNIVERSARY
OF VIKTOR KALABIS' DEATH

PIANO RECITAL – Jiří Kollert

Kalabis *Allegro impetuoso for Piano, Op. 87*
Three Polkas for Piano, Op. 52
III. Sonata, Op. 57

Martinů *Butterflies and Birds of Paradise, H. 127*
Three Czech Dances, H. 154
Sonata, H. 350

Tickets: fbm@volny.cz

18 December 2011

/ 7.30 pm / Dvořák Hall – Rudolfinum, Prague

Martinů *Ruce. (Les mains). The modern-day concert
premiere of the ballet (1927)*

Prague Philharmonia
Jakub Hrůša (Conductor)

Tickets: www.pkf.cz/koncerty/

21+22 December 2011

/ 7.30 pm / Dvořák Hall – Rudolfinum, Prague

Beethoven *Concerto for Piano and Orchestra No. 5
in E flat major op.73 "Emperor"*

Martinů *Intermezzo, H. 330*

Tchaikovsky *The Nutcracker, suite from the ballet*

Czech Philharmonic Orchestra
Piers Lane (Piano)
Petr Altrichter (Conductor)

Tickets: www.ceskafilharmonie.cz



contents

- 3 new photos**
Martinůs and the Martin
ROBERT SIMON
- 4 incircle news**
The IMC Today – A Survey
from the Outgoing Chairman
GREGORY TERIAN
- 5 incircle news**
- 6 interview**
...with Jakub Hrůša
- 8 research**
“I have never written anything
to Březina’s Hands” – A newly
discovered Bohuslav Martinů ballet
ALEŠ BŘEZINA
- 10 research**
Incantation – Discovery
of the Autograph
IVANA TABAK
- 11 special series**
List of Martinů’s Works XIII
- 12 memories**
Rudolf Firkušný and Bohuslav
Martinů – Reminiscences
VÉRONIQUE FIRKUŠNÝ
- 15 review**
- 16 recordings**
Martinů’s Songs and The Opening
of the Springs for the first time
in English
LUDMILA PEŘINOVÁ
- 18 events**
- 19 peephole** into the Bohuslav
Martinů Center in Polička

MARTINŮS AND THE MARTIN

ONE OF THE JOYS of research is that it often yields unexpected results. I was asked by Marek Pechač of the Bohuslav Martinů Institute to investigate the estate of Ruth Posselt in order to find information about the *Concerto da Camera*, H. 285, which she was to premiere. Ruth Posselt (1914–2007) was a renowned American violinist who premiered works by Piston, Copland, Dukelsky, and Hindemith. She married violinist and conductor Richard Burgin in 1940, and they were both at Berkshire (Tanglewood) in the 1940s where they became acquainted with Martinů. The Ruth Posselt Archives are maintained by her daughter, Diana Burgin, who was most helpful with this inquiry. There was very little information concerning the *Concerto da Camera*, but she was able to provide us with correspondence, recordings, and several photographs that were previously unknown.

The photographs are delightful, especially those of the Martinůs with a small bird. In her memoirs, Charlotte describes that in the summer of 1942, they lived in a group of small bungalows for artists at Berkshire. Their neighbours included Piatigorsky, Alfred and Bernard Zighera, and Richard Burgin. She recounts the story of the bird:

One time we found a little bird in front of the Zigheras' house, a martin that had fallen out of its nest. The Zigheras had a cocker spaniel, named Dingo, who wanted to eat the bird, and so we took him. My God, he was always hungry! He flew freely around the house, and when we went to a concert and were late with feeding, he was angry with us. The evenings were cold so we would light the fireplace. The bird wanted to warm up too, and always settled down in Bohuš's hair. He tried to stay still so as not to disturb the bird, and his eyes said to me, "Look how sweet he is!" (*Můj život s Bohuslavem Martinů*, Prague, Orbis Press Agency 1978 p. 95–96)

My favorite photo is of Charlotte and Bohuš sitting in the grass with the bird. Here is the couple, who had their share of difficulties, sharing a beautiful moment together. It is always wonderful to discover new items relating to Martinů, and we want to express our sincere thanks to Diana Burgin and the Ruth Posselt Archives for providing us with these materials.

ROBERT SIMON



1



2



3



4

- 1 Gregor Piatigorsky, Ruth Posselt and Martinů
- 2 Martinů, his wife and a small bird in the front of the cottage, Berkshire, USA 1942
- 3 Martinů, his wife and Emanuel Ondříček, 1942
- 4 Martinů with Richard Burgin (right), seated in a group photo of Tanglewood fellows, 1942 (or 1946)

HIGHLIGHTS



24 February 2012

Le Grand Théâtre de Genève / Switzerland

Additional performances:

26, 28 February / 1, 3, 5 March 2012

Juliette / H. 253

Production of the Opéra de Paris

> l'Orchestre de la Suisse Romande

Jiří Bělohlávek (Conductor)

Richard Jones (Director)

www.geneveopera.com

OPERA



THE IMC TODAY

A SURVEY FROM THE OUTGOING CHAIRMAN

MY INVOLVEMENT with the International Martinů Circle (IMC) and its precursor society began in 2000 when I was invited to join the original committee of the International Bohuslav Martinů Society, newly formed by Karel Van Eycken. Following internal difficulties within that organisation the Martinů Circle came into being in 2005 and in recent times I have been privileged to serve as its Chairman.

We have since built up a substantial and prestigious membership. Magdalena Kožená graciously accepted our invitation to be Patron of the Circle and the young conductor Jakub Hrůša, a staunch advocate of Martinů's music, recently became our first President. Founding Members included such distinguished musicians such as Jiří Bělohlávek, Maurice Bourgue, Christopher Hogwood, Sir Charles Mackerras, Gennady Rozhdestvensky, Zuzana Růžičková and Josef Suk, as well as the Martinů authors Harry Halbreich, Brian Large and Frank Rybka. We continue to receive the essential backing of the Bohuslav Martinů Foundation through its Chairman Ivan Štraus and the Board, which includes Oldřich Korte and Emil Leichner.

Among the publishers of Martinů's music, from the outset we have enjoyed support from Boosey & Hawkes and have since enlisted Bärenreiter and Universal Editions of Vienna. Our record company corporate members include Supraphon, Chandos and Naxos. An early initiative led to the release by Hyperion's Simon Perry of the four-disc set of the complete Martinů violin concertos performed by Bohuslav Matoušek after another company had abandoned the project.

It was with rare satisfaction that I was able to enlist some of the most elite music academies in America, including those at Princeton, Harvard and Yale, as well as the New England Conservatory, the Cleveland Institute of Music, University of Louisville and Mannes College New York, which had special ties with the composer. It would be gratifying to see a similar take-up of membership by institutions in France and Switzerland where Martinů also lived for extended periods.

All the major music academies in the UK subscribe to the IMC. It was a particular pleasure to have collaborated with Janet Hilton on a successful series of Martinů concerts at the Royal College of Music in London, culminating in a day entirely devoted to the music of the composer. These events included a performance of the delightful *Divertimento for Two Recorders, H. 365* which in turn led to the world premiere recording of the work which was issued on a Martinů Foundation CD.

Through my contacts, notably with Karl Miller in the United States, the Martinů Institute has obtained some rare historic sound recordings for its archives, including a previously unknown recording of the 1942 world premiere of the *Symphony No. 2, H. 295* by the Cleveland Orchestra under Erich Leinsdorf. Following a visit to the Boston Symphony archives, I was able to facilitate the release to the Institute of another rarity in the shape of a recording of *Symphony No. 3, H. 299* as performed by Serge Koussevitzky, who premiered the work in 1945.



Gregory Terian (second from the left) with IMC Board: J. Šonkský, P. Boswell, G. Floor, P. Chevy, G. Piper, Z. Seyčková, A. Březina, Paris, 2010

Additional pleasure came about through contacts with those who had known the composer in the 1930s and 40s. Being able to locate Blanche Honegger and Louis Moysse, the surviving members of the legendary Moysse Trio, was a particular surprise and joy. It led to the Institute acquiring some rare manuscripts and recordings.

A meeting with Jean Fonda Fournier, son of the celebrated cellist Pierre Fournier, proved invaluable in relation to my research into the confused circumstances surrounding the genesis of version 2 of the *Cello Concerto No. 1, H. 196 II*. Additionally, I was able to establish the whereabouts of the original score – which had previously been classified as “lost” – and to identify the only known surviving recording of that version.

A lucky approach to Charles Kraus led to the discovery of a collection of unknown BBC wartime recordings made by his father, the famous baritone Otakar Kraus, accompanied by Walter Susskind. They included a historic first recording of the *Nový Špalíček* Songs, made in January 1943, just a few days after the world premiere in New York. It has since appeared on a CD issued by the Martinů Foundation. This in turn led to contact with Geraldine Mucha, the widow of Jiří Mucha, who was a close friend of Martinů.

Another contact was with Eva Bernáthová in London. She had championed the *Concertino for Piano and Orchestra, H. 269*, having made the original recording for Supraphon. It was disappointing to discover that the world premiere of this work had not been given at a Promenade concert in London in 1948, as previously listed.

Together with Patrice Chevy and other individual IMC members, we contributed financial support for Giorgio Koukl's pioneering project to record a collection of early unpublished Martinů songs with Jana Wallingerová. A splendid Naxos CD has resulted to general acclaim. Also during the anniversary year, Geoff Piper enthusiastically promoted the music of Martinů in Luxembourg.

My enquiries directed to German broadcasting organisations elicited a wealth of detail about historic Martinů performances preserved in their archives. Likewise, Patrick Chevy secured similarly extensive listings from the French Radio archives for the benefit of the Institute. Sadly, it appears that the BBC has preserved very little in the way of Martinů archive material from the 1940s and 50s.

The enthusiastic promotion and support of Aleš Březina has been crucial to the success of the International Martinů Circle, as have the efforts of Zoja Seyčková and Lucie Harasim Berná in preparing the Martinů Revue and those of our Secretary Jana Honzíkova.

The Martinů Circle now has a healthy and expanding membership which augurs well for the future. I am gratified to have played some part in its conception and achievements.

GREGORY TERIAN

(With special thanks to Tony Pook of the Dvořák Society for his help in gathering in numerous UK subscriptions for transmission to Prague)



PHOTO ZBENĚK, CHÁPEK



Magdalena Kožená –
International Martinů Circle Patron

MARTINŮ REVUE (formerly Bohuslav Martinů Newsletter) is published by the International Martinů Circle in collaboration with the Bohuslav Martinů Institute in Prague with the financial support of the Bohuslav Martinů Foundation Prague. **Published with the financial support of the Ministry of Culture of Czech Republic, code No. MKCRP000Q857.**

Editors

Soja Seyčková & Lucie Harasim,
Bohuslav Martinů Institute
Justin Krawitz (with special thanks)

Publisher's Office

International Martinů Circle, o.s.
IČ: 22688846
Bořanovická 14, 182 00 Praha 8-Kobylisy,
Czech Republic
e-mail: incircle@martinu.cz
www.martinu.cz

Translation Hilda Hearne

Photographs

The Bohuslav Martinů Foundation's
and Institute's archive, collections of the
Bohuslav Martinů Center in Polička

Graphic Design David E. Cigler

Printing BOOM TISK, spol. s r.o.

The Martinů Revue is published
three times a year in Prague.

Cover

Bohuslav Martinů, Richard Burgin,
Charlotte Martinů holding the bird,
Gregor Piatigorsky, Berkshire, USA,
1942, Ruth Posselt Archive

ISSN 1803-8514
MK ČR E 18911

THE PREVIOUS ISSUE



OBITUARY

Just before going to print, we learned of the passing of the composer and pedagogue Zdeněk Zouhar. Dr. Zouhar was a great admirer and promoter of Bohuslav Martinů. The 84-year-old Zouhar passed away on 18 November 2011 after a long illness. We will bring you further details in the next issue.

INCIRCLE NEWS

IMC BOARD MEETING & CONCERT

The **MEETING** of the IMC Board took place in Prague on 15 October. Among the most important matters include the appointment of **Jakub Hrůša** as president, who will serve a formal function. **Robert Simon** has been approved as chairman, an executive position. The chairman serves for a one-year term, renewable each year by vote of the board.



The next point concerned an invitation to the Swiss Martinů Society to be part of our next Board meeting and to seek out other opportunities for cooperation.

There was also a suggestion that, in general, we use e-mail more often to stay in contact with our members. General news, upcoming concerts, new CD releases, and so on, could be announced via e-mails sent on a regular basis to all members. The possibility of removing the concert listing from the Revue and sending it electronically was proposed so that members would receive it more regularly. Those not wishing to receive the e-mails could always unsubscribe.

Among other matters discussed include a new performance of *Mirandolina* by the Nieuw Ensemble in Netherlands and new and forthcoming publications concerning Martinů.

We would like to express special thanks to **Geoff Piper**, a member of the Board, who supported a wonderful concert on Saturday afternoon in the Martinů Foundation Hall. The concert was performed by IMC members **Daniel Wiesner, Jana Brožková, Ludmila Peterková, Jaroslav Kubita, and Eva Garajová**; members from the Czech Martinů Society and the IMC were in attendance.

THANKS TO MR TERIAN

WE WOULD LIKE to express our tremendous appreciation to Mr Gregory Terian for his tireless efforts on behalf of the IMC during his term as chairman of the board. You can read his farewell text on page 4 of this issue.

2012 SUBSCRIPTION PAYMENTS

WE WOULD REQUEST members to forward their 2012 subscription payments through their usual channels. A list of our international contacts:

- > **Phillip C. Boswell (Great Britain)**, new e-mail: 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@pt.lu, +352-474269, 24, rue des Cerisiers, Luxembourg, L – 1322 Luxembourg
- > **Gert Floor (Netherlands)**, muziek@bibliotheekheiloo.nl, +31725095262, Gortersweg 6, 1871 CC Schoorl, Netherlands
- > **Robert Simon (USA)**, rcs7684@yahoo.com, mobile number 216-973-7716, 3055 W Eastwood Ave #3, Chicago, IL 60625, USA
- > **Jaroslav Šonský (Sweden)**, sonsky@mailbox.swipnet.se, +4611318475, Knopgatan 6, 603 85 Norrköping, Sweden
- > **Petra Richter (Germany)**, petra2402@yahoo.de, Furtstraße 46, 73770 Denkendorf, Germany

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. ■

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
- ▶ **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:

Jana Honzиковá

tel.: +420 284 691 529,
+420 731 419 873

e-mail: incircle@martinu.cz
The International Martinů Circle, o.s.
Bořanovická 1779/14
182 00 Praha 8-Kobylisy, CZ

DEAR MEMBERS, PLEASE ADD YOUR NAME WHEN YOU PAY VIA BANK TRANSFER SO THAT WE CAN IDENTIFY YOUR PAYMENT.

WELCOME NEW MEMBERS

(in alphabetical order)

- > Dorota Dąbrowska, Poland
- > Francesco Parrino, Italy

In the last issue of the Martinů Revue we informed you about our new president **Jakub Hrůša**. You can find an interview with him on pp. 6-7 of this issue.

/ ALEŠ BŘEZINA

What was the very first Bohuslav Martinů composition you listened to?

To be brutally honest, I'm not actually sure. Yet the first composition that really stuck in my memory and made a deep impression was the *Parables*. It wasn't at a concert, but while listening to an LP (recorded by the Czech Philharmonic Orchestra conducted by Jiří Bělohlávek), and I was truly enthralled. This happened some time during my grammar school studies. Later on came the *Fantaisies symphoniques* (in the same constellation), whose score was the second orchestral Martinů score I went through, with the first being that of *Symphony No. 1*. I remember it as if it were yesterday – I was on the bus home from school and simply couldn't take my eyes off the sheet music I'd borrowed from the music library, part fascinated, part flabbergasted. And I continued to read the score while walking home from the bus stop. No, what am I saying! My very first Martinů piece was *Columbine Sings* – which I also performed. That was way back, when I was still at primary school.

And what was the first Martinů piece you played?

The selfsame *Columbine Sings*. And then, later on, the *Sonatinas for Clarinet and Trumpet*. And then the *Etudes and Polkas*.

What was your Martinů conducting debut and when did it take place?

My first experience of conducting Martinů related to his minor pieces for string orchestra – with the Prague Student Orchestra under the supervision of Mirko Škampa. Prior to my arrival, the orchestra was already remarkably familiar with the *Partita*, and when I began rehearsing it for the first time I felt that I was being taught rather than holding the reins firmly in my hands. Yet the situation changed when we were recording the complete Martinů *Serenades* for the radio. It was one of our pivotal projects during my early days with the orchestra (in 2000 and 2001) and I was duly proud of what we had done. Later on, we performed at concerts (and won competitions with) the *Double*



Jakub Hruša

Concerto for Two String Orchestras, Piano and Timpani and the *Oboe Concerto* (mainly with the soloists Jana Brožková and Vladislav Borovka), and played other Martinů pieces too. Martinů was among the composers most frequently performed by the Prague Student Orchestra.

What is the most difficult aspect when it comes to conducting Martinů's works?

As I see it, it's the balancing of his amazingly detailed working-out of ideas with the engagement of maximum artistic imagination. In other words: to be true to the extraordinary minutiae of the scores and yet at the same time to stay relaxed, feel free, create on stage. Although it seems to me that Martinů can be performed pedantically or anarchically, his music can only radiate to the full when done with the balance I have described. It is demanding. I think that playing Martinů ideally requires a splendidly coordinated, fabulously functioning orchestra and a conductor with inspiring creativity – only then does it really open up. Yet isn't this after all necessary with every composer?

Which of Martinů works do you play most frequently, which with the greatest joy, and why?

At the present time, I most frequently (and with the greatest joy) conduct *Symphonies Nos. 3 and 6 (Fantaisies symphoniques)*, previously perhaps the *Double Concerto*. I really love *Symphony No. 3*. I am constantly moved by its entrancingly humble and profound finale, achieved by the simplest means. (This, after all, applies to *Symphony No. 6* as well.) And I am also enraptured by the presence of drama, the pure symphonism (almost Brahmsian in many respects), the building of a grand architecture by means of consistently constructed tiny motifs and concentrated expression. Yet in the *Fantaisies symphoniques* and *Parables* (the *Frescos* are still awaiting me...) this all is even looser and more courageous, and these later compositions place much higher demands on comprehending their purely sonic, fantasy aspect. It's difficult not to drown in their charm!

How do you recall your co-operation with the Duncan Center on the Špalíček project, and what did this project mean for you personally?

For me, the project meant surpassing the limits of my own expectations! Mrs Blažičková and her colleagues attained an utterly phenomenal success which I – and I am ashamed to admit it today – didn't expect at all. I went into the project with an exclusively professional interest and was duly taught a lesson – on how much can be achieved when everyone fully engages not only as professionals but also as people, with the whole of the heart and the whole of the will. I have to say that when later on I watched a recording of our performance (and Mrs Sommerová's associated documentary about the entire process of its origination) I had tears in my eyes. The children's dance was sheer beauty and it seemed to me that Martinů's music even managed to do much more than Stravinsky's music did in the original project of a similar type at the Berliner Philharmoniker. It reached deeper, and through humble means, devoid of triumphalism. The entire project was for me a deeply spiritual experience whose true significance I again realise when I recall it now.

THE PRESIDENT OF THE INTERNATIONAL MARTINŮ CIRCLE



Jakub Hrůša conducting the Czech Philharmonic Orchestra, *The Bohuslav Martinů Days 2004*

© ZDENĚK CHRAPEK

What do you consider the most singular trait of Martinů's, his most groundbreaking contribution to 20th-century music?

Martinů deserves a medal for invigorating the symphonic form at a time when precious few dared to claim that it still had vitality. I think that in his most mature works Martinů succeeded in marrying a cosmopolitan "cuisine" (within which he learned how to move between various "taste" spheres with extraordinary lightness – of course, above all in the francophone) with the most authentic spices of his thoroughly Czech personality. And then – although this may seem to be an overly "flat" expression – he remained a sincere musician who worked his way up to a style that became absolutely authentic and free of any stylisation. And for me personally, Martinů is also fascinating owing to the audacity with which he posed questions to which there were no clear answers; his musical utterance will perhaps always remain largely open, philosophical. Yet, however difficult his "question" may sometimes be, he always asks it humanly and at least with a hint of soothing embrace. But I have probably gone off on a tangent. I don't think that Martinů's originality can be simply described with technical terminology though. I above all perceive it as the quality of *human* communication.

You were recently named artistic director of the Copenhagen Opera. Can this be seen as evidence of your increased inclination

to opera in general, and can we hope that you will be exploring one of Martinů's operas in the near future? Which of them in particular would you like to sink your teeth into, and why?

Yes, I would like to conduct Martinů's operas. At the present time, I am most allured by *The Greek Passion*, an opera that in my opinion is under-rated. It offers a captivating story and wonderful music, both of which can touch the depths of the soul of a wide audience.

Some time ago, you accepted the request of the members of the Board of the International Martinů Circle and became the society's honorary president. How do you perceive your role in its future direction?

Definitely in highlighting exemplary and appropriate promotion and presentation of Martinů's works and raising awareness of the details of his musical (and human) legacy. Perhaps such a generally formulated answer makes sense. That at least is precisely how I feel it. ■



Dance project Špalíček, Martinů Revisited 2009

© MIREK PÁSEK

“I HAVE NEVER WRITTEN AN A NEWLY DISCOVERED BOHUSLAV MARTINŮ BALLET

/ ALEŠ BŘEZINA

IN THE 1920s BALLET was the most progressive genre of contemporary music, owing in large part to the legendary Russian impresario Sergei Diaghilev, the founder of Les Ballets Russes. Naturally, this could not escape the notice of Bohuslav Martinů, who was always sensitive to the current trends in the development of music and music theatre. Prior to his departure for Paris he had composed six ballets, two of which – *Istar*, H. 130 (1918–21), and *Who Is the Most Powerful in the World?* H. 133 (1922) – are still occasionally staged by Czech and foreign theatres. After leaving for Paris in 1923, Martinů began to devote himself to ballet even more intensively (one of his first reviews for the Czech music press – the most enthusiastic one of all – concerned Les Ballets Russes’s production of Stravinsky’s ballet *Les noces* [The Wedding]). Between 1925 and 1927 Martinů wrote no fewer than five ballets. Three of these were completed in 1927 alone – *Le Raid merveilleux*, H. 159 (*The Amazing Flight*), *La Revue de cuisine*, H. 161 (*The Kitchen Revue*) and *On tourne!* H. 163 – which serves as evidence of the ambitious young composer’s extraordinary productivity.

When Halbreich’s Catalogue of Bohuslav Martinů’s Works was reissued in 2007, it was assumed that the composer had written a total of 15 ballets, one of which, *Le jugement de Paris*, H. 245 (*The Judgement of Paris*, 1935), was shrouded in mystery. The recent discovery of the complete continuous sketch of *Le jugement de Paris* in the archives of the Paul Sacher Foundation in Basel (I will give further details in the next issue of *Martinů Revue*) and the entirely unknown ballet *Les mains* in the archives of the National Theatre in Prague has significantly altered the situation. I was directed to the copies of the instrumental parts of the latter ballet this summer by Matěj Dočekal, director of the National Theatre archives. The parts, written in someone else’s hand, were found in the hitherto unprocessed personal effects of Yelizaveta Nikolskaya.

Martinů became acquainted with Yelizaveta Nikolskaya in 1924 at the latest, when she danced the titular role at the world premiere

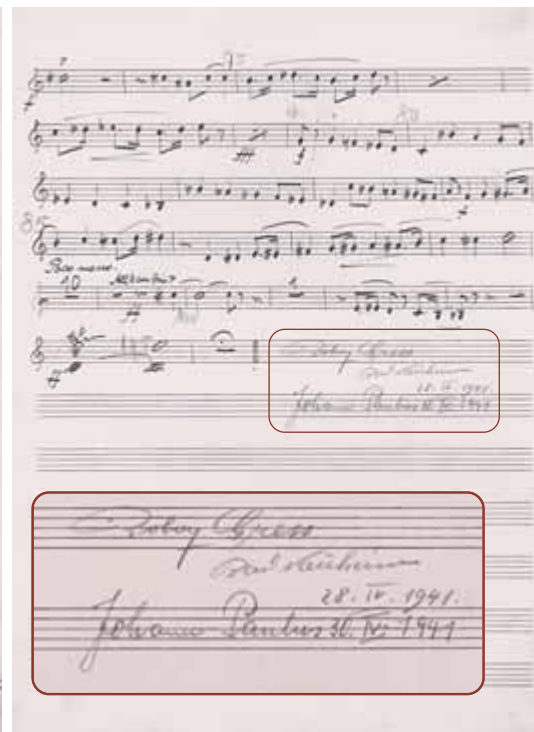
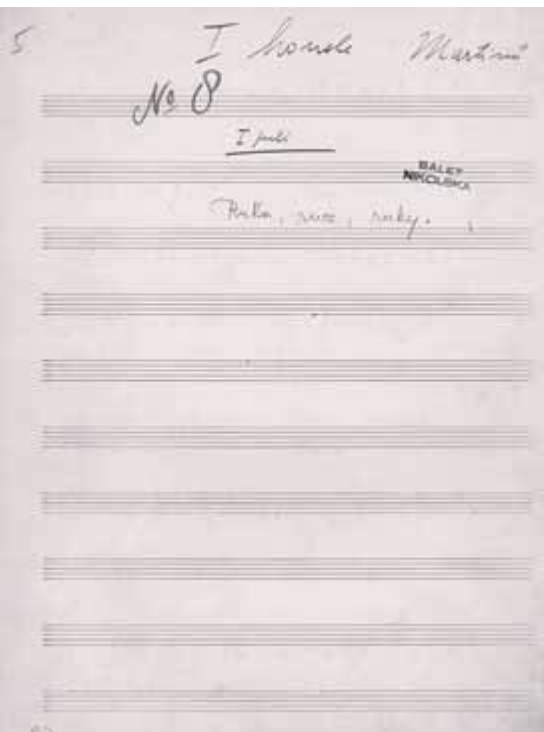


The photograph bearing Yelizaveta Nikolskaya’s dedication to Bohuslav Martinů reveals that the ballet had its American premiere in 1933. We still lack more detailed information, however.

of his ballet *Istar*. At the present time, it is not known how and when Nikolskaya commissioned a new composition from him for her ballet troupe’s dance show. What is certain, however, is that the work originated in 1927 (as documented by the date in one of the instrumental parts) and that the composer soon forgot about it (evidently above all because of its duration of less than five minutes and owing to its application in vaudevilles, beyond concert stages). A mere six years after the work originated, Martinů wrote to his family in Polička in response to a letter that has not been preserved, saying that he did not know to which composition Nikolskaya actually danced, “since I have never written anything to Březina’s Hands”. He evidently confused his miniature ballet with the cycle to the then famous 1901 volume of poems by Otakar Březina (1868–1929). This is all the more understandable given that at the time Martinů was busy preparing the premiere of his full-length ballet *Špalíček*, H. 214 (*The Chapbook*).¹⁾ Half a year later, he again wrote from Paris to Polička that “after returning from America”

Nikolskaya told him that “the piece of mine had had the greatest success and that she would dance it on Friday”.²⁾ He mentioned the selfsame in an undated letter to Polička, writing that: “tomorrow I will go to see Mrs Nikolskaya, who also dances one of my pieces”.³⁾ On this occasion, Martinů evidently received as a present a photograph bearing Yelizaveta Nikolskaya’s dedication in which she refers to his ballet by the French title “Les mains”. The autograph parts contain other language variants of the title, “Ruce”, “Hände” and “Russische Hände”. Yet nothing is known about the ballet’s content and, unfortunately, no other reflection by Martinů on his encounter with Yelizaveta Nikolskaya has been preserved. Hence, we do not know whether the work was actually staged and how the composer reacted to it with the distance of time (even though zero reflection can also be deemed evaluation of a kind). The fact that Martinů was in constant contact with Nikolskaya is also evidenced by his letter to Pierre-Octave Ferroud, a French composer, champion of contemporary music and founder of the noted Société Triton

EVERYTHING TO BŘEZINA'S HANDS"



▲ Ballet *Les mains*, the title page of the Violin part with the Czech title "Ruce"

▲ Ballet *Les mains*, the piano part in the copyist's hand

▲ Ballet *Les mains*, 1st horn part with the date of the last documented performance in Germany (!)

in Paris. In 1932 Martinů allegedly recommended a ballet of Ferroud (most probably *Jeunesse*, composed in 1929-33) to Mrs Nikolskaya, who offered it to the Prague [National] Theatre.⁴⁾ The last mention of the ballet *Les mains* can perhaps be found in the conductor Karel Šejna's response of 6 July 1955 to now lost letter by the music historian Miloš Šafránek. Šejna suggested without certainty that at the mentioned (unspecified) concert the music from the ballet *Istar*, which was then danced by Nikolskaya at the National Theatre, was performed. She probably used a section from the ballet.⁵⁾ Accordingly, it is not clear whether in this case it concerned music from the ballet *Istar* or music from the ballet *Les mains*.

By all accounts, Nikolskaya and her company repeatedly performed *Les mains* as part of a feature-length ballet production. In addition to the aforementioned performances in the USA and Paris in the 1930s, the last documented performance took place on 30 April 1941.⁶⁾ Afterwards, the work fell into oblivion and only re-emerged in August 2011 in the form of

a copy of the orchestral parts found in a box from Yelizaveta Nikolskaya's personal effects deposited in the archives of the National Theatre in Prague. For the time being, we do not have the entire ballet available. The part of the first bassoon is certainly missing, yet it is not difficult to complete it according to the parts of the other instruments. The extremely original instrumental configuration is characteristic of Martinů's compositions dating from the 1920s; in this case it is 2-1-1-2, 3-1-3-0 with a tuba instead of the third trombone, 2 pf, VI 1+2 and Vc. Naturally, it is not possible to rule out with complete certainty that viola, double-bass and even percussion parts might be found in some other archives in the future. Nevertheless, the preserved configuration is undoubtedly sufficiently representative and legitimate. In musical terms, the ballet *Les mains* is charged with an aggressive energy similar to that of the brass and percussion dominated 1924 orchestral piece *Half-Time, H. 124* (also marked *Allegro con brio* at the opening), and can also be compared to the extremely Neo-Classical polyphonic ballet *Le Raid merveilleux*.

The modern-day concert premiere of the ballet *Les mains* will take place on 18 December 2011 within the Bohuslav Martinů Days 2011 at a concert given by the Prague Philharmonia conducted by Jakub Hruška, President of the International Martinů Circle. ■

- 1) Paris, 15 April 1933. The letter is deposited at the Bohuslav Martinů Center in Polička, Ref. No. PBM Kr 105.
- 2) Paris, between 19 September and 28 October 1933. The letter is deposited at the Bohuslav Martinů Center in Polička, Ref. No. PBM Kr 116.
- 3) Paris, before 4 November 1933. The letter is deposited at the Bohuslav Martinů Center in Polička, Ref. No. PBM Kr 117.
- 4) Prague, 15 December 1932. A copy of the letter is deposited at the Bohuslav Martinů Institute in Prague, Ref. No. LXVIII.A/2; the original is in French, Czech translation: Aleš Březina.
- 5) Prague, 6 July 1955. A copy of the letter is deposited at the Bohuslav Martinů Center in Polička (no Ref. No.), at the Bohuslav Martinů Institute in Prague it has the Ref. No. XXIV.F/62.
- 6) This date is stated at the end of the 1st horn part.

CONCERTO FOR PIANO & ORCHESTRA No.4

INCANTATION / DISCOVERY OF THE AUTOGRAPH

/ IVANA TABAK

AFTER SPENDING TWO SEASONS in France, Bohuslav and Charlotte Martinů returned to the USA because of the composer's pedagogical and composing commitments. The couple's final stay in New York lasted seventh months – from 6 October 1955 until 2 May 1956. During this brief period Martinů composed several chamber pieces (*Sonata for Viola and Piano*, H. 355, *Sonatina for Clarinet and Piano*, H. 356 and *Sonatina for Trumpet and Piano*, H. 357), the *Concerto for Piano and Orchestra No. 4 – Incantation*, H. 358, and he started to work on the opera *The Greek Passion*, H. 372/1 after Nikos Kazantzakis's novel *Christ Recrucified*. Martinů created *Incantation* in a short period of time. He commenced work on the *Concerto for Piano and Orchestra No. 4* on 22 December 1955, finished the first movement on 15 January 1956, and completed the work on 6 February 1956 – the date inscribed on the last page of the autograph in Martinů's hand.

The concerto was commissioned by the Chicago Fromm Music Foundation for one thousand dollars and was dedicated to that prominent organization. Nevertheless, Martinů was free to decide what kind of composition he would create to fulfil the commission. In a letter dated 30 October 1955, the composer informed Miloš Šafránek: "after I finish that viola piece, I will start with those invocation for piano and orchestra – commission from Chicago, but I am the one who said, what I am going to write". Martinů intended to satisfy Rudolf Firkušný's request and write the piano concerto he had promised him.

Firkušný and Martinů became lifelong friends, so the Czech pianist was closely connected to his compatriot's piano works. Firkušný gave the first performance of Martinů's *Concerto for Piano and Orchestra No. 2*, H. 237, the *Concerto for Piano and Orchestra No. 3*, H. 316 was dedicated to him, and the pianist had exclusive performing rights to *Incantation* for several years.

The world premiere of *Incantation* was given in 1956, on 4 October in the Grace Rainey Rogers Auditorium at the Metropolitan Museum of Art. The Symphony of the Air Orchestra and Rudolf Firkušný played under the baton of Leopold Stokowski. Since Martinů had already left America (and this time for good), he was not present at the concerto's first performance. In March that year, Martinů wrote to his family in Polička: "Firkušný will play that new Invocation [*Incantation*] for piano and orchestra here in autumn, but we won't be here anymore, anyways he will surely play also it in Europe." Today *Incantation* is one of the most famous and most frequently performed of Martinů's compositions.

"There is always some program in the musical piece. It reflects, even if it is not especially or verbally indicated, the inner life of an artist, his conviction and his conception of the world, his struggle to express [express] himself and it could

mean even a refuge for a protest. He is always searching for a meaning of life, the mankind[s] life and his own, searching for thruth [truth]."^{*)}

According to Martinů's words, the composer is standing at the beginning of a creative process and is searching for truth. In order that the truth of a musical work is conveyed to performers and subsequently to the audience, the musical editor has the responsibility of establishing a text of that work which reflects the author's final conception.



The editorial process involves collection, selection and evaluation of period materials in order to construct an authentic text of a given piece.

During his lifetime, Martinů did not attend any of the numerous performances of *Incantation*. Nor was not involved in the work's publication; the composition was first published by Baerenreiter only in 1970. It follows that in the case of Martinů's *Concerto for Piano and Orchestra No. 4*, the relevant sources span a period of approximately fifteen years. From the voluminous correspondence is not possible to precisely deduce how many exemplars were produced during this period – exemplars which were travelling all around the world until the concerto was published in 1970. To further complicate the situation, the manuscript and the original orchestral parts were lost until recently.

It is interesting that previous research in archives of orchestras and in estates of conductors did not bring anything to light. Nevertheless, the note on the title page in Firkušný's score – "Arnold Arnstein 325 N.E. Ave., NY.e." – played a key role in the process of investigating the missing materials.

Arnold Arnstein (1898 – 1989) was a well-known copyist, who was co-operating with composers such as Gian Carlo Menotti, Leonard Bernstein, Virgil Thomson and others. A list of materials located in the copyist's estate in the New York Public Library for the Performing Arts attests to the fact that Arnstein was commissioned to produce the orchestral parts for the first performance of *Incantation*. It soon became apparent that the score which had been presented to Arnold Arnstein as

a source for the orchestral parts is the missing autograph.

The state of the autograph of *Incantation* is remarkable in that the composer's original score includes corrections which the author inserted after he completed the work. The evidence lies in a blueprint period copy coming from Rudolf Firkušný's estate. This score, was produced from the initial autograph and contains differences in comparison with all known period scores.

The autograph is preserved on a transparency held in the New York Public Library for the Performing Arts as a part of Arnold Arnstein estate and has the call number:

Arnold Arnstein Collection / JPB 91 – 60 Folder 270 / Martinů, Bohuslav / *Incantation* (score)

*) MARTINŮ, Bohuslav (editor: Miloš Šafránek). *Domov, hudba a svět*. Praha: Státní hudební vydavatelství, 1966, s. 298.

LIST OF MARTINŮ'S WORKS XIII

Special Series

CATEGORY/

CHAMBER MUSIC

SUBCATEGORY/

STRING QUARTETS & QUARTETS FOR VARIOUS INSTRUMENTS

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 and trios without piano.

The next subcategory are the String Quartets and Quartets for various instruments (listed in alphabetical order). The basic data on the works listed here have been taken from the online catalogue of Martinů's oeuvre at <http://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.

STRING QUARTETS

ANDANTE H. 64

Place of composition: Polička
Date of composition: 1912
Archive: manuscript missing
Copyright: Bärenreiter, Kassel

STRING QUARTET H. 60

Place of composition: Polička
Date of composition: 1912
Archive: manuscript missing
Copyright: Bärenreiter, Kassel

STRING QUARTET IN E FLAT MINOR H. 103

Durata: 36'
Place of composition: Polička
Date of composition: 1917
Performers of premiere: Drs Quartet
Premiere: Zurich, 7. 5. 1994
Archive: The Bohuslav Martinů Center in Polička
Copyright: Panton International, Prague

STRING QUARTET No. 1 H. 117

Durata: 40'
Place of composition: Polička
Date of composition: 1918
Performers of premiere: Ševčík Quartet
Premiere: Prague, 10. 10. 1927
Archive: Archive of Prague Conservatory, Prague; The Bohuslav Martinů Center in Polička
Publisher: Panton, Prague 1973 (P 1035)
Copyright: Panton International, Prague

STRING QUARTET No. 2 H. 150

Durata: 19'30"
Place of composition: Paris
Date of composition: 1925
Performers of premiere: Novák-Frank Quartet
Premiere: Berlin, 12. 11. 1925
Archive: Universal Edition, Vienna
Publisher: Universal Edition, Vienna 1927 (Nr. 8707)
Copyright: Universal Edition, Vienna

STRING QUARTET No. 3 H. 183

Durata: 15'
Place of composition: Paris
Date of composition: 1929
Dedication: Roth Quartet
Performers of premiere: Roth Quartet
Premiere: USA, 1930
Archive: The Bohuslav Martinů Center in Polička
Publisher: Alphonse Leduc, Paris 1931 (A. L. 17782)
Copyright: Alphonse Leduc, Paris

STRING QUARTET No. 4 H. 256

Durata: 19'
Place of composition: Paris
Date of composition: 1937
Dedication: Hélène Pucová
Performers of premiere: Lejeune Quartet
Premiere: Paris, 13. 6. 1938
Archive: Paris (private owner)
Publisher: National Music Publishing, Prague 1963 (H. 3832), Editio Bärenreiter, Prague 2004 (H 7844)
Copyright: Bärenreiter Praha

STRING QUARTET No. 5 IN G MINOR H. 268

Durata: 27'30"
Place of composition: Paris
Date of composition: 1938
Dedication: Vítězslava Kaprálová
Performers of premiere: Pro Arte Quartet
Premiere: Los Angeles, July 1938
Archive: National Museum. Czech Museum of Music, Prague
Publisher: National Music Publishing, Prague 1959 (2860), Editio Bärenreiter, Prague 2005 (H 7941)
Copyright: Bärenreiter Praha

STRING QUARTET No. 6 H. 312

Durata: 23'30"
Place of composition: New York
Date of composition: 1946
Dedication: Roe Barstow
Performers of premiere: Walden Quartet
Premiere: Cambridge, Mass., 1. 5. 1947
Archive: The Bohuslav Martinů Center in Polička
Publisher: Orbis, Prague 1950 (EO 194)
Copyright: Bärenreiter Praha

STRING QUARTET No. 7 CONCERTO DA CAMERA H. 314

Durata: 20'
Place of composition: New York
Date of composition: 1947
Dedication: Charlotte Martinů
Performers of premiere: Kroll Quartet
Premiere: New York, February 1949
Archive: The Bohuslav Martinů Center in Polička
Publisher: Southern Music Publishing Company, New York 1958
Copyright: Southern Music Publishing, New York

THREE RIDERS H. 1

Durata: 12'
Place of composition: Polička
Date of composition: 1902
Archive: The Bohuslav Martinů Center in Polička
Copyright: Bärenreiter, Kassel

TWO NOCTURNES H. 63

Place of composition: Polička
Date of composition: 1912
Performers of premiere: St. Novák, B. Martinů, J. Vinter, J. Huska
Premiere: Polička, 15. 8. 1912
Archive: manuscript missing
Copyright: Bärenreiter, Kassel

QUARTETS FOR VARIOUS INSTRUMENTS

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

Durata: 7'30"
Place of composition: Renova (Haute-Savoie)
Date of composition: 1949
Dedication: 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: L. Kirsch-Laporte and E. Bontempo, B. Ocko, E. Lifschey – members of the Chamber Music Guild Quartet
Performers of premiere: L. Kirsch-Laporte, E. Bontempo, B. Ocko, E. Lifschey
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
Date of composition: 1947
Dedication: Leopold Mannes
Performers of premiere: The Mannes Trio, oboe player unknown
Premiere: New York, November 1947
Archive: The Bohuslav Martinů Center in Polička
Publisher: Max Eschig, Paris 1961
Copyright: Max Eschig, Paris

RUDOLF FIRKUŠNÝ & BOHUŠ

/ COMPILED BY
VÉRONIQUE FIRKUŠNÝ

RUDOLF FIRKUŠNÝ RECALLS

FIRST MEETING WITH MARTINŮ, PARIS, ca. 1933

“...I met Martinů in person for the first time in Paris, although I had already been playing his works, even before coming to Paris. Right away we became close. At that time he was working on his *Piano Concerto No. 2*, which he basically wrote for me, but then Šafránek was marrying the pianist Germaine Leroux, and Martinů had to give them a wedding gift, so he dedicated it to her, which was fine, I had no objection. However Václav Talich, who wanted to conduct the premiere in Prague, stated that he would only perform it with me, and that he wanted to do it already in the next season, so Martinů asked me if I would learn it after all and play it with Talich in Prague with the Czech Philharmonic. So I learned it and played the world premiere in Prague [1935], and it had a tremendous success. Leroux played the Paris premiere a year later, it took her longer to learn it, so in the end that’s how it happened that I played the world premiere and she played the French premiere. The first time Martinů himself ever heard this concerto performed was when I played it with Kubelík in London, and he was listening to it on the radio in Paris, and liked what he heard. Later on, when I was in America during the war [WWII], I had the concerto with me and was invited to play it. Back then Columbia Radio still had its own orchestra, which no longer exists, and the conductor was a certain Mr. Herman, who was also a composer. So I agreed, and by then Martinů was in New York as well, and he said he would come to the rehearsals and hear how it sounded. In doing so he discovered that he found the instrumentation to be too heavy. So he ended up revising the entire concerto after that performance and today it is the revised version that is played.”



Rudolf Firkušný (on the left) and Bohuslav Martinů, New York, USA, 1943

© BOHUSLAV MARTINŮ CENTER IN POLIČKA

Bohuslav Martinů was born on December 8, 1890, and my father Rudolf Firkušný was born on February 11, 1912. Despite a 22-year age difference, they had a very close and special friendship that spanned a quarter of a century and stretched across several continents. They shared a common exile from the homeland they both loved, yet both felt compelled to deny themselves returning “home” on the basis of a principle even stronger than their homesickness – the principle of personal and artistic freedom. In the late 1930s this was due to the Nazis’ invasion of Czechoslovakia; after 1948 it was due to the Communist coup that instated Klement Gottwald as the President of Czechoslovakia.

Although Martinů died in August 1959, and my brother and I weren’t born until the late 1960’s, “Bohuš” or “Bohoušek” remained a living presence in our lives. This was partly due to my father’s warm recollections, but largely through Martinů’s music, which was a constant in my father’s repertoire, whether played in concert or on recording, or simply when practicing at home.

I never thought to ask my father to talk to me about Bohuslav Martinů – of course he would sometimes reminisce, always with a twinkle in his eye, about when they were both living in New York on 58th Street, and would see each other almost on a daily basis. But my mother did ask, and during August and September of 1986, Tatiana Firkušný succeeded in the near impossible – convincing my father to sit down on the porch of our house in Staatsburg, New York, to talk a little bit about the experiences of his life. The following fragments about Bohuslav Martinů are excerpts from those conversations. All notes in brackets are mine.



Shared by Véronique Firkušný (August 8, 2011)

SLAV MARTINŮ / REMINISCENCES

ABOUT JULIETTE, PRAGUE, 1938

“...Once, before the war [WWII] started, when *Juliette* had its premiere in Prague, I went to see it with my friend Mario Stretti, the artist. We were huge supporters of Martinů, and the performance drew us into a dreamlike state, it went completely to our heads. Afterwards we walked around Prague together with Martinů for hours, and that’s when I asked him if I could have that souvenir scene with the piano, I liked it so much, and he said, ‘Of course.’ Then years later he needed it for an article in America and didn’t have the music, so I wrote it down for him from memory. Charlotte was also in Prague then, by that time we all knew each other well. Charlotte always hosted us in Vieux Moulin and in Paris, and that time in Prague she asked me to take a walk with her. We walked all around the Kampa Island together, and she wanted to know about Vitka [Kaprálová], what was going on, that people were talking... So I tried to reassure her that it was nothing, that she was just a very talented young woman. Charlotte was very worked up about it, and talked about some letters, saying something had to be done... Well, you know, Juliette... that was more or less Vitka. ” [However, Martinů finished his opera *Juliette* before he met Vítězslava Kaprálová].

PARIS, ca. 1940

“...When World War II broke out, our group in Paris was made up of Ruda Kundera, Martinů, Vitka Kaprálová, Jiří Mucha, Ajik Slavík, Fedor Hodža and Španiel. František Schwarzenberg was not part of it at that point; he had been there before the war broke out, when we lived in the rue de la Bûcherie, but by then he was back in Prague. Later on, once the war was already going on, we used to all gather in Kundera’s studio. That’s where the ‘old boys’ would get together, the generals, Inger and others. Back then Audrey and her dog Pluto were living with Kundera. I lived first in the rue de la Bûcherie, and later in rue Commandant Marchand with Marcel Jouhandeau. Naturally we socialized with a lot of Czechs; we used to go to the Pucs [Čestá Puc and Helenka Pucová]



Bohuslav Martinů with friends (from the left Jiří Mucha, Rudolf Kundera – sitting in front, Rudolf Firkušný – sitting at the back, Vítězslava Kaprálová – standing at the right), and Charlotte Martinů. Vieux Moulin, France, 1939/1940

© BOHUSLAV MARTINŮ CENTER IN POLIČKA

a lot, and met with others as well. There were a lot of Czechs in Paris at that time, including Kráčmer, who was later put in jail. Ada Hoffmeister was there, and Šedivka, who ended up in Tasmania, and the painter Antonín Pelc. They were all big communists, and I never got very close to them. Jirka Mucha was the one who told me about Marcel Jouhandeau, and that he kept an organ at home and played it as an amateur. ”

“...One day I got a call from Mr. Štefan Osuský in Paris [Czechoslovak Ambassador to France], saying that he had asked the American ambassador, who at that time was Mr. [William C.] Bullit, to issue me a visitor’s visa, so I said fantastic! I got some money from the office in Avenue de la Bourdonné, that was the branch of Czech representation that had closer ties with the government in exile in London, since Osuský and Beneš were no longer seeing eye to eye, and Osuský pretty much ended up going against Beneš. It was arranged that my trip would be paid for by the Czech government, and that when I arrived in the United States, the Czech consulate would take me under its wing and look after me financially. I agreed, but said that when I got back I wanted to serve,

and that I wanted at least to go through basic military training, in case my services were needed. That gave them the idea of providing me with a Czech military uniform for my trip to America. They thought it might be very effective if I played for the Czech communities here in the U.S. wearing the uniform. In the end it didn’t happen, though, because America had not yet entered the war, and there was concern that my wearing a military uniform might be viewed as a provocation.

Right around this time the situation started getting very somber, and the catastrophe in France was looming. I was supposed to fly to the States on Saturday. Osuský told me that my visa should be ready to be picked up at the American consulate, so I asked them if I could pick it up that very same day, and they said that although the visa was there, their office hours were shortened that day, they were closing early, and I should come back on Monday. I said I would rather have it right away, so they agreed, provided I didn’t mind waiting, because it might take some time. So I went right over and waited until I got that visa stamped into my Czech passport. It was about 1:30 pm when I left the American consulate with my visa, and that afternoon we

all discussed how dire the situation was looking. At the time I was in touch with Ivo Ducháček, who worked in the Avenue de la Bourdonné office, and he said, 'It's looking very bad, we're anticipating the evacuation of all diplomatic personnel, everything is ready in case of an emergency. It's been decided that everyone will go to La Baule, and from there to Bordeaux.' I told him that I didn't know what to do, and Ivo said, 'Listen, call me in the morning, by then I'll have a better idea of what's going on, and if I tell you that our meeting is on as we planned, it means we are still OK, but if I say the meeting is off, it means that the government has evacuated.' When I called him the next morning, he said, 'The meeting is off.' That's when I knew the government had left and everything was coming down. Because I depended on the government for my stipend, I decided that I had to get to La Baule, to catch up with them. I called Martinů and said, 'Bohuš, it looks bad, I'm leaving tonight for Nantes, if I can get there, and you should try to get out of Paris too.' Martinů had had no idea, he thought that everything was in order, and had I not called him, he would have stayed put, so in a sense I saved him... ”

“...We [R.F. and Jaroušek Stein] had traveled to Marseille by way of Montpellier and Agde, where earlier there had been a Czech army base, and in Montpellier we went looking for Mucha, only to find out from his landlady that Vitka had died. Jirka [Mucha] had already taken off, but that's where I found the correspondence note from Martinů to Vitka, the landlady handed it to me because she couldn't read it, and that is how I found out that Martinů was with Munch, somewhere in the south. So I wrote him what had happened, that Vitka was dead, that we were on our way to Marseille, and that we hoped he would find us there. ”

“...All of this took place in 1940, I was in Marseille for about three months. Then the Martinůs showed up in Aix. Edmonde Charles-Roux's father was helping me get an exit visa to be able to leave France. I kept on traveling back and forth between Marseille and Aix while going



Rudolf Firkušný playing the *Fantaisie et Toccata* for Bohuslav Martinů, Aix en Provence, 1940

© BOHUŠLAV MARTINŮ CENTER IN POLIČKA

through the process of trying to obtain that visa, it was dragging on and on, and that was when Martinů started composing the *Fantasy [Fantaisie et Toccata, H. 281]* composed in August and September 1940 and dedicated to Firkušný. I used to play through it for him at Marguerite Fournier's, in her brother-in-law's villa, La Rose du Ciel, and that's where that photo of us at the piano together is from. We also took our first trip to Cassis... ”

SPRING 1946 – PRAGUE SPRING FESTIVAL PERIOD

“...I was returning to New York via Paris. In Paris I saw Charlotte Martinů, who had already returned to Europe, although I don't think she came to Prague. Martinů was originally supposed to come with us to the Prague Spring festival, but he didn't, because Koussevitzky had offered him Tanglewood that summer and he decided he would accept. He was going to stay there for the summer and then, come September, he was planning to head to Prague straight away. And then the tragedy happened, when he had his fall. ”

“...In Prague I attended an official dinner at the Obecní dům with Zdeněk Nejedlý [Czech Minister of Education, Arts, and Sciences, 1945 and 1948-1953; Minister of Social Security 1946-48]. The room was full of Russian soldiers, and there was a Russian chorus singing. I don't

even know why I was invited, since Nejedlý and I were the only civilians, almost everyone else was in uniform. I saw some of our generals there, and also Hasala, who at the time was the Minister of Transportation, and a few other people who had been part of the Paris crowd.

Nejedlý spoke about how everything would have to be now, saying how beautiful Russia was, and how concerts there were done. They programmed concerts that would begin with someone playing a sonata; then a dancer would come out and dance; after that a folk ensemble would come out and perform a number; then there would be balalaikas; and finally it would end with someone conducting a symphony. He talked about how wonderful it was, and that this would be the way it would be done in Czechoslovakia now. He also said what a cultural wasteland our country had become, and that since his son the composer Vít Nejedlý had died, there was no one left, and things were looking very bleak, everything was very depressing. So I told him we still had Novák, which was like throwing sand into someone's eyes, and Martinů, Vítězslava Kaprálová was no longer alive. ”

“...In Brno I played the same recital program as in Prague. And then right afterwards, I left again. I flew through Paris. Paris was wonderful; being there felt as though I had just come back from a long weekend. I saw Charlotte Martinů, who also accompanied me to the airport. ”

MARTINŮ AND THE SYMPHONY

“... By the summer of 1946 I was back in the United States. Things had become a bit more complicated with Martinů’s accident. We spent some time staying with him, so that he wouldn’t be all alone, since Charlotte was already back in Europe at that time. Afterwards I was scheduled to take off for a South American tour, to Argentina and Brazil.”

ON MARTINŮ’S BALLET WHO IS THE MOST POWERFUL IN THE WORLD?

“...Janáček always took me to see everything – *Kátya Kabanová*, *The Cunning Little Vixen*, *The Makropulos Case* – all those works were premiered in Brno and I was there. Then for his 70th anniversary a cycle was done, during which all of his operas were performed. I was nine years old when *Kátya* had its premiere, in 1921, and then *Vixen* came a little later, in 1925.

As the Brno season was a subscription series, they had to keep changing the repertoire, so I saw many operas that I never would have seen otherwise. I actually saw a lot more there than in Prague – Verdi, Wagner, Puccini, *Cavalleria*... Then came Martinů – all the Martinů premieres were in Brno. Martinů’s *Voják a tanečnice* [*The Soldier and the Dancer*, H. 161], his first opera.

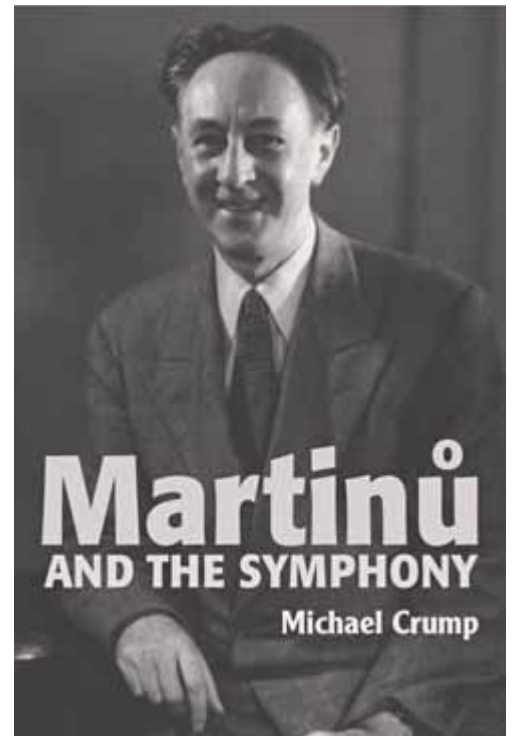
One time they put on Martinů’s *Kdo je na světě nejmocnější?* [*Who is the Most Powerful in the World?* H.133], because they felt that *Vixen* by itself was too short an opera and they wanted to round it out with that ballet, which was also about animals. There was a long intermission, and the ballet came after *Vixen*. During intermission many people were coming by [to Janáček’s box, where my father always sat with him] to pay their respects. Fame had finally arrived, and lots of people from other countries would come to Brno for the premieres. Finally the intermission was over and the ballet began. Janáček as usual sat at the back of his box, not saying a word, until suddenly he jumped up and exclaimed: ‘How come his rooster has a better costume than my rooster?’ That was the only comment he made about the work. Later on, when Martinů asked me about it, I couldn’t come up with anything more to say. You see, in the ballet the rooster is supposed for a while to be the most powerful one, so he was really done up and looked very fine and dandy, whereas in *Vixen* the rooster is a bit of a wretch, and in the end, the *Vixen* eats him, so he wasn’t as handsome.”

/ JARMILA GABRIELOVÁ

THE BRITISH AUTHOR Michael Crump’s book about Bohuslav Martinů’s symphonic works is remarkable and to a certain extent exceptional in many respects – not only because it is the most extensive independent publication to date dealing with this significant part of Martinů’s oeuvre, but also owing to the fact that the author is not a professional musicologist, or better said, has not worked as a musicologist at the university or academic level. On the basis of a thesis on Bohuslav Martinů’s symphonies written some time ago under the tutelage of the distinguished connoisseur of Czech music Prof. Jan Smaczny, which to all appearances serves as the foundation for the book, Michael Crump obtained a doctorate from the University of Birmingham. However, he originally began acquainting himself with Martinů’s music as a performer (orchestral player). According to the information provided on the book’s dust jacket, at the present time Crump teaches literacy, numeracy and Welsh language at various schools in South Wales. Crump apparently wrote the book as part of his “leisure time activities” and as such it reflects his deep fascination with and admiration for Martinů’s music.

In line with the publisher’s and the editorial board’s focus, the book is not primarily intended for musicologists but for a wide group of potential readers, educated music-lovers and performing musicians, for whom it aims to serve as a sort of detailed “concert guide” to Martinů’s orchestral works. But in truth it offers much more. In my opinion, it also provides new and groundbreaking information that will fascinate professional musicologists specialising in Martinů.

Michael Crump’s book is divided into fifteen chapters and is chronologically ordered. The publication’s core is formed by Chapters VII–XI and Chapter XIII, which separately deal with Symphonies Nos. 1 – 5 and the *Fantaisies symphoniques* (*Symphony No. 6*, H. 343). These chapters also contain some lesser-known or hitherto unmentioned facts relating to the origination and early reception of the individual symphonies, detailed analyses and characteri-



sations of each of the respective works and all their movements, as well as references to comparable symphonic works by Martinů’s contemporaries or older peers, bearing witness to the author’s scrupulous precision and profound knowledge of the period symphonic repertoire. On the other hand, the speculation as to the concealed private content and programme of the *Fantaisies symphoniques*, also referring to the “private programme” of Berlioz’s *Symphonie fantastique*, is in my opinion rather hypothetical.

The sections devoted to the symphonies are framed by chapters that in terms of their form and scope are closer to the aforementioned “concert guide.” They contain briefer characterisations of Martinů’s compositions for orchestral configurations, with the exception of the instrumental concertos, that originated prior to Symphonies Nos. 1 – 5 (Chapters I – III: *The Early Years – The 1920s in Paris – Last Years in Paris*), “Between the Symphonies” (Chapter XII) and “Beyond the Symphonies” (Chapter XIV). The addenda provide further information about Martinů’s sketch for *Symphony No. 2*, H. 295, his deletions in the third movement of *Symphony No. 2* (the main author

of these pages is Aleš Březina) and in the first movement of *Symphony No. 3, H. 299* as well as the quotation from the opera *Juliette, H. 253* in the *Fantaisies symphoniques*.

I personally found most valuable Chapters IV–VI, which directly precede the sections dealing with the symphonies and in which the author summarily characterises Bohuslav Martinů's musical language and its individual aspects (*The Melodic Style – The Harmonic Style – Texture and Orchestration*). I have yet to encounter a similarly cogent and precise explanation in any other publications about Martinů I have read or those which the author refers to in the footnotes and the attached list of literature.

I consider Michael Crump's book a significant contribution to the knowledge of Bohuslav Martinů's creative legacy. The fact that it is written and published in English can at the same time play a major role in the further promotion and dissemination of awareness of Martinů's oeuvre on an international scale. Yet I assume that it would be reasonable to translate it into Czech, or at least to translate and publish some of the aforementioned key chapters.

MICHAEL CRUMP:

Martinů and the Symphony. Symphonic Studies No. 3

Toccata Press 2010

512 pp, illustrations and score examples in the text

ISBN-13 978-0-907689-65-2

ISSN 0966-0178

www.toccatapress.com



THE BOHUSLAV MARTINŮ CENTER

IN POLIČKA offers an interesting, interactively 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

tel.: +420 461 723 857

www.cbmpolicka.cz



recordings

MARTINŮ'S SONGS & THE OPENING OF THE

This year saw the release of a CD comprising a selection of Martinů's songs and the popular cantata *The Opening of the Wells (The Opening of the Springs, H. 354)* in English translation (Ostrava: Stylton 2011, RS-5206211). Geoffrey Piper, a member of the board of the International Martinů Circle, played a significant role in the production of this new version.

GEOFFREY PIPER, an Englishman living in Luxembourg, has maintained intensive cultural contact with the Czech Republic since 1995. In the second half of the 1990s he founded MusicEnterprise, an organisation which aims to promote Czech composers and performers in Luxembourg and elsewhere in Western Europe. Since its establishment, MusicEnterprise has lent support to numerous projects (concerts, master classes, recordings, etc.) which contribute to the dissemination of Czech music around the world. In 2009, Mr Piper was awarded the honour "Gratias Agit" by the Ministry of Foreign Affairs of the Czech Republic for his exceptional work on behalf of Czech music.

Such is Geoffrey Piper's love for Czech music that he has even learned the Czech language reasonably well. And so it comes as no surprise that he is an admirer of Bohuslav Martinů's works too. That is why in 2008 he plunged into preparing a bountiful programme focused on the composer's two anniversaries, a component of which was a plan relating to the cantata *The Opening of the Springs*.

"Within the 'Martinů Revisited' project, I organised performances of the cantata *The Opening of the Springs* in Luxembourg, first at an amateur and subsequently a professional level, in the original Czech. Luxembourg's Club de Musique was scheduled to give a subsequent performance in the Czech Republic, so I started thinking about a possible collaboration with a Czech ensemble. And contact with Jan Spisar led me to the Ostrava University Choir," says Geoffrey Piper.

In 1996 the choirmaster Jan Spisar created the English-Czech Music Dictionary. The successful

publication sold out quickly. Over the course of time, there was also a growing demand for a bidirectional dictionary. Ludmila Peřinová, a music pedagogue, singer, writer and member of the IMC, initiated its implementation and got down to working on the Czech-English version. Jan Spisar significantly extended his original work and last year the English-Czech/Czech-English dictionary with an illustrated prologue was published by Montanex in Ostrava, thanks to Geoffrey Piper's financial support. Jan Spisar subsequently proposed that he and "his" university choir, supplemented by the Club de Musique singers, perform the cantata in English. Mr Piper duly embraced the idea and in May 2010, on the occasion of the 120th anniversary of Bohuslav Martinů's birth, the world premiere of the English version of *The Opening of the Springs* took place in Hukvaldy. The aforementioned dictionary was launched at the concert, which was recorded for release on CD. In the opinion of the "patron" Geoffrey Piper, "the disc has a chance of succeeding. There are recordings in French and Japanese, yet this is the first to have been made in English."

We talked briefly about the English version of the cantata with the choir-master Jan Spisar:

How did your idea of performing *The Springs* in English originate?

The idea of performing and recording *The Opening of the Springs* in English translation grew out of my experience with amateur choirs. Valuable musical works often remain unnoticed only because choristers don't like singing in



SPRINGS FOR THE FIRST TIME IN ENGLISH

a language with which they are not familiar and choir-masters don't feel like spending too much time studying the diction of an unknown language. Many splendid compositions are therefore sung only by choirs whose members are native speakers of the language in question or are speakers of a closely related language. This applies more to large-scale pieces, rather than to short arrangements of folk songs. My initial aim was to initiate the publication of the score of *The Opening of the Springs* with English lyrics and an enclosed CD so that choirs anywhere in the world could sing this glorious cantata.

Do you often experiment with selecting languages or translations?

I usually give preference to performing vocal pieces in the original language, above all for the rhythmic/poetic concord between the text and the music and the particular onomatopoeic colour of each language, which lends the final work a very distinctive sound. But there is a certain degree of tolerance for translations. Cases in point are African-American spirituals, commonly sung in national languages, and many operas, operettas, etc.

Did your choir have the Czech Springs in its repertoire previously?

Yes, the cantata has been in our repertoire for a long time. Accordingly, when preparing the English version we were able to perceive clearly how English has transformed the composition to a certain extent. In order to make it sound natural, we had to work to memorise the new text over and over again. Yet the choir members still had frequent difficulties with flexible pronunciation, especially in the fast passages. What's more, another problem occurred. In the score we purchased (Praha: Bärenreiter Editio Supraphon 1966, 4th edition, H 2122) parts of the text were missing (Iris Urwin) or were translated in such a manner that it was impossible to sing them in the prescribed rhythm. In this matter, we were provided with invaluable assistance by Geoff Piper and Karel Janovický from England, who revised Miroslav Bureš's translation of the original libretto and came up with suitable solutions for the prob-

lematic passages. I would like to take this opportunity to extend my thanks to them again. In addition, Geoff Piper acquitted himself splendidly in the crucial role of the narrator.

The CD has been released. What about the publication of the score with the revised translation?

When I asked about the possibility of releasing *The Springs* with the revised English lyrics and an enclosed CD, the editor-in-chief of Editio Bärenreiter Praha replied that enclosing CDs with music notation is not in compliance with the publishing policy of the Bärenreiter group...

The first part of the CD presents a premiere recording of the complete *Songs on One Page, H. 294* cycle and a selection of songs from the cycles *Songs on Two Pages, H. 302* and *Nový Špalíček (New Chap-Book), H. 288* in Geraldine Thomson's English translation, as performed by Ludmila Peřinová (mezzo-soprano) and Eva Peřinová (piano). The grace, warmth, amiability, sincerity, simplicity and, in places, child-like naivety of Moravian folk poetry find musical expression in Martinů's miniatures, which date from the 1940s. "I have become younger with them," the composer confessed. And, perhaps surprisingly, these traits have not evaporated from the songs in their English version.

The critic David Kozel considers the new CD a wonderful accomplishment, making these pieces available to a wider range of listeners and potential performers, especially abroad. "Questions arise concerning the requirement of the listener's knowledge of the context of folk lyrics, folklore, the composer's relationship to his home... The sophisticated approach of the artists on the CD is stimulating also for a Czech listener because of the new light it sheds on a familiar work. This groundbreaking recording is an expression of seeking new ways of communicating with our music history and an expression of the fact that the human experience anchored in the text and Bohuslav Martinů's music is transferable and communicable regardless of one's native language". (Opus musicum No. 2/2011, pp. 100–101).

LUDMILA PEŘINOVÁ



Songs on Moravian Folk Poetry Opening of the Springs

Stylton 2011, RS- 5206211

Songs on One Page, H. 294

(1. Dew; 2. The Lock; 3. Journey to the Beloved; 4. The Foot Path; 5. At Home; 6. The Dream of the Virgin Mary; 7. Rosemary)

The Unhappy Lover (New Špalíček, H. 288)
Secret Love; Moravian Girl (Songs on Two Pages, H. 302)

Ludmila Peřinová (Mezzo-soprano)
Eva Peřinová (Piano)

The Opening of the Springs, H. 354

The Ostrava University Choir
Club de Musique, EU Luxembourg
Filomena Domingues (Soprano),
Tatiana Pituchová (Alto),
Tomasz Suchanek (Baritone),
Geoffrey Piper, Marie-Thérèse Schroeder (Narrators)
Zdeněk Smolka (1st violin), Jiří Ruta (2nd violin),
Dušan Ondruška (Viola), Jakub Hypš (Piano),
Jan Spisar (Conductor), František Mixa (Director)

THE CD ORDERED AT: www.stylton.com

OPERA

4, 26 December 2011,

1 January 2012 Národní divadlo

> National Theatre,
Prague, CZ
www.narodnidivadlo.cz

The Miracles of Mary, H. 236

J. Bělohávek (Conductor), J. Heřman (Director), P. Vaněk, L. Vasilek, J. Chvála (Choirmasters)

24, 26, 28 February 2012

1, 3, 5 March 2012
> Grand Théâtre, Geneva, Switzerland
www.geneveopera.com

Juliette, H. 253

Orchestre de la Suisse Romande
Choeur du Grand Théâtre de Genève
J. Bělohávek (Conductor)

11 & 17 March 2012

> Long Beach Opera, Long Beach, USA
www.longbeachopera.org
Tears of a Knife, H. 169

CONCERTS

13 December 2011

> Konzerthaus, Freiburg, Germany
www.theater.freiburg.de
Concerto for String Quartet with Orchestra, H. 207
Philharmonisches Orchester Freiburg
G. Markson (Conductor)

11 January 2012

> BBC Hoddinott Hall,
Wales Millennium Centre, UK
www.bbc.co.uk/orchestras/bbcnow/
Double Concerto for two Strings Orchestras, Piano and Timpani, H. 271
BBC National Orchestra of Wales
K. Jarvi (Conductor)

11 January 2012

> Rudolfinum, Prague, CZ
www.ceskafilharmonie.cz
LUNCH RECITALS
Scene in the Forest from Opera Juliette, H. 253
J. Šaroun (Piano), R. Novák (Bass)



11 January 2012

> Rudolfinum, Prague, CZ
www.ceskafilharmonie.cz
Concert of Price Winners of the 2010 Competition of Bohuslav Martinů Foundation
String Quartet No. 7, H. 314
Bergerettes for Violin, Cello and Piano, H. 275
Eben Trio, Korngold Quartet



15 January 2012

> Kleiner Sendesaal, Hannover, Germany
Three Madrigals for Violin and Viola, H. 313
E. M. Popova (Violin), D. Penkov (Viola)

22+23 January 2012

> Großer Saal, Laeiszhalle, Hamburg, Germany
www.hamburgische-staatsoper.de
The Frescoes of Pierro della Francesca, H. 352
Hamburg State Philharmonic Orchestra, S. Young (Conductor)

2 & 3 February 2012

> Philharmonie am Gasteig, München, Germany
www.gasteig.de
Double Concerto for two String Orchestras, Piano and Timpani, H. 271
Symphonieorchester des Bayerischen Rundfunks, M. Jansons (Conductor)

8 February 2012

> Royal Festival Hall, London, UK
www.lpo.co.uk
Symphony No. 6 (Fantaisies Symphoniques), H. 343
London Philharmonic Orchestra
M. Alsop (Conductor)



8 February 2012

> Rudolfinum, Prague, CZ
www.ceskafilharmonie.cz
Madrigals for Oboe, Clarinet and Bassoon, H. 266
Arundo Trio



10 February 2012

> Stadthalle, Heidelberg, Germany
www.musikfreunde-hd.de
Symphony No. 2, H. 295
Studentenorchester Musikfreunde Heidelberg, R. Schuh (Conductor)

13 February 2012

> St. Paul's Concert Hall, Huddersfield, UK
www.prazakquartet.com
String Quartet No. 6, H. 312
Pražák Quartet

17 February 2012

> Konzerthaus, Kleiner Saal, Berlin, Germany
www.konzerthaus.de
Variations on a Theme of Rossini, H. 290
S. Giglberger (Cello), A. Gassenhuber (Piano)

19 February 2012

> Dillington House, Ilminster, UK
www.petrof.com/petrof-piano-trio.html
Piano Trio No. 1, H. 193
Petrof Piano Trio

22 & 23 February 2012

> Stadthalle, Heidelberg, Germany
www.heidelberger-philharmoniker.de
Symphony No. 4, H. 305
Philharmonisches Orchester Heidelberg, C. Meister (Conductor)

4 March 2012

> Dundas St. Centre United Church, London, Kentucky, USA
www.londoncommunityorchestra.com
Overture, H. 345
London Community Orchestra
L. Ingrao (Conductor)

6 March 2012

> St. Mary's Parish Church, Riverside, Twickenham, United Kingdom
www.richmondconcerts.co.uk
String Quartet No. 2, H. 150
Wihan Quartet

15 & 17 March 2012

> Taper Foundation Auditorium, Benaroya Hall, Seattle, USA
www.seattlesymphony.org/symphony
The Frescoes of Piero della Francesca, H. 352
Seattle Symphony Orchestra
L. Morlot (conductor)

18 March 2012

> Palais Garnier, Paris, France
www.operadeparis.fr/cns11/live/onp/
Sextet for Piano and Wind Instruments, H. 174
Musicians of the Paris Opera Orchestra



31 March 2012

> KKL, Luzern, Switzerland
www.kkl-luzern.ch
Double Concerto for two String Orchestras, Piano and Timpani, H. 271
Symphonieorchester des Bayerischen Rundfunks
M. Jansons (Conductor)

18 April 2012

> Beseda House, Brno, CZ
www.graffequartet.unas.cz
WORLD PREMIERE
„Zero“ Piano Quartet, H. 35
Graffe Quartet, Michiko Otaki (Piano)



FESTIVALS

BOHUSLAV
MARTINŮ DAYS 2011
(4-22 December 2011)
See page 2



FESTIVAL
CZECH TOUCHES
OF MUSIC

19 December 2011 / 8.00 pm
> Municipal House, Smetana Hall, Prague, CZ
www.ceskedotekyhudby.cz
CHRISTMAS CONCERT
Rhapsody-Concerto for Viola and Orchestra, H. 337
Philharmonic Orchestra Zlín
P. Louženský (Conductor), J. Hosprová (Viola)



4 January 2012

> Klementinum, Mirror Chapel
Madrigals for Oboe, Clarinet and Bassoon, H. 266
Bohemia Trio
J. Šesták (Oboe), L. Soukal (Bassoon), Kateřina Váchová-Soukalová (Clarinet)

CONCERTS OF IMC MEMBERS
Martinů Quartet

23 February 2012

> Royal Pump Rooms, The Parade, Leamington Spa, UK

24 February 2012 Westbourne

> Community Hall, West Kirby, UK
www.leamingtonmusic.org/
String Quartet No. 7 (Concerto da camera), H. 314

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'.



BOHUSLAV MARTINŮ'S
STAR ON THE WALK
OF FAME

SINCE 2009 the Academy of Classical Music, which organises the Dvořák Prague festival, has been placing stars on the unique Czech classical music Walk of Fame on the Mánes Bridge in Prague.

The footpath on both sides of the Mánes Bridge connects the Lesser Town (Malá Strana), with which the lives of many Czech musical giants are linked, with the Rudolfinum - a building more than 130 years old whose concert halls bear the names of the celebrated composers Antonín Dvořák, Josef Suk and Rafael Kubelík.

The brass star paying tribute to Bohuslav Martinů was set into the Mánes Bridge on 28 August 2011 - the anniversary of the composer's death - thereby joining the stars of Gustav Mahler, Antonín Dvořák and Bedřich Smetana, which had been placed there previously. Over the next few years, the Czech classical music Walk of Fame will be gradually extended to include other stars. ■



▲ The sculptor J. M. Korbek created a bust of Bohuslav Martinů which is now deposited at the Czech Museum of Music in Prague

ALL THOSE WHO love Martinů's music will certainly be familiar with the most frequently published portrait of the composer – that capturing Martinů smiling. Yet few are aware that it is merely a cut-out from a photograph that at the present time is deposited in the collections of the Bohuslav Martinů Centre in Polička. The snapshot dates from the summer of 1943, which the Martinůs, as was their wont, spent in the countryside, this time in Darien, Connecticut. In the tranquil environment amidst nature in full bloom, Martinů composed his second symphony and the *Memorial to Lidice, H. 296*. During their stay in Darien, Bohuslav and Charlotte enjoyed the company of a number of Czech compatriots, including the Šafráněks, who lived nearby. They were also visited by Josef Macháček, Antonín Svoboda, Rudolf Firkušný and Alén Diviš. Captured on the photograph together with Martinů is the sculptor Mario Korbek, whose house hosted frequent get-togethers of numerous musicians, painters and politicians.

Josef Mario Korbek (1882–1954) hailed from the village of Osík, situated just a few kilometres from Martinů's native Polička. He spent a large proportion of his life in America, primarily in Chicago, Detroit and New York. Korbek commented on the fraught time following the end of World War I when the new Czechoslovak state was striving for international recognition with the following interesting words: "At the time, no one in the United States knew about us. The word 'Czech' was the foggiest of

notions. Yet the names 'Smetana', 'Dvořák', 'Destinnová' were the magic spells that opened the hearts and doors of Americans to us. Our art was the first and most effective Czech

ambassador in the world." At the time when the photograph was taken, Martinů was one of the foremost figures of Czechoslovak culture.

LUCIE JIRGLOVÁ

John Whibley "HOLIDAYS WITH MUSIC" *Czech Composers 10–16 May 2012*



Staying in Brno and Prague, we will be visiting places associated with Czech composers, including Litomyšl (*birthplace of Smetana*), the church tower of Polička (*birthplace of Martinů*), Janáček's house in Brno and the Dvořák house in Vysoká.

The musical content of this tour will include:

Polička – Martinů Festival *Opening concert*

Janáček Theatre Brno – Smetana: *The Bartered Bride*

National Theatre Prague – Dvořák: *Rusalka*

Smetana Hall Prague – Vienna Philharmonic

Staying in two 4* Hotels in Brno and Prague.

Cost per person: £2075 (based on 2 people sharing a room) single room supplement: £235

Our other 2012 Holidays include — Historic Dutch Organs / Opera at the New York Met' / St Petersburg / Music and Wine in Italy / Buxton Festival / Music in La Mancha / St Magnus Festival / Easter in Spain / Tanglewood / Lake District Summer Festival / Opera in Drottningholm / La Fenice Venice / Opera in Berlin ...and many more

For a brochure with full details about all our holidays please contact us:

TEL: 01663 746578 / E-MAIL: john@whibley.co.uk / WEB: www.whibley.co.uk

All holidays are operated by Specialised Travel Limited, licensed by ABTA and the Civil Aviation Authority.

Details of holidays are correct at time of printing but are subject to change.

BOHUSLAV MARTINŮ WILL ENCHANT YOU

World-famous composers have research centres of their own to attend to their artistic legacy. Owing to the Bohuslav Martinů Foundation, Bohuslav Martinů too has a research centre: the **BOHUSLAV MARTINŮ INSTITUTE** in Prague.

The Institute's main project is the **BOHUSLAV MARTINŮ COMPLETE EDITION**, i.e. preparation for the publication of music materials in "the most original and accurate form as possible". The aim is for Martinů to gain acknowledgment equal to that enjoyed by other world-famous composers (Bach, Mozart, Beethoven, Wagner, Hindemith, etc). The project requires the gathering of autograph sources and correspondence scattered around the world, their digitising, processing and musicological evaluation. Unfortunately, such activities are very demanding in financial terms and far exceed the Institute's budget.

Join us in helping Bohuslav Martinů to enjoy the fame he so richly deserves by financially supporting this extensive project which will contribute to maintaining the permanent values of the Czech cultural heritage.

BOHUSLAV MARTINŮ INSTITUTE

www.martinu.cz • e-mail martinu@martinu.cz

IBAN: CZ075500000002269680001



the shop at
BOOSEY.COM
classical · educational · musicals · jazz



At last ... an online shop run by people who understand classical music

The Shop at Boosey.com sells a huge range of classical music: scores, sheet music, CDs and DVDs.

- Music from all publishers, worldwide
- Search engine tailored for classical music
- Find music by composer, title, publisher or instrumentation

 www.boosey.com

 musicshop@boosey.com

 **0800 731 4778**
(freephone for UK customers)

 **+44 870 421 5453**
(reduced international rate)

Boosey & Hawkes is an  company