

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

# martinůrevue

MAY—AUGUST 2011 VOL. XI NO. 2

GREEK PASSION IN PALERMO

AUTOGRAPHS FROM  
ALPHONSE LEDUC IN PARIS

MARTINŮ VOICES

NEW PUBLICATIONS & CDs

EVENTS



## NEW CDs

### ERNEST ANSERMET COLLECTION

**Martinů: Symphony No. 4, H. 305**

Orchestre de la Suisse Romande,  
Ernest Ansermet (Conductor)

Recorded on 15 March 1976 RSR Geneva  
Cascavelle VEL 3127, 2011



### BEETHOVEN, SMETANA, MARTINŮ

**Sinfonietta La Jolla, H. 328**

Czech Chamber Philharmonic  
Orchestra Pardubice  
Tomoko Asahina (Piano),  
Marko Ivanović (Conductor)

Recorded 2010 /  
ARCODIVA, UP 0136-2131, 2010



### MARTINŮ Chamber Music with Flute

**Sonata for Flute, Violin and Piano, H. 254**

**Sonata for Flute and Piano, H. 306**

**Sextet for Piano and Woodwinds, H. 174**

**Trio for Flute, Cello and Piano, H. 300**

Fenwick Smith (Flute),  
Sally Pinkas (Piano),  
John Ferrillo (Oboe),  
Thomas Martin (Clarinet),  
Richard Ranti, Suzanne Nelson (Bassoons),  
Haldan Martinson (Violin),  
Rhonda Ryer (Cello)

Recorded 2002–2007 /  
Naxos 8.572467, 2010



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## BOHUSLAV MARTINŮ DAYS 2011

**4 December 2011** / Martinů Hall / Academy of Performing Arts in Prague / Malostranské nám. 13 / Prague

### Concert of Prize-Winners

from the 2011 Martinů Foundation Competition in the Category of Piano

**7 December 2011** / Martinů Hall / HAMU / Malostranské nám. 13 / Prague  
**Concert to the 5<sup>th</sup> Anniversary of Viktor Kalabis' Death**

Piano recital – Jiří Kollert

KALABIS *Allegro impetuoso for Piano / Three Polkas for Piano / III. Sonata, Op. 57*

MARTINŮ *Butterflies and Birds of Paradise, H. 127*

*/ Three Czech Dances H. 154 / Sonata, H. 350*

**21 & 22 December 2011** / Dvořák Hall / Rudolfinum / Alšovo nábřeží 12 / Prague  
**CZECH PHILHARMONIC CONCERT**

BEETHOVEN *Concert for Piano & Orchestra No. 5 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)

[www.ceskafilharmonie.cz](http://www.ceskafilharmonie.cz) / [www.martinu.cz](http://www.martinu.cz)



## INTERNATIONAL MARTINŮ CIRCLE BOARD MEETING & CONCERT

## IMC NEWS

**15 October 2011** / beginning of the concert at 3 pm / IMC / Bořanovická 14 / Prague 8

STAMITZ *Trio Sonata in F Major, Op. 5 No. 4 for Oboe, Clarinet, Bassoon and Piano*

MARTINŮ *Two Songs, H. 213bis / Sonatina for Clarinet and Piano, H. 356*

*/ Madrigals Nos 2 and 3 for Oboe, Clarinet, Bassoon, H. 266*

KŘIČKA *Albatros and U skandinávských skal* from *Northern Nights, op. 14*

GRETHEN *Three on a Rerun for Oboe, Clarinet and Bassoon*

> **In modo camerale** (IMC members) – Daniel Wiesner (Piano), Jana Brožková (Oboe),  
 Ludmila Peterková (Clarinet), Jaroslav Kubita (Bassoon)

**Eva Garajová** (IMC member) – Mezzo-soprano

*The concert is sponsored by Mr. Geoffrey Piper of MusicEnterprise, Luxembourg, member of the IMC*

**SCREENING** of the documentary *Drž rytmus! (Keep the Beat!)*  
 educational project "Špalíček" by Olga Sommerová

## CZECH PHILHARMONIC CONCERT

**13+14 October 2011** / 7.30 pm

Dvořák Hall / Rudolfinum / Alšovo nábřeží 12 / Prague

MARTINŮ *Concerto for Piano and Orchestra No. 4*

*"Incantation", H. 358*

> Igor Ardašev (Piano), Eliahu Inbal (Conductor)



## FESTIVALS

**17th MARTINŮ FESTTAGE 2011**

13 November–26 November

Basel, Switzerland

[www.martinu.ch](http://www.martinu.ch)



Artistic Director: Robert Kolínský

Titular Patronage: Didier Burkhalter – Federal  
 Councillor, Václav Havel – Ex-President  
 of the Czech Republic, Josef Suk †, Violinist

**13 November 2011**

> the bird's eye jazz club

Opening concert – JAZZ

«**Marti-new**»

Rolf Zielke (Piano)

Stephan Braun (Cello)

Stephan Abel (Saxophone)

*Adaptions of works by Bohuslav Martinů  
 and Georg Friedrich Händel*

**16 November 2011**

> Museum Tinguely

Family concert

«**MARTINŮ, the sounding biography**»

Concept and direction: Bernhard Dittmann

Narrator: Kurt Aeschbacher

Musicians: Price winner of the musical schools  
 Basel-Land

**20 November 2011**

> Stadtcasino Basel, Festsaal

Chamber concert

*Sept arabesques – études rythmiques*

*pour violoncello et piano, H. 201*

*Nocturnes – four etudes for violoncello  
 and piano, H. 189*

*Variations on a Theme of Rossini for cello  
 an piano, H. 290*

Hélène Grimaud (Piano)

Jens-Peter Maintz (Cello)

Introduction: Prof. Giselher Schubert

**22 November 2011**

> Stadtkino Basel

Cinema

«**KEEP THE BEAT!**»

Documentary film about the educational project  
 "Špalíček" directed by Olga Sommerová  
 with a choreography from Eva Blažíčková  
 (with German subtitles)

**26 November 2011**

> Martinskirche

Final concert – orchestra

*Intermezzo, H. 330*

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

Deutsche Kammerphilharmonie Bremen

Heinrich Schiff (Conductor)

Christian Poltéra (Cello)

## INTERNATIONAL MARTINŮ CIRCLE NEWS

/ GREGORY TERIAN

THE ONYX ALBUM of the six Martinů symphonies as performed by the **BBC Symphony Orchestra** conducted by **Jiří Bělohlávek** is now available (ONYX 4061). Those who attended the Barbican concerts or heard the Radio 3 broadcasts from which these recordings are derived will need no reminding of the exceptional quality of the performances secured by Bělohlávek. They include his first recording of the **Symphony No. 2**. Bělohlávek's Martinů goes from strength to strength and the BBC Symphony Orchestra makes an ideal partner in this enterprise. This set will surely stand as the benchmark for future aspirants. The three discs come in a handsome folding album and include a booklet with notes by our member Michael Crump, author of the highly praised *Martinů and the Symphony* recently published by Toccata Press. The CD transfers have been expertly done. Audience applause has been edited out. Onyx has a facebook page and would welcome any comments posted.

MEMBERS MAY RECALL the Martinů Foundation 2007 CD which included the world premiere recording of the Martinů *Divertimento for two recorders*,



*i Flautisti*

**H. 365.** One of the performers on that disc, Danielle Jalowiecka, has since joined with Kerstin Kubitschek, Jitka Smutná and Ilona Veselovská – friends from their student days at the Royal College of Music – to form ***i Flautisti – the London Recorder Quartet***. They have already achieved critical acclaim with successful appearances at the Brighton Festival, Grassington, St Martins-in-the-Fields and on BBC Radio 3.

They gave a very enjoyable concert at the Czech Embassy in London on 23 June 2011. In a varied and entertaining programme, they included another performance of the Martinů work which continues to delight audiences. Danielle was joined by Jitka in that performance. The major event of the evening was the world premiere of a three movement *Quartet for Recorders* specially composed for the group by Karel Janovický. This engaging work fully exploits the technical brilliance and youthful élan of the players. It received an enthusiastic reception from the audience, as did the entire programme,

which included works by Biber and Zelenka. *i Flautisti* will be giving concerts in Austria, Switzerland and the Czech Republic during the summer and will be returning to the UK to participate in the Leamington Music programme on 12–14 October.

THE NAXOS CD (8.572588) of first recordings of Martinů's unpublished early songs has now been released. The performances by **Jana Wallingerová** and **Giorgio Koukl** are splendid with recorded sound to match. Giorgio Koukl deserves the highest praise for his endeavours in getting these songs performed and recorded for our enjoyment.

*(It has been brought to my attention that apart from many typographical errors, especially in the Czech texts, and inaccuracies over the accreditation of Karel Janovický's translations, the CD label and notes wrongly list the order in which song no. 30 appears on the disc. Hopefully Naxos will quickly rectify these faults via their related website.)*

ON 27 SEPTEMBER 2011 **Second Movement Opera** will be staging a concert at the Grosvenor Chapel, London W.1. The programme will include Martinů's ***Opening of the Springs, H. 354*** conducted by Nicholas Howard and the ***String Quartet No. 3, H. 183*** performed by the Germiniani Quartet. The concert is being given to promote the forthcoming Olympic commission *Zatopek!*, the mini opera composed by Emily Howard which will be receiving its world premiere in Liverpool on 15 June 2012. The keenly anticipated Second Movement production of Martinů's ***The Three Wishes, H. 175*** will follow in November 2012. The venue will be a working film studio in East London. One cannot imagine a more appropriate setting for the British premiere of this innovative film-opera.

*(More information from [abigail@secondmovement.org.uk](mailto:abigail@secondmovement.org.uk))*

## BLANCHE HONEGGER MOYSE / 1909–2011

WE WERE SADDENED TO LEARN of the death of **Blanche Honegger Moyses** on 15 February at the age of 101. She was the last survivor of the group of Martinů's friends from the time of his stay in Paris in the 1930s.

Born in Geneva in 1909, Blanche began her violin studies at the age of eight. She became a protégé of Adolf Busch, the eminent violinist of the inter-war years. During her early concert career Blanche also came to know the legendary flautist Marcel Moyses. When she moved to Paris to continue her studies, she resided with the Moyses family. Marcel created the Moyses Trio in 1933 with Blanche and his son Louis. Blanche and Louis later married.

The Moyses Trio came to be celebrated internationally as one of the pre-eminent chamber ensembles of their era. They made some notable recordings for the HMV label, including that of the ***Sonata for Flute, Violin and Piano, H. 254*** which Martinů composed for them. It was the first recording of a work by the composer to receive international acclaim.\* Martinů also composed the beautiful ***Concerto for Flute, Violin and Orchestra, H. 252*** for Marcel and Blanche. They gave the world premiere of that work in Paris in December 1936.

With kind help from her daughter Dominique, I was able to contact Blanche in 2005. She recalled an amusing incident relating to the premiere of

the Concerto, recounting: "I remember saying to Martinů after the first performance that he had not given the violin enough to do. So he added a cadenza which was very difficult! – as was everything he wrote."

The Moyses family left Europe after the war and eventually settled in Vermont. In 1951 they joined with Adolf and Herman Busch and Rudolf Serkin to establish the Marlboro Festival which continues to flourish to this day. The music of Martinů featured prominently in the Festival programmes.

In the 1960s Blanche was obliged to give up performing as a violinist due to bowing arm stress. She turned to conducting and embarked on a successful new career, specialising in the performances of the choral music of Bach. Another of her many achievements was the founding of the Music Center at Brattleboro where she lived. She conducted her last concert there in 2004.

Blanche was awarded the Bohuslav Martinů Medal in 2006 and only recently accepted our invitation to become one of the Founding Members of the International Martinů Circle.

A memorial service was held at All Souls Church, Brattleboro on 21 May to honour the life and achievements of a celebrated musician of the 20th century.

*Gregory Terian, Chairman*



*Blanche Honegger Moyses*

\*This recording appeared on the Martinů Foundation CD "Bohuslav Martinů Days 2005" (Promo 10), copies of which are still available to subscribing members of the IMC.



PHOTO ZUBENĚK, CHAPPEK



Magdalena Kožená –  
International Martinů Circle Patron

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Staging of Martinů's opera *The Greek Passion*, Teatro Massimo, Palermo, Italy  
Photo Franco Lannino

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THE PREVIOUS ISSUE



#### THE BOHUSLAV MARTINŮ CENTER IN POLIČKA

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

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



## INCIRCLE NEWS

### JAKUB HRŮŠA – THE FIRST IMC PRESIDENT



**I AM HAPPY TO INFORM** members that the conductor Jakub Hruša has kindly accepted our invitation to become the first President of the International Martinů Circle.

Members will know that he is one of the most highly regarded of the younger generation of conductors and is fast building an enviable international reputation. Most importantly, he has a great love for the music of Martinů and has given some memorable performances of the composer's orchestral works, both in the Czech Republic and abroad. He has expressed his delight in accepting the Presidency and looks forward to making a full contribution to the continuing success of the IMC. We anticipate a long and happy association with Jakub in the years to come.

Gregory Terian, Chairman

(An interview with Jakub Hruša by Aleš Březina will appear in the next edition of the Revue)

### RETIREMENT OF CHAIRMAN

**GREG TERIAN** has indicated his intention to stand down as Chairman of the IMC with effect from 28 September 2011, the date of his 80th birthday. He believes that the Board will be best served by the introduction of some new members with fresh ideas who are fully committed to the continuing enlargement of the IMC membership. He regards this as being a top priority for the Board. The meeting of the Board on 15 October will consider the appointment of a new chairman.

Jana Honzík, secretary

### IMC BOARD MEETING & CONCERT

**THE MEETING ON 15th OCTOBER 2011** will begin at 10 a.m. It will be followed by a **small concert** in the Hall of Bohuslav Martinů Foundation in Bořanovická 14, Prague 8 at 3 p.m. Members of the Czech Martinů Society will be invited. Any members of the IMC who will be in Prague at this time are also cordially invited to attend. (Programme see on page 3)

### 2011 SUBSCRIPTION PAYMENTS

**WE WOULD REQUEST** members to forward their 2011 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
- > **Mari Tokuda (Japan)**, martinu@martinu.jp, +81 339 393 395, +81 359 990 793
- > **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, Knoppgatan 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:

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

#### WELCOMES NEW MEMBERS

(in alphabetical order)

- > Alan Buribajev, Kazakhstan
- > Nicolas Deryn, Belgium
- > Ray Latham, Great Britain
- > Bernhard Mohr, Switzerland

# PALERMO

## THE ASCENSION

/ RUDOLF ROUČEK

THE TEATRO MASSIMO in Palermo had a pleasant surprise in store for us. It had included in its dramaturgical plan one of Bohuslav Martinů's key operas – *The Greek Passion, H. 372 I* (1957). The theatre chose the until recently unknown first (London) version of the work, which was revised and prepared for performance by Aleš Březina, a vigilant custodian and tireless champion of the creative legacy of the world-class Czech composer who spent most of his life abroad yet never severed his emotional ties with his homeland, especially his native Polička. Even though this Martinů work has yet to occupy the place it so rightly deserves in the repertoire of concert halls and opera houses, it has evidently been taking ever deeper root in the awareness of music-loving audiences worldwide. The increasing regularity with which the work is performed on opera stages bears witness to this, as does the enthusiastic – at times wildly so – response from audiences.

The opera's first version is compositionally more loosely constructed; it may be said that it reflects Martinů's personal theatrical concept, which he had presented in all of his previous works and which essentially espouses an operatic aesthetic different to that represented by the classical form. Musical numbers do not culminate in dramatic high-points, taking effect rather through the linking together of lyricism and inwardly charged drama, as well as through the combination of a peculiar humour with melancholy and the tragic lot it expresses. This version also uses a children's choir in a functional way, with the children cast as angels who at the end, following Manolios's death, witness his ascension. This ascension corresponds to *The Greek Passion's* musical catharsis and is the consummation of the production.

The stage director Damiano Michieletto evidently possesses the happy gift of intuitively sensing each situation's lyricism, its dramatic tension and the inner collision of individual phrases. This applies not only to the main character but the peripheral ones too. Michieletto appropriately blended the symbolic level with



psychological realism. Each scene quivered with dramatic tension and emotional opalescence. Michieletto was duly supported by the set design (Paolo Fantin), with the basis of the pageant being a multi-storey light-grey building, standing on a turntable. The numerous spaces allowed for variability, thus proving to be ideal for the work's episodically fragmented form. The building became a sort of labyrinth through which all the characters pass and squeeze their way on their thorny journey. Of course, it is rather a sort of a palace that has little in common with the village and the rural pattern of life. The majority of the rooms in which individual scenes take place are fitted with furniture and lots of chairs, which gives the impression of a conference room, and many of the scenes do not seem to fit here. Yet this localisation has to be accepted, otherwise we would fail to understand the production's moral ethos, which is strong indeed and manages to intensify the work's social and religious ideas.

Now for the musical execution. The conductor Asher Fisch very precisely captured the specific quality of the work, which arises from the co-existence of dramatic, lyrical and mysterious elements. He also worked in a functional manner on the prose, which at many junctures is dramatically much weightier than in the later

version. Naturally, the question arises as to the role of the narrator (Elias Schilton). Although I would prefer there not to be one, as is the case in the later version, the narrator was well integrated.

As far as soloists are concerned, there are many characters, large, medium and small. And all were portrayed brilliantly. Sergey Nayda, in the lead role of Manolios, created a monolithic character, his scenes with Katerina bursting with extreme passion, those with his fiancée Lenio pulsating with self-torment and remorse; his struggle to fulfil his fate and the newly set life objective was quite arduous, replete with quest and fumble, he goes through a real Calvary before arriving at the idea of self-sacrifice and redemption of all sinners. His performance was truly magnificent and admirably supported the work's underlying concept.

The most striking performance among the Czech singers was that of Jan Vacík, who portrayed Yannakos (with whom he was familiar from the Zurich version) and in each phrase managed not only to expose the character's social background, but also express the transformation of the greedy pedlar into an apostolically minded Christian. His phrases enhanced the work's tension, while never being devoid of humour. Another Czech singer, Martin Šrejma,

# OF MANOLIOS THE SHEPHERD



PHOTOS FRANCO LANNINO / TEATRO MASSIMO

excelled as Michelis. Although appearing in a minor role, he made use of each phrase to render the inner thoughts of the young man. Noteworthy too were the outstanding performances of Mark S. Doss (Grigoris) and Louis-Ottavio Faria (Fotis), as well as Judith Howarth (Katerina), who above all dazzled in an extremely lyrical scene, and Beatriz Diaz (Lenio), who brilliantly depicted emotional conflicts and sexual hunger. When it comes to the episodic characters, the performance of Jeremy Milner

(Old Man) warrants special mention for the great conviction with which he enacted the death scene with the blessing of the newly established village. The orchestra, chorus (chorus master: Andrea Faidutti), as well as the children's choir (choir master: Salvatore Punturo), gave professionally refined, concentrated and highly animated performances.

All in all, the production – the very first staging in Italy – was a great success. It met with an enthusiastic response, which not only

satisfied me but also confirmed the opera's inherent quality. It was an extremely convincing performance. Thank you, Palermo!

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**B. MARTINŮ: The Greek Passion, H. 372/1**  
Teatro Massimo, Palermo, Italy  
**29 April 2011 - PREMIERE**  
[www.teatromassimo.it](http://www.teatromassimo.it)

*Reprinted from Harmonie, No. 6/2011  
with their kind permission*

## A PROTEST AGAINST A WORLD GONE HAYWIRE

### AN OPERA ADDRESSING OUR TIMES: PALERMO SINGS ABOUT THE REFUGEE PROBLEM

THE OPERA ENSEMBLE on the stage of the Teatro Massimo in Palermo foregrounds the current socio-political situation. The experimental director Antonio Cognata did not have to be in possession of extraordinary prophetic qualities to include Martinů's *The Greek Passion, H. 372 I* in the season's repertoire, since this work about obstinacy and, at the same time, compassion for refugees fleeing war-ravaged regions unfortunately is and looks set to remain an opera of the day.

[...] Bohuslav Martinů, a Czech who himself spent half of his life abroad and after 1938 lived in exile in Switzerland and the USA, was instantly addressed by the humane theme of his contemporary Kazantzakis. Two old, distressfully uprooted men, who in the 20th century



faced constant problems owing to their socialist (Kazantzakis) and democratic (Martinů) opinions, joined forces at the height of the cold war in a cry for help. They expressed it in a sung protest against the haywire world of post-war Europe with its millions of uprooted souls and displaced persons.

[...] When Manolios, embodying Christ, leitmotically sings his image of human Good, his melody, resembling a soundtrack to a Hollywood blockbuster, almost comes across as schmaltzy. Yet that which makes this opera a true artistic masterpiece is the breathtaking end of the action with the pentatonic scale of Orthodox liturgy and recourse to Czech folk music in the best Janáček style. The conductor Asher Fisch, who knows all about the fates of exiles and Israeli refugee camps, admits that he has been fascinated by Martinů's opera for years. Aply supported by the inspired Teatro Massimo orchestra, he skilfully managed to revive this Martinů piece – replete with rhythm, earthiness, as well as tender intimacy.

**Dirk Schümer**

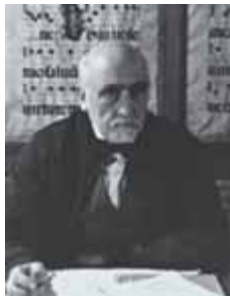
*Reprinted from Frankfurter Allgemeine  
Zeitung, 4 May 2011, shortened*

PHOTO FRANCO LANNINO / TEATRO MASSIMO

# BOHUSLAV MARTINŮ AUTOGRAPHS

/ ALEŠ BŘEZINA

IN THIS REGARD, the Bohuslav Martinů Institute has managed to establish a very close and truly exemplary co-operation with the Paris-based publishing house Alphonse Leduc, and with Mr. Jean Leduc in particular. The direct descendant of the company's founder is linked with Martinů through numerous personal bonds: he actually met the composer on several occasions, and his aunt, the famous pianist Germaine Leroux, was the wife of renowned Martinů biographer Miloš Šafránek. Through these connections Leduc feels a special emotional affinity to the composer. Mr. Leduc understood the importance of both Martinů's musical and non-musical sources for our institute, especially with regard to the ongoing work on the complete critical edition. Last winter, he has had all the autographs of Martinů compositions from the Alphonse Leduc archives photographed and made them



Alphonse Leduc

The archives of music publishers sometimes conceal treasures of which not even the archivists themselves are aware. Because of this, we do not make do with just a card index when seeking Bohuslav Martinů autographs, but rather, on the basis of much experience, ask more extensive and specific questions to help locate any relevant material. For example, we enquire about the archives of production departments (which conceal, among other things, copies for photographers or nearly forgotten proofs), materials from lending libraries (sometimes, they surprisingly even contain autograph parts, either written by the composer himself or proofed in his own hand) and correspondence archives (containing, among other things, lists of proofs and other valuable information). It is of particularly great help to us that publishers are willing to let us browse their archives and divert their staff from more pressing tasks.

available to the Institute. A complete list of the facsimiles is given in the appendix to this report on page 9.

Of the array of extremely precious scores, one of the most noteworthy is seemingly the least substantial: the draft of several parts of the cycle *Études faciles, H. 191* (1930). What is so extraordinary about these two sheets of paper? They demonstrate that in 1930, after

having written almost 200 works, including operas, ballets and orchestral pieces, the reputedly easily composing Martinů felt the need to draft a continuous sketch for a task as simple as an instructional duo for two violins! This finding, together with the discovery of a large collection of partcells and fragments at the Paul Sacher Foundation, completely disproves the formerly wide-spread notion that

## REVIEW

### LAUREATES' CONCERT AT THE PRAGUE SPRING

/ PATRICK LAMBERT

FOLLOWING THE BROAD exposure of Martinů's music over the last two years, it is perhaps understandable that he should receive rather less attention in this year's Prague Spring International Music Festival. Therefore it was a special delight to catch a recital given on the morning of 14th May 2011 in HAMU's Martinů Hall by the winners of the Bohuslav Martinů Competition, which took place last November.

The programme opened with Martinů's *Piano Trio No. 2, H. 327*, played by the Orbis Trio, winners of the second prize in the Piano Trio category as well as one of the recipients of a special award for the best interpretation of a work by Martinů. Listening to these excellent

young players, it was immediately apparent that they love this music and they brought to it a refined sense for its special nuances and an engaging *joie de vivre*.

They were followed by the Quartetto di Gioia (recently renamed as Korngold Quartet), who won first prize in the Quartet category and also an award for the best interpretation of a Martinů work. They charmed us with a lovely performance of the String Quartet by Ravel, a composer whom Martinů admired almost as much as Debussy. In an article published in 1929, Martinů wrote: "With Ravel we do not find explosive emotion, passionate exaggeration of dynamic pathos, but we always encounter polished form ... his expression is always pure, clear and precise." These four young musicians,



Orbis Trio

trained at the Brno Conservatoire, brought out those qualities in an admirably judged and communicative account, enhanced by beautifully integrated sonority and fine ensemble – they truly listened to one another, the first principle of chamber playing.

Finally, we heard the winners of the first prize in the Piano Trio category, the Puella Trio – something of a misnomer, since their present



## VERONIQUE & IGOR FIRKUŠNÝ VISIT THE BOHUSLAV MARTINŮ INSTITUTE

ON 16 MAY 2011, Veronique and Igor Firkušný, children of the famous pianist Rudolf Firkušný (1912–1994), visited the Bohuslav Martinů Institute. They travelled from the USA to the Czech Republic in order to attend the ceremonial handing over of



the Rudolf Firkušný Award for the winner of the piano category of the Prague Spring competition. This year's prize, together with a facsimile of the autograph of Martinů's piano work *Fantasy and Toccata, H. 281*, went to **Arta Arnicane** (Switzerland) and **Yoonji Kim** (South Korea), who shared 2nd place (a first prize was not awarded). The autograph of the *Fantasy and Toccata*, which was dedicated to Rudolf Firkušný, was donated to the Bohuslav Martinů Foundation and Institute by Veronique and Igor Firkušný in 2008 together with other autographs and letters of Martinů. ■

## A MARTINŮ PORTRAIT IN TEL AVIV!

ADOLF HOFFMEISTER (1902–1973) was a very well known artist in his lifetime, as well as an author, diplomat, and librettist (he wrote the libretto to Hans Krása's *Brundibár*, performed in the Terezín concentration camp during the holocaust). But more than that, he was one of the best known painters of the time.

His biography had several very interesting parallels with that of Martinů: both lived in Paris through much of the 20's and 30's, both were anti-fascist and anti-Nazi and both escaped to the USA in 1940 and lived in New York.

Hoffmeister and Martinů were acquainted, since both were members of the Czech communities in Paris and New York. Unlike Martinů, however, Hoffmeister was able to return to Czechoslovakia after the war, becoming a diplomat and active artist. Poor Martinů never saw his homeland after 1938.

Throughout his life Hoffmeister often drew his acquaintances. An exhibit consisting mostly of such drawings travelled from Prague to Paris, eventually arriving in a Tel Aviv art gallery. I was told that Hoffmeister's sons had decided to sell their collection, which included fine drawings of Charlie Chaplin, T. G. Masaryk, Pablo Picasso, Salvador Dalí and Franz Werfel, among others.

When I visited the show, I was surprised to see a beautiful portrait of Martinů, signed "AH (19)46". I think it captures Martinů's character as I imagine it from all I've heard and read of him.

I don't know the history of this portrait. Hoffmeister returned to Prague in August 1945, after the end of the war. Martinů was still in New York, so ostensibly the drawing was done from memory, or else based on a photograph.

I decided that the portrait needed a new home – in my apartment. Yes, it was quite expensive, but after some haggling I acquired it, and it now hangs on my wall, alongside many recordings and books.

I know of one other Martinů portrait by Hoffmeister, dating from 1930 and presently in Litoměřice.

Now for a nice Janáček portrait. Any ideas?

GIDEON FLUSSER



### ARTISTS ON MARTINŮ

THE AUSTRIAN CONDUCTOR **Franz Welser-Möst**, long-time Music Director of the Cleveland Orchestra and the new General Music Director of the Wiener Staatsoper, said of Martinů:

"I am very fond of his music. I really like all his symphonies and frequently conduct the Fifth. I find the Sixth a great challenge since it is completely different and exquisite in its impressionistic colouring. I was scheduled to explore the opera *The Greek Passion* in Zürich but the plans fell through. I did, however, then conduct *Half-Time*, inspired by a football theme. His *Field Mass* is wonderful too. I really like Martinů's works."

*From an interview with the magazine Harmonie, No. 6/2011, pp. 15–17*

# LIST OF MARTINŮ'S WORKS XII



CATEGORY/

## CHAMBER MUSIC

SUBCATEGORY/

## PIANO TRIOS / TRIOS WITHOUT PIANO

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.

The next subcategory are the Piano Trios and Trios without Piano (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/martinu/catlist.php>

### Commentary/

"Archive" – gives the information as to where the autograph score is deposited.

Date of composition: Day / Month / Year

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.

### TRIOS WITH PIANO

#### BERGERETTES H. 275

*Durata:* 18'50"

*Place of composition:* Paris

*Date of composition:* 1939

*Performing forces:* vl vlc pf

*Archive:* manuscript missing, copy of manuscript in the Bohuslav Martinů Institute

*Publisher:* Southern Music Publishing, New York 1963. Editio Supraphon Praha, 1989 (H 7444)

*Copyright:* Southern Music Publishing, New York

#### MADRIGAL-SONATA FOR FLUTE, VIOLIN AND PIANO H. 291

*Durata:* 11'

*Place of composition:* New York

*Date of composition:* 1942

*Performing forces:* fl vl pf

*Performers of premiere:* Ruth Freeman (fl), Roman Totenberg (vl), Elly Bontempo (pf)

*Premiere:* New York, 9. 12. 1942

*Archive:* National Museum. Czech Museum of Music, Prague

*Publisher:* Southern Music Publishing, New York 1949

*Copyright:* Southern Music Publishing, New York

#### PIANO TRIO No. 1 (FIVE SHORT PIECES) H. 193

*Durata:* 11'30"

*Place of composition:* Paris

*Date of composition:* 1930

*Performing forces:* vl vlc pf

*Performers of premiere:* Trio Filomusi

*Premiere:* Paris, 14. 11. 1930

*Archive:* Schott Musik International, Mainz

*Publisher:* Schott, Mainz 1931 (Nr. ED 2183).

*Copyright:* Schott Music, Mainz

#### PIANO TRIO No. 2 H. 327

*Durata:* 16'

*Place of composition:* New York

*Date of composition:* 1950

*Performing forces:* vl vlc pf

*Dedication:* Massachusetts Institute of Technology, Cambridge, Mass. (USA)

*Performers of premiere:* Klaus Liepmann (vl), George Finckel (vlc), Gregory Tucker (pf)

*Premiere:* Cambridge, Mass., 19. 5. 1950

*Archive:* The Bohuslav Martinů Center in Polička

*Publisher:* Max Eschig, Paris 1961 (M. E. 6971)

*Copyright:* Max Eschig, Paris

#### PIANO TRIO No. 3 IN C MAJOR H. 332

*Durata:* 19'10"

*Place of composition:* New York

*Date of composition:* 1951

*Performing forces:* vl vlc pf

*Dedication:* Leopold Mannes

*Performers of premiere:* Mannes Trio

*Premiere:* New York, 25. 2. 1952

*Archive:* The Bohuslav Martinů Center in Polička

*Publisher:* Max Eschig, Paris 1963 (M. E. 7108)

*Copyright:* Max Eschig, Paris

#### SONATA FOR FLUTE, VIOLIN AND PIANO H. 254

*Durata:* 16'

*Place of composition:* Paris

*Date of composition:* 1937

*Performing forces:* fl vl pf

*Dedication:* Blanche Honegger

*Performers of premiere:* Blanche Honegger (vl), Louis Moysé (Pf.), Marcel Moysé (Fl.)

*Premiere:* Paris, 1. 7. 1937

*Archive:* Bärenreiter, Kassel

*Publisher:* Bärenreiter, Kassel 1959 (B. A. 3326)

*Copyright:* Bärenreiter, Kassel

#### SONATA FOR TWO VIOLINS AND PIANO H. 213

*Durata:* 12'30"

*Place of composition:* Paris

*Date of composition:* 1932

*Performing forces:* 2 vl pf

*Dedication:* Mary Ramsay, Betty Lindesay

*Performers of premiere:* The Sonata Players – Mary Ramsay, Betty Lindesay

*Premiere:* London, 20. 2. 1934

*Archive:* Manuscript missing

*Publisher:* R. Deiss, Paris 1933 (R. D. 7498)

*Copyright:* Alphonse Leduc, Paris

#### SONATINA FOR TWO VIOLINS AND PIANO H. 198

*Durata:* 13'30"

*Place of composition:* Paris

*Date of composition:* 1930

*Performing forces:* 2 vl pf

*Performers of premiere:* Mary Ramsay, Betty Lindesay

*Premiere:* London, 1931

*Archive:* Alphonse Leduc, Paris

*Publisher:* Alphonse Leduc, Paris 1931 (A. L. 17909)

*Copyright:* Alphonse Leduc, Paris

#### TRIO FOR FLUTE, VIOLONCELLO AND PIANO H. 300

*Durata:* 17'

*Place of composition:* Ridgefield, Conn. (USA)

*Date of composition:* 1944

*Performing forces:* fl vlc pf

*Performers of premiere:* René Le Roy (fl), Janos Scholz (vlc), Sidney Foster (pf)

*Premiere:* New York, 28. 2. 1945

*Archive:* The Bohuslav Martinů Center in Polička

*Publisher:* Associated Music Publishers, New York 1950

*Copyright:* Associated Music Publishers, New York

### TRIOS WITHOUT PIANO

#### MADRIGALS H. 266

*Durata:* 18'20"

*Place of composition:* Nice

*Date of composition:* 1938

*Performing forces:* ob cl fg

*Dedication:* Trio d'Anches de Paris

*Performers of premiere:* Trio d'Anches de Paris

*Premiere:* Paris, 1938

*Archive:* Max Eschig, Paris

*Publisher:* Max Eschig, Paris 1951 (M. E. 6073)

*Copyright:* Max Eschig, Paris

#### PROMENADES FOR FLUTE, VIOLIN AND HARPSICHORD H. 274

*Durata:* 7'30"

*Place of composition:* Paris

*Date of composition:* 1939

*Performing forces:* fl vl cemb

*Archive:* National Museum. Czech Museum of Music, Prague

*Publisher:* Bärenreiter, Kassel 1964 (B. A. 3327)

*Copyright:* Bärenreiter, Kassel

#### SERENADE No. 2 FOR TWO VIOLINS AND VIOLA H. 216

*Durata:* 7'30"

*Place of composition:* Paris

*Date of composition:* 1932

*Performing forces:* 2 vl vla

*Performers of premiere:* V. Hanousek, J. Šebek, A. Hyksa

*Premiere:* Praha, 18. 4. 1939

*Archive:* National Museum. Czech Museum of Music, Prague

*Publisher:* Melantrich, Praha 1949 (M. 363).

TP Melantrich Nr. 2. Editio Bärenreiter Praha (H 1502).

*Copyright:* Editio Bärenreiter Praha

#### STRING TRIO No. 1 H. 136

*Durata:* 15'10"

*Place of composition:* Paris

*Date of composition:* 1923

*Performing forces:* vl vla vlc

*Premiere:* Paris, 1924

*Archive:* Det Kongelige Bibliotek, Copenhagen

*Publisher:* Editio Bärenreiter Praha 2006 (H 7965)

*Copyright:* Editio Bärenreiter Praha

#### STRING TRIO No. 2 H. 238

*Durata:* 15'30"

*Place of composition:* Paris

*Date of composition:* 1934

*Performing forces:* vl vla vlc

*Dedication:* Trio Pasquier

*Performers of premiere:* Trio Pasquier

*Premiere:* Paris, 15. 2. 1935

*Archive:* Bibliothèque nationale de France, Paris

*Publisher:* Heugel, Paris 1951 (H. 31297)

*Copyright:* Alphonse Leduc, Paris

#### TRIO FOR FLUTE, VIOLIN AND BASSOON (LOST) H. 265

*Place of composition:* Nice

*Date of composition:* 1937

*Performing forces:* fl vl fg

*Premiere:* Paris, 14. 3. 1938

*Archive:* manuscript missing

*Publisher:* none

*Copyright:* Bärenreiter, Kassel

## INTERVIEW WITH THE CHOIRMASTER LUKÁŠ VASILEK ABOUT MARTINŮ VOICES

A brand-new vocal ensemble bearing Martinů's name appeared on 8 July 2011 at a concert within the *Concentus Moraviae* Festival. Owing to its outstanding performance and interesting repertoire, the twelve-member choir immediately drew media attention and won recognition in Czech music circles. We talked to its founder, the choirmaster Lukáš Vasilek, about Martinů's choral works, the difficulties pertaining to interpreting Martinů compositions and the new ensemble's ambitions.

### Mr Vasilek, how did you perceive the Martinů anniversary years 2009 and 2010 as choirmaster of several Prague choirs?

The Martinů anniversaries above all markedly influenced the programme plans of the Prague Philharmonic Choir. Owing to our engagement at the National Theatre in Prague, we performed the choral part in the opera *The Miracles of Mary* (H. 236). The premiere was in 2009 and the production is still in the repertoire. The choir sings a lot in *The Miracles of Mary*; in fact, the opera is based on large choral scenes. The Prague Philharmonic Choir doesn't usually appear at theatres, and I fondly recall the splendid co-operation with the conductor Jiří Bělohávek and the stage director Jiří Heřman. In 2010 the Prague Philharmonic Choir also performed the complete *Czech Madrigals* (H. 278) at a concert to mark its 75th anniversary. And Martinů Voices sang the cycle of *Five Czech Madrigals* (H. 321) several times at its first, "pre-debut" concerts in 2010.

### Why have you named your ensemble after Bohuslav Martinů?

Because Martinů has plenty of wonderful music for our small configuration – almost everything he wrote for mixed chorus a cappella is ideal for this line-up, or definitely very close to ideal. I like Bohuslav Martinů, I like doing his music and actually have been doing it all the time – with both choirs.

### Did you have to name yourselves after a Czech composer?

We wanted to highlight the fact that we are from the Czech Republic and we wanted the

name to clearly indicate that we primarily devote to modern music. And "Voices" followed naturally, not because we needed something English but since it evokes a little bit the 1930s atmosphere, which goes splendidly with Martinů, including the jazz overlaps, and, what's more, it has the advantage of not needing to be either translated or declined in Czech.

### What is typical of Martinů's music and what must the conductor watch out for?

*The Miracles of Mary* in particular contains a lot of potential pitfalls. For instance, Martinů is demanding when it comes to the voice-leading; sometimes there are harmonic connections or modulations that are not easy for a vocal ensemble to practise.

In *Mariken of Nimégue (Part 2)* there are three choruses – two on the stage, one in the boxes amidst the audience. It is an extremely complicated placement of singers with regard to the interplay, and every performance becomes very tense at this juncture. The choir in *The Miracles of Mary* plays an extremely important role – it comments on almost the entire action and is even part of the action itself. We are delighted that *The Miracles of Mary* will again be performed, three times, during the National Theatre's 2011/12 season.

In light of my own experience, I can say that Martinů's compositions often require from the performers certain interventions, revisions. In the choral pieces, for instance, Martinů gives relatively few dynamic and articulation markings. In this sense, some passages must be completed. As a result, significantly differing interpretations of the same work originate.

Martinů also quite often uses slightly different tempo notations with otherwise almost identical areas. The question is whether he actually wanted the different tempos or it was the consequence of his "inconsistency". It always requires a lot of careful consideration.

### What is your opinion of the quality of the printed editions of Martinů's choral scores?

Martinů Voices and I recently did the *Five Czech Madrigals*. We are singing it according to the first edition from Boosey and Hawkes, which is problematic in some respects. There are errors in the text and we have to consider carefully whether or not the composer really meant it in the way it is written. A major role is also played by the dialects, which differ in the case of each madrigal. When I was exploring the composition, Zdeněk Zouhar's book on Martinů's choral works proved to be a great help.

The situation is better as regards the *Czech Madrigals*. The Prague Philharmonic Choir and I used Schott's edition, which is really good. I would, however, welcome more detailed editorial notes in some disputable passages, so as to be better able to decide whether it really is the composer's intention or just an error or misprint.

When it comes to the *Madrigals (H. 380)*, I have yet to do them in their entirety. The problem is that, because they were printed by Bärenreiter, they were issued only with a German text. This precludes Czech choirs from performing the cycle from the printed edition. *Madrigals* is the most difficult of all a cappella choral cycles, in terms of both interpretation and listening. Martinů Voices will definitely be performing them at some point, probably from



Martinů Voices with choirmaster Lukáš Vasilek, Troja Chateau, Prague 2011

a transcription with a Czech text, if a good printed edition hasn't become available by then.

Yet my favourite are the *Four Marian Songs* (H. 235). Although the edition from the publisher Tempo Praha contains plenty of square brackets, and looks good at first glance, I don't find the editorial commentary sufficient. The text is, unfortunately, underlain in a badly arranged manner – in some passages only between the alto and tenor parts, such that the outer voices must read the text with difficulty.

**To what extent are you focused exclusively on the a cappella repertoire?**

We sing the a cappella repertoire most frequently, but we also perform compositions with instrumental accompaniment, as well as pieces with chamber orchestra accompaniment. As regards Martinů's works, one day we will

certainly get to, for example, the four cantatas from *Vysočina*, which are extremely variegated in instrumental terms.

**Do you sing in Czech?**

If the original text is Czech, then we sing in Czech.

**Returning to the specificities of interpretation... Do you tend towards a romantic conception or rather place emphasis on the rhythmic aspect? Do you perceive Martinů as a romantic or rhythmic composer?**

It differs with each composer. I interpret Dvořák, Janáček and Martinů differently. If you get sufficiently deeply into the work you are exploring, the composition itself will "tell" you what it needs to make its content communicable. I always strive for "genuine" interpretation.

I don't know whether it is romantic, pragmatic or something else.

And Martinů is simply Martinů. He encompasses everything, often great romanticism too. And if it's there, why shouldn't it be played? Martinů's music is very straightforward and does not withstand great pathos and stylisation. It's not a good idea to interpret Martinů in an overly complicated way and seek out that which is not there. In that case his music would lose its ingenious directness.

**Would you also like to conduct vocal works with an orchestra? The Bouquet of Flowers, the Epic of Gilgamesh...**

I haven't really thought about it, but the answer is definitely yes. As a choirmaster, to date I have only got to the *Bouquet of Flowers* (H. 260) and the *Field Mass* (H. 279). The Prague Philharmonic Choir and I prepared the *Bouquet* for the Prague Spring 2010 with the conductor Roman Válek. It is beautiful music with a lot of interesting, as well as tricky, passages; among other things, the male choir a capella. Very difficult too is the finale of the *Field Mass*, also male choir a capella, and it takes great alchemy to make it sound convincing. Unfortunately, I've yet to get around to *Gilgamesh* (H. 351).

**When do you intend to release your first CD? And in what configuration do you most frequently sing?**

At the present time, we are in discussions over a few recording projects and I look forward to some of them coming to fruition. But I don't want to rush things. I'd like to have all the compositions that will feature on the first CD sufficiently settled and digested, I want all of them to have been "road-tested" at a concert. The choir now sings in the basic configuration of up to twelve singers. When we do larger projects with chamber orchestras, we extend our number with permanent external collaborators who are excellent singers too.

**What are your interpretational models? Which recordings do you consider exemplary?**

The best interpretational model is always the score itself. If you study it attentively and comprehend it you don't need any "interpreta-

**MARTINŮ  
FOR VOICES**

tional model". Yet it is always good to compare your conception with the recordings available. From time to time you realise that you've missed something, or something crosses your mind. When exploring Martinů, it is good to listen to Pavel Kühn's and Josef Pančík's recordings. They have different approaches, and both of them are extremely inspiring. Even though you ultimately take your own path.

**What are your current plans and objectives?**

I think that Martinů Voices and I have attained quite a respectable level; the ensemble is stable and the singers well co-ordinated. I hope that we will continue to improve, rehearse regularly, give concerts, make recordings, and give joy both to ourselves and our audiences.

**Thank you for the interview.**

*Lukáš Vasilek was speaking to  
Lucie Harasim Berná*



THE CHAMBER VOCAL ENSEMBLE **MARTINŮ VOICES** was founded at the beginning of 2010. All its members are professionals who gained their vocal education at conservatories and music academies.

The ensemble named itself after Bohuslav Martinů as an expression of admiration for the artistic legacy of the composer with a cosmopolitan disposition yet faithful to his Czech origins. The ensemble's dramaturgy encom-

passes all musical periods, but its centre of gravity lies in 20th-century music. And Bohuslav Martinů's works are a significant part of it.

The patrons of Martinů Voices are: Jiří Bělohlávek, Aleš Březina, Karel Fiala, Jiří Heřman, Miroslav Košler and Rudy Linka.

At the present time, Lukáš Vasilek, the choir-master of Martinů Voices, is also the main choir-master of the Prague Philharmonic Choir (since 2007). He studied conducting at the Academy of Performing Arts in Prague (graduating in 2008) and musicology at the Faculty of Arts and Philosophy of Charles University (graduating in 2004). In 2005 he received the prestigious accolade "Choirmaster Junior" from the Czech Choirs Association. He has also worked with the opera chorus of the National Theatre in Prague. Lukáš Vasilek and Martinů Voices gave their gala debut concert on 26 March 2011 at the Troja Chateau in Prague.

[www.martinuvoices.cz](http://www.martinuvoices.cz)

**REVIEW**

**BOHUSLAV MARTINŮ: THE SIX SYMPHONIES/JIŘÍ BĚLOHLÁVEK**



IT'S STRANGE HOW one's attitude to a composer changes over the years. Having listened to a lot of Bohuslav Martinů's music I saw no reason to change my mind that he is an over-prolific, rather uninteresting neo-classicist, whose music has too many notes! **2009 marked the 50th-anniversary of the composer's death** and a chance to reassess this shadowy figure. Central to that re-evaluation was this cycle of the six symphonies given by the BBC Symphony Orchestra in its concert

series in the Barbican Hall from which these recordings are taken.

The word revelation is one that is somewhat over-used, but the present writer must confess to a kind of 'road to Damascus' conversion, brought about by the couple of those performances that I heard and these really rather wonderful recordings. Jiří Bělohlávek weeds out the most important lines from Martinů's busy textures and, in every case, the combination of clarity, rhythmic drive and outstanding orchestral playing gives these works new life.

After hearing these symphonies again, I might even go so far as to say that Martinů has a unique orchestral sound – one might point to Stravinsky and Bartók and perhaps argue that he wouldn't have got that sound without them, but the glittering harp and percussion, prominence of the piano and elegant writing for wind instruments does give his music a very particular stamp. The slow movements have a tragic melancholy reflecting the composer's longing for his homeland, the faster ones an

irresistible energy and an almost Dvořákian joy – a true Czech spirit, which unsurprisingly Bělohlávek understands down to the last note.

With such a high quality set of performances it is difficult to highlight individual moments – but perhaps it is worth mentioning the sombre Largo of the under-valued First Symphony, the finale of the Third in which striking dissonant chords put an end to its uneasy calm, and the unrestrained elation of perhaps his best-known symphony, the Fourth, which the BBCSO tears into with particular vigour.

These are performances that I will want to go back to again and again – something I never thought I would say about music by Martinů. This is unquestionably a major recording event.

*DAVID WORDSWORTH*

**Martinů. The 6 symphonies** – Recorded Live BBC Symphony Orchestra, Jiří Bělohlávek (Conductor) Onyx Classics / ONYX4061 / 3CD

*Review originally written for and published on The Classical Source, [www.classicalsource.com](http://www.classicalsource.com)*



# GERALDINE MUCHA

/ GREGORY TERIAN

READERS of the *Martinů Revue* may recall an article published in the October-December 2008 edition entitled "Voices from the Past". It related to the discovery of some wartime recordings made by Otakar Kraus and Walter Susskind for BBC broadcasts to occupied Czechoslovakia. They included the first recording of Martinů's *Nový Špalíček*, H. 288 songs.

The article in question resulted in a fortuitous contact with Geraldine Mucha (née Thomsen). She worked for the Czech Service during the war and her recollections of those times make an intriguing story in their own right.

Born in London in 1917 of Scottish (Orcadian) descent, by the age of four she was showing an ability to improvise at the piano. Impressed by this creative talent, her father taught her to write down the tunes which came forth. In 1936 she obtained a composition scholarship at the Royal Academy of Music, where her teachers included Benjamin Dale, William Alwyn and Alan Bush.

A chance meeting at a party in Leamington in 1941 led to her marriage to the Czech writer Jiří Mucha. He was the son of the turn-of-the-century artist Alphonse Mucha, who had settled in Paris and was famed for his poster portraits of the actress Sarah Bernhardt. Jiří served with the Free Czech Army in France in 1939/40. In Paris he provided the composer Bohuslav Martinů with the text for his *Field Mass*, H. 279, intended for performance by the Czech Army Band, whose director was Vilém Tauský. Any prospect of a first performance was to be overtaken by events.

Jiří had married his first wife, the young composer Vítězslava Kaprálová, early in 1940. The marriage was to be tragically short with her death in June of that year. Following the fall of France, Jiří along with most of the Free Czech Army succeeded in escaping to England. They came to be based at Leamington.

Jiří was engaged as a war correspondent by the BBC, for which purpose he was transferred to the Royal Air Force with the rank of Flying Officer. He also participated in broadcasts by



Geraldine Mucha, circa 1944

the BBC Czech Service and, through these connections, Geraldine was engaged and came to work on a regular series of music programmes for the Czech Service along with the baritone Otakar Kraus and the pianist/conductor Walter Susskind – both refugees from Czechoslovakia. Susskind made all the instrumental arrangements for the broadcasts while Geraldine undertook the piano arrangements and also participated as an accompanist. She recalls that some of the Czech and Slovak songs transmitted incorporated coded messages within their texts destined for the Czech resistance movement, as was the case with BBC broadcasts to other occupied countries in Europe.

The programmes were recorded at Broadcasting House and later at Bush House when the Czech Service subsequently moved there. Geraldine also recalls the occasion of Vilém Tauský's first conducting engagement for the BBC. The work to be performed was Martinů's *Tre Ricercari*, H. 267. Tauský arrived at the recording studios in his Army battle dress with no time available for rehearsal. Everyone was astonished by the results he was able to achieve. After the war Tauský settled in England and was much in demand as an orchestral and opera conductor. He gave some notable Martinů performances, including UK premieres of the *Field Mass* and *Symphony No. 6*.



Bohuslav Martinů and Jiří Mucha (with unfamiliar girl), Paris, 1938 © CBM POLIČKA

The Mucha and Kraus couples shared a flat off the Edgware Road close to Marble Arch. Jiří already knew Otakar and Manya (Marie) Kraus from their time together as refugees in Paris. As a BBC war correspondent, Jiří was often away from London for extended assignments to North Africa, Italy and France. Kraus, who was known as Karel Otakar to disguise his true identity, was also frequently away on tour with ENSA (Entertainments National Service Association), the organisation which arranged entertainment for the British forces at home and overseas. As a result, Geraldine and Manya became close friends.

Jiří (known as George Mucha at the BBC) was a regular contributor to the evening War Report broadcasts on the BBC Home Service from June 1944 until the end of the war. He recorded a graphic description of American forces entering Aachen, the first German city to fall to the Allied armies. In May 1945, with the battlefield disintegrating, Mucha drove his Jeep into Prague ahead of the advancing American armies. German forces continued to resist there for several days after the official surrender.

In the weeks which followed Geraldine made many attempts to join her husband in Prague, but permits for civilians to travel in Europe immediately after the war took a low priority. In October Jiří finally managed to secure a passage for her on a military Dakota troop transport flying from Paris to Prague with a French cultural

delegation. Her recollections of Prague at that time are of a vibrant city with American and Russian soldiers intermingling on friendly terms with young Czech girls prominent in national costume.

Martinů, who had settled in America in 1941, was expected to return to his homeland. Geraldine had always admired the composer and hoped to study with him in Prague, but this never came to pass. She was, however, able to undertake translations of the *Field Mass* and the *Nový Špalíček* songs together with the *Songs on One Page, H. 294* and *Songs on Two Pages, H. 302*. Her translations were incorporated in the published editions of those works.

In Czechoslovakia Geraldine established herself as a composer. Among the orchestral compositions to her credit are a *Piano Concerto*, *Macbeth Suite*, and *Overture for Shakespeare's Tempest*. She has also composed numerous works for chamber ensembles and vocal and piano music. There have been performances, broadcasts and recordings of her works in the Czech Republic, but she virtually unknown in Britain.

Geraldine continued to live in Czechoslovakia, even when her husband was imprisoned by the Communist regime because of his wartime links with the West. Rather than going into exile after his release, he remained in Czechoslovakia, believing that there was a better prospect of changing the regime from within. This became a source of disagreement with his friend the conductor Rafael Kubelik, who had settled in London.

Prior to his death in 1991, Jiří Mucha was striving to promote the international status of his father Alphonse Mucha. These aspirations were to be fulfilled by Jiří and Geraldine's son John Mucha, who created the Mucha Foundation and Gallery in Prague devoted to the artist's paintings. Geraldine continues to reside in the Mucha residence in Hradčanské náměstí next to Prague Castle. She regularly visits Scotland each summer.

Following his death in 1991, Geraldine composed the *Epitaph In memoriam Jiří Mucha*. It ends with a haunting evocation of the Skye boat song. That song has a particular resonance for her. It was sung at the party in Leamington back in 1941 when she first met Jiří Mucha. ■

## obituaries

**Dr JAN KAPUSTA** passed away on 7 May 2011. Born on 7 December 1932 into a working-class family in Česká Třebová, he initially sought to become a professional singer, but soon realised that theory was closer to his nature. He went on to study musicology at the Faculty of Arts and Philosophy at Palacký University in Olomouc, from which he graduated in 1956. He had two temporary jobs before being appointed director of the Museum in Litomyšl in 1960.

In the 1960s, while at the helm of the Museum in Litomyšl, he attended to mapping the cultural life in the East Bohemian region, wrote dozens of studies on various themes and numerous forewords and texts for art exhibition catalogues. Moreover, he wrote several monographs about forgotten regional composers and gave numerous lectures pertaining to music and fine art. His 1972 study "Dechové kapely, sokolské pochody a František Kmoch" (Brass Bands, Sokol Marches and František Kmoch) became the benchmark survey of brass music.

After 12 years, at the beginning of the "Normalisation" period, the Communist Party deemed him unreliable and he was dismissed from his post at the museum. To Dr Kapusta's great fortune, however, the Polička museum was seeking a director at that very time and Jan Kapusta was duly appointed to the post. Over the 12 years of his tenure at the Municipal Museum in Polička he diligently worked to preserve the artistic legacy of Bohuslav Martinů and, among other things, established the Bohuslav Martinů Memorial, which became a part of the museum.

His activity in Polička was mutually beneficial. For his part, Kapusta was able to embark on seeking the origin of the ritual of the opening of the springs, as reflected in Bohuslav Martinů's inspired composition. There was plenty of material to work on, since the composer's widow, Charlotte Martinů, had donated all the posthumous effects of her husband to the Bohuslav Martinů Memorial. This body of material included autographs of Martinů's works, correspondence and photographic documentation. When after 12 years Jan Kapusta was forced to leave the museum

## JAN KAPUSTA



because he refused to abide by the growing communist dictates, the Memorial housed hundreds of autographs of compositions and written documents, from which it was possible to follow Martinů's life virtually day by day, as well as his opinions, either conveyed to his family or declared in public (during his years in the French capital, Martinů frequently wrote articles about Paris musical life for the Prague press). Accordingly, researchers had a copious amount of material to explore, especially after the revolution in 1989, when it was finally possible to write freely about that which was previously taboo.

After moving to Polička, Jan Kapusta primarily focused his attention on Bohuslav Martinů, and his diligent work bore many fruits of historic significance. His greatest achievement, however, is the extensive study titled "The unbelievable case of Martinů, or How it came to pass that on 17 August 1979 the remains of the composer Bohuslav Martinů were transported from far-away Switzerland to his native Polička". The study documents the events, negotiations and correspondence preceding the moment when 20 years after his death the composer was able to return to Polička and finally say through his alter ego

## DIETFRIED BERNET



from the cantata *The Opening of the Springs*: “I am home.” Jan Kapusta vividly depicts the tense atmosphere surrounding the return and burial of the composer’s remains, which was naturally also attended by representatives of the then state administration. In order to secure a smooth course of the ceremony, it was necessary to preclude all possible obstacles. And Jan Kapusta was one of the organisers of this complicated process. In his study, he describes in the finest detail the tactical procedures that had to be undertaken. (One still gets the creeps when realising that a single wrong move could have resulted in the ceremonial act ending up a fiasco.) Fortunately, everything turned out well, owing in large part to Jan Kapusta’s tireless efforts.

Following the 1989 revolution, Kapusta was offered the prestigious posts of mayor of Litomyšl, director of the Czech Museum of Music in Prague and director of the Philharmonic Orchestra in Hradec Králové. Yet he turned them all down, mainly because he wanted to remain independent and continue fully devoting to his groundbreaking research – primarily that pertaining to the aforementioned case.

For 18 years he was a prominent member of the Board of Directors of the Bohuslav Martinů Foundation, where he relentlessly drew attention to the furtiveness of museum regulations, possessing as he did a thorough knowledge of them from his previous practice. His opinions were always well thought through, he possessed remarkable foresight and strove for the greatest possible effectiveness in the Foundation’s promotion of Martinů’s work beyond the main centres.

Jan Kapusta worked on “The unbelievable case of Martinů” for 10 years, practically until the very day he died, yet he did not manage to prepare it for publication. It is thus up to his descendants and colleagues at the Bohuslav Martinů Foundation to bring the study to publication. After all, it is the very least its author deserves.

**Ivan Štraus**

*President of the Board of Directors,  
Bohuslav Martinů Foundation*

ON 23 MAY 2011 the distinguished Austrian conductor **Dietfried Bernet** (b. 1940) unexpectedly died. Bernet excelled primarily as an interpreter of the German and Austrian repertoire of the 19th and 20th centuries. His long career began at the tender age of 18 during his studies in Vienna with a guest appearance at the Wiener Musikverein and continued at the end of the 1960s through his engagement at the Wiener Volksoper and later on the Wiener Staatsoper, as well as through collaboration with virtually all world-renowned opera houses and orchestras. In 2001 Bernet (together with Aleš Březina) created a new German translation of the opera *Juliette*, H. 253, which he explored and conducted a year later at the festival in Bregenz and recorded with the Wiener Symphoniker and the then not widely known soprano Eva-Maria Westbroek for the Austrian label ORF (Edition Bregenzer Festspiele). Bernet had further Martinů plans that, unfortunately, did not reach fruition. Lovers of Bohuslav Martinů’s music have lost a devoted and sensitive interpreter of the composer’s works, while those who knew Bernet personally will always remember him as a noble friend. ■

## JOSEF SUK



THE EMINENT CZECH VIOLINIST **Josef Suk** died on Wednesday, 6 July 2011 at the age of 81. Mr Suk championed the concertos and sonatas of Martinů throughout his long career. He gave the premiere of the *Violin Concerto No. 1*, H. 226 and made benchmark recordings of the *Concerto for Violin and Orchestra No. 2*, H. 293 and the *Rhapsody-Concerto for Viola and Orchestra*, H. 337 (first released in 1994 on the Supraphon label). In 2008, Mr Suk kindly donated to the Bohuslav Martinů Foundation the Martinů’s autograph letters to his teacher, composer Josef Suk (1874–1935).

Throughout his solo career, he continually performed chamber music. He was briefly first violin of the Prague Quartet (1950–52) and for decades a member of the Suk Trio, which he founded in 1951. In 1961 he became a Czech Philharmonic Orchestra soloist. He also had a special affection for another string instrument, the viola, which his great-grandfather Antonín Dvořák used to play. In 1981 he became artistic director of the Suk Chamber Orchestra.

During his career he recorded albums for the Czech labels Supraphon, Panton and Lotos, as well as for Decca, EMI, Erato, Columbia, Agricola, Koch and Nippon.

He received numerous accolades for his outstanding and long-term artistic achievements and propagation of Czech music both at home and abroad: the State Decoration of the Czech Republic – Medal of Merit of the 1st Grade (1999); the Antonín Dvořák World Prize from the Masaryk Academy of Arts (2001); the highest French decoration – Chevalier de la Légion d’Honneur (2002); and an honorary doctorate from the Academy of Performing Arts in Prague (2003). ■

OPERAS

15 September 2011

> Universitas Ostrava, Ostrava, CZ  
*Comedy on the Bridge, H. 247*  
*The Voice of the Forest, H. 243*  
 Students of Faculty of Art

CONCERTS

14 September 2011

> Neuberinhaus,  
 Reichenbach, Germany  
*Symphony No. 5, H. 310*  
 Vogtland Philharmonie,  
 Jiří Malát (Conductor)

16 September 2011

> Vogtlandhalle,  
 Greiz, Germany  
*Symphony No. 5, H. 310*  
 Vogtland Philharmonie,  
 Jiří Malát (Conductor)

22 & 23 September 2011

> Philharmonie,  
 Grand Auditorium,  
 Luxembourg, Luxembourg  
*Tre Ricercari, H. 267*  
 Orchestre Philharmonique  
 du Luxembourg,  
 Jiří Bělohávek (Conductor)

25 September 2011

> Mendelssohn-Saal, Gewandhaus,  
 Leipzig, Germany  
 www.gewandhaus.de  
*String Quartet No. 4, H. 256*  
 Reinhold Quartet

29 & 30 September 2011

> Herkulesaal, Residenz, Munich  
 www.nationaltheater-weimar.de  
*Symphony No. 6 "Fantaisies  
 Symphoniques", H. 343*  
 Bavarian Radio Symphony Orchestra,  
 Jiří Bělohávek (Conductor)

11 October, 2011

> Concertgebouw,  
 Amsterdam, Netherlands  
*Nonet, H. 144 (Fragment)*  
 Emily Beynon (Flute),  
 Alexei Ogrintchouk (Oboe),  
 Jacques Meertens (Clarinet),  
 Ronald Karten (Bassoon),  
 N.N. (Horn), N.N. (Piano),  
 Junko Naito (Violin),  
 Roland Krämer (Viola),  
 Gregor Horsch (Cello)

12 October 2011

> Suk Hall, Rudolfinum,  
 Prague, CZ  
*Sonata for Flute and Piano, H. 306*  
 Radomír Pivoda (Flute)  
 Halka Klánská (Piano)



13 & 14 October 2011

> Dvořák Hall, Rudolfinum,  
 Prague, CZ  
*Concert for Piano and Orchestra  
 No. 4. Incantation, H. 358*  
 Igor Ardašev (Piano)  
 Eliahu Inbal (Conductor)



16, 17 & 18 October 2011

> Kölner Philharmonie,  
 Cologne,  
 Germany  
 www.guerzenich-orchester.de  
*Symphony No. 6 "Fantaisies  
 Symphoniques", H. 343*  
 Cologne Gürzenich Orchestra,  
 Markus Poschner (Conductor)



22 & 23 October 2011

> St. John the Divine Episcopal Church,  
 Houston, TX, USA  
*Toccata e due canzoni, H. 311*  
 River Oaks Chamber Orchestra,  
 Mei-Ann Chen (Conductor)

30 October 2011

> Stadttheater, Wiener Neustadt,  
 Austria  
*Sinfonietta La Jolla, H. 328*  
 Niederösterreichisches  
 Tonkünstlerorchester,  
 Christoph von Dohnányi (Conductor)



2 November 2011

> Congress Casino, Baden, Austria  
*Sinfonietta La Jolla, H. 328*  
 Niederösterreichisches  
 Tonkünstlerorchester,  
 Christoph von Dohnányi (Conductor)

2 November 2011

> Bethaniënklooster,  
 Amsterdam, Netherlands  
*Variations on the Slovak Folk Song  
 for Cello and Piano, H. 378*  
 Larissa Groeneveld (Cello),  
 Frank Van de Laar (Piano)

2 November 2011

> Suk Hall, Rudolfinum,  
 Prague, CZ  
*Variations on the Slovak Folk Song  
 for Cello and Piano, H. 378*  
 Bledar Zajmi (Cello)  
 Daniel Wiesner (Piano)



4 November 2011

> Musikverein, Brahms-Saal,  
 Wien, Austria  
*Variations on a Theme  
 of Rossini, H. 290*  
 Jakob Koranyi (Cello),  
 Simon Crawford-Phillips (Piano)

9 November 2011

> Dvořák Hall, Rudolfinum,  
 Prague, CZ  
*Concerto for Oboe and Small  
 Orchestra, H. 353*  
 Prague Philharmonia,  
 Gaetano d'Espinosa (Conductor)  
 Céline Moinet (Oboe)



10 November 2011

> www.barbican.org.uk  
*Rhapsody Concerto for  
 Viola & Orchestra, H. 337*  
 BBC Symphony Orchestra,  
 Jiří Bělohávek (Conductor),  
 Maxim Rysanov (Viola)



12 November 2011

> Roy Thomson Hall,  
 Toronto, ON, Canada  
*Symphony No. 6 "Fantaisies  
 symphoniques", H. 343*  
 Toronto Symphony Orchestra,  
 Peter Oundjian (Conductor)

13 November 2011

> Schlosskirche,  
 Meiningen, Germany  
*Nonet, H. 144 (Fragment)*  
 Janusz Zydek (Violin), Alexander  
 Lipkind (Viola), Oliver Schwieger  
 (Cello), Karl-Heinz Rögner  
 (Kontrabass), Ria Seyfart (Flute),  
 Nicolas Wallach (Oboe), Hagen Biehler  
 (Clarinet), Wolfgang Mischi (French  
 horn), Alexander John (Bassoon)

27 & 28 November 2011

> Weimarerhalle, Weimar, Germany  
 www.nationaltheater-weimar.de  
*Les Fresques de Piero  
 della Francesca, H. 352*  
 Staatskapelle Weimar,  
 Markus Poschner (Conductor)

14 December 2011

> Dvořák Hall, Rudolfinum,  
 Prague, CZ  
*Divertimento (Serenade No. 4)  
 for Chamber Orchestra, H. 215*  
 Camerata Janáček,  
 Jaromír Krygel (Conductor),  
 Martin Kasík (Piano)



FESTIVALS

17th MARTINŮ FESTTAGE 2011

SEE PAGE 3

BOHUSLAV MARTINŮ DAYS 2011

SEE PAGE 3

TUCHLOVICE ORGAN FESTIVAL

28 September 2011  
 > Tuchlovice, CZ  
*Vigilie, H. 382*  
*Seven Arabesques, H. 201 (selection)*  
 J. Prokop (Organ)

FESTIVAL MUSICA  
 HOLEŠOV



25 September 2011  
 > Zámek Holešov,  
 Sala Terrena, Holešov, CZ  
 www.musicaholesov.cz/festival  
*New Chapbook for Voice & Piano, H. 288*  
*Four Movements for Piano, H. 170*  
 Roman Janál (Baryton)  
 Karel Košárek (Piano)

INDIAN SUMMER IN LEVOČA

1 October 2011  
 > Kaštieľ Péchy, Hermanovce  
 (between Levoča and Prešov),  
 Slovakia,  
 www.lblfestival.eu  
*Madrigals Nos 2 & 3,*  
*from Four Madrigals for Oboe,*  
*Clarinet & Bassoon, H. 266*  
 In Modo Camerale,  
 Carlo Jans (Flute)

DVOŘÁK PRAGUE FESTIVAL

14 September 2011  
 > Suk Hall, Rudolfinum,  
 Prague, CZ  
 www.dvorakovapraha.cz/en/  
*Sonatina for Clarinet & Piano, H. 356*  
 Dmitry Rasul-Kareyev (Clarinet)  
 Michael Dussek (Piano)

19 September 2011

> Dvořák Hall, Rudolfinum,  
 Prague, CZ  
*Partita for String Orchestra  
 (Suite No. 1), H. 212*  
 Prague Philharmonia  
 Benjamin Wallfisch (Conductor)

The program is subject to change

This is only a selection of Martinů's performances all over the world. More events can be found at [www.martinu.cz](http://www.martinu.cz), Section 'Bohuslav Martinů', Subsection 'Calendar of events'.

# NEW PUBLICATIONS/CD

## BOHUSLAV MARTINŮ, THE COMPULSION TO COMPOSE

by F. James Rybka

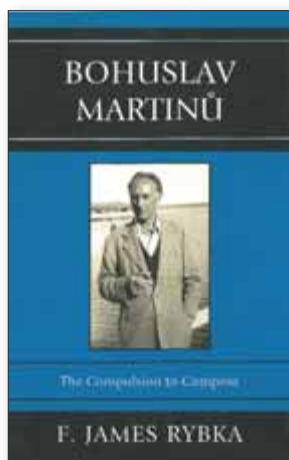
Scarecrow Press, Lanham, MD  
Published May 28, 2011  
444 pages, 31 photographs

F. James Rybka, now retired, graduated from Cornell Medical School and became a plastic surgeon. Bohuslav Martinů was a close family friend.

In this book F. James Rybka offers a riveting and fully documented explanation for Martinů's remarkable output: he apparently had Asperger syndrome.

Rybka carefully explains how the dynamics of Asperger syndrome affected the composer's work, allowing readers to appreciate more deeply Martinů's musical accomplishments and legacy. Containing important letters and photographs, this book will inspire and inform those interested in the unique relationship between autism and music, and encourage readers not only to see Martinů in an entirely different light but appreciate the musical genius that shone so brightly.

**The author:** "In this book, I try not to issue personal comments about the quality of Martinů's music, because these authors and other skillful musicologists who know his music have already done this..."



"Although I had always been puzzled about Martinů's personality, when I became a physician in 1961 and knew a little about autism, the notion that he had an autistic spectrum disorder did not occur to me. This did not happen until around 2001, when the rising incidence of Asperger syndrome captured the attention of the general public. It was an electrifying revelation to me that this one innate neurological condition might explain a whole array

of Martinů's aberrations – his failure at social reciprocity; his 'zoning out' when walking around obsessed with music; his stolidity; his poor coordination and awkwardness in sports; his extreme shyness; his slow, terse answers and his lack of sympathy – among other traits, including his anxieties and phobias. It all began to fit like a design."

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Bohuslav Martinů with Frank Rybka and his two sons Boris and James (22 and 11 years old).  
USA, Keene Valley, summer 1947

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Book design and layout – Ondřej Klos  
Book texts and drawings – B. Martinů  
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MCMLXXXI

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(1921–1984)

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