

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

martinůrevue

SEPTEMBER—DECEMBER 2010 VOL. X NO. **3**

REMEMBERING
SIR CHARLES MACKERRAS

THE ARCHIVES OF RADIO FRANCE

THE FORGOTTEN PIANO BALLADE

AN INTERVIEW WITH
A PAST PUPIL OF MARTINŮ

martinů
revisited

2010 / 120th anniversary
of the composer's birth

MARTINŮ





MARTINŮ *Opening of the Wells* & SUK *Ten Songs*

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presents



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DVOŘÁK, JANÁČEK *Songs*

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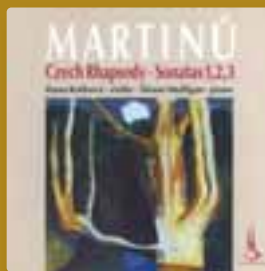
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Keep the Beat!

IN 2010 WE ARE CELEBRATING A MOMENTOUS ANNIVERSARY – 120 years since the birth of Bohuslav Martinů (8 December 1890, Polička). Numerous ensembles and music organisations have included Martinů's works in their 2010 repertoire. We have kept you up to date on this page with the most significant events.

MORE INFORMATION ► www.martinu.cz ► www.czechmusic.org

OPERA

8 December 2010
ANTONÍN DVOŘÁK THEATRE / OSTRAVA, CZ

ARIANE / H. 370

Rocc (Director)
Jakub Klecker, Jan Šrubař (Conductors)
Jurij Galatenko (Choirmaster)
Jakub Klecker (Musical director)

Ariane Agnieszka Bochenek-Osecka, Zuzana Marková
Theseus Martin Bárta, Jakub Kettner

Additional performances:
16 January 2011, 21 January 2011, 23 March 2011
Premiere: 22 September 2010

www.ndm.cz

OPERA

23 December 2010 – premiere
OPERA TRIONFO / HAARLEM / NETHERLANDS

MIRANDOLINA / H. 346

Ed Spanjaard (Conductor)
David Prins (Director)
Bart Visman (Scene)

Mirandolina Pamela Heuvelmans (Soprano)
Ortensia Francis van Broekhuizen (Soprano)
Deianira Ekaterina Levental (Mezzo-soprano)
Fabrizio Jan-Willem Schaafsma (Tenor)
Il Conte d'Albafiorita Mattevz Kajdiz (Tenor)
Marchese di Forlimpopoli Zenhua Chang (Baritone)
Cavaliere di Ripafrata Jan Willem Baljet (Basbaritone)

Additional performances:
6, 8, 24, 27 January 2011
(Rotterdam, Amsterdam, Utrecht, Amstelveen)

opera
Trionfo

www.operatrionfo.nl

**THE BOHUSLAV MARTINŮ
DAYS 2010**



28 November 2010, 7.30 pm

> Martinů Hall, HAMU, Malostranské nám. 13, Prague, www.martinu.cz

Concert of Prize-winners from the 2010 Martinů Foundation Competition in the Categories of Piano Trio and String Quartet

9 & 10 December 2010, 7.30 pm

> Rudolfinum, Prague, CZ, www.ceskafilharmonie.cz

Rhapsody-Concerto for viola and orchestra, H. 337

Czech Philharmonic Orchestra
Tabea Zimmermann (Viola)
Petr Altrichter (Conductor)



OPERAS

15+26 February, 13 March, 25 April 2011

Národní divadlo

> National Theatre, Prague, CZ
www.narodni-divadlo.cz

The Miracles of Mary, H. 236

Jiří Bělohávek / David Švec (Conductor)
Jiří Heřman (Director)

9 January 2011

OPERA
WROCLAWSKA

> The Wrocław Opera, Wrocław, Poland, www.opera.wroclaw.pl

The Miracles of Mary, H. 236

in co-production with National Theatre Prague
Tomasz Szreder (Conductor)
Jiří Heřman (Director)

12 March, 23 March, 2 April 2011

> Janáček Theatre, Brno, CZ
www.ndbrno.cz



Julietta, H. 253

Tomáš Hanus / Jakub Klecker (Conductor)

BALLET

10, 11, 12, 19 February, 4 & 17 March 2011

> Pärnu Concert Hall, Pärnu & Theatre Hall, Estonian National Opera, Tallinn, Estonia
www.opera.ee

Before Nightfall: *Double Concerto for Two String Orchestras, Piano and Timpani, H. 271*
Nils Christie (Choreographer, Stage Director)
Mihhail Gerts, Risto Joost (Conductors)

EVENTS

■ OUR MEMBER **Pamela Howard** has been enjoying a hectic period of activity. A film of her 2009 production of Martinů's "*The Marriage*" was screened at the Victoria and Albert Museum in London on 19 September 2010 and by all accounts was a great success, as was the related exhibition of costumes and props. The personal appearance of the lead soprano **Tereza Merkllová** enhanced the occasion and was enjoyed by all. Pamela had just returned from Washington and the American premiere of another of her creations "The Great Game", a drama set in Afghanistan. Days later she was setting out for Brno to direct a new production of Janáček's opera "*The Excursions of Mr Brouček*" at the National Theatre. The premiere is due to take place on 17 November.

■ TO HIS UNMATCHED catalogue of Martinů orchestral performances, **Jiří Bělohlávek** has now added a rarity in the shape of *The Rock, H. 363* in a performance with the BBC Symphony Orchestra which was broadcast on 21 October 2010. It is a late

and unjustly neglected work which is published by **Universal Editions, Vienna**, our latest corporate subscriber. Some late news is that the splendid performances of the Martinů Symphonies which this conductor and orchestra gave at the Barbican, London last season will be appearing on Onyx label CDs in the Spring.

■ **SECOND MOVEMENT Opera Company**, which recently joined the IMC, staged selected scenes from Martinů's opera *The Three Wishes* at the Riverside Studios in London on 14/15 August 2010. The show attracted an appreciative audience and was well received. The company hopes to stage the complete opera in London next summer. It would rank as the UK premiere of this most entertaining of Martinů's works for the theatre. We wish them well with the project. In the meantime they were due to take their earlier 2007 production of *Tears of the Knife* to the Czech Republic on 30 and 31 October 2010 with performances in Prague and Brno.

Gregory Terian

NEW ENGLISH-CZECH
AND CZECH-ENGLISH
MUSIC DICTIONARY

THIS DICTIONARY is an update of the English-Czech dictionary which appeared in 1996, written by **Dr. Jan Spisar** of the University of Ostrava and published by Montanex of Ostrava. This new edition is two-way, the Czech-English part having been prepared by IMC

member **Dr. Ludmila Peřinová**.

It is very handsomely bound and runs to over 230 pages. It was sponsored by our Board Member **Geoff Piper**.

It contains terms which a musician or music-lover might encounter. It is not limited to the specialised terminology of music theory, though this aspect is very well covered.

The dictionary can be ordered through the IMC (please send your orders at e-mail: incircle@martinu.cz), price EUR 19 including postage to Europe. Persons living outside Europe or wishing to pay in another currency are invited to contact Geoff Piper, e-mail: pipergeo@pt.lu

MEMBERSHIP OF THE IMC –
OFFER TO PROFESSIONAL
MUSICIANS

THIS ISSUE of Martinů Revue carries a new column **CONCERTS BY OUR MEMBERS** devoted to members who are professional musicians and have a concert scheduled which includes a work of Martinů in some reasonably well-known concert hall anywhere in the world. There is no charge for the announcement but musicians should note that we cannot guarantee publication if the news item is not received well in advance of our publication deadlines.

If interested, please send the usual information (date, location, musical programme) to e-mail: incircle@martinu.cz

Geoff Piper

RARE RECORDINGS

■ IMC MEMBER **NEWTON FRIEDMAN** from Ventura, USA has kindly sent us a recording of a public performance of Martinů's *Sonatina for two violins and piano* which he gave in November 1999 with the violinists Peter and Heidi Weimar. We also much appreciate his donation of transcriptions of several rare LP recordings including a Melodiya disc featuring the *Concertino for String Trio and String Orchestra* as performed by the Leningrad State Philharmonic Orchestra conducted by Gennadi Rozhdestvensky and a Urania disc which includes both the *Sonatina* and *Sonata for two violins and piano* performed by Willy and Margarete Schweyda with the pianist Jan Behr. These recordings will be preserved in the Martinů Institute sound archive.

■ **KARL MILLER**, our esteemed member from Austin Texas, who has provided the Martinů Institute with some remarkable historic Martinů

sound documents, has now located a rare commercial LP from the EMS label dating from 1950. One side is devoted to the Martinů *Flute Sonata* performed by René Le Roy who premiered the work in New York in 1945. Side 2 contains performances of *Les Ritournelles* and a selection of *Etudes and Polkas* as performed by the pianist Charles Rosen who studied with Martinů at Princeton. It is hoped to include selected items on a future Martinů Foundation CD.

Also from 1950, Karl has produced a transfer of the old Alco recording of the *Sinfonietta La Jolla* performed by Nikolai Sokoloff with the Orchestra of the Musical Arts Society of La Jolla which commissioned the work. Made at the time of the world premiere, the performance is remarkable for its compelling freshness and vitality. The transfer has been expertly done and again demonstrates the fine sound quality which can be obtained from some of these early mono LPs.

Gregory Terian

CONCERTS BY OUR MEMBERS

OUR GOOD FRIENDS in the **Martinů Quartet** will be undertaking a further tour of Britain next March. Among the works to be featured is the Martinů *String Quartet No. 5*, a favourite with both performers and audiences. It can be heard at Leamington on 18 March 2011 as part of the Leamington Music International String Quartet Series. The work is also due to be performed at

Droitwich on the following day and Helmsley on 20 March.

Recently (on 23 November) they performed on their concert in Rokycany, CZ, string quartet *Three Riders, H. 1* (1902) which is very rarely played piece.

www.martinuquartet.eu



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news



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Sir Charles Mackerras
© Zdeněk Chrapek

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THE PREVIOUS ISSUE



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



INTERNATIONAL MARTINŮ CIRCLE

PATRON MAGDALENA KOŽENÁ

AT A MEETING OF THE BOARD OF THE IMC IN PARIS ON 24 JUNE it was agreed that the annual subscription rates should be increased effective from 1 January 2011. The new rates are shown on this page. As will be seen, we are also introducing a special concessionary rate for students.

The subscription rates have remained at their present levels since the Martinů Revue (formerly the Newsletter) first appeared ten years ago. In the interim the publication and distribution costs have increased substantially making an increase inevitable. We hope that members will agree that the new subscription rates will still provide excellent value.

As an additional service to members, augmenting the Revues, we are introducing regular email updates with details of forthcoming Martinů concert and opera performances, future CD releases and other related events. Members wishing to receive these updates should send confirmation to Jana at incircle@martinu.cz as soon as possible.

We look forward to your continuing support through the coming year.

Gregory Terian, Chairman

PHOTO DAVID PORT



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
- ▶ **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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tel.: +420 284 691 529, 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.**

WELCOMES NEW MEMBERS

(in alphabetical order)

- > Pavel Bílek, Široký dvůr CD shop
- > Leslie Kinton, Ph. D., Canada
- > Jaroslav Kubita (In modo camerale), CZ
- > Martin Škampa, CZ
- > Jana Vonásková-Nováková (Smetana Trio), CZ
- > UNIVERSAL EDITION VIENNA (CORPORATE MEMBER)

OBITUARY

AS ONE OF OUR FOUNDING MEMBERS, news of the death of **Sir Charles Mackerras** on 14 July 2010 was received with great sadness. He was one of the pre-eminent interpreters and promoters of the music of Martinů. His death coincided with the publication of the summer edition of the *Revue*, made all the more poignant by the announcement of his forthcoming engagement with the Berlin Philharmonic and Magdalena Kožená to perform *Three Fragments from Juliette*. An appreciation of Sir Charles by Patrick Lambert appears in this issue (pages 6 and 7).

2010 SUBSCRIPTION PAYMENTS

WE WOULD REQUEST members to forward their 2011 subscription payments through their usual channels. A list of our international contacts is shown below.

- > **Phillip C. Boswell** (Great Britain), philipboswell78@btinternet.com, 3 Warren Croft, Storrington, RH20 4BE Great Britain
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- > **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. ■

REMEMBERING SIR CHARLES MACKERRAS

/ PATRICK LAMBERT

WARMTH, APPROACHABILITY, honesty and integrity are words that spring to mind when one recalls Charles Mackerras (* 1925, † 2010) the man. Despite his self-effacing modesty, he was a musician of enormous charisma. Behind his friendly countenance and ready smile was a penetrating mind. Unlike many of his conducting colleagues, he regarded musicologists as his allies rather than enemies. Indeed, he himself was a musicologist of considerable distinction. I recall how impressed I was as a student on reading his erudite and beautifully written programme notes on Janáček's *Glagolitic Mass* when it was performed at the 1964 Edinburgh International Festival by Jaroslav Krombholc and the Chorus and Orchestra of the Prague National Theatre. Who would have guessed then that Mackerras himself was also to conduct that same work in the Usher Hall almost three decades later when he brought the Czech Philharmonic to the Edinburgh Festival in 1991!

To describe Mackerras as a 'Janáček specialist' would be to seriously underestimate the breadth of his musical interests. He was also a 'Handel and Mozart specialist' an 'Elgar, Delius and Holst specialist', a 'Beethoven, Brahms, Dvořák and Mahler specialist' and a 'Gilbert and Sullivan specialist'. Indeed, one could say that he was a specialist in the music of so many composers that he was no longer a specialist at all, simply a universal musician who embraced every style and genre.

The great Václav Talich, Mackerras' mentor during his study period in Prague on a British Council scholarship (1947/48) taught him that "a conductor must also understand what's behind the notes, that music isn't just technique, but that it has something in common with the soul". Whenever confronted with a score, Mackerras with his inquiring mind wanted first to establish what the actual notes were, and in the case of Janáček's works this presented an enormous problem. Through painstaking work and with the assistance of scholars such as John Tyrrell he established original versions of the operas which are nowadays performed in his editions throughout the world.



Charles Mackerras & Magdalena Kožená, Bohuslav Martinů Days 2008, Prague

You will have noticed that I have not yet turned to Martinů. It is a sad fact that all the obituaries I have come across do not even mention Mackerras' sterling work in performing Bohuslav Martinů's music all over the world. Yet, one of his most recent successes was the premiere performance in Prague with the Czech Philharmonic and a cast headed by Magdalena Kožená of the *Three Fragments from the opera Juliette, H. 253 A* to launch the Martinů Revisited project, the live recording of which received a top Gramophone award (Supraphon SU 3994-2).

Although Janáček was undoubtedly his first love, the seeds of Mackerras' interest in Martinů's music must surely also have been sown during his formative post-war encounter with Czech musical culture in Prague. Not only did hearing for the first time *Katya Kabanova* conducted by Talich at the National Theatre strike him "like a thunderbolt", but his curiosity must have been aroused by the knowledge that Talich had scored a great success with *Juliette* just before the war and that Martinů had dedicated the opera to him. "My interest in Martinů began when I realised that here was a second Moravian composer besides Janáček, who really had a special voice, very different from Janáček, of course, but also very different from all the other 20th century Czech composers that I knew, such as Suk, Novák, Foerster... *The Double Concerto* is a particular favourite. Another favourite work of mine is the *Fantaisies symphoniques* or

Sixth Symphony which quotes motifs from the opera *Juliette*. And *Juliette* is, in my opinion, Martinů's greatest composition..." (Rudolfinum Revue, 2008/09 [2], p. 9)

A landmark event in Mackerras' promotion of Martinů's music was the UK premiere of *Julietta* (to give the version of the title used in those days) sung in Brian Large's English translation at the London Coliseum on 5 April 1978: "Charles Mackerras devotes all his skill and insight to the realisation of the composer's strange and original vision" (Desmond Shawe-Taylor, *The Sunday Times*, 9 April, 1978). Mackerras followed up this success three years later with a further UK premiere – *The Greek Passion, H. 372/II* (second version) mounted by the Welsh National Opera. It opened in Cardiff on 29 April 1981 and within a few weeks, Mackerras made his very successful recording with the same cast in Brno (Supraphon 10 3611-2). "The music was realised by Sir Charles Mackerras and his strong forces with a fierce intensity that went far to minimize the oddities of the work as a whole" (D. S.-T., *The Sunday Times*, 3 May 1981). I recall the single London performance given by WNO at the Dominion Theatre, and afterwards, following out of the theatre John Drummond, the Controller of BBC Radio Three at that time, who announced to his companion in a loud, superior voice, "This is precisely the kind of music that we do not need to broadcast on Radio Three". Such were the negative views Sir Charles had to struggle

against in his championship of Bohuslav Martinů. In 1982 he recorded the *Double Concerto*, H. 271 and *Frescoes*, H. 352 with the Prague Radio Symphony Orchestra and, two years later, *The Field Mass*, H. 279 with the Czech Philharmonic Chorus and Orchestra (Supraphon SU 3276-2). It is a great pity that he did not also record commercially his favourite *Fantaisies symphoniques* (*Symphony No. 6*, H. 343). His unforgettable and powerfully communicative performance of this work at the 1986 Prague Spring Festival conducting the Czech Philharmonic (25 May) was convincing proof of his profound understanding of Martinů's music: "Mackerras pointed in a masterly way its link with the Czech musical tradition as well as emphasising Martinů's universally comprehensible message. His ability to convey to the listener the rich musical charge of this work was one of the deepest impressions of the evening" (Petr Vít, *Hudební rozhledy*, 3/1986, p. 344). Mackerras went on to record commer-

unimaginable triumph as well as an indictment of Covent Garden's unjust rejection of the work forty years earlier. Though the honour of giving the premiere went to another conductor at Bregenz (20 July, 1999), it was the septuagenarian Mackerras and the highly imaginative staging by David Pountney that made the greatest impact: "Last year's Bregenz performance was good, but at Covent Garden we had Charles Mackerras at his most inspired, showing not the least embarrassment at embracing Martinů's (apparently) naïve structures wholeheartedly and making them work. The luminous orchestral playing and choral singing are eloquent beyond description. A stirring, historic, and probably unrepeatable occasion – don't miss it!" (Rodney Milnes, *The Times*, 27 April 2000).

In the context of this article it would be foolish to try to list all Sir Charles' achievements throughout his long career and also a useless exercise since they have been so widely recog-

It is especially poignant that he was planning to repeat his triumph with the *Juliette Fragments* this September/October in Berlin with Magdalena Kožená and the Berlin Philharmonic.

Sir Charles Mackerras' death on 14 July at the age of 84 will have greatly saddened all those who knew and admired him, all those touched by his music-making throughout the world. Back in January 1949, Talich had written to him: "All I do is to show the way and perhaps one of these seeds will grow into a flower". He would be proud to know that in his young, lanky Australian pupil that seed was to flourish so fruitfully. ■

MACKERRAS & MARTINŮ

A recording history (July 1979–December 2008)

Compiled by Bill Marsden

JULY 1979

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

BBC Symphony Orchestra

Carlton/Imp Classics (BBC Radio Classics) 15656 9135-2

JUNE 1981

The Greek Passion (Řecké pašije) (2nd Version), H. 372 II

John Mitchinson, Helen Field, John Tomlinson, Phillip Joll, Rita Cullis, Jeffrey Lawton, Jana Jonášová and other soloists, Czech Philharmonic Chorus, Kühn Children's Chorus, Brno State Philharmonic Orchestra
Supraphon 10 3611-2 (DVD SU 7014-9)

FEBRUARY 1982

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

Prague Radio Symphony Orchestra Supraphon/Denon 33CO-1056 (Supraphon 10 3393-2; SU 3276-2)

The Frescoes of Piero della Francesca (H. 352)

Prague Radio Symphony Orchestra Supraphon/Denon 33CO-1056 (Supraphon 10 3393-2; SU 3276-2)

JANUARY 1984

Field (Military) Mass (Polní mše) (H. 279)

Václav Zítek, Prague Philharmonic Choir, Czech Philharmonic Orchestra; Prague Radio Symphony Orchestra

Supraphon/Denon 33C37-7735 (Supraphon SU 3276-2)

DECEMBER 1988

Sinfonietta Giocosa

for Piano and Small Orchestra (H. 282)

Dennis Hennig, Australian Chamber Orchestra
Conifer CDCF 210 (CDCF 75605-51170-2)

OCTOBER 1990

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

Brno State Philharmonic Orchestra
CDCF 202 (CDCF 210; CDCF 706)

Špalíček: Orchestral Suites (H. 214A/B)

Brno State Philharmonic Orchestra
Conifer CDCF 202

1992

Concertino for Cello, Wind Instruments, Piano and Percussion (H. 143)

Bohuslav Pavlas, Prague Chamber Orchestra
Vars VA 0090-2

DECEMBER 2008

Juliette: Three Fragments (H.253A);

Orchestral Suite from Juliette (arr. Vostrák) (H. 253B)

Magdalena Kožená, Steve Davislim, Frédéric Gonçalves, Michèle Lagrange, Nicolas Testé, Czech Philharmonic Orchestra. Supraphon SU 3994-2



Charles Mackerras & Václav Talich, 1948

© MUSEUM OF ČESKÝ KRAS, BEROUN

cially the *Sinfonietta giocosa*, H. 282 with the Australian Chamber Orchestra in Sydney and, with the Brno State Philharmonic Orchestra, the *Double Concerto* (again) and music from *Špalíček*, H. 214 (Conifer, CDCF 170; CDCF 202). A further prestigious contribution to the Martinů cause was his appearance with the Czech Philharmonic at the final concert of the 1999 Martinů Festival in Prague, which included the *Fifth Symphony*, H. 310 and the *First Violin Concerto*, H. 226 with Josef Suk as soloist.

It was Mackerras who after a chance meeting with Aleš Březina initiated the idea of reconstructing the original 'London' version of *The Greek Passion* for performance. The outcome – a co-production by the Bregenz Festival and the Royal Opera, Covent Garden – was for him an

nised, with honours showered upon him from every quarter. But I should just mention his being given the freedom of the city of Prague (1991) and being awarded the Medal of the Bohuslav Martinů Foundation (1997) and the Medal of Merit (1996) presented to him by President Václav Havel for his contribution to Czech musical culture in general.

Like his beloved Janáček, Sir Charles resisted the idea of growing old. A keen yachtsman at his Mediterranean retreat on the Island of Elba, he named his boat Emilia Marty after Janáček's (almost) immortal heroine. Sadly, no elixir of life known to medical science could ameliorate his battle with cancer, though this did not stop him accepting further engagements. "I'll keep going for as long as I can" was his stoical comment.

LARMES DE COUTEAU IN PARIS

/ LÉNA RONDE

I DEDICATED TWO YEARS of my life (one of them spent in Prague) to exploring Bohuslav Martinů's opera *Juliette, ou La clé des songes*, H. 253 (*Juliette, or The Key to Dreams*), and it is difficult just to let things rest at that point. It is not that easy to brush aside a composer such as Martinů, whose œuvre is so abundant and engrossing. Yet for me it ended when I completed my studies in musicology and afterwards became concerned primarily with the production of operas, hoping that one day I would have the opportunity to stage one of the sixteen operas created by the composer I so adored...

At the time, as fate would have it, I encountered another Léna, Léna Brisson, who had begun working on her research into Martinů and his relationship to the Dada poet Georges Ribemont-Dessaignes, namely on an opera that was the fruit of their co-operation: *Larmes de couteau*, H. 169 (*The Tears of the Knife*). The idea was to create a production of this thirty-minute Dada opera, whose expression, invention, lyricism and humour simply cannot leave anyone untouched.

Dada opera, an oxymoron. The conception of Dada art itself falls short of the mark; just recall the provocative innovations of Marcel Duchamp or Tristan Tzara. Nevertheless, it is extremely tempting to classify *Larmes de couteau* as a Dada opera, since the text from the libretto is written by a "pure Dada spirit", Georges Ribemont-Dessaignes and exudes the spirit of freedom, Dada. And it probably was ultimately this that allured Bohuslav Martinů.

I felt like creating a performance that would present this little gem while placing *Larmes de couteau* in its context: the Dada movement, an object of desire and disgust, saying something and its opposite at the same time. This is what led to the idea for a certain preamble, an introduction within which the actors in this opera express themselves by means of texts, sonic experiments and brief pieces of music excerpted from the Bohuslav Martinů repertoire. This prologue affords the audience the first contact with this peculiar object, *Larmes de couteau*. Two masters of ceremonies embody



Tears of the Knife, Paris, Czech Center

and make visible the bipolarity of energy typical of Dada (provocation, irony and sarcasm on the one hand; lyricism and verve for the absolute on the other). They thus open an absurd ball, which is to be the opera, gradually inviting in various characters.

After this preamble, the opera can start. The staging is not without intricacies. The work is indeed very brief, the libretto absurd, the characters scarce and without coherent psychology, the place and time vague. However, these exceptional qualities demand interpretation. The director appears to have free reign, but is in fact significantly constrained by the work's absurdity. Indeed, how does one portray characters with unstable or grotesque identities, without a past and future, who nevertheless, in their quite faltering humanity

talk about solitude, mad love, desire, seeking themselves and others?

Final interpretation will return to the audience itself. No illusion on the stage, no false theatrical reality will be created, but, on the contrary, fantasy and imagination of the spectator will be awoken through the construction of an absurd and fictitious world.

MARTINŮ: *Larmes de couteau*, H. 169

Soirée Dada

Léna Rondé (Director)

Clovis Weil (Scénography)

Léo Warynski (Musical directory)

14, 15 and 16 October 2010

Czech Center, 18 rue Bonaparte, Paris

translated by Hilda Hearne



Dr. DIETRICH BERKE

A FOUNDING MEMBER of the Editorial Board of the Bohuslav Martinů Complete Edition, died on 16 October 2010. As longstanding chief editor of complete editions at Bärenreiter-Verlag, Kassel (Germany), through his expertise and experience he made a significant contribution to the preparation of the editing principles and schedule of the volumes of The Bohuslav Martinů Complete Edition. ■

OBITUARY

THE FORGOTTEN PIANO BALLADE

/ TOMÁŠ VÍŠEK

ONLY A FEW WORKS in the body of piano literature have been inspired by specific works of art. Among the famous ones are of course Mussorgsky's *Pictures at an Exhibition* – the rest, from Liszt to Fibich and others, are very seldom played anymore. Bohuslav Martinů (besides his famous orchestral work *The Frescoes of Piero della Francesca* H. 352, and the much less performed *Ballad "Villa by the Sea,"* H. 97, after the painting by Arnold Boecklin), added the interesting *Ballade under Krzec's painting "Chopin's last chords,"* H. 56, to this treasure trove. Krzec is irrelevant – the man in question was a Polish painter named Józef Krzesz-Mecina (1860-1934), about whom Polish (as well as non-Polish) sources remain somewhat conspicuously silent. The painting in question can, nevertheless, be found on the internet, and in 1910 was in fact reproduced in "The Studio" (vol. 50/1910/p.80). It is probably here that Martinů saw this painting – there is no documentation attesting to any exhibition of Polish painters either in Prague or elsewhere in Bohemia, and at that time Martinů was not yet traveling abroad. (By contrast, international art prints were available in Prague.) Other factors remain unattested as well – namely the to-date unpublished composition exists in two autographs, one residing in the Bohuslav Martinů Centre in Polička, the other in the Czech Museum of Music in Prague; fundamentally they coincide, but in details and number of measures they differ, and neither version is dated. The date of origin of 1912 (see Halbreich's catalogue) is merely hypothetical, based on the premiere on August 15, 1912 in Polička (Halbreich erroneously lists August 14, 1912), played by Martinů himself (albeit he was not a pianist!). Martinů personally wrote up a list of his compositions from that period, but it is totally disorganized, the chronology is mixed up, composition dates are almost entirely omitted, in other words this document is not of much help to us either. The author of this article gives priority to the "Polička" version – it comes across more crystalline, immediate, and yet more developed than the "second" version, with its occasional added octaves, certain



"Chopin's last chords" from the painter Józef Krzesz-Mecina

measures dropped, and certain tracts crossed out in pencil (although so faintly, that they could be cuts that were erased). That, however, is already a matter of subjective opinion.

The ballade itself has a distinctly two-part format, with a three-part format indicated – the first part (approx. 2 pages) is drawn out, wistful, and moves along like a slow march; the second part (approx. 1 page) is quick, edgy, and in a several of the final measures harks back to the theme and tempo of the first part. The basic themes of both parts are spelled out already in the first measure of the entire composition – the right hand sings the melody of theme 1, while the left plays counterpoint using the basis of the melodic outline of the second part. Over various connecting sections several additional themes are gradually heard; a little motif in the left hand is occasionally brought up to the right hand, and, just before the end of the first part, foreshadows the melodic and rhythmic character of the second part, which eventually takes over completely. And yet in the final measures of the entire composition, the themes suddenly return to the respective roles they had at the outset. Although one would still search in vain here for any typically Martinů-like intonations or harmonies (just as nothing of Chopin is directly cited – nor is anything known

about what relationship Martinů may have had with Chopin's music), we are dealing with a work of great inner conviction, and the effort to convey a powerful emotional feeling comes across with a sense of authenticity, even suggestiveness. Furthermore, when this piece is played in concert, it tends to be very well received. In conclusion, a reference to one other curiosity. On October 10, 1910, Martinů composed another *Ballade*, H. 24, actually a mere 28 measure-long fragment with a hopelessly crossed out continuation, although the various altered thirds are a little more evocative of the future Martinů; it is playable even in its unfinished form. (So far I have only ventured to play it as an encore at one concert.) The motto Martinů chose for this piece was a quotation about a "pale lad" from Vítězslav Hálek's book of poetry *Večerní písně* ("Aj, bledý hoch se zachvěl..." "The lad he sways and trembles / a fear benumbs his feeling / and from his pallid visage / hot tears of shame are stealing" – transl. by Jan Sliwinski). Could he possibly have been thinking of Chopin? And would he eventually have cast this ballade away, only to write a brand new one two years later? Another question, it seems, to which we will never know the answer. ■

translated by Veronique Firkušný-Callegari

Dr. JAN KAPUSTA HONOURED

THE BOHUSLAV MARTINŮ CENTRE in Polička was a fitting venue for the handing over of a diploma and Bohuslav Martinů Medal to Dr. Jan Kapusta. With these accolades, the Bohuslav Martinů Foundation expressed its gratitude for the immensely important work Dr. Kapusta has done in raising awareness of Bohuslav Martinů. The medal is awarded to distinguished international and Czech persons who have contributed to promoting the work of Bohuslav Martinů and thereby Czech culture in general. The guests included members of the Bohuslav Martinů Foundation, representatives



of cultural organisations in Polička, journalists, as well as the mayors of the two towns where Dr. Kapusta worked: the Mayor of Litomyšl, Michal Kortyš, and the Mayor of Polička, Jaroslav Martinů, who opened the gala event.

Jan Kapusta was born in 1932 in Česká Třebová. From 1951 to 1956 he studied musicology,

aesthetics and history of music at Palacký University in Olomouc. He was a member of the Board of Directors of the Bohuslav Martinů Foundation from its establishment in 1975 until 2008, when he had to step down for health reasons. He founded the Opening of the Springs festival in Vlčkov and is the author of 10 books and some 500 essays on 19th-century music, Bohuslav Martinů and the fine arts. He was at the helm of the Litomyšl Museum for twelve years and between 1972 and 1984 was Director of the Municipal Museum in Polička.

Together with a few other experts, he participated in the transport of Bohuslav Martinů's remains to his homeland. He wrote about this event in an extensive essay titled *Neuvěřitelná kauza Martinů* (The Incredible Case of Martinů), and in a report on how it happened that on 17 August 1979 the remains of the composer Bohuslav Martinů were transported from nearby Switzerland to his native town of Polička.

Nada Šauerová

Excerpted from Jitřenka 6/2010.

With their kind permission

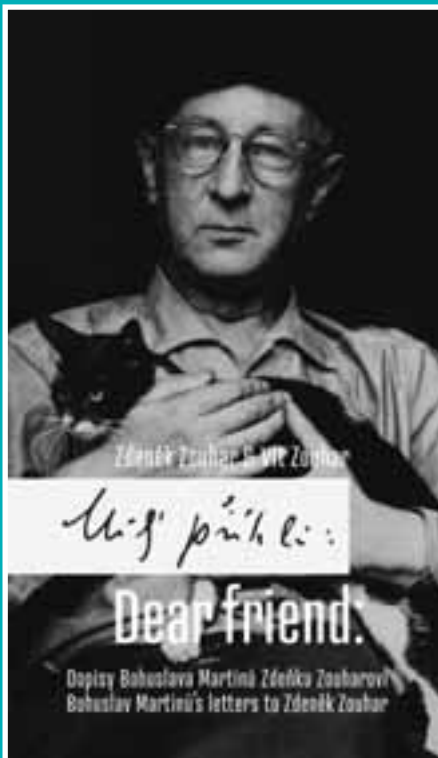
translated by Hilda Hearne

REVIEW

LA REVUE DE CUISINE IN NEW YORK

/ VERONIQUE FIRKUŠNÝ-CALLEGARI

ON SUNDAY, OCTOBER 17, the Copland House (www.coplandhouse.org) held its annual culinary and musical gala, *Revue de Cuisine*, at New York's Daniel restaurant. Famed chef Daniel Boulud composed a four-course gastronomic "symphony" for the occasion, which was complemented by a program featuring Bohuslav Martinů's ballet suite, *La Revue de cuisine*, H. 161 A. This delightful four-movement piece, with its capricious kitchen characters and jazz-inspired melodies, was accompanied by a witty text, written by Lawrence Krauser, and narrated with much aplomb and pizzazz by Jamie Bernstein, daughter of the late Leonard Bernstein and Felicia Montealegre. The frisky score, played by the Music from Copland House ensemble, infused the room with its whimsical spirit and by the end, with Lid tightly reunited with Pot, the whole room was bubbling over with laughter and applause. Musical "appetizers" by Danny Barker, Grant Beglarian, Derek Bermel and Leonard Bernstein, along with a wicked dessert concocted by William Bolcom, completed this delectable evening. ■



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PALACKÝ UNIVERSITY PRESS

Dear friend: Bohuslav Martinů's Letters
to Zdeněk Zouhar

Milý příteli: Dopisy Bohuslava Martinů
Zdeňku Zouharovi
Zdeněk Zouhar – Vít Zouhar

First edition, 2008, 436 pp., ISBN 978-80-244-1951-0,
price 502 CZK

This unique collection of 26 letters from the last ten years of Bohuslav Martinů's life addressed to Zdeněk Zouhar is a key testimony to Martinů's works, life and the relationship between the composer and the interpreter of his works who premiered the cantata *The Opening of the Springs*, the cycles *Three Part-Songs* and *Three Sacred Songs* and initiated the origin of the Primrose cycle.

In the letters, published for the first time after almost fifty years, Martinů conveys his ideas of how the opera *What Man Live By*, the *Primrose cycle*, the male choruses *Brigand Songs*, the cantata *The Opening of the Springs* should be performed, gives opinions on the new music, Leoš Janáček and Moravian folksongs, his return from exile and many others topics.

This annotated bilingual (English and Czech) edition captures Martinů's specific literary style in authentic form, without corrections, provides facsimiles of letters and juxtaposes the correspondence with the composer's letters to his family, friends, performers, as well as the reminiscences of his wife Charlotte. A more detailed picture of the composer's last year is emerging.

LIST OF MARTINŮ'S WORKS X



CATEGORY/

CHAMBER MUSIC

SUBCATEGORY/

DUOS FOR CELLO AND 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.

The next subcategory are the Duos for Cello and 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/>

Commentary/

"Archive" – gives the information as to where the autograph orchestral 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.

DUOS FOR CELLO AND PIANO

ARIETTE FOR CELLO AND PIANO H. 188 B

Durata: 1'30"
Place of composition: Paris
Date of composition: 1930
Performing forces: vlc pf
Archive: manuscript missing
Publisher: Alphonse Leduc, Paris 1931
(A. L. 17906)
Copyright: Alphonse Leduc, Paris

MINIATURE SUITE SEVEN EASY PIECES FOR CELLO AND PIANO H. 192

Durata: 12'30"
Place of composition: Paris
Date of composition: 1931
Performing forces: vlc pf
Archive: Alphonse Leduc, Paris
Publisher: Alphonse Leduc, Paris 1932
(A. L. 18009-18015)
Copyright: Alphonse Leduc, Paris

NOCTURNES FOUR ETUDES FOR CELLO AND PIANO H. 189

Durata: 14'30"
Place of composition: Paris
Date of composition: 1931
Performing forces: vlc pf
Dedication: Karel Košťál
Archive: manuscript missing
Publisher: Alphonse Leduc, Paris 1931
(A. L. 17984-17987)
Copyright: Alphonse Leduc, Paris

PASTORALS SIX PIECES FOR CELLO AND PIANO H. 190

Durata: 29'
Place of composition: Paris
Date of composition: 1931
Performing forces: vlc pf
Archive: Alphonse Leduc, Paris
Publisher: Alphonse Leduc, Paris 1931
(A. L. 17994-17999)
Copyright: Alphonse Leduc, Paris

SEVEN ARABESQUES RHYTHMIC ETUDES FOR CELLO AND PIANO H. 201

Durata: 16'
Place of composition: Paris
Date of composition: 1931
Performing forces: vlc pf
Archive: manuscript missing
Publisher: R. Deiss, Paris 1932 (R. D. 7465)
Copyright: Édition Durand – Salabert – Eschig, Paris

SONATA No. 1 FOR CELLO AND PIANO H. 277

Durata: 19'
Place of composition: Paris
Date of composition: 1939
Performing forces: vlc pf
Dedication: Pierre Fournier
Performers of premiere: Pierre Fournier (vlc),
Rudolf Firkušný (pf)
Premiere: Paris, 19. 5. 1940
Archive: National Library of Austria, Vienna
Publisher: Heugel, Paris 1949 (H. 31218)
Copyright: Alphonse Leduc, Paris

SONATA No. 2 FOR CELLO AND PIANO H. 286

Durata: 20'
Place of composition: Jamaica (Long Island),
USA
Date of composition: 1941
Performing forces: vlc pf
Dedication: Frank Rybka
Performers of premiere: Lucien Laporte (vlc),
Constance Russell (pf)
Premiere: New York, 18. 3. 1942
Archive: manuscript missing
Publisher: Associated Music Publishers,
New York 1944 (A. S. 194312)
Copyright: Associated Music Publishers,
New York

SONATA No. 3 FOR CELLO AND PIANO H. 340

Durata: 22'
Place of composition: Vieux-Moulin
Date of composition: 1952
Performing forces: vlc pf
Dedication: A la mémoire de Hans Kindler
Premiere: Washington, D.C., 8. 1. 1953
Archive: Bohuslav Martinů Center in Polička
Publisher: Státní nakladatelství, Prague 1957
(H. 2360)
Copyright: Editio Bärenreiter, Prague

VARIATIONS ON A SLOVAK FOLK SONG FOR CELLO AND PIANO H. 378

Durata: 8'
Place of composition: Schönenberg-Pratteln
Date of composition: 1959
Performing forces: vlc pf
Performers of premiere: Alexander Večtomov
(vlc), Vladimír Topinka (pf)
Premiere: Prague, 17. 10. 1959
Archive: Bärenreiter, Kassel
Publisher: Bärenreiter, Kassel 1960 (B. A. 3969)
Copyright: Bärenreiter, Kassel

VARIATIONS ON A THEME OF ROSSINI FOR CELLO AND PIANO H. 290

Durata: 8'
Place of composition: New York
Date of composition: 1942
Performing forces: vlc pf
Dedication: Gregor Piatigorsky
Performers of premiere: Gregor Piatigorsky
(vlc)
Premiere: New York, 1. 5. 1943
Archive: National Museum, Czech Museum
of Music, Prague – only draft
Publisher: Boosey & Hawkes,
London-New York 1949 (B&H 16505)
Copyright: Boosey & Hawkes,
London-New York

THE LOST SCORE

PIERRE FOURNIER & MARTINŮ'S CELLO CONCERTO No.1

The Cello Concerto No. 1 is one of the few compositions that exist in three variants, all of which have been preserved. Accordingly, in terms of editing they represent a very difficult topic for musicologists. The present author's two-year in-depth research has resulted in significant new findings.

The previous Martinů Revue contained the first part of an article describing the genesis and fate of the first two versions of the Cello Concerto.

/ GREGORY TERIAN

/ PART 2

FINAL REVISION 1955

On 12 January 1955 Martinů wrote to Fournier from Mont Boron near Nice saying that he had recently listened to a radio broadcast of the concerto and was very unhappy with what he heard, finding the orchestration full of faults. He had approached Schott but they replied that they no longer held a copy of the score. On the composer's suggestion, however, they agreed to publish a newly revised edition. Martinů indicated that he was very fond of the concerto and keen to reproduce a definitive edition. He was anxious to re-work the orchestral parts (omitting the piano) and also the cello part. He asked Fournier to forward his copy of the score saying that he had some time available and could start work on the revision immediately.

A dyeline copy of the autograph of the fully revised score, signed by the composer and annotated in ink, pencil and crayon by Fournier, is now held by the British Library. It is dated Nice 28 June 1955 and bears a dedication to Fournier "avec mon amitié et admiration".

However, it is apparent that the score had not been finalised by that date. In a letter to Fournier dated 23 July 1955, Martinů states that he wishes to simplify some of the solo writing, hastening to add that this was not for the benefit of Fournier, for whom the original would present no problems, but to help less accomplished cellists tackle the work.

On 23 August he wrote to Fournier from Vieux Moulin: "C'était un big travail. Si tu trouve encore des choses qui serait maladroit or clumsy in solo part, corrige les". He also makes reference to the availability of the finalised score for a forthcoming concert in Lausanne. As late as 26 August Martinů was still troubled

by a passage in the slow movement ("ce long passage en sixtes et doubles"). He was undecided as to whether his revision or the original was the better and left the final decision to Fournier.

Earlier he had appealed to the cellist never again to perform the original version because it was full of faults and the orchestration was bad and overwhelmed the cello.

FIRST PERFORMANCE OF VERSION No. 3

Pierre Fournier gave the first performance of the final and definitive revision of the concerto on 5 December 1955 with the Lausanne Chamber Orchestra under Victor Desarzens. The programme also included Chabrier's *Suite Pastorale*.

The relevant reference works had previously wrongly attributed the first performance to Miloš Sádlo and the Finnish Radio Orchestra under Parvo Berglund on 6 March 1956. Halbreich (2007) lists a first performance by an unidentified soloist on Bayerischer Rundfunk in 1955. Enquiries to that organisation have revealed performances by Fournier with the Bayerischer Rundfunk Symphony Orchestra under Eugen Jochum but they took place on 26/27 April 1956.

Thereafter Version No. 3 of the concerto appeared regularly in Fournier's concert programmes, including performances with the BBC Symphony Orchestra under Rudolf Schwarz and with the Berlin Philharmonic under Rafael Kubelík. Jean Fonda-Fournier recalls that, after hearing the latter performance, Herbert von Karajan expressed his admiration for the work and a wish to perform it with Fournier. This never came to pass.

Towards the end of his career Fournier performed the work with the Suisse Romande



▲ Cello concerto No. 1, third version – autograph inscriptions on the title page

Orchestra under Wolfgang Sawallisch. The noted violinist Petr Rybář, who had been a friend of the composer, was the concertmaster of the Suisse Romande Orchestra at this time. The concert took place on 15 March 1978 and a recording of the performance appeared on a Cascavelle CD in 1990.

MISSING DOCUMENTATION RELATING TO VERSION No. 2

Reference books including Halbreich (2007) have classified the score of the re-orchestrated revision (Version No. 2) as "lost". This seemed questionable given the frequency of performances of the work up until 1955. With this in mind, I contacted Jean Fonda-Fournier (son of Pierre) to see if he could throw any light on the missing score.

It transpired that he had in his possession the performance copy of the solo cello part which Fournier had used from 1938 until 1955, bearing many amendments and annotations by the cellist and some by the composer and which formed the basis of the final revision of the solo cello part in 1955. The orchestral score of Version No. 2, used exclusively by Fournier until 1955, always remained in the personal custody of the cellist. Following the death of his father in 1986, Jean recalls his decision to donate the score to a major Prague music institution believing it to be the appropriate permanent home for this unique

document. However, in 1996 he became aware that the score had found its way into the Sacher Foundation archive in Basel.

In response to my enquiry, on 11 August 2008 the Sacher Foundation confirmed that they held the score which bore notations by Fournier, Barbirolli and an "unknown hand". Further enquiries established that the score had been acquired through Albi Rosenthal and placed in the care of the Sacher Foundation by Paul Sacher on 14 January 1994. Albi Rosenthal was a well known dealer in rare manuscripts who died in 2004. I had hoped that the score would pinpoint the specific date of the revision but the Sacher Foundation responded that no further information could be divulged. Inspection of documents on microfilm was available only on personal attendance at the Foundation. No copies could be provided.

I alerted Aleš Březina, Director of the Bohuslav Martinů Institute in Prague, to the existence of the missing score. He was able to visit the Sacher Foundation in August 2009 and carried out a thorough examination of all the associated documents. No date was shown on the score but other surprising revelations came to light.

The relevant catalogue card was noted: "C'est en 1938 que le compositeur tchèque on a établi la version définitive pour orchestre symphonique et la dédiée a Pierre Fournier qui a crea a Paris avec Charles Munch". The inspection also revealed that the front cover of the score had been noted in Martinů's hand:



Bohuslav Martinů and Rafael Kubelík, Besançon, France 1955

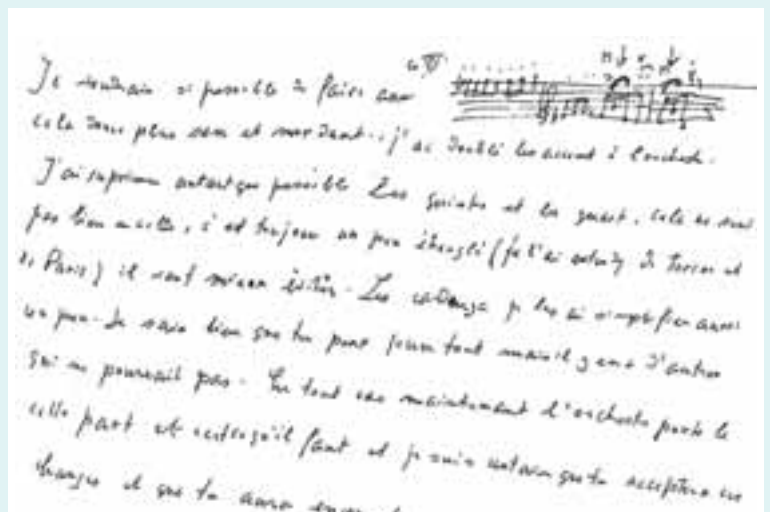
"La Partition d'orchestre, autographe" and bore his 1939 address at 31 Avenue du Parc Montsouris, Paris 16. The undated account of the copyist Georges Marey is also endorsed on the cover and shows that he produced 720 pages of manuscript for a total cost of 6,728.60 francs, payment to be made by Pierre Fournier of 15 rue Lesueur, Paris 14.

Aleš Březina also established that the score bears the names of conductors who had

performed Version 2 with Fournier including Kubelík and Mitropoulos. The Manchester performance had clearly been enjoyed by both artists. Barbirolli, who had started life as a cellist, had written on the score "To the happiest remembrance pour collaboration Manchester 1948". It also bore the name of Charles Munch, but not his signature, as was the case with the other conductors. This indeed raised the possibility of Version 2 actually having been premiered in Paris in February 1938 with Munch.

To test that assumption, I directed an enquiry to the BBC Written Archives Centre as to whether they had retained a listing of the orchestral musicians who had participated in the BBC concert performance in February 1939. Somewhat to my astonishment, they responded that they had found a letter on their file from Fournier to the BBC dated 3 January 1939 in which he set out precise details of the orchestral musicians required for the performance. These clearly relate to Version 1 and not to the expanded orchestra required for Version 2. It follows that Version 2 was created later in 1939 after the BBC concert. There is no evidence of any further Fournier performance of the concerto having taken place prior to World War II. As Martinů himself commented years later, "il parait que l'année 1939 n'était pas bonne pour la création".

Fournier's address at 15 rue Lesueur, as shown on the score, is where he moved to in the latter part of 1944 after the Liberation.



▲ Reference to a questionable passage in the slow movement (Bohuslav Martinů to Pierre Fournier, letter from 26 August 1955, Nice, France)

◀ Bohuslav Martinů to Pierre Fournier: "C'était un big travail. Si tu trouve encore des choses qui serait maladroit or clumsy in solo part, corrige les." (Letter from 23 August 1955, Vieux Moulin)

MARTINŮ RECORDINGS IN THE RADIO FRANCE ARCHIVES

It must follow that the work of the copyist Georges Marey in producing the orchestral parts was undertaken in 1945 or 1946. All the indications thus point to Fournier having given the premiere of Version 2 on the occasion of the first post-war visit to Paris by the Czech Philharmonic Orchestra under Kubelík in October 1946.

RECORDINGS

Although he gave many performances between 1946 and 1955, no broadcast tape of Fournier's interpretation of Version No. 2 appeared to have survived in any of the radio archives in Europe or America. Halbreich (2007) suggests that a 1970 Russian LP represents a recording of that version. Most contemporary reviews had remarked on the prominent piano part. No piano is to be heard on the Russian recording and it must be borne in mind that the score of Version No. 2 always remained in the personal custody of Fournier.

Finally, in July 2009, following extensive enquiries, I was able to establish that Südwestrundfunk (SWR) had preserved a recording of the performance given by Fournier in Baden-Baden in 1953 with Ernest Bour conducting. Following representations to SWR as to its significance, it is to be hoped that this historic document will be made available on CD. It reflects the individualistic spirit of Martinů in 1930s Paris with the extensive use of the orchestral piano. In contrast, the 1955 version comes with the maturity of a composer who has created six symphonies in the interim. As Aleš Březina has remarked, "it is astonishingly different music".

ACKNOWLEDGEMENTS:

With special thanks to Jean Fonda-Fournier
Eleanor Roberts (Hallé Orchestra Archivist)
Richard C. Wandel (New York Philharmonic
Associate Archivist)
Stadsarchief Amsterdam
Rachel Lawson (BBC Written Archives Centre)
Zoja Seyčková (Bohuslav Martinů Institute)
Patrick Lambert and Aleš Březina

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Mr Patrice Chevy, a member of the International Martinů Circle, has made an extensive record of Martinů recordings and concert programmes at France's Institut National de l'Audiovisuel. His research documents the extremely high frequency with which Martinů's works were performed by French orchestras and chamber ensembles. We are publishing in the Martinů Revue the main findings of the very first detailed research into the French radio archives.

/ PATRICE CHEVY

THE FRENCH RADIO archives are carefully maintained by Institut National de l'Audiovisuel (INA). My first thanks go to Michelle Erismann, who managed to resolve issues of confidentiality. Then, great thanks also to Mrs Haude Vassent from INA, who undertook the incredible task of compiling all of the existing Martinů concerts in the archives. The result is astounding: more than 300 broadcast programmes. I have extracted precise data regarding the events at which these Martinů's works were performed, and this information is available at the Bohuslav Martinů Institute's library.

Here I would like to give to Martinů lovers a broad idea of the contents of this list.

The concerts are those from Orchestre National (22 references), Orchestre Philharmonique (26 references), Orchestre Lyrique (20), other orchestras (64), plus a great number of chamber music concerts (more than 200). In addition, there are some important radio programmes concerning Martinů. The archived programmes cover the period from 1945 to the present day.

The conductor of the Orchestre National after the Liberation in 1945 was Manuel Rosenthal, a very distinguished conductor and composer. *La Bagarre*, H. 155 favourite Martinů work and several of his later performances (1963/1968) are preserved in the archives. The earliest of all "National" recordings is a 1947 performance of Martinů's *Piano Concerto No. 2*, H. 237 by Lucette Descaves with Orchestre National under the baton of Ernest Bour. Two other performances of this concerto with the same orchestra appear in 1957 (Andor Foldes and Manuel Rosenthal)

and again in 1959 (Germaine Leroux – to whom the work is dedicated – and Georges Tzipine).

La Bagarre has been a favourite in the repertoire of the "National" and also of the "Philharmonique", with most of the famous French conductors in addition to Rosenthal.

Very precious too would be a recording of Charles Munch conducting *Les Paraboles*, H. 367 with the same orchestra (September 1959). Also of particular interest are performances of both of Martinů's violin concertos by the "National" with Josef Suk as soloist.

The Orchestre Philharmonique also has a wide range of Martinů in its repertoire, including the *Symphonies No. 1, 4 and 6*. A performance of the *Piano Concerto No. 2* with Germaine Leroux and Charles Bruck in 1963 should be noted, as should two performances of the viola concerto.

With the Orchestre Lyrique (and chorus) the earliest performance is one of *Comedy on the Bridge*, H. 247 (without any reference) in 1950. This is no real surprise and one can find other recordings of this opera, and of *Alexandre bis*, H. 255 and of course *Juliette*, H. 253. Choral works are also listed.

Other orchestras offer a great variety of works. In the earliest of all INA Martinů archives we find a performance of the *Piano Concerto No. 1*, H. 149 by Ina Marika (whose name is frequently found in the chamber music section too) with Orchestre André Girard (conductor) in November 1945.

Interesting, too, is a performance of the *Concerto for Harpsichord and Small Orchestra*, H. 246 performed by Marcelle de Lacour and Orchestre Radio Symphonique de Paris in 1951.

The performances which followed all look very attractive. Many concerts were given by French orchestras, or by guest foreign orchestras visit-

ing France. Some were broadcast from elsewhere, and others come from archives (Czech mostly). It is not always easy to find exactly where some programmes come from and I leave this discussion open for specialists...

A broadcast performance of *Epic of Gilgamesh*, H. 351 by Paul Sacher in 1960 (probably from the Vienna Festival 1959) would be an extremely precious archival performance to be put on record: it featured an outstanding cast – Marilyn Horne, Otto Wiener, Murray Dickie, Walter Berry and the Hungarian Philharmonic Orchestra.

As mentioned earlier, the listing of chamber music is impressive. You can find there the great names of French soloists, and of course the best foreign ones who were visiting France. The same observation as before can be made about the origin of some of the broadcast works. The earliest surviving record in 1947 concerns what I think was *Etudes faciles for 2 violins*, H. 191 by Sampigny-Bailly and Bouquet-Gard. A continuous flow of performances followed this one. A peak is quite obvious in 1990, but we must recognize since the turn of the new century performances become less

and less frequent. Among the favourite works for performers, the *Flute Sonata*, H. 306 (and other chamber music with flute) is the most frequently found. Cello sonatas (and especially the two variation sets) come closely after. The variety of performers is quite impressive. The violin sonatas (including the *Cinq pièces brèves*, H. 184), the string duets, the trios (most of them) and performances of the piano quartet are also to be found frequently. You will find some rarities too, like *Vigilie*, H. 382 or the cembalo pieces.

It is interesting to note 3 programmes with the pianist Geneviève Joy (1919–2009), wife of Henri Dutilleux, in the *Cello Sonatas No. 1 & 3* and in the *Toccata e due canzoni*, H. 311 (no less than the premiere in 1955 with Sacher). Dutilleux I met in person at many concerts where Martinů was played, and I still find links, for instance in Dutilleux's 2nd symphony *Le Double*.

One area which is especially valuable is the one concerning radio programmes about Martinů, where we can find the names of producers and musicologists particularly familiar with his music and this period.

The first of these was produced in 1973 by Georges Léon and includes the participation of Josef Páleníček. In 1975, a programme by the same producer includes participation of Georges Neveux and André Wurmser (author of the libretto of *Alexandre bis*).

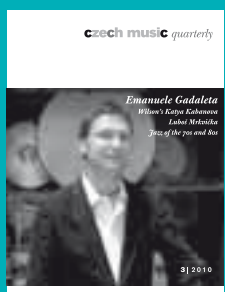
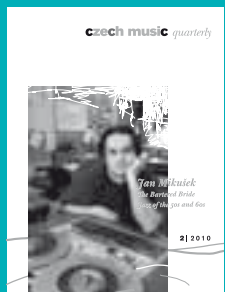
In 1979, Martine Cadieu proposed 8 programmes of about one hour each based on Charlotte's Mémoires (she just died 6 months before).

Other programmes followed, like Alain Pâris in his Paul Sacher's series (1980), Pierre Vidal with Georges Neveux (1982), Radoslav Kvapil and a portrait of Martinů (1990).

1990 was a very rich vintage of course, with the series produced by Georges Boyer with Guy Erismann (5 programmes of 2 hours each); 5 programmes of the same duration proposed by Myriam Soumagnac about "École de Paris". Finally for the centenary at year end, a 3 ½ hour programme produced by Jean-Michel Damian, with the participation of Pierre Vidal, Guy Erismann, Radoslav Kvapil, among others. ■



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WITH A PAST PUPIL OF MARTINŮ KARLOS MOSER

Karlos Moser, now 80, served as Director of the Opera Program at the University of Wisconsin-Madison from 1961 until 1998. In November 2008 Justin Krawitz met with Moser at the UW-Madison School of Music, where the former opera director recalled his contact with Martinů during his student days at Princeton in the 1950s.



Karlos Moser

Mr Moser, how did you first meet Bohuslav Martinů?

I met Martinů while working on an undergraduate degree in composition at Princeton University. I began my studies there in 1946 and Martinů joined the faculty in 1948. I worked with him regularly during his first year there and more sporadically during the following year, which was my last at Princeton. I must admit that my memory of this period is already quite vague.

Were you majoring in composition?

Yes, ultimately I decided to major in composition, but I did not consider myself a composer. I considered myself a musician, a pianist. I wanted to be a conductor. I had studied a little composition and I recognised composi-

tion as a way to better understand the vast amount of music I wanted to conduct. But Princeton did not offer what we call applied music.

At all?

At all. In the somewhat mediaeval scheme of things we were lucky to have music in addition to the classic subjects such as astronomy and philosophy. They allowed majors only in musicology and in composition. By the time I had to declare my major there were two composers on the faculty: Edward Cone and Randall Thompson. Martinů arrived later. I had some courses with Thompson before studying with Martinů.

When the name of Martinů first came up, there was general interest, but also concern

as to how he could fit into the program. I must admit that the university did fairly well. He was really the first bright outsider to come in and they had to find a way of dealing with him. Martinů would come in from New York to do his teaching. He didn't live on campus, so there was a certain sense of rushing in and rushing out. You must remember that it was unusual for Princeton to offer anything like this because the music department had been established only a few years before, in 1945.

What were the lessons with Martinů like?

The lessons were private, one-on-one. Martinů's assignments were a little different from what we had expected. He always asked us what we had done before, even though we were but eighteen-year-olds! Sometimes he would ask us to make an arrangement, rather than compose something new.

And these arrangements – were they of his works?

No, no. They were of our own works or standard works. The sort of arrangements Schoenberg was making of Brahms's works at the time. Edward Cone I remember as a better teacher. A good composer doesn't necessarily make a good teacher. It was a little tricky for Martinů to come in as a teacher and I think it was rather bold of the university to take him because he didn't know English that well and his credentials were not in theory, as such.

Did you have the opportunity to hear any of his works in his presence?

No. We were not doing that. I think there was a bit of a flurry of hearing his works when he first arrived in 1941, in New York, but we at the university did not perform any of his works. (Aleš Březina has noted that in the documentary film *Martinů & America* Michael Steinberg, another of Martinů's pupils, does indeed recall a performance of Martinů's *Field Mass* at Princeton) Performance was not yet an established field at Princeton. There was no Princeton University orchestra. Remember, there was no performance major available and no credit available for performance activities. The university was bright enough to know that

Martinů was valuable, but did not have the facilities for performing his works. We didn't have concerts. We didn't have a series or even a hall where there was a piano. So again, I think that at that time the university's efforts to support its composition major were bold, but the music department was very new and they didn't really know how to handle it.

Going back to Martinů's precise methods, could you talk a little more about the pieces he would give you to make arrangements of? Would he provide themes for you to base a composition on? And what type of criticisms did he give?

Some of the arrangements he'd ask us to do were fairly obvious. There were some pieces by Bach, some by Brahms. But then there was a surprise – there was a folksong, which I must confess I don't even remember. I don't even know if it was Czech because we were also talking a bit about Bartok at the time. He would ask us to make arrangements for sometimes unexpected combinations: saxophone and piano, or piano, violin and double bass, rather than a more conventional combination of instruments. Who knows why! I think he was a little frustrated with us. We were a bunch of stodgy white American males and he did not hesitate to criticise. I felt the criticism was sometimes unfair, in the sense that he simply said, "This isn't good." So we would have to rewrite it. But given the time and the way people approached things, he did give us what we needed. We needed to be challenged. I don't remember that he ever gave me an alternative. He wouldn't suggest something. He wanted me to come up with something. He gave us quite a bit of work. It was as if he were saying, "I can do it, I can write a lot. Why can't you write a lot, too?" In a way I was luckier than some, in that I could write things and hear the music in my head, and I think he liked that. The others would mostly have to sit at the piano and play what they had written, which he looked down on a little bit, understandably.

When he was more constructive in his criticism, what about his criticisms do you recall? What was generally the focus?

He generally wanted more counterpoint. I recall writing something fairly bland where all the voices were moving in the same direction and he said, "Keep the top and the bottom, but change the middle." This was one of his rare actual criticisms, instead of just saying, "That's just not very good," and leaving it at that.



Bohuslav Martinů at Princeton, 1948 © CBM POLIČKA

Did Martinů use his own compositions as teaching aids at any stage?

No, not with me. He may have thought that his role there was more to bring out what we could do. It's a great pity. I would have loved to have gotten to know his works then. Because of that, when I first came to Madison to direct the opera program at the University of Wisconsin in 1960, I choose to do one of Martinů's operas for my very first production.

Which one?

Comedy on the Bridge. A decade after my time with Martinů I thought to myself, "I should have known this guy more!" But he was not in a position to be open to us. There were so many roadblocks over there, being in a foreign country, with foreign structures... I never heard him complain, though.

How would you characterise the American reception of Martinů's works during his lifetime, and then after his death?

Well, back when I was at Princeton he wasn't terribly famous. We'd kind of heard about his *Violin Concerto* and the *Concerto for Two Pianos* before he arrived, but I personally was not aware of much of his output during my time at Princeton. At least there didn't seem to be

many premieres. I got to know his music more, frankly, only in the 1960s here in Madison, when I found his *Comedy on the Bridge* and through the chamber music I've played privately. In the United States, though, I do think he's one of those composers who is valued more and more.

And how would you characterise his position in the US in general at the time of your studies with him?

At that time pretty marginal. The US was just coming out of the war and there was a huge influx of wonderful musicians. I think at that time, with regard to composers, the big ones that we knew, the ones who we honoured, were Schoenberg, Stravinsky, Bartok... and then came Martinů. Bartok had made more of a splash possibly because of his connection with the Boston Symphony.

Did Martinů seem happy to be in the US? Can you recall any details regarding his mood, his general demeanour?

Martinů was a little decrepit. All in all, he didn't seem a happy man. I don't remember him as an overtly emotional person. Coming in to Princeton he seemed as if he were saying to himself, "Well, I have to do this, but I love music so I'll try to help them." We discussed earlier the idea of saxophone and piano – why do that? It may have been him thinking "What can I do to goose up these little Mid-Western boys?!" So we did not warm to him particularly and never got close enough to him to get a sense of whether or not he was content in America. He never really became a part of the university community.

To end off, what did Martinů mean to you?

In retrospect of course it was wonderful! I'd hoped that he could have helped me more through the last year of my degree. He couldn't because, if I recall correctly, he wasn't there often enough. My composition landed up being something I could occasionally dabble in, serving more as an aid to understanding the bulk of music that I needed. Now I notice that Martinů has also taught Hovhaness and, surprisingly, Burt Bacharach. I wonder if he, in slightly happier times, could have made me more excited about composing. But I do think he's a marvellous composer and I hope America comes to accept him more.

Karlos Moser, thank you very much.

You're very welcome.

JUSTIN KRAWITZ

OPERAS & BALLETS

SEE PAGE 3

CONCERTS

1 January 2011

> Janáček Theatre, Brno, CZ
www.filharmonie-brno.cz
The Chap-Book, H. 214 (Selection)
Brno Philharmonic Orchestra
Jakub Hrůša (Conductor)



13 & 14 January 2011

> Salle Érasme, Palais de la Musique et des Congrès, Strasbourg, France
www.philharmonique-strasbourg.com
Symphony No. 1, H. 289
Orchestre Philharmonique de Strasbourg
Jiří Bělohávek (Conductor)

14 January 2011

> The Bridgewater Hall, Manchester, UK
www.bbc.co.uk/orchestras/events/350
Symphony No. 6, H. 343
Gunther Herbig (Conductor)



16 January 2011

> Auditorium, Cité de la Musique et de la Danse, Strasbourg, France
www.philharmonique-strasbourg.com
The Kitchen Revue, H. 161
Olivier Roth (Cello)
Jérôme Salier (Clarinet)
Jean-Christophe Dassonville (Bassoon)
Angela Anderlini (Trumpet)
Pauline Berdat (Piano)
Julien Eberhardt (Conductor)

29 January 2011

> Castle Hotel, Taunton, UK
www.martinrandall.com/Music-Festivals/Music-at-the-castle.aspx
Piano Quartet, H. 287
The Schubert Ensemble

11 February 2011

> McKenna Theatre, San Francisco, California, USA
http://creativearts.sfsu.edu/morrison
Chamber Music No. 1 for Clarinet, Violin, Viola, Cello, Harp and Piano, H. 376
Israeli Chamber Project

11 & 12 February 2011

> Max M. Fisher Music Center, Detroit, Michigan, USA
www.detroitssymphony.com



Symphony No 1, H. 289
Detroit Symphony Orchestra
Arild Remmereit (Conductor)

13 & 14 February 2011

> Philharmonie, Berlin, Germany
www.dso-berlin.de
Symphony No. 1, H. 289
Deutsches Symphonie-Orchester Berlin
Cornelius Meister (Conductor)



17 February 2011

> The Bunyan Meeting, Bedford, UK
www.concert-diary.com
String Trio No. 2 for Violin, Viola and Cello, H. 238
Lendvai String Trio

24 February 2011

> Chapelle du Musée de l'Amérique française, Québec, Québec, Canada
www.smchq.ca
Trio for Flute, Cello and Piano, H. 300
Claire Marchand (Flute)
Marieeve Bock (Cello)
Martin Dubé (Piano)

28 February 2011

> Théâtre Maisonneuve, Place des Arts, Montréal, Québec, Canada
www.promusica.qc.ca
String Quartet No. 6, H. 312
Pražák Quartet

9 March 2011

> BBC Hoddinott Hall, Cardiff Bay, Cardiff, UK
www.bbc.co.uk/orchestras/events/264
Concertino for Piano Trio and String Orchestra, H. 232



BBC National Orchestra of Wales
Atos Trio
Jac van Steen (Conductor)

12 & 13 March 2011

> Palace Theatre, Stamford, Connecticut, USA
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Double Concerto for Two String Orchestras, Piano and Timpani, H. 271
Stamford Symphony
Eckart Preu (Conductor)

18 March 2011

> Herkulesaal der Residenz, München, Germany
www.ysce.eu
Concerto for String Quartet with Orchestra, H. 207
Young Sound Forum of Central Europe
Quatuor Ebène (String Quartet)
Christoph Altstaedt (Conductor)



23 March 2011

> West Road Concert Hall, University of Cambridge, Cambridge, UK
www.concert-diary.com
String Quartet No. 7 (Concerto da Camera), H. 314
Endellion String Quartet

24 March 2011

> Großer Saal, Konzerthaus, Klagenfurt, Austria
www.musikverein-kaernten.at
Concertino for Piano Trio and String Orchestra, H. 232
KSO Kärntner Sinfonieorchester
Orfej Simic (Violin)
Eva Simic-Nemeth (Cello)
Peter Marschik (Piano)
Yuri Yanko (Dirigent)

24 March 2011

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Concertino for Piano Trio and String Orchestra, H. 232
Brno Philharmonic Orchestra
Puella Trio
Jakub Klecker (Conductor)



30 March 2011

> Suk Hall, Rudolfinum, Prague, CZ
www.ceskafileharmonie.cz
Sonata for Two Violins and Piano, H. 213
Miroslav Vilímeč (Violin)
Libor Vilímeč (Violin)
Vladimír Vilímeč (Piano)



1 April 2011

> Spa Lazne III, Karlovy Vary, CZ
www.kso.cz
Symphony No. 4, H. 305
Karlovy Vary Symphony Orchestra
Miloš Formáček (Conductor)



7 April 2011

> Historical Building of SND, Bratislava, Slovakia
www.filharmonia.sk
Memorial to Lidice for Symphony Orchestra, H.296
Janáček Philharmonic Ostrava
Theodore Kuchar (Conductor)



8 April 2011

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www.sorbonne-universites.fr
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Vincent Lucas (Flute)
Emmanuel Gaugué (Cello)
Laurent Wagshal (Piano)

10 April 2011

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Orchestre de Chambre du Luxembourg Ensemble 95
Mariette Lentz (Soprano)
Gérard Caussé (Alto)
David Pike (Baritone)
Martin Folz (Chorus Master)
Nicolas Brochot (Conductor)

13 April 2011

> Suk Hall, Rudolfinum, Prague, CZ
www.ceskafileharmonie.cz
Variations on a Theme of Rossini, H. 290
Štěpán Švestka (Cello)
Renata Ardaševová (Piano)



14 April 2011

> Cultural and University Centre, Zlín, CZ
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Symphony No. 1, H. 289
Bohuslav Martinů Philharmonic Orchestra
Jakub Hrůša (Conductor)



15 April 2011

> Theater der Stadt Schweinfurt, Schweinfurt, Germany
www.bamberger-symphoniker.de
Sinfonia Concertante, H. 322
Bamberger Symphoniker
John Storgårds (Conductor)

16 April 2011

> Holmes Chapel Leisure Centre, Holmes Chapel, UK
www.themusicsociety.org.uk/39th/apr.htm
String Sextet for Two Violins, Two Violas and Two Cellos, H. 224
Manchester Chamber Ensemble

17 & 18 April 2011

> The Semper Opera House, Dresden, Germany
www.semperoper.de
Symphony No. 4, H. 305
Sächsische Staatskapelle Dresden
Jiří Bělohávek (Conductor)

28 April 2011

> Cultural Centre, Ostrava, CZ
www.jfo.cz
Concerto for Piano and Orchestra No. 2, H. 237 (1st movement)
Janáček Philharmonic Ostrava
Marta Hanulíková (Piano)
Theodore Kuchar (Conductor)



29 & 30 April 2011

> St. Barnabas Presbyterian Church, Richardson & SMU Caruth Auditorium, Dallas, Texas, USA
www.chambermusicinternational.org
Three Madrigals for Violin and Viola, H. 313
Cho-Liang Lin (Violin)
Paul Neubauer (Viola)

The program subject to change

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Martinů: *Concerto for Oboe and Small Orchestra, H. 353*, Promenade Concert, Royal Albert Hall, London, 24 August 1959

Evelyn Rothwel (Oboe), Hallé Orchestra, Sir John Barbirolli (Conductor)

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PEEPHOLE

INTO THE BOHUSLAV MARTINŮ CENTER IN POLIČKA

THE NEW PERMANENT exhibition entitled *The Colourful World of Bohuslav Martinů* includes several documents from private collections that are now being seen by the public for the very first time. One such item is the press card of Bohuslav Martinů – Paris correspondent of the daily Lidové noviny.

Shortly after arriving in Paris, Martinů started to have his literary works published in Czech and French music magazines. In the 1920s he sent to Czechoslovakia articles about music in Paris, thereby conveying his knowledge of modern trends to Czech music circles. The magazines that published his pieces included *Přítomnost*, *Listy Hudební matice* and



Hudební rozhledy. He also wrote for the National and Estates Theatres. As an attentive observer of musical life in Paris, Martinů reported on contemporary music and significant premieres. The Prague readers who considered Martinů an Impressionist composer would certainly have been surprised that his No. 1 composer was Stravinsky, not Debussy.

In the 1930s he started to write for Lidové noviny. The daily, founded in 1893, published numerous renowned Czech writers, including

Karel Čapek, Eduard Bass and Karel Poláček. The interwar era was the newspaper's golden age. Martinů co-operated with Lidové noviny for five years and besides articles he also sent the editors three of his compositions for the music supplement.

Lucie Jirglová

“KEEP THE BEAT” WON

THE DOCUMENTARY FILM on the *Chap-Book, H. 214* dancing project won the Vize 97 PRIZE OF THE Dagmar and Václav Havel Foundation at the 47th INTERNATIONAL TELEVISION FESTIVAL GOLDEN PRAGUE (16–20 October 2010).

KEEP THE BEAT!

produced by Czech Television,
Czech Republic
in co-operation with the Music
Department of the Theatre
Institute, Prague
Directed by Olga Sommerová

The Dagmar and Václav Havel Foundation Vize 97 Prize was awarded to the programme Keep the Beat! which was produced by Czech Television and directed by Olga Sommerová. The Foundation Vize 97 was impressed by this documentary about the **Chap-Book Project** which was inspired by the Berlin Philharmonic's successful project "Rhythm is it!".

It documents extraordinary performance of Martinů's ballet *Špalíček, H. 214 (Chap-Book)*; a playful and creative approach of the film-makers towards the collaboration between dance professionals and complete beginners. The documentary shows the transformation of the originally indifferent and unqualified children, their joy at their own achievement and the knowledge they have gained through working together on a creative artistic work. ■



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