

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

martinůrevue

JANUARY—APRIL 2010 VOL. X NO. **1**

INTERVIEW WITH CONDUCTOR
JÍŘÍ BĚLOHLÁVEK

FESTIVAL IN BASEL 2009

MARTINŮ EVENTS IN LONDON

MARTINŮ RECORDINGS
IN THE GERMAN RADIO ARCHIVES

**martinů
revisited**
2010 / 120th anniversary
of the composer's birth



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ARCODIVA

ArcoDiva Jaromírova 48, 128 00 Praha 2, Czech Republic
tel.: +420 223 006 934, +420 777 687 797 • fax: +420 223 006 935
e-mail: arco-diva@arco-diva.cz

www.ArcODIVA.cz

IN 2010 TOO 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 works in their 2010 repertoire. We will keep you up to date on this page with the most significant events.

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

The 65th Prague Spring International Music Festival

Prague / 12 May—4 June 2010

16 May 2010 / 4.00 + 8.00 pm

NATIONAL THEATRE / PRAGUE / CZ

Martinů: Bouquet of Flowers / H. 260

Prague Philharmonia, Roman Válek (Conductor)
Kateřina Kněžíková, Markéta Cukrová,
Tomáš Kořínek, Adam Plachetka (Soloists)
Prague Philharmonic Choir, Lukáš Vasilek (Chorusmaster)
Kühn Children's Choir, Jiří Chvála (Chorusmaster)
Hradišťan Dance Company
Ladislava Košíková (Choreography)
Alena Vaňáková (Director)

www.festival.cz

www.narodni-divadlo.cz



Národní divadlo

◀ FESTIVALS ▶

The 65th PRAGUE SPRING
INTERNATIONAL MUSIC FESTIVAL
Prague, 12 May—4 June 2010
www.festival.cz



15 May 2010, 11.00 am

> Martinů Hall, Lichtenštejn Palace

Scherzo, H. 174 A

Hana Brožová Knauerová (Flute)
Petra Matějová (Piano)

16 May 2010, 4.00 and 8.00 pm

> National Theatre, Prague

Nocturno I, H. 91

Bouquet of Flowers, H. 260

Prague Philharmonia, Roman Válek (Conductor)
Kateřina Kněžíková, Markéta Cukrová,
Tomáš Kořínek, Adam Plachetka (Soloists)
Prague Philharmonic Choir
Lukáš Vasilek (Chorusmaster)
Kühn Children's Choir
Jiří Chvála (Chorusmaster)
Hradišťan Dance Company
Ladislava Košíková (Choreography)
Alena Vaňáková (Director)

22 May 2010, 11.00 am

> Martinů Hall, Lichtenštejn Palace

Vigilie, H. 382

Kateřina Chroboková – organ

24 May 2010, 8.00 pm

> Rudolfinum, Dvořák Hall, Prague

Concerto for Oboe and Small Orchestra, H. 353

Concerto for Flute, Violin & Orchestra, H. 252

Prague Chamber Orchestra

Ondřej Kukal (Conductor)

Maurice Bourgue (Oboe)

Clara Novakova (Flute)

František Novotný (Violin)

24 May 2010, 8.00 pm

> Czech National Bank Hall

Sonata for Cello No. 3, H. 340

Michal Kaňka (Cello), Pavel Kašpar (Piano)

30 May 2010, 8.00 pm

> Municipal House, Smetana Hall, Prague, CZ

**Concerto for Piano and Orchestra No. 4,
"Incantations", H. 358**

Czech Philharmonic Orchestra

Zdeněk Mácal (Conductor)

Garrick Ohlsson (Piano)

Opéra national de Paris

24+26+28+30 June 2010

ATELIER LYRIQUE DE L'OPÉRA NATIONAL DE PARIS

Martinů: Mirandolina / H. 346

www.operadeparis.fr



OBITUARY

PHOTOGRAPHY HISTORIAN
ANNA FÁROVÁ DIES

THE INTERNATIONALLY renowned photography historian and theoretician Anna Fárová, who passed away on Saturday 27 February 2010 at the age of 81, was a pioneer when it came to writing about photography as high art. Fárová discovered for the world many giants of Czech photography who were viewed with disdain by the previous regime. Truly momentous were her exhibitions and monographs on Josef Sudek and František Drtikol, as well as her work as curator of the photography collection of the Museum of Decorative Arts in Prague.

Anna Fárová was the daughter of Miloš Šafránek, a close friend of Bohuslav Martinů's.



Anna Fárová with Aleš Březina and Viktor Stoilov of Torst publishers at Martinů Institute in 2006

Šafránek served as a diplomat in France and was a great admirer and champion of Martinů's music. He wrote a monograph titled *Bohuslav Martinů: His Life and Works*, published back in 1961 in English by Allan Wingate in London. Anna (Anette) Šafránková was born in 1928 in Paris and saw Martinů frequently when she was a child. She was instrumental in getting her father's memoirs *Encounter after 50 Years*



Anna Fárová as a small girl with her father Miloš Šafránek

published by Torst (see *Bohuslav Martinů Newsletter*, issue 2/2007, p. 17). The book was launched in 2006 at the Bohuslav Martinů Institute. ■

ZDENĚK MÁCAL'S GIFT

AT THE BEGINNING OF 2010 the Bohuslav Martinů Foundation received a precious gift – the "Circle Blue Print" copy of Martinů's *Symphony No. 1, H. 289* (1942). The owner of the score was the renowned Czech conductor Zdeněk Mácal (1936), who obtained it directly



from Charlotte Martinů. The score contains the conductor's notes, and a list of performances conducted by Zdeněk Mácal.

Bohuslav and, later on, Charlotte Martinů had the autographs duplicated by means of the copying techniques available at the time. Martinů wrote the originals of his compositions on so-called "transparencies", which were copied on to special paper. The most frequently used type of paper was of the Circle Blue Print brand, yet *Symphony No. 1* is on "Maestro" paper. This invaluable source is of great significance for preparation of the complete critical edition of this symphonic work.

On 8 February 2010 Zdeněk Mácal had been awarded the Bohuslav Martinů medal. The medal was presented by Ivan Štraus, Chairman of the Board of Bohuslav Martinů Foundation. ■

NEW ARTICLE
ON OUR WEB PAGES

AN INTERESTING article on Bohuslav Martinů's wife "Charlotte Martinů (1894-1978) – A Faithful Heart" by Patrice Chevy, board member of the International Martinů Circle, can be now downloaded in the section Download at www.martinu.cz ■



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news



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Editors

Zoja Seyčková & Lucie Berná
Bohuslav Martinů Institute
Justin Krawitz (with special thanks)

Publisher's Office

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

Translation

Veronique Firkušný-Callegari
Hilda Hearne

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Jiří Bělohávek
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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 ”

The next meeting of the Board of the International Martinů Circle will take place in Paris on 24 June at 10 am at the Czech Centre, rue Bonaparte. The meeting will coincide with the evening premiere of a new production of the opera *Mirandolina* at Paris Opera's Atelier Lyrique. A meeting with friends of the Mouvement Janáček is also envisaged and we hope that Patrice Chevy will repeat his guided tour of the Paris locations where Martinů resided.

MARTINŮ REVUE NO.2 / 2010 ”

Our next issue will include a preview of **Giorgio Koukl's** latest project. Following his acclaimed recordings of Martinů's entire solo piano output and the complete cycle of piano concertos, he is now engaged in recording for Naxos a large selection of unpublished songs the mezzo-soprano Jana Wallingerová. Some IMC members have generously contributed financial support without which this enterprise would not have been viable. The next edition of the Revue will also contain a report on the forthcoming Prague Spring. **Maurice Bourgue** will be revisiting Prague to perform the Martinů *Oboe Concerto*. The concerts which he gave as director of the Sándor Véghe Academy were among the most memorable events of the Martinů Festivals in the 1990s. Young musicians who appeared with the Academy have since achieved international status and continue to promote the music of Martinů.

LONDON EVENT ”

London-based members will wish to know that there is to be a video screening of last October's acclaimed Brno production of *The Marriage*. It will be presented by Pamela Howard on **Sunday 19 September 2010** at the Lecture Theatre of the Victoria and Albert Museum in South Kensington together with a small related exhibition (starting time to be confirmed). Thereafter Pamela will be returning to Brno to direct a new production of Janáček's *Adventures of Mr Brouček* at the National Theatre.

2010 SUBSCRIPTION PAYMENTS ”

WE WOULD REQUEST members who have not yet paid their 2010 subscriptions to do so as soon as possible through one of our international contacts listed below:

- > **Gregory Terian (Great Britain)**, gtrn@sky.com, +441625523326, 18 Broadway, Wilmslow, SK9 1NB UK, 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@bibliotheekheilo.nl, +31725095262, Gortersweg 6, 1871 CC Schoorl, Netherlands
- > **Robert Simon (USA)**, rcs7684@yahoo.com, mobile number 216-973-7716, 2531 Jackson Ave. Apt 1E, Evanston, IL 60201, 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

Those 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 ■

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: **20 EUR / 25 USD**
- ▶ SUBSCRIPTION FOR CORPORATE MEMBERS: **100 EUR** includes 10 copies of each *Revue* PLUS 3 copies of the non-commercial CD recording from the Bohuslav Martinů Days Festival in Prague
- ▶ SINGLE COPIES OF THE REVUE: **50 CZK / 2 EUR / 3 USD + postage**

For further details and for single copies of the *Martinů Revue* contact:

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

WELCOMES NEW MEMBERS

(in alphabetical order)

- > D. Rey-Bellet (Praga Digitalis), France
- > J. M. Birchall, GB
- > K. Boak, GB
- > D. Bridges, GB
- > Duo Ardašev, CZ
- > John M. East, GB
- > Alan M. Watkins, GB
- > Second Movement Opera Company, Abigail Toland, GB
- > USA University of Michigan, Ann Arbor, USA

Corporate members:

- > ARCO DIVA publishers, Prague, CZ
- > NAXOS, GB



NEW CD FOR IMC MEMBERS

For details see p. 19

THE FRUIT OF DILIGENT

/ CHRISTINE FIVIAN

MARTINŮ WHERE HE BELONGS

This year's International Bohuslav Martinů Days in Basel (Die Internationalen Musikfesttage B. Martinů, IMBM) commemorated the 50th anniversary of the composer's death in style. Numerous important pieces of music were presented. The festival opened with a magnificent gala event staged as an homage to Bohuslav Martinů.

The gala's musical framework was provided by the children's choir SurseeKantorei performing Martinů's songs. The Swiss essayist Iso Camartin introduced the event with moving words and the Czech-Austrian writer Pavel Kohout highlighted the links between Switzerland and the Czech Republic by recounting with a touch of humour the somewhat macabre history of the transfer of Martinů's remains from Frenkendorf to his native Polička in Bohemia and the political frictions that accompanied it.

GAINING A FIRM FOOTHOLD

The opening gala event in Stadtkasino Basel was also made special by a heliogravure designed by the Basel-based artist Hildegard Spielhofer upon the commission of the Swiss Martinů Society. This work of art now hangs in Stadtkasino Basel next to Béla Bartók's memorial tablet and reminds of Martinů's final days, spent upon the invitation of his friend Paul Sacher in the village of Frenkendorf, near where (in the Liestal hospital) he died on 28 August 1959. Martinů has become part of Basel's cultural life, which thanks to him has extended its international appeal. The significance of this fact was also emphasised in a speech given by the President of the City Council of the Basel-Stadt canton, Mr Guy Morin.

The strong media coverage and presence of many prominent personalities from both Switzerland and abroad brought special satisfaction to the festival's initiator and artistic director, the pianist Robert Kolinsky. Established 14 years ago, the Musikfesttage has long cultivated an excellent reputation on the international music scene and now occupies a firm position in the cultural life of Basel.

Festival performances had always met with glowing reviews and visitors came from far and wide, but for a long time this festival remained



▲ Opening concert in the Stadtkasino Basel, 31 October 2009

✦ Frank Peter Zimmermann playing the second violin concerto, 31 October 2010

◀ Artistic director of the festival Robert Kolinsky (far right) with Kathi Wagner and Jiří Menzel

► Televised production of *The Marriage*, NBC Television Station, premiered in 1953



known only to a small circle of music lovers in Basel.

THE FESTIVAL'S ACCLAIM IN MUSIC CIRCLES

The high acclaim of the festival, especially among music circles, is manifested in the number of internationally renowned interpreters who accept invitations to perform in Basel every year. Their interest in the composer has been constantly growing; today Martinů is no longer a marginal composer and his works are becoming ever more frequently part of the core repertoire of many orchestras and soloists. The Academy of St. Martin in the Fields Chamber Ensemble, for instance, has for a considerable period of time regularly had Martinů compositions in its repertoire, while the violinist Frank Peter Zimmermann performed a Martinů violin concerto for the first time, after Robert Kolinsky

had drawn his attention to the piece. As Zimmermann recently said in an interview with the Swiss magazine *Musik und Theater*, he was so enthusiastic about the concerto that he has decided to explore further Martinů works. Zimmermann and the Academy of St. Martin in the Fields Chamber Ensemble were undoubtedly the greatest attractions of this year's festival. However, other internationally renowned interpreters excelled there too. The Stuttgarter Radio-Sinfonieorchester, conducted by Neeme Järvi, dazzled at the opening concert, while at the concluding concert the Czech bassist Miroslav Vitouš recalled of how great a penchant Martinů had for jazz.

IMPLICIT PRESENCE OF MUSIC

Through his emotional and concurrently tense interpretation of *Violin Concerto No. 2, H. 293* Frank Peter Zimmermann gave the approxi-

AND RELENTLESS ACTIVITY



PHOTOS BENNO HUNZIKER (BASEL)

▲ Academy of St. Martin in the Fields Chamber Ensemble, 8 November 2009



EUROPEAN PREMIERE

Martinů's friend and patron, the Swiss conductor Paul Sacher, once said of the composer: "In all my life I have never met a man so simple, so direct, so impressive."

It was obviously this very directness that caused Martinů never to feel superior and always allowed him to remain totally devoid of prejudice against the musical trends of his time.

Owing to this, insight into Martinů's music can only be complete once we have acquainted ourselves with all the facets of his versatile oeuvre, ranging from simple folk and children's songs through works inspired by popular music, jazz and film music to grand symphonies and, finally, extremely compact chamber compositions.

The International Bohuslav Martinů Days aim to put at the centre of attention the composer's lesser known works too. On this occasion it was the opera "The Marriage", based on Gogol's eponymous comedy, which Martinů wrote in the 1950s for the NBC television station. At the time the work was very popular, but it later on fell into obscurity. The NBC footage was long considered lost, yet with Kolinsky's unstinting determination he eventually tracked it down in the Library of Congress. The fact that it was provided to the festival for its European premiere is testimony to the reputation and trust the festival organisers enjoy internationally.

BROADCAST IN 40 COUNTRIES

The IBM programme reflects the endeavour to show the entire wealth of this Martinů's work. Bordering on modernism, it is characterised by a rich stylistic variability which makes Martinů's voice so distinctive. The declared objective of the artistic director, Robert Kolinsky, is to fulfil this endeavour every year. The spectacular success of the most recent festival proves that Mr Kolinsky certainly attained his goal in 2009.

For many years, recordings from Martinů concerts in Basel have been included in the cultural programming of the Swiss radio station DRS2. This time, two television stations are additionally broadcasting the concerts, including the French TV channel Mezzo, whose programmes are broadcast in 40 countries worldwide.

Kolinsky's objective was and still is to convey Bohuslav Martinů's extensive and variegated oeuvre to a wider audience and let it gain the recognition it deserves.

The attention that has been paid to Martinů's music in Basel and throughout Europe owes much to the relentless activity of Robert Kolinsky and his able team, who have supported his efforts with the utmost engagement.

www.martinu.ch

Translated by Hilda Hearne

mately 1,300 concert visitors in the large hall of Stadtkasino Basel a moving insight into Bohuslav Martinů's musical wealth.

Following the concert, many of those in attendance expressed astonishment at how they had been previously unaware of this magnificent music. The reason for the great reception to Martinů's music was explained by Giselher Schubert, Director of the Hindemith Institute in Frankfurt. In his introductory words to the chamber evening, he said: "This music intrigues with its implicit presence, immediate forcefulness; it wins us over completely at the first impression, without us having to learn how it is drawn up in detail. These works have survived in the repertoire of musicians simply because they need them and because again and again they verify in them sheer sonic presence. That is also why it is fitting and historically apt that they are put at the centre of attention in Basel."

UNDERSTANDING MR MARTINŮ'S CIPHER & MAKING IT SING

ALEŠ BŘEZINA
INTERVIEWS CONDUCTOR
JIŘÍ BĚLOHLÁVEK

What role does the music of Bohuslav Martinů play in your life, both professionally and personally?

I first encountered the Martinů phenomenon as a young boy in the Kühn Children's Choir – at the time we were participating in concert performances and a recording of *Otvírání studánek* (*The Opening of the Springs*) under the direction of Mr Kühn, with Jiří Baar as the baritone soloist, Miloslav Doležal as the captivating narrator, and Mrs Markéta Kühnová at the piano at the Rudolfinum and in the recording studio in Domovina. That multifaceted experience was sensational and prophetic. From then on any time as a student that I had a chance to acquaint myself with a Martinů composition, I would jump at the opportunity, whether it was an intimate piano composition, or later on, one of his cello sonatas or concertos. A logical progression of this interest was becoming familiar with and eventually performing his symphonic works and operas.

How long have you been performing his symphonies and how many times have you conducted them by now (and is there one that you have conducted most often)?

I have consistently presented the master's works since 1979, when I conducted his *Fourth symphony* for the very first time in the German city of Cologne – we had arranged to do a radio recording with the WDR Symphony Orchestra. This is the symphony that I have prepared most often, and as of today I have performed it a total of 97 times with 45 different ensembles. Similarly with the *Phantaisies symphoniques* (*Symphony No. 6*), and after that, to a significantly lesser degree, come performances of the First and Third Symphonies, and finally the Fifth and Second Symphonies, which I have conducted only a few times. That said, on the back burner of my mind there are still other orchestral works that interest me, such as the *Double Concerto for Strings, Piano and*

Timpani, the *Toccatà e Due Canzoni*, and the *Frescoes of Piero della Francesca*, among others.

How do you perceive the change in the public's approach to Bohuslav Martinů's music over the period of your own musical activity – both here and abroad?

It is indisputable that the public's reception and appreciation of Martinů's music has undergone a substantial and positive evolution, and I am certain that it is precisely the level of attention that performers are devoting to the composer's rich legacy that is the determining factor underlying the change in the public's perception. Last year's and this year's double anniversaries contributed to this trend by motivating many self-contained projects all over the world, and the successful grouping of these individual contributions under the umbrella of the "Martinů Revisited" project imbued all these efforts with tremendous relevance.

Which are your favourite B. Martinů operas and when and where have you presented them?

I think I love *Řecké pašije* (*The Greek Passion*) best – this was assigned to me for my debut



at the National Theatre in Prague in 1984, and I returned there to do a new production of it three years ago. In the interim, I conducted a concert version in Edinburgh at the festival there. Naturally, I also have a very close relation-



Jiří Bělohlávek and Jaroslava Pěchočová, *Bohuslav Martinů Days 2007*

PHOTO ZDENĚK CHRAPEK

ship with *Hry o Marii (The Plays of Mary)* – I first recorded this opera for Supraphon with the Prague Symphony (1983), after which I led a production at the Janáček Opera in Brno, and finally last fall I did a production with the members of the National Theatre in Prague.

With *Juliette* I have also had experiences with both staged and concert performances – at the Opera Bastille in Paris, at London’s Barbican Hall with the BBC Symphony Orchestra and Magdalena Kožená in the title role, and two years from now we will be preparing it in Geneva.

A delightful experience was taping the one-act operas *Slzy nože (Tears of the Knife)* and *Hlas lesa (The Voice of the Forest)* with the Prague Philharmonia – we made this recording once again for Supraphon, and later on it was used in a TV production.

What do you feel are the chances for Martinů’s solo concertos on international concert stages?

The solo concertos are alive, or else eking out their living completely dependent on the interest of soloists – I would say that the works that have the greatest hope for a lasting presence are the *Concerto for Violin and Orchestra No. 2*, which is now coming to the attention of young violinists; the *Concerto for Violoncello and Orchestra No. 1*, which is a very gratifying piece; and perhaps the *Concerto for Piano and Orchestra No. 4*, “*Incantations*”. Personally, it surprises me that the *Rhapsody-Concerto for Viola and Orchestra*, which is highly original and offers beautiful music as well as a wonderful opportunity for solo viola, isn’t more popular.

For a conductor, what is the most gratifying aspect of Martinů’s music and, conversely, the most difficult?

B. Martinů’s music always offers a challenge – its structure is not always easy to grasp right away, the score does not preclude the possibility of misunderstanding a phrase, it is always necessary to carefully study the form. It doesn’t reveal itself easily. Of course it holds the magic of adventure, and furthermore, an utterly sweet reward if we succeed in accurately understanding and deciphering Martinů’s cipher and making it sing.

Translated by
Veronique Firkušný-Callegari

review

LITURGICAL MASS IN PRAGUE

/ MILAN ČERNÝ

THE NATIONAL THEATRE in Prague presented the *Plays of Mary, H. 236*. The work originated during the period that the composer spent in



The Plays of Mary in the National Theatre, Prague

Paris in the 1930s, when he was enchanted by the world of folk drama and liturgical dramatic texts, with their optimistic and inspiring characteristics. The final form of four miniature operas was something that the composer had thought through very precisely. The two mini-dramas – the opening *Wise and Foolish Virgins*, which draws on an old French miracle play, and the pastorate of the third part, *The Nativity* – come across with regard to the whole as contrasting sections, countering the more exalted miracles of *Mariken of Niméque* and *Sister Pascaline*. Jiří Heřman’s directorial vision for this new National Theatre production contradicted this notion, unifying the disparate parts into a compact operatic tetralogy. The director and his team transformed the folklorically simple and intimately conceived pageant that Martinů had intended into a full-blown spectacle in the guise of a ceremonial mass. The wings of an altar open up before the viewers and in a play of colourful costumes, shadows and stylized choreographic elements the story of the Virgin Mary is told. Overall the production makes a powerful impression. Heřman has an exquisite sense for theatre replete with symbolism; the

obligatory “figurines” round out individual *tableaux*, all unfolds before the viewer’s eyes in the manner of splendid frescoes. The musical preparation of Jiří Bělohávek, a great connoisseur and proponent of the composer’s work, also fit beautifully into the overall conception. He agreed not only with Heřman’s direction, but even with the acoustical distribution of the chorus among the audience, which resulted in the creation of an inimitable and, indeed, compelling atmosphere. Naturally in this format the opera came across as more of an oratorio, which due to the showy effects lost its original stylistic simplicity. But this is also a viable path, and a director is entitled to work with material according to his own ideas. It is just a pity that in this final configuration the visual, and towards the end the rather tiresomely megalomaniac dogma, overpowered the purity and intelligibility of the form. Perhaps the explanation lies in the fact that the staging grew out of a collaboration with the Polish opera house in Wrocław.

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Translated by Veronique Firkušný-Callegari

BOHUSLAV MARTINŮ FOUNDATION COMPETITION 2009 3–4 December 2009 IN THE CATEGORY: VIOLIN

- 1st prize** MICHAL SEDLÁČEK
2nd prize BARBORA VALEČKOVÁ
KRISTÝNA KOČOVÁ
3rd prize MAGDALÉNA MAŠLÁŇOVÁ
ONDŘEJ PUSTĚJOVSKÝ

**Award for the best interpretation
of Bohuslav Martinů’s work:**
MICHAL SEDLÁČEK

Honourable mention:
MARIE HUJEROVÁ
VÍT CHUDÝ

Josef Hercl Society Award:
ONDŘEJ PUSTĚJOVSKÝ



BOHUSLAV MARTINŮ YEAR IN POLIČKA 2010

LUCIE JIRGLOVÁ

In addition to similar fates and aesthetic opinions, the exhibition will present the two artists in opposite roles – Martinů as a visual artist and Zrzavý as a music lover. Families with children and organisers of school excursions will relish the exhibition's interactive section entitled "Come and play with the painter", while connoisseurs of Zrzavý's creation will have the opportunity to see an artwork lent by the National Gallery in Prague.

All year round the Bohuslav Martinů Center offers a guided tour of four new permanent displays, the town ramparts and the room

the printed guide "Through Polička in the Footsteps of Bohuslav Martinů". A special tourist route will be presented for the first time within the traditional night-time sightseeing of the town on 5 June and will lead Polička visitors not only to the well-known places but also to the house in which the young Martinů took his violin lessons and the royal lane where he liked taking walks.

The year-round programme will be supplemented by numerous concerts and competitions, which will again be joined by the Polička Music School as a performer and organiser,



Bohuslav Martinů with all the senses

PHOTO NADĚŽDA ŠAUEROVÁ

THE STRAINS of the final concert of the 2009 Bohuslav Martinů Year in Polička have barely died away and now we have entered another anniversary year. In co-operation with other organisations, the Municipality of Polička has prepared a bounteous cultural programme dedicated to the work of its native son.

One of the events aimed at promoting Martinů among the general public was a special gastro-nomic evening entitled "Bohuslav Martinů with all the senses". On 10 March 2010 the visitors had the opportunity to savour eight courses from four periods of the composer's life. Potato pancakes with crackling represented the food of ordinary people in the Vysočina region. The Paris period was represented by frogs' legs, while the American sojourn found expression in roast duck (a delicacy Martinů's compatriots would prepare for him). The feast was rounded off by Italian macaroni according to the recipe from Marie Martinů's cookery-book. The successful evening replete with the aromas of delicious fare was accompanied by a music programme performed by pupils of the Polička Music School.

The Bohuslav Martinů Center (CBM), newly opened after reconstruction, has renewed the tradition of spring exhibitions, each focused on a certain aspect of the composer's life and work. The theme of this year's exhibition, which on 15 May 2010 will open the 13th edition of the Bohuslav Martinů Fest, is Martinů's artistic friendship with the painter Jan Zrzavý. The two Vysočina natives and Francophiles have more in common than it would seem at first glance.

in the church tower where the composer was born. After several years of hard work, on 8 February 2010 the Saint James Church was finally declared a Czech national cultural monument. Inclusion on such a prestigious list has great significance for this beautiful Neo-Gothic structure since these monuments have a better chance of attaining finance within restoration programmes and getting into the awareness of the wider public. The Bohuslav Martinů Center is also preparing for this season

as well as by the participants in Ameropa 2010, the 17th International Chamber Music Festival and Courses. Visitors can also look forward to concerts held to commemorate the anniversaries of Martinů's birth and death.

www.muzeum.policka.net
www.tyluvdum.cz

The author is working as a musicologist in the Bohuslav Martinů Center, Polička

Translated by Hilda Hearne

PEEPHOLE INTO THE BOHUSLAV MARTINŮ CENTER IN POLIČKA

FERDINAND MARTINŮ, probably with the assistance of his son Bohuslav or František, made a sophisticated and elegant model of Polička's St. James Church. In 1908 he donated it to the Museum Society.

The Martinů family was closely linked with this building; it has been ascertained that the composer's grandfather František Klimeš, a joiner, co-created its interior (church benches). Bohuslav Martinů honoured the church with his *Hymn to St. James, H. 347*, which he wrote in July 1954 in Nice. The composition was premiered in Polička on 31 July 1955 with Jaroslav Maděra conducting.

Lucie Jirglová



PHOTO JIŘÍ HÁJEK

LIST OF MARTINŮ'S WORKS VIII

Special Series

CATEGORY/

CONCERTOS

SUBCATEGORY/

CONCERTOS FOR OTHER SOLO INSTRUMENTS AND ORCHESTRA / DOUBLE, TRIPLE, QUADRUPLE CONCERTOS

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. The next subcategory are the *Concertos for Other Solo Instruments and Orchestra and Double, Triple, Quadruple Concertos* (listed in alphabetical order). The basic data on the works listed here have been taken from the online catalogue of Martinů's œuvre at <http://katalog.martinu.cz/martinu/catlist.php>

Abbreviations/

ar.	harp
archi	string section
batt.	battery
cel.	celesta
cl.	clarinet
cemb.	harpsichord
cmp.	chime-bells
cond.	conductor
cor.ing.	English horn
fg.	bassoon
picc.	piccolo
pf.	piano
rull.	tenor drum
tamt.	tamtam
timp.	timpani
tr.	trumpet
trbn.	trombone
vl.	violin
xlf.	xylophone

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.

CONCERTOS FOR OTHER SOLO INSTRUMENTS AND ORCHESTRA

CONCERTO FOR HARPSICHORD AND SMALL ENSEMBLE H. 246

Durata: 17'30"

Place of composition: Paris (France)

Date of composition: 1935

Performing forces: 1001-0000-pf.-archi (3 vl., vla, vlc., cb.)-cmb.

Dedication: Marcelle de Lacour

Performer(s) of premiere: Marcelle de Lacour (cmb.), Henri Tomasi (cond.)

Premiere: 29.1.1936

Archive: Universal Edition, Wien, Austria

Publisher: Universal Edition, Wien, U. E. 12786 LW, 1958

Copyright: Universal Edition, Wien

CONCERTO FOR OBOE AND SMALL ORCHESTRA H. 353

Durata: 16' (17'30")

Place of composition: Nice (France)

Date of composition: 1955

Performing forces: 2021-2100-pf.-archi-ob.

Dedication: Jiří Tancibudek

Premiere: 8. 8. 1956

Archive: Bibliothèque nationale de France, Paris, France

Publisher: Max Eschig, Paris, M. E. 7094, 1960

Copyright: Max Eschig, Paris

RHAPSODY-CONCERTO FOR VIOLA AND ORCHESTRA H. 337

Durata: 18'

Place of composition: New York (USA)

Date of composition: 1952

Performing forces: 2222-4200-timp.-tmb.-rull.-archi-vla.

Dedication: Jascha Weissi

Performer(s) of premiere: Cleveland Orchestra, Jascha Weissi (vla.), George Szell (cond.)

Premiere: 19.2.1953

Archive: Bärenreiter Verlag, Kassel, Germany, B.A. 4316, 1962

Publisher: Bärenreiter, Kassel

Copyright: Bärenreiter, Kassel

DOUBLE, TRIPLE, QUADRUPLE CONCERTOS

CONCERTINO FOR PIANO TRIO AND STRING ORCHESTRA H. 232

Durata: 20'

Place of composition: Paris (France)

Date of composition: 1933

Performing forces: vl.-vlc.-pf.soli-archi

Dedication: Trio Hongrois

Performer(s) of premiere: Basler Kammerorchester, Trio Hongrois (Tibor Harsanyi, pf., Walter Kägi, vla., Richard Sturzenegger, vlc.), Paul Sacher (cond.)

Premiere: 16.10.1936

Archive: Bohuslav Martinů Center in Polička, Czech republic

Publisher: Melantrich, Prague, M. 284, 1949

Copyright: Bärenreiter, Kassel

CONCERTO FOR FLUTE, VIOLIN AND ORCHESTRA IN G H. 252

Durata: 19'

Place of composition: Paris (France)

Date of composition: 1936

Performing forces: 1222-2100-pf.-archi-fl.-vl.

Dedication: Marcel Moyses, Blanche Honegger
Performer(s) of premiere: Orchestre de Société des Concerts du Conservatoire, Marcel Moyses (fl.), Blanche Honegger (vl.), Philippe Gaubert (cond.)

Premiere: 27.12.1936

Archive: Kassel, Germany

Publisher: Bärenreiter, Kassel, B.A. 3910, 1961

Copyright: Bärenreiter, Kassel

CONCERTO FOR PIANO TRIO WITH STRING ORCHESTRA H. 231

Durata: 21'

Place of composition: Paris (France)

Date of composition: 1933

Performing forces: vl.-vlc.-pf.soli-archi

Performer(s) of premiere: Lucerne Festival Strings, Rudolf Baumgartner (cond.)

Premiere: 31.8.1963

Archive: Paul Sacher Foundation, Basel, Switzerland

Publisher: Max Eschig, Paris, M. E. 7674, 1965

Copyright: Max Eschig, Paris

CONCERTO FOR STRING QUARTET WITH ORCHESTRA H. 207

Durata: 18'30"

Place of composition: Paris (France)

Date of composition: 1931

Performing forces: 2222-2220-timp.-batt.-archi.-2 vl.-vla.-vlc.

Dedication: Quatuor Pro Arte

Performer(s) of premiere: London Philharmonic, Quatuor Pro Arte, Malcolm Sargent (cond.)

Premiere: 10.10.1932

Archive: Schott, Mainz, Germany

Publisher: Schott, Mainz, Nr. 3314, 1932

Copyright: Schott Söhne, Mainz

CONCERTO FOR TWO PIANOS AND ORCHESTRA H. 292

Durata: 24'30"

Place of composition: New York (USA)

Date of composition: 1943

Performing forces: 2222-2200-timp.-batt.-arch.-2 pf.

Dedication: Genia Nemenoff, Pierre Luboschutz

Performer(s) of premiere: Philadelphia Orchestra, Genia Nemenoff (pf.), Pierre Luboschutz (pf.), Eugene Ormandy (cond.)

Premiere: 5.11.1943

Archive: Schirmer Archive, New York, USA

Publisher: Associated Music Publishers, New York

Copyright: Associated Music Publishers, New York

CONCERTO FOR TWO VIOLINS AND ORCHESTRA NO.2 IN D H. 329

Durata: 19'

Place of composition: New York (USA)

Date of composition: 1950

Performing forces: 2222-4231-timp.-batt.-archi-2vl.

Dedication: Gerard Beal, Wilfred Beal

Performer(s) of premiere: Dallas Symphony Orchestra, G. Beal (vl.), W. Beal (vl.), Walter Hendl (cond.)

Premiere: 14.1.1951

Archive: Bohuslav Martinů Center in Polička, Czech Republic

Publisher: Bärenreiter, Kassel, B.A. 3842, 1962

Copyright: Bärenreiter, Kassel

CONCERTO FOR VIOLIN, PIANO AND ORCHESTRA H. 342

Durata: 29'30"

Place of composition: New York (USA)

Date of composition: 1. 12. 1952 – 10. 3. 1953

Performing forces: 2222-4231-timp.-batt.-archi-vl.-pf.

Dedication: Benno Rabinof, Sylvia Rabinof

Performer(s) of premiere: San Antonio Symphony Orchestra

Premiere: 13.11.1954

Archive: Bohuslav Martinů Center in Polička, Czech Republic

Publisher: Bärenreiter, Kassel

Copyright: Bärenreiter, Kassel

DUO CONCERTANT FOR TWO VIOLINS AND ORCHESTRA H. 264

Durata: 16'

Place of composition: Nice (France)

Date of composition: 1937

Performing forces: 2222-2210-timp.-ptti.-pf.-archi-2vl.

Dedication: Georges Desarzens, Victor Desarzens

Performer(s) of premiere: Orchestre de la Suisse Romande, Ernst Ansermet (cond.), Georges Desarzens (vl.), Victor Desarzens (vl.)

Premiere: 10.2.1938

Archive: Bärenreiter, Kassel, Germany

Publisher: Bärenreiter, Kassel, B.A. 4317, 1963

Copyright: Bärenreiter, Kassel

SINFONIA CONCERTANTE FOR VIOLIN, VIOLONCELLO, OBOE, BASSON, ORCHESTRA AND PIANO H. 322

Durata: 21'

Place of composition: New York (USA)

Date of composition: 1949

Performing forces: 0020-2000-pf.-archi-vl.-vlc.-ob.-fg.

Dedication: Maja Sacher

Performer(s) of premiere: Basler Kammerorchester, Paul Sacher (cond.), Petru Manoliu (vl.), Louis Fest (vlc.), Alexander Gold (ob.), Henri Bouchet (fg.)

Premiere: 8.12.1950

Archive: Bohuslav Martinů Center in Polička, Czech Republic

Publisher: Boosey&Hawkes, London – New York, B&H 17063, 1951

Copyright: Boosey&Hawkes, London – New York

MARTINŮ TREASURES IN THE GERMAN RADIO ARCHIVES

/ GREGORY TERIAN

WE HAVE BEEN ATTEMPTING to assemble comprehensive details of historic performances of works by Martinů retained in the various radio archives in Europe and America. Some archives have proved to be almost impenetrable but it came as no surprise to find that German Radio has preserved a substantial and well documented series of broadcasts of considerable historic significance from the post-World War II era.

Of particular interest are performances by artists known to the composer in works which they never committed to disc. Prominent among this group is **Rafael Kubelík**. He first visited Germany in 1960 when his programme with the Köln Radio SO included *Frescoes of Piero della Francesca*, *H. 352* and the *Harpichord Concerto*, *H. 246* with **Stanislav Heller** as soloist. The following year he took over the Bavarian Radio SO where he made many commercial recordings for the DGG label. These recordings included but a single work by Martinů. Among the wealth of Kubelík's performances held in the Munich archives, that of the *Field Mass*, *H. 279* (1968) stands out. He had premiered the work in Prague in 1946, but never recorded it. Also in the archives is his reading of the *Symphony No. 6*, *H. 343* (1962).

Apart from Kubelík, the Munich orchestra also performed Martinů works with other notable conductors of the time, including the *Concerto Grosso*, *H. 263* with **Rudolf Kempe** (1964), and the *Concerto for String Quartet and Orchestra*, *H. 207* with the **Koechert Quartet** and the American conductor **Dean Dixon** (1969). **Kurt Redel** and **Georg Retyi-Gazda** performed the *Concerto for Flute, Violin and Orchestra*, *H. 252* in 1964. **Eva Bernáthová** visited Munich in 1971 to present the *Concertino for Piano and Orchestra*, *H. 269* with the conductor **Hermann Michael**. It is a work with which she had become closely identified having made a recording for Supraphon before leaving Czechoslovakia following the events of 1968.

Among conductors one does not readily associate with Martinů, **Hans Schmidt-Isserstedt** and his Norddeutscher Rundfunk SO in Hamburg programmed such works as the *Concerto for Two Pianos and Orchestra*, *H. 292* with **Margaret** and **Claire Kitchin** and the *Double Concerto for Two String Orchestra, Piano and Timpani*, *H. 271* (both in 1967). In 1958, the *Concerto for Oboe and Orchestra*, *H. 353* was performed with its dedicatee **Jiří Tancibudek** who left Czechoslovakia in 1950. Soloist and conductor had previously given the world premiere of the work in Australia. **Christoph von Dohnanyi**, who would succeed Schmidt-Isserstedt in Hamburg, conducted the rarely heard *Suite Concertante* with **Thomas Brandis** as soloist (1959). Among visiting conductors, **Paul Sacher** directed the *Toccata e due canzoni*, *H. 311* (1963) and **Zdeněk Košler** performed the *Symphony No. 6* (1970).



Rafael Kubelík

A unique recording exists in the Süddeutscher Rundfunk archives of **Pierre Fournier** performing the second version of the *Cello Concerto No. 1*, *H. 196 II* with the SDR SO conducted by **Ernest Bour** (1953). This version of the concerto was created in 1939 exclusively for Fournier. It contains a prominent part for the orchestral piano and is markedly different to the final version. No other recording is known to exist. Also in 1939, Martinů composed the *Cello Sonata No. 1*, *H. 277* for Fournier, who later made a commercial recording of the work with his son **Jean Fonda** for CBS. That recording has not been reissued on CD and the master tape is said to be lost. However, festival performances which the Fourniers gave in 1965/66 have been preserved in the archives. Also retained is a performance of the *Cello Sonata No. 2*, *H. 286* given by **Andre Navarra** and **Jacqueline Dussol** in 1963.

Some of the earliest preserved recordings come from **Henri Honegger**, who commissioned and was the dedicatee of the *Sonata da Camera for Cello and Chamber Orchestra*, *H. 283*. He performed it at the 1949 Edinburgh Festival and remained faithful to the work throughout his career. Among surviving archive recordings are those with the Stuttgart Radio SO under **Hans Muller-Kray** (1951) and the Köln Radio SO under the Hungarian conductor **Lazlo Somogy** in 1962.

As with the networks in West Germany, the Radio in the American Sector of Berlin was active in promoting Martinů's music. Using their in-house RIAS Symphony Orchestra they broadcast the



Germaine Leroux with Bohuslav Martinů in Paris, 1934

Toccata e due canzoni, *H. 311* under **Victor Desarzens** (1953) and the *Sinfonia Concertante No. 2*, *H. 322* conducted by **Lawrence Foster** (1973), while **Rudolf Baumgartner** and the Lucerne Festival Strings delivered the *Concertino for Piano Trio and String Orchestra*, *H. 232* (1963).

Of particular interest among solo piano recitals are two dating from 1957 and 1963, given by **Germaine Leroux**, the wife of the composer's friend **Miloš Šafránek** and dedicatee of the *Piano Concerto No. 2*, *H. 237* and the *Sinfonietta Giocosa*, *H. 282*. Among Martinů's works included in her recitals were the *Borová*, *H. 195* and *Trois esquisses*, *H. 160*.

The legendary pianist **Mieczyslaw Horszowski**, a friend of Martinů from the New York years, included the *Etudes and Polkas, Book 3*, *H. 308* in a 1962 recital for Westdeutscher Rundfunk. **Charles Rosen** who had been one of his composition students at Princeton, was another pianist to feature the composer's works in a recital (SDR 1958).

Among compositions for wind instruments, we find **René le Roy** performing the *Trio for Flute, Cello and Piano*, *H. 300* with **Jacques Fevrier** and **Roger Albin** (SDR 1953). He had taken part in the first performance of the work in New York in 1945. Also preserved is his performance of the *Sonata for Flute and Piano*, *H. 306* (1953). Elsewhere **Jacques Fevrier** accompanies the cellist **Maurice Gendron** in the *Rossini Variations*, *H. 290*, a popular encore piece of the time.

MARTINŮ IN SCOTLAND

One of the most intriguing archives is that accumulated by the former East German Radio. During the wartime years performance of Martinů's music was forbidden in Germany. The newly established radio network in the Soviet zone was quick to acquire one of the first Martinů recordings to appear after the war, a set of Ultraphon 78s with the **Quartet of the National Theatre in Prague** performing the *String Quartet No. 2, H. 150* made in October 1945. Thereafter broadcast performances of works by Martinů became a regular feature on East German Radio with the orchestras of Berlin Radio under **Artur Rother** and Leipzig Radio under **Herbert Kegel** delivering such works as the *Tre Ricercari, H. 267* (1950) and *Concerto Grosso, H. 263* (1957).

The 1960s and 1970s saw performances by conductors one does not readily associate with Martinů, such as **Klaus Tenstedt** in the *Symphony No. 6, H. 343* (1968). Remarkably, *The Parables, H. 367* appears to have been more popular in East Germany than elsewhere. Surviving broadcasts include those by the distinguished conductor **Franz Konwitschny** with the Berlin Staatskapelle (1961) and by the Leipzig Gewandhaus under **Václav Neumann** who became the orchestra's permanent conductor in the 1960s. It is also surprising to find **Kurt Masur** directing a performance of the comic opera *The Marriage, H. 341* with the Leipzig Radio SO (1962) given the American television origins of the work. Of pianists, **Siegfried Rapp** delivered his version of the *Concertino for Piano Left-Hand, H. 173* with the Leipzig Radio RSO under **Ude Nissen** (1962). It is said to differ significantly from the composer's original. Rapp recorded it for the Eterna label.

As might be expected, visiting Czech quartets performing Martinů were to the fore, including the **Talich Quartet** delivering the *7th Quartet*, the **Janáček Quartet** with the *3rd and 5th Quartets*, the **Novák Quartet** in the *5th and 6th*, and the **Prague Quartet** with the *3rd Quartet*. The **Czech Nonet** also appeared regularly. Martinů had dedicated his 1959 *Nonet No. 2, H. 374* to them and they almost invariably included it in their programmes during the 1960s.

The performances mentioned above are but a small selection of the archival broadcasts which have been preserved in Germany. A striking feature is the frequency of Martinů broadcasts in both East and West Germany. Seemingly the composer's music bridged the Cold War divide. Certain of the recordings are of outstanding historical significance. One can but hope that they will attract sufficient interest to merit eventual release on CD. Full details of all these surviving archive recordings are now retained by the Martinů Institute in Prague.

(with special thanks to Andreas Rühl of Deutsches Rundfunkarchiv, Jutta Lambrecht of Westdeutscher Rundfunk and Rüdiger Albrecht of Deutschlandradio)

Patrice Chevy has obtained comprehensive details of historic Martinů performances preserved in the French Radio archives and his article on the subject will appear in a future edition of the Martinů Revue.

/ GREGORY TERIAN

IN ONE OF THE MOST enterprising events of the 2009 anniversary year, the BBC Scottish Symphony Orchestra staged a series of concerts in Glasgow entitled *Bohemian Rhapsodies* which featured performances of all five Martinů piano concertos, perhaps the first occasion on which this has been done. Many of us heard the subsequent broadcasts on BBC Radio 3.

The gifted young Czech pianist Ivo Kahánek opened the cycle on 12 November with a performance of the *Piano Concerto No. 3, H. 316*, with Stefan Solyon conducting. They returned two weeks later for the penultimate concert with the *Piano Concerto No. 5 (Fantasia Concertante), H. 366*. Martinů Circle members who were present in Brno last October will recall Kahánek's impressive performance of the 5th Concerto at the Moravian Autumn Festival. The Glasgow concerts certainly enhanced Kahánek's international standing and one can but hope that it will give impetus to further performances of the somewhat undervalued *5th Concerto*.

The great novelty of the series came on 19 November with a performance of the *Piano Concerto No. 1, H. 149*, a work dating from the early part of Martinů's Parisian stay with the evident influence of Roussel coming into play. The work is rarely heard in the concert hall and this was believed to be the first ever UK performance. The Australian pianist Piers Lane clearly empathised with the spirit of this concerto which he delivered in winning style with exuberance and delicacy to match its changing moods. The orchestra under Petr Altrichter was fully committed to the concept and gave lively and sympathetic support. As heard over the radio, the audience response was highly enthusiastic. It makes one wonder why this concerto suffers such neglect.

The *Piano Concerto No. 2, H. 237* was accommodated within the BBC Radio 3 series entitled *Discovering Music*, in which selected works are analysed and discussed prior to a complete performance. Martin Roscoe, who hails from the North West and who studied at the Royal Northern College of Music in Manchester, was a happy choice as soloist.



Ilan Volkov



Garrick Ohlsson

He also contributed his views on the concerto and demonstrated the difficulty of some of Martinů's piano writing. The performance which followed confirmed Roscoe's sympathetic approach to one of the most easily accessible of Martinů concertos. The conductor was Tecwyn Evans.

The American pianist Garrick Ohlsson brought events to a rousing conclusion on 3 December with the conductor Ilan Volkov in a performance of the *Piano Concerto No. 4 (Incantation), H. 358*. Ohlsson has adopted this concerto in recent times and immediately prior to the Glasgow concert had performed it on four occasions with the New York Philharmonic. His performance conveyed the power and drama of *Incantation* in full measure. It must surely rank among the finest performances to be heard since the heyday of Rudolf Firkušný. Czech audiences will have the opportunity of hearing Ohlsson's interpretation during the forthcoming International Prague Spring Festival.

All praise to Simon Lord, Senior Producer for the BBC Scottish SO. This unique project was his brainchild which, by enlisting a stimulating group of soloists from differing backgrounds, reinvigorated our interest in these concertos. It was an outstanding event which will remain in the memory as one of the highlights of 2009.

CZECH FESTIVAL IN

BBC



/ PATRICK LAMBERT

SPANNING 19 DAYS (2–20 February), the Czech Festival 2010, jointly supported by the Czech Centre, Bohuslav Martinů Foundation and Bernard Beer, provided London audiences with a heart-warming respite after the cold and dreary winter weather, amounting to an ambitious musical feast, with the Czech National Symphony Orchestra and Schubert Ensemble in Cadogan Hall, the BBC Symphony Orchestra at the Barbican and the London Philharmonic Orchestra at the Royal Festival Hall. Yet another event flying the Martinů Revisited ensign, it offered plentiful delights for Martinů enthusiasts.

The opening concert on 2 February had as its centre-piece the rarely heard *Concerto for Two Violins and Orchestra, H. 329* composed in New York in 1950, which the writer of the publicity blurb in the Festival brochure confused with the famous *Double Concerto, H. 271*, from 1938 – “a dramatic and startling work... that will no doubt make a great impact...”. No such claims could be made for this American concerto, which was designed primarily as a vehicle for the virtuosity of the talented young Beal Twins from Brooklyn, who commissioned the work. For this performance the violin soloists were drawn from the front desk of the orchestra. Certainly no twins, they were almost comically contrasted in height, the tall Jiří Hurník towering above his shorter colleague Antonín Hradil, who was virtually hidden from view by his large music stand. Under Libor Pešek’s flowing direction, they gave an entertaining account of the music, though I am not sure I was alone in missing a true slow movement that would have provided a contrast in Martinů’s lyrical vein. Instead, a Moderato, taken here rather speedily and with a hint of ‘hillbilly’ influence, merges almost imperceptibly into the final Allegro con brio movement.



Czech National Symphony Orchestra

Inconveniently earlier on the same day (12.30 – 2.30 pm), this concert was very appropriately prefaced by a screening of the fascinating documentary “Martinů and America” (2000), introduced by Aleš Březina, who had sought out and interviewed the composer’s surviving American pupils and friends. A pity the audience was rather sparse, but I suspect many were deterred by the 5 hour interval between events, the Cadogan Hall unfortunately being required for rehearsal in the afternoon.

Three days later, the much-admired Schubert Ensemble presented a programme of Czech music which opened with an immaculate performance of Martinů’s *Piano Quartet, H. 287*, also composed in America but at the start of the composer’s stay (1942). Particularly striking was the beautifully crafted central Adagio, with its opening section for strings alone and cadenza for piano. Here, the pianist William Howard displayed effortless virtuosity and I was sorry not to have been able to attend his solo recital a week later “From Brno to Prague”, which included a selection of *Etudes and Polkas, H. 308*.

Among the highlights of the Festival for those with a truly serious interest in Martinů’s music was the Study Day (Saturday, 6 February) held in the Mozart Room at the Barbican Centre

which was devoted to “Martinů and the Symphony”. Mounted by the London University’s Institute of Musical Research in association with the BBC SO and masterminded by Sharon Choa (University of East Anglia), it brought together from far and wide six musicologists to speak about the many facets of Martinů’s symphonic output. Considering its rather specialist appeal, the event drew a surprisingly large audience, also from far and wide (one enthusiast informed me that he had made the journey from Cornwall, another from Portsmouth). As Sharon, who chaired the first session, promised – all six speakers were to approach this music from very different standpoints.

Aleš Březina launched the day with a well-documented paper on the genesis, style and content of the *Symphony No. 1, H. 289* – “The beginnings of Martinů’s symphonic invention” – revealing that it was Martinů himself who in 1941 had proposed writing a symphony for Koussevitsky. His conductor friend had simply formalised the arrangement by making this an official commission – with the added request that it should be dedicated to the memory of his wife Natalia.

Next, Paul Wingfield (University of Cambridge) explored, with illustrations, “Martinů’s

LONDON FEATURES MARTINŮ IN AMERICA



Conductor Libor Pešek



Study Day "Martinů and the Symphony"

manipulation of convention in the first movement in the *Fifth Symphony*". Aided by a handout, we were alerted to technical aspects concerning tetrachords and key relationships.

This was followed by a more general analysis of "The Melodic style of Martinů's Symphonies" by Mike Crump, whose book "Martinů and the Symphony" is about to be published by Toccata Press (proof copies were available for inspection). Also with the aid of a handout, he demonstrated how the composer's thematic material could be distilled down to germ-cells, often consisting of neighbouring tones, which fall into a number of categories, or families, e.g. auxiliary, reflexive, cadential, the 'Juliette cadence' among them.

After coffee, the second session, chaired by Aleš Březina, opened with an examination of the *Symphony No. 3, H. 299* – "Martinů's Tragic Symphony" – by the biographer and cataloguer of Martinů's works Harry Halbreich. Having confessed that he had mislaid his prepared talk, he preceded to explore, with beguiling charm and just a few notes, the expressive power of this exceptional work, which the composer himself referred to as "my pride – it is tragic in tone, and I was homesick when I wrote it". We learned among many other things that the lightening of mood towards the end of the

symphony can be related to the hopeful news of D-Day, noted down by the composer in the manuscript.

Then Sharon Choa brought to bear her expertise both as conductor and musicologist on the complexities involved in creating a critical edition of the symphony that followed – "*America vs Prague: an Evaluation of the Sources and Effects in Performance of Martinů's Symphony No. 4*". Her handout included very detailed tables of the multifarious performances and recordings and of the various sources. She argued that it is possible to justify the existence of two different performing versions of the score.

With time fast running out, Jan Smaczny (University of Belfast) had to rather rush through his interesting exploration of the *Symphony No. 6, H. 343* – "Martinů and 'Symphony Fantasy'". Suspicious of programmatic elements, he felt it safer to approach this work as pure or absolute music. The remarkable similarity between one of the most prominent motifs of the symphony with the famous 'memento mori' motif from Dvořák's Requiem (tellingly demonstrated by illustrations from both works) Jan regarded as a "red herring" and pure coincidence. But I recall that the conductor Jiří Bělohlávek, when asked about this possible echo from the Requiem, once

remarked: "Well, it can't be proved, but I think it's intentional. It's not so much a quotation as a reflection of a mood. It's as if this is Martinů's final accounting of himself..."⁽¹⁾

After lunch, Petr Ruttner's 43 minute film "The Certainties of Bohuslav Martinů", from a year before the collapse of communism, was shown.⁽²⁾ Despite moving moments, e.g. the baritone solo from the *Opening of the Springs, H. 354*, it now comes across as very much 'of the period', still promulgating the official attitude towards Martinů's music and drawing a veil over the reason for his continued exile after the war.

To round off the day, a panel discussion with audience participation, was chaired by the broadcaster Christopher Cook. It was especially interesting to hear from the six speakers their diverse views on the merits of some of the recordings of the symphonies. Afterwards, Aleš Březina remarked to me with quiet satisfaction that this was surely the first time an entire day had been devoted to the study of Martinů's symphonies. Certainly, this suggests that the tide of critical opinion has at last turned in favour of these fine works and it was gratifying to witness the evident enthusiasm for Martinů's music displayed by not only by all six musicologists but also the people who attended.

CZECH FESTIVAL IN LONDON FEATURES MARTINŮ IN AMERICA

However, my own feeling by the end of the day was that, while it was fascinating to have explored and analysed these scores in such musicological detail, to examine the brush strokes of the musical canvases so to speak, it is the power of the music itself and its effect on the listener that really counts. It is worth recalling that Martinů himself declared (in connection with his Second Symphony) that he had abandoned analysing his works in detail:

“A composition is a whole and the public should listen to it as a whole.

To follow such details as motive, subject, counter-subject, development, etc., doesn't help very much, and explains nothing... it is not as a puzzle that I have composed the symphony; and I don't want people to listen to it as a puzzle.”⁽³⁾

The opportunity of putting Martinů's standpoint magnificently to the test presented itself a couple of weeks later on the penultimate



Schubert Ensemble

PHOTO JOHN CLARK

day of the festival (19 February), when Jiří Bělohlávek conducted the BBC Symphony Orchestra in a stirring account the *Symphony No. 4, H. 305*, a further instalment of the complete cycle that he and his orchestra are giving in the Barbican Hall. Perhaps it was something to do with the acoustics of the hall, or the choice of dynamics, but I found some of the orchestral textures particularly in the first

movement, rather denser, more opaque than is perhaps ideal, making me think of Brahms, a composer rather unexpectedly admired by the young Bohuslav Martinů. However, on reaching the wonderful Largo movement, complete with those prominent splashes of piano colour later deleted by the composer, the music cast its powerful spell and the triumphant peroration of the Finale simply brought the house down. I have to admit that an entire day spent analysing Martinů's symphonies had in fact subtly enhanced my appreciation of their magical impact. ■

- (1) Interview by Hilary Finch in *The Times*, 14 Jan. 1998 during the Martinů Weekend at the Barbican.
- (2) The original Czech version: *Jistoty Bohuslava Martinů: dokument o životě a díle*, without voice-overs in rather stilted English, used to be available as a Supraphon video cassette No. 14 0041-2 961.
- (3) Miloš Šafránek: *Bohuslav Martinů: the man and his music*. Dennis Dobson Ltd., 1946. p. 89

BOHUSLAV MARTINŮ DAYS 2009

INTIMATE FIELD MASS, REFRESHED TCHAIKOVSKY

/ PETR VEBER

THE CZECH PHILHARMONIC'S contribution to the Bohuslav Martinů Days 2009 at the Rudolfinum (December 17) was brilliant, both in terms of interpretation as well as programmatically. Choosing to honor the celebrant with his *Field Mass, H. 279*, a piece rarely heard in symphonic concerts, was ingenious, and opening the program with Arvo Pärt's *Pilgrim's Song* was downright unexpected. Conductor Manfred Honeck, whom we are always delighted to welcome back to Prague, created a real event by presenting these two scores – with a total understanding of their intimate natures. In Pärt's composition for strings and male voices, set to the text of the 121st

psalm, he maintained a harmonious balance with Petr Fiala's Czech Philharmonic Choir Brno, sustaining beautiful, soft dynamics, simplicity and authenticity. He then opened up the *Field Mass*, broadening the spectrum from a hush and devout prayer, to occasional emotional defiance and military force. In the solos of Polish baritone Tomasz Konieczny, with a slightly nasal but very unusually placed voice, one could best discern that in certain places a more contemplative (that is to say slower) tempo would not have hurt. In Tchaikovsky's *Fifth Symphony*, a stellar musical extempore on the second half of the program, the brisk tempi were, on the contrary, advantageous to the piece. “I find that the old German tradition doesn't serve Tchaikovsky well,” said

the conductor backstage after the performance. And indeed. This symphony contained no unnecessary brooding, dark pathos, it came across with freshness and resounded with tremendous energy – similarly to Tchaikovsky's popular, audience-pleasing ballet scores that are rife with ideas and moods. With utter assurance and matter-of-factness, and no forcing or exaggeration, Honeck concentrated on agogics – and found in this symphony an untold number of subtle shifts that were emotive, exciting, and joy-evoking.

*Translated by Veronique Firkušný-Callegari
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ÖSTERREICHISCHE MUSIKZEITSCHRIFT & THE AUSTRIAN CULTURAL FORUM FOCUS ON MARTINŮ

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THE MOMENTOUS MARTINŮ anniversary is not only being commemorated by Czech Centres abroad. The composer's oeuvre is also being promoted by foreign cultural institutions located in the Czech Republic. On 9 February 2010 the

and the co-operation of several organisations (the Bohuslav Martinů Foundation, the Bohuslav Martinů Institute, the editorial staff of *Österreichische Musikzeitschrift*), a short lecture on the aesthetics of Martinů's work was given

to Vienna and Austria was the subject of the lecture given by the Director of the Bohuslav Martinů Institute, Aleš Březina. The editor-in-chief of *Österreichische Musikzeitschrift*, Marion Diederichs-Lafite, highlighted Martinů's



Dr. Ivana Rentsch



Dr. Florian Haug



Prof. Marion Diederichs-Lafite



PHOTOS PETR BUČEK FOR THE AUSTRIAN CULTURAL FORUM, PRAGUE

Austrian Cultural Forum in Prague hosted a gala evening to mark the publication of the issue of the journal *Österreichische Musikzeitschrift* dedicated to Bohuslav Martinů (see page 19). The issue contains papers given at the Martinů Symposium in Vienna in June 2009. Thanks to the willingness and enthusiasm of the Director of the Austrian Cultural Forum, Mr Florian Haug,

during the evening (Dr. Ivana Rentsch, University of Zurich). Martinů compositions were performed live too. The laureate of the Bohuslav Martinů Foundation competition, the violinist Michal Sedláček, played the *Sonata No. 1 for violin and piano, H. 182*, and *Arabesques for violin and piano, H. 201 A* (piano accompaniment: Maxim Averkiev). Martinů's relation

significance within European and global music.

The texts included in the current issue of *Österreichische Musikzeitschrift* are thematically focused on the status of Martinů research, reception of the composer's works and operatic performance practice.

Lucie Berná

MARTINŮ SYMPOSIUM VIENNA 2009

BETWEEN 15 AND 21 JUNE 2009 Vienna and other cities in Austria hosted a week-long festival showcasing the works of Bohuslav Martinů. It was one of the components of the Martinů Revisited project and was organised by the Universität für Musik und darstellende Kunst and *exil.arte* (director Prof. Dr. G. W. Gruber), the Department of Musicology of the Faculty of Arts and Philosophy of Palacký University in Olomouc, the Bohuslav Martinů Institute in Prague and the Czech Centre in Vienna. Within the festival, an international musicological symposium took place on 17 and 18 June at the Universität für Musik und darstellende Kunst. In his opening lecture, Aleš Březina summed up the current status of Martinů research. The following papers dealt with Martinů's aesthetics (Tomáš D. Svatoš, Famagusta), Martinů's relations with the members of the Czechoslovak anti-fascist resistance in France (Philippe Olivier, Paris), the reception

of Martinů's works during his lifetime and after his death (Lenka Křupková, Olomouc; Mikuláš Bek, Brno), individual stage works and their productions (Gabriele Jonté, Hamburg; Jiří Kopecký, Olomouc; Christopher Widauer, Vienna; Jakob Knaus, Uetikon am See), as well as the composer's relationships with his peers and pupils, such as the "Terezín composers" Viktor Ullmann and Gideon Klein (Volker Ahmels, Rostock). The most distinguished of Martinů's pupils, Jan Novák and Vítězslava Kaprálová, were considered by Martin Flašar (Brno) and Josef Kaprál (Brno). The symposium also comprised two panel discussions which were devoted to "Martinů's image in the 21st century" and to musico-analytical and editing issues, respectively. The latter was essentially a roundtable on the preparation of The Bohuslav Martinů Complete Edition.



CONFERENCE

Within the first panel discussion, guided by Aleš Březina, renowned representatives of artistic practice presented their papers: the present and former directors of the Bregenz Opera Festival David Pountney (Bregenz) and Alfred Wopmann (Vienna).

Invited to the second panel,

which was prepared and guided by Ivana Rentsch (Zurich), were the musicologists and publishers Michael Wittmann (Berlin), Jarmila Gabrielová (Prague) and Miroslav Srnka (Editio Bärenreiter Prague).

The Bohuslav Martinů Institute would like to extend its thanks to the symposium's manager, Veronika Fousková, for her co-operation and sterling implementation of the project.

Lucie Berná

Translated by Hilda Hearne

OPERAS

30 May 2010 **Národní divadlo**
 > National Theatre, Prague, CZ
www.narodni-divadlo.cz
The Miracles of Mary, H. 236
 Jiří Bělohávek (Conductor)
 Jiří Heřman (Director)

4 June 2010 **WUPPERTALER BÜHNEN**
 > Wuppertaler Bühnen, Wuppertal, Germany
www.wuppertaler-buehnen.de
The Greek Passion, H. 372
 Hilary Griffiths (Conductor)

24, 26, 28, 30 June 2010 **Opéra**
 > Atelier Lyrique de l'Opéra national de Paris, France
www.operadeparis.fr
Mirandolina, H. 346

BALLETS

8 May 2010 / 2.00 & 6.00 pm
 > Estate Theatre, Prague
www.narodni-divadlo.cz
La Revue de cuisine, H. 161
 Jiří Srnec (Director)
 Adéla Srncová (Choreography)
 Bohemia Ballet

FESTIVALS

PRAGUE SPRING INTERNATIONAL MUSIC FESTIVAL
 see page 3

MARTINŮ FEST IN POLIČKA
www.tyluvdum.cz
14 May 2010 / 6.00 pm
 > Tyl House, Polička, CZ
Three Czech Dances for Two Pianos, H. 324
 Duo Ardašev

18 May 2010 / 7.00 pm
 > Tyl House, Polička, CZ
Brigand Songs (selected songs from the cycle), H. 361
 QVOX - Male Vocal Quartet

21 May 2010 / 6.00 pm
 > St. James Church, Polička
Vigilia, H. 382
 Pavel Černý (Organ)

23 May 2010 / 6.00 pm
 > St. James Church, Polička
Concerto No. 2 for Violin and Orchestra, H. 293
 B.Martinů Philharmonic Orchestra Zlín
 Bohuslav Matoušek (Violin)
 Stanislav Vavřínek (Conductor)

JANÁČEK MAY OSTRAVA
www.janackuvmaj.cz
25 May 2010
 > Rothschild Castle, CZ
Sonata for Flute, Violin and Piano, H. 254
 Ensemble Martinů

7 June 2010
 > Janáček Conservatory Ostrava
Chamber Music No. 1, H. 376
 Alexander Besa (Viola)
 Jana Boušková (Harp)
 Karel Košárek (Piano)
 Ludmila Peterková (Clarinet)
 Vít Petrášek (Cello)
 Jan Talich (Violin, Conductor)

VIENNA FESTIVAL
 (9 May–20 June 2010)
3 June 2010 / 11.00 am
 > Musikverein, Großer Saal (Wien, Austria)
Les Fresques de Piero della Francesca, H. 352
 Mariss Jansons (Conductor)
 Wiener Philharmoniker

SMETANA'S LITOMYŠL INTERNATIONAL OPERA FESTIVAL
29 June 2010 / 9.00 pm
 > Litomyšl, Castle - Audience Hall, CZ
www.smetanovalitomysl.cz
Piano Trio No. 2 in D minor, H. 327
 Rosefield London Trio

TORONTO SUMMER MUSIC
 (20 July–14 August 2010)
www.torontosummermusic.com/festival-events.html
25 July 2010
String Trio No. 2., H. 238
 Tsuyoshi Tsutsumi (Cello)
 Yasuko Ohtani (Violin)
 Yoshiko Kawamoto (Viola)

CONCERTS

2 May 2010
 > International Coffee Concerts, De Montfort Hall, Leicester, UK
www.demontforthall.co.uk
Madrigals for Violin and Viola, H. 313
 Pavel Fischer (Violin)
 Graham Oppenheimer (Viola)

5 May 2010
 > Ilkley Concert Club, Ilkley, UK
www.concertclub.ilkley.org
Nonet No. 2, H. 374
 Ensemble 360

6 May 2010 / 1.00 pm
 > Jan Deyl Conservatory Praha, Czech Republic
www.kjd.cz
The Bohuslav Martinů Day
 Workshop and Evening Concert

6 & 8 May 2010
 > Symphony Center, Chicago, USA
www.cso.org
The Frescoes of Piero della Francesca, H. 352
 Chicago Symphony Orchestra
 Ludovic Morlot (Conductor)

8 May 2010
 > Barbican Hall, London, UK
www.bbc.co.uk/orchestras/symphonyorchestra
Symphony No. 6 (Fantaises Symphoniques), H. 343
 BBC Symphony Orchestra
 Jiří Bělohávek (Conductor)

8–9 May 2010
 > Los Medanos College Recital Hall, Pittsburg, USA
www.contracostachamber-orchestra.org
La Revue de Cuisine, H. 161
 Contra Costa Chamber Orchestra

15 May 2010
 > National Museum of Natural History, Washington, D.C., USA
<http://residentassociates.org>
Three Madrigals for Violin and Viola, H. 313
 Emerson String Quartet

15 May 2010
 > Kunsthaus Tacheles Berlin, Germany
www.dso-berlin.de
Serenade No. 1 for Clarinet, Horn, Two Violins and Viola, H. 217
Serenade No. 3 for Oboe, Clarinet, Four Violins and Cello, H. 218
 Chamber Music Ensemble of the Deutsches Symphonie

2 & 3 June 2010
 > Salle Pleyel, Paris, France
www.orchestredeparis.com
The Frescoes of Piero della Francesca, H. 352
 Orchestre de Paris
 Paavo Järvi (Conductor)

4 June & 6 June / 7.30 pm
 > Musikverein, Großer Saal (Wien, Austria)
Les Fresques de Piero della Francesca, H. 352
 Mariss Jansons (Conductor)
 Wiener Philharmoniker

10 June 2010 **DEUTSCHE RADIO PHILHARMONIE**
 > Fruchthalle, Kaiserslautern, Germany
www.drp-orchester.de
Cello Concerto No. 1, H. 196
 German Radio Philharmonic
 Johannes Moser (Cello)
 Christoph Poppen (Conductor)

16 June 2010
 > The Stables, Milton Keynes, UK
www.stables.org
Nonet No. 2, H. 374
 Ensemble 360

26 June 2010 **Huddersfield Singers**
www.huddersfieldsingers.com
The Primrose, H. 348
 The Huddersfield Singers

2 July 2010
 > New Theatre Royal, Portsmouth, UK
www.musicintheround.co.uk
Nonet for Wind Quintet, String Trio, and Double Bass, H. 374
 Music in the Round

4 July 2010 / 8.00 pm **Opéra**
 > Palais Garnier (Opéra de Paris), France
www.operadeparis.fr
Nonet No. 2, H. 374
 Les Musiciens de L'Orchestre de L'Opéra National de Paris

30 September, 1 & 2 October 2010 **Berliner Philharmoniker**
 > Berlin, Germany
www.berliner-philharmoniker.de
Three Fragments from the Opera Juliette, H. 253 A
 Berliner Philharmoniker
 Sir Charles Mackerras (Conductor)
 Magdalena Kožená (Mezzo-soprano)

1 October 2010
 > Herz-Jesu-Kirche, Munich, Germany
www.br-online.de/br-klassik/muenchner-rundfunkorchester
The Prophecy of Isaiah, H. 383
 Munich Radio Orchestra
 Bavarian Radio Choir
 Tobias Haaks (Tenor)
 Adrian Erod (Baritone)
 Sian Edwards (Conductor)

The program subject to change

This is only a selection of Martinů's performances all over the world. More events can be found at www.czechmusic.org and www.martinu.cz, Section 'Bohuslav Martinů', Subsection 'Calendar of events'.



BOHUSLAV MARTINŮ DAYS 2008

Sonata No. 2 for Cello and Piano, H. 286

Karel Chudý (Cello)

Veronika Böhmová (Piano)

Recorded in 2008

The Greek Passion, H. 372/II, selected scenes

HISTORICAL RECORDING

Václav Halíř, Vlastimil Šíma, Zdeněk Frgala,
Zdeněk Soušek, Cecilie Strádalová etc. (Vocals)
The Janáček Opera Chorus and Orchestra Brno
František Jílek (Conductor)

Recorded in 1962

Divertimento for Two Recorders, H. 365

WORLD PREMIERE RECORDING

Danielle Jałowiecka, Isobel Clarke (Recorders)

Recorded in 2009

Pavel Procházka, 2010, TT 44:58

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NEW PUBLICATIONS

MUSIK-KONZEPTE SPECIAL ISSUE BOHUSLAV MARTINŮ

WITHIN THE MUSIK-KONZEPTE series, the German publishing house Edition Text + Kritik has issued the proceedings from the Bohuslav Martinů conference that took place in Dresden in May 2009.

Editor Ulrich Tadday. November 2009, 160 pages.

ISBN 978-3-86916-017-7 / € 20.00

The authors of the papers are: Sandra Bergmannová, Aleš Březina, Klaus Döge, Jarmila Gabrielová, Daniela Philippi, Wolfgang Rathert, Ivana Rentsch, Eva Velická and Stefan Weiss.



ÖSTERREICHISCHE MUSIKZEITSCHRIFT BOHUSLAV MARTINŮ

CONTAINS PROCEEDINGS from the Bohuslav Martinů conference in Vienna in June 2009,

Contributors: Mikuláš Bek, Aleš Březina, Martin Flašar, Gabriele Jonté, Jakob Knaus, Jiří Kopecký, Lenka Křupková, Tomáš D. Svatoš.

11-12/2009 ÖMZ / ISSN 00 29 9316

orders: www.musikzeit.at



NEW CDs



Bohuslav Martinů Cello Concertos, Cello Concertino

Concerto no. 1, H. 196

Concerto no. 2, H. 304

Concertino, H. 143

Raphael Wallfisch (Cello)

Jiří Bělohlávek (Conductor)

Czech Philharmonic Orchestra

Recorded in 1991 / Chandos Classics,

Chan 10547 X, 2009



Bohuslav Martinů Symphonies nos 5 & 6

Symphony no. 5, H. 130

*Symphony no. 6 (Fantaisies
symphoniques), H. 343*

Jiří Bělohlávek (Conductor)

Czech Philharmonic Orchestra

Recorded in 2007 / Supraphon,

SU 4007-2, 2009



Bohuslav Martinů String Quartets

String Quartet no. 6, H. 312

String Quartet no. 3, H. 183

String Quartet no. 1, H. 117

Pražák Quartet (no. 6, no. 3),

Zemlinsky Quartet (no. 1)

Recorded in 2009 / Praga Digital,

PRD/DSD 250 254, 2009



Bohuslav Martinů

Sinfonietta Giocosa, H. 282

Toccata e Due Canzoni, H. 311

Jazz Suite, H. 172

Claire Désert (Piano)

Lidija Bizjak (Piano)

Pascal Verrot (Conductor)

Orchestre de Picardie

Recorded in 2008 / Calliope,

CAL 9394, 2009

BOHUSLAV MARTINŮ

New performance materials

Early works for large orchestra

NOCTURNE I, H. 91 (Polička, 1915) →

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BALLADE (Villa by the Sea), H. 97 (Polička, 1915) ↓

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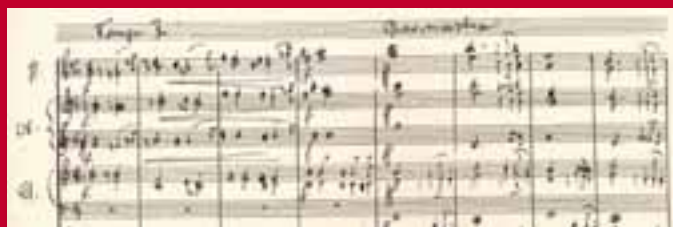
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- edition compiled by Sandra Bergmannová based on the autographs
- world premieres held in Prague and Brno in October 2009



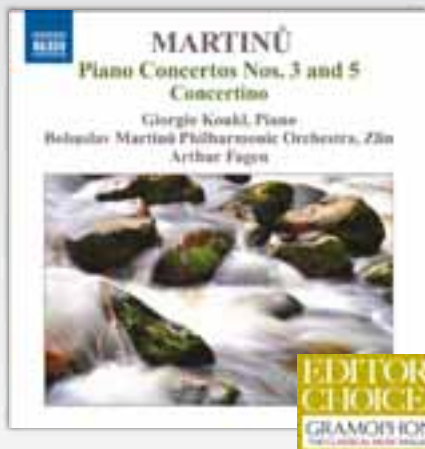
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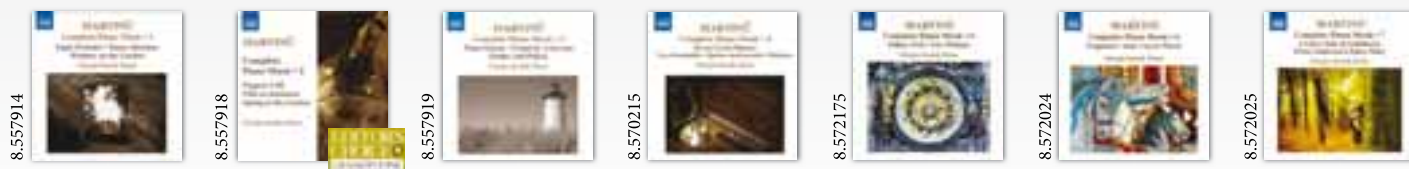
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