

BOHUSLAV MARTINŮ

The Bohuslav Martinů Foundation
The Bohuslav Martinů Institute
The International Martinů Circle



NEWSLETTER

SEPTEMBER—DECEMBER 2008 / VOL. VIII / NO. **3**

Martinů Revisited
Forgotten Polkas
Voices from the Past
B. Martinů & The Czech Philharmonic Orchestra / II
New publications
NEWS & EVENTS
New CDs

**martinů
revisited
special
issue**



martinů revisited

International project to mark the 50th anniversary of the composer's death
11 December 2008 — 10 December 2010

*"It's suffocating me, I shall explode!
That's the way music
should affect its listeners."*

*Arthur Honegger after the premiere
of Martinů's Double Concerto in Basel*

SELECTED FESTIVALS, CONCERTS & EVENTS

OPENING CONCERT / 11 and 12 December 2008 – Magdalena Kožená, Steve Davislim, Sir Charles Mackerras, Czech Philharmonic Orchestra
Three Fragments from Juliette, H. 253A (world premiere)

INTERNATIONAL FESTIVALS / Prague Spring 2009–2010 / Moravian Autumn 2009 / Internationale Musikfesttage B. Martinů Basel 2008–2009 / Bohuslav Martinů Days Prague 2008–2010

CONCERTS / Czech Philharmonic Orchestra, Prague Symphony Orchestra, Prague Philharmonia, Brno Philharmonic Orchestra, Ostrava Philharmonic Orchestra, Berliner Philharmoniker, Vienna Philharmonic Orchestra, New York Philharmonic, BBC Symphony Orchestra, London Philharmonic Orchestra and many others during the 2008/9/10 seasons

OPERA / New productions of operas at the National Theatre in Prague, National Theatre in Brno, Garsington Opera in Oxford

ŠPALÍČEK / a dance/educational project with over 100 children from Prague primary and secondary schools and the students of the Dance Conservatory Duncan Centre

POLIČKA / opening of the Bohuslav Martinů Center, 4 April 2009

EXHIBITION at the Czech Museum of Music in Prague: "Martinů Phenomenon" (13 May 2009–26 October 2009)

AND MANY MORE

Join the martinůrevisited celebrations!

UNDER THE AUSPICES of the Minister of Foreign Affairs, **Karel Schwarzenberg**
SUPPORTED by the Ministry of Culture of the Czech Republic and The Bohuslav Martinů Foundation
Some of the projects have been selected for the official cultural programme of the Czech Presidency of the Council of the European Union.

PATRONS / Gabriela Beňačková, Zuzana Růžičková, Josef Suk

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LINKS / www.martinu.cz / www.czechmusic.org

CONTACTS / martinu@martinu.cz, lenka.dohnalova@artsinstitute.cz

All artists and events are subject to change

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IN 2009 THE CULTURAL WORLD will commemorate the 50th anniversary of Bohuslav Martinů's death (28 August 1959). In anticipation of this anniversary year, many organisers in the Czech Republic and abroad are preparing music productions at which the composer's works will be performed. Considerable attention will also be devoted to the artistic and cultural-political context of Martinů's œuvre.

MARTINŮ REVISITED UPCOMING HIGHLIGHTS

opening concert—

CZECH PHILHARMONIC ORCHESTRA
Sir Charles Mackerras
Three Fragments from Juliette H. 253 A
(world premiere)

11 & 12 December 2008

Magdalena Kožená,
Steve Davislim & others

www.ceskafilharmonie.cz

opera performance—

National Theatre Brno
Juliette H. 253
(premiere)

27 March 2009

www.ndbrno.cz

exhibition—

POLIČKA
Opening of the
Bohuslav Martinů Center
4 April 2009

www.muzeum.policka.net

HOW YOU CAN PARTICIPATE AT THE MARTINŮ REVISITED PROJECT

PLEASE send us information about the programme of the concert you are organising to be able to promote it on our websites and in the music journals. Please download the logo of the project in the "Martinů Revisited" section (www.martinu.cz).

Concert programmes and other documentation we would like to collect in our archive. Please send these materials on martinu@martinu.cz or on the address:

The Bohuslav Martinů Institute

Bořanovická 14

182 00 Praha 8

Czech Republic

www.martinu.cz

e-mail: martinu@martinu.cz

MARTINŮ REVISITED DIARY 2009

We are preparing a Martinů Revisited 2009 Diary which will include details about events concerning Martinů (concerts, exhibitions, operas, ballets) in the year 2009 and significant events of Martinů's life.

It will also contain:

- short Martinů biography
- selected texts written by the composer
- photos of the composer
- list of Martinů's works with the information about the publisher

Languages of the diary:

English & Czech

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► **DEAR IMC MEMBERS**, this issue of the newsletter is considered as Martinů Revisited special issue, therefore the usual content order slightly differs from the previous issues. Please, the information for members you will find on page 5. Thank you for your understanding. Yours Editors



THE MARTINŮ PHENOMENON – EXHIBITION THEME

WHEN & WHERE

11 May 2009 / 6 pm / gala opening

Assembly Hall, Czech Museum of Music – National Museum, Karmelitská 2, Prague 1

13 May 2009 – 26 October 2009

Exhibition rooms and Assembly Hall, Czech Museum of Music

14 January 2009 – 28 February 2009

the itinerant version of the exhibition "THE MARTINŮ PHENOMENON" will be on display in the exhibition hall of the Czech Centre in Brussels

KATEŘINA MAÝROVÁ

THE EXHIBITION at the Czech Museum of Music in Prague presenting the life and work of Bohuslav Martinů will follow two lines: The first will capture his complicated personal and musical life through original period materials, including real autographs of works, literary records, period music prints, the composer's personal and official correspondence, his own literary records and diaries, caricatures, period photographs, posters and print documentation of significant premieres of Martinů works. The exhibition's second line will primarily focus on presentation of his musico-dramatic works, including ballets, operas, radio and television operas, stage and film music. In exhibition terms it is an attractive theme, making it possible to give visitors a comprehensive overview of one of the most important areas of the composer's creative legacy by means of visually interesting original materials such as original set and costume designs, prop mock-ups, photographs of leading performers and dancers, television, radio and video recordings of significant musico-dramatic performances, etc.

The two-line approach logically arises from the fact that throughout his life Martinů constantly devoted to stage works. Accordingly, the possibility suggests itself to make use of this representative

genre for documenting the development of his overall creative artistic profile.

Another reason is the fact that the collections of the National Museum (Czech Museum of Music, Theatre Department of the National Museum), Brno museums (Theatre Department of the Moravian-Silesian Museum, Brno City Museum) and the Bohuslav Martinů Memorial in Polička comprise materials directly suggesting themselves for the selection of a display of Martinů's ballet and opera works, and, with regard to the historical-artistic significance of the preserved exhibits and their visual and aesthetic attractiveness, enable the exhibition visitors to orientate to the development of modern Czech opera set design (designs by, in alphabetical order, Květoslav Bubeník, Daniel Dvořák, Zbyněk Kolář, František Muzika, Vladimír Nývlt, Otakar Schindler, Josef Svoboda, Karel Svobolný, Oldřich Šimáček, Vojtěch Štolfa, František Tröster and others).

The exhibition will not limit itself to displaying selected items relating to Bohuslav Martinů's life and oeuvre which are available in the territory of the Czech Republic and Slovakia. It will also present interesting set and costume designs from foreign opera productions up to the present day.

The musical-theatrical part will be mostly made up of original domestic and foreign artistic exhibits, including props



Museum of Music – National Museum – Assembly Hall

and original costumes from selected Czech opera productions representing the following leading opera houses: the National Theatre in Prague, State Opera Prague, National Theatre in Brno, Moravian-Silesian National Theatre Ostrava, J. K. Tyl Theatre in Plzeň, South Bohemia Theatre České Budějovice and Moravian Theatre Olomouc.

Foreign theatre stages will include, for example, Theater Bregenz (Austria), Opéra National de Paris – Palais Garnier (France), Oper Köln am Rhein and Das Volkstheater Rostock (Germany) and Thessaloniki Theatre (Greece).

The exhibition's author:

PhDr. Kateřina Maýrová, National Museum – Czech Museum of Music

The exhibition's co-author:

Mgr. Tatána Součková, National Museum – Bedřich Smetana Museum

The exhibition's commissioner:

PhDr. Jana Vojtěšková, CSc., National Museum – Czech Museum of Music



LUXEMBOURG & MARTINŮ REVISITED

GEOFF PIPER, member of the IMC, who runs a small voluntary society in Luxembourg whose main activity is placing Czech musicians in that country (MusicEnterprise), has put together almost entirely single-handed a programme of eleven concerts, with two more still to be decided, spanning the two years 2009 and 2010.

In addition, the Czech Embassy in Luxembourg will host the Martinů exhibition from mid-May to mid-June 2009 and the well-known Luxembourg artist of Czech origin, Ota Nalezínek, will have an exhibition devoted to Martinů and Czech music throughout the month of May 2009.

A Luxembourg choir will perform **Otvírání studánek / The Opening of the Springs, H. 354** in Ostrava and Hukvaldy in collaboration with the Ostrava University choir.

The original idea behind the overall project was not only to combine works by Martinů and Luxembourg composers but also Czech and Luxembourg musicians; this has proved unrealistic but most of the programmes involve, wholly or partly, Czech artists; in addition, symphonic, chamber, piano solo, vocal music are all represented; only opera is excluded.

Czech artists include:

- In Modo Camerale
- Zemlinsky Quartet
- Eva Garajová, mezzo-soprano
- Smetana Trio
- Kaprálová Quartet
- Kateřina Chroboková, organ
- Czech National Symphony Orchestra

Anyone who would like further information is invited to contact Geoff Piper on pipergeo@pt.lu

MARTINŮ REVISITED BY MOUVEMENT JANÁČEK

PATRICE CHEVY

IN JANUARY 1985 'Mouvement Janáček' was created by Guy Erismann to promote, not only Janáček, but all Czech and Slovak music in France. As Janáček is now deservedly recognized in France, (as evidenced in the repertoire of the Paris Opera House and elsewhere) Guy wanted to achieve the same recognition for Martinů, to whom he devoted one of his most heartfelt biographies.

Faithful to the wishes of Guy which were expressed very strongly in the last months of his life, Gauthier Coussement, President of the Mouvement, and the Committee, including Geneviève Chaduteau-Ricou, Kašpar Páleníček and Patrice Chevy – well known by the IMC – are preparing the next 'Cahier' No 57. This will be published at the end of November 2008 with the support of the Czech Centre in Paris and its new director Martin Bonhard.

The subject of this 'Cahier' No 57 will be "What happened in France for Martinů since the 1990 centennial celebration?"

This issue will include a large selection of previously published contributions on Martinů in the 'Cahiers' emphasizing major papers by Guy Erismann and other authors.

The Martinů Foundation offers its full support in promoting of the music of Martinů by Mouvement Janáček, by means of all the resources at their disposal. This 'Cahier' will also include Aleš Březina's view about Martinů Revisited programme.

Further ahead, there are also Geoff Piper's initiatives in the Benelux area.

'Cahier' No 57 will include a list of the main articles published so far in the Bohuslav Martinů Newsletter, with abstracts in French, and a full translation of the article by Eva Velická about the discovery of the **String Trio No. 1, H. 136**.

Contributions will also include a summarized discography (the missing recordings as well as recommended choices).

This will certainly be a special double 'Cahier', and two further Martinů issues are planned in 2009. Gauthier has initiated numerous meetings and contacts in France, hoping to make the anniversary the beginning of a love story between Martinů's music and France, and finally a deserved recognition.



Author is a member of the IMC



THE BOHUSLAV MARTINŮ NEWSLETTER

is published by the Bohuslav Martinů Foundation in collaboration with the Bohuslav Martinů Institute in Prague

EDITORS

Zoja Seyčková
Lucie Berná

TRANSLATION

Hilda Hearne

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Bohuslav Martinů in Vermont, USA, 1950 © PBM

EDITORIAL OFFICE

The Bohuslav Martinů Institute
Bořanovická 14
182 00 Praha 8-Kobylisy, Czech Republic
tel.: +420 257 320 076
e-mail: newsletter@martinu.cz
www.martinu.cz

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THE PREVIOUS ISSUE



MUNICIPAL MUSEUM — BOHUSLAV MARTINŮ MEMORIAL IN POLIČKA

OFFERS short-term exhibitions dedicated to the life and work of B. Martinů, a guided tour to Martinů's birthplace in the St. James church tower and for registered researchers archive materials concerning Martinů. Further information available at www.muzeum.policka.net and www.policka-mesto.cz

THE INTERNATIONAL MARTINŮ CIRCLE NEWS

WITH THE MARTINŮ REVISITED festivities about to commence, 2009 presents a unique opportunity to consolidate the membership of the International Martinů Circle.

We presently have some 150 regular subscribers about half of whom come from or via the Dvořák Society of Great Britain which provides invaluable assistance and acts as our collecting agent in the UK. We anticipate a matching level of support in the United States where Justin Krawitz and Robert Simon are actively engaged in expanding the membership from a low base.

In Europe we are also hoping for a substantial increase in membership numbers. The past year has seen encouraging progress in France, the Netherlands and Belgium/Luxembourg. We also continue to enjoy support from a solid nucleus of members in Japan and from individuals across the globe.

We are presently looking for a regional representative in Germany. The qualities required are extreme levels of enthusiasm, initiative and perseverance! Our Secretary Jana Honzíková is able to give assistance and is to be commended for dealing with the many difficulties which have arisen over the formal establishment of the Martinů Circle. Not least, we must acknowledge the continuing and essential support of the Bohuslav Martinů Foundation and the Bohuslav Martinů Institute.

During the course of the coming year a permanent Board will come into being. Details of the process leading to its establishment will appear in the next Newsletter. In the meantime I would ask all our members to use their best efforts towards growing our membership numbers. One of the most effective ways of enlisting new supporters is through personal contacts at Martinů events.

May I take this opportunity of wishing you well in 2009. It promises to be a memorable and rewarding year for Martinů devotees.

Gregory Terian, interim Chairman

2009 SUBSCRIPTION

DEAR MEMBERS, SUBSCRIPTIONS FOR 2009 will be due for payment commencing in January. It will help us a lot if you can make your payments promptly by sending them to the regional contact who previously collected your subscriptions. Those wishing to make their payments here in Prague can do so by giving the amount by cash to me. I prefer receiving the payments made only from Czech Republic, because every payment from abroad is charged by 100 CZK at least. **Those wishing to pay in Czech currency or by cash should contact me at incircle@martinu.cz**

In the meantime I wish you krásné a klidné Vánoce a šťastný nový rok 2009!

Jana Honzíková, Secretary

REGIONAL CONTACT FOR SUBSCRIPTION PAYMENTS

Patrice Chevy (France), chevy.patrice@orange.fr, +33675620321, 11 Résidence FOCH, 923 80 Garches, France

Gert Floor (Netherlands), muziek@bibliotheekheiloo.nl, +31725095262, Gortersweg 6, 1871 CC Schoor, Netherlands

Geoff Piper (Luxembourg, Belgium, Germany, Austria), pipergeo@pt.lu, +352-474269, 24, rue des Cerisiers, Luxembourg, L – 1322 Luxembourg

Robert Simon (USA), rcs7684@yahoo.com, mobile number 216-973-7716 home number +1-1-608-554-4216, 2531 Jackson Ave. Apt 1E, Evanston, IL 60201, USA

Jaroslav Šonský (Scandinavia), sonsky@mailbox.swipnet.se, +4611318475, Knopgatan 6, 603 85 Norrköping, Sweden

Gregory Terian (UK), gtrn@sky.com, +441625523326, 18 Broadway, SK9 1NB UK, Wilmslow, Great Britain

Mari Tokuda (Japan), martinu@martinu.jp

NEW CD — BOHUSLAV MARTINŮ DAYS 2007

THE NON-COMMERCIAL CD will be sent with the next issue of Bohuslav Martinů Newsletter to members of the International Martinů Circle who have subscribed for 2009. The CD will contain rare historical recordings (*Sinfonietta Giocosa*, *New Špaliček*) and performances taken from the recitals at the Martinů Days Festival 2007. Details in the next issue.

IMC Members receive the illustrated Bohuslav Martinů Newsletter published three times a year plus a special limited edition CD containing world premieres, historic archive performances and 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 Euros / 25 USD / £14 UK

Subscription for corporate members: 100 Euros includes 10 copies of the each Newsletters PLUS 3 copies of the non-commercial CD recording from the Bohuslav Martinů Days Festival in Prague

Single copies of the Newsletter:
50 CZK / 2 Euro / 3 USD + postage

For further details and for single copies of the Newsletter contact:

Jana Honzíková
e-mail: incircle@martinu.cz
The International Martinů Society (IMC), o. s.
Bořanovická 1779/14
182 00 Praha 8-Kobylisy
Tel.: +420 257 320 076,
+420 284 691 529

THE IMC CORDIALLY WELCOMES THE FOLLOWING NEW MEMBERS

- (alphabetical order)
- Raffi Armenian, Montreal, Canada
 - Gerald Bishop, UK
 - Jesse Bryson, USA
 - Children's Orchestra Society, NY, USA
 - Soňa Jelínková, Montreal, Canada
 - Lawrence J. Lemer, USA
 - G. Schirmer Music Publisher, New York, USA
 - Northwestern University Music Library, USA
 - Petra Richter, Germany
 - Michele Zukovsky, USA

► **A MEETING OF THE BOARD OF DIRECTORS WILL TAKE PLACE AT 10 AM ON 13 DECEMBER 2008 AT THE BOHUSLAV MARTINŮ FOUNDATION HALL, BOŘANOVICKÁ 14, PRAGUE 8-KOBYLISY.** ◀

VOICES FROM THE PAST

GREGORY TERIAN

BY JUNE 1940, with much of Europe under German occupation, there was a rapid expansion of broadcasting to the occupied countries by the newly established BBC Overseas Service based in Bush House, London. The music content was an important element in the schedules. Its emotive power made a potent instrument in arousing resistance to the occupying forces. In the case of Czechoslovakia, the performances were mostly contributed by Czech artists who had escaped to Britain. Their efforts are now all but forgotten and little has survived in the way of recordings from that period.

So that it was with considerable interest that I heard from Zoja Seyčková in 2005 that Janis Susskind had donated a set of BBC 78rpm records to the Martinů Institute in Prague. They featured a performance by her late husband Walter Susskind of Martinů's piano work *Esquisses de danses, H. 220*. Although the date of the performance was not known, it would have been amongst the earliest recordings of a work by Martinů to have surfaced.

WALTER SUSSKIND

Born in Prague in 1913, Susskind had studied composition with Suk and Hába, piano with Hoffmeister and conducting with Szell. During the mid-1930s he conducted opera performances at the German Theatre in Prague where Szell was the music director. But it was in his parallel career as a pianist that he achieved international recognition both as a solo performer and as a member of the Czech Trio. He was performing in Holland at the time of the German occupation of Czechoslovakia and the artist Julian Trevelyan was instrumental in securing his entry to Britain. He quickly re-established his career and the Czech Trio successfully transplanted itself in London. In 1943 conducting became Susskind's prime activity when he was appointed music director of the Karl Rosa Opera Company.

Susskind set up home in St John's Wood and was later joined by his younger brother who escaped on one of the last Kindertransports to reach England. Miraculously their mother, who remained in Prague, survived years in the Terezin and Belsen camps to join her sons in London at the end of the war.

With the details shown on the 78 record label (London Transcription Service BBC 10PH 11891), I set about trying to establish the origins of the discs. The British Library Sound Archive has



Walter Susskind practising at the piano at his London home in 1940

© Courtesy of Janice Susskind

preserved some such recordings and has details of others which have not survived. However, my searches for the Susskind performance drew a blank. It later transpired that one side of the 78 set contained a folk song arrangement of *Už mou milou (She is mine)* sung by Otakar Kraus accompanied by Susskind.

OTAKAR KRAUS

Following an acclaimed Brno debut as Amonsaro in *Aida* in 1935, Kraus became principal baritone at Bratislava Opera from 1936. His career reflected the turbulent times which were to follow. Leaving Czechoslovakia after the German occupation, he reached Paris via Italy in November 1939 having sent ahead his wife Marie. They joined the Czech refugee community which, among others, included Martinů and his wife Charlotte, the young composer Vítězslava Kaprálová, the pianist Rudolf Firkušný and the writer Jiří Mucha. They made a home at the studio of the artist Rudolf Kundera.

Kraus participated in a Christmas Eve broadcast to occupied Czechoslovakia transmitted by French Radio. Kaprálová composed an orchestral *Prelude de Noël*

celebrated a traditional Czech Christmas Eve at Mucha's apartment where they all listened to the transmission linking them to their homeland.

At this time Martinů was engaged in completing his *Field Mass, H. 279* a cantata for baritone, chorus and orchestra (without strings). Mucha contributed the text. It appears that the composer had Kraus in mind as the soloist for the work as is mentioned in Mucha's memoir *Podivné lásky (Strange Loves)* published in 1988. Destined for performance by the Czech Army Band led by Vilém Tauský, it was dedicated to the Czechoslovak volunteers serving on the French front line. Any prospect of a first performance was soon to be overtaken by events.

In June 1940, with the advancing German armies closing in on Paris, Kraus and his wife were obliged to flee again. With other members of the Czech refugee community they set off on 10 June in a lorry heading south, the day before the Martinůs made their own last minute escape. They eventually reached Bayonne, hoping to find their way to England. Instead they found that the only vessel available was bound for Casablanca. It was to be the first in a tortuous series of sea journeys spread over the next four months which took them from Casablanca to Tangier and back, then to Lisbon where they were interned, and finally to Gibraltar where they obtained a passage to Liverpool. They arrived on 25 October.

From Liverpool they travelled to London arriving at 2am the following morning with a heavy raid in progress. They spent four days at the Norwood Refugee camp before moving into rented accommo-



By the mid 1930s Kraus had already established a reputation in Czech musical circles. This postcard was sent to him from London at 26 November 1935 during the Czech Philharmonic tour of Britain and is signed by Václav Talich, Jarmila Novotná & Jan Masaryk

© Courtesy of Charles Kraus

© Courtesy of Janice Susskind



Susskind conducting the London Symphony Orchestra in the BBC Maida Vale Studios on 22 July 1942 in a performance of Martinů's *Tre Ricercari, H. 267* for broadcast transmission to Europe

dation. This was at the height of the blitz on London and most nights were spent in air raid shelters. Kraus applied to join the Free Czech Army but was rejected on medical grounds. There was no work but he had relatives in London who gave support. His fortunes were to change in the New Year when he was engaged by

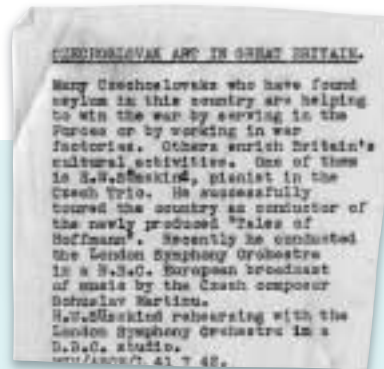
the Carl Rosa Opera Company. He later took part in many concerts for Allied forces and for workers in war factories.

RECORDING TREASURES

I had previously spoken to Otakar's son Charles about a song *Dopis* which Kaprálová had composed for Otakar shortly before her death in June 1940 and which he had performed in Paris on 3 May (the manuscript had been handed to Jiří Mucha after Otakar's death and was reproduced in his book but has since disappeared).

I approached Charles again to see if he could help with the date of the folk song recording. It transpired that he possessed a large collection of similar 78s, inherited from his father. It proved to be a veritable treasure trove of some 35 items sung by Otakar, most with piano accompaniments provided by Susskind, others with small instrumental ensembles in arrangements by Susskind. The majority were of Czech folk songs but the collection also included songs by Janáček, Novák and Martinů.

The latter was represented by the cycle of eight *Nový Špalíček, H.288* songs set to Moravian folk poetry. Martinů com-



The text of the reverse side of photo „Susskind conducting...“

Orchestra in Amsterdam conducted by Rafael Kubelík.

Walter Susskind's career also flourished. In late 1945 he conducted the first recording to be made by the newly formed Philharmonia Orchestra. Ginette Neveu was the soloist in the Sibelius *Violin Concerto* and the EMI recording has since achieved legendary status. In 1946 he was appointed conductor of the Scottish Orchestra, taking this post in preference to an offer from his near neighbour Benjamin Britten to become director of the English Opera Group. He later became music director of the Toronto Symphony Orchestra and the Aspen Music Festival. He took over the St Louis Symphony Orchestra in 1968 where, among other works, he recorded Smetana's *Má Vlast* and the Dvořák's Piano Concerto with Rudolf Firkušný. Following the death of his former conducting mentor in 1970, Susskind performed Szell's transcription of Smetana's String Quartet No.1 *From my Life* with the Cleveland Orchestra.

Susskind and Kraus both died in 1980.

POSTSCRIPT

When preparing this article, Janis Susskind kindly provided some photographs from the wartime years which led to further discoveries. Two photographs were captioned as showing Susskind conducting the London Symphony Orchestra and a related press clipping identified the occasion as a performance of music by Martinů broadcast to Europe. Enquiries directed to the BBC archives at Caversham identified the performance as having taken place on 22 July 1942 at the BBC Maida Vale Studios and the work performed as *Tre Ricercari, H. 267*. They were also able to establish that Susskind's performance of *Esquisses de dances* was recorded on 29 September 1942 by the London Transcription Service for later transmission to Europe. There was a regular slot at 9.45 am each day reserved for such music programmes.

Best of all, after further searches it was also possible to identify the broadcast of the Martinů *Nový Špalíček* songs as having taken place on 27 January 1943. It was listed as a first performance, broadcast live on the BBC Overseas Service Blue Network.

(With special thanks to Rachel Bowles at Caversham for her efforts in unearthing this archive material)

© The Author



Otakar (Otto) Kraus circa 1938



The reverse side of the postcard



78rpm disc from Bohuslav Martinů Institute Library

posed the songs in 1942 and dedicated them to his friend Jan Masaryk, Foreign Minister of the Free Czech Government based in London. Masaryk was a fluent English speaker who often participated in programmes on the BBC Home Service as well as broadcasting to his homeland. He was also an accomplished pianist and music lover and knew both Kraus and Susskind. Their broadcast of the *Nový Špalíček* would have been among the earliest performances of the work.

Charles was able to confirm that the 78s were all taken from BBC broadcasts to Czechoslovakia between 1942–45. I was able to hear a tape made from the original 78s. The quality is surprisingly good and after more than sixty years a piece of history came vividly to life. The depth of emotion conveyed by these wartime performances is striking, delivered by the artists with a compelling warmth.

POSTWAR

After the war Kraus's career went from strength to strength. He joined the English Opera Group in 1946, moving to Covent Garden in 1951. He took part in the premieres of Stravinsky's *Rakes Progress*, Britten's *Rape of Lucretia* and Tippett's *Midsummer Marriage* and he sang at the Bayreuth Festival. In 1956 Martinů's original intention was fulfilled when Kraus was the soloist in a performance of the *Field Mass* with the Concertgebouw

Christopher Hampson

JUSTIN KRAWITZ

World-renowned choreographer Christopher Hampson has a penchant for the work of Bohuslav Martinů. He has created a ballet to Martinů's *Sinfonietta Giocosa*, H. 282 and has plans to return to the composer in the near future. We managed to catch up with Hampson while he was in Prague presenting a series of international ballet masterclasses.

Mr Hampson, in 2005 you created a ballet to Bohuslav Martinů's *Sinfonietta Giocosa*. How exactly did this project originate?

My version of *Sinfonietta Giocosa* came about in response to a commission from the Atlanta Ballet in the US. The company wanted a short work for one of their triple bills. While I was thinking about the project the dates got moved, so I landed up taking on other commissions and the last one I took on was *Giselle* here at the National Theatre in Prague. I was here for three months, buying up CDs – especially from Supraphon – and I started to listen to Martinů. I knew some of his music from when I was about 13 or 14, when I had listened to the *Serenades* and some of the small chamber works, and had come across *Sinfonietta Giocosa*. I recognised it because I'd seen a ballet to it in London, and I remember really liking that formal, quasi-Baroque sound.

So it was really the neo-classical qualities which attracted you to the work?

Yes, I like to describe the music as kind of like Bach that's sitting on the edge – that just won't sit where you want it to. The neo-classical style does lend itself well to being choreographed because it has a formality which is particularly appropriate to ballet. Another feature of Martinů's music for which I feel a special affinity is his use of rhythmic play. With *Sinfonietta Giocosa* for example, I first became acquainted with the work through a recording. I listened to it over and over again and was really taken with the build-up in the first movement – layer upon layer of the same theme, but always beginning just half a beat later, or just on the off-beat. So it was a surprise when I found the score and discovered that the whole movement is written in common time! It's so simple and yet the whole thing is written completely on the off-beat. One of my dancers described the effect of the music as akin to sitting on the edge of your chair with someone tipping the



Christopher Hampson

chair forward and you not quite knowing when you're going to fall off.

Some of Martinů's later music is quite striking from a visual point of view: it's often written completely without barlines, often with no regular meter as such, but rather with shifting meters. Would you contemplate choreographing such a work?

Yes, absolutely. It's about what he's communicating rather than how it's communicated notationally. I think initially I would have been more likely to go for the rhythmically clearer works, but now I have such a passion for his music that with Martinů I feel as if I could choreograph to pretty much anything he's written. That said, I must admit that what drew me in initially was, indeed, the

very clear rhythmic structure. I find that in my choreographic work I do tend towards works with a clear rhythmic structure because I wish to play on the rhythmic deviations with dance and if a work is too rhythmically complex then there's just no room for my voice.

You originally created the *Sinfonietta Giocosa* for the Atlanta Ballet and it was subsequently taken into the repertoire of the English National Ballet. Did you find there was a difference in the response of audiences in the US to that of audiences in the UK?

I did, actually. It surprised me as there was quite a stark difference. In the US the audience was very enthusiastic straight away. It was a major hit. You could feel the

energy of the audience, the energy of the dancers. It was quite electric. One should not forget that this audience had come to see a ballet, not to hear a concert. I, however, came at it from the other side, wanting to present a concert performance, visualized. That's what I want the audience to experience and I think the American audience was receptive to this. The English audiences on the other hand were quite stubborn in approaching it as a ballet and I think there was actually a sense of disappointment. The English audiences enjoyed it in a much more muted, cerebral way. I can't presume to speak for the two-thousand people, but the energy in the auditorium was more that of contemplation. They seemed more interested in discerning who



was a principal, who was a soloist. But there aren't any in my version of the *Sinfonietta Giocosa* – it's a very egalitarian work. Interestingly, the American ballet history is more familiar with this type of work, from Balanchine and with Stravinsky, so they're used to seeing concert music visualized. In the UK, our history is one of ballet that communicates narrative, or emotional themes, and while such elements are part of the *Sinfonietta Giocosa*, I think it's a work which lends itself much more to an American audience than to a British one.

Martinů did, indeed, compose specifically for ballet, but for your first foray into his music you chose a work not originally intended for ballet. What is your opinion of Martinů's balletic works? Do you prefer to choreograph works that were not originally intended for dance?

I do prefer to work with music that hasn't been written specifically for dance. I would describe Martinů's ballet scores as very much 'of the time'. Most of them stem from such a specific time in theatre – not just in ballet. They exemplify a very particular avant-garde attitude, in which it was all about an author, composer and artist coming together to produce a work. And it was usually a mess! [laughter] I recently reconstructed a piece called *Trapeze* to music by Prokofiev and the photographs



Photos: Stephen A Court

Christopher Hampson

project, but I realised that ballet had not been represented. It seems that the ballet world had not stepped up to the challenge. This is a shame since Martinů is one of the few Czech composers who has written specifically for ballet and who, even with his concert music, has inspired so many people to create ballets. So I see an opportunity to celebrate what he has inspired within my art form. Obviously I have my own personal interest in Martinů and how he inspires me, but he has also inspired other choreographers – and great choreographers: Glen Tetley with his ballet *Sphinx* to Martinů's **Double Concerto for Two String Orchestras, Piano and Timpani (H. 271)**, Kenneth MacMillan with his ballet *Anastasia* to excerpts from Martinů's **Sixth Symphony (H. 343)**, the Bubeníček brothers have created works to his music... And there's still a wealth of Martinů's music that can be used. The anniversary years present a great opportunity to look back on who he's inspired, but also forward: it's an opportunity to remind choreographers and theatre directors of the wealth of music which lives on. So that's the reasoning behind my contemplating an evening of Martinů within the framework of Martinů Revisited.

We'll be holding thumbs for you here in Prague. Christopher Hampson, thank you very much!

A pleasure! ■



Ballet performance of *Sinfonietta Giocosa, H. 282*

I was working with were just crazy! But I don't think the productions were ever meant to work in the same way we perceive theatrical productions to work now. It's a different way of looking at theatre. I think Martinů's ballets belong to that era. I'd be interested to look at his work now and try to translate it in terms of how we today view ballet and theatre. What makes it difficult to create something to Martinů's ballet music is the fact that we are not privy to the dialogues that transpired between the composer and the choreographers with whom he must have worked. I don't know whether the choreographer dictated the libretto, whether Martinů did, or if it was a collaborative effort. So if I were to reconstruct Martinů's ballets, I think I'd approach them as I would any of his other works: as a concert score. I'd contemplate my contemporary response to the work: what does the work say to me today? What the work said to the original audience is probably irrelevant to us now.

Which of Martinů's works would you like to approach next?

I really want to choreograph the **Third Symphony, H. 299**. In its entirety. I'm mad about the work. I envision it as a ballet exclusively for male dancers. It would need a large company – maybe 25–30 dancers.

What are the challenges involved in choreographing such a long work, aside from the sheer physical stamina required?

The challenge would be to sustain visually the journey which Martinů takes us on in the work. For me the work is all about conflict: conflict and resolution. There is massive conflict evident from the very beginning – the conflict of the timpani against the full string sound, the metrical conflicts. The opening of the work is so moving! One feels at once in a very dark and antagonistic place. The second movement has an incredible tenderness to it, which is all the more striking after the blackness of the opening. And then the incredible resolution at the end, almost like a love theme... The massive switches of emotion would be a challenge to portray and it would be a particular challenge to draw these from a group of men. But when I listen to the work I really do see only men. Right at the end there is a little femininity, some tenderness. But when I listen to the **Third Symphony** I see war.

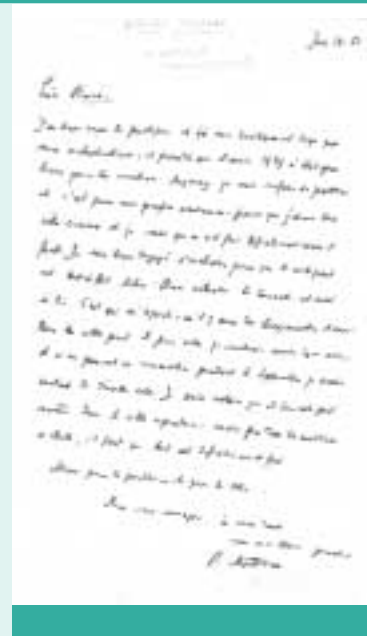
2009 and 2010 are big anniversary years for Martinů. You recently visited the Bohuslav Martinů Institute at its new home in Kobylis and discussed the possibility of incorporating ballet into Martinů

Revisited project. What are your ideas for this project?

I am contemplating the possibility of an evening of ballet to the music of Martinů. There is an incredible array of concerts planned as part of the Martinů Revisited

News AUTOGRAPH / CORRESPONDENCE

THE BOHUSLAV MARTINŮ Foundation has acquired from the Schmolt auction house a precious letter written in Martinů's hand to the cellist Pierre Fournier. The letter contains information about the third revision of **Concerto for Violoncello and Orchestra No. 1, H. 196 II**. It is written in French and is dated 19 June 1955. In the letter, Martinů confirms having received the 1939 version of the concerto's score and expresses his disappointment at the manner he made the composition's orchestration at the time. He promises to rewrite the score "for peace of conscience" since he likes the concerto very much and would like the work to assume the appropriate final form. The dedication to Pierre Fournier will remain intact. Since Martinů wanted to make changes in the solo part too, he asks Fournier to convey his opinion at their planned meeting in September 1955. ■



ON 23 NOVEMBER,
30 YEARS HAD PASSED
SINCE THE DEATH
OF CHARLOTTE MARTINŮ

CHARLOTTE LÉONIE VICTORINE MARTINŮ-QUENNEHEN 1894–1978

IVAN ŠTRAUS

CHARLOTTE Quennehen came from a relatively poor French family. Born on 21 July 1894 in Ochancourt, from the age of five she grew up in the village of Vieux-Moulin about eighty kilometers northeast of Paris. She was trained as a ladies' tailor and soon found employment in Paris as a seamstress. It was there on 10 November 1926 that she made the acquaintance of the composer Bohuslav Martinů, which radically changed her life. She began to get to know the enchanting world of an artist

- a world full of interesting and famous people but also a world of wandering and of modest means, a world at the side of a man with no regular income. And she, the wife of a famous composer, worked hard in tailor shops as a matter of course until 1953. She took care of the household until the end of her life, and she was a support for her husband in difficult times. Through all this she gave him the most valuable gift a composer can receive – the possibility to compose undisturbed in a calm environment.

After her marriage with Martinů on 21 March 1931 in Paris, Charlotte experi-



Charlotte Martinů

enced her husband's greatest successes as a composer at his side, but also fear during their flight from the Gestapo to America in 1941, and disappointment at post-war political developments in Czechoslovakia which prevented him from returning

home. She fell in love with her husband's native country: already in 1959 – the year of his death – she began visiting it very often and furthering the dissemination of his musical legacy. In 1975 she was awarded honorary citizenship in the city of Polička, and two years later she founded the Společnost Bohuslava Martinů (Bohuslav Martinů Society) of which she became an honorary member.

Charlotte Martinů died on 23 November 1978 in Villiers le Bel, France, and according to her wish to be buried with her husband in the cemetery in Polička she rests there with the Martinů family by the Church of St. Michael. A year after her death her husband's remains were brought there from his original grave in Schönenberg, Switzerland.

Translated by David Beveridge

ANČERL CONDUCTS MARTINŮ IN LONDON

PATRICK LAMBERT

IN THE PREVIOUS ISSUE, on p. 17, was published information about historical recording of *Symphony No. 2, H. 295* by the Czech Philharmonic conducted by Karel Ančerl, a CD copy of which has been forwarded to the Martinů Institute by Mark Todd. Going through my collection of open-reel tapes, hoarded since my student days, I discovered this recording, made off-air when I was eighteen. It testifies to my enthusiasm for Martinů's music at a rather early stage in my musical education. I had by then acquired Supraphon recordings of the 5th and 6th Symphonies by the wonderful Czech Philharmonic under

Ančerl and had become more than curious to hear the remaining works in the cycle. Of course, I had no idea how truly unique my amateur recording of the *2nd Symphony* would become. As Karel Špelina has confirmed to me, it is the only occasion Ančerl conducted the Czech Philharmonic in this Symphony and indeed this was the first time the orchestra had played the work since introducing it to Czech audiences under the baton of Rafael Kubelík in 1946. I am grateful to Mark Todd for searching out details about the broadcast from BBC Written Archives. It turns out that this was a special recording – a studio concert without audience – made in the BBC Maida Vale Studios during the orchestra's 1962

tour of eleven English towns and cities (21 February–8 March). The other works in the broadcast were Beethoven's *Egmont Overture* and Dvořák's great *D minor Symphony* (both of which I unfortunately failed to record) and Vaughan Williams' *Tallis Fantasia*, which Ančerl and his orchestra had taken into their repertoire solely for the tour. After first presenting the *Fantasia* in Prague (18th February), they included it in five of their public concerts (Leeds, Huddersfield, London, Nottingham, Hastings). Interestingly, they also included Martinů's *6th Symphony* (Leeds, 24th February; Ipswich, 4 March) but not No. 2, which must have been prepared specially for their BBC recording at the request of the producer Robert

Simpson. Rejecting the prevailing opinion of certain colleagues of his in the BBC, he found merit in symphonies by a composer who upheld the virtues of tonality. Some years later, at the start of my BBC career, I will remember attending a recording in St. John's Smith Square of Martinů's *5th Symphony* for which Robert Simpson was also the producer.

My amateur recording of the *2nd Symphony*, now transferred to CD, though by no means technically perfect, is certainly good enough to enable one to hear a very fine interpretation, greatly enhanced by the wonderful flute playing of Géza Novák and František Čech. What a pity that the political climate in the 1950s and 60s was not sufficiently benign for Ančerl and his orchestra to make commercial recordings of all six Martinů symphonies! ■

A CELEBRATION OF THE CHAMBER MUSIC OF BOHUSLAV MARTINŮ AT THE ROYAL COLLEGE OF MUSIC IN LONDON

GREGORY TERIAN

THE ROYAL COLLEGE OF MUSIC in London is this year celebrating its 125th anniversary. One of the many events marking the occasion took place on 7 October with a unique and imaginative day's programme devoted entirely to the music of Bohuslav Martinů. It featured lunchtime and evening recitals in an early commemoration of the 50th anniversary of the composer's death.

If Martinů's rich and varied legacy of chamber music works is to retain its place in the repertoire over the next 50 years, it is essential that the new generation of young musicians should become engaged

with his music. From that point of view alone the Martinů Day was a resounding success. The event was devised by Janet Hilton, Head of Woodwind at the College, herself a staunch advocate of the composer's music. Nine complete works were performed and a total of 37 young musicians took part in the performances which were delivered with obvious enthusiasm and enjoyment.

A good sized audience filled the Inner Parry Room including some members of the International Martinů Circle. With its heavy wood panelling, the Room forms part of the original College building and produces a particularly fine acoustic. Positioned in close proximity to the musicians at the lunchtime concert, a group of seven



Isobel Clarke and Danielle Jalowiecka who performed the rarely heard *Divertimento for two recorders*

to eight year olds from the music class of a local primary school sat engrossed throughout. The impact made by a vibrant performance of the *Revue de Cuisine, H. 161* will surely remain with them for years to come.

The standard of performance attained throughout the day was admirable. The evening concert ended with a nicely paced and executed performance of the Nonet directed by Janet Hilton herself. It sent the audience on its way uplifted at the end of a memorable day.

Not content to rest on her laurels, Janet is already planning another all-Martinů celebration during the course of the Summer Term 2009. It will be keenly anticipated. ■

LIST OF MARTINŮ'S WORKS IV

Special Series

CATEGORY/

ORCHESTRAL MUSIC

SUBCATEGORY/

SYMPHONIES AND WORKS FOR CHAMBER ORCHESTRA

IN THIS ISSUE of the Newsletter 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 and works for large orchestra. The next subcategory are the symphonies and works for chamber orchestra (listed in alphabetical order). The basic data on the works listed here have been taken from the online catalogue of Martinů's ōuvre at www.martinu.cz, which is continuously updated as issues from the latest research are documented by the staff of the Bohuslav Martinů Institute. In the next issue you will find a list of Martinů's suites and abstracts of the stage music.

Abbreviations/

ar.	harp
archi	string section
batt.	battery
cel.	celesta
cl.	clarinet
cmp.	chime-bells
cond.	conductor
cor.ing.	English horn
fg.	bassoon
ob.	oboe
picc.	piccolo
pf.	piano
tamt.	tamtam
timp.	timpani
tr.	trumpet
trbn.	trombone
vl.	violin
vla	viola
xf.	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.

SUBCATEGORY / SYMPHONIES

SYMPHONY No. 1

Halbreich number: 289
Durata: 34'
Place of composition: 1st mov. – Jamaica, New York (USA)
2nd mov. – Mah-Kee-Nac Lake, Massachusetts (USA)
3rd mov. – Middlebury, Vermont (USA)
4th mov. – Manomet, Massachusetts (USA)
Date of composition: May 1942–1. 9. 1942
Performing forces: 3333-4331-timp.-batt.-ar.-pf.-archi
Dedication: "In memory of Mrs. Nathalie Koussevitzky"
Performer(s) of premiere: Boston Symphony Orchestra, S. Koussevitzky (cond.)
Premiere: 13. 11. 1942, Boston, Massachusetts, USA
Archive: Washington, DC, Library of Congress, USA
Facsimile: Bohuslav Martinů Institute, Prague
Publisher: Boosey & Hawkes, London–New York, B & H 9062, 1947
Copyright: Boosey & Hawkes

SYMPHONY No. 2

Halbreich number: 295
Durata: 23'
Place of composition: Darien, Connecticut (USA)
Date of composition: 29. 5.–24. 7. 1943
Performing forces: 2222 3332-4331-timp.-batt.-ar.-pf.-archi
Dedication: "To my Countrymen-Workers of Cleveland"
Performer(s) of premiere: Cleveland Orchestra, E. Leinsdorf (cond.)
Premiere: 28. 10. 1943, Cleveland, Ohio, USA
Archive: Prague, National Museum – Czech Museum of Music, Czech Republic
Facsimile: Washington, DC, Library of Congress, USA
Publisher: Boosey & Hawkes, London–New York, B & H 19354, 1947
Copyright: Boosey & Hawkes

SYMPHONY No. 3

Halbreich number: 299
Durata: 30'30"
Place of composition: Ridgefield, Connecticut (USA)
Date of composition: 2. 5.–14. 6. 1944
Performing forces: 3332-4331-timp.-batt.-ar.-pf.-archi
Dedication: "To Serge Koussevitzky and Boston Symphony Orchestra for 20th Anniversary"
Performer(s) of premiere: Boston Symphony Orchestra, S. Koussevitzky (cond.)
Premiere: 12. 10. 1945, Boston, Massachusetts, USA
Archive: London, Boosey & Hawkes, Great Britain

Facsimile: Bohuslav Martinů Institute, Prague
Publisher: Boosey & Hawkes, London–New York, B & H 19427, 1949
Copyright: Boosey & Hawkes

SYMPHONY No. 4

Halbreich number: 305
Durata: 31'30"
Place of composition: 1st, 2nd, 3rd mov. – New York (USA)
4th mov. – Cape Cod, Massachusetts (USA)
Date of composition: 1. 4.–14. 6. 1945
Performing forces: 4432-4331-timp.-batt.-pf.-archi
Dedication: "To Helen and Bill Ziegler"
Performer(s) of premiere: The Philadelphia Orchestra, Eugene Ormandy (cond.)
Premiere: 30. 11. 1945, Philadelphia, USA
Archive: Harry Halbreich, Belgium
Facsimile: Bohuslav Martinů Institute, Prague; Bohuslav Martinů Center, Polička; National Museum – Czech Museum of Music, Prague
Publisher: Boosey & Hawkes, London–New York, B & H 16616, 1950
Copyright: Boosey & Hawkes

SYMPHONY No. 5

Halbreich number: 310
Durata: 30'
Place of composition: New York (USA)
Date of composition: February 1946–13. 5. 1946
Performing forces: 3333-4331-timp.-batt.-pf.-archi
Dedication: Dedicated to the Czech Philharmonic
Performer(s) of premiere: Czech Philharmonic, Rafael Kubelík (cond.)
Premiere: 28. 5. 1947, Prague, Czechoslovakia
Archive: Manuscript missing
Facsimile: Bohuslav Martinů Institute, Prague; National Museum – Czech Museum of Music, Prague
Publisher: Boosey & Hawkes, London–New York, B & H 16864, 1950
Copyright: Boosey & Hawkes

SYMPHONY No. 6 (FANTASIES SYMPHONIQUES)

Halbreich number: 343
Durata: 27'30"
Place of composition: New York, Paris
Date of composition: 1951–26. 5. 1953
Performing forces: 4333-4331-timp.-batt.-archi
Dedication: Dedicated to Charles Munch on the occasion of the 75th birthday of the Boston Symphony Orchestra
Performer(s) of premiere: Boston Symphony Orchestra, Charles Munch (cond.)
Premiere: 7. 1. 1955, Boston, Massachusetts, USA
Archive: Manuscript missing
Facsimile: Bohuslav Martinů Institute, Prague; National Museum – Czech Museum of Music, Prague
Publisher: Boosey & Hawkes, London–New York, B & H 18243, 1957
Copyright: Boosey & Hawkes

SUBCATEGORY / WORKS FOR CHAMBER ORCHESTRA

BOROVÁ (CZECH DANCE NO. 1) FOR SMALL ORCHESTRA

—BOROVÁ (ČESKÝ TANEC Č. 1)
PRO MALÝ ORCHESTR
—BOROVÁ (TSCHECHISCHER TANZ Nr. 1) FÜR KLEINES ORCHESTER
Halbreich number: 195 A
Place of composition: Paris, Polička
Date of composition: 1931
Performing forces: 0b-cl-tr-pf.-archi
Archive: Manuscript missing
Copyright: Alphonse Leduc, Paris
Note: Orchestral sound of first from Borová (7 czech dances) H.195

CONCERTO GROSSO FOR CHAMBER ORCHESTRA

—CONCERTO GROSSO
PRO KOMORNÍ ORCHESTR
—CONCERTO GROSSO
FÜR KAMMERORCHESTER
Halbreich number: 263
Durata: 16'
Place of composition: Paris (France)
Date of composition: 1937
Performing forces: 1330-2000-2 pf.-archi
Dedication: Munch Charles
Performer(s) of premiere: Boston Symphony Orchestra, S. Koussevitzky (cond.)
Premiere: 14. 11. 1941, Boston, Massachusetts, USA
Archive: Basel, Paul Sacher Foundation, Switzerland
Publisher: Universal Edition, Wien, U. E. 11883, 1948
Copyright: Universal Edition

DIVERTIMENTO (SERENADE No. 4) FOR CHAMBER ORCHESTRA

—DIVERTIMENTO (SERENÁDA Č. 4)
PRO KOMORNÍ ORCHESTR
—DIVERTIMENTO (SERENADE IV)
FÜR KAMMERORCHESTER

Halbreich number: 215
Durata: 7'30"
Place of composition: Paris (France)
Date of composition: 1932
Performing forces: 2 ob.-pf.-archi
Solo voice 1: vl vla
Dedication: A la société d'Études Mozartiennes à Paris
Performer(s) of premiere: FOK
Premiere: 16. 10. 1947, Prague
Archive: Prague, National Museum – Czech Museum of Music, Czech Republic
Publisher: Melantrich, Prague, M. 366, 1949
Copyright: Editio Bärenreiter
Dedication Note: A la société d'Études Mozartiennes de Paris

**DOUBLE CONCERTO
FOR TWO STRING ORCHESTRAS,
PIANO AND TIMPANI**

—DVOJKONCERT PRO DVA SMYČCOVÉ
ORCHESTRY, KLAVÍR A TYMPÁNY
—KONZERT FÜR ZWEI
STREICHORCHESTER, KLAVIER
UND PAUKEN (DOPPELKONZERT)

Halbreich number: 271

Durata: 21'

Place of composition: Vieux Moulin –
Schönenberg – Pratteln

Date of composition: 1938

Performing forces: archi (10-10-8-8-4)-pf.-timp.
Dedication: Paul Sacher

Performer(s) of premiere: Das Basler
Kammerorchester, P. Sacher (cond.)
Premiere: 9. 2. 1940, Basel, Switzerland
Archive: Basel, Paul Sacher Foundation,
Switzerland

Publisher: Boosey and Hawkes, London,
B & H 20540, 1946

Copyright: Boosey and Hawkes

Comment on manuscript: Draft is stored
in Paul Sacher Stiftung as well.

Dedication Note: A mon cher ami P S en
souvenir de séjour calme et angoissé
à Schönenberg entre les chevreuils et
la menace de guerre

**GREETING TO SOKOLS
AND SOKOL MEETING –
FESTIVE FANFARE
FOR WIND INSTRUMENTS**

—POZDRAV SOKOLSTVU A SLETU –
SLAVNOSTNÍ FANFÁRA
PRO DECHOVÉ NÁSTROJE
—GRUSS AN DIE SOKOL-JUGEND
UND AN DAS SOKOL-FEST –
TUSCH FÜR BLECH

Halbreich number: 320

Place of composition: New York (USA)

Date of composition: 1948

Performing forces: 9 wind instruments

Archive: Manuscript missing

Publisher: Časopis Konfrontace, Zürich, 1976

Copyright: free

Note: Only piano score published in the
magazine Konfrontace.

**JAZZ SUITE
FOR SMALL ORCHESTRA**

—JAZZOVÁ SVITA PRO MALÝ ORCHESTR
—JAZZ-SUITE FÜR KLEINES ORCHESTER

Halbreich number: 172

Durata: 8'45"

Place of composition: Paris (France)

Date of composition: 1928

Performing forces: 0111-0220-pf.-archi
(quartetto solo)

Premiere: 7. 6. 1928, Baden, Germany

Archive: Polička, Bohuslav Martinů Center,
Czech Republic

Prague, National Museum – Czech Museum
of Music, Czech Republic

Publisher: Panton, Prague, P 1070, 1980

Copyright: Panton International Mainz

Comment on manuscript: 1st movement
in Bohuslav Martinů Center in Polička,
2nd to 4th in National museum,
Czech Museum of Music in Prague.

**PARTITA (SUITE No. 1)
FOR STRING ORCHESTRA**

—PARTITA (SUITE Č. 1)
PRO SMYČCOVÝ ORCHESTR
—PARTITA (SUITE I) FÜR
STREICHORCHESTER

Halbreich number: 212

Durata: 11'

Place of composition: Paris (France)

Date of composition: 1931

Performing forces: archi ad. lib.

Performer(s) of premiere: Česká filharmonie,
V. Talich (cond.)

Premiere: 3. 12. 1932, Prague

Archive: Mainz, Schott Musik International,
Germany

Publisher: Schott, Mainz, Nr. 3323, 1932

Copyright: Schott Musik International

**RHYTHMIC ETUDES
FOR STRING ORCHESTRA**

—RYTMICKÉ ETUDY
PRO SMYČCOVÝ ORCHESTR
—RHYTHMISCHE ETÜDEN
FÜR STREICHORCHESTER

Halbreich number: 202 A

Durata: 5'30"

Date of composition: 1958

Performing forces: archi

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

Premiere: 00. 08. 1958, Luzern, Switzerland

Archive: Manuscript missing

Copyright: Schott Musik International, Mainz

Comment on manuscript: Orchestral
arrangement by R. Baumgartner 1., 2.,
and 6th etude for violin and piano with
consent of B. Martinů

**SERENADE
FOR CHAMBER ORCHESTRA**

—SERENÁDA PRO KOMORNÍ ORCHESTR
—SERENADE FÜR KAMMERORCHESTER

Halbreich number: 199

Durata: 12'

Place of composition: Paris (France)

Date of composition: 1930

Performing forces: 1212-2210-2 vl.-archi

Dedication: Roussel Albert 1869–1937

Performer(s) of premiere: Walthers Straram's
Orchestra, W. Straram (cond.)

Premiere: 16. 4. 1931, Paris, France

Archive: Manuscript missing

Publisher: Schott, Mainz, Nr. 3325, 1931

Copyright: Schott Musik International

**SINFONIETTA LA JOLLA
FOR PIANO
AND CHAMBER ORCHESTRA**

—SINFONIETTA LA JOLLA
PRO KLAVÍR A KOMORNÍ ORCHESTR
—SINFONIETTA LA JOLLA
FÜR KLAVIER UND
KAMMERORCHESTER

Halbreich number: 328

Durata: 20'

Place of composition: New York (USA)

Date of composition: 1950

Performing forces: 2222-2100-timp.-batt.-pf.-
archi

Dedication: The Musical Arts Society of
La Jolla, California

Performer(s) of premiere: La Jolla Musical Arts
Society Orchestra, N. Sokoloff (cond.),
G. Johannesen (piano)

Premiere: 13. 8. 1957, La Jolla, High school
Auditorium, California, USA

Archive: Polička, Bohuslav Martinů Center,
Czech Republic

Publisher: Boosey & Hawkes, New York
London, B & H 17293, 1953

Copyright: Boosey & Hawkes

**STRING SEXTET
(ARRANGEMENT
FOR STRING ORCHESTRA)**

—SMYČCOVÝ SEXTET

(ÚPRAVA PRO SMYČCOVÝ ORCHESTR)

—STREICHSEXTET

(FASSUNG FÜR STREICHORCHESTER)

Halbreich number: 224 A

Durata: 18'15"

Performing forces: minimum 6 vl, 4 vla, 4 vlc,
1 cb

Performer(s) of premiere: The Louisville
Orchestra, R. Whitney (cond.)

Premiere: 7. 1. 1951, Louisville, Kentucky, USA

Archive: Manuscript missing

Publisher: Associated Music Publishers,
New York, 1948

Copyright: Associated Music Publishers

Note: Arrangement by B. Martinů.

**TOCCATA E DUE CANZONI
FOR SMALL ORCHESTRA**

—TOCCATA E DUE CANZONI

PRO MALÝ ORCHESTR

—TOCCATA E DUE CANZONI

FÜR KLEINES ORCHESTER

Halbreich number: 311

Durata: 27'

Place of composition: New York, Tanglewood
(USA)

Date of composition: 1946

Performing forces: 1211-0100-timp.-batt.-pf.-
archi

Dedication: Paul Sacher and the Basler
Kammerorchester

Performer(s) of premiere: Das Basler
Kammerorchester, P. Sacher (cond.)

Premiere: 21. 1. 1947, Basel, Switzerland

Archive: Basel, Paul Sacher Foundation,
Switzerland

Publisher: Boosey & Hawkes, London–New
York, B & H 17868, 1952

Copyright: Boosey & Hawkes

Dedication Note: "À Paul Sacher et son
Kammerorchester de Bale pour
la 20me anniversaire."

**TRE RICERCARI
FOR CHAMBER ORCHESTRA**

—TRE RICERCARI
PRO KOMORNÍ ORCHESTR
—TRE RICERCARI
FÜR KAMMERORCHESTER

Halbreich number: 267

Durata: 14'

Place of composition: Paris (France)

Date of composition: 1938

Performing forces: 1202-0200-2 pf.-3 vl.-3 vcl.

Performer(s) of premiere: Orchestra del Teatro
la Fenice, N. Sanzogno (cond.)

Premiere: 6. 9. 1938, Venedig, Italy

Archive: Manuscript missing

Publisher: Boosey & Hawkes, London–New
York, B & H 16732, 1939

Copyright: Boosey & Hawkes

BOHUSLAV MARTINŮ & THE CZECH PHILHARMONIC

Research

KAREL ŠPELINA

ORCHESTRA

PART II

AT THE BEGINNING of the 1960s the situation began to resemble normality. Ideological pressures either passed over or significantly weakened. It should be pointed out that the Czech Philharmonic Orchestra's director (Jiří Pauer) and principal conductor (Karel Ančerl) undoubtedly played a crucial role in this regard. In 1960 the Czech Philharmonic performed at 9 concerts, **Concerto for Harpsichord and Small Orchestra, H. 246** (February 1960, I. Ahlgrim, M. Turnovský) and **Concerto for Piano and Orchestra No. 3, H. 316**, dedicated to Rudolf Firkušný (October 1960, J. Páleníček, K. Ančerl), in addition to **Symphony No. 6., H. 343** (performed six times). In 1961 the orchestra performed within 7 concerts repeats of **Bouquet of Flowers H. 260, Double Concerto H. 271** and **Symphony No. 6**, as well as, in Czechoslovak premiere, **The Parables, H. 367** (February 1961, 2x Ančerl). Besides a number of repeats, 1962 brought (19x) **Symphony No. 5 H. 310** and **Symphony No. 6** (K. Ančerl), the first performance in Prague of **Concerto for Flute, Violin and Orchestra, H. 252** (January 1962, 2x F. Čech, B. Bělčík, K. Šejna). The two symphonies were performed on several foreign tours (England, Norway, Sweden, Finland, East Germany, Austria and Italy). In 1963 the Czech Philharmonic only played (both 2x) **Concerto for Piano and Orchestra No. 3, H. 316** and **Symphony No. 1, H. 289**. The interesting composition **Concerto grosso, H. 263**, was only played in 1964 (5x, K. Ančerl, of which 3x in France). 1965 was rife with tours (34x): the Czech Philharmonic presented **Double Concerto** (11x, V. Neumann) in Western Europe (5 weeks in Switzerland and West Germany), and later on performed the same composition in the USSR (4x). In the autumn, the orchestra (conducted by Ančerl, Neumann and Turnovský) made its first tour of the USA, performing Martinů 16x, mainly **Double Concerto** and **Symphony No. 4, H. 305**. In 1966 and 1967 compositions performed in previous seasons were repeated; for example, **Symphonies Nos. 1, 3, and 4**, as well as **Memorial to Lidice H. 296** and **Bouquet of Flowers, H. 260** (a total of 7x). In 1968 the Czech Philharmonic Orchestra performed **Concerto for Piano No. 1, H. 149** and **Concerto for Violoncello No. 1, H. 196** (J. Chuchro), and played for the first time **Concerto for Violin, Piano and Orchestra, H. 342** (2x, N. Grumlíková, J. Kolář, P. Maag). This was at the time when Karel Ančerl's post had been assumed by the new principal conductor, Václav Neumann, who loved



Conductor Martin Turnovský

Martinů's music and performed it whenever possible. In 1969 (within a total of 10 concerts) the Orchestra performed for the first time **Rhapsody-Concerto for Viola and Orchestra, H. 337** (R. Golan, Z. Košler). When it comes to other compositions, they again included repeats. Significant were the performances of **Symphony No. 6** at the Lucerne Festival and **Concerto for Piano No. 2, H. 237** with R. Firkušný at the Edinburgh Festival, all under the baton of V. Neumann. In the following years, the remarkable **Rhapsody-Concerto** appeared on the programme quite frequently. Soloists, both Czech and foreign, took turns, with J. Motlík and J. Suk being among the most noteworthy. Dramaturgies take composers' anniversaries into account. Therefore, in these years Martinů's music was played more often and to a greater extent. These are the seasons whose dates end in 9 or 0.

In 1970 the Czech Philharmonic only performed **Symphony No. 6** (9x, V. Neumann), once at the Prague Spring festival

and 8 times within a tour of Belgium, Greece and Switzerland. A great opportunity was afforded to J. Chuchro – in 1971 he conducted (14x) **Concerto for Violoncello No. 1** – and J. Panenka, who performed (6x) and **Concerto for Piano No. 3** on home stages, as well as in West Germany, Romania, Hungary and the USSR. In the same year, the Czech Philharmonic Orchestra first performed the cantata **The Epic of Gilgamesh, H. 351** (2x, V. Smetáček), and played **The Parables, H. 367** (2x). In 1972 too Martinů compositions were repeated (6x). Worthy of mention are two performances of **Field Mass, H. 279** next to Janáček's Glagolitic Mass under the baton of the outstanding W. Sawallisch. In 1973 J. Suk performed the European premiere of **Concerto for Violin and Orchestra No. 1, H. 226**, after helming its world premiere in Chicago. Also performed that year was **Concerto for Harpsichord, H. 246** (2x, Z. Růžičková and Z. Košler), as well as, after an interval of 51 years, **Half-Time, H. 142** (2x, A. Copland).

In 1974 only **Concerto for Violin and Orchestra No. 2, H. 293** (2x, B. Bělčík) and **Concerto for Violin No. 1** (J. Suk) were played. In 1975 the Czech Philharmonic again went on long tours (17x), within which it performed under the baton of V. Neumann **The Frescos**: in Germany (5x) and also in Great Britain (6x). In this year, **Concertino for Piano Trio, H. 232**, was performed for the first time (2x, Suk Trio, V. Neumann), **Double Concerto** was again heard at the Prague Spring festival, a great experience was provided by W. Sawallisch with **Symphony No. 4** (2x) and **Concerto for Flute, Violin and Orchestra, H. 252**, performed later (2x, J. Válek, B. Matoušek). It is certainly worthy of mention that in November 1976 the Czech Philharmonic performed a composition by Martinů (**Symphony No. 6**) in Japan for the first time. (It is probably not far from the truth that it was one of the first performances of this symphony at a concert in this country). I know that several years before the Czech Philharmonic Orchestra strove in vain for inclusion of Martinů in its repertoire. In 1977 and 1978 the compositions of the traditional repertoire were performed (27x in total): **Symphonies Nos. 1, 3, 5** and **6**, **Concerto for Violin No. 1** and **Memorial to Lidice** (at Prague Spring), as well as **Rhapsody-Concerto for Viola** (8x, both at home and abroad, J. Motlík, Z. Košler). In the jubilee year of 1979 (20x) the Czech Philharmonic Orchestra performed: for the first time **Concerto for Piano and Orchestra No. 4, "Incantations", H. 358** (2x, E. Lechner, F. Meckhat), and also such tried-and-tested titles as **Bouquet of Flowers, Rhapsody-Concerto, Symphony No. 6** and **Concerto for Violoncello No. 1** (9x, of which 7x in Japan, J. Chuchro, Z. Košler).

In the 1980s Martinů works were performed frequently, especially in anniversary years and the Czech Music Year. I would above all like to mention the performances of the titles new to the Czech Philharmonic Orchestra: in 1980 it concerned **Concerto for Piano and Orchestra No. 5, "Fantasia concertante", H. 366** (2x, K. Havlíková, V. Neumann), **Sinfonia concertante for Violin, Violoncello, Oboe, Bassoon and Orchestra with Piano, H. 322** (2x, B. Bělčík, K. Novotný, J. Mihule, J. Formáček, Z. Košler), with **Symphony No. 4** also performed again (10x, of which 6x in East Germany). In 1981 the Czech Philharmonic Orchestra toured the USA and Canada, performing a Martinů composition at each concert (20x, V. Neumann and Z. Košler alternating). 1982 only brought repertoire certainties (11x), among them, **Rhapsody-Concerto** (2x, J. Suk, V. Neumann) and, in connection with it, a selection from the

BOHUSLAV MARTINŮ & THE CZECH PHILHARMONIC ORCHESTRA

suites *The Chap-Book, H. 214 A, B*. V. Sawallisch discovered for himself another Martinů piece and daintily included in his programme *Memorial to Lidice* (2x) alongside Dvořák's Stabat mater. This beautiful composition was also played in Japan (Tokyo, V. Neumann). In 1983 (9x) *Suite from the Opera Julietta, H. 253 B*, was performed in premiere in Zbyněk Vostřák's arrangement (2x, V. Neumann), and *Concerto for Violoncello and Orchestra No. 2, H. 304*, was played by the Czech Philharmonic Orchestra for the first time (2x A. May, F. Vajnar). 1984 was Czech Music Year. At a concert to mark its opening, J. Suk presented *Concert for Violin No. 2*, and repeated it at the Lucerne Festival. Tried-and-tested repertoire titles were played (29x) both at home and abroad.

At this juncture, I must finally mention Jiří Bělohlávek, who was an assistant conductor with the Czech Philharmonic Orchestra from the 1970s. Later on he was a regular guest conductor (alongside V. Neumann) and in 1990 assumed the post of principal conductor for two seasons. He too performed Martinů compositions on a regular basis. In 1984 and subsequently in 1985 Bělohlávek mainly conducted in the Czech Philharmonic Orchestra *Symphony No. 4* and *Memorial to Lidice* (15x in Prague, the USA, Great Britain, Yugoslavia and Spain). Alongside him, in 1984 Libor Pešek conducted in 1984 (9x) *Symphony No. 6* and František Vajnar (2x) *Bouquet of Flowers*. One of the most noteworthy events in 1986 was the concert performance of the opera *Ariane, H. 370* (2x, soloists, Prague Philharmonic Choir, V. Neumann). Mainly performed in 1987 (16x) were *Symphonies Nos. 1 and 4* (primarily in the USA, V. Neumann), *Concerto for Piano No. 2* (USA, Carnegie Hall, R. Firkušný, V. Neumann), *Concerto for Piano No. 3* (Prague, 2x, E. Leichner, J. Bělohlávek), *Concerto for Harpsichord* (3x, Z. Růžičková, V. Neumann) and *Rhapsody-Concerto* (2x, J. Suk, V. Neumann). When it comes to 1988 and 1989, worthy of mention are the performances (9x) of *Symphony No. 6* at Paris Opera (V. Neumann) and *Rhapsody-Concerto* (3x in Switzerland, N. Imai).

The 1990s afforded plenty of opportunities to present Martinů pieces on various stages. In 1990 (30x) the Czech Philharmonic Orchestra performed for the first time *Jazz Suite, H. 172* (2x, L. Pešek). Other great events were the performance of *Concerto for Violoncello No. 1* (J. Starker, J. Nelson) and the Prague Spring performance of *Concerto for Piano No. 2* (R. Firkušný, J. Bělohlávek). The newly appointed principal conductor of the



Violinist Josef Suk



Pianist Emil Leichner
(The Bohuslav Martinů Festival 2002)



Soprano Dagmar Pecková
(The Bohuslav Martinů Festival 1995)

Czech Philharmonic Orchestra, Jiří Bělohlávek, also presented Martinů compositions at Paris's Opera Bastille, in Germany, Spain, Switzerland and the USA (11x). In 1991 *Double Concerto* was played (only 3x, J. Bělohlávek) in Australia. In Australia the Czech Philharmonic met its former member and outstanding oboist Jiří Tancibudek, to whom Martinů dedicated his oboe concerto. In 1992 I. Ženaty performed *Concerto for Violin No. 2* (3x, Germany and The Netherlands, J. Bělohlávek). In the following years, the situation continued to be favourable. In 1993 (16x) the Czech Philharmonic Orchestra played for the first time *Concerto for Oboe and Small Orchestra, H. 353* (2x, I. Séquardt, V. Neumann), and also performed Martinů pieces in Austria (9x, J. Bělohlávek), played for the first time *The Rock, H. 363* (Prague Spring, V. Neumann). Martinů's repertoire compositions continued to be performed throughout the rest of the decade. Especially worthy

of mention is the Bohuslav Martinů Festival, which has been held every December since 1995 by the Bohuslav Martinů Foundation with the participation of the Czech Philharmonic Orchestra. At the first Festival, alongside *Incantations* and *Symphony No. 1*, the song cycle *Nipponari, H. 68* (D. Pecková, V. Válek) was performed by the Czech Philharmonic for the first time. Mostly Martinů compositions, and later on pieces by other composers relating to his oeuvre, were performed within the following editions. The conductors of festival concerts include M. Turnovský, N. Järvi, Sir Charles Mackerras, L. Svárovský, T. Sanderling, J. Kout.

I could continue enumerating performances of Martinů's works in the years that followed but would, however, like to focus on some outstanding performances engraved in my memory. They are connected, on the one hand, through the milieu and

situation, on the other, through performance, either a conductor or a soloist. On 2 October 1980 in Leipzig we opened our tour with Martinů's *Symphony No. 4*. Václav Neumann was to appear in this city for the first time since he resigned in 1968 from the post of Generalmusikdirektor of the Gewandhausorchester in protest at the occupation of Czechoslovakia by Warsaw Pact forces, including those of East Germany. We awaited with extreme tension how the audience would receive him. Upon the conductor's arrival, everybody in the auditorium duly stood up and applauded for several minutes. He was so loved and so well understood! That evening we probably gave one of the best performances of the symphony. The concert culminated in Mahler's *Symphony No. 4*. The success was enormous and the ovations sincere.

A great experience for us has always been performing *Symphony No. 6*. Neumann conducted it superbly with, I would say,



The Czech Philharmonic Orchestra – String section (The Bohuslav Martinů Festival 2002)



Conductor Jiří Bělohlávek

greater understanding of the primarily lyrical areas than Ančerl before him, and thus created an exemplary performance for the Czech Philharmonic Orchestra, which served and still serves as a benchmark for all other conductors. Bělohlávek too conducted this composition in an outstanding manner, as did L. Pešek, J. Kout, Sir Charles Mackerras and E. Leinsdorf. The Czech Philharmonic Orchestra has played the symphony on a total of 112 occasions, the highest number of performances of a Martinů piece. Every conductor also likes to perform the beautiful and popular *The Frescos of Piero della Francesca*; I particularly recall Vladimir Ashkenazy, who conducted it (11x) in Spain, the USA, Vienna, London and Paris as well as Prague. *Double Concerto*, conducted by Sir John Eliot Gardiner (4x, of which 2x in Germany), is deeply engrained in our memory too. I also recall our first post-war encounters with the legendary Rudolf Firkušný: in 1969 at the Edinburgh Festival and in 1987 at New York's legendary Carnegie Hall. Then we played, just as we did later on, in 1990, at Prague Spring, *Concerto for Piano No. 2*. It was a great experience and a success with critics and audiences alike. Throughout the 1990s we performed Martinů compositions very frequently. Although the long-yearned-for lifting of the yoke and gradual return to a free society brought about certain problems too, or perhaps accompanying phenomena apparent in society as a whole, Bohuslav Martinů's works have been firmly and permanently anchored in the repertoire of the Czech Philharmonic Orchestra, which has ever increasingly exported them to stages worldwide. One important number to end with: in total, in the entire history of the Czech Philharmonic, from its very beginning to the end of the 2007/2008 season, one or several Martinů works have been performed at 626 concerts.

An entirely independent chapter would be needed for a complete list of recordings, gramophone records and, later on, CDs or video recordings. The Czech Philharmonic Orchestra has recorded almost all of Martinů's symphonic works, many titles several times, with several conductors and various soloists. Definitely worthy of mention are the set of symphonies with Václav Neumann; both of the violin concertos and the viola Rhapsody with Josef Suk; the set of piano concertos with Emil Leichner; *Bouquet of Flowers* with Karel Ančerl and Libor Pešek; *Double Concerto* with Karel Šejna and Jiří Bělohlávek; the most recent complete recording of concertos for violin, viola and double concertos with other instruments (violin, piano, flute) with Bohuslav Matoušek and Christopher Hogwood; and many other recordings. With absolute certainty it can be said that alongside Antonín Dvořák, Bohuslav Martinů is the most frequently recorded Czech composer. It is a pity that (to date) the set of Martinů symphonies conducted by Jiří Bělohlávek has not been completed. Immediately after its release, Bělohlávek's first CD received great acclaim and was nominated for a Grammy Award.

On 27 August 1979 the Czech Philharmonic Orchestra was present at the ceremonial placing of Martinů's remains in the family tomb in Polička. Within the ceremony, Václav Neumann conducted *Symphony No. 6*. On this occasion, we recollected that at the beginning of the 1970s we had put bouquets of flowers on Martinů's grave in Schönenberg near Liestal, Switzerland. The grave was on open land by the forest. And in those August days of 1979 I especially recalled Bureš's text, which Martinů so wonderfully set to music: the baritone solo in *The Opening of the Springs*: "... I am at home, at home, and walk an old road, behind me at my heels spring in memory, and just like back then, the playful village youth rollicking in front of me [...] what does it matter that their days are gone, from hand to hand we pass a heavy key, the key from home." ■

ERRATA /

Dear readers, we would like to take this opportunity to correct some erroneous data in the first part of the article on the Czech Philharmonic Orchestra:

- Page 14, bottom of first column: *Rhapsody, H. 171*, was conducted in Prague for the first time by E. Ansermet, not V. Talich.
- Page 14, bottom of second column: *La Bagarre, H. 155*, was conducted by V. Talich only in 1935 (4x), not also in 1933.
- Page 15, last column: *The Frescoes of Piero della Francesca, H. 352*, was conducted in Salzburg by R. Kubelik in August 1956, not in March 1956.

Please accept our apologies.

MARTIN TURNOVSKÝ CELEBRATED HIS 80th BIRTHDAY

ON 29 SEPTEMBER 2008 the Czech conductor Martin Turnovský celebrated his 80th birthday. **This year we also commemorate the centenary of the birth of the conductor Karel Ančerl, who at one time taught Martin Turnovský. The fate of the two conductors is closely connected with the events of 1968, when they emigrated and conducted a number of world-renowned orchestras.**

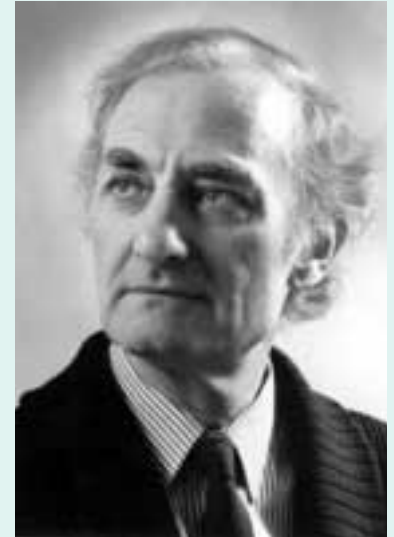
Having graduated from the Academy of Performing Arts in Prague in Karel Ančerl's class, **Martin Turnovský** became a student of George Szell. After his success in the international competition of conductors in Besançon, he conducted in Brno and Pilsen. Between 1966 and 1968 he was Artistic Director of the State Opera in Dresden. In 1968 he performed all over Europe and overseas. He became head of the Norwegian State Opera in Oslo, between 1979 and 1982 he directed the Bonn Opera House. Turnovský has cooperated with world-renowned opera and symphonic ensembles, the New York Philharmonic Orchestra, Cleveland Orchestra, Royal Liverpool Philharmonic Orchestra, Wiener Symphoniker, etc. From 1992 to 1995 he headed the Prague Symphony Orchestra, FOK.

Since 1998 he has been the principal guest conductor of the Gunma Symphony Orchestra in Japan. In 1999 he was awarded the Austrian Honorary Cross for Science and Arts, 1st class.

Turnovský has recorded with a number of leading Czech and international labels and his recording of Bohuslav Martinů's *Symphony No. 4* with the Czech Philharmonic Orchestra was awarded the Grand Prix du Disque.

In 2006 he received a medal from the Bohuslav Martinů Foundation in recognition of his long-time efforts in promoting the music of Martinů. ■

(see Newsletter 3/2006, p. 10)



Martin Turnovský

BOHUSLAV MARTINŮ INSTITUTE CORNER

THE DILIA publishing house has donated to the library of the Bohuslav Martinů Institute the hire material – score of the composition *Three Fragments of the Opera Juliette, H. 253 A*. The autograph of the score was recently discovered in the publishing house's archive (see Newsletter 2, 2008, page 19).

A DONATION from a Miroslav Breuer has extended the library of the Bohuslav Martinů Institute. The valuable item in question is a Circle Blue Print copy of *Symphony No. 3, H. 299*. This copy is bound in a hard folder and does not contain any notes by the composer or anyone else. Martinů completed *Symphony No. 3* on 14 June 1944 in Ridgefield, Connecticut. It was premiered on 12 October 1945 by the Boston Symphony Orchestra and Serge Koussevitzky, to whom it is dedicated. ■



Copy of Symphony No. 3

Forgotten

JANA HONZÍKOVÁ

On 24 January 2009 THE WORLD PREMIERE OF BOHUSLAV MARTINŮ'S 1916 PIANO CYCLE OF SIX POLKAS, H. 101 will take place at Prague's Rudolfinum. This virtually unknown work will be performed by Pavel Kašpar, an Ostrava native who has devoted to interpreting Martinů's piano compositions for many years. During the evening, we will also have the opportunity to hear *Film en Miniature, H. 148*. The concert will be one of the introductory events of the MARTINŮ REVISITED project commemorating the anniversary of the composer's death (2009) and, at the same time, his birth (2010). Concerts, opera performances and other events will take place worldwide during the two anniversary years. When it comes to Pavel Kašpar's recordings, especially worthy of mention is the complete Martinů piano ōuvre project, from which two CDs have already been released by Swiss Tudor label – "Bohuslav Martinů. Piano Works" I and II. The Polkas from 1916 (under Halbreich No. 101) will also be recorded for a CD, which will be released by Tudor in the spring of 2009. A fourth CD, work on which is now in full swing, is in the pipeline too.

The Martinů literature does not contain many mentions of Polkas from this period. Their existence is naturally reflected in the three basic catalogues of Bohuslav Martinů's compositions – Halbreich's, Červinková's and Mihule's. Yet it is necessary to point out that their description, number and enlistment are inaccurate. Owing to the opportunity I had to access all known sources, I managed to clarify this information in my 2000 thesis (Institute of Musicology, Faculty of Arts, Charles University). A more accurate description of the cycle appears in the revised edition of the Halbreich Catalogue (Bohuslav Martinů, Werkverzeichnis und Biographie, 2007).

With regard to only a certain part of the sources having been known, the information contained in the catalogues is incomplete and divergent. Autographs of the 1916 polkas come from three sources, some of them being in several versions. The Bohuslav Martinů Memorial in Polička, the Museum of Czech Music in Prague and Mrs Hendrychová's private archive in Prague feature in the compendium of sources found to date. This year, Mrs Hendrychová donated to the Bohuslav Martinů Foundation a set of autographs



Martinů with nieces of pastor Čech in Borová, 1916, one of the nieces is Lydia Čechová – "Lidásek"

also including other piano and vocal pieces. Manuscripts from the probate estate of her mother, Zdena Maxová, brought about a fundamental change in the view of the entire cycle of polkas. These manuscripts included the polkas' autographs and transcripts, representing differing versions of the hitherto known autographs from the Museum of Czech Music and, moreover, differently numbered. Through marking in one of the autographs and its copy, they also included in the cycle *Polka in D minor*, which is stated as an independent composition in the Červinková and Mihule catalogues.

Thorough comparison of all these sources has revealed that it does not concern five, as stated in the Červinková and Mihule catalogues (and an older Halbreich listing), but six polkas, whose sequence was not

definitive at the beginning. This assumption is supported by one of the composer's autographic lists contained in a small notebook from Miloš Šafránek's probate estate. Besides his purchases, Martinů wrote down "Polkas. 6".

In this respect, it is necessary to mention an interesting circumstance that could be related to the selection and sequence of the polkas. In March 1919 Martinů sent to the Czech Academy of Sciences and Arts a request for financial support for his further work on the basis of a submitted cycle of piano polkas. Just like previously in the case of the orchestral song cycle *Niponari, H. 68* (1912) and *Czech Rhapsody, H. 118* (1918), his request was granted. In the summer of 1919 Martinů wrote to Stanislav Novák: "I have received from the Academy 300 K. for the Polkas." Unfortunately, in his request for support

he does not mention how many polkas it concerns. However, we have available the information from the aforementioned notebook stating "5 at the Academy, 1 at Zdena's". Hence, it is reasonable to assume that Martinů chose from the six polkas the five with the best quality, numbered them and sent them to the Academy for the mentioned purpose. Some title pages of the autographs from Mrs Hendrychová bear the inscription "Entry. Polkas 1916", indicating a connection with the submission of the polkas to the Academy. In this respect, it is also possible to meditate on the cycle's title. In his new edition, Harry Halbreich chose his own simple title, "6 Polkas". Autographs and sources relating to the Academy speak in favour of the title Polkas 1916.

According to all the information available, the cycle of polkas originated in June 1916 in the village of Borová, near Polička, yet it is not possible to determine the exact date. Martinů spent part of 1916 there in an evangelical clergyman's house. During the war years he was a frequent guest of the pastor Vladimír Čech, with whose family the Martinůs were close friends. In 1915 Martinů was forced to leave Prague so as to avoid conscription and the social life in Borová at least partially substituted for the cultural activity in the city. Distinguished artists gathered in Borová. This was mainly owing to Čech's wife, Gabriela Čechová, a beautiful, educated woman who to the young Martinů became a great idol for several years. Accordingly, the small vicarage was visited by such luminaries as Jan Werich, Max Švabinský and his wife, as well as the painter Herbert Masaryk. In later life, the valuable contacts Martinů established in Borová helped him on several occasions. In Gabriela Čechová's company Martinů also began learning English, played the piano and organ and studied hymn-books of the Czech Brethren.

Martinů dedicated one of the polkas to Zdena Maxová, mother of Mrs Hendrychová and friend of Gabriela Čechová. A friendship developed between her and Martinů, and since she was also a skilful pianist he dedicated some of his compositions to her. Her image is captured on a society photograph in Borová. The second polka bears the dedication "To Lidásek from Bohouš". "Lidásek" refers to Lydie Čechová, a niece of Pastor Čech.

In addition to the six polkas, Martinů also composed in Borová (in March of the same year) the piece *Rujana*, reminiscent of Debussy's *La cathédrale engloutie*. Comparison of these two compositions shows one of the significant aspects of Martinů's early ōuvre, the **stylistic diversity or even disintegration of the 1910–1923 compositions**. Besides pieces of a purely Impressionistic nature, there are composi-

Polkas

Research



tions of a more traditional character whose harmony does not deviate from the Classical-Romantic model. Bearing witness to this is the difference between compositional methods within a single musical type, as in the case of the Impressionistic ballet **Night, H. 89** (1914), which is followed by the entirely different composition of the ballet **The Shadow, H. 102** (1916), made up of self-contained numbers with a simple functional-harmonic structure. It serves as proof of Martinů's deviation from Impressionistic techniques, which began back in 1915 and culminated in the cantata **Czech Rhapsody** (1918).

Martinů's return to more traditional compositional techniques in 1915–1918 was probably connected with his almost four-year stay in his hometown, where he also began deepening his relationship to Czech folk songs. His forced stay in Polička during the wartime years afforded the young Martinů the opportunity to more systematically concentrate on composing and hone his compositional technique. When cursorily comparing some of the compositions of Martinů's early period, one cannot help but notice a striking imbalance of these pieces' quality. It is yet another salient feature of Martinů's early

work, primarily determined by the absence of permanent pedagogic guidance.

Martinů himself judged his pieces from this period extremely critically. He considered his first real work the composition **Half-time, H. 142**, written in Paris in 1924. This fact is also documented by one of his manuscript listings from 1935, where Martinů sums up his creation in this period in the following words: "By 1918 – piano compositions – Puppets – etc., two ballets – inconsequential." More than twenty years down the road, it is only the three series of *Puppets* he considers of value (and with the passing of the years he comes to value them even more highly).

Polkas, H. 101, are Martinů's first attempt at composing a cycle of stylised dances. Let us recall that his stylised piano compositions also include the most essential and best-known pieces – **Three Czech Dances, H. 156**, the **Borová, H. 195** cycle, **Etudes & Polkas, H. 308** from 1945. At the time of composing *Polkas*, dance stylisation was nothing new for Bohuslav Martinů. Above all, he dealt with composing the aforementioned ballets over an extended period. By the end of 1916 he had written three of them – *Night, Dances with Veils, The Shadow* (1912–16), in which he had encountered classical dance formations. Stylised works also appear in his early piano oeuvre; all three series of the celebrated *Puppets* can also be understood as a cycle of loosely stylised waltzes. Now he attempted to compose

highly stylised polkas, whereby the stylisation process affects all parameters of the musical structure. The fundamental principle of creating individual pieces is the same, yet each of the six polkas has its own specificity. It is possible to observe in them a certain development from a more simple type to a more complex structure. The first two polkas are simpler, and also less technically demanding. The paramount composition of this set of polkas is undoubtedly **Polka No. 4**, which is also the most extensive (439 bars), its virtuoso nature bearing witness to the high level of performance skills possessed by Zdenka Maxová, to whom the piece is dedicated.

The six *Polkas 1916* can be considered the first integrated cycle within Martinů's piano oeuvre of this period, amounting to more than fifty autographic pages. Also highlighting their importance is the several pages of sketches, more than one manuscript version, copies, and, last but not least, the compositions' virtuoso elements. According to Harry Halbreich, the set of polkas is interesting evidence of "the Smetana phase" Martinů passed through during his impressionistic period. They serve as an example of the work of the young Martinů, as he is for the time being not much known to us from either recordings or concert halls. That is to say, his early period is still frequently (and erroneously) considered the period of the 1930s compositions during his stay in Paris. Serving to illuminate and make the public familiar with his really early work, comprising more than 100 pieces composed between 1910 and 1923 in Bohemia, will be some of the first volumes of the Complete Critical Edition, which is being prepared by the Bohuslav Martinů Institute. The first in the sequence is the volume containing the symphonic **Nocturne, H. 91** (1914–15), which is scheduled to be published in 2010. To coincide, the composition itself will probably experience its first-ever public performance.

The correspondence has revealed that already at the time of their composing Martinů ruminated over the polkas being performed. In one letter he wrote about the request for making a copy, in another he mentions a specific interpreter – Karel Šolc. Šolc was a close friend of Martinů's, editor of some editions of his piano compositions, as well as an occasional interpreter of his piano pieces. Harry Halbreich expressed a critical opinion of the polkas, saying that the prospects of their ever being successfully performed are dim indeed. We will just have to see what new fates await them. ■



Martinů with Čech's family, from the left sitting Gabriela Čechová (Beli) and pastor Čech, Borová, 1916

CONCERTS

5 December 2008 / 8.15 pm

• Vredenburg, Leidsche Rijn, Utrecht, Netherland
www.radiokamerfilharmonie.nl
www.vredenburg.nl
Double Concerto for Two String Orchestras, Piano and Timpani, H. 271
Netherlands Radio Chamber Philharmonic Orchestra, Richard Hickox (Conductor)
Howard Shelley (Piano)



6 December 2008 / 6 pm

• Wigmore Hall, London, UK
www.wigmore-hall.org.uk
Sextet for Piano, Flute, Oboe, Clarinet and two Bassoons, H. 174
Nash Ensemble

13 December 2008 / 10.30 am

• Czech Chamber Music Society
www.ceskafilharmonie.cz
Martinů Hall, Liechtenstein Palace, Prague, CZ
Sonata for Viola and Piano, H. 355
Vladimír Bukač (Viola), Jean Fountain (Piano)

16 December 2008

• Gewandhaus, Leipzig, Germany
www.mdr.de
Symphony No. 2, H. 295
MDR Sinfonieorchester, Stefan Solyom (Conductor)

20 December 2008 / 7.30 pm

• Dvořák Hall, Rudolfinum, Prague, CZ
www.fok.cz
Three Czech Dances, H. 154
Jiří Kollert (Piano)

4 December 2008

• Stadthalle, Minden, Germany

5 December 2008

• Stadtpark Schützenhof, Herford, Germany

6 December 2008

• Concert Hall, Bad Salzungen, Germany
9 December 2008

• Christuskirche, Detmold, Germany
19 December 2008

• Liederhalle, Beethoven-Saal, Stuttgart, Germany

Concerto No. 1 for Violoncello and Orchestra, H. 196
Nordwestdeutsche Philharmonie
Andris Nelsons (Conductor),
Sol Gabetta (Cello)

7 January 2009 / 7.30 pm

• Czech Chamber Music Society –
Dvořák Hall, Rudolfinum, Prague, CZ
www.ceskafilharmonie.cz
String Quartet No. 1 "French" H. 117
Apollon Quartet

9 January 2009

• Ostrava, CZ
www.jfo.cz
Double Concerto for two String Orchestras, Piano and Timpani, H. 271
Janáček Philharmonic Orchestra,
Theodore Kuchar (Conductor),
Derek Han (Piano)

12 January 2009 / 7.30 pm

• Czech Chamber Music Society
Dvořák Hall, Rudolfinum, Prague, CZ
www.ceskafilharmonie.cz
String Quartet No. 3, H. 183
Pražák Quartet

13 January 2009 / 7.30 pm

• Czech Chamber Music Society
Dvořák Hall, Rudolfinum, Prague, CZ
www.ceskafilharmonie.cz
Serenade No. 2. for two Violins and Viola, H. 216
Czech Chamber Orchestra,
Andreas Sebastian Weiser (Conductor),
Jana Vlachová (Violin)

14 & 16 January 2009

• Amsterdam Concertgebouw, Small Hall, Netherland
String Quartet No. 7, H. 314
Pražák Quartet

17 January 2009

• Prinzregententheater, Munich, Germany
Concert for Oboe and Orchestra, H. 353
Symphonieorchester des Bayerischen Rundfunks, Mariss Jansons (Conductor),
Stefan Schilli (Oboe)

22 & 23 January 2009

• Strathmore Hall for 22nd
Joseph Meyerhoff Hall for 23rd
North Bethesda/Baltimore, USA
Oboe Concerto, H. 353
Baltimore Symphony Orchestra
Carlos Kalmar (Conductor)
Katherine Needleman (Oboe)

24 January 2009 / 7.30 pm

• Royal Festival Hall, London, UK
The Frescoes of Piero della Francesca, H. 352
London Philharmonic Orchestra,
Sir Mark Elder (Conductor)

25 January 2009 / 11.30 am

• Coffee Concert, London, UK
www.wigmore-hall.org.uk
Suite La Revue de Cuisine for Clarinet, Bassoon, Trumpet, Violin, Cello and Piano, H. 161
Nash Ensemble, Marianne Thorsen (Violin),
Ian Brown (Piano)

27 January 2009 / 1:00 pm

• Rachel Porteous Peel Hall, Salford University, Salford, UK
String Sextet, H. 224
The Marchini String Quartet,
Fiona Petersen (Violin),
Jessica Burroughs (Cello)

28 & 29 January 2009 / 7.30 pm

• Smetana Hall, Municipal House, Prague, CZ
www.fok.cz
Piano Concerto No. 2, H. 237
Prague Symphony Orchestra,
Tomáš Netopil (Conductor),
Karel Košárek (Piano)



31 January 2009

• Westmorland Hall, Kendal, England
Symphony No. 6 (Fantaises Symphoniques), H. 343
BBC Philharmonic, Gunther Herbig (Conductor)

4 February 2009 / 7:30 pm

• Simon Lepper Clitheroe Royal Grammar School, Clitheroe
Variations on a Theme of Rossini, H. 290
Gemma Rosefield (Cello)
and Simon Lepper (Piano)

4 February 2009

• Dvořák Hall, Rudolfinum, Prague, CZ
www.pko.cz
Rhapsody-Concerto for Viola and Orchestra, H. 337
Serenade No. 2 for Two Violins and Viola, H. 216
Sinfonietta La Jolla, H. 328
Prague Chamber Orchestra
David Švec (Piano), Jitka Hosprová (Viola)

6 February 2009

• Lewisburg, Bucknell Concert Hall, USA
Double Concerto for Two String Orchestras, Piano and Timpani, H. 271
Janáček Philharmonic Orchestra
P. Jumpanem (Piano),
Theodore Kuchar (Conductor)

13 & 14 February / 8.00 pm

• Uihlein Hall, Milwaukee, USA
Symphony No. 6 "Fantaisies Symphoniques", H. 343
Milwaukee Symphony Orchestra,
Jakub Hrůša (Conductor)



15 February 2009

• Overland Park, The KU Edwards Campus Concert Hall, USA
Double Concerto for Two String Orchestras, Piano and Timpani, H. 271
Janáček Philharmonic Orchestra
P. Jumpanem (Piano),
Theodore Kuchar (Conductor)

19, 20 & 21 February 2009

• Theater der Stadt Schweinfurt, Schweinfurt, Germany
www.bamberger-symphoniker.de
Symphony No. 1, H. 289
Bamberger Symphoniker,
Thomas Dausgaard (Conductor)

24 February 2009

• Musical Salon Café crème in the St.Vavřinec Church, Prague
Promenades for Flute, Violin and Harpsichord, H. 274
Monika Knoblochová (Harpsichord) and guests

20 February 2009

• West Bohemian Symphonic Orchestra, Mariánské lázně, CZ
Concerto for Oboe, H. 353
V. Vlha (Oboe), P. Roháč (Conductor)

26 February 2009

• Der Geer Hall, Norrköping, Sweden
Symphony No. 6 (Fantaisies Symphoniques), H. 343
Norrköping Symphony Orchestra,
Alan Buribayev (Conductor)

1 March 2009 / 11.00 am

• Großer Saal, Brucknerhaus, Linz, Austria
www.brucknerhaus.at
Serenade for Chamber Orchestra, H. 199
Czech Chamber Philharmonic Orchestra
Pardubice, Douglas Bostock (Conductor)

4 March 2009 / 1:00 pm

• Kendal Midday Concert Club, Kendal Town Hall, Kendal, UK
Three Czech Dances, H. 154
Martin Kasik (Piano)

13 March 2009 / 7.45 pm

BOHEMIAN RHAPSODIES PROJECT
• Ulster Hall, Belfast
www.ulster-orchestra.org.uk
Intermezzo, H. 330
• Ulster Orchestra Society, Belfast, UK
Tomáš Hanus (Conductor),
Leon McCawley (Piano)



14 March 2009

• Czech Chamber Music Society
Martinů Hall, HAMU, Prague, CZ
String Quartet No. 7 (Concerto da camera), H. 314
Philharmonic Quartet Prague

20 March 2009 / 7.45 pm

• Ulster Hall, Belfast, UK
Double Concerto for two String Orchestras, Piano and Timpani, H. 271
Kenneth Montgomery (Conductor)

24 March 2009

• Suk Hall, Rudolfinum Prague, CZ
Chamber Music No. 1, H. 376
Chamber Ensembles of Members of Czech Philharmonic Orchestra and their guests
– Chamber Ensemble Variation,
Jan Jouza (Artistic Director)

27 March 2009 / 7.45 pm

• Ulster Hall, Belfast, UK
Symphony No. 2, H. 295
Carlos Kalmar (Conductor),
Quirine Viersen (Cello)

27 March 2009

• Barbican Hall, London, UK
Juliette, H. 253 – concert staging
BBC Symphony Orchestra, BBC Singers
Jiří Bělohávek (Conductor),
Magdalena Kožená (Mezzo-soprano)

31 March 2009

• Gläserner Saal/Magna Auditorium Wien, Austria
String Quartet No. 2, H. 150
Aron Quartett

PAUL KASPAR TOUR (Piano)
www.paulkaspar.com
6 February 2009

• Latvian National Symphonic Orchestra, Riga, Latvia
Concerto for Piano and Orchestra No. 2, H. 237

1 March 2009

• Grazer Philharmoniker, Graz, Austria
Concerto for Piano and Orchestra No. 2, H. 237

22 March–1 April 2009

Concerto for Piano and Orchestra No. 2, H. 237

Neue Philharmonie Westfalen, Germany

FESTIVALS

THE BOHUSLAV MARTINŮ DAYS 2008

30 November–12 December 2008
for more details see page 20

CZECH TOUCHES
OF ART, EM-ART



26 December 2008–14 January 2009

• Prague, CZ
www.ceskedotekyhudby.cz

27 December 2008

• Pantheon of National Museum, Prague
Five Madrigal Stanzas for Violin and Piano, H. 297
S. Hessová (Violin),
Š. Kose (Piano)

14 January 2009

• Memorial of National Literature, Božena Němcová Hall, Prague
Trio No. 2 in D Minor for Violin, Cello and Piano, H. 327
Moravian Piano Trio

13 April 2009

• Musical Hall, Pardubice
Songs on One Page, H. 294
P. Švestková (Mezzo-soprano),
M. Šetáková (Piano)

OPERAS

11 and 14 December 2008 / 7 pm

• Disk Theatre, Prague, CZ
www.divadlodisk.cz
Comedy on the Bridge, H. 247
The Marriage, H. 341
Students of the Academy of Performing Arts in Prague

22 & 23 February 2009
2 & 4 March 2009



• National Theatre Brno, CZ
La Revue de Cuisine, H. 161
Tears of the Knife, H. 169
The Amazing Flight, H. 159
Jiří Srnec (Director),
Bohemia Ballet and Ensemble of the Dance Conservatory Prague

27 March 2009 / premiere

• National Theatre Brno, CZ
www.ndbrno.cz
Juliette, H. 253
J. Nekvasil (Director), Jan Hanus (Conductor)

The programme subject to change
Prepared by Jana Honzilková & Asami Naka

NEW PUBLICATIONS



ANTHONY BATEMAN, a member of the International Martinů Circle, would like to announce the publication of *Sporting Sounds: Relationships Between Sport and Music*, a collection of essays edited by himself and John Bale.

The book contains his own essay 'Ludus Tonalis': *Sport and Musical Modernisms 1910–1939* in which he discusses and contextualises Martinů's *Half-time*, *La Bagarre* and the composer's Sokol-related compositions. *Sporting Sounds* can be pre-ordered from Amazon or directly from the publishers Routledge. ■

THE CZECH PHILHARMONIC Orchestra in cooperation with the Bohuslav Martinů Institute issues the **2009 Calendar "BOHUSLAV MARTINŮ 2009"** containing numerous images from Bohuslav Martinů's life and historic photographs from the Czech Philharmonic Orchestra's archive.



To be published in December 2008.
For more information about the calendar, write to martinu@martinu.cz ■

NEW CDs



Martinů: The Complete Music for Violin and Orchestra – 4

• **Violin Concerto No. 1, H. 226**
• **Violin Concerto No. 2, H. 293**
Bohuslav Matoušek – Violin
Czech Philharmonic Orchestra
Christopher Hogwood – Conductor
Recorded in 2001, 2004 / Hyperion Records, CDA67674, 2008



Magdalena Kožená: Songs My Mother Taught Me

• **Martinů: Songs on Two Pages, H. 302**
Magdalena Kožená – Mezzo-soprano
Malcolm Martineau – Piano
Recorded in 2007 / Deutsche Grammophon, 477 6665, 2008



Bohuslav Martinů

• **Overture for Orchestra, H. 345**
• **Piano Concerto No. 2, H. 237**
• **Piano Concerto No. 4, "Incantation", H. 358**
• **Les Fresques de Piero della Francesca, H. 352**
Robert Kolinsky – Piano
Vladimir Ashkenazy – Conductor
Sinfonieorchester Basel
CD Octavia Records 2008



Giorgio Koukl – Piano
Recorded in 2006 / Naxos, 8.570215, 2007

Bohuslav Martinů: Complete Piano Music 4

- **Borová, Seven Czech Dances, H. 195**
- **Les ritournelles, H. 227**
- **A Note in a Scrapbook, No. 1, H. 222***
- **Improvisation, H. 333**
- **Dumka No. 2, 'Elégie', H. 250**
- **Adagio 'In memoriam', H. 362**
- **For Dancing, H. 158***
- **A Note in a Scrapbook, [No. 2], H. 241**
- **Dumka No. 1, 'Contemplation', H. 249**
- **Bagatelle 'Morceau facile', H. 323**
- **Rujana, H. 100***
- **Barcarolle, H. 326**
- **Dumka No. 3, H. 285bis**
- **Quatre mouvements, H. 170**
- **Prelude No. 1 'on the theme of the Marseillaise', H. 85***
- **Prelude No. 2 in F minor, H. 86***
- **Instructive Duo for the Nervous, H. 145**
- **Procession of the Cats on Solstice Night, H. 122**
- **Piece for the Little Evas, H. 242***
- **Mazurka 'Homage to Paderewski', H. 284**
- **On T. S. F. Waves, H. 173bis**
- **Scherzo, H. 138bis***
- **[untitled], H. 141***
- **Prelude, H. 140*** * World premiere recording



martinů revisited

2009 / 50th anniversary
of the composer's death

THE BOHUSLAV MARTINŮ FOUNDATION,
IN COOPERATION WITH THE BOHUSLAV MARTINŮ INSTITUTE,
THE FACULTY OF MUSIC OF THE ACADEMY OF PERFORMING ARTS,
THE FRENCH INSTITUTE IN PRAGUE, THE MUSIC AGENCY C.E.M.A.,
THE ARTS INSTITUTE—THEATRE INSTITUTE
AND THE CZECH PHILHARMONIC ORCHESTRA,
ANNOUNCES THE 14TH EDITION OF THE FESTIVAL

BOHUSLAV MARTINŮ DAYS

30 November—12 December 2008

30 NOV 2008 / 7.30 pm / Martinů Hall / Lichtenštejn Palace / Malostranské nám. 13 / HAMU / Prague

Concert of laureates of the Bohuslav Martinů Foundation cello competition

—Tickets will be on sale one hour before the concert / Price CZK 50/150 / Reservation: fbm@volny.cz

9 DEC 2008 / 7.30 pm / Martinů Hall / Lichtenštejn Palace / Malostranské nám. 13 / HAMU / Prague

Concert in honour of Charlotte Martinů (1894–1978)

—With financial support from Mr Geoffrey Piper (MusicEnterprise, Luxembourg)

B. Martinů / D. Milhaud / F. Schmitt / J. Françaix / F. Poulenc

IN MODO CAMERALE

Ludmila Peterková *clarinet* / Daniel Wiesner *piano* / Jaroslav Kubita *bassoon* / Jana Brožková *oboe*

—Tickets will be on sale one hour before the concert / Price CZK 50/150 / Reservation: fbm@volny.cz

11+12 DEC 2008 / 7.30 pm / Dvořák Hall / Rudolfinum / Náměstí J. Palacha / Prague 1

Opening concert Martinů Revisited

Bohuslav Martinů—*Three Fragments from the opera Juliette* / H. 253 A (1939) / world premiere

CZECH PHILHARMONIC ORCHESTRA / Sir Charles Mackerras *Conductor*

Magdalena Kožená *Juliette* / Steve Davislím *Michel* and others

—Tickets will be on sale at the Czech Philharmonic box office / www.ceskafilharmonie.cz

www.martinu.cz

www.czechmusic.org

Concert programs subject to change

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