



NEWSLETTER

MAY—AUGUST 2008 / VOL. VIII / NO. 2

**Festival
in Leamington**

Martinů's Fifth Symphony

**B. Martinů & The Czech
Philharmonic Orchestra**

Martinů Revisited

List of Martinů's Works Part III

NEWS & EVENTS

New CDs



3 *Welcome*

— INTERNATIONAL MARTINŮ CIRCLE
— NEWS

4 *Martinů Revisited***INTRODUCTORY WORD**

• ALEŠ BŘEZINA

5 *Martinů Revisited*

— UPCOMING HIGHLIGHTS
— MARTINŮ'S BALLET IN ROSTOCK
• GÜNTHER THIELE

6 *News / Autographs*

— PRECIOUS GIFT
— MINI-INTERVIEW
• JANA HONZÍKOVÁ

7 *Reviews***IVANA RENTSCH:
ANKLÄNGE AN DIE AVANTGARDE**

• EVA VELICKÁ

CARL DAHLHAUS ON MARTINŮ

• JUSTIN KRAWITZ

8 *Historical Recordings***MARTINŮ'S FIFTH SYMPHONY**

• PATRICK LAMBERT

9 *Reviews***MARTINŮ AT THE LEAMINGTON
CZECH MUSIC FESTIVAL**

• GRAHAM MELVILLE-MASON

10 *Reviews***HARRY HALBREICH: BOHUSLAV
MARTINŮ, WERKVERZEICHNIS
UND BIOGRAFIE**

• IVANA RENTSCH

11 *Special Series***LIST OF MARTINŮ'S WORKS III
WORKS FOR LARGE ORCHESTRA**13 *Research***BOHUSLAV MARTINŮ
& THE CZECH PHILHARMONIC
ORCHESTRA – PART I**

• KAREL ŠPELINA

16 *News*18 *Events*19 *News*

— NEW CDs



bohoslav martinů
institute



Welcome

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

PHOTOGRAPHS

The Bohuslav Martinů Foundation's and Institute's archive, collections of the Municipal Museum – Bohuslav Martinů Memorial in Polička

GRAPHIC DESIGN

David E. Cigler

PRINTING

BOOMTISK, spol. s r.o.

PRICE

CZK 50
The Bohuslav Martinů Newsletter is published three times a year.

COVER PHOTO

From ballet *Who is the Most Powerful in the World?* production Volkstheater Rostock © Dorit Gätjen

EDITORIAL OFFICE

The Bohuslav Martinů Institute
Bořanovická 14
182 00 Praha 8-Kobylisy, Czech Republic
tel.: +420 257 320 076
fax: +420 257 323 761
e-mail: newsletter@martinu.cz
www.martinu.cz

ISSN 1214-6234

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

INCIRCLE NEWS

We hope you will enjoy our latest Newsletter. The majority of our members have now paid their subscriptions for 2008. We would ask those members who have not yet made their 2008 payments to do so immediately to ensure that they continue to receive the Newsletter and next CD. They should contact the appropriate board members shown below:

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), 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, Wilmslow, SK9 1NB UK, Great Britain

Mari Tokuda (Japan), martinu@martinu.jp

Those wishing to pay in Czech currency or by cash should contact me at incircle@martinu.cz

The next Newsletter, due to be published in November, will include a special part with comprehensive details of events taking place in the Czech Republic and internationally as part of the MARTINŮ REVISITED festivities.

► 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. ◀

Jana Honzík, Secretary, International Martinů Circle

LUCIE BERNÁ: BOHUSLAV MARTINŮ. A VIEW OF HIS LIFE & MUSIC

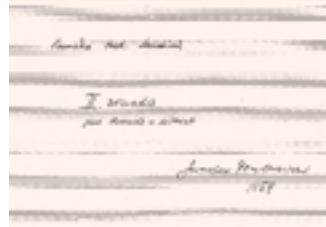
IN OCTOBER 2008 the Bohuslav Martinů Institute will be issuing a new publication on the life and works of Martinů. The limited edition 35-page volume will be exclusively in English, printed in full colour with an array of illustrations. Special thanks to Geoffrey Piper (MusicEnterprise, Luxembourg) for his generous sponsorship of this publication.

Price 7 EUR/150 CZK (+postage); MEMBERS OF THE INTERNATIONAL MARTINŮ CIRCLE CAN PURCHASE THE MONOGRAPH FOR A DISCOUNTED PRICE of 5 EUR/100 CZK (+postage).

Orders are accepted per e-mail at martinu@martinu.cz or telefonically at +420 257 320 076. (See also page 20.)

ERRATA

ON PAGE 19 of our previous issue we stated that Mrs Doubravová was the widow of the composer Jaroslav Doubrava, from whose probate estate we have received an autograph of Sonata for violin dedicated to Bohuslav Martinů and a CD with chamber compositions by Jaroslav Doubrava. We apologise for the misunderstanding and would like to rectify our error: Prof Jarmila Doubravová, musicologist and aesthetician, and her sister, Prof Anna Králová, are daughters of Jaroslav Doubrava. Their mother's name was also Jarmila Doubravová, née Vonásková, and this year 25 years have passed since her death. We once again apologise for our error and extend our thanks to both of Jaroslav Doubrava's daughters for their gifts, which are valuable additions to the stock of the Bohuslav Martinů Institute's library.



THE INTERNATIONAL MARTINŮ CIRCLE

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.

Membership & subscription information

Yearly subscription:

20 Euros / 25 USD / £14 UK

Subscription for corporate members: 100 Euros

includes 10 copies of the 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 Honzík
e-mail: incircle@martinu.cz
The International Martinů Circle (IMC), o. s.
Bořanovická 14, Praha 8-Kobylisy
tel.: +420 257 320 076,
+420 284 691 529

THE IMC CORDIALLY WELCOMES NEW MEMBERS (alphabetical order)

- The Arthur Friedheim Library, Bozena Jedrejczak Brown, Baltimore, USA
- Emile Pierre Barbier, France
- Walter Coussement, France
- Jan Dewilde, Hogeschool Antwerpen, Bibliotheecaris Departement dramatische kunst, muziek & dans, Netherlands
- Don Friswell, Great Britain
- Luc Grethen, Luxembourg
- Genevieve Chaduteau, Mouvement Janáček, France
- Geoffrey Chew, Great Britain
- Jiří Kopecký, Czech Republic
- Mannes College The New School for Music, New York, USA (Ed Scarcelle, Librarian)

► WE EXPRESS SPECIAL THANKS to Justin Krawitz, IMC member, (University of Wisconsin-Madison), who participated in the editing, creation and translation of many of the texts in this issue.

ALEŠ BŘEZINA

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 oeuvre.

Owing to the concerted efforts of the Bohuslav Martinů Foundation and Institute, interest in Bohuslav Martinů's work has been growing. However, for the time being, the compositions of this outstanding Czech composer are not played as frequently as they deserve to be. Especially abroad, performances of Martinů's works are only sporadic and therefore do not present the concert-goer with the opportunity to form a representative impression of the composer's output. Some parts of his oeuvre – primarily the stage pieces – are far less known than they should be, considering their significance both in the context of Bohuslav Martinů's work and in the context of European music history. The 50th anniversary of the composer's death is a perfect opportunity for the coordinated promotion of Martinů and his globally important legacy.

All major Czech orchestras and opera companies are planning to programme at least one work by Bohuslav Martinů during the jubilee 2009/10 season. Some will even make Martinů the main theme of the season, as is the case of the Czech Philharmonic Orchestra. The Prague Spring International Music Festival will dedicate its 2009 and, partially, 2010 editions to Bohuslav Martinů's oeuvre and its European and global contexts. The National Museum will host an extensive exhibition about the composer's life and work. The National Theatres in Prague and Brno are preparing productions of some of Martinů's most significant stage works.

Significant events are also under preparation abroad, above all in Switzerland, France, Hungary, England and the USA. The project "Martinů Revisited" has acquired a broad social importance owing to its coincidence with to the Czech Republic's presidency of the Council of the European Union in 2009. In light of this, the Bohuslav Martinů Foundation and Institute have managed to gain the cooperation not only of the Ministry of Culture, but also the Ministry of Foreign Affairs and the Office of the Government



Bohuslav Martinů, Vieux Moulin, France, 1937

© PBM

of the Czech Republic. The project will take place under the auspices of the Minister of Foreign Affairs, Karel Schwarzenberg. Chief media partners, alongside music and general interest magazines, are Czech Television and Czech Radio. The project's initiator and guarantor is the Director of the Bohuslav Martinů Institute, Aleš Březina; the foreign coordinator is Lucie Berná (until June 2008 Martin Bonhard); and the Czech part of the project is being coordinated by Lenka Dohnalová at the Arts Institute – Theatre Institute.

The members of the honorary committee are Gabriela Beňačková, Zuzana Růžicková and Josef Suk. The project will be launched in December 2008 with the Bohuslav Martinů Days festival, at which **Three Fragments from Juliette, H. 253A**,

as rendered by Magdalena Kožená, Steve Davislim, Sir Charles Mackerras and the Czech Philharmonic Orchestra, will have its world premiere. High points of the project's Czech component will be the two editions of the Prague Spring Festival, the musical-educative project Chap-Book, an exhibition at the Czech Museum of Music, new productions of Martinů's operas at the National Theatres in Prague and Brno, and a number of festivals throughout the Czech Republic. The concluding concert, to be performed by the Czech Philharmonic Orchestra, will take place in December 2010, again within the context of the Bohuslav Martinů Days. For the latest information, visit www.martinu.cz ■

UPCOMING HIGHLIGHTS

SURVEY OF THE MOST IMPORTANT EVENTS (12/2008–12/2010)

Important announcement: as of June 2008 the role of international coordinator will be taken up by Lucie Berná of the Bohuslav Martinů Institute (contact: lucie@martinu.cz)

Bohuslav Martinů Revisited 2009 (8. 12. 2008–8. 12. 2010)
Under the auspices of the Minister of Foreign Affairs of the Czech Republic
Mr. Karel Schwarzenberg
Honorary Board: Gabriela Beňačková, Prof. Zuzana Růžicková, Josef Suk
Media partners: Czech Television and Czech Radio

BELGIUM

BRUSSELS

• Czech Philharmonic Orchestra
Symphony No. 1, H. 289
Petr Polívka, (polivka@czech.cz)

BRASIL

SÃO PAULO

• São Paulo State Symphony Orchestra
Les Fresques de Piero della Francesca, H. 352
2009
www.osesp.art.br

CZECH REPUBLIC

BRNO

• National Opera House, Brno
Juliette, H. 253
27 March 2009 – premiere
Tomáš Hanus (hanus@ndbrno.cz)
• Moravian Autumn Festival
various concerts
21/9-mid-October 2009
Aleš Březina (ales@martinu.cz)

OLMOUC

• International Dvořák Festival
The Greek Passion, H. 372 II (concert performance)
11 May 2009
Jaroslav Kyzlink (jaroslav@kyzlink.cz)

OSTRAVA

• Janáček May Festival
Piano Trio No. 3 in C major, H. 332; Toccata e due Canzoni, H. 311; Kytice, H. 260; Incantations (Piano Concerto No. 4), H. 358; The Opening of the Springs, H. 354; Mount of Three Lights, H. 349; Brigand Songs, H. 361
May 2009
Petr Vronský (petrvronsky@post.cz)

POLIČKA

• Bohuslav Martinů Center, Tylův dům
Gala opening of the Bohuslav Martinů Center (Martinů Quartet, Karel Košárek)
4 April 2009
Alena Báčová (bacova@tyludum.cz)

PRAGUE

• **Bohuslav Martinů Days 2008**
Dvořák Hall, Rudolfinum
Czech Philharmonic Orchestra
Magdalena Kožená, Sir Charles Mackerras
Trois fragments de l'opéra Juliette, H. 358A
(1939) – **WORLD PREMIERE**
11 and 12 December 2008

• Czech Museum of Music
exhibition „Fenoménu Martinů“
11 May 2009
Kateřina Maýrová (katerina_mayrova@nm.cz)

• National Theatre Opera
Plays of Mary, H. 236
29 October 2009 (premiere)
Jana Horčíčková
(j.horcickova@narodni-divadlo.cz)

• Prague Philharmonia, Bambini di Praga,
Duncan Center Prague
Špalíček, H. 214
15 and 16 June 2009
Lenka Dohnalová
(lenka.dohnalova@divadlo.cz)

• Prague Spring International Music Festival
various concerts including *Martinů's works*
5/2009; 5/2010
Antonín Matzner (matzner@festival.cz)

FRANCE

AIX-EN-PROVENCE

• Grand Théâtre de Provence/Cooperation
National Theatre Prague/Prague Philharmonia
Plays of Mary, H. 236
Dec. 2009
Dominique Bluzet/Markéta Fajmonová
(marketa_fajmonova@mzv.cz)/Martin Bonhard

NICE

• Opéra de Nice
Juliette, H. 253
January 2009
Paul-Emile Fourny

GERMANY

DRESDEN

• Singakademie Dresden, Lukaskirche
The Epic of Gilgamesh, H. 351
2 May 2009
Jörn Peter Hiekel (JPHiekel@t-online.de)

ROSTOCK

• Volkstheater
Who is the Most Powerful in the World?, H. 133
2009
juliane.piontek@rostock.de

GREAT BRITAIN

• London
BBC Symphony Orchestra
(Jiří Bělohlávek - conductor)
Juliette, H. 253
27 March 2009
ales@martinu.cz

OXFORD

• Garsington Opera
Mirandolina, H. 346
Summer 2009
Anthony Whitworth-Jones
(awjones@onetel.com)

SWITZERLAND

BASEL

• Internationale Musikfesttage B. Martinů 2009
various concerts
robert.kolinsky@martinu.ch

• Chamber Orchestra Basel
The Epic of Gilgamesh, H. 351
1 May 2009
Hans Georg Hofman
(hgh@kammerorchesterbasel.ch)

ZÜRICH

• Opera
The Greek Passion, H. 372
9 November 2009
ales@martinu.cz

USA

NEW YORK

New York Philharmonic
Symphony No. 4, H. 305
30 April 2009, 1, 2, 5 May 2009
nyphil.org

**martinů
revisited**
2009 / 50th anniversary
of the composer's death

MARTINŮ'S BALLET IN ROSTOCK

GÜNTER THIELE

AFTER LAST YEARS resounding success of Martinů's operatic masterpiece "*Les trois souhaits*" (*Three Wishes, H. 175*), in Rostock – I was lucky enough to attend both the first and last night of this production and do not hesitate to call it my most rewarding experience at the opera last season – "Volkstheater Rostock's" follow-up of this still comparatively seldom performed opera is the German premiere of another rarity; Martinů's ballet *Who is the Most Powerful in the World?, H. 133*. During the opening night I realised that although Martinů's music has been used by a number of choreographers, this was only the second time I attended a ballet for which the original music had been composed by Martinů for the occasion. Compared with the Czech premiere of *The Strangler, Ballet for Three Dancers, H. 317* in Brno 1990, a production I remember with decidedly mixed feelings, I am sure I will treasure this performance for a long time. The plot is based on a fairy tale about a mouse king who is only prepared to accept the most powerful in the world as suitor for his lovely daughter. The score is a transitional work from 1922 and by no means comparable with *Les trois souhaits*. But the manner the music was performed by Nordeutsche Philharmonie



Ewelina Kukschkina and Sergej Martinovic



Alexey Dukhovskiy, Fumiko Okusawa, Maria-Elisabeth Walther & Galina Weber

Rostock conducted by Christian Hammer, proved to be most delightful. In conjunction with Vladimir Fedianin's choreography and the inspired dancing of both the adult troupe and Fedianin's young pupils, the result of the opening night was a most enjoyable hour for children of all ages. Whereas the mouse community was more or less predictably presented, I guess nobody was really surprised at their appearance, the portrayal of the consecutive suitors, the mighty sun, the powerful cloud, and the overwhelming wind, was at the same time surprising and very imaginative. The stubborn wall on the

other hand was performed by itself, and an extra musical sensation at the end of the ballet was the eerie silence in the audience during the attack that the mouse prince and his friends launched on the wall with spades and picks in order to prove that the mice were the most powerful in the world after all. Another maybe more gratifying thought was that a lot of children and some of their elders will get the opportunity to be acquainted with really good and functional music once modern and still up to date thanks to this fine production. ■

Volkstheater Rostock

www.volkstheater-rostock.de

Music director: Christian Hammer
Choreography & inscenation:
Vladimir Fedianin
Stage setting: Falk von Wangelin
Premiere: 22. 3. 2008, Großes Haus

Next performances:

13 October 2008, 3,00 pm, Großes Haus
12 October 2008, 3,00 pm, Großes Haus
2009: see the www.volkstheater-rostock.de

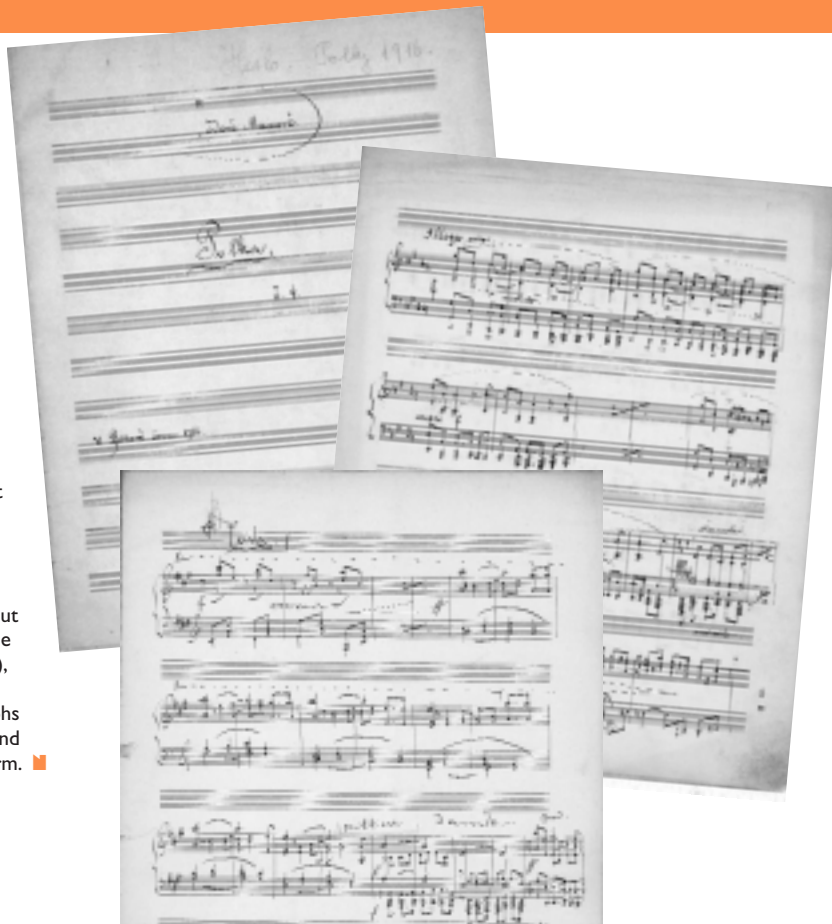
Precious gift

A SET OF TWELVE BOHUSLAV MARTINŮ AUTOGRAPHS



Mrs Soňa Hendrychová

AT THE BEGINNING of June 2008 the Bohuslav Martinů Foundation received a precious gift – a set of twelve Bohuslav Martinů autographs. They have been donated by the eminent Czech lawyer Mrs Soňa Hendrychová. Her mother, Mrs Zdenka Maxová, was one of Bohuslav Martinů's closest friends before his departure for Paris. Martinů dedicated to Mrs Maxová a number of compositions, especially songs and piano pieces, which years ago Mrs Hendrychová made available for research purposes in the form of photocopies. Now the composer's autographs and period transcripts have been provided as a gift to the Bohuslav Martinů Foundation. The donated autographs include, for example, three polkas from the cycle *Six Polkas*, H. 101 (the designation does not come from Martinů himself but from Harry Halbreich, the author of the catalogue of Bohuslav Martinů's works), *Harlequin* and *Colombine Sings* from the cycle *Puppets II*, H. 116. The autographs will be made available to researchers and other interested parties in digitised form. ■



Bohuslav Martinů completely won me over from the very first hearing

A MINI-INTERVIEW WITH THE **YOUNGEST MARTINŮ RESEARCHER**

JANA HONZÍKOVÁ

JAN NEČASKÝ is 15 years old. This year he completed his basic education and next year will begin studying at the Jan Neruda Gymnasium in Prague. For eight years he has been studying the cello at the Prague Music School. He was previously a pupil of Professor Vychytil; at the present time he is studying with Professor Martin Škampa.

Last year you visited the Bohuslav Martinů Institute for the first time, for study purposes. You had to write an essay on a theme of your choosing. You decided to write about Bohuslav Martinů. When and how did you get into Martinů's music?

I was about 12 years old at the time. One day, Mr Škampa brought some sheet music



Jan Nečaský

to a lesson. I thought it would be etudes again. But when I opened it and saw Bohuslav Martinů's *Pastoral No. 2* from *Pastorals for cello and piano*, H. 190, I almost hit the ceiling. Such was my joy.

I also won a prize for interpretation with the small composition. I recall that when I had only been practising it for a few days Professor Škampa was dancing during my playing, perhaps so that I wouldn't play it in such a ham-handed manner. Three years ago I played *Variations on a Slovak Folk Song*, H. 378. And now, for the holidays, alongside Brahms and Dvořák, I also got Martinů's *Sonata No. 2*, H. 286.

What is it about Martinů's music that most captivates you?

That's a difficult question. I don't think it is possible to express some feelings and impressions from music in words. Bohuslav Martinů's music completely won me over from the very first hearing, but I don't know why. I don't know why I like it.

What is your favourite Martinů composition?

I like all his compositions. Yet maybe I have established a special relationship with the mentioned *Variations on a Slovak Folk Song*. It is perhaps not the most demanding piece in technical terms, but I assume that its beauty and difficulty rests in its execution and understanding.

How do your classmates and peers view this music? Is it common that they listen to such music?

When it comes to my former classmates, very few listened to this type of music, although I must say that they were quite intrigued by Bohuslav Martinů's music. As regards genres like rock, I listen to older bands, especially Pink Floyd, Led Zeppelin, The Doors. I like jazz. But I admit that it is not likely that my classmates would come home and put on, for instance, Bach or Beethoven. ■

IVANA RENTSCH: Anklänge an die Avantgarde Martinů's Opern des Zwischenkriegszeit

EVA VELICKÁ

IVANA RENTSCH'S book, originally the author's doctoral thesis, is a work comprehensive in the best sense of the word. It comprises copious information from numerous literary works, an extensive annotation apparatus, a host of quotes in the original languages, a number of analyses, as well as several new constructs, and as such serves to significantly forward Martinů research. The book's centre of gravity is an analysis and study of the period context of Martinů's three interwar operas, representing a typical paradox of "avant-garde classicism". In the prologue, however, the author, seeking the reasons for Martinů's departure for France, also deals with the wider context, delving right down to the National Revival or "fights over Dvořák". The book's strength is its dexterity of argumentation and the author's language skills. Non-Czech specialist literature often fails to reflect the Czech research owing to unfamiliarity with the language. However, this definitely cannot be said of Rentsch, since the author herself has made German translations of numerous Czech quotes from both academic and artistic texts. Besides a few minor imperfections in Czech diacritics, everything is written correctly, which is frequently not the case of foreign publications (that is, if they quote from the Czech at all). The author refutes various commonly held designations of Martinů and his work, and at many junctures suggests new possible



views. She is interested in general in the reasons for Martinů's departure for France and his new position in the French music world. Rentsch formulates her theses and evaluations on the basis of thorough probes into the artistic and social context and on the basis of specific analyses of librettos and music fragments from the operas. Hence, I highly recommend reading the book with a score in hand and also after a little bit of listening to the three operas in question, otherwise some verbal descriptions of the musical course of certain passages of the operas can be rather tedious. The opera *Les trois souhaits ou les vicissitudes de la vie*, H. 175 (1928–29)

is set into a wider Dada context and the author deals in depth with textual symbolism, especially the symbolism of Ribemont-Dessaignes's texts and subsequently with the manner of Martinů's transposing of these symbols into the music. The opera is also set in the context of film and jazz, and is very surprisingly also designated as "Zeitoper".

When it comes to the opera *The Plays of Mary*, H. 236 (1933–34), Rentsch, in connection with the economic crisis, outlines the composer's transition to a new type of opera, which he linked with the moral duty and necessity of seeking genuine theatre. The author explains the term "mystery" and other common designations of this opera. In a relatively interesting manner, she puts forward the thesis that in this "folk theatre" too Martinů aimed more at an avant-garde conception than a true historical reconstruction. Also interesting here again is the reference to Brecht and his epic theatre going with its politico-didactic direction as far as "Lehrstück". The author deals more closely with the second part from *The Plays of Mary – Mariken of Nimègue* – and the differences between the French and the Czech versions. Thus, the opera possibly assumes both a Czech and global context (Czech poetism and the influence of "Bekenntnisoper"). A nice touch is the book's frequent poetic titles introducing individual chapters or subchapters. They are often extremely apposite, a case in point being the title of the last extensive chapter "Dream as Opera Reform – Juliette, ou La clé des

songes (1936–37)". The issue in this section is the problem of how to apply Surrealism to theatre, the theatre space as well as music. Here too the author deals with generally valid principles of opera in juxtaposition with Surrealism and Martinů's setting itself. For instance, the author analyses the central encounter between the lovers Michel and Juliette in Act II and the "surrealistic" circumstances and signs of their "love duet" and explains what "surrealistic love" is. Using music examples, Rentsch shows the logic Martinů pursues and also highlights intertextual references (Stravinsky's *The Rite of Spring*, Debussy's *Pelléas et Mélisande*). However, the author points out that by no means did Martinů aim at creating and defining a surrealist musical language.

This text about Ivana Rentsch's book is not a review in the absolute sense of the word, it rather serves as a recommendation, since the book is replete with interesting ideas that provide plenty of food for thought. Through her thorough work with numerous sources and analysis, Ivana Rentsch has established a sound basis for her sometimes more, sometimes less surprising yet always spirited theses. The book is a contribution to the debate on "the theatre Martinů" and his impending jubilee (2009) at the highest scholastic level. ■

Ivana Rentsch: *Anklänge an die Avantgarde*, Archiv für Musikwissenschaft, Beiheft 61, Franz Steiner Verlag, Stuttgart 2007, 289 pp. ISBN 978-3-515-08960-9

Carl Dahlhaus on Martinů

JUSTIN KRAWITZ

THE LIBRARY of the Bohuslav Martinů Institute recently acquired the newly prepared edition of the collected writings of Carl Dahlhaus, issued earlier this year by the German publishing house Laaber-Verlag. Dahlhaus was one of the most prolific and influential music historians of the last century and his work has been seminal in shaping modern musicological discourse. The new edition, edited by the prominent Swiss musicologist Hermann Danuser, is entitled *Carl Dahlhaus: Gesammelte Schriften in 10 Bänden*. It comprises 10 volumes and a supplemental volume in which the contents of the collection are thoroughly indexed.

It is indeed apt that among the writings of such a key figure of 20th-century musicology we find references also to Bohuslav Martinů. Two items relate specifically to Martinů, both of them reviews. In volume 9,

pp. 154–155, we find a review of the first edition of Harry Halbreich's catalogue of Martinů's works. The article, which originally appeared under the title "Ein Tschechischer Klassiker: Der Komponist Bohuslav Martinů," was drawn from the *Frankfurter Allgemeine Zeitung* of 20 December 1968. In it, Dahlhaus bemoans the fact that, still at the end of the 1960s, Martinů was all but unknown in Germany. He applauds Halbreich's aim to win German recognition for the Czech master and makes particular mention of the opera *Juliette*, H. 253, the *Sixth Symphony*, H. 343 and the *Double Concerto for Two String Orchestras, Piano and Timpani*, H. 271 as works which might leave a lasting impression on the concert-going public.

In volume 10 of the *Gesammelte Schriften*, pp. 367–369, we find a second review relating to Martinů, this time drawn from the *Stuttgarter Zeitung* of 12 June 1961. Here Dahlhaus the critic devotes himself

to the premiere of Martinů's opera *The Greek Passion*, H. 372/III (2nd version), which received its first performance on 9 June 1961 at the Zürcher Stadttheater. This earlier review reveals a decidedly disparaging view of the opera and of Martinů's work in general. Dahlhaus criticises Martinů's musical symbolism, his tonal language, and his handling of formal considerations. He goes so far as to use the epithets "grob und banal" (coarse and banal) (p. 386). Dahlhaus also shows dissatisfaction with the adaptation of Kazantzakis's novel, from which the libretto derives. Dahlhaus goes on to give a survey of the production's staging and a brief overview of the lead singers. The kindest words are reserved for the conductor, Paul Sacher, who Dahlhaus asserts to have saved the production. In the brief closing paragraph Dahlhaus notes the enthusiastic reception by the audience, but undermines even this in a rather biting fashion. It is enlightening to contemplate the shift in Dahlhaus's reception of Martinů between the 1961 review of *The Greek Passion* and

the 1968 review of Halbreich's catalogue. The fundamental shift in attitude is perceptible by mere comparison of the last two sentences of the earlier text with the first two sentences of the later one. The 1961 review ends: "The public's applause was enthusiastic. It appeared as though the audience was grateful for an opera which was modern by virtue of its date of composition, but in which a normal triad was nevertheless possible" (X: 369); while the 1968 review begins, "Composers whose works belong to the realm of New Music, but whose works are tonal and innocuous, have a hard time with us. The avant-garde treats them as relics of the past – dead and condemned to obscurity – and the public, which clings unwaveringly to tradition, wrongly suspects them of being difficult to understand" (IX: 154) [translated by the author]. The new edition of Dahlhaus's collected writings has made readily available important sources that shed light on Martinů reception in the decade following the composer's death. ■

MARTINŮ'S FIFTH SYMPHONY

LIVE RECORDING OF THE AMERICAN PREMIERE

PATRICK LAMBERT

THE AMERICAN PREMIERE of Martinů's *Symphony No. 5, H. 310* in January 1948 with the Swiss conductor Ernest Ansermet directing Toscanini's NBC Symphony Orchestra in New York marked a high point in the composer's career.

Having spent the long war years in the USA as a refugee from German-occupied Europe, Martinů composed his *Fifth Symphony* in the early Spring of 1946 in joyful anticipation of returning to his homeland. Sadly, unforeseen circumstances were to frustrate his plans: the first of these, in July that year, was a near-fatal accident in which the composer fractured his skull and the second was the communist take-over of Czechoslovakia in February 1948, followed by renewed persecution of his mentor Václav Talich and the tragic death, in suspicious circumstances, of his friend Jan Masaryk, the Czech foreign minister.

In November 1946, while recuperating from his accident, Martinů wrote to his first biographer Miloš Šafránek: "I think I shall give the *Fifth Symphony* to the Philharmonic in Prague as a world premiere. I hope to get there for the Festival". In the end, the composer's state of health prevented his appearance there and he was represented by his French wife Charlotte. The *Symphony*, duly premiered by the Czech Philharmonic under its chief conductor Rafael Kubelik in the final concert of the Prague Spring Festival (28 May 1947), was received somewhat coolly and one young communist critic (Ivan Jirko), evidently searching for 'socialist realism', complained that the music, while sounding typically Czech, was nevertheless remote from reality, "a mere symbol, lacking real, full-blooded, sap-filled life". Martinů himself, in an interview in the *New York Times* (7 Jan 1951), regarded his *Fifth* as "a well-organised, organic, orderly work. There are few places in it with which I am not satisfied. The work had a singular experience in Prague. I think the Government there knows for certain that I am a 'formalist'. I was a very great friend of Jan Masaryk. It may have been for political reasons that my symphony in Prague had very bad reviews in the press."

Among the old friends Charlotte met up with at the Festival was Ansermet, whose concert with the Czech Philharmonic had included the Prague premieres of Frank Martin's *Petite Symphonie Concertante* and Stravinsky's *Symphony in Three Movements*. "Ansermet was one of the first pioneers of modern compositions", she recalled. "Bohuš, who had met him through Conrad Beck, had a high opinion of him."



Bohuslav Martinů in the 1940s, USA



Jan Masaryk, the Czech foreign minister (1940–1948)

Ansermet's admiration for Martinů's music dated back to 1930, when he conducted *Allegro symphonique (La Rhapsodie), H. 171* in Prague. Thereafter, he liked to include Martinů's works in his concerts with the Suisse Romande Orchestra, for instance the *Serenade, H. 199* (dedicated to Albert Roussel) in 1933 and, five years later, the world premiere of *Duo Concertant for Two Violins and Orchestra, H. 264*. In the autumn of 1940, when Martinů and his wife were refugees sheltering in the South of France, Ansermet was one of the Swiss admirers who assisted the couple financially by initiating an appeal in the Geneva music journal *Dissonances* in aid of "a foreign composer, whose name cannot be revealed for obvious reasons, but who can be justly regarded as one of the most important in contemporary music and whose works have been applauded at concerts of the Suisse Romande and in other cities."

After the war, Ansermet lost no time in catching up with Martinů's American works, giving the European premiere of the *Symphony No. 1, H. 289* (Geneva, 28 February 1945), performing the *Symphony No. 2, H. 295* in Brussels the following year, and the *Symphony No. 3, H. 299* for the BBC in London (25 October 1947). Now he had been invited by Toscanini to conduct the American premiere of the *Fifth*. Thanking Ansermet for the greetings conveyed to him by Charlotte, Martinů wrote: "We are looking forward to seeing you in New York. I am very impatient to hear my symphony. I had no luck catching the broadcast [of the Prague premiere], but I had excellent reports from friends who heard it in Europe."

As this live recording testifies, the performance given in the presence of the composer by the highly skilled NBC Symphony Orchestra on 24th January 1948, proved an

THE NBC SYMPHONY ORCHESTRA
Saturday, January 24, 1948
ERNEST ANSERMET
conducting
PROGRAM

Paraphrase on a Choral by Leo Haslder	Templeton Strong
Jeu-Ballet	Claude Debussy
Symphony No. 5	Bohuslav Martinů

1. Adagio; Allegro
2. Larghetto
3. Lento; Allegro
(First Performance in America)

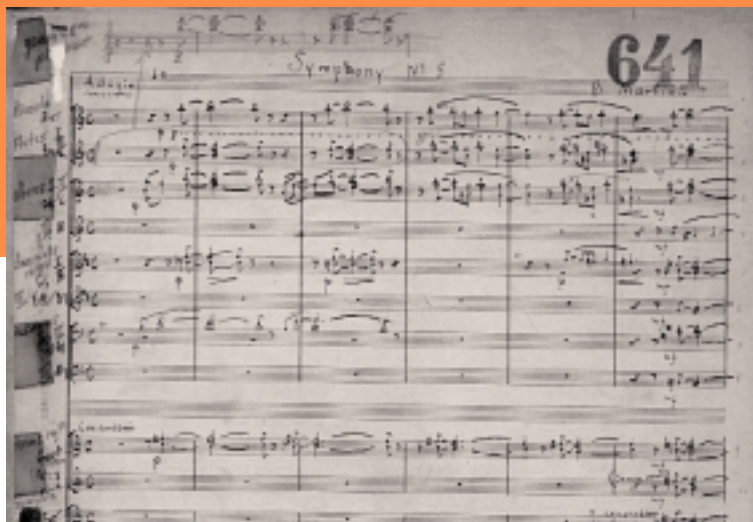
★
Ben Cassuto—Narrator

Your enjoyment of this concert is being shared with radio listeners throughout the United States and Canada through the NBC Network and the Canadian Broadcasting Corporation and throughout the world via NBC's powerful shortwave transmitters.

Programme of the concert at which the symphony was first performed in USA



Conductor Ernest Ansermet



Facsimile of the *Symphony No. 5*, H. 310

outstanding event. Virgil Thomson, music critic of the *New York Herald Tribune*, who had hailed Martinů's *First Symphony* "a beaut", declared unreservedly that the *Fifth* "shows this living master at his highest point, for the present, of originality and freedom. Martinů is clearly, as of today, a symphonist." Ansermet successfully achieved great clarity of texture and a powerful rhythmic drive in the cleanly articulated, almost Stravinsky-like ostinati;

a radiant climax in the sunshine filled *Larghetto* movement and intense feeling in the meditative *Lento* introduction to the *Finale*, breaking through to Beethovenian jubilation – a vision perhaps of a promised land where all will be sweetness and light. At several points the distant bells of Martinů's native Polička seem to be beckoning him home, but such optimistic life-affirmative tones take on an almost unbearable poignancy with the realisation that, within

a month of Ansermet's performance, the communists would seize power, condemning the composer to permanent exile.

In a letter written shortly after the coup, Martinů was able to report to Tálch the very positive treatment his music was receiving in the USA: "I have recently had a sensational success here with the *Fifth Symphony*, and I have become better acquainted with Toscanini who was so

enthusiastic that witnesses said they had never before seen him so enthusiastic about a new piece." According to Charlotte, Toscanini had attended the rehearsals and had remarked to her husband that modern music "often looks better on paper than it sounds". The new symphony was clearly an exception!

Ansermet, in the years after the composer's death, remained faithful to Martinů's music, as is documented by live recordings with his Swiss orchestra from the 1960s of the *Symphony No. 4*, H. 305, *Frescoes of Piero della Francesca*, H. 352 and *Parables*, H. 367 (Cascavelle VEL 2007). In his programme note for the *Fourth*, he described Martinů as "perhaps, the most authentic symphonist of his generation" and when he was later asked by a journalist to name the most undervalued symphonist, he unhesitatingly replied: "the Czech composer, Martinů". ■

MARTINŮ AT THE LEAMINGTON CZECH MUSIC FESTIVAL

May 2–6, 2008

GRAHAM MELVILLE-MASON

FOR THE FOURTH – and what, sadly, may be the last – Czech Music Festival before the retirement of the Leamington Music Director, Richard Phillips, the 2009 Martinů commemoration was anticipated in the programme organized, as in the past, in association with the British Dvořák Society for Czech and Slovak Music. In programmes which included works by Smetana, Suk, Novák, Foerster, Haas, Pavel Novák, Musil, Eben, Wiedermann, Klička, Karel Janovický and Rejcha, the main composer representation fell, perhaps not unsurprisingly, to Janáček, Dvořák and Martinů.

In a series of concerts over five days which, without exception, proved to be of the highest standard from first note to last, delivering general appreciative audience pleasure, the works of Bohuslav Martinů again made their special impact and won new friends for the composer. The Festival opened with a concert by the Schubert Ensemble which included a scintillating performance of the *Piano Quartet*, H. 287 in which the British pianist William Howard demonstrated his natural affinity for Czech piano writing and the music of Martinů in particular. The second day opened with a piano recital from Martin Kasík which he concluded with the *Three Czech Dances*, H. 154 of 1926. Not only was this a rare opportunity for a British audience to hear this work but it was also



▲ The Leamington audiences had the rare opportunity of hearing Jaroslav Tůma's transcription of Martinů's Harpsichord Sonata in a recital which he gave at All Saints Church on May 5th

▶▲ The Martinů Quartet with Martin Kasík performed Martinů's Piano Quintet No. 2 on May 5th



Photos: Jack Wilkinson

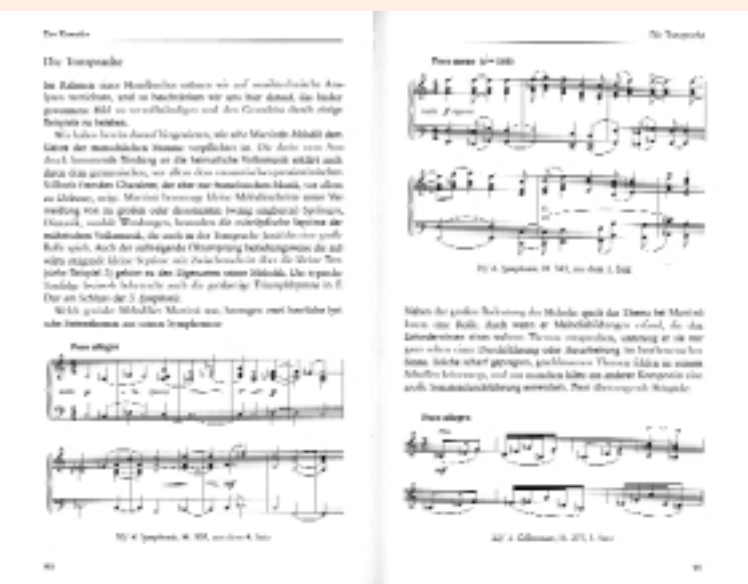
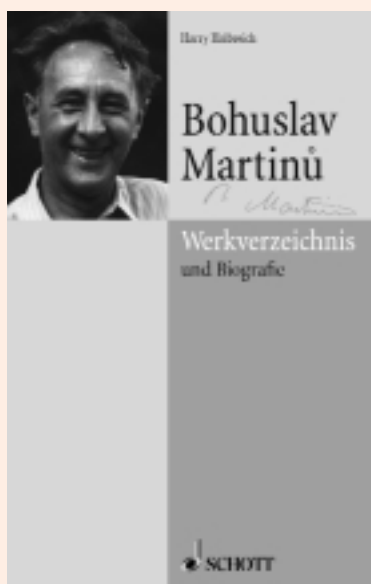
a welcome chance to enjoy the excellent pianism and musicianship of Martin Kasík. He was followed by a concert of the Škampa Quartet, which has built up a loyal following here over the past eighteen years and it was a pleasure to hear these players in Martinů's *String Quartet No. 5*, H. 268 of 1938, to which was brought a deep understanding of this strong work. On the middle day of the Festival the highlight was the programme of the Martinů String Quartet, joined by Radim Sedmidubský and Lukáš Polák of the Škampa Quartet to give a rare treat in performing Martinů's *String Sextet*, H. 224. The Martinů Quartet is always a welcome visitor to Leamington and its performances of the music of its eponymous champion are well

known for both the attention to interpretative detail and aesthetic pleasure. The performance of the Sextet was no exception, with the two "visitors" integrating so naturally into the Quartet. Jaroslav Tůma brought a rich recital of Czech organ music to a packed All Saints Church – rare for organ recitals in Britain. Although Martinů's *Vigilia*, H. 382 was programmed, it was Jaroslav Tůma's own successful transcription of the *Harpsichord Sonata*, H. 368 which carried greatest interest for connoisseurs of Martinů's music. The Martinů Quartet returned for its second concert, this time joined by Martin Kasík in a most attractive and energetically committed performance of Martinů's *Piano Quintet No. 2*, H. 298 of 1944.

On the final day, the third appearance of the Martinů Quartet opened with a valuable opportunity to hear the *String Trio No. 2*, H. 238 in which the violin part was taken not by the Quartet's leader but by its second violin, Irena Harajnová, who produced playing of rare distinction which added greatly to the conviction of the significance of this work in Martinů's output. The concluding concert was given by the Guarneri Trio Prague, where, central to its programme, came a delightful account of Martinů's *Bergerettes*, H. 275 and so rounding off, in a thoroughly convincing manner the Martinů contribution to this excellent long-weekend feast of Czech music and musicians which provided its own prelude to Martinů 2009. ■

IVANA RENTSCH

ONE CAN ONLY AGREE with Harry Halbreich when considering his succinct reasoning behind the revised second edition of his 1968 monograph on Martinů: "Much has happened in the interim which justifies this revision – and not only regarding Martinů." The effects of the political events of 1989 are just as relevant to a re-evaluation of Bohuslav Martinů's work as are the remarkable developments in music-aesthetic thought. Indeed, in 1968 Halbreich had to contend with the sharp criticism which would inevitably be directed at a German-language book about a composer who by no means conformed to the ideas of a Theodor W. Adorno or to the ideals of Darmstadt serialism. It was in response to the poor state of public knowledge that the monograph was conceived and, as such, Halbreich sought to assemble in the single volume as much information as possible about Martinů's life and work. Accordingly, the author viewed his book of 1968 as a practical answer to "the calls for help of performing artists, concert agencies, compilers of programmes and musicologists from around the world" (1968, p. 10). Today the need for the volume's particular three-fold format of biography, musical analysis and annotated catalogue of works is, to be sure, no longer so urgently necessary – the collection of literature on Martinů has grown, as has general familiarity with composer. The triple format, though, does make the publication attractive to a wider audience. And so it is that, as before, the revised edition of Halbreich's monograph also strives to be a "handbook" – this time conceived explicitly with the on-going complete critical edition of Martinů's works in mind: it is intended to "accompany and complement" the complete edition (p. 9). The usefulness of Halbreich's handbook as a companion-piece to the new complete edition lies foremost in the exceptional quality of the catalogue of works which constitutes the most important part of the publication. By way of meticulous and painstaking work, the already remarkable catalogue of the old edition has been brought up to date. This is no mean feat, considering the sheer number of Martinů's works and the fact that the sources are scattered around the world. Thanks to Halbreich's close collaboration with the Bohuslav Martinů Institute (to whose staff the edition is dedicated) and with the Bohuslav Martinů Memorial in Polička, there can be no doubt that the entries are up to date. The compositions which have resurfaced only in the last three decades have necessitated revisions to the old catalogue, as have the innumerable pieces of new information pertaining to already known works. As before, the catalogue is sub-divided according to genre, with compositions listed chronologically within each



The book also contains musical analysis

section. The catalogue of works of 1968 is arranged identically, facilitating a direct comparison of the two editions. Data on each composition are given in an exemplary manner, and include date and place of origin, dedicatee, and first performances (with the names of the most important performers). Also listed in detail are indications of the scoring and approximate duration, as well as information regarding autographs, facsimiles and details of all known editions, replete with details of copyright. Additionally, a synopsis is provided in the case of stage-works. This is an exceptionally helpful feature when considering the many still unknown compositions in this genre. Halbreich's ability to meaningfully summarise the most confusing of plots in just a few sentences can be seen in the remarkable synopsis of *The Soldier and the Dancer*, H. 162 (p. 144). Thanks to the outstanding index in the appendix the user should experience no difficulties in searching for any particular work, despite Martinů's enormous output: the around 400 compositions can be found listed according to their Halbreich catalogue number, in addition to being listed alphabetically according to title. Also in the appendix is a listing of digitized sources at the Bohuslav Martinů Institute and a table of publishers, which is of great practical value because of the internationally dispersed rights to Martinů's compositions. Halbreich's decision to forego a complete list of literature, and to limit himself rather to a select bibliography, is understandable on the grounds that the sheer size of a complete list would have been beyond the practical bounds of the handbook.

A particular characteristic of the catalogue of works is the mingling of objective data with subjective commentary. As such, a great many entries are given with commentary which is either limited to information about a work's origin, commentary

which elucidates the music-aesthetic context, or commentary in which, indeed, the quality of individual compositions is evaluated. By this method, employed already in the first edition, Halbreich strived to help an overwhelmingly uninformed public to familiarize itself with Martinů's œuvre as quickly as possible. The commentaries, then, constitute an extremely practical answer to the abovementioned "calls for help" of the 1960s. To be sure, it is a remarkable achievement that Halbreich openly acknowledged the qualitative differences among Martinů's works – that he did not shy away from this despite the opposition he could expect to encounter. The author retained this type of judgement in the new version: he concedes to the uneven quality of the stage-works and film music, which he describes as "sehr ungleichwertig" (p. 140), and sees in the *5th Symphony*, H. 310 "some signs of unmistakable exhaustion" (p. 244). In a similar fashion he allocates to the *Concerto for Violin, Piano and Orchestra*, H. 342 the rank of a "good average-Martinů" ("guten Durchschnitts-Martinů", p. 327), while the *Etudes rythmiques*, H. 201, H. 202 turn out to be "work for bread" ("Brotarbeit", p. 335). On the other hand we have the "masterpieces", be it *Les Parables*, H. 367 or the *6th Symphony*, H. 343 (p. 246, 265). The epithet "masterpiece" ("Meisterwerk") is inevitably accompanied by overtones of the genius cult and apologetics, which could be avoided by use of the more neutral "major work" or "chief work" ("Hauptwerk"). As such, the characterisation of the *Sinfonietta la Jolla*, H. 328 as "enchanting little masterpiece" strikes one as positively quirky, at least from a musicological standpoint. But what the musicologists might find irritating may yet provide musicians or artistic directors with the fastest possible orientation – this being one of the professed goals of Halbreich's book. Because of this practical

usefulness, and the fact that Halbreich in no way tried to propagate his personal opinions as universal truths, one is happy to concede to the author's occasionally over-eccentric descriptions of works. The conspicuously few Martinů quotations and the complete absence of footnotes signal the deliberate subjectivity of the given evaluations. In this context, then, we can understand the numerous "masterpieces", the exponential usage of the adjective "delightful" ("köstlich", for example p. 323, 354), and the odd translation of "concerto" as "house-guard" ("Hausbewacherin", p. 150) as thoroughly personal expressions of the author. Halbreich doubtless accepted that this would not be to everyone's taste. In contrast to the spontaneous, short (and therefore seldom substantiated) commentary in the catalogue of works, Halbreich proceeds most carefully in the introductory biographical and analytical chapters. The decision to retain these pages from the 1968 edition, in an updated form, can only be welcomed. The description of Martinů's life offers a compelling supplement to the respective biographies of Miloš Šafránek and Jaroslav Mihule. Indeed, Halbreich's musicological reflections constitute a milestone in Martinů research. All things considered, he has produced a veritable "handbook" that might satisfy the most various needs of practically and theoretically oriented users alike. Since the demands of these two types of users often stand in opposition to one another, one must concede that the compilation of such a multi-purpose handbook is an idealistic endeavour indeed. Halbreich's Martinů monograph is certainly proof that it is still worth-while to take on the challenge.

Translated from the German
by Justin Krawitz

Harry Halbreich: *Bohuslav Martinů. Werkverzeichnis und Biografie*
Schott Music, 448 pp • ISBN 3-7957-0565-7
(ED 20005) • www.schott-music.com

LIST OF MARTINŮ'S WORKS III

Special
Series

CATEGORY/

ORCHESTRAL MUSIC

SUBCATEGORY/

WORKS FOR LARGE 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; the next subcategory are the works for large orchestra (listed in alphabetical order). The basic data on the works listed here have been taken from the online catalogue of Martinů's oeuvre 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 all Martinů's symphonies and works for chamber orchestra.

Abbreviations/

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

Commentary/

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

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 /

WORKS FOR LARGE ORCHESTRA

ANDANTE FOR ORCHESTRA (SKETCH)

Halbreich number: 61

Place of composition: Polička

Date of composition: 1912

Archive: Autograph missing (mentioned only in the monograph of Šafránek)

ANGEL OF DEATH, ONE-MOVEMENT SYMPHONIC POEM FOR LARGE ORCHESTRA AFTER THE NOVEL BY K. PRZERWA-TETMAJER

— Anděl smrti, jednovětá symfonická báseň pro velký orchestr dle románu K. Przerwa-Tetmajera
— Der Todesengel, Symphonische Dichtung nach dem Roman von K. Przerwa-Tetmajer

Halbreich number: 17

Place of composition: Polička

Date of composition: 1910

Performing forces: 3332-4431-timp. -batt. -ar. -archi (vl. I, II, III)

Archive: Polička, Bohuslav Martinů Memorial, Czech Republic

Sketch held by the Moravian Municipal

Museum in Brno, Czech Republic

Facsimile: Polička, Bohuslav Martinů Memorial, Czech Republic

Copyright: free

LA BAGARRE

— Vřava

— Das Getümmel

Halbreich number: 155

Durata: 9'

Place of composition: Paris (France)

Date of composition: 1926

Performing forces: 3332-4331-timp. -batt. -pf. -archi

Performer(s) of premiere: Boston Symphony Orchestra, S. Koussevitzky (cond.)

Premiere: 18. 11. 1927, Boston, USA

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

Publisher: Alphonse Leduc, Paris A. L. 20749, 1930

Copyright: Alphonse Leduc

Ballade: Villa on the Sea

— Balada: vila na moři

— Ballade: Villa am Meer

Halbreich number: 97

Place of composition: Polička

Date of composition: c. 1915

Performing forces: 2332-4031-timp. -grand cassa-pf. -archi

Archive: Polička, Bohuslav Martinů Memorial, Czech Republic

Facsimile: Bohuslav Martinů Institute, Prague

Publisher: Český hudební fond, Prague

Copyright: Bärenreiter

COMPOSITION FOR LARGE ORCHESTRA

— Skladba pro velký orchestr

— Komposition für grosses Orchester

Halbreich number: 90

Place of composition: Polička, Czech Republic

Date of composition: 1914

Performing forces: 2322-4000-tamt. -cel. -pf. -ar. -archi

Archive: Incomplete (title-page and beginning missing); Polička, Bohuslav Martinů Memorial, Czech Republic

Facsimile: Prague, Bohuslav Martinů Institute

Publisher: Český hudební fond, Prague, 1967

Copyright: free

DEATH OF TINTAGILES

MUSIC (PRELUDE) TO THE PUPPET PLAY
BY M. MAETERLINCK

— Smrt Tintaligova. Hudba (předehra) k loutkovému dramatu Maurice Maeterlincka

— Der Tod des Tintagiles. Musik (Vorspiel) zu Maurice Maeterlincks gleichnamigem Puppenspiel

Halbreich number: 15

Place of composition: Prague

Date of composition: 1910

Performing forces: 3332-4431-Pk. -Schl. (Gr. Tr., Beck., TTam)-Hf. -Str.

Archive: Polička, Bohuslav Martinů Memorial, Czech Republic

Sketch held by the Moravian Municipal Museum in Brno, Czech Republic

Facsimile: Prague, Bohuslav Martinů Institute, Czech Republic

Copyright: free

A DREAM OF THE PAST

— Sen o minulosti

— Traum von der Vergangenheit

Halbreich number: 124

Durata: 12'

Place of composition: Prague

Date of composition: 1920

Performing forces: 33(+cor. ing.)22-4231-timp. -ar. -archi

Archive: Polička, Bohuslav Martinů Memorial, Czech Republic

Facsimile: Prague, Bohuslav Martinů Institute

Publisher: Český hudební fond, Prague, 1967

Copyright: Panton International Mainz

ESTAMPES

— Rytiny

— Kupferstiche

Halbreich number: 369

Durata: 16'40"

Place of composition: Schöenberg-Pratteln

Date of composition: 1958

Performing forces: 2222-4230-timp. -batt. -ar. -pf. -archi

Dedication: To Robert Whitney and the Louisville Orchestra

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

Premiere: 4. 2. 1959, Louisville, Kentucky (USA)

Archive: New York, Library of Peer Music Publishing, USA

Facsimile: Washington, Library of Congress, USA; Prague, Bohuslav Martinů Institute

Publisher: Southern Music Publishing, New York, 561-55, 1962

Copyright: Southern Music Publishing

FESTIVE OVERTURE FOR THE SOKOL FESTIVAL

— Slavnostní ouvertura k Sokolskému sletu

— Festliche Ouvertüre zum Sokolfest

Halbreich number: 211

Place of composition: Paris

Date of composition: 1931

Performing forces: large orchestra

Performer(s) of premiere: Czech Philharmonic, F. Stupka (cond.)

Premiere: 3. 7. 1932, Prague, Czechoslovakia

Archive: Autograph missing

Copyright: free

THE FRESCOES OF PIERO DELLA FRANCESCA

— Fresky Piera della Francesca

— Les Fresques de Piero della Francesca

Halbreich number: 352

Durata: 18'30"

Place of composition: Nice (France)

Date of composition: 1955

Performing forces: 4333-4331-timp. -batt. -ar. -archi

Dedication: Rafael Kubelík

Performer(s) of premiere: Wiener

Philharmoniker, R. Kubelík (cond.)

Premiere: 26. 8. 1956, Salzburg, Austria

Archive: Basel, Paul Sacher Foundation, Switzerland; Sketch held in Prague at the National Museum – Czech Museum of Music

Publisher: Universal Edition, Wien, U. E.

12484/12521 LVV, 1956

Copyright: Universal Edition

HALF-TIME

RONDO FOR LARGE ORCHESTRA

— Poločas. Rondo pro velký orchestr

— Halbzeit. Rondo für Orchester

Halbreich number: 142

Durata: 9'30"

Place of composition: Polička

Date of composition: 1924

Performing forces: 3222-4431-timp. -batt. -pf. -archi

Performer(s) of premiere: Czech Philharmonic, V. Talich (cond.)

Premiere: 7. 12. 1924, Prague, Czechoslovakia

Archive: Autograph missing

Publisher: Český hudební fond, Prague, ČHF 412, 1959

Copyright: Panton International Mainz

INTERMEZZO

Halbreich number: 330

Durata: 9'

Place of composition: New York

Date of composition: 1950

Performing forces: 2222-4230-timp. -batt. -pf. -archi

Dedication: To the Louisville Orchestra and its conductor, Robert Whitney

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

Premiere: 29. 12. 1950, Louisville, Kentucky (USA)

Archive: New York, Library of Peer Music Publishing, USA

Facsimile: Prague, Bohuslav Martinů Institute

Publisher: Southern Music Publishing, New York, 905-60, 1965

Copyright: Southern Music Publishing

INVENTIONS

— Invence

— Inventions

Halbreich number: 234

Durata: 12'30"

Place of composition: Paris (France)

Date of composition: 1934

Performing forces: 2222-4220-timp. -batt. -pf. -archi

Performer(s) of premiere: O. Piccardi (cond.)

Premiere: 8. 9. 1934, Venice, Italy

Archive: Polička, Bohuslav Martinů Memorial, Czech Republic

Facsimile: Prague, Bohuslav Martinů Institute

Publisher: Melantrich, Prague, 1949

Copyright: Editio Bärenreiter, Prague

JAZZ

— Le Jazz

Halbreich number: 168

Durata: 5'

Place of composition: Paris (France)

Date of composition: 1928

Performing forces: orch: 1020-3 sax. (2 A, 1 T)-0220-timp. -batt. -banjo-pf. -archi

Premiere: 1962, Czechoslovak radio broadcast in Brno

Archive: Archive of Czech Radio Prague, Czech Republic

Publisher: Český hudební fond, Prague, 1980

Copyright: Panton International Praha

LITTLE DANCE SUITE

— Malá taneční svita

— Kleine Tanzsuite

Halbreich number: 123

Durata: 36'

Place of composition: Polička

Date of composition: 1919

Performing forces: 3322-4431-timp. -batt. -ar. -archi (trbn., tj. ben ve 4. větě/only in 4th movement)

Premiere: 1963, Czechoslovak Radio in Brno

Archive: Polička, Bohuslav Martinů Memorial, Czech Republic

Facsimile: Prague, Bohuslav Martinů Institute

Copyright: free

MEMORIAL TO LIDICE

— Památník Lidicím

— Gedenkstück für Lidice

Halbreich number: 296

Durata: 9'

Place of composition: Darien, Conn. (USA)

Date of composition: 1943

Performing forces: 3332-4231-timp. -batt. -ar. -pf. -archi

Dedication: To the memory of the innocent victims of Lidice

Performer(s) of premiere: New York Philharmonic Orchestra, A. Rodzinski (cond.)

Premiere: 28. 10. 1943, New York, USA

Archive: Polička, Bohuslav Martinů Memorial, Czech Republic

Facsimile: Prague, Bohuslav Martinů Institute; Prague, Archive of the Czech Philharmonic

Publisher: Melantrich, Prague, M. 276, 1949

Copyright: Editio Bärenreiter, Prague

MILITARY MARCH

— Vojenský pochod

— Militärmarsch

Halbreich number: 280

Place of composition: Paris

Date of composition: 1940

Dedication: To the Czechoslovak Division in France

Archive: Autograph missing

Copyright: free

NOCTURNE (ROSE OF THE NIGHT)

— Nokturno (Růže noci)

— Nokturne (Die Rosen in der Nacht)

Halbreich number: 96

Place of composition: Polička

Date of composition: 1915

Archive: (Title page only) Brno, Moravian Museum, Czech Republic

Copyright: free

NOCTURNE NO. 1 IN F SHARP MINOR

Halbreich number: 91

Durata: 6'20"

Place of composition: Polička

Date of composition: 1915

Performing forces: 2222-4030-ar. -pf. -archi

Archive: Polička, Bohuslav Martinů Memorial, Czech Republic

Facsimile: Prague, Bohuslav Martinů Institute

Copyright: Editio Bärenreiter, Prague

OVERTURE

Halbreich number: 345

Durata: 8'

Place of composition: Nice (France)

Date of composition: 1953

Performing forces: 2222-4200-timp. -archi

Dedication: "Composed and dedicated to Parent Association of the High School of Music and Art in New York" (for the opening of the Mannes College of Music)

Archive: Paris, Bibliothèque nationale de France, Depositum Max Eschig

Facsimile: Polička, Bohuslav Martinů Memorial, Czech Republic; Prague, Bohuslav Martinů Institute

Publisher: Max Eschig, Paris, M. E. 7689, 1965

Copyright: Max Eschig

THE PARABLES

— Paraboly

— Die Parabeln

— Les Parables

Halbreich number: 367

Durata: 21'

Place of composition: 1st and 2nd mov. – Rome, 3rd mov. – Schönenberg-Pratteln

Date of composition: 1958

Performing forces: 3334-4331-timp. -batt. -ar. -archi

Dedication: Charles Munch

Performer(s) of premiere: Boston Symphony Orchestra, Ch. Munch (cond.)

Premiere: 13. 2. 1959, Boston, USA

Archive: Kassel, in the holdings of Bärenreiter publishers, Germany

Facsimile: Washington, Library of Congress, USA

Publisher: Bärenreiter, Kassel, B. A. 3840, 1959

Copyright: Bärenreiter

PRELUDE IN THE FORM OF A SCHERZO

Halbreich number: 181 A

[Orchestration of the piano piece of the same name (no. 2 of the Eight Preludes, H. 181)]

Date of composition: orchestrated 1930

Archive: The performing parts are held by Leduc Publishers in Paris. It is unclear whether these are autograph parts

Copyright: Alphonse Leduc

LA RHAPSODIE (ALLEGRO SYMPHONIQUE), POUR GRAND ORCHESTRE

Halbreich number: 171

Durata: 9'30"

Place of composition: Paris (France)

Date of composition: 1928

Performing forces: 3332-4441-2 timp. -batt. -pf. -archi

Dedication: "Pour Darney" [for Darney]

Performer(s) of premiere: Boston Symphony Orchestra, S. Koussevitzky (cond.)

Premiere: 14. 12. 1928, Boston, USA

Archive: Polička, Bohuslav Martinů Memorial, Czech Republic

Facsimile: Prague, Bohuslav Martinů Institute

Publisher: Bärenreiter, Kassel, B. A. 4315, 1961

Copyright: Bärenreiter

THE ROCK

— Skála

— Der Felsen

Halbreich number: 363

Durata: 13'

Place of composition: Rome

Date of composition: 1957

Performing forces: 3333-4331-timp. -batt. -ar. -archi

Dedication: "To George Szell and the Cleveland Orchestra"

Performer(s) of premiere: Cleveland Orchestra, G. Szell (cond.)

Premiere: 17. 4. 1958, Cleveland, USA

Archive: Vienna, in the holdings of Universal Edition, Austria

A fragmentary autograph of a version which deviates significantly from the final version is held in Basel by the Paul Sacher Foundation, Switzerland

Facsimile: Prague, Bohuslav Martinů Institute

Publisher: Universal Edition, U. E. 12798 LVV, 1960

Copyright: Universal Edition

SINFONIA CONCERTANTE NO. 1 IN G, FOR TWO ORCHESTRAS

Halbreich number: 219

Durata: 20'

Place of composition: Paris (France)

Date of composition: 1932

Performing forces: 1. orch. : 0301-2000-archi 2. orch: 2021-2231-timp. -archi

Archive: Mainz, Archive of Schott Publishers, Germany

Facsimile: Washington, Library of Congress, USA

Publisher: B. Schott Söhne, Mainz, 37966, 1953

Copyright: Schott

THUNDERBOLT P-47

Halbreich number: 309

Durata: 9'

Place of composition: Cape Cod, South Orleans (Mass.), (USA)

Date of composition: 1945

Performing forces: 3333-4331-timp. -batt. -archi

Dedication: National Symphony Orchestra of Washington (D. C.)

Performer(s) of premiere: National Symphony Orchestra, Hans Kindler (cond.)

Premiere: 19. 12. 1945, Washington D. C., USA

Archive: Polička, Bohuslav Martinů Memorial, Czech Republic

Facsimile: Prague, Bohuslav Martinů Institute; Paris, Max Eschig, France

Publisher: Max Eschig, Paris, M. E. 7788, 1990

Copyright: Max Eschig

VANISHING MIDNIGHT

— Míjející půlnoc

— Schwindende Mitternacht

Halbreich number: 131

Durata: 41'

Place of composition: Prague

Date of composition: 1922

Performing forces: 3333-4331-2timp. -batt. -2ar. -archi

Performer(s) of premiere: Czech Philharmonic, V. Talich (cond.)

Premiere: 18. 02. 1923, Prague

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

Facsimile: Prague, Bohuslav Martinů Institute; Sketches held by the Moravian Museum in Brno, Czech Republic

Copyright: Panton International Praha

WORKMEN OF THE SEA

SKETCH OF A SYMPHONIC POEM

AFTER THE NOVEL BY VICTOR HUGO

— Dělníci moře. Skica symfonické básně podle románu Viktora Huga

— Die Arbeiter des Meeres. Skizze einer symphonischen Dichtung nach dem gleichnamigen Roman von Victor Hugo

Halbreich number: 11

Place of composition: Polička

Date of composition: 1910

Performing forces: large orchestra

Archive: Brno, Moravian Museum, Czech Republic

Copyright: free

BOHUSLAV MARTINŮ & THE CZECH PHILHARMONIC ORCHESTRA PART I

Research



The Czech Philharmonic in the year 1921, Bohuslav Martinů is second in the third row (the group of second violins)

© PBM

KAREL ŠPELINA

AT THE VERY BEGINNING it must be stated that this topic, extremely interesting and certainly extensive, requires a certain form of statistics, more numerical data than would seem necessary. Especially in the first years connecting the composer and the Czech Philharmonic Orchestra, it is intriguing and probably little known to today's generation.

The history of friendship and cooperation between the composer and the Czech Philharmonic Orchestra began officially (for the public at least) on 12 January 1919. This was, however, preceded by a number of years of solid friendship and close collaboration between Bohuslav Martinů and the violinist Stanislav Novák, who from 1913 was a member and from 1917 concert master of the Czech Philharmonic Orchestra. The two met back in 1906 at the Prague Conservatory, where they were both studying in the violin department (Novák with Prof. Jan Mařák, and Martinů with Prof. Štěpán Suchý, a year later with Prof. Jindřich Bostař). Although the young Bohuslav was not keen on his violin studies, he remained in contact with the Conservatory since he had begun feeling a strong interest in and had discovered a talent for composing.

The end of World War I and the new situation that emerged were a great inspiration for the young composer, who had already presented several chamber and orchestral pieces. Strong patriotic feelings and desires amid the new era led



Bohuslav Martinů and Stanislav Novák, c. 1920, Kozlov, Bohemia

© PBM

Martinů to start working on a cantata. I quote from his letter to Stanislav Novák: "I have something in my head, but I worry that it might seem bombastic, it is a Czech rhapsody, for large orchestra with baritone solo and chorus, with Saint Wenceslas at the end, a beautiful chorale... I am too calm for a symphony, I just have to make some Czech work now..." And here we get to the date I mentioned at the beginning: on 12 January 1919 **Czech Rhapsody for Baritone, Mixed Chorus, Orchestra and Organ, H. 118**, was premiered at the Smetana Hall. The performance's taking place was greatly contributed to by Stanislav Novák, who played a large role in the season's dramaturgy. Egon Fuchs sang the solo, Bedřich Wiedermann played the

organ, and Ludvík Čelanský, the chief of the orchestra at the time, conducted the chorus Pražský Hlahol and the Czech Philharmonic itself. Martinů dedicated the cantata to Alois Jirásek, still under the spell of his festive speech "Vow of the Czech nation" given in the spring of 1918. The writer cordially thanked him and wished success to the composition.

In those years, Martinů already collaborated with the Czech Philharmonic Orchestra as a standby violinist. After Václav Talich assumed the post of principal conductor, he was engaged as a regular member of the group of second violins (1920–1923). In this case too, the concert master Stanislav Novák had the main say.

Martinů participated in the celebrated premiere of Josef Suk's *The Ripening*, conducted by Talich on 30 October 1918. He experienced an unforgettable atmosphere, augmented by the declaration of an independent Czechoslovak state. Naturally, he already had it in mind that his cantata would be performed by the Czech Philharmonic Orchestra. It is surprising that this composition, for the most part positively received by critics (L. Vycpálek, V. Novák, V. Štěpán, etc.), was only played by the Czech Philharmonic twice. As a matter of interest, I quote from the only negative review, by Zdeněk Nejedlý, who designated the cantata a "disorderly composition with grand gestures but small means..." In the same year, the Czech Academy of Sciences and Arts awarded the cantata the second annual prize (with K. B. Jirásek having received the first prize for his *Symphony in C minor*).

Nevertheless, Bohuslav Martinů was physically a member of the Czech Philharmonic Orchestra and the cantata's performance launched the era of premiering his new pieces. At the time, he had another forceful personality on his side: Václav Talich. In February 1923 Talich premiered Martinů's symphonic poem **Blue Hour, H. 131** (2nd part of the cycle **Vanishing Midnight**) and, as a dramaturge, he arranged for the premiere of a part from the cycle of songs **Magic Nights, H. 119** (April 1924, Pavla Osuská soprano, Catherine Alphonse conductor). Working in an orchestra led the young Martinů to close contact with music by French composers he took

BOHUSLAV MARTINŮ & THE CZECH PHILHARMONIC ORCHESTRA

a great liking to (H. Berlioz, C. Franck, P. Dukas, V. d'Indy, C. Debussy and, above all, A. Roussel), but he also got to know the work of contemporary Czech composers intimately (he was primarily fond of Suk and Janáček). He studied for two years with Josef Suk and when he had finished working for the orchestra he left for Paris to study with A. Roussel in order to fully

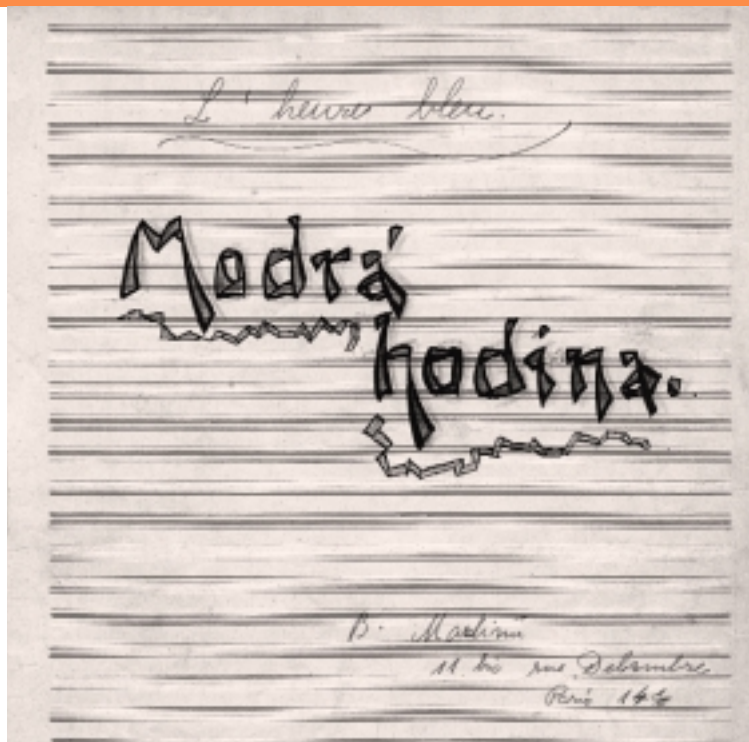


Conductor Václav Talich

devote to composing. There, Martinů made the acquaintance of other great composers, including the members of the famous "Les Six", as well as Stravinsky, Hindemith, Prokofiev and Bartók. During his séjour in Paris, he created the breakthrough composition *Half-Time*, *H. 142* premiered in December 1924 by the Czech Philharmonic Orchestra under the baton of Talich and repeated the following year at a concert within the 2nd International Festival of Orchestral Music in Prague.

Performed in another premiere was *Concerto for Piano and Chamber Orchestra No. 1*, *H. 149* (November 1926, Jan Heřman, Robert Manzer). Furthermore, in April 1928 Talich included in the repertoire the overture to the opera *The Soldier and the Dancer*, *H. 162 A* and in December of the same year *La Bagarre*, *H. 155* shortly after its successful premiere in the USA. Another composition, *Rhapsody*, *H. 171* originally called *La Symphonie*, or *Symphonie militaire*; was conducted by Talich in Prague (March 1930) after it had been premiered in Boston (like *La Bagarre*) by Serge Koussevitzky at the end of 1928.

In the 1930s Talich presented the overture to *The Soldier and the Dancer* (5x, May 1930) within a tour of Bohemia, and included *La Bagarre* in the programme of a tour of Yugoslavia, Italy and Hungary (9x, May 1931). Remarkable was the Czech



Autograph of *Blue Hour*, *H. 131*, title page

© PBM

Philharmonic Orchestra's tour of Czechoslovakia in September 1931. The orchestra was divided into two smaller orchestras, one conducted by František Stupka, the other by Talich. As a result, two concerts were performed every day at the same time in two different cities: a total of 19 concerts from 8–18 September. On 19 September the two groups united into a single orchestra, which performed the remaining three concerts under the baton of Nikolai Malko. During this tour, Talich performed Martinů's *Serenade for Chamber Orchestra*, *H. 199* (12x). In the following year, *Festive Overture for the Sokol Festival*, *H. 211* was premiered under the baton of Stupka (July 1932) and *Partita for String Orchestra*, *H. 212* conducted by Talich (December). Talich repeatedly performed *La Bagarre* (4x in 1933, 4x in 1935, once in London and once in Paris within the Czech Philharmonic Orchestra's significant tours; both of the performances were enthusiastically received by the critics). Talich and the Prague Quartet gave the Czechoslovak premiere to *Concerto for String Quartet and Orchestra*, *H. 207* (March 1934), shortly after its world premiere in Brussels and a successful performance in Boston, again under the baton of Koussevitzky. In November 1935 Talich and Rudolf Firkušný premiered *Concerto for Piano and Orchestra No. 2*, *H. 237*. By that time, Martinů was undoubtedly a world-famous and successful composer; his work comprising significant pieces,

including chamber and dramatic (operas and ballets).

At the start of the 1935/36 season, in addition to being principal conductor of the Czech Philharmonic Orchestra, Václav Talich assumed the post of artistic director of the National Theatre Opera. Consequently, Martinů was afforded new opportunities to assert himself in theatre too. The Czech Philharmonic was ever more frequently conducted by the brilliant Rafael Kubelík, who, naturally, presented Martinů compositions not only in Prague but also on both domestic and foreign tours. *Concerto for Piano No. 2* served to establish a close friendship between Firkušný and Kubelík which was to last throughout their lives. In 1937 and 1938 alone, this concerto was performed three times. In the late 1930s, even in the first months of the Protektorat Böhmen und Mähren, the Czech Philharmonic Orchestra performed Martinů's *Serenade for Chamber Orchestra*, *H. 199* (January 1939, under the baton of Kubelík), *Inventions*, *H. 234* (March 1939, conducted by Talich), and *Tre ricercari*, *H. 267* (October 1939, under the baton of Talich). There was a direct radio transmission of *Concerto for Violoncello and Orchestra No. 1*, *H. 196* (July 1939), featuring K. Šejna and B. Heran. Martinů was by then in exile and shortly afterwards also had to leave France, his home at the time, in haste.

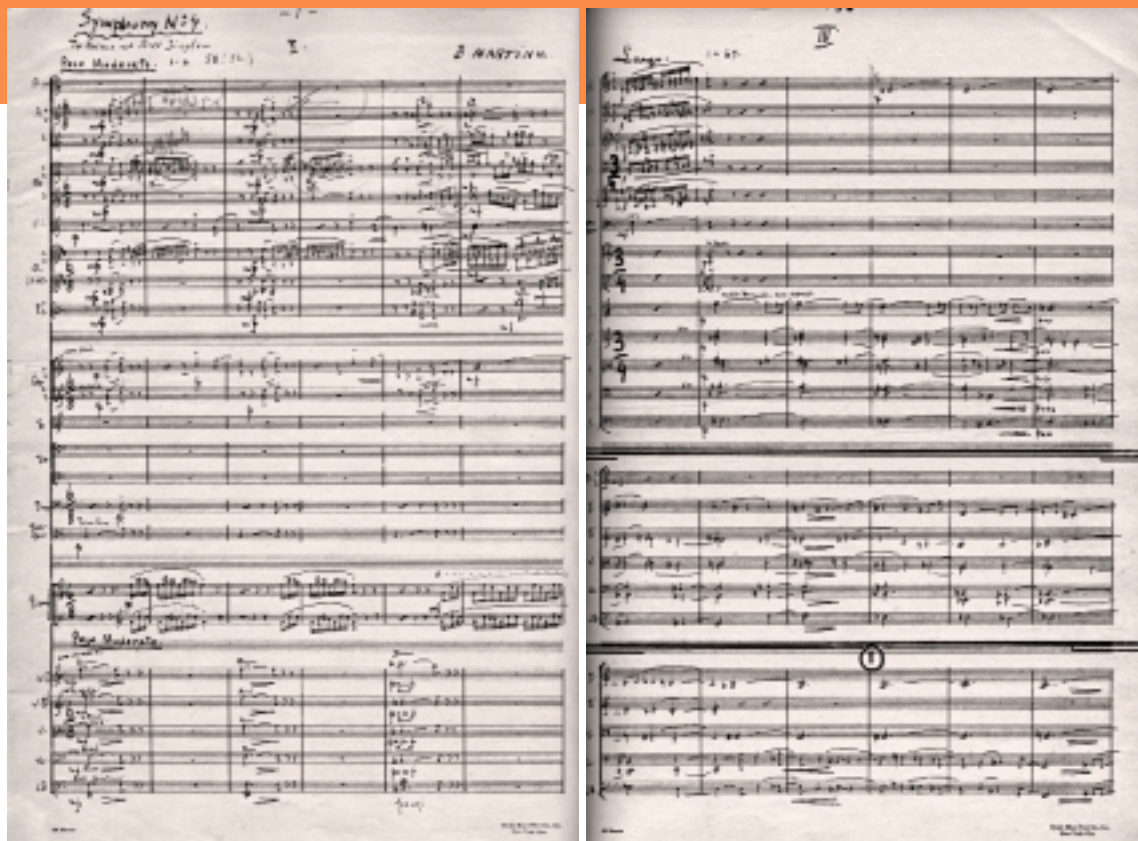
Naturally, six years of totalitarianism and horrific war affected the dramaturgy of all orchestras. Shortly after the end of the war, the Czech Philharmonic Orchestra performed the first Martinů composition. Kubelík conducted *Symphony No. 2*, *H. 295* (2x, February 1946) and two weeks later premiered *Field Mass*, *H. 279*. Following the war, there was a desire for pieces that could not be played at that time, and, in addition, Martinů had worked diligently. In 1946 alone, the Czech Philharmonic Orchestra performed his works at 19 concerts (17x, R. Kubelík). Besides *Symphony No. 2* (2x) and *Field Mass* (2x), also played were *Memorial to Lidice*, *H. 296* (5x), *Symphony No. 1*, *H. 289* (2x, Charles Munch at the Prague Spring festival), *Symphony No. 4*, *H. 305* (6x), and *Concerto for Violoncello and Orchestra No. 1* with the celebrated Pierre Fournier. The latter two compositions were performed during the Czech Philharmonic Orchestra's landmark first post-war tour of Paris (within the UNESCO month), Geneva and Zurich. Kubelík, and Martinů too, celebrated a real triumph. In 1947 Martinů works were



Conductor Rafael Kubelík

played at 9 concerts. They included *Sinfonietta giocosa*, *H. 282* (2x, J. Krombholz, G. Leroux), *Double Concerto for Two String Orchestras, Piano and Timpani*, *H. 271* (P. Sacher), the premiere of *Symphony No. 5*, *H. 310*, dedicated to the Czech Philharmonic Orchestra (Kubelík, May 1947, Prague Spring), and *Symphony No. 4*, *H. 305* (5x in Poland, Kubelík).

In March 1948 Václav Neumann stood in for the indisposed Kubelík to perform Martinů's *Symphony No. 4* at an extraordinary concert. Kubelík returned to the lectern to conduct *Symphony No. 4* (2x), in August left to appear at the Edinburgh Festival, and did not come back.



Autograph of Symphony No. 4, H. 305 (beginning of 1st and 3rd movement)

© PBM



Conductor Karel Ančerl

He remained in exile in protest against the new totalitarian communist regime. The newly appointed principal conductor of the Czech Philharmonic Orchestra, Václav Neumann, retained the dramaturgic status for another year and within six concerts in 1949 performed **Symphony No. 4** (2x) and, with I. Večtomov, premiered **Concertino for Violoncello and Small Orchestra, H. 143**, and also played **Symphony No. 3, H. 299**, and **Double Concerto for Two String Orchestras, Piano and Timpani**. The season's dramaturgy had been planned more than a year earlier.

For the next five years, the door to performing Martinů's compositions was fully closed. Another (this time communist) totalitarian regime, which started with the "victorious February 1948", was just as uncompromising as the Nazi one had been. I recall that students at music schools were exposed to pressure on the part of some teachers. When they wanted to play Martinů pieces they were threatened with not being able to graduate. Martinů was branded with the then derogatory term "cosmopolitan" and, as an émigré, designated absolutely undesirable. An attempt to engage him for the post of Professor of Composition at the Academy of Performing Arts failed due to totally unsuitable conditions connected with this task. And certainly not only due to these conditions, as later on was witnessed by Kubelík, Firkušný, etc.

After a long interval, in 1955 Martinů returned to the programme of the Czech Philharmonic Orchestra, symbolically with **Symphony No. 5**, dedicated to the orchestra (2x, conducted by Karel Ančerl) and, subsequently, the cantata **Bouquet of Flowers, H. 260**, performed by the Czech Philharmonic Orchestra for the first time (2x, again under the baton of Ančerl). In February 1956, a year after its Boston premiere, **Fantaises Symphoniques, Symphony No. 6, H. 343** was performed

in Czech premiere, conducted by Ančerl (another 3 repeats in Prague), who subsequently presented the composition during a tour of Yugoslavia and Hungary and, half a year later, **Symphony No. 5** (3x) in Germany. During 1956 Martinů pieces were heard at a total of 10 concerts. In 1957 Martinů works were only played four times: **Symphony No. 6** (2x, Ančerl) and **Double Concerto** (2x, Šejna). Throughout 1958 Martinů was not performed at all. In 1959 the Czech Philhar-

monic Orchestra played **The Frescoes of Piero della Francesca, H. 352** for the first time (2x, Ančerl). This superb piece, dedicated to Rafael Kubelík, was premiered in Salzburg in March 1956 by Wiener Philharmoniker under the baton of Kubelík to great acclaim from both the public and the orchestra. Prague had to wait another three years for it to be performed. ■

► To be continued in the next issue

MR PATRICK KAST from the autographs archive of the German publishing house **Bärenreiter** in Kassel has discovered another significant source for the edition of the opera **Mirandolina, H. 346**. It concerns a List of Corrections written in Martinů's hand and intended for the opera's publisher (it was published in 1959). It was drawn up on special Circle Blue Print paper, on which a host of copies of various Martinů autographs have been preserved. To date, one sheet has been found in the archive, comprising the mentioned corrections for Act I. A copy of the List of Corrections has been deposited at the Bohuslav Martinů Institute in Prague. Many thanks to our associate from Bärenreiter. ■

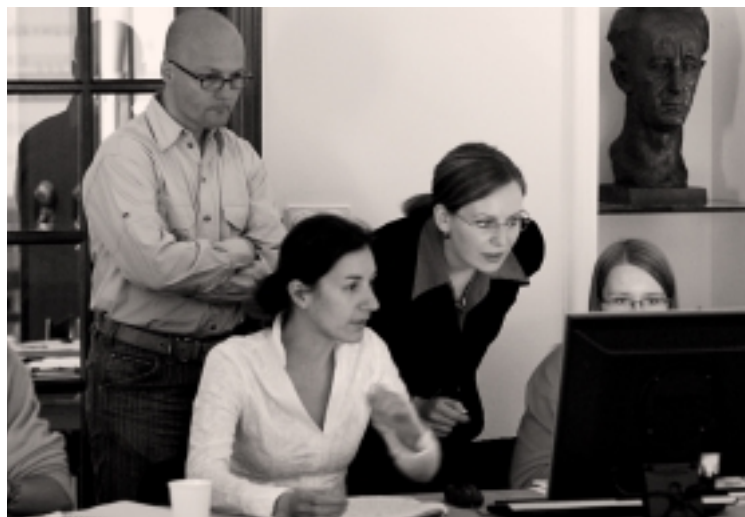


News / Autographs

REPORT ON MUSIC-EDITING-SKILLS PILOT COURSES

IN COOPERATION with the project's partner, Editio Bärenreiter Praha, pilot educational courses focused on further education of music-editing experts took place in May and June 2008 at the Bohuslav Martinů Institute.

The courses were prepared and run by musicologists of the Bohuslav Martinů Institute and external specialist lecturers. The courses took place at two levels – beginners and advanced.



Lesson in musical type-setting software

© Petr Procházka

Invitations to the editing courses were sent to music libraries, universities with music departments, as well as pedagogues at primary music schools. The courses met with great interest.

The courses focused on types of musical editions, rudiments of computer notation (the Finale 2008 program), effective gaining of information from the internet and specificities of editing work. Every participant received a publication titled *Music Editor's Handbook*, which was drawn up during the course of the project.

The project is co-financed by the European Social Fund, the state budget of the Czech Republic and the budget of the City of Prague. The project has been supported within the framework of the JPD 3 programme (Single Programming Document for Objective 3) Measure 3.2 Development of Further Education. ■



CZECH MUSICOLOGISTS PRODUCE A NEW MANUAL FOR MUSIC EDITORS

JUSTIN KRAWITZ

THE YEAR 2008 saw the publication of a new methodological manual entitled *Rukověť hudebního editora* ("Music Editor's Handbook") – yet another achievement of the Bohuslav Martinů Institute's two-year project "Professionalization in music materials editing through further education of music experts". The Czech-language publication was prepared by a team of musicologists

at the institute: Eva Velická, Sandra Bergmannová and Lucie Berná. The problematics of music editing, particularly the issues pertaining to complete critical editions, have never before been addressed sufficiently systematically in the Czech context. The manual corrects this situation, providing an accessible and practically oriented guide to the world of music editing, intended for an audience of musicologists and performers alike. Copious musical examples form an integral part of the text. Indeed, the

MUSIC EDITORS IN PRAGUE RECEIVE TRAINING FROM A TEAM OF INTERNATIONAL EXPERTS

JUSTIN KRAWITZ

ON FRIDAY 20 June, 2008 the Bohuslav Martinů Institute welcomed the renowned German musicologist and music editor, Dr. Bernhard Appel, to collaborate on a

Martinů's music. Thereafter, Dr. Appel expounded on the topics of philology, the description and evaluation of sources, and on the technique of collation which is essential to the process of music editing. While much of the discussion was



Dr. Bernhard Appel in lecture

© Pavel Pešout

two-day seminar for music editors. Local collaborators in Prague included Aleš Březina (director of the Bohuslav Martinů Institute), Eva Velická (musicologist and manager of the project), Sandra Bergmannová and Lucie Berná (musicologists at the Martinů Institute). The seminar was the second in a series of two courses developed to cultivate advanced skills in music editing, with particular reference to the production of critical editions. This pair of courses represents the culmination of a two-year project entitled "Professionalization in music materials editing through the further education of music experts" – a project initiated by the Bohuslav Martinů Institute and co-sponsored by the City of Prague and the European Social Fund.

The seminar began with a lecture by Aleš Březina on the typical sources for

necessarily highly theoretical, he brought to the topics an admirable clarity and practicality. Having laid the theoretical groundwork, Dr. Appel proceeded on the second day with detailed discussions on the constitution of a musical text. The afternoon was devoted to the discussion of specific editorial problems which have been encountered in the works of Martinů. Březina, Velická and Bergmannová contributed concrete examples from their own editorial work. The day closed with some purely pragmatic (and, indeed, invaluable) advice from Dr. Appel, drawn from his years of experience collaborating on critical editions.

The seminar was truly enlightening for all present – students, pedagogues and professional music editors alike. ■



manual offers a profusion of colour reproductions of original manuscripts, giving the potential user a clearer idea of the issues pertaining to a given source. Of particular interest to Martinů scholarship is the chapter "Examples of Editorial Problems in the Works of Bohuslav Martinů" (pp. 73–112). Here the authors draw on their experience preparing the forthcoming Complete Critical Edition of the Works of B. Martinů, with particular reference to the *Nocturne in Fis minor, H. 91*, *Marionettes III H. 92*, the *Concerto Grosso, H. 263*, the *Concerto for Oboe and Chamber Orchestra, H. 353* and the *Piano Concerto No. 4 "Incantations", H. 358*. ■

MARTINŮ'S UPRIGHT PIANO Memoirs of Zdeněk Čapek

PREPARED BY
JANA HONZÍKOVÁ

IN 1956 MY GOOD FRIEND Dr. H. Lexa, lawyer and professor at New York University, and himself an excellent pianist told me that B. Martinů was returning to Europe and selling the upright and I should buy it. I agreed and after a brief meeting, attended also by Martinů's wife, we came to terms and I arranged for transportation.

So the upright found a new home and has been well taken care of. And in turn contributed its own good deeds: It made it possible for us to have chamber music afternoons, some times in the house, sometimes in the garden, which were enjoyed by the players, guests and even the neighbors.

But, for us most important, our son Peter who until then had refused classical music, became and remains a convinced convert – the chamber music had done it!

The upright's other good deed: When our cousin suffering from a serious illness needed finger and music therapy, it was loaned to her.

The upright is now permanently located in Peter's house for everybody's continuing enjoyment.

Z. Čapek, a US citizen, now lives in New York. In 1948 he graduated from České vysoké učení technické, Prague. In 1949 Z. Čapek escaped from the ČSR. For about one year he lived in Frankfurt am Main. With another Czech emigre, he designed and constructed a small automobile destined for the European market. Signed a contract with the Ethiopian Government, where he worked as Engineer, for almost three years. Since 1961, he has



been a Licensed Professional Engineer, University of the State of New York. He is a member of SVU (Společnost pro vědy a umění).

Recently published book by Jindřich Beránek „Naše škola jde do života“ offers more details about Czech exultant including Z. Čapek. ■



SANDRA BERGMANNOVÁ'S INTERNSHIP AT BÄRENREITER

Project

OWING TO financial support for the JPD "Professionalisation in music materials editing through further education of music experts" project, Sandra Srnková Bergmannová from the Martinů Institute took up an internship at Bärenreiter-Verlag in Kassel. The main objective of her study stay was familiarisation with all departments of the music publishing house and the production process all sheet music passes through and, above all, gaining experience in training and editing activities through work on several specific compositions in the Complete Editions department under the guidance of Dr. Annette Thein. Thanks to the cooperation with her

German colleagues, who have vast experience of working with critical and practical editions, during her internship in Kassel Sandra gained valuable knowledge and experience she brought to bear when preparing pilot courses in Prague in May and June 2008. At the end of her stay, Sandra received a certificate documenting her participation in the internship at Bärenreiter-Verlag. ■



LABÈQUES IN NEW YORK



KATIA AND MARIELLE LABÈQUE gave a scintillating account of Martinů's *Concerto for Two Pianos and Orchestra, H. 292* last November (November 2, 2007), aided and abetted by the New York Philharmonic, in brilliant form under the conductor Semyon Bychkov. The NY Times (*Two Mismatched Parts Are Made Into a Whole* by Bernard Holland) described the playing of the Labèques as heroic but posed the question as to whether it was worth the trouble of taking on this difficult and demanding work. The audience clearly thought so and gave the sisters a rousing ovation for their efforts. Hopefully their performance of the concerto will be heard in Europe in 2009. ■

HISTORICAL RECORDINGS

MARK TODD HAS DONATED TO US a copy of a unique historical recording of *Symphony No. 2, H. 295* by the Czech Philharmonic Orchestra conducted by Karel Ančerl. It was recorded at the BBC Maida Vale Studios on Friday 2 March 1962. Broadcast: BBC Third Programme, Saturday 21 April 1962; Session Producer: Robert Simpson; Announcer: Patricia Hughes.



OUR LIBRARY HAS BEEN extended by the purchase of the CD "Leonard Rose: Live in Recital 1953–1960" on which the cellist Leonard Rose and the pianist

Jack Maxin play *Sonata No. 2 for Cello and Piano, H. 286* by Bohuslav Martinů. The piece was recorded in 1960 and the recording is from The Frick Collection. ■

FESTIVALS

INTERNATIONAL MUSIC FESTIVAL
BESANCON-FRANCHE COMTE
"CZECH MELODIES", FRANCE
10-20 SEPTEMBER 2008

www.festival-besancon.com
www.czechcentres.cz/paris

16 September 2008 / 6.30 pm

- Magic Mirror Besançon
Lecture: Pierre-Emile Barbier – Introduction – Czech Music

16 September 2008 / 8.00 pm

- Salle du Parlement – Palais de Justice Besançon
Quartet No. 3, H. 183
Pražák Quartet

17 September 2008 / 8.00 pm

- Eglise Saint-Maurice Salins-les-Bains
Quartet No. 3, H. 183
Pražák Quartet

PRAGUE AUTUMN FESTIVAL

www.pragueautumn.cz

12 September 2008

- Rudolfinum, Prague, CZ
Concerto for String Quartet with Orchestra, H. 207
MDR Sinfonieorchester
Jun Märkl (Conductor)

22 September 2008 / 7.30 pm

- Rudolfinum, Prague, CZ
Symphony No. 6 'Fantaises Symphoniques', H. 343
Konzerthausorchester Berlin, Lothar Zagrosek (Conductor)

INTERNATIONALE MUSIKFESTTAGE
B. MARTINŮ 2008, BASEL, SCHWEIZ
9-23 NOVEMBER 2008

www.martinu.ch

9 November / 7.00 pm

- Elisabethenkirche
Opening concert
Bouquet of Flowers, H. 260
Gerd Albrecht (Conductor),
Prague Chamber Choir, Ensemble Basilisk
Nina Amon (Alt), Marc-Olivier Oetterli (Bass)

11 November / 7.00 pm

- Stadtkino Basel
„Notre Histoire“ (French film 1984)
Autor and Director: Bertrand Blier –
Music: Bohuslav Martinů

14 November / 9.00 pm

- Voltahalle
„Interferences“ – Identity in Bohuslav Martinů's Life and Work
Luis Garay (Director and Choreography)
with Dances und Music from Argentina
and Switzerland
Co-Produktion with the Festival Internacional de Buenos Aires

21 November / 7.00 pm

- Musik-Akademie der Stadt Basel
6.15 pm – Introduction
Sonata for Two Violins and Piano, H. 213
Sonatina for Two Violins and Piano, H. 198
Chantal Juillet (Violin), Sasha Rozhdvestvensky (Violin), Robert Kolinsky (Piano)

23 November / 5 pm

- Schauspielhaus
Check to the King, jazz-ballet in 2 act, H. 186
Balet School of Theater Basel
Richard Wherlock (Choreography)
Concertino Basel, Olga Machoňová-Pavlu (Conductor), Kurt Aeschbacher (Speaker)

BOHUSLAV MARTINŮ DAYS 2008

30 November 2008 / 7.30 pm

- HAMU, Malostranské nám., Prague
The concert of the laureates of the annual competition

11 & 12 December 2008 / 7.30 pm

- Dvořák Hall, Rudolfinum
Czech Philharmonic
Sir Charles Mackerras (Conductor)
Antonín Dvořák: *Water Goblin*
Antonín Dvořák: *The Noon Witch*
Bohuslav Martinů: *Trois fragments de l'opera Juliette, H. 358 A* (1939) – world premiere
Magdalena Kožená – Juliette,
Steve Davislim – Michel, Michèle Lagrange,
Alain Vernhes, Frédéric Gonçalves

CONCERTS

23 & 24 September 2008

- Theater und Konzerthaus, Solingen, Germany
Concertino for Violoncello, Wind instruments, Piano and Percussion, H. 143
Bergische Symphoniker, Jan Stulen (Conductor)

27 September 2008

INDIAN SUMMER IN LEVOČA

- www.lbfestival.eu/programme.htm
- Theatre, Levoča, Slovakia
Metamorphoses – ballet and opera scenes from Monteverdi to Martinů
stars of the Slovak National Opera and National Ballet

7 October 2008

- Klub Mnichovo Hradiště, CZ
Sonatina for Violin and Piano, H. 262
I. Ženatý (Violin), K. Ženatá (Piano)

7 October 2008

- www.filharmonie-brno.cz
Sonata for Flute and Piano, H. 306
Clara Nováková (Flute),
Timothy Lissimore (Piano)

7 October 2008

„MARTINŮ-BOHEMIAN IN EXILE“

- at Royal College of Music, London, UK
under the Direction of Janet Hilton
- Inner Parry Room, Royal College of Music,
Prince Consort Road
1.05 pm / **Trio for Flute, Cello and Piano, H. 300, Sonatina for Clarinet and Piano, H. 356, Divertimento for two recorders, H. 365, La Revue de Cuisine, H. 161 A**
6.00 pm / **Sextet for Flute, Oboe, Clarinet, Two Bassoons and Piano, H. 174, Madrigals – Four pieces for Oboe, Clarinet and Bassoon, H. 266, Sonata for Flute and Piano, H. 306, Quartet for Oboe, Violin, Cello and Piano, H. 315, Nonet for Wind Quintet, Violin, Viola, Cello and Double Bass, H. 374**

18 October 2008

- Music at Duffield, UK
- 30 October 2008 / 7.30 pm
- Borders Music & Arts Guild, UK
- 12 December 2008 / 8.00 pm
- Stour Valley Arts, UK

www.svam.org.uk/events.htm
www.tashmina.co.uk/artists/victoria-simonsen/concerts.php

- Duo No. 1 for Violin and Cello, H. 157**
Victoria Simonsen (Cello),
Katie Stillman (Violin)

10 Oktober 2008 / 8.00 pm

- Beethovenhalle Bonn, Germany
Concerto for Piano and Orchestra No. 4 „Incantation“, H. 358
Klavier Beethoven Orchester Bonn,
Zdeněk Mácal (Conductor),
Igor Ardašev (Piano)

16 October 2008

- Městanská beseda Hall, Plzeň, CZ
Three Madrigals for Violin and Viola, H. 313
J. Tomášek (Viola), G. Kubátová (Violin)

16 & 18 October 2008

- Sala do Coro, São Paulo, Brazil
Kitchen Revue, H. 161
São Paulo State Symphony Orchestra

21 October 2008 / 7.30 pm

- Church of St Simon and St Jude, Prague, CZ
www.fok.cz
Two Pieces, (H. 244), Two Impromptus, H. 381, Sonata, H. 368
Monika Knoblochová (Harpichord)

22 October 2008 / 5.30 pm

- www.ceskafilharmonie.cz
- Suk Hall, Rudolfinum, Prague CZ
Sonata for Flute and Piano, H. 254
Ensemble Martinů

4 November 2008

- www.filharmonie-brno.cz
Marionettes (selection from Piano Pieces) Sonata No. 3 for Cello and Piano, H. 340
Petra Besa (Piano), Jan Škrdlík (Cello)

9 November 2008 / 7.30 pm

- Barbican Centre, Silk Street, London,
www.barbican.org.uk
Songs my mother taught me – programme
to include Dvořák, Martinů, Janáček and
Schulhoff
Magdalena Kožená (Mezzo-soprano),
Malcolm Martineau (Piano)

4 November 2008 / 7.30 pm

- www.ceskafilharmonie.cz
- Dvořák Hall, Rudolfinum, Prague CZ
Divertimento (Serenade IV) for Violin, Viola and Small Orchestra, H. 215
Czech Chamber Orchestra,
Andreas Sebastian Weiser (Conductor),
Maria Ericsson (Violin),
Barbora Waldmannová (Viola)

6 & 7 November 2008 / 7.30 pm

- www.ceskafilharmonie.cz
- Suk Hall, Rudolfinum, Prague CZ
Frescoes of Piera della Francesca, H. 352
Czech Philharmonic,
Manfred Honeck (Conductor)

12 November 2008 / 5.30 pm

- www.ceskafilharmonie.cz
- Suk Hall, Rudolfinum, Prague CZ
New Špalíček, H. 288
Roman Janál (Baryton),
Karel Košárek (Piano)

15 November 2008 / 10.30 am

- Martinů Hall, Prague, CZ
Sonata for Flute and Piano, H. 306
Roman Novotný (Flute), Pavel Kašpar (Piano)

20 November 2008

- Museum of Podblanicko, Vlašim, CZ
Trio d moll No. 2 in D Minor for Violin, Cello and Piano, H. 327
Czech Piano Trio

23 November 2008

- Dům u Kamenného zvonu, Prague, CZ
Variations on Slovak Folk Song for Cello and Piano, H. 378
M. Sedlák (Violoncello), J. Pěchočová (Piano)

27 & 28 November 2008 / 7.30 pm

- Smetana Hall, Municipal House, Prague, CZ
www.fok.cz
Rhapsody-Concerto for Viola and Orchestra, H. 337
Czech Rhapsody for Violin and Orchestra, H. 307 A (arr. Jiří Teml)
Prague Symphony Orchestra, Tomáš Netopil (Conductor), Bohuslav Matoušek (Violin, Viola)

5 December 2008 / 8.15 pm

- www.radiokamerfilharmonie.nl
www.redenburg.nl
- Leidsche Rijn, Vredenburg,
Utrecht, Netherlands
Double Concerto for Two String Orchestras, Piano and Timpani, H. 271
Netherlands Radio Chamber Philharmonic
Richard Hickox (Conductor)

6 December 2008 / 6.00 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

- Martinů Hall, Prague, CZ
Sonata for Viola and Piano, H. 355
Vladimír Bukač (Viola), Jean Fountain (Piano)

16 December 2008 / 7.30 pm

- www.gewandhaus.de
- Großer Saal, Gewandhaus, Leipzig, Germany
Symphony No 2, H. 295
MDR Symphony Orchestra, Stefan Solyom (Conductor)

19 December

- Liederhalle, Beethoven-Saal, Stuttgart,
Germany
Concerto No. 1 for Violoncello and Orchestra, H. 196 III
Radio-Sinfonieorchester Stuttgart des SWR
Kirill Petrenko (Conductor)

20 December 2008 / 7.30 pm

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

BALLETS

3 & 12 October 2008 / 3.00 pm

- Volkstheater, Großes Haus,
Rostock, Germany
Who is the Most Powerful in the World?, H. 133
Nordeutsche Philharmonie
Rostock, Christian Hammer (Conductor)

Prepared by Jana Honziková

NEW CDs IN THE BOHUSLAV MARTINŮ INSTITUTE'S LIBRARY

News



Bohuslav Martinů Violin Concerto No. 2 Toccata & due Canzoni

- **Violin Concerto No. 2, H. 293***
 - **Serenade No. 2 for Strings, H. 216**
 - **Toccata e due Canzoni, H. 311****
- Isabelle Faust – Violin*
Cédric Tiberghien – Piano**
The Prague Philharmonia
Jiří Bělohlávek – Conductor
Recorded in 2006 / Harmonia Mundi, HMC 901951, 2008



Bohuslav Martinů The Complete Music for Violin & Piano

- **Suite Concertante (version I), H. 276**
 - **Suite Concertante (version II), H. 276 A**
 - **Rhapsody-Concerto, H. 337**
- Bohuslav Matoušek – Violin, Viola
Czech Philharmonic Orchestra
Christopher Hogwood – Conductor
Recorded in 2001, 2004, 2005
Hyperion, CDA67673, 2008



Bohuslav Martinů Chamber Music with Viola

- **Three Madrigals (Duo No. 1) for Violin and Viola, H. 313**
 - **Duo No. 2 for Violin and Viola, H. 331**
 - **Sonata for Viola and Piano No. 1, H. 355**
 - **Chamber Music No. 1 for Clarinet, Violin, Viola, Cello, Harp and Piano, H. 376**
- Alexander Besa – Viola
Bohuslav Matoušek – Violin
Petra Besa – Piano
Ludmila Peterková – Clarinet
Jan Talich – Violin
Jiří Barta – Cello
Jana Boušková – Harp
Karel Košárek – Piano
Recorded in 2005-2006
Supraphon, SU 3952-2, 2008



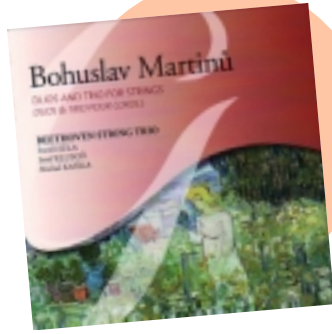
Bohuslav Martinů Complete Cello Sonatas

- **Sonata No. 1, H. 277**
 - **Sonata No. 2, H. 286**
 - **Sonata No. 3, H. 340**
- Tilmann Wick – Cello
Pascal Devoyon – Piano
Recorded in 2005
Audite, SACD 92.523, 2006



Bohuslav Martinů

- **String Quartet No. 7 "Concerto da camera", H. 314**
- Pražák Quartet
- **Sonata for 2 Violins and Piano, H. 213**
- Pavel Hůla – Violin
Jan Odstrčil – Violin
Boris Krajný – Piano
- **String Sextet, H. 224**
- Kocian Quartet
- **Nonet, H. 374**
- Czech Nonet
Recorded in 1995–1997
AMC Paris SDRM, PRD 350 040, 2007



Bohuslav Martinů Duos & Trio for Strings

- **Duo No. 1 for Violin and Cello, H. 157**
 - **String Trio No. 2, H. 238**
 - **Three Madrigals for Violin and Viola, H. 313**
 - **Duo No. 2 for Violin and Viola, H. 331**
 - **Duo No. 2 for Violin and Cello, H. 371**
 - **Piece for Two Cellos, H. 377**
- Beethoven String Trio
Recorded in 2000–2001
AMC Paris SDRM, PRD 350 033, 2007

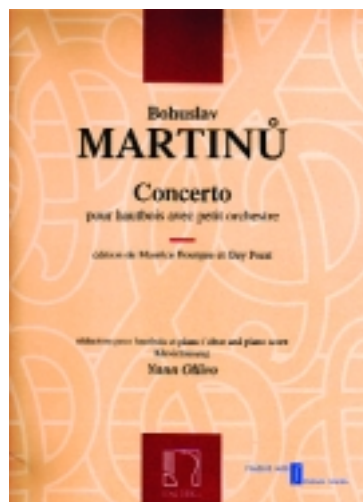
Bohuslav Martinů Chamber Music

- **La Revue de Cuisine, H. 161 A**
 - **Sextet, H. 174**
 - **Quatre Madrigaux, H. 266**
 - **Nonet, H. 374**
- Ensemble Villa Musica
Recorded 2002, 2005
MDG, 304 1439-2, 2007



CONCERTO FOR OBOE

THE PRAGUE SPRING 2008 festival's competition focused on oboe, with **Concerto for Oboe and Small Orchestra, H. 353**, being one of the competition

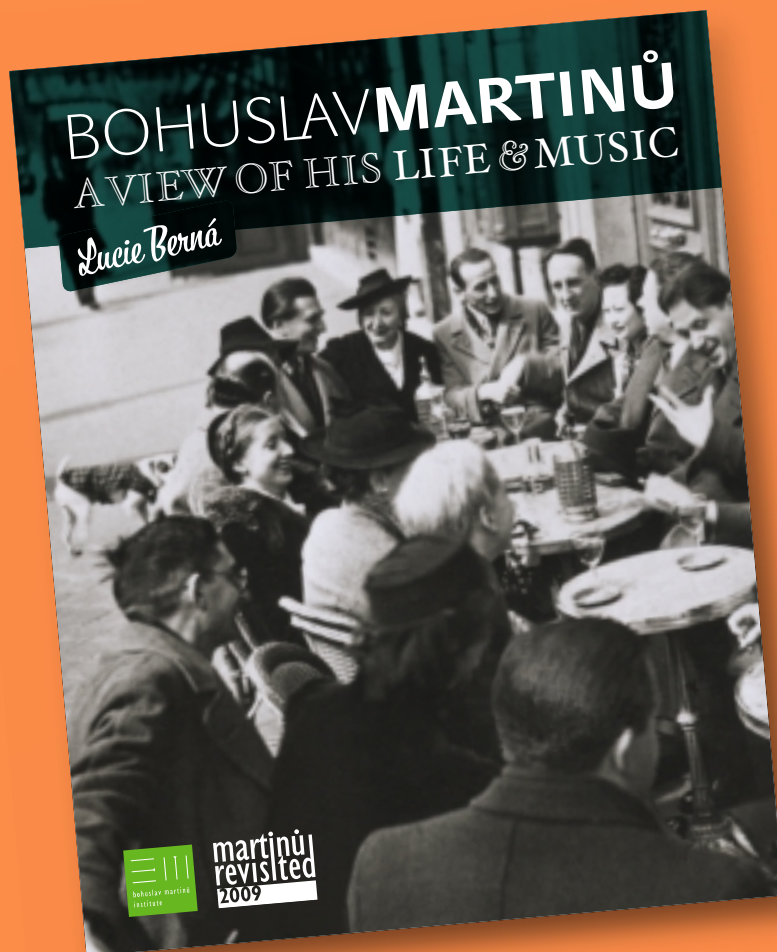


pieces. To mark this occasion, the publishing house Eschig, with financial support from Prague Spring, published the composition's piano score with the revised solo part. Editors: Maurice Bourgue, Guy Porat. ■

MARTINŮ IN MADISON

JUSTIN KRAWITZ

IN APRIL THIS YEAR the University of Wisconsin-Madison welcomed Aleš Březina, director of the Bohuslav Martinů Institute, for a five-day interdisciplinary arts residency. The residency was sponsored by the UW-Madison Arts Institute and the School of Music. While on campus, Březina's presentations focused primarily on the life and works of Martinů. In his introductory lecture he surveyed the existing Martinů research, providing an astute consideration of the historiographical issues with which the contemporary Martinů scholar must grapple. Březina's second lecture was devoted to the Martinů Institute and its projects. This lecture received special interest from UW-Madison's Bolz Center for Arts Administration, as well as from the University of Wisconsin Press. In his final lecture concerned with Martinů, Březina shared some of the insight he has gained through his experience collecting the oral history of the composer. Březina's visit to Madison not only fostered further interest in Martinů – it served to uncover yet another source for the invaluable oral history. Mr. Karlos Moser, a former director of opera at UW-Madison's School of Music, studied with Martinů during his time at Princeton University. We hope to share Mr. Moser's recollections of Martinů in a future issue of the Bohuslav Martinů Newsletter. ■



LUCIE BERNÁ: BOHUSLAV MARTINŮ. A VIEW OF HIS LIFE & MUSIC

IN OCTOBER 2008 the Bohuslav Martinů Institute will be issuing a new publication on the life and works of Martinů. The limited edition 35-page volume will be exclusively in English, printed in full colour with an array of illustrations. Special thanks to Geoffrey Piper (MusicEnterprise, Luxembourg) for his generous sponsorship of this publication.

► **PRICE** 7 EUR / 150 CZK (+postage); members of the International Martinů Circle can purchase the monograph for a discounted price of 5 EUR / 100 CZK (+postage)

► **ORDERS** are accepted per e-mail at martinu@martinu.cz or telephonically at +420 257 320 076

BALLAD OF A MINER FROM BOHUSLAV MARTINŮ'S THREE SONGS FOR THE CABARET

SOŇA ČERVENÁ, daughter of Jiří Červený, has donated to us a period sheet music copy. It concerns the setting to music of František Gellner's poem titled *Ballad of a Miner*. Jiří Červený was the founder of the legendary cabaret Červená sedma (Red Seven), which originated in Prague in 1910 and existed until 1922. According to Mr Červený's memoirs (a copy of which we have also received as a gift from Soňa Červená), in 1921 Bohuslav Martinů came over to him with the offer to write some chansons for the cabaret. Jiří Červený provided Martinů with the texts. Thus, in addition to *Ballad of a Miner*, the chansons *Summer Ballad* and *Bar* (from the Cycle *Three Songs for the Cabaret Červená sedma*, H. 129), came to life. Martinů composed all three texts within five days and they were premiered by the cabaret singer Jan Borovanský. Martinů came to listen to them at Červená sedma and was pleased with the results. In his memoirs, Jiří Červený further states that *Ballad of a Miner* was the greatest success since it was very evocative. The other two compositions, however, were not so well received (apparently, they were too ahead of their time). ■



Donation of Mrs Soňa Červená