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bohuslav martinů
institute



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Bohuslav and Charlotte Martinů in Polička, 1935
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THE PREVIOUS ISSUE



MUNICIPAL MUSEUM — BOHUSLAV MARTINŮ MEMORIAL IN POLIČKA

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



New residence of the International Martinů Circle, Bohuslav Martinů Foundation and Institute

NEWS — DEAR FRIENDS, WE ARE MOVING

From 1. 1. 2008 you will find us at a new address:

Bořanovická 1779/14, 182 00 Praha 8-Kobylisy, right by Kobylisy metro station (line C)
Email addresses and telephone numbers will remain unchanged.
For this reason, the library of the Bohuslav Martinů Institute will be closed between 1. 12. 2007 and 31. 1. 2008. Thank you for understanding.

Dear members, we would like to inform you that Jindra Havlíčková is no longer IMC secretary. Yet she is still very busy, because she has a little child. Jana Honzíkova has taken over her working duties. Jana worked in the Martinů Institute until 2003, when her son was born. She is a musicology graduate of Charles University in Prague.



Jindra Havlíčková & her son



Jana Honzíkova

She edited the Martinů Newsletter and was responsible for other Martinů projects (the new edition of Harry Halbreich's Bohuslav Martinů – Werkverzeichnis und Biografie; Bohuslav Martinů – Complete Critical Edition). She is looking forward to working for the International Martinů Circle and hopes the society and all its members will be successful in spreading Martinů's music to an even wider audience.

INTERNATIONAL MARTINŮ CIRCLE SUBSCRIPTION 2008

In December an IMC account will be opened at the bank Česká spořitelna. Since the Czech Republic is not in the euro zone, every payment from abroad is subject to a high charge. It would thus make financial sense if one member undertook to collect all the subscriptions from his/her country. This person would gather the subscriptions in his/her personal account and then send them on to Prague. Owing to Gregory Terian and Mari Tokuda, such a system already functions with the British and Japan section of the IMC.

We kindly request that members visiting Martinů Days in Prague pay their subscriptions in cash. **Thank you.**

INTERNATIONAL MARTINŮ CIRCLE

Members receive the illustrated Bohuslav Martinů Newsletter published three times each year plus a special limited edition CD. The IMC is supported by the Bohuslav Martinů Foundation and Bohuslav Martinů Institute in Prague.

SUBSCRIPTION

20 Euro / 25 USD / £14 UK
(includes 3 issues of the BM Newsletter and a non-commercial CD recording from the Bohuslav Martinů Days Festival in Prague).

100 USD for companies
subscription includes 10 copies of each issue of the BM Newsletter and three copies of the non-commercial CD recording from the BM Festival

Single copies of the Newsletter: 3 Euro / 4 USD plus postage

For further details about membership and for a free copy of the magazine contact

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Bořanovická 14, 182 00 Praha 8
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Gregory Terian – UK members only,
tel.: 01625 523326

Mari Tokuda – members in Japan,
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THE IMC CORDIALLY WELCOMES THE NEW MEMBERS

- Justin Krawitz, Madison, USA
- Kees van Es, Hong Kong
- Ing. Josef Exner, Czech Republic
- Gideon Flusser, Tel Aviv, Israel
- Éva Molnárová, Budapest, Hungary
- Prof. Stephen Shipp, Ann Arbor, Michigan, USA
- PhDr. Jana Zapletalová, Olomouc, CZ
- Schott Music, Mainz

BONUS – Those who recruit a new member for Martinů will receive a bonus Martinů CD!

Please note: VERY IMPORTANT

We kindly ask all members to send their email addresses to incircle@martinu.cz. Some of them are out of date. And we kindly ask members who do not have an email address to create one if at all possible. This would simplify our contact and save money on postage.

MARTINŮ AT THE PROMS 2007

GREGORY TERIAN

THE PERFORMANCE of Martinů's *Piano Concerto No. 4 Incantations, H. 358* given at the Proms on 26 August by Ivo Kahánek and the BBC Symphony Orchestra conducted by Jiří Bělohlávek was a resounding success. There was an enthusiastic response from a near capacity audience at the Royal Albert Hall. A nicely judged programme also included Britten's *Four Sea Interludes* and Pokofiev's *5th Symphony*.



BBC
PROMS

The critics commended the panache and virtuosity of the soloist and the committed support of the orchestra under Bělohlávek but the usual critical reservations surfaced, notably from Michael Billington of the Guardian, concerning Martinů's standing among 20th Century composers.

Earlier in the week, during the course of an interview on BBC Radio 3's In Tune programme, Kahánek gave a scintillating performance in the studio of one of the Martinů *Three Czech Dances*. During the concert interval on television, Bělohlávek was asked why the music of Martinů was performed so infrequently in the concert hall. As far as the UK is concerned the answer is fairly obvious. Apart from the BBC, British concert promoters are reluctant to risk programming any work which might affect box office receipts. One can only be thankful that the BBC continues to do so. The informative „red button“ commentary on the Martinů Concerto, available to digital viewers of the concert on television, was written by Anthony Burton. Jiří Bělohlávek's first „Last Night of the Proms“ proved to be a triumph. The concert opened with Dvořák's *Othello Overture* with following support from the violinist Joshua Bell and the winning ways of the Russian soprano Anna Netrebko. The last night speech must have been an intimidating experience but Jiří did okay and has clearly won over the hearts of the Promenaders.

The August 26 Prom including the Martinů *Piano Concerto No. 4* is now available as a download from www.deutschegrammophon.com and iTunes.

INTERESTING REVIEWS (CHOICE)

PREPARED BY ZOJA SEYČKOVÁ

...In an auspicious Proms debut, Ivo Kahánek whipped up more of a storm as soloist in Martinů's *Fourth Piano Concerto*, full of typical percussive brilliance and an astonishing stabbing solo part. Maybe patriotism, or the yearning for the homeland that characterised Martinů's later works, accounted for Bělohlávek's really coming to life for this highly entertaining work by an underrated twentieth century Czech master... *Simon Thomas*

http://www.musicomh.com/proms/2007-56_0807.htm

...In this, his second of four visits to the Proms this year, Jiří Bělohlávek joined forces with his countryman Ivo Kahánek to present what might be described as a Czech hat-trick: Bohuslav Martinů's *Incantation*, his fourth piano concerto...

...Following this, Ivo Kahánek, the winner of the 2004 Prague Spring International Piano Competition, joined the orchestra to play Martinů's *Incantation*. The composer, since his opera „Julietta“, first heard in 1938, had explored the idea of fantasy and dreams in music; this came to a peak in the 1950s *Fantaisies symphoniques* (*Symphony No. 6*) and *Incantation* (completed early in 1956). *Incantation's* foundation is the two-note cell of a major second first heard in the bird-song opening and is largely rhapsodic – another characteristic of Martinů's later music...

...In this performance the orchestral sound was much better and the flighty and fantastic strings were quite equalled by rounded, well-balanced winds and brass. An interesting effect, the harp glissandos using the back of the hand in the coda to the first movement, was well executed, adding a magical shimmering. This is only the third time that *Incantation* has been

heard at the Proms: the London premiere was there in 1957 with compatriot Rudolf Firkušný as soloist. Ivo Kahánek gave a thoroughly fine and convincing performance. Martinů's music is too infrequently heard in concerts despite the composer's prolific output; this concerto is a delightful listen... *Chris Caspell*

www.classicalsource.com/db_control/db_prom_review.php?id=4848

...Last night's concerto – Martinů's *Fourth* – was much rarer, but its restless invention, pungency and virtuosity were given sharp focus by the pianist Ivo Kahánek, with keen, gritty involvement in the citrus tang from the BBC Symphony Orchestra under Jiří Bělohlávek... *Geoffrey Norris*

www.telegraph.co.uk/arts/main.jhtml?xml=/arts/2007/08/27/bmprom227.xml

IVO KAHÁNEK

THE WINNER of the piano competition within the Prague Spring Festival, Ivo Kahánek (*1979), advanced to the Czech-Slovak-Korean-Japanese final round and proceeded to enchant the jury with his convincing performance of Liszt's *Piano Concerto No. 1 in E flat major*. His victory is all the more valuable in that he is only the third Czech in history to have received the highest award.

Ivo Kahánek is the laureate of the international competitions Concertino Praga (1994), Chopin Competition in Mariánské Lázně (1997), Vendôme Prize Competition – Central Europe (2003), and the holder of a special award in the Maria Canals competition in Barcelona (2001). He is a graduate of the Janáček Conservatory in Ostrava (Marta Toaderová) and the Music Faculty of the Academy of Performing Arts in Prague (Prof. Ivan Klášný). He also attended master classes given by Karl-Heinz Kämmerling, Christian Zacharias,



Ivo Kahánek

Eugen Indjić, Alicia de Larocha, etc. Ivo Kahánek has regularly performed as a guest on concert stages both in the Czech Republic and abroad, including at prestigious festivals (Prague Spring, Beethovenfest Bonn, Encuentro de Santander, Ticino Musica). He has collaborated with renowned orchestras including Philharmonie Köln, the Prague FOK Symphony Orchestra, the Czech Radio Symphony Orchestra, Brno Philharmonic Orchestra, Janáček Philharmonic Orchestra Ostrava. He has made

recordings for Supraphon, Cube Bohemia, Czech Radio and Czech Television. Ivo Kahánek's most noteworthy concerts include his debut with the Czech Philharmonic Orchestra conducted by Zdeněk Mácal and London debut with the BBC Symphony Orchestra under the baton of Jiří Bělohlávek at the Royal Albert Hall within the BBC Proms festival (Martinů's *Incantations*).

At the present time, he is preparing for the recording of Bohuslav Martinů's *Sonata for piano, H. 350* and *Fantasy and Toccata, H. 281* in February 2008. Also figuring prominently in his diary is the Prague concert with the Czech Philharmonic Orchestra scheduled for **5 June 2008**. The orchestra, conducted by Jiří Bělohlávek, will again perform *Concerto for Piano and Orchestra No. 4 (Incantations), H. 358*. Ivo Kahánek would like to record *Incantations* in the future. He is also particularly keen on the piano compositions from Bohuslav Martinů's Paris period. ■

THREE CONCERTS — ONE CONDUCTOR

PETER STARK CONDUCTS MARTINŮ

Concerts

COVENT GARDEN CHAMBER ORCHESTRA

MARK TODD

Saturday 13 October 2007
St James's Church, Piccadilly

Two works by Martinů formed the first half of the programme presented by the Covent Garden Chamber Orchestra at their concert at St James's Piccadilly on October 13 – the *Overture for Orchestra, H. 345* and the *Rhapsody-Concerto for Viola and Orchestra, H. 337*, both premiered in 1953 in USA. The CGCO is a non-professional orchestra founded in the 1980s, its members coming from a variety of professions, including publishing, teaching, architecture, arts administration, IT, medicine and the BBC. Its voluntary membership assures enthusiasm, but in this case there is a high level of skill too. The orchestra works with a variety of invited conductors – on this occasion Peter Stark, a student of Norman del Mar and Sir Charles Mackerras who has worked with a number of amateur and professional orchestras both in Britain and other countries.

Conductor and orchestra responded equally to the lively invention in the *Overture* and the lyrical moods of the *Rhapsody-Concerto*. The excellent viola soloist was Paul Silverthorne, who performed the work in the Martinů weekend at the Barbican some years ago and in USA, together with the London Symphony Orchestra of which he is the leader of the viola section. He also wrote an excellent note on the work (of which he is preparing an edition for the Martinů Complete Edition) for the concert programme.

The firm control maintained by the conductor ensured that both works registered more fully than they might in a more casual presentation by a top professional orchestra. The many solo phrases in each work were clearly and stylishly presented by orchestra members. The *Rhapsody-Concerto* is an intimate, even private, work as well as a vehicle for a soloist, and the soloist registered this in his interpretation – something more subtle for an orchestra to achieve.

After the interval the orchestra performed Dvořák's *Symphony No. 7* with equal success – a notably strong interpretation, with a trenchant rhythm maintained even in the final bars and chords, to excellent effect. The audience – which filled the nave of the church – expressed enthusiasm both for the performances and the works, and, quite apart from the enjoyment it provoked and achievement it represented, this event was of value in promoting awareness of Martinů's music.



Hertfordshire County Youth Orchestra in front of the Rudolfinum in Prague

THE HERTFORDSHIRE COUNTY YOUTH ORCHESTRA I.

PAVEL MATYS

Rudolfinum, Dvořák Hall,
Monday 27 August 2007

It is not customary in our country that a foreign student orchestra chooses for its concert three demanding 20th century Czech music works and its high-on professional performance is enthusiastically received by the Rudolfinum's nearly full Dvořák Hall. Doubly so when the orchestra is made up of students of various, mainly non-musical, subjects for whom music is just a hobby. Yet this was the case on Monday 27 August 2007 at a concert given by the Hertfordshire County Youth Orchestra from England.

The young Hertfordshire musicians have recently been giving concerts throughout Europe and over the past few years this leading English youth orchestra has performed such compositions as Messiaen's *Turangalila Symphony*, Britten's *War Requiem* and Mahler's *Symphony No. 3*. However, for its tour of the Czech Republic the orchestra chose a purely Czech programme: Leoš Janáček's *Sinfonietta* and *Rhapsody for Orchestra Taras Bulba*, and Bohuslav Martinů's *Symphony No. 1, H. 289*.

The programme, tricky indeed for the young English musicians, was prepared and led by Peter Stark, the orchestra's chief conductor, famous in Britain and continental Europe for winning the conductors' competition in Leeds, regularly performing at the Royal Festival Hall and Barbican Centre, recording for BBC Radio 3 and collaborating with many renowned orchestras and conductors.

Under Stark's supple gestures, the youth orchestra, excellent in both technical and

musical terms, played with certainty and a refreshing naturalness and spontaneity. The conductor's conception revealed that Czech music is close to his heart. At the same time, it was evident that the conductor and orchestra are on very good terms indeed, having a rapport we in the Czech Republic are somewhat lacking at times.

Mr Stark and his players especially excelled when performing the free movement of Martinů's *Symphony No. 1*, those beautiful, delicately modulating passages arching into the distance, which are so typical of Martinů, evoking his experience of an open, light, infinite space when gazing at the Vysočina hills from the tower of the Polička church. If the interpretation did deviate a fraction from our deep-rooted conception, it was mainly in the symphonic fresco *Taras Bulba*, whose musical language is close to the nature and idiom of Russian Orthodox Church music and, accordingly, requires its performing with great intensity and wide-breath phrasing. At this juncture, the youth orchestra was found rather lacking in the intensity of sound, primarily with higher strings, and musical elongation – this is precisely what makes our Slavonic music different from Western European music in general and the English music tradition in particular, naturally influencing the musical feeling of English musicians and, in turn, leading the performer to a more rational conception.

In the concert's conclusion, the Dvořák hall resounded to the fanfares of Janáček's *Sinfonietta*, during which ten outstanding Czech trumpeters from leading Czech orchestras played on the organ gallery. The joint performance clearly revealed that today Janáček's music is understood and cherished throughout the world.

The concert was a true music holiday. The smiles on the faces of all those present – both in the auditorium and on the stage – bore witness to the fact that something good was created and conveyed.



Peter Stark

THE HERTFORDSHIRE COUNTY YOUTH ORCHESTRA II.

MARK TODD

Weston Auditorium, Hatfield
Saturday 1 September 2007

Opportunities to hear performances of symphonies by Martinů are not too frequent in Britain, so it was good news that a performance was scheduled in my native country. The Hertfordshire County Youth Orchestra's concert in the Weston Hall in the University of Hertfordshire at Hatfield on Saturday September 1 was an entirely Czech programme, Janáček's *Taras Bulba* and *Sinfonietta* sandwiching Martinů's *Symphony No. 1*. Disappointingly another engagement meant that I would not be able to attend this concert, so I was very pleased to get permission from the conductor Peter Stark and the Hertfordshire County Schools music Service to attend the afternoon rehearsal.

The orchestra includes young people between the ages of seventeen and twenty-two who attend, or have attended, schools in Hertfordshire. On the previous Monday, 27 August, the young players had given the same programme in the Dvořák Hall of the Rudolfinum in Prague – and by all accounts had received great acclaim from the Czech audience.

Before the rehearsal and in the break I had the opportunity to speak to some of the young players. Eleanor Lovegrove (trumpet) stressed the concentration that was needed for all the works – though it was not at all 'nerve-wracking' – and found the contrast between Janáček and Martinů's styles interesting – in the Janáček constant changes of rhythm needed special attention, while in Martinů the balance and shape of each phrase required thoughtful care. The conductor and players had found

THREE CONCERTS –
ONE CONDUCTOR
PETER STARK
CONDUCTS MARTINŮ

continued from previous page

the Prague performance a wonderful experience, and had especially appreciated the fullness and bloom the Rudolfinum acoustic had given their performances. From the start of the rehearsal Peter Stark emphasised to the players the difference an acoustic makes to balance and clarity, and his stress was on clarifying texture and precision of rhythm. The Weston Hall struck me as having a good acoustic too, improving as I moved back in the hall, but the increasing effectiveness and confidence in the performance itself as the players got into the swing of their rehearsal was marked. (I was able to hear the rehearsals for the *Taras Bulba* and the Martinů *Symphony*.) The precision and balance which the conductor strove for and the players achieved served Martinů well and indeed the qualities of the music came over more effectively than in some performances by professional symphony orchestras. The watchword all the time was 'no scrappiness' and clean precise articulation.

The conductor had the gift of stressing the need for precision without ever blunting the young players' notable enthusiasm. The violin solo (played by leader Hugh Blogg) in the first movement of *Taras Bulba* was just right in style – not sentimental but suitably intense, an object lesson to some professional orchestra leaders. I spoke to Rufus Frowde, a former Hertfordshire pupil but now deputy conductor, also sometimes a player in the violin section, but pianist in the Martinů: it was the first time he had been involved in the performance of a Martinů work, and he appreciated the way the piano was a true orchestral member, integrated into the texture of the work, and not some kind of obligato – so the player's task was following the conductor and listening to everything else that was happening to assure balance and blend. However, the integration and teamwork of the performances did not preclude individual wind players taking their chances to shine when appropriate.

The large contingent of brass in the *Sinfonietta* was provided by local players from outside the orchestra. In Prague some of the top local musicians had joined the orchestra – providing a greatly appreciated opportunity to meet and discuss in the tight schedule of the visit, which otherwise included just one day for rapid sightseeing in Prague. These events were notable not only for the obvious pleasure they gave their performers (conductor included) but also for the very real achievement of good performances of all the works and in the case of the Martinů in particular the opportunity provided to an English audience of getting to know something that might be unfamiliar. The performances in Prague were recorded, and the Hertfordshire Schools Music Service plans to issue them on CD some time in 2008. ■



Tears of the Knife

ANTHONY BURTON

**Second Movement Opera,
The Film Studios, Covent Garden,
London, 1 to 4 May 2007**

Martinů isn't normally thought of as an avant-garde composer, and he himself disclaimed the label. But his association with the Dada and surrealist movements in Paris in the Twenties placed him briefly at the cutting edge of modernism, and continued to influence his work up to his 1937 operatic masterpiece *Juliette, H. 253*. And we shouldn't forget that at the time his use of jazz idioms wasn't a gesture towards populism, but another symbol of up-to-dateness.

The height of Martinů's avant-garde phase was probably marked by his short one-act opera entitled, for no very obvious reason, *Larmes de couteau*, or *Tears of the Knife, H. 169*. He wrote it in 1928 for that year's Baden-Baden festival of contemporary music, but it was turned down by the committee because of Georges Ribemont-Dessaignes's text. That's hardly surprising: it's an absurdist, anti-romantic concoction involving Satan in various guises seducing a mother and daughter; a hanged man suspended above the stage, and a temporary suicide. Brian Large is probably right to suggest, in his biography of Martinů, that the piece could only make its full effect with the aid of film sequences. In any case, it was never performed in the composer's lifetime. *Tears of the Knife* was given its British premiere by Second Movement Opera, in an uncredited English translation, in four performances at the beginning of May. I can't say that the production by Oliver Mears made sense of the story-line: I'm not sure anything could. But it created the right atmosphere of deadpan surrealism, and brought off a genuine *coup de théâtre* when the hanged man came to life. There was strong singing by Yvette Bonner as the virginal Eleonora, Hannah Pedley as her seductive mother, and Stephen Anthony Brown as the insidious Satan. And although the orchestra was placed in a corner to one side of the stage, the conductor Nicholas Chalmers obtained crisp, lively playing – with banjo, saxophone and even offstage accordion all present and correct – and excellent co-ordination and balance with the stage. The score was revealed as strong, entertaining and utterly characteristic.

The Martinů formed the last item in a triple-bill with Offenbach's *The Two Blind Men*, updated as a very black comedy indeed, and Benjamin Fleischmann's touching *Rothschild's Violin*, completed and orchestrated by his teacher Shostakovich (though the orchestration here must have



Hannah Pedley – mother, Yvette Bonner – Eleonora



Yvette Bonner – Eleonora, Hannah Pedley – mother

been very much cut down). The Covent Garden Film Studios, a workaday building in a side street only a few paces away from the tourist rat-runs and not much further from the Royal Opera House, had the right feeling for a fringe venue: down-at-heel, awkward, but friendly and welcoming, and acoustically a pleasant surprise.

The only disappointment was that, with apparently minimal publicity, so few people found their way to such an adventurous and rewarding evening. This enterprising young company deserves better – especially if it perseveres in its valuable exploration of Martinů's dramatic output. ■

NEW RECORDING

News

On page 19 of this issue of our Newsletter you can find a reference to the CD Martinů – *Complete Piano Music No. 3*, containing the compositions *Sonata for piano, Fantaisie et Toccata*, and *Etudes and Polkas*, with the pianist Giorgio Koukl. Naxos is also preparing the fourth part of this series, in which the same pianist will delight us with recordings of other Bohuslav Martinů piano compositions such as *Les Ritournelles, Borová, Par T.S.F., Scherzo, Quatre mouvements*. In world premiere, the CD presents two pieces, *Listek do památníku (Paris 1932)* and *Rujana*.

HISTORICAL RECORDING

MR JAMES BERDAHL from the Aspen Music Festival and School has kindly provided for our library's archives a recording of *Sonata for Viola an Piano, H. 355* from 7 July 1965. The performer is Lillian Fuchs, to whom Bohuslav Martinů dedicated the composition.

Photos Olivia Mann

FILM, FAIRYTALE, THEATRE — AND MUSIC



The prediction that in order to see Jiří Nekvasil and Daniel Dvořák's productions one day it would be necessary to travel abroad has come true. The staging in Rostock of Bohuslav Martinů's *Three Wishes, H. 175* is truly exceptional.

JAN KLUSÁK

The world premiere of Martinů's opera took place in 1971 in Brno. It was conducted by Václav Nosek, and the result was a triumph. The current musical preparation in Rostock by the conductor Peter Leonard, also impeccable, provides plenty of food for thought. I was present at the first performance and was left pondering the style and manner of playing of German and Czech orchestras, the feeling for rhythm and tempo, the differing relation to jazz. It is hard to put into words, it must be

animated, not feature film. Using the facet technique, they set in motion costume designs, thus the recapitulation eschews Naturalism and the risk of tedium, becoming a zesty play. Dvořák and Nekvasil have made full use of the opportunity to afford the production a truly cinematic nature. The entire staging is a series of tableaux; on the screen originates a background formed by video projections shooting actors on floating and multicoloured carpets by front and overhead camera.



It is evident from the production just how much everyone enjoys performing in it, a testimony to the degree to which the stage director inspired them to approach the work creatively. A minor miracle occurred here: a perfect service was rendered to composer and librettist alike, a real picture of their era emerged, yet at the same time today's world lives here. On the stage we see our contemporaries rubbing shoulders with the Bright Young Things of the Roaring Twenties. And it truly would appear that Martinů is indeed a world-class composer, having stood the test of time alongside Honegger, Hindemith and Bartók. What does producing theatre mean? As Max Fischer put it: versifying through the stage. Nekvasil and Dvořák do so sterlingly. ■

The author is a composer

Photo Dorit Götjen



The Fairy (L. Ceralová) and Monsieur Juste (Olaf Lemme)

heard, yet in this case the ear recognises which nationality has put the score to life. In the music of *Three Wishes*, jazz plays a pivotal role, with the German approach to it being somehow more expressive than ours, the more supple lines of our playing revealing the influence of Ježek and other traditions of Czech jazz. The libretto's author is Georges Ribemont-Dessaignes, a Dadaist, early Surrealist, whose sensibility chimes with our equivalent of these movements – Poetism. Martinů worked with him on several occasions, *Three Wishes* being their second collaboration. The libretto has a complex, refined form. All the lead characters are in fact double roles: film actors, playing under different names in the story being shot. Their roles in the film begin blending together with their real-life fates and ultimately merge. The film story is a Dadaist fairytale following the absurd logic of dream, in places reminiscent of Ionescu's theatre. The actual story is framed by the shooting of a film. The production's creators deal with this by means of an

Accordingly, a set design literally in film – and, at the same time, stage – movement. We can only marvel at the finance German theatres have available for such exacting technology. The high technical and organisational requirements of the work resulted in Martinů failing to live to see his opera premiered. Dvořák and Nekvasil have overcome these obstacles with bravado. Dvořák's finely colourful setting, informed by surrealism, heaps up allusions to Toyen, Štyrský, Muzika. For Nekvasil, this inspiration also opened up the path to eschewal of realism and descriptiveness, lending to the production the form of an ungraspable, magically variable collage, fragmentary in nature. Without firm borders, the real and the virtual blend together and melt into one. Film, fairytale and theatre of technical sorcery mingle in the production. And crowning it all is the music itself, a sparkling multi-faceted jewel. The production is played in Marcus Gammel's German translation – it is crucial that the audience properly understands

the text of *Three Wishes*. The actors give top-notch performances. The cast is international, with the appearances of the Czech singer Lucie Ceralová in the double role of the Fairy/Lilian Nevermore and the African-American Bonita Hyman singing the beautiful Dinah's song being a delight.

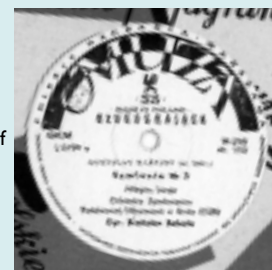
Three Wishes, H. 175
Premiere: 20 January 2007, 7.30 pm,
Großes Haus, Das Volkstheater Rostock,
Germany

Reprinted from Czech newspaper Lidové noviny,
1 June 2007, with their kind permission

HISTORICAL RECORDINGS *News*

FRANZ GEROLDINGER has discovered in a second-hand bookshop and kindly donated to us a gramophone record (probably from 1973) on the Melodia label containing *Concerto for Flute, Violin and Orchestra, H. 252* (Albert Forman – flute, Valentin Žuk – violin) and *Concertino for Piano Trio and Orchestra, H. 232* (Eduard Grač – violin, Viktor Simon – cello, Alexandr Bakhchiev – piano, Michail Terian – conductor).

WE WOULD LIKE TO THANK MARK TODD for sending us a recording of *Symphony No. 3* conducted by Břetislav Bakala and performed by the Brno State Philharmonic Orchestra, released in the 1950s by the Polish label Polskiję Nagrania. Mr Todd has also donated to us a copy of recording of *Symphony No. 6* with the Nottinghamshire County Orchestra, conducted by Christopher Adey. This recording was released in 1974 on a gramophone record, an original of which was obtained by Aleš Březina in September 2007 while visiting the conductor. In the 1970s, Adey recorded with the BBC Scottish Orchestra all of Bohuslav Martinů's symphonies and is an ardent admirer of the composer. Yet another of Mr Todd's discoveries is a recording of *Three Madrigals for Violin and Viola, H. 313* by Joseph Fuchs and Lillian Fuchs, to whom this composition was dedicated. The record, Decca Gold Label DL 8510, also contains Mozart's *Duo No. 2 for Violin and Viola (KV 434)*, which was significant for Bohuslav Martinů's creation, and here we have proof that he really heard it. To quote from the sleeve-notes: "It is interesting to record here a note sent by the composer Martinů to Joseph Fuchs following one of the concert appearances of Joseph and his sister, Lillian Fuchs: I was so inspired with your playing DUO avec Lilian, that I wrote a new Madrigale for you. Would you accept the dedication and l'expression of my admiration for you and Lilian. Best regards, Martinů. The DUO referred to was Mozart's *No. 2 in B flat major*, included in the Long Play record."



"I CANNOT DESCRIBE TO YOU ALL WE WENT THROUGH MARTINŮ'S ESCAPE

ALEŠ BŘEZINA

IN THE LITERATURE we can find few details about what exactly Bohuslav Martinů did from June 1940 to the end of March 1941. And no wonder – it is the period of his flight from Paris before the Nazi troops, a period dominated by absolute chaos. All of a sudden everyone had to fend for oneself. To find out some more detailed circumstances of this dramatic escape, which lasted a total of eight months, in May 2007 the stage director Jiří Nekvasil and I set out on a several-day journey retracing Martinů's footsteps. We were interested in details from the single period about which we could not bring any particular testimony in either of our documentaries, *Out of Exile* (Czech Television, 1998), and *Martinů and America* (Czech Television, 2000). At that time, no one at all was in close personal contact with Martinů. This, however, does not mean that all of Martinů's friends abandoned him to the tender mercies of fate. Owing to the letters the Bohuslav Martinů Foundation and Institute have been gradually acquiring from various private and public archives, as well as purchases at antiquarian bookshops, it is possible to put together a fairly detailed picture of the composer's vicissitudes, his hopes and disappointments in that fateful summer of 1940. In this respect, the most significant documents include his correspondence with Marcel Mihalovici, Paul Sacher, Rudolf Firkušný and the pianist Alfred Cortot, who was to become Minister for Family and Youth ("de la famille et de la jeunesse") in the quisling Vichy government yet despite the possibilities this prominent post afforded him did not lift a finger to save Martinů. Crucial for understanding the complexities of the situation at that time is the detail that the composer's correspondence with his family in Polička, which was at that time already part of the Reichsprotektorat Böhmen und Mähren, had to be delivered through his friend, the conductor Paul Sacher, via Switzerland. Because of censorship, the letters had to be written in French, while, to be on the safe side, Basel was stated as the place of sending so as not to disclose the real hiding place of the composer, who was at that time sought by both the French and Czechoslovak (Protectorate) authorities. When it comes to the beginning of the actual escape, Martinů described it later in a text called concisely *1938-1945*: "In the afternoon on Sunday 9 June Firkušný telephoned, saying the news from the battleground was bad and that he was leaving that very evening and advising me to leave as quickly as possible too. I must point out that at the time we were not provided with the

*slightest support, help or information from our representatives at the legation, who all happily made it out of Paris in time and re-grouped happily in London. If it were not for Firkušný, it is quite possible that I would not be writing this today."*¹⁾

The primary objective of all fugitives was to get away from Paris and go as far south as they could, in the direction of the free part of France. From there it was possible to continue through Spain and Portugal to



Mrs. Christiane Facq, at her shop Roncomagus in Rancon



A house in the street Rue Croix-Pierre, where Martinů lived in Rancon

the USA. Charlotte Martinů recalls that the day after Firkušný's call her husband set out in the afternoon to see his friend, the conductor Charles Munch, who was also just about to leave. "Can we come to your place in Villefavard? Bohuš asked in a low-spirited manner. Well, yes, come down, we will somehow cram in there." On the very same day, the Martinůs left with a minimum of luggage for Gare d'Austerlitz, thronged with people striving to get out of Paris as quickly as possible. After many hours, they managed to buy tickets for La Souterraine and presently found an unannounced, hence almost empty, train to nearby Limoges and left Paris. They got off in La Souterraine, which is still a sleepy regional centre with a not overly extensive public transport connection with the surrounding world. They saw out the night on a railway station bench and the next day, partially by bus, but mainly on foot, they reached Villefavard (Haute-Vienne). Sixty-seven years after Bohuslav and Charlotte, we too arrived here, on foot and well after midnight. Of course, we did not meet anyone so late at night, so we decided to return to Villefavard the next day. This time we took the route through Rancon, where Bohuslav and Charlotte Martinů spent the whole month in restless expectation and febrile correspondence to all sides. Rancon (Haute-Vienne department, Limousin region) today has a little over

500 inhabitants. In 1940 it had roughly twice that number, plus thousands of fugitives passing through the town every day. Martinů wrote to Paul Sacher from there on 2 July 1940: "I cannot describe to you all we went through here, after long peripetia we found shelter at Charles Munch's. All our friends are scattered, we don't even know where, and we hope that you at least receive this letter, we have heard that connection with Switzerland has been

month the Martinůs spent here, letters, photographs, etc. Owing to Mrs Facq's kind assistance, we even got to meet Mrs Georgette Lacouture, who since her birth in 1920 has been living in Rue Croix-Pierre and still remembers the composer who for a month lived with his French wife in the house opposite. At a time when thousands of fugitives had nowhere to take shelter, the Martinůs were very grateful for their accommodation, even

renewed. [...] In this situation, I have no other choice but leave for America, that is, of course, should it only be possible." ²⁾ In the same letter, Martinů asked Sacher for financial assistance in the form of advance payment for a cantata Sacher wanted to commission from him. The money arrived by return post and soon Sacher ordered from Martinů a violin concerto (*Concerto da camera* for violin and string orchestra with piano and percussion, H. 285), emphasising that it concerned a normal commission for a normal fee. ³⁾ After arriving in Rancon, naturally we acquired the first piece of information in the local Café du Commerce, where we were straightaway referred to Mrs Christiane Facq. Her shop, Roncomagus, offers various natural products and concurrently serves as a tearoom and the local cultural centre. Mrs Facq was very pleased by the information that many years ago a world-famous composer had stayed in her birthplace. She showed us on old maps the street and the house where the Martinůs had dwelled. Nowadays, the former Rue Haute, which Martinů stated in his letters as his address, is called Rue Croix-Pierre. Thanks to Mrs Facq, we were also able to correct the name of the then house owner, Mr Gabriel Paillet – by mistake, Martinů repeatedly called him Paillet – and acquired contact to his son, who could perhaps help us in our search for supplementary information about the

though they had meagre comfort there. According to Charlotte's testimony, it was a "spacious room with a fireplace and a small bathroom. There was no kitchen, so I cooked on an open fire in the fireplace. [...] The Munches brought us sheets and blankets, and Charles was so friendly and attentive that he managed to rouse "Petit-Père" ⁴⁾ from his melancholy. Petit-Père and I went to the wood to gather kindling, we had to walk three kilometres for milk, across the field to the neighbouring farm, which was no joke since there were vipers there and we drove them away with sticks. [...] Once we were sitting on the steps in front of the church and watched the never-ending crowds of refugees who hauled with them plenty of old junk, and the devastated soldiers: 'There is nothing like living as a vagrant', Charles Munch ruminated, 'you have nothing, you need nothing'. Yet, before long, he added: 'Well, but you get fleas.'" ⁵⁾ The seeming tranquillity was fraught with tension. "The Germans were in Bordeaux and almost upon us," Martinů later wrote. ⁶⁾ Even though, despite his bad mental state, he was able to give thought to some creative work, he did not have appropriate conditions for it in Rancon. "When Petit-Père could not compose, since he didn't have access to a piano, it seemed to him that he was wasting time." ⁷⁾ Although a piano was available at Charles Munch's in Villefavard, the house was packed with his family members who had escaped from Alsace before the German troops. We found out about it owing to serendipity once again. During our conversation with

FROM FRANCE

Christiane Facq, her shop was entered by an elegant lady who was introduced to us as "Madame Claire", secretary of the music festival in Villefavard. When we told her about the purpose of our visit to Rancon, she immediately arranged for us a meeting with the conductor Jérôme Kaltenbach. He is not only an admirer of Bohuslav Martinů's music (he has conducted *Symphony No. 4, H. 305* and *Sinfonia concertante, H. 322* for violin, violoncello,

grandmother) married the famous Byzantinist Jean Ebersolt, while Geneviève married the conductor Charles Munch, whose invitation led Bohuslav Martinů to Villefavard. However, at first it seemed that there would be no room for him at the inn. When Charlotte and Bohuslav "in the afternoon finally reached Villefavard" and headed for Munch's manor, they met his sister-in-law halfway. "We have nowhere to put you, everyone from Alsace came

together to our place for the winter. And despite our best will, we cannot provide you with lodging, even for tonight." "But," Bohuslav objected diffidently, "yesterday morning I spoke with Charles and he explicitly promised that we could stay at his place." "I'm sorry, but we really can't squeeze you in." [...] In the evening Charles Munch came over to see us. "We'll find something for you. Tonight you will sleep in the room where some acquaintances of mine will be staying, but they will only arrive tomorrow." [...] Next

day we looked around for some accommodation and, with Charles's assistance, found shelter in Rancon [...] 8) There the increasingly tense Martinůs waited a month for the exit visas that would finally allow them to leave France. It was also in Rancon where Martinů, in the middle of July 1940, came to know of the death of his beloved pupil Vítězslava Kaprálová (she died on 16 June in Montpellier), which also resulted in Martinů's definitive decision to leave Rancon on 17 July and continue their flight, first to the Pyrenees (Cauteret) and subsequently to southern France (Aix-en-Provence).

With such a brief description from Charlotte Martinů's viewpoint, the approach of Munch's sister-in-law would appear somewhat harsh, yet to understand the situation it is important to realise that fleeing at that time were not only Parisians but also a vast number of people from Alsace, among which were relatives of the Ebersolts and the Munches (not only Charles Munch himself hailed from Alsace but also, for example, a relative of his, the world-renowned doctor and organist Albert Schweitzer). According to Mr Kaltenbach's information, at that critical time an entire Alsatian village moved to them. It was by no means easy to embrace yet another two refugees, even if they were Bohuslav and Charlotte Martinů. And Juliette Ebersolt certainly was aware of the composer's significance –

she herself was a talented violinist and later on established in Villefavard a choir with which she held regular concerts. Mr Kaltenbach linked up to this tradition too. Together with his wife Annie and his cousin, the architect Gilles Ebersolt, in 2001 they reconstructed Edouard and Sophie Maury's farmstead, which had lain dormant for a long time, and made of it the Ferme de Villefavard cultural centre (www.fermedevillefavard.asso.fr). The concrete piggery from 1900 was converted into a gallery, the whole barn became a beautiful concert hall with excellent acoustics (it was implemented by the world-famous Chinese acoustician Albert Yaying Xu, experienced in adapting similar buildings, having redeveloped, for example, a barn in Evian into a concert hall for Mstislav Rostropovich). Now it is a place where professional CDs are recorded and concerts and master classes held. Mr Kaltenbach expressed interest in organising for 2009 a Bohuslav Martinů Festival focused, among other compositions, on pieces linked with the period of the composer's escape from France, or with the personality of Charles Munch, who after Bohuslav Martinů's departure from Rancon wrote to him the following letter: I feel honoured, my dear friend, that I have received from you such a long and intriguing letter. I have in Paris a sort of 'folder' in which I keep letters from great composers. Rest assured that it will find its place there. [...] More than at any other time, I feel the sincere desire to play the music of Martinů, because he is a great composer, because I love him, him and his music alike. 9)

To conclude our trip, we visited the medieval university town of Limoges, the former music centre around the St Martial monastery where, according to Šafránek's testimony, Martinů found in the local bookshop just a very poor selection of new pieces a few years old and quickly left the town. We discovered there several bookshops and second-hand bookshops and in one of them found a precious copy of an issue of Cadeau Théâtre Cinema dedicated to Georges Neveu, the first edition of a play by another of B. Martinů's old collaborators, Georges Ribemont-Dessaignes, and finally, an early French monograph on Leoš Janáček, written by Daniel Müller in 1930, in which the author extends his thanks for valuable advice not only to Max Brod but also, and in particular, to Miloš Šafránek!

En route to Paris we stopped off in Nevers, where we failed to find any trace of the SIAMAC factory, in which Martinů deposited part of his music autographs in 1940. Yet we will continue searching, not only there but also in Cauteret near Lourdes, where in July 1940 Martinů wanted to cross the Pyrenees in the

direction of Spain. He was not the only one to fail to do so – in a letter dated 17 July he wrote to his friend Marcel Mihalovici that he had not find there the violinist Collette Frantz, who had promised to help him in crossing the Pyrenees to Spain – a number of other personalities attempted it in vain too (at about that time the famous philosopher Walter Benjamin committed suicide at the nearby border). Consequently, Martinů immediately left Cauteret for southern France, where he spent the period from August to December 1940 continuously shuttling between his residence in Aix-en-Provence and the authorities in Marseille from which he needed an exit permit in order to depart from France. We would like to explore this part of Bohuslav Martinů's odyssey, primarily his three-month stay in Lisbon, in the next few years.

Over the four days of our trip, we walked dozens of kilometres on side roads. Perhaps to the same extent as our coming across unknown documents, finding significant buildings and meeting with Martinů's contemporaries has our knowledge of this chapter of the composer's life been extended by the blisters that helped us, at least partially, to feel ourselves in a similar situation to the then fifty-year-old Bohuslav Martinů and his wife Charlotte. ■

- 1) Bohuslav Martinů: 1938–1945, in: Miloš Šafránek (ed.), *Bohuslav Martinů. Domov, hudba a svět* (Bohuslav Martinů: Home, Music and the World), Prague 1966. Martinů certainly did not number among those idle representatives Miloš Šafránek, the cultural attaché to the Czechoslovak Embassy in Paris. At that time, Šafránek pursued feverish activity in the USA, from where he strove to lend as much help as possible, arranging for Martinů not only the necessary visa but also preparing the ground for his stay in New York through establishing new contacts in musical circles.
- 2) The letter is deposited at the Paul Sacher Foundation in Basel and is quoted with the kind permission of its owner.
- 3) Although, according to the mentions in the correspondence, at that time Martinů was already considering composing a cantata to texts of the Sumerian Epic of Gilgamesh, it was only set to music in 1955. The oratorio *The Epic of Gilgamesh, H. 351* is dedicated to Maja Sacher.
- 4) Petit Pèrè is Charlotte Martinů's pet name for her husband.
- 5) L. Sadílková, A. Březina (ed.), *Charlotte Martinů: My Life with Bohuslav Martinů*, Prague 20032, p. 81.
- 6) Bohuslav Martinů: 1938–1945, pp 333–334.
- 7) *My Life with Bohuslav Martinů*, p. 81.
- 8) *My Life with Bohuslav Martinů*, p. 80. In her reminiscences, Charlotte Martinů occasionally symptomatically omits political connections. It is obvious that the relatives from Alsace did not come together to Villefavard to spend the winter there, but to find refuge on their escape. The people in Alsace, living close to the infamous Maginot Line, became the first victims of the Nazi invasion of France.
- 9) Charles Munch's letter to B. Martinů, Villefavard, 3 September 1940. It was published for the first time by Jaroslav Mihule in his monography *Martinů. Osud skladatele* (Martinů. The Fate of a Composer), Prague 2002.



Conductor Jérôme Kaltenbach in front of "La Solitude"

Photos by Aleš Březina

oboe, bassoon and chamber orchestra, and also knows a number of chamber works), but also the founder and director of the festival at Ferme de Villefavard. And, most importantly, Mr Kaltenbach, long-time principal conductor of the opera in Nancy, is also Charles Munch's nephew!

As a scion of a family which since the end of the 19th century has had a decisive influence on Villefavard's destinies, the next day Mr Kaltenbach related to us a number of interesting details about this small town with the population of a mere 160. In 1844 all of Villefavard's inhabitants seceded from the Catholic Church and, led by the Catholic priest, became adherents to Protestantism. In 1882, due to the lack of their own Protestant clerics, the Swiss pastor Edouard Maury came to work in Villefavard. He also brought with him his wife Sophie, from a wealthy industrialist's family in Vevey. Her property made it possible to build up the most advanced farm in France at that time, possessing, among other facilities, progressive concrete stables and a sophisticated system of cleaning and supplying feed by carriages on rails. According to the design of the Swiss architect Frédéric Bosshard, spacious new houses were erected, most notably the "La Solitude" villa, which on 10 June 1940 became a one-night shelter for Bohuslav and Charlotte Martinů.

The two daughters of Edouard and Sophie Maury married prominent cultural personalities. Juliette (Jérôme Kaltenbach's

US ARMY BAND AND CHORUS

MARK TODD

AMAZING what an Ebay search can turn up! A couple of months ago we could see an Ebay posting for an LP by the US Army Band including a performance of Martinů's 'Military Mass' – *Field Mass, Cantata for Baritone, Male Chorus and Orchestra, H. 279*. A hasty bid followed and the LP arrived a few days later.

One side was indeed devoted to Martinů's *Field Mass*, with a trenchant performance, sung in English translation, with confident brass soloists and strong-voiced choir drawn from the US Army. The LP surface is a bit noisy at present but will probably respond to cleaning. The conductor is Associate Bandmaster Captain Allen Crowell, a native of Alabama who had also worked as a vocalist with the Army Choir. Of particular interest is the eloquent and emotional baritone soloist – SP Richard Stilwell. At that time a member of the US Army, he went on to an international solo career, featuring in recordings of works such as Brahms *Requiem* and Britten's *War Requiem*. He is probably best known as the Pelléas in the recording of Debussy's *Pelléas and Mélisande* with Federica von Stade and the Berlin Philharmonic conducted by Herbert von Karajan.

Another feature is the use of a harmonium which had seen service with the US Army in World War Two.

Notes on the reverse of the sleeve suggest that the performance took place in 1973. A photo there shows the chorus in the White House with President Richard Nixon and the British Prime Minister Edward Heath. It's not clear whether the Martinů was actually performed in Edward Heath's presence – it would certainly have been appropriate if it was, for two reasons: Edward Heath was himself a conductor, especially of choral works, and had an interest in Czech Music; and as a young man at the time the Mass was written Heath had spoken against the Munich Agreement, invited the exiled Edvard Beneš to speak in Oxford and then himself served in the army in the war. Nixon once expressed enthusiasm for the music of Tchaikovsky – but perhaps it is significant that in the photo, Heath is talking to the musicians, while Nixon seems more interested in the camera.

On the reverse of the LP the Army Chorus sing arrangements of spirituals and short works by Gershwin, Foster and others. A copy of the performance of the Martinů *Field Mass* will be placed in the Bohuslav Martinů Institute Library. ■

AN AMERICAN MARRIAGE

In 2009 we will commemorate the 50th anniversary of the composer's death. Many organisers are preparing for this year large- or small-scale events at which works by Bohuslav Martinů (1890–1959) will be performed.

GREGORY TERIAN

A long-overdue project will be realised in 2009 with a new English language production of Martinů's opera *The Marriage, H. 341*.

The first performance took place on 7 July 1953 for NBC Television. It was conducted by Peter Herman Adler, a Czech conductor who had studied with Vítězslav Novák and Alexander Zemlinsky in Prague and who came to the United States in 1939. In 1949 he was appointed director of the National Broadcasting Company's Opera Theatre. The Company had achieved an outstanding success with Menotti's *Armahl and the Night Visitor*, the first opera to be written for television. *The Marriage* was also well received, as

martinů revisited 2009

recounted by Charlotte Martinů in her memoir, but then disappeared from the scene as far as English language audiences were concerned.

Following rehearsals in April, the new production will be given its premiere in May 2009 by the Opera Theatre Pittsburgh conducted by Gil Rose. Jonathan Eaton is the Artistic and General Director of the company. In a nice touch, it will be staged in an old 1950s TV studio and one of the performances will be televised. The setting for the new production of Gogol's play will see a transplant from 1850s Russia to a Russian emigre community in New York in the 1950s. After the Pittsburgh performances the production will move

on to Opera Boston for further performances where a DVD and/or CD recording is due to be made.

The motivating force behind this enterprise is the director/designer Pamela Howard from the UK who hopes to bring the production to London and Prague. Readers may recall that in 2005 she was responsible for the imaginative open-air staging of *The Greek Passion, H. 372 I* at the Byzantine fortress of Heptapyrgion in Thessaloniki. We wish her well with the new venture. ■

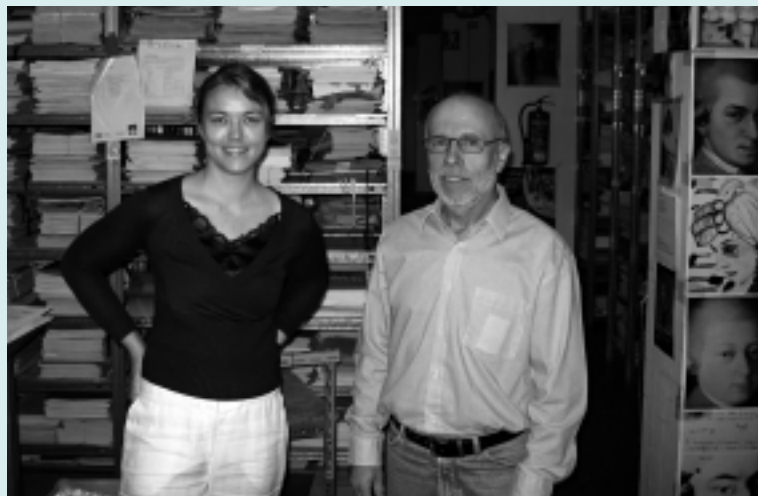
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REPORT FROM A RESIDENCY AT BÄRENREITER-VERLAG, KASSEL

WITHIN THE PROJECT named "Professionalisation in music materials editing through further education of music experts", financially supported by the European Social Fund, the musicologist Lucie Berná of the Bohuslav Martinů Institute took up a special residency at Bärenreiter-Verlag in Kassel. Between 16 July and 3 August 2007 she familiarised herself with all the publishing house's departments. Under the guidance of Mrs Annette Thein, she was able to participate in the current editing projects (for example, Works of G. Rossini, Monteverdi operas in critical new editions) in the complete editions department. In addition to carrying out the tasks assigned, she also had the opportunity to study and compare the already published volumes of individual editions (for example, Hector Berlioz: New Edition of the Complete Works, Neue Mozart-Gesamtausgabe) and prepare the groundwork for the texts of the Music Editor's Handbook, which will be used in pilot courses in May and June 2008. During her residency, Lucie Berná also participated in a session of the lectureship and a meeting of colleagues from the promotions department. She mapped the current status of the music material of B. Martinů's compositions in the publishing house's archive of hire materials and the archive of autographs (among other things,



Lucie Berná and Helmut Pötter in the archive of hire materials

she devoted herself to description of the autograph of *The Parables, H. 367* and the facsimile of *Piano Concerto No. 4, "Incantation", H. 358*). As a result of this cooperation with her German colleagues, Lucie Berná gained valuable experience that she will make use of when preparing pilot courses and during editing work.

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. ■



LIST OF MARTINŮ'S WORKS

Special Series

CATEGORY/

STAGE WORKS AND FILM MUSIC

SUBCATEGORY/

OPERAS

IN THIS ISSUE OF THE NEWSLETTER

we have begun publishing a complete list of Bohuslav Martinů's works. We have started with the operas (in alphabetical order). The basic data on the works listed here have been taken over from the online catalogue of Martinů's oeuvre at www.martinu.cz, which is continuously updated and issues from the latest research as documented by the staff of the Bohuslav Martinů Institute. In the next issue you will find a list of all Martinů's ballets, scenic and film music.

Abbreviations/

A	alto
ar.	harp
arm.	harmonium
batt.	battery
Bt	baritone
B	bass
CA	contralto
cel.	celesta
cmp.	chime-bells
cond.	conductor
direc.	director
fisarmon.	accordion
fl.	flute
mS	mezzosoprano
pf.	piano
S	soprano
scen.	scenography
T	tenor
timp.	timpani
vl.	violin
vlc.	cello
xlif.	xylophone

Commentary/

„Archive“ – gives the information where the autograph orchestral score is deposited
Premiere: Day / Month / Year

ACCUSATION AGAINST THE UNKNOWN, OPERA IN 3 ACTS

— Žaloba proti neznámému, opera o 3 dějstvích
— Anklage gegen Unbekannt, Oper in drei Aufzügen
— Plainte contre inconnu

Lyrics (French) by B. Martinů after G. Neveaux's play.

Halbreich number: 344

Durata: 29' 45"

Place of composition: Nice

Date of composition: 1953

Performing forces: 3232-4231-timp.-batt.-pf.-archi

Solo roles: Prascovie (mS), Procurator (B, Bt), Dora Tambov (S), Michel Tambov (T), Plouchkin (B), Kopak (T), Pacha (S), Women (A), Chorus

Performer(s) of premiere: V. Nosek (cond.), A. Barová (Prascovie), R. Novák (Procurator), M. Ungrová (Dora Tambov), V. Krejčík (Michel Tambov), J. Hladík (Plouchkin), J. Holešovský (Kopak)

Premiere: 1. 12. 1980, Brno, Czech Republic

Archive: Autograph missing

Publisher: unpublished

Copyright: Panton International Praha

Notes: Unfinished. Only concertante premiere, scenic performance still don't take place.

ALEXANDRE BIS, OPERA BUFFA IN 1 ACT

— Dvakrát Alexandr, jednoaktová opera buffa
— Zweimal Alexander, Opera buffa in einem Aufzug

Lyrics (French) by A. Wurmser, German translation K. Honolka, Czech translation E. Bezděková

Halbreich number: 255

Durata: 38'

Place of composition: Paris

Date of composition: 1937

Performing forces: 1111-1110-pf.-archi (without vl. II)

Solo roles: Armanda (S), Alexandr (Bt), Oskar (T), Philomene (Ms) – Female Narrator, Portrait (B) – Male Narrator

Performer(s) of premiere: G. Calder (cond.), G. Amberger (direc.), M. Krali (scen.)

Premiere: 18. 2. 1964, Mannheim, Germany
Archive: Polička, Památník Bohuslava Martinů, Czech Republic

Publisher: Bärenreiter, Kassel, BA 4314, 1962
Copyright: Bärenreiter, Kassel

ARIANE, LYRIC OPERA IN 1 ACT

— Ariadna, lyrická opera o 1 dějství
— Ariadne, lyrische Oper in einem Aufzug

Lyrics (French) by composer, among the play *Le Voyage de Thésée* from G. Neveux, German translation F. Schröder, Czech translation E. Bezděková.

Halbreich number: 370

Durata: 42'

Place of composition: Schönenberg - Pratteln

Date of composition: 1958

Performing forces: 2222-2220-timp.-batt.-ar.-cel.-pf.-archi

Solo roles: Ariane (S), Theseus (Bt), Burun (T), Minotaurus (B or Bt), Sentry (T), Old Man (B), 12 Youths (T and B)

Performer(s) of premiere: L. Romansky (cond.), R. Schenkel (direc.)

Premiere: 2. 3. 1961, Gelsenkirchen, Germany
Archive: Polička, Památník Bohuslava Martinů, Czech Republic

Publisher: Bärenreiter, Kassel, BA 3532, 1960
Copyright: Bärenreiter, Kassel

COMEDY ON THE BRIDGE, RADIO-OPERA IN 1 ACT

— Veselohra na mostě, rozhlasová opera o 1 dějství
— Komödie auf der Brücke, Funkoper in einem Akt

Lyrics (Czech) after V. K. Klicpera.

English translation W. Schmolka, also free adaptation from T. Kushner (2003)

German translation E. Roth

French translation B. Horowicz.

Halbreich number: 247

Durata: 38'

Place of composition: Paris

Date of composition: 1935

Performing forces: 1111-2110-timp.-batt.-pf.-archi

Solo roles: Popelka (S), Sykoš (Bt), Eva (A),

Schoolmaster (T), Officer (speaking role), 2 Sentry (speaking roles)

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

Premiere: 18. 3. 1937, Czechoslovak Radio, Praha, Czech Republic

Archive: Praha, Archive of the Czech Radio, Czech Republic

Publisher: Boosey & Hawkes, B&H 17982, 1951 (ČR, SR - DILIA, Praha), D. L. 1290

Copyright: Boosey & Hawkes, London – New York

THE DAY OF GOOD DEEDS, OPERA IN 3 ACTS

— Den dobročinnosti, opera o 3 dějstvích
— Der Wohlthätigkeitstag, Oper in drei Aufzügen
— Le Jour de Bonté

French libretto G. Ribemont-Dessaignes, German translation C. Hoffmann, Czech translation V. Fux.

Halbreich number: 194

Durata: 75'

Place of composition: Paris

Date of composition: 1931

Performing forces: 0121-0210-timp.-batt.-pf.-archi

Solo roles: Blonde (S), Lucas (T), Nicolas (T), postman (T), desperate woman (mS), woman (A), vagabond (B), policeman (BBt), mayor (B), sacristian, others smaller parts, mixed chorus

Performer(s) of premiere: M. Kaňák (cond.), J. Průdek (direc.), P. Godefroid (scen.), D. Klán (Lucas), S. Sem (Nicolas), K. Hájovská (Blonde)

Premiere: 28. 3. 2003, České Budějovice, Czech Republic

Archive: Basel, Paul Sacher Stiftung, Switzerland

Publisher: unpublished

Copyright: Panton International Praha

Notes: unfinished, reconstructed by M. Kaňák

THE MARRIAGE, COMIC OPERA IN 2 ACTS

— Ženitba, komická opera o 2 dějstvích
— Die Heirat, komische Oper in zwei Aufzügen

Lyrics (English) by B. Martinů after N. Gogol, or more precisely after A. Baksky's English translation. German translation E. Roth, Czech translation E. Bezděková.

Halbreich number: 341

Durata: 61'

Place of composition: New York

Date of composition: 1952

Performing forces: 2222-2201-timp.-batt.-pf.-archi

Solo roles: Podkolyosin (Bt), Stepan (speaking role), Fyokla Ivanovna (mS), Kochkarev (T), Agafya (S), Arina (A), Dunyashka (speaking role), Ivan (B), Anuchkin (T), Zhavakin (T)

Commissioned by: National Broadcasting Company's Opera Theatre

Premiere: 7. 2. 1953, New York, USA

Archive: Polička, Památník Bohuslava Martinů, Czech Republic

Publisher: Boosey & Hawkes, B&H 17384, 1953

Copyright: Boosey & Hawkes, London – New York

THE PLAYS OF MARY

— Hry o Marii
— Die Marienspiele
— Les Jeux De Marie

1. Prologue. The Wise and Foolish Virgins. Drama in 1 act

— 1. Prolog. Panny moudré a panny pošetilé. Drama o 1 dějství
— 1. Prolog. Die Weisen und die törichten Jungfern. Drama in 1 Aufzug

According to romance original arranged V. Nezval.

Solo roles: Archangel Gabriel (cA), Foolish Virgin (mS), Dealers in Oils (Bt, B), Bridegroom (T, mS, cA, B)

Performing forces: 2020-4120-timp.-batt.-pf.-archi without vl. / at least eight each

2. Mariken of Nimégue. Miracle in 1 act

— 2. Mariken z Nimégue. Mirakl o 1 dějství
— 2. Mariken von Nimégue. Mirakl in einem Akt
— 2. Mariken de Nimégue

According to flemisch legend from 15th century wrote Henri Ghéon,

Czech translation V. Závada.

Solo roles: Mariken (S plus dancing role), Devil (Bt plus dancing role), Principal (speaking role), God (B), God's Mother (A), Mascaron (T), Drunkard (B), Girl (S), Male and Female Choir, Dancers

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

3. The Nativity of Lord. Pastoral in 1 act

— 3. Narození Páně. Pastorale o 1 dějství
— 3. Die Geburt des Herrn. Pastoral in einem Akt

Moravian folk lyrics.

Solo roles: Maria (S), Blacksmith (B), Blacksmith's daughter (mS), Inn-keeper (B), Female, Male and Children's Choir

Performing forces: 3202-4110-timp.-trgl.-archi

4. Sister Paskaline. Legend in 1 act

— 4. Sestra Paskalina. Legenda o 1 dějství
— 4. Schwester Paskalina. Legende in einem Aufzug

Text by B. Martinů according to J. Zeyer and folk poetry

Solo roles: Paskalina (S), Marta (cA), Maiden (S), Speaker, Vocal quartet, Mixed Choir, Dancers

Performing forces: 2222-4231-timp.-batt.-xlif.-pf.-archi, arm., timp., String quartet behind the Scene

Halbreich number: 236

Durata: 131'

Place of composition: Paris

Date of composition: 1933–1934

Performer(s) of premiere: A. Balatka (cond.), R. Walter (direc.), F. Muzika (scen.), M. Hloušková (Gabriel), B. Žlábková (Mariken), V. Strelcová (Paskalina)

Premiere: 23. 2. 1935, Brno, Czech Republic

Archive: Basel, Paul Sacher Stiftung, Switzerland (only No. 2), Praha, National Theatre Archive, Czech Republic

Publisher: DILIA, Praha, 1965

Copyright: DILIA, Praha

MIRANDOLINA,**COMIC OPERA IN 3 ACTS**

— Mirandolina, komická opera o 3 dějstvích
— Mirandolina, komische Oper in drei Aufzügen

Lyrics by B. Martinů after C. Goldoni's
La Locandiera

Halbreich number: 346

Durata: 103'

Place of composition: Nice

Date of composition: 1954

Performing forces: 3222-4330-timp.-batt.-archi.
Ballet

Solo roles: Cavaliere di Rippafrotta (B),
Marquis di Forlimpopoli (B), Count
d'Albafiorita (T), Mirandolina (S), Ortensia
and Deianira (S resp. A), Fabrizio (T),
Valet of Rippafrotta (B),

Performer(s) of premiere: V. Kašlík (cond.),
L. Mandaus (direc.), F. Tröster (scen.),
A. Landa (choreography), M. Tauberová
(Mirandolina)

Premiere: 17. 5. 1959, Praha, Czech Republic

Archive: Bärenreiter, Kassel, Germany,

Copy of piano score in Bärenreiter, Kassel

Publisher: Bärenreiter, Kassel, BA 3551, 1959

Copyright: Bärenreiter, Kassel

THE GREEK PASSION,**OPERA IN 4 ACTS – 1st Version**

— Řecké pašije, opera o 4 dějstvích –
1. verze

— Griechische Passion, Oper in vier
Aufzügen – erste Fassung

Libretto written by Martinů after Kazantzakis
novel Christ Recrucified.

Halbreich number: 372 I

Durata: 130'

Place of composition: Nice – New York –

Schönenberg – Pratteln – Rom – Nice

Date of composition: 1956–1957

Performing forces: 3333-4331-2timp.-3batt.-
cemb.-archi

Solo voice 1: fl.-fisarmon., vl. (on stage)

Solo roles: Katerina (S), Lenio (S), Manolios
(T), Yannakos (T), Michelis (T), Pannait (T),
Nikolio (T), Grigoris (bBt), Archon (bBt),
Fotis (Bt), Kostandis (B), Andonis (T),
Dimitrios (Bt), Ladas (speaking role),
Narrator (speaking role), other smaller
roles, Boys Choir, 2 Mixed Choirs

Dedication: Sacher Paul, Graf Herbert
Otto Teo

Performer(s) of premiere: U. Schirmer (cond.),
D. Pountney (direc.), S. Lazaridis (scen.),
N. Stemme (Katerina), Ch. Ventris
(Manolios), A. Clarke (Kostandis), E. Silins
(Fotis), E. Ruuttonen (Grigoris), Wiener
Symfoniker, Moscow Chamber Choir,
Children Choir of Bregenz

Premiere: 20. 7. 1999, Bregenz, Austria

Archive: Basel, Paul Sacher Stiftung,
Switzerland

Publisher: Universal Edition, Wien, U. E.

31 003, 1998

Copyright: Universal Edition, Wien

THE GREEK PASSION,**OPERA IN 4 ACTS – 2nd Version**

— Řecké pašije, opera o 4 dějstvích – 2. verze

— Griechische Passion, Oper in vier
Aufzügen – zweite Fassung

Libretto written by Martinů after Kazantzakis
novel Christ Recrucified.

Halbreich number: 372 II

Durata: 107'

Place of composition: Schönenberg – Pratteln

Date of composition: 1958–1959

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

Solo voice 1: fl.-fisarmon., vl. (on stage)

Solo roles: Katarina (S), Lenio (S), Manolios
(T), Yannakos (T), Michelis (T), Pannait (T),
Nikolio (T), Grigoris (bBt), Patriarchas
(bBt), Fotis (Bt), Kostandis (B), Andonis (T),
Narrator (speaking role), other smaller
roles, Boys Choir, 2 Mixed Choirs

Dedication: Paul Sacher, Graf Herbert Otto Teo

Performer(s) of premiere: P. Sacher (cond.),
G. Herbert (direc.), O. Teo (scen.),
S. Warfield (Katerina), G. Peterson
(Manolios), Chor des Stadttheaters Zürich,
Chor des Stadttheaters Luzern

Premiere: 9. 6. 1961, Zürich, Switzerland

Archive: Wien, Universal Edition, Austria

Publisher: Universal Edition, Wien, U. E.

12 766, 1961

Copyright: Universal Edition, Wien

JULIETTE (THE KEY TO DREAMS),**LYRIC OPERA IN 3 ACTS**

— Julietta (Snář), lyrická opera o 3 dějstvích

— Juliette, lyrische Oper in drei Aufzügen

— Juliette (La clé des songes)

Lyrics by B. Martinů after Georges Neveaux,
French translation B. Martinů,
German translation L. Kaufmann,

new version of text A. Březina, D. Bernet,
English translation G. Thomsen,
W. Schmolka, D. Pountney.

Halbreich number: 253

Durata: 146'

Place of composition: Paris

Date of composition: 1937

Performing forces: 3322-4331-timp.+batt.-
cmp.-pf.-archi, fisarmon.

Solo roles: Juliette (S), Michel (T),
Commissar (T), Man with Helmet (Bt),
Man in the window (B), Little Arab (mS or
A), Old Arab (B), other 5 mS, 1 A, 2 T, 2 Bt,
4 B, 1 speaking role, Mixed Choir

Dedication: Václav Talich

Performer(s) of premiere: V. Talich (cond.),
J. Honzl (direc.), F. Muzika (scen.), J. Jenčík
(choreography), O. Horáková (Juliette)

Premiere: 16. 3. 1938, Praha, Czech Republic

Archive: Praha, National Theatre Archive,
Czech Republic

Publisher: DILIA, Praha, 1947

Copyright: DILIA, Praha

THE SOLDIER AND THE DANCER,**COMIC OPERA IN 3 ACTS**

— Voják a tanečnice, komická opera

o 3 dějstvích

— Der Soldat und die Tänzerin,
komische Oper in drei Aufzügen

Czech libretto: J. L. Budín after Pseudolus,
comedy of Plautus, German translation
K. Honolka.

Halbreich number: 162

Durata: 135'

Place of composition: Polička, Paris

Date of composition: 1927

Performing forces: 2222-2330-timp.-pf.-archi

Solo roles: Simon (Bt), Malina (A), Kalidorus
(T), Pseudolus (Bt), Bambula (B), Fenicie
(S), Aloisie (A), Harpax (T), Cook (T),
other (7 S, 5 T, 1 Bt, 2 B, 6 speaking roles)

Performer(s) of premiere: F. Neumann (cond.),
O. Zitek (direc.), B. Babánek (scen.), A. Pelz
(Kalidorus), Z. Otava (Pseudolus), J. Čihák

Premiere: 5. 5. 1928, Brno, Czech Republic

Archive: Polička, Památník Bohuslava Martinů,
Czech Republic

Publisher: DILIA, Praha, 1966

Copyright: Panton International Mainz
(ČR, SR: DILIA, Praha)

TEARS OF THE KNIFE,**OPERA IN ONE ACT**

— Slzy nože, opera o 1 dějství

— Die Tränen des Messers, Oper in einem

Aufzug

— Larmes de couteau

French libretto G. Ribemont-Dessaignes,
German translation I. Wenderholm,
Czech translation E. Bezděková.

Halbreich number: 169

Durata: 20'

Place of composition: Paris

Date of composition: 1928

Performing forces: jazz.orch: 0111-sax.alto-
0220-tenorbanjo-tamt.-pf.-2vl.-1vlc (soli),
altogether 14 musicians, fisarmon. behind
the stage

Solo roles: Mother (T), Eleonora (S), Satan (T)

Performer(s) of premiere: V. Nosek (cond.),
L. Ogoun (direc.), V. Štolfa (scen.),
L. Lesmanová (Mother), J. Jánská
(Eleonora), R. Tuček (Satan)

Premiere: 22. 10. 1969, Brno, Czech Republic

Archive: Polička, Památník Bohuslava Martinů,
Czech Republic

Publisher: DILIA, Praha, 1982

Copyright: Panton International Praha
(ČR, SR: DILIA, Praha)

THEATRE BEHIND THE GATE,**OPERA-BALLET IN 3 ACTS**

— Divadlo za bránou, opera-balet

o 3 dějstvích

— Das Vorstadttheater, opera buffa

in drei Aufzügen

Lyrics by B. Martinů after Jean Baptist
Gaspard Debureau and Jean-Baptist
Molière.

Halbreich number: 251

Durata: 110'

I. ballet pantomime, II. and III. opera buffa

Place of composition: Paris

Date of composition: 1936

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

Solo roles: Colombine (S), Harlequin (T),
Katushka (mS), Pierot (Bt), Night
Watchman (B), Magistrate (B), Old man
(B), Hag-exorcist (A), Publican (B), Singers,
Dancer and Mixed Choir

Dedication: A. Balatka

Performer(s) of premiere: A. Balatka (cond.),
R. Walter (direc.), F. Muzika (scen.),
M. Figarová (Colombina), E. Gabzdyl
(Harlequin)

Premiere: 20. 9. 1936, Brno, Czech Republic

Archive: Polička, Památník Bohuslava Martinů,
Czech Republic

Publisher: DILIA, Praha, D. L. 1151, 1956

Copyright: DILIA, Praha

THREE WISHES OR**INCONSTANCY OF THE LIFE,****FILM-OPERA IN 3 ACTS WITH PRELUDE****AND POSTLUDE**

— Tři přání aneb Vrtkavosti života, filmová
opera o 3 dějstvích s předehrou a dohrou

— Die drei Wünsche oder Die Wechselfälle

des Lebens, Film-Oper in drei Aufzügen,
mit Vor- und Nachspiel

— Les Trois Souhais ou Les vicissitudes
de la vie

French libretto G. Ribemont-Dessaignes,
German translation M. Gammel,
Czech translation E. Bezděková.

Halbreich number: 175

Durata: 135'

Place of composition: Paris

Date of composition: 1929

Performing forces: 2222-4331-timp.-batt.-pf.-
archi; jazz.instr.: 2 sax., flexaton, banjo, pf.,
fisarmon., jazzfl.

Solo roles: Nina Valencia/Indolende (S),

Serge Eliacin/Adolphe (T), Arthur

de Sainte-Barbe/Mr. Juste (Bt), Lilian

Nevermore/Nulle (A), Adelaide (A),

Eblouie Barbichette (S), Dinah (S),

10 smaller roles, Choir, Male quartet,
Mixed soloists quartet

Performer(s) of premiere: V. Nosek (cond.),
E. Schorm (direc.), L. Vychodil (scen.),
J. Souček (Juste), M. Šafránková (Indolende),
E. Výmolová (Nulle), J. Škrobánek (Adolphe)

Premiere: 16. 6. 1971, Brno, Czech Republic

Archive: Polička, Památník Bohuslava Martinů,
Czech Republic

Publisher: DILIA, Praha, D. L. 540, 1970, 2000

Copyright: Panton International Praha
(ČR, SR – DILIA, Praha),

THE VOICE OF THE FOREST,**RADIO-OPERA IN 1 ACT**

— Hlas lesa, rozhlasová opera o 1 dějství

— Die Stimme des Waldes, Funkoper

in einem Akt

Libretto by Vítězslav Nezval

Halbreich number: 243

Durata: 37'

Place of composition: Paris

Date of composition: 1935

Performing forces: 2121-2110-timp.-batt.-pf.-
archi (4432)

Solo roles: Bride (S), Young Forester (T),
Hostess (A), 3 Bandits (T, Bt, B), Narrator

Dedication: Otkar Jeremiáš

Performer(s) of premiere: O. Jeremiáš (cond.),
A. Slavická (Bride), J. Gleich (Huntsman),
M. Šlechtová (Publican)

Premiere: 6. 10. 1935, Praha, Czech Republic

Archive: Praha, Czech Radio Archive,
Czech Republic

Publisher: DILIA, Praha, D. L. 1448, 1965

Copyright: DILIA, Praha

WHAT MEN LIVE BY,**OPERA-PASTORALE IN 1 ACT**

— Čím lidé žijí, opera-pastoral o 1 dějství

— Wovon die Menschen leben, Pastoral-

Oper in einem Aufzug

Lyrics by Bohuslav Martinů after Lev Tolstoy's
The Fairy Tale about the cobbler.

Halbreich number: 336

Durata: 40'

Place of composition: New York

Date of composition: 1952

Performing forces: 2232-2110-timp.-batt.-pf.-
archi (44332-66432)

Solo roles: Martin Avdeyich (Bt), Old farmer
(B), Stepanich (A), Woman with a child (S),
Old woman (B), Narrator (T), Boy
(speaking role), Narrator (T), small choir

Premiere: May, 1953, New York, USA

Archive: Polička, Památník Bohuslava Martinů,
Czech Republic

Publisher: Boosey & Hawkes, B&H 17358,
1953

Copyright: Boosey & Hawkes, London –
New York

MARTINŮ DAZZLES

at the Smetana's Litomyšl 2007 International Opera Festival

Concerts

THE SMETANA'S Litomyšl International Opera Festival is the second-oldest music festival (after Prague Spring) and at the same time the biggest "open air" classical music festival taking place in the Czech Republic. It has been held in the birthplace of the founder of Czech national music, Bedřich Smetana, since 1949. The programme comprises opera productions, concert performances of operas, as well as gala concerts, oratorios, cantatas and song evenings, i.e. forms dominated by vocal art. The festival's centre is the beautiful Litomyšl State Castle, which in 1999 was registered on the list of UNESCO

chose the folk texts from the collections of František Sušil and Karel Jaromír Erben (in the case of "Carol"). In the orchestra Martinů employed two pianos.

In musical terms, *Bouquet of Flowers* linked up to *Špalíček (The Chap-Book, H. 214)*, becoming its vocal-instrumental counterpart. It is one of the most remarkable replicas of Czech folklore. The texts set to music all have an epic and balladic nature – the ballad of a prisoner in Turkish captivity (Sweetheart Dearer than Family), followed by the playfully jocose *Koleda (Carol)* in which Martinů ingeniously integrated

from Hradištan and their choreographer, Ladislava Košíková. When the immense response from the understanding audience was not dampened even by a power cut and a long pause, I felt that we were privileged to have witnessed a miracle.

(Jiří Černý – *Hospodářské noviny*)

ON SATURDAY 16 June a scenic collage of Leoš Janáček and a cycle of Bohuslav Martinů's compositions to folk texts in an original dance conception formed the evening programme in the second courtyard. Even though Leoš Janáček's ballet



Smetanova Litomyšl

ONE OF THE APEXES of this year's Smetana's Litomyšl festival was Bohuslav Martinů's *Bouquet of Flowers* in Ladislava Košíková's ballet choreography and

Photos František Renza



world cultural heritage sites. The main events take place in the castle's second courtyard.

On 16 June the audience heard Martinů's cantata *Bouquet of Flowers, H. 260*, and Leoš Janáček's ballet *Rákos Rákozy*. Specially created for both pieces of the Litomyšl performance was a dance choreography and video projection. It concerned a unique attempt at giving stage form to Martinů's cantata. The choreographer was Ladislava Košíková, the dancers were from the folk ensemble Hradištan.

The radio cantata *Bouquet of Flowers* was composed in the summer of 1937 and is dedicated to the painter Jan Zrzavý, a friend of Martinů's during his Paris years. Martinů wrote this cycle of compositions to Czech folk texts for soli, mixed choir and small orchestra on commission for Czech Radio. The cantata consists of eight movements, arranged in pairs, of which each contains one orchestral and one orchestral-vocal movement (*Overture-Sister Poisoner / Idyll-Cow Girls / Intrada-Sweetheart Dearer than Family*) except in the case of the closing orchestral-vocal pair *Carol – Man and Death*. Martinů

a children's choir radiating humour and freshness. The longest and most dramatic part is *Man and Death* – a dialogue between the Human and Death. The story of a human leaving this world is rendered here in a combination of solo voices and commentary of a mixed chorus.

The work itself, as well as its unusual staging, including a dance and video component, was a great surprise and profound experience for the audience. We have selected a few reviews:

(...) YET FATE ULTIMATELY decided otherwise: the evening gave me an experience from a premiere of a splendid work. For the first time in my life I experienced Bohuslav Martinů (stage performance of *Bouquet of Flowers*) overshadowing Leoš Janáček (arrangement of the ballet *Rákos Rákozy*). I may not be entirely apt to compare the young Janáček and the mature Martinů, yet in the music and songs of *Bouquet of Flowers* there are so many forms of love and death, simplicity and sanctity – and they all sprang to life in the austere and non-formulaic rendition of Moravian performers headed by young dancers

and Bohuslav Martinů's *Bouquet of Flowers* are both inspired by folklore, they are very different works. In 1891, when his ballet was premiered, Janáček was only at the beginning of his career, whereas at the time of composing *Bouquet of Flowers* in 1937 Martinů was at the peak of his creative strength, with his work being much weightier. The brilliant musical performance prepared by Roman Válek with the Zlín Bohuslav Martinů Philharmonic Orchestra, soloists and the chorus of Ostrava's Moravian-Silesian National Theatre provided a sturdy undercarriage for the dancers from the Hradištan ensemble. Ladislava Košíková's choreography follows the text and story of individual parts, as well as their general meaning. (...) Bohuslav Martinů's cantata clings more to folk ballads and medieval folk plays, making the texts splendidly glisten with its original music. Alongside a chorus with four soloists, also performing in the penultimate part of *Bouquet of Flowers (Carol)* is the Holešov Children's Choir. An original stage form, prepared as a premiere for the Litomyšl festival, supplemented by lights and video projection, gave the work a suggestive shape.

(Jindřich Bálek, *Czech Radio 3 – Vltava*)

performed by the Zlín Bohuslav Martinů Philharmonic Orchestra under the baton of Roman Válek. The choreography was custom-made for the festival.

(Jindřich Bálek, *HARMONIE*, August 2007)

Texts compiled by Lucie Berná

Leoš Janáček: RÁKOŠ RÁKOCZY Bohuslav Martinů: BOUQUET OF FLOWERS

Antonín Stehlík – baritone
Kateřina Kněžíková – soprano
Kamila Ševčíková – mezzosoprano
Tomáš Kořínek – tenor
Adam Plachetka – bass
Hradištan Dance Group
Holešov Children's Choir – Moravské děti
Dana Zapletalová and Lenka Polášková – choirmasters
The Moravian-Silesian Theatre Choir Ostrava
Jurij Galatenko – choirmaster
The Zlín Bohuslav Martinů Philharmonic Orchestra
costumes – Eva Jiříková
video art – Tomáš Hruza
light design – Arnošt Janěk
choreography Ladislava Košíková
director Alena Vaňáková
conductor Roman Válek

LUCIE BERNÁ

Since 2005 the Czech conductor **JAKUB HRŮŠA (1981)** has been Music Director of the Zlín Bohuslav Martinů Philharmonic Orchestra. He studied conducting at the Academy of Performing Arts in Prague where his teachers included Jiří Bělohlávek. Since his graduation in 2004, for which he was given the opportunity to conduct Suk's *Asrael Symphony* with the Prague Radio Symphony in the Rudolfinum, Jakub Hruša has built a strong reputation in his home country. In addition to his titled positions with the Prague Philharmonia and the Bohuslav Martinů Philharmonic, he has conducted all the major Czech orchestras and has also appeared at the Prague National Theatre.

What, in your opinion, is the greatest success a conductor can achieve?

Sorry, but this question is absolutely impossible to answer, as is, for example, another that I'm frequently asked: Who is your favourite composer? Every artist's personal success is, I would say, "just" the fact that he does not lose his permanent internal inspiration, that within him remains an inner fire inflaming moments of festiveness, that he keeps deeming important every, even the slightest, musical (artistic) work. As regards the everyday, more working level, I consider it a success, or rather perhaps a life sanctification, if a conductor (artist) finds a permanent path of addressing really significantly his colleagues – they first of all – and together with them all those who come to encounter art. When it comes to the personal level, I am happy when I succeed in harmonically combining the steps connected with my beautiful vocation with the moments of life that are not directly related to my profession. Or, if they are and must be related, then when I succeed within their framework or through them in also exalting the (necessary) more ordinary moments.

You have great experience of conducting student ensembles – you work with the Prague Student Orchestra and the Czech Student Orchestra. What is the main virtue of a student orchestra?

Owing to my work with these two orchestras, I have gained truly extensive experience in this field – and that gratifies me. My collaboration with them has been beautiful. At the present time, however, when my diary contains various stand-in

and, primarily, permanent engagements with professional orchestras both in our country and abroad, I no longer have much time for activities with student ensembles. The main advantage of student orchestras, in my opinion, is and will for ever remain the enthusiasm of their members, the fact that their relationship with music is not tainted by professional concerns that are not among the most joyful ones – apprehensions about, for example, earnings, tension between colleagues, tiredness (psychic in the worse case) or any type of resignation. Students' diametrically opposed qualities make it possible for them to deal with technical shortcomings and intricacies of music texts at an especially felicitous level. I still fondly recall many moments when I felt great joy since I sensed and witnessed absolute engagement of many members of these orchestras during rehearsals, concerts, as well as competitions.

How did you perceive Martinů's music as a student, and how was it received by your classmates?

I personally: with absolutely natural enthusiasm. Above all, at that time I did not understand what I understand now a little more, the fact that despite Martinů's genius, his compositions are either magnificent – or merely excellent. I loved every one of his miniature pieces (how, as a young pianist, I adored his *Colombines* from the piano cycle *Marionettes*) as much as I did his grand operatic compositions I knew from gramophone records. When in my first year at the Academy of Performing Arts I participated in the Prague Spring competition, I chose to play in the second round Martinů's *Fantaisies Symphoniques, H. 343*.

This was the composition (besides some Janáček pieces) I perhaps most frequently listened to when studying at Brno grammar school. It raised my spirits during breaks between biology and chemistry...

It is difficult to speak on behalf of my classmates. At the grammar school, where I did not have many kindred spirits when it comes to musical taste, probably no one knew Martinů properly. At the Academy it was certainly different, but I can't really say what my classmates' real relationship to his music was. Martinů has always been played a lot, and will continue to be played – if only for the fact he has a really wide range of compositions for various instruments and ensembles.

Yet I can mention my peers' relationship to Martinů. In the Prague Student Orchestra we played for a long time his difficult *Double Concerto for Two String Orchestras, Piano and Timpani, H. 271* – and the orchestra members, although it is so weighty and modern, developed



Jakub Hruša

a special, striking penchant for it. Martinů's music contains a lot of indefinable, irresistible energy.

In 2004 you conducted the Czech Philharmonic Orchestra for the first time. On the occasion, you performed *The Parables* – one of Martinů's major orchestral works. Since 2005 you have been the principal conductor of the Zlín Bohuslav Martinů Philharmonic Orchestra. How has your perception of Martinů's music changed?

I firmly believe, in the direction of deeper understanding! I have already answered this question to a certain extent – today I clearly realise what a qualitative difference there is between *The Parables, H. 367*, *The Epic of Gilgamesh, H. 351* and *The Greek Passion, H. 372* on the one hand and some of his ballet pieces, concertante (more casual) compositions or chamber (more instructive) pieces on the other. If only other composers had so much spirit even when creating smaller pieces!

Of interest in this regard was my experience as assistant to Vladimír Ashkenazy in the Czech Philharmonic Orchestra. I think he really esteemed Martinů (and also performed his music several times), yet, as he confessed to me, was hindered by the certain lack of diversity of Martinů's work. For instance, he found, to put it simply, individual

symphonies to be too similar to each other. Accordingly, he only valued the most original compositions (most of all *Fantaisies Symphoniques*) – and then those somehow otherwise (mostly thematically) captivating. I remember that he mentioned *Memorial to Lidice, H. 296*. I would add, for instance, *Field Mass, H. 279* or (when it comes to theatre) *The Greek Passion*. I must say that I personally have never had this impression. For sure, you can find with, for example, the symphonies very similar working principles, but lack of originality simply doesn't enter into the equation. My perception of Martinů's music has been transforming in this sense too: The more I encounter a relatively large quantity of literature of (not only) that time, the more I appreciate the value and originality of Martinů's work. I was extremely gratified by the possibility to perform *The Parables* with the Czech Philharmonic Orchestra. I have come to terms with the composition and included it in my debut with the BBC Symphony Orchestra this February (15. 2.). The English people present, who otherwise highly esteem Martinů's music owing to the long-time promotion by Czech artists, primarily Jiří Bělohlávek, had not encountered *The Parables* before – and they were in raptures.

After three years, your name has returned to the programme of Martinů Days. With the Prague Philharmonia and Brno Czech Philharmonic Choir you will perform Martinů's cantata *Bouquet of Flowers*,

H. 260. But let's return to the concert within Bohuslav Martinů Festival 2004. The circumstances of your engagement were a little unusual...

How else – being a stand-in. However, I had thoroughly studied three of the four compositions that were on the programme (although I had done just one of them with professionals – Dvořák's *Serenade for Wind*); but when it came to Martinů's *Rhapsody-Concerto for Viola and Orchestra, H. 337* I didn't even have it at home. So I really had my work cut out to learn it properly within the single weekend between receiving the offer and the first rehearsal. But I encountered two of my beloved composers – Janáček and Martinů – so I could not have wished anything better for my debut! The other thing is that they were rather demanding compositions (and I think for the orchestra too – *The Parables* in particular).

Bohuslav Martinů had close relationship with the conductors who premiered his works – Václav Talich, Sergei Koussevitsky, Ernest Ansermet,

The composer/conductor relationship could be the theme for a whole book. It's an extremely tense matter – and when it happens that they bring joy to each other, it is one of the most amazing things in the conductor's profession (and I can also imagine it being the same with the composer).

Over your brief career you have already had the chance to perform in opera houses – at the National Theatre in Prague you conducted the monodrama *Krapp's Last Tape* by Marcel Mihalovici, a long-time friend of Martinů's, and Leoš Janáček's *The Cunning Little Vixen*. Which Martinů opera would you like to perform? The feature-length *The Greek Passion* or poetic one-acters such as *Tears of the Knife* or *The Voice of the Forest*? What type of opera conductor are you?

Definitely *The Greek Passion*, or *The Miracles of Mary, H. 236*. Or *Ariane, H. 370*. I gravitate towards more weighty pieces; that's the way I am...

back in February. However, I must confess that getting Martinů's works into my programme abroad is not as easy as in the case of our older classical composers or Leoš Janáček today. In this respect, Britain is rather exceptional, it yearns for new pieces – or at least the BBC orchestra does. But I hope that over the course of time it will change and I will be able to get Martinů on the programme abroad too. (Recently, to my regret, a promisingly developing project about my conducting *The Greek Passion* at Teatro Lirico in Cagliari fell through – still for me an incomprehensible and unpleasant breach of an agreement with an opera house with which I established contact last autumn when I performed with its orchestra Beethoven symphonies.)

However, I have continuously had many of his pieces at my concerts at home – so at least I am gathering experience. In recent times it has concerned *Bouquet of Flowers* (which I am now scheduled to perform again), *The Parables, H. 367, Estampes, H. 369, Symphony No. 4, H. 305*. In this season I will also conduct *Rhapsody-Concerto for Viola and Orchestra, H. 337, Concerto for Oboe, H. 353 and Symphony No. 3, H. 299*.

I would like to make a small note con-

cerning the "situation when it comes to Martinů". The fact that to date I have not succeeded in getting his work on the programme, as I would like, does not mean that the situation is bad when it comes to performing his music abroad! I must again draw your attention to, above all, Jiří Bělohlávek, an exemplary Martinů's "advocate" (in the best sense of the word), in whose programmes abroad Martinů works figure quite often!

In 2005 your recording with the Zlín Bohuslav Martinů Philharmonic Orchestra, which also contains Martinů's Suite from the ballet *The Chap-Book*, was released. Which of Martinů's works would you like to include in the permanent repertoire of this orchestra?

I would like to continue with other symphonic pieces – for example, *Symphonies No. 1 and 6 (Fantaisies Symphoniques)*. I am also planning to present concertante pieces (for violin and piano). I would like to perform *Field Mass*. There's just so much to choose from!

Thank you for the interview. ■



The Bohuslav Martinů Festival 2004, Jakub Hrůša with the Czech Philharmonic Orchestra and Isabelle van Keulen (viola)
Photo Zdeněk Chrápek

etc. You also collaborate with contemporary composers? How do you view the composer/conductor relationship?

I sincerely strive for this collaboration. I have a circle of composers/peers with whom I have already established a professional (and sometimes human too) personal relationship. Naturally, my task will be to constantly extend this "circle". I hope I won't be disappointed in this process!

You have received numerous invitations to conduct foreign ensembles too – have you interpreted Martinů's music with non-Czech orchestras? What, in your opinion, is the situation like when it comes to performing Martinů's works beyond the Czech Republic?

I had the most pleasant experience of this kind with the BBC Symphony Orchestra

LEAMINGTON CZECH MUSIC FESTIVAL WEEKEND

News

RICHARD PHILLIPS

DURING THE HOLIDAY weekend of **2–6 May 2008**, the Royal Pump Rooms in Leamington Spa, a beautiful town in the centre of England, will have ten concerts of Czech music, with works by Martinů in almost all of them. Artists appearing in the Festival Weekend include the Martinů and Škampa Quartets, Guarneri Piano Trio, Schubert Ensemble of London, Ensemble 360, Jana Nováková and Martin Kasík. Jaroslav Tůma will also give an organ recital in All Saint's Church. Highlights of the weekend will include also various quintets and sextets by Martinů:

- 2 May – *Piano Quartet, H. 287* (Schubert Ensemble of London)
- 3 May – *String Quartet No. 5, H. 268* (Škampa Quartet)
- 4 May – *String Quintet and String Sextet, H. 224* (Martinů Quartet with members of Škampa Quartet)
- 5 May – *Vigilia, H. 382* and organ transcription of *Harpichord Sonata, H. 368* (Jaroslav Tůma)
- 5 May – *Piano Quintet No. 2, H. 298* (Martinů Quartet with Martin Kasík)
- 6 May – *Bergerettes, H. 275* (Guarneri Piano Trio)

This is the fourth festival of Czech music put on in the Royal Pump Rooms in the last fifteen years and there can be no more appropriate building since during World War Two the Choir of the Czech Free Army, stationed in the Leamington area, used to rehearse in the elegant assembly Hall there. The conductor was Vilem Tauský, who had been with Martinů in France when the German invasion of 1940 took place. In the nearby Jephson Gardens is the memorial to the patriots who were stationed in Leamington before being parachuted into Czechoslovakia to assassinate Heydrich.

Full details of the Festival Weekend will be available in February, including special offers of accommodation for those wishing to stay in Leamington. Leamington has good connections by train from London (about ninety minutes) and the nearest airport is Birmingham International (thirty minutes). See www.leamingtonmusic.org or call the Festival Director, Richard Phillips on 01926 497000 for more details. ■

JANA HŘEBÍKOVÁ

THE ORGANIST AND COMPOSER **Bedřich Janáček** died in Sweden this June at the age of 87. Bohuslav Martinů dedicated to him the only composition he wrote for solo organ, *Vigilia* (H. 382).

Bedřich Janáček studied organ with Franjo Lučić in Zagreb and Bedřich Antonín Wiedermann at Prague's Conservatory and Master School. He began giving independent concerts in 1938 and also regularly performing within Czech Radio's Sunday organ concerts. In August 1948 he emigrated to Sweden, where he worked as an organist in a church in Lund. His extensive concert activity included performances in churches and concert halls in Scandinavia, Germany, Switzerland, France, England and other European countries, as well as two tours of the United States (1968 and 1970). Pride of place in his large repertoire was occupied by works of Czech composers (J. Zach, F. X. Brixi, B. A. Wiedermann, J. B. Foerster, R. Tynský, L. Janáček). Under the baton of Rafael Kubelík, he played on the recording of Glagolithic Mass for Deutsche Grammophon (1964). He participated in the arrangements for the release of K. B.



Bedřich Janáček

Jirák's *Preludes and Fugues, op. 77*, and completed, revised and subsequently performed at his concerts Bohuslav Martinů's *Vigilia*. As regards composing, he was an autodidact and only began composing in exile. In his creation he focused on pieces for solo organ, for which he found major inspiration in Protestant choral. J. S. Bach was for him the greatest organ composer of them all.

Janáček recalls his encountering Martinů in a text on the origination of *Vigilia*.¹⁾ They met in Rome in 1956. Martinů worked during the 1956–1957 season at the American Academy in Rome as composer in residence. At that time, Janáček had two organ concerts in Rome. Martinů attended both of them and after the second, which took place at Pontificio Instituto di Musica Sacra, he examined the console with interest. During their meetings, Janáček also asked Martinů whether he could compose a piece for solo organ.

For illustration, Janáček sent to Martinů several contemporary organ compositions by Hindemith, Pepping, Messiaen and Durpé. Martinů replied in a letter dated 8 July 1958: "Dear friend. You surprised me with your present in the form of organ compositions, as well as a detailed description of technique. I was also surprised by the compositions' relative simplicity. What I have always been apprehensive of is the opposite since, as you know, the organ sounds like an extremely complex instrument. So it encourages me to write something for that instrument of yours."

In one of the letters to Martinů, Janáček also writes about his concert activity (7 April 1959): "During this winter season I was an organist and chorus-master, first here in Hässleholm and from January on in the nearby town of Kristianstad. In the

summer, however, I will abandon this activity and will again become a freelancer, so I will have more opportunities to also apply modern music at concerts in Sweden and, above all, abroad. Nevertheless, recently (at the end of February and in the first half of March) I was on a tour of Belgium and England. I enclose a programme from London."

Martinů intended to compose for Janáček several organ "vigilias". *Vigilia* refers to the evening, night or worship before a great holiday of the Christian calendar. However, Martinů only got around to composing the first *Vigilia* in the spring of 1959, when he and his wife left Schönenberg, Switzerland, to spend a month in Nice. At that time, he left the composition's conclusion unfinished and after the 87th bar only made a note: "da capo". To the first *Vigilia*, he also sketched the beginning of the second *Vigilia*. Martinů sent Janáček the sheet music for assessment, and enclosed an organ cadenza from his cantata *Mount of Three Lights, H. 349* and asked Janáček to arrange it for the instrument.

Janáček replied to the first *Vigilia* with enthusiasm and enclosed in his letter a list of revisions. However, at that time Martinů was already seriously ill and, following his return to Schönenberg, on 30 May he was hospitalised in Liestal. In the meantime, Janáček sent Martinů several proposals for arrangement of the organ part of

CZECH COMPOSER **JINDŘICH FELD**
born February 19, 1925, died July 8, 2007

IN THEIR MATURITY, composers seldom endorse the icons of their youth. They do not want to risk being accused of eclecticism and dependence on their older idols. Yet the Czech composer **Jindřich Feld** championed Bohuslav Martinů until the end of his life and was truly proud of this professional alliance. He was even willing to sacrifice a certain part of his life to chairing the Bohuslav Martinů Society. All admirers of Martinů's music owe him a great debt for this. Alongside Stravinsky, Bartók, Honegger and Hindemith, in the 1950s Martinů was one of Feld's main icons (his later development took in dodecaphony and serialism in his own direction). Hence, Feld sent to Paris through the violinist Ladislav Jásek scores of two of his compositions (*Quartet No. 2*, 1952, and *Sonatina for Two Violins*, 1953) for judgment by Bohuslav Martinů, who promptly replied.

In the following interview with Aleš Březina, Director of the Bohuslav Martinů Institute, Jindřich Feld talks about his correspondence with Bohuslav Martinů (letter dated 1 July 1955).

What do you consider the main feature of Martinů's letter?

The lesser the artist and pedagogue, the more overbearingly he behaves and the more categorical is the advice he gives. A great artist and pedagogue knows that there is no simple prescription for creation. I was truly impressed by Bohuslav Martinů's modesty and positive approach, a collegial respect shown to a young composer. His maxim of "always seeking the good in my pupils", which should apply to every teacher, had a great influence on me in my later pedagogic work. However, in his letter Martinů does not only talk about what he likes, but focuses on criticism too. Naturally, he gives advice based on his own musical feeling, absolutely in accordance with how he himself composes. And this is the most valuable when it comes to advice. Those who know his music immediately understand that his advice could not be any different. Yet Martinů also respects different creative techniques, therefore relativising his advice in advance, saying that he himself does not always adhere to it.

In his comments, Martinů pays greatest attention to work with rhythm.

Yes, Martinů does not write anything about melodic line, harmony, instrumen-



Jindřich Feld

tation, etc. When he mentions "creating the theme", he means its rhythmic-metric aspect. I think that at that time it was not paid sufficient attention to at Prague's conservatory and the Academy of Performing Arts, despite the fact that it concerns a primary constituent, often decisive for the overall construction of a music composition. Of course, Martinů was right when he advised me not to

repeat two-bar units with the same rhythmic structure. In his opinion, permanent regularity is "baggage" making a composition stiff and weakening the theme itself, as well as the further development of the work. Yet how many compositions drawing upon this Czech musical tradition suffer from this very academism! Martinů, who himself primarily used syncopation in his creation, above all recommended to me a change, a new rhythmic element, freedom, fantasy – i.e. irregularity. I also see in this advice the strong influence of French music (and Stravinsky) on Bohuslav Martinů's thinking. I recall that in the 1950s it was widely said that Martinů's music is like a Czech dumpling with a French sauce. My response to this statement has always been: So it is. And why not? Without the sauce, the dry dumpling would no longer be edible!

What significance did Bohuslav Martinů's letter have for your creative work?

Really immense, already then, forty years ago. And today I see it in the same way too. In a very stimulating manner, he touched on the very problems I considered, and still consider, fundamental.

GUY ERISMANN

born March 24, 1923,
left music lovers September 6, 2007

PATRICE CHEVY

GUY HAD A GREAT professional life in the institutions of French Radio, where in particular he led the musical programmes of France-Culture, a radio devoted to the best of cultural tendencies. He also directed French radio contribution to the Avignon Festival, where many works were created (about 50).

After 1988, he devoted all his efforts to create a unique corpus of biographies of Czech composers, in particular the "tetralogy" Smetana, Dvořák, Janáček, Martinů.

He founded the "Mouvement Janáček" in France to promote the music of the great composer, but from the beginning, it was the promotion of Czech music, the same way Dvořák society is currently working.

The biographies he has written are the most comprehensive in French. But, more important, they are works of a poet, a lover of this music. Guy's biographies have a unique signature. His Martinů "Un musicien à l'éveil des sources" (reference to the Bureš cantatas), is the best possible illustration of his great personality.



Guy Erismann

Guy was awarded the highest distinctions from French authorities, as well as the Czech medal "Artis Bohemiae Amicis". He was of course the best bridge between musical cultures of both countries. No doubt he liked very much the proactive actions of the Centre Tchèque in Paris.

He clearly said that Martinů was his next "crusade" for Czech music in France, which can be very well understood in the

context of Guy's actions, and that the preparation of the 50th anniversary had to be the first objective of Mouvement Janáček. He thought Janáček has now reached the status of major composer in France (with an appreciable place in Opera Bastille repertoire), and he had a leading part in this success.

Now, after Guy's death, I remember my last private conversation in March this year, and also the board meeting later when he was desperately eager to have a successor for the Mouvement he had created. He was very happy to achieve this goal as the pianist Jean-François Ballèvre accepted the challenge to be the next President.

He was certainly aware that his illness was very serious, but none of us was prepared to the sudden degradation. Guy's incredible energy, passion, should be an inspiration to all of us, lovers of Czech music, Martinů in particular. It is a terrible loss to Czech music lovers in both countries. ■

the cantata *Mount of Three Lights*, which he also considered well written for the instrument.

Following the death of Bohuslav Martinů (28. 8. 1959), Charlotte Martinů granted Janáček consent to completing the first *Vigilia* and preparing it for publication. As Janáček states in his memoirs, he finished the last part of *Vigilia* (19 bars) in September 1962, revised the composition, i.e. elaborated the dynamic, agogic and registration, and for the publication wrote a preface with a list of all his alterations to the score. The composition was published by Max Eschig in Paris in 1965. Janáček, however, points out that the first print contains a host of errors, thus only the second edition (1987), which he revised, was error-free. The autograph and facsimile of *Vigilia*, including the attached letter with Janáček's manuscript, are deposited in the PBM archives. ■

1) Bedřich Janáček: *Vyprávění Bedřicha Janáčka o tom, jak vznikla "Vigilia" pro varhany od Bohuslava Martinů* (Bedřich Janáček recounts the origination of Bohuslav Martinů's *Vigilia* for organ). The sheet with text is attached to the correspondence between Bohuslav Martinů and Bedřich Janáček, a copy is deposited at the Bohuslav Martinů Institute.

Although later on I accepted a host of other stimulations from modern music, I have always considered the basic thing the sense for the compositional century headed by Martinů.

I respected Bohuslav Martinů's wish and did not tell anyone of the letter, understanding his "I don't want it to become a habit, I really don't have the time for it". And, unfortunately, in 1955 he did not have time ahead of him – I only regret that meeting him in person was out of the question at that time. And I am pleased that in his commentary on a recording of my compositions the French musicologist Pierre-E. Barbier says that I have integrated into my aesthetic some principles specific to French culture, and calls me an "heir to Martinů", "who has found the concertante vein of his compatriot", "freedom of melodic invention" and a "baroque largesse worthy of his predecessor". ■

Excerpted from *Bohuslav Martinů Society News*, issue No. 30, 2007

Alš Březina / Lucie Berná

EDITORIAL BOARD OF THE BOHUSLAV MARTINŮ COMPLETE EDITION

Conference

WITH FINANCIAL SUPPORT from the Czech Science Foundation, the fifth session of the international Editorial Board of the Bohuslav Martinů Complete Edition (BMCE) took place at the Bohuslav Martinů Institute between 2 and 4 June 2007. Its participants were acquainted with the activities and results of the research carried out at the BM Institute over the past year (donated autographs / publications / correspondence on-line / the Martinů Revisited 2009 project). They discussed the detailed editorial plan and created a list of volumes for the first 10 years – it was updated and divided into three phases with 18 volumes in total. Christopher Hogwood introduced the C. P. E. Bach Guidelines and on the basis of his recommendation two versions of the guidelines were created: Editorial Guidelines for editors' internal use and a reduced version for the public – Editorial Principles for the Bohuslav Martinů Complete Edition. Editors from abroad were also present at the session –



Gisela Schubert and Annette Thein



From the left Lucie Berná, Sharon Choa, Paul Silverthorne

Photos Lucie Berná / Petr Procházka

Sharon Choa (University of East Anglia, Norwich) presented the editorial issues of *Symphony No. 4, H. 305* and Paul Silverthorne (first viola player of the London Symphony Orchestra and Professor at the Royal Academy of Music) familiarised those present with the source situation and editorial problems pertaining to *Rhapsody-Concerto for Viola and Orchestra, H. 337*. Sandra

Bergmannová from the Bohuslav Martinů Institute introduced a volume of early orchestral works for the first time. ■

More information: www.martinu.cz

The project is co-financed by



Grantová agentura České republiky
Czech Science Foundation

OPERAS
BALLETS

20 January 2008
24 February 2008
24 March 2008
1 April 2008
11 April 2008
13 April 2008

• Opernhaus Zürich, Schweiz
www.opernhaus.ch
ballet **Before Nightfall**,
with music: **Double Concerto**
for **Two String Orchestras**,
Piano and Timpani, H. 271
Choreographer: Nils Christie

20 & 31 January 2008 / 7.00 pm

• The Estates Theatre, Prague, CZ
Kitchen Revue, H. 161
Dance Conservatory Prague
Choreographer: Jiří Srnec

6 & 14 March 2008 / 7.00 pm
14 April 2008 / 7.00 pm

• The National Theatre,
Prague, CZ
www.narodni-divadlo.cz
The Greek Passion, H. 372 II
Conductor: Zbyněk Müller
Director: Jiří Nekvasil

22 March 2008

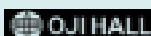
• Volkstheater, Großes Haus,
Rostock, Germany
Who is the Most Powerful
in the World? **ballet comedy**,
H. 133 (national premiere)
Conductor: Christian Hammer



CONCERTS

24 December 2007

• Oji Hall, Tokyo, Japan
Partita (Suite No. 1)
for **String Orchestra**, H. 212
Limato Chamber Ensemble



HEATH QUARTET, UK

String Quartet No. 2, H. 150

12 January 2008 / 7.30 pm

• Holland Concerts, South Holland Centre,
Spalding

17 January 2008 / 7.30 pm

• Grimsby Concert Society,
Grimsby Central Hall, Grimsby

24 January 2008 / 7.30 pm

• North Cumbria Recitals, Carlisle

26 January 2008 / 8.00 pm

• Edinburgh Society of, 3 Belford Road,
Edinburgh

27 January 2008 / 3.00 pm

• Dunblane Cathedral Arts Guild,
Dunblane Cathedral, Dunblane, Stirling

28 January 2008 / 7.30 pm

• Aberdeen Chamber Music Club,
Cowdray Hall, Aberdeen

29 January 2008 / 7.30 pm

• Pollock House, Glasgow

13 & 15 January 2008

• Allerheiligen Hofkirche, München,
Germany
Sextet for Piano
and **Wind Instruments**, H. 174
KKISS-Quintett des Bayerischen
Staatsorchesters
Irina Puryshinskaja (piano)

19 January 2008 / 10.00 am / rehearsal
19 January 2008 / 7.00 pm / premiere

• Philharmonie München,
Germany
http://www.mphil.de/mphil/de/
The Frescoes of Piero della
Francesca, H. 352
Conductor: Markus Poschner
Münchner Philharmoniker



20 January 2008

• Philharmonie München, Germany
The Frescoes of Piero della
Francesca, H. 352
Conductor: Markus Poschner
Münchner Philharmoniker

11 February 2008 / 7.30 pm

• Salon Philharmonia, Krocínova 1, Prague, CZ
String Trio No. 1, H. 136
Hana Roušarová (violin)
Dagmar Mašková (viola)
Sylva Jablonská (cello)

27 February 2008 / 2.00 pm

• Llandaff Cathedral, The Cathedral Green,
Llandaff, Cardiff, Wales, UK
http://www.bbc.co.uk/wales
BBC National Orchestra of Wales
Cello Concerto No. 2, H.304
Conductor: Grant Llewellyn
Danjulo Ishizaka (cello)

12 March 2008

• Rudolfinum, Prague, CZ
Bergerettes, H. 275
Puella Trio

15 March 2008 / 2 and 8.15 pm

• Solothurn, Switzerland
The Revolt, ballet sketch, H. 151
Conductor: George Vlaiculescu
Stadtorchester Solothurn
http://www.stadtorchester-solothurn.ch

25 March 2008

• Rudolfinum, Prague, CZ
Sonata for Violin and Piano No. 1, H. 182
Bohumil Kotmel (violin)
Jiří Kollert (piano)

26 and 27 March 2008

• Grosses Festspielhaus, Salzburg, Austria
The Frescoes of Piero della Francesca,
H. 352
Conductor: Adrian Leaper
Mozarteum Orchester Salzburg

27 & 28 March 2008 / 7.30 pm

• Janáček Theatre, Brno, CZ
Rhapsody-Concerto for Viola
and **Orchestra**, H. 337
Conductor: Jakub Hrůša
Antoine Tamestit (viola)
Brno Philharmonic

8 April 2008 / 7.30 pm

• Dvořák Hall, Rudolfinum, Prague, CZ
Symphony No. 6 (Fantasies Symphoniques),
H. 343
Conductor: Vladimír Válek
Prague Radio Symphony Orchestra

21 April 2008

• Rudolfinum, Prague CZ
Concerto for String Quartet
and **Orchestra**, H. 207
Talič Quartet
Conductor: Kaspar Zehnder
Prague Chamber Orchestra

16 May 2008 / 8.00 pm

• Opéra, Strasbourg, France
Cinq pièces brèves, H. 193
Le Dumky Trio



18 May 2008 / 6.00 pm

• Sendesaal, Frankfurt/Main, Germany
Quartet for Clarinet, French Horn,
Violoncello and Side-Drum, H. 139
Ulrich Büsing (clarinet)
Gerda Wind-Sperlich (horn),
Daria Balashova (cello),
Andreas Hepp (side-drum)

*This is only a selection of Martinů performances
all over the world. Please, help us to compile the
concert calendar; inform us about events involving
Martinů's music!*

Conference

18th CONGRESS OF THE INTERNATIONAL
MUSICOLOGICAL SOCIETY IN ZURICH

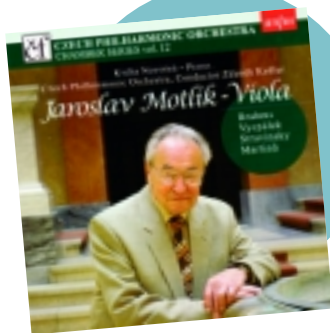
ALEŠ BŘEZINA

THE INTERNATIONAL Musicological Society originated in 1927 in Basel. Between 10 and 15 July 2007 Zurich hosted its 18th congress, organised by the Institute of Musicology of Zurich University headed by Hans-Joachim Hinrichsen and Laurenz Lütteken. Immediately in their introductory speeches, they drew attention to two momentous jubilees – the 80th anniversary of the International Musicological Society and the 50th anniversary of granting emeritus status to one of its most famous members, the composer Paul Hindemith. I had the chance to attend the congress and present the Bohuslav Martinů Complete Edition project. Events of this type afford to musicologists a precious opportunity to feel that their branch is great and significant. Several hundred participants from all over the world arrived at the congress and gave

their lectures in parallel, sometimes up to 16 simultaneously. Fortunately, the number of visitors was even higher, with their interests being so diverse that few lecturers could complain of there being empty seats. Every day opened with a keynote lecture given by a prominent personality significantly transcending the borders of his/her specialisation. I had the opportunity to listen to some of them. I was particularly intrigued by Ludwig Finscher's lecture titled "Was heisst und zu welchem Ende studiert man musikalische Gattungsgeschichte?" [What is the history of musical genres and for what purpose do we study them?] The initial lectures were followed by Symposia & Free Paper Groups, which were divided into the following sections: I. From Antiquity to Renaissance, II. 17th & 18th Centuries, III. 19th Century, IV. 20th Century till Today, V. Genres & National Traditions, VI. Theory & Methods, and VII. Interdisciplinary Perspectives. Complete

editions were included in the "Institutes, Societies & Research Projects" section. In addition to my Martinů presentation, individual projects were introduced by, for example, Jarmila Gabrielová (New Dvořák Complete Works Edition), Daniela Philippi (Gluck Complete Edition), Peter Jost (Richard Wagner Gesamtausgabe), Susanne Schaal-Gotthard (Paul Hindemith Institute Frankfurt), Michael Kube (New Schubert Edition) and Ludwig Finscher (Trionsonata. Catalogue raisonnée). The latter project, currently being launched, is financed from the money Ludwig Finscher received together with the Balzan-Preis 2006 honour (a historic first for a musicologist) on condition that he would invest it in a research project. As regards other thematic groups, I was captivated by the extensive "Wagner and Zurich" section, one extremely popular with the audience, and the no less fascinating subsection "Implicit musical poetic in the operas of Paul Hindemith in the music historical context".

The congress was supplemented by a number of concerts, sightseeing tours of monuments in Zurich and other Swiss cities with music history significance, visits to eminent institutions such as, for example, Basel's Paul Sacher Foundation, the Museum of Musical Instruments and Schola Cantorum. In addition, there was also the Complete Critical Editions exhibition and a number of exhibitions of individual music publishers. Within the congress, the completion of the new revised edition of the "Musik in Geschichte und Gegenwart" encyclopaedia at Bärenreiter was celebrated. On this occasion, Leonhard Scheuch drew attention to another two extensive projects of his publishing house that are nearing completion: complete critical editions of the works of J. S. Bach and W. A. Mozart. According to Mr Scheuch, they have been superseded by two new projects: the New Dvořák Complete Works Edition and the Bohuslav Martinů Complete Edition. The gala event symbolically concluded in the Swiss premiere of Bohuslav Martinů's **String Trio No. 1**, H. 136 performed by members of the young German ensemble casalQUARTETT. ■



Jaroslav Motlík
Viola

Johannes Brahms: *Sonata in F minor for Viola and Piano, Op. 120, No. 1*
Ladislav Vycpálek: *Suita for Viola Solo, Op. 21*

Igor Stravinsky: *Elegy for Viola Solo*
Bohuslav Martinů: *Rhapsody-Concerto for Viola and Orchestra, H. 337*
Jaroslav Motlík – viola
Květa Novotná – piano
Czech Philharmonic Orchestra
Zdeněk Košler – conductor
Recorded in 1961, 1973, 1979, 1993
ArteS MON, AS 723-2, 2007



DVD *The Greek Passion*

Bohuslav Martinů: *The Greek Passion, H. 372/III*
Tomáš Šimerda – director, screenplay
Sir Charles Mackerras – conductor
Brno Philharmonic Orchestra
Soloists of the Welsh National Opera, Cardiff
Prague Philharmonic Choir
Kühn Children's Choir
Recorded in 1981, TV film from 1999
Supraphon Music, SU 7014-9, 2007



Martinů, Prokofiev

Sergey Prokofiev: *Symphony-Concerto in E minor for Cello and Orchestra, Op. 125*
Bohuslav Martinů: *Concerto No. 2 for Cello and Orchestra, H. 304*
Michal Kaňka – cello
Vladimír Válek – conductor
Prague Radio Symphony Orchestra
Recorded in 1999 and 2005
Radioservis, DDD, CRO368-2, 2007



Martinů: Complete Piano Music, Vol. 3

Fantasy and Toccata, H. 281
Piano Sonata, H. 350
Etudes and Polkas, H. 308
Three Czech Dances, H. 154
Giorgio Koukl – piano
Recorded in 2006 / Naxos, DDD, 8.557919, 2007

THE HYPERION/ MATOUŠEK SERIES

GREGORY TERIAN

READERS will be aware of the difficulties which have beset Bohuslav Matoušek's admirable project to record all the concerto works by Martinů with violin and orchestra. Happily matters have now been resolved and the first CD in the series has now appeared in the UK (Hyperion CDA 67671). It contains the *Concerto for Flute, Violin and Orchestra, H. 252* (1936) where Matoušek is joined by the flautist Janne Thomsen, the *Duo Concertante for Two Violins and Orchestra, H. 264* (1937) with Regis Pasquier and the *Concerto for Two Violins and Orchestra, H. 329* (1950) with Jennifer Koh. The Czech Philharmonic Orchestra is conducted by Christopher Hogwood.

This is a first rate product in every respect with exemplary performances from the soloists, spirited support from the conductor and orchestra, all complemented by fine sound. The two concertos find Martinů at his most appealing and cannot fail to lift the spirits. I understand that all concerned with this project are delighted with the results.

Ted Perry, the founder of Hyperion Records, was a great Martinů enthusiast. His son Simon has followed the tradition



and all Martinu devotees will be grateful for his enterprise in bringing us these fine performances.

The next disc in the series is due to be released in January and will include the first recording on CD of the *Concerto for Piano, Violin and Orchestra, H. 342*. The remaining issues will follow during 2008. ■

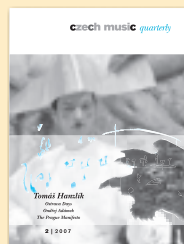
► **CZECH MUSIC QUARTERLY No. 3/2007:** In this volume on pp 36–47 you can find very nice article *“Music for me is the idea of light. A view of the life and music of Bohuslav Martinů.”* by musicologist Lucie Berná.

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Bohuslav Martinů Days

3-15 December 2007 PRAGUE

3 Dec 2007 7.30 pm / Martinů Hall, Academy of Performing Arts, Malostranské nám. 13, Prague 1
Concert of Prize-winners
from the 2007 Martinů Foundation Competition in the Piano Category

4 Dec 2007 7.30 pm / Martinů Hall, Academy of Performing Arts, Malostranské nám. 13, Prague 1
THE KINTON-ANAGNOSON PIANO DUO (Canada)
Martinů Mozart Stravinskij Lutoslawski Dvořák Gershwin

5 Dec 2007 7.30 pm / Gallery, Academy of Performing Arts, Malostranské nám. 13, Prague 1
HOMAGE TO ZDENĚK ZOUHAR (born 1927)
THE BRNO ACADEMIC CHOIR
JAROSLAV KYZLINK conductor / **VLADIMÍR CHMELO** baritone
Martinů Zouhar

7 Dec 2007 7.30 pm / Pálffy Palace, Valdštejnská 158/14, Prague 1
In association with the Institut Français de Prague
HOMAGE TO GUY ERISMANN (born 1923, died 2007)
LE DUMKY TRIO (France) / **THE SMETANA TRIO**
Martinů Smetana Fauré

10 Dec 2007 7.30 pm / Rudolfinum, Dvořák Hall, Nám. Jana Palacha, Prague 1
Concert Serie of the Prague Philharmonia

PRAGUE PHILHARMONIA
BRNO CZECH PHILHARMONIC CHOIR
JAKUB HRŮŠA conductor
Martinů Brahms

14+15 Dec 2007 7.30 pm / Rudolfinum, Dvořák Hall, Nám. Jana Palacha, Prague 1
Closing concert

THE CZECH PHILHARMONIC ORCHESTRA
JAROSLAVA PĚCHOČOVÁ piano
JÍŘÍ BĚLOHLÁVEK conductor
Martinů Dvořák

- TICKETS FOR THE CONCERTS ON 3|4|5|7 DECEMBER WILL BE ON SALE ONE HOUR BEFORE THE CONCERT
Reservations: martinu@martinu.cz (The Bohuslav Martinů Institute) | price: CZK 50/150
- Tickets for the concert on 10 December will be on sale at the Czech Philharmonic box office one hour before the concert (Address: Rudolfinum, Nám. Jana Palacha) | Reservations: tel.: +420 224 232 488 | price: CZK 100/400
- Tickets for the concerts on 14 and 15 December will be on sale at the Czech Philharmonic box office (Address: Rudolfinum, Nám. Jana Palacha) | price: CZK 100/600 | tel.: +420 227 059 227 | www.ceskafilharmonie.cz

The concert programme is subject to change

www.martinu.cz

Management of the festival: The Bohuslav Martinů Institute | tel.: +420 257 31 31 04 | More information: martinu@martinu.cz

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