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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 Haveličková is no longer IMC secretary. Yet she is still very busy, because she has a little child. Jana Honzíková 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.

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.

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

The IMC cordially welcomes the new members

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• Kees van Es, Hong Kong
• Ing. Josef Exner, Czech Republic
• Gideon Flusser, Tel Aviv, Israel
• Éva Molnárová, Budapest, Hungary
• Prof. Stephen Shipps, Ann Arbor, Michigan, USA
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THE PREVIOUS ISSUE

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THE PREVIOUS ISSUE
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.

INTERESTING REVIEWS (CHOICE)

PREPARED BY JOZA 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


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

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

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 Klánský). He also attended master classes given by Karl-Heinz Kämmerling, Christian Zacharias, and Joshua Bell and the winning ways of the 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.

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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, Beethoven-fest Bonn, Encuentro de Santander, Ticino Musica). He has collaborated with renowned orchestras including Philharmonie Köln, the Prague FOK Symphony Orchestra, Czech Radio Symphony Orchestra, Brno Philharmonic Orchestra, Janáček Philharmonic Orchestra Ostrava. He has made recordings for Supraphon, Cube Bohemia, Czech Radio and Czech Television.
THREE CONCERTS
ONE CONductor

PETER STARK CONDUCTS MARTINU

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 the 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 subdued 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.

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 nigh-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 Turangalîla 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 resonated 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.

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 Lovelgrove (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
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, and its precision and balance which 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 opera sequences. In any case, it was never performed in the composer’s lifetime. Although the orchestra was placed in a corner to one side of the stage, the conductor Nicholas Chalmers obtained a 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 *Rothschul’s Violin*, completed and orchestrated by his teacher Shostakovich (though the orchestration here must have 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.

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 dismissed 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 performances in Prague were the very real achievement of good performers (conductor included) but also for the obvious pleasure they gave their public. (I was able to hear the rehearsals of *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 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.

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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 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 Želil and other traditions of Czech jazz.

The libretto’s author is Georges Ribemont-Dessaignes, a Dadaist, early Surrealist, whose sensibility chimes with our traditions of Czech jazz. The libretto has a complex, fragmentary in nature. Without eschewal of realism and descriptiveness, 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.

Accordingly, a set design literally in motion, the stage. Nekvasil and Dvořák do so. Hindemith and Bartók. What does producing theatre mean? As Max Fischer put it: versifying through the method 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.

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

WE WOULD LIKE TO THANK MARK TODD for sending us a recording of Symphony No. 3 conducted by Březislav Baláka and performed by the Brno State Philharmonic Orchestra, released in the 1950s by the Polish label Polskie 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 Ael 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 by your playing DUO with Lillian, that I wrote a new Madrigale for you. Would you accept the dedication and 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.”
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 Mihalovics, Paul Sacher, Rudolf Firkusný and the pianist Alfred Cortot, who was to become Minister for Family and Youth (“de la famille et de la jeunesse”) in the quisling government. In this respect, the most significant documents include his correspondence with Marcel Mihalovics, Paul Sacher, Rudolf Firkusný and the pianist Alfred Cortot, who was to become Minister for Family and Youth (“de la famille et de la jeunesse”) in the quisling government. If it were not for Firkusný, we would not know the real hiding place of the composer. When it comes to the beginning of the situation, the most significant documents include his correspondence with Marcel Mihalovics, Paul Sacher, Rudolf Firkusný and the pianist Alfred Cortot, who was to become Minister for Family and Youth (“de la famille et de la jeunesse”) in the quisling government. If it were not for Firkusný, we would not know the real hiding place of the composer.
Christiane Façq, 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 Roncon, 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 Sinfonía concertante, H. 322 for violin, violoncello, 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 scorn 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, fromMaury came to work in Villefavard. He also brought with him his wife Sophie, from Maury’s farmstead, which had lain fallow. (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 Roncon 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, and his music alike.”

To conclude our trip, we visited the medieval university town of Limoges, the former music centre around the St Martial monastery where, according to Safárik’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 Théatre Cinema dedicated to Georges Neveux, the first edition of a play by another of B. Martinů’s old collaborators, Georges Ribemont-Dessaignes, and finally, an early French monograph on León Janáček, written by Daniel Muller in 1930, in which the author extends his thanks for valuable advice not only to Max Brod but also, and in particular, to Miloš Safárik! 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 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 shutting 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.
AN AMERICAN MARRIAGE

GREGORY TERIAN

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.

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 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 at the Byzantine fortress of Heptapyrgion in Thessaloniki. We wish her well with the new venture.

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, 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.
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 œuvre at www.martino.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.

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**LIST OF MARTINŮ’S WORKS**

**CATEGORY/ STAGE WORKS AND FILM MUSIC**

**SUBCATEGORY/ OPERAS**

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**ALEXANDRE BIS, OPERA BUFFA IN 1 ACT**
- Dražkát Alexandr, jednoaktová opera buffa
- Zweimal Alexander, Opera buffa in einem Aufzug

Lyrics (French) by A. Wurmser; German translation K. Honolka, Czech translation E. Bezúdková
Halbreich number: 255
Duration: 38'
Place of composition: Prague
Date of composition: 1937
Performing forces: 1111-1100-timp.-archi (without vl. II)
Solo roles: Armanda (S, Alexander, Bt), Oskar (T, Philomene (Ms) – Female Narrator, Portrait (Bt) – Male Narrator
Performer(s) of premiere: G. Calder (cond.), G. Amberger (dir.), M. Kralí (scen.)
Premiere: 18. 2. 1964

**ARIANE, LYRIC OPERA IN 1 ACT**
- Ariadne, lyric opera 1 déjství
- 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. Bezúdková
Halbreich number: 370
Duration: 42'
Place of composition: Schönberg - Pratteln
Date of composition: 1958
Performing forces: 2222-2220-timp.-batt.-archi
Solo roles: Ariane (S, Théseus (Bt), Burun (T), Minotaurus (B or Bt), Sentry (T), Old Man (B), 12 Youths (T and B)
Performer(s) of premiere: L. Romansky (dir.), R. Schenklof (dir.)
Premiere: 2. 3. 1961

**COMEDY ON THE BRIDGE, RADIO-OPERA IN 1 ACT**
- Veselohra na mostě, rozhlásová opera 1 déjství
- Komodie auf der Brücke, Funkopera in einem Akt

Lyrics (French) after V. K. Klépica
English translation W. Schmilka, also free adaptation from T. Kufner (2003)
German translation E. Roth
French translation B. Horowicz
Halbreich number: 247
Duration: 38'
Place of composition: Prague
Date of composition: 1935
Performing forces: 1111-2110-timp.-batt.-archi
Solo roles: Popelka (S), Sykož (Bt), Eva (A), Schoolmaster (T, Officer (speaking role)
Conductor (speaking role)
Performer(s) of premiere: O. Jerejmaj (cond.)
Premiere: 18. 3. 1937

**THE DAY OF GOOD DEEDS, OPERA IN 3 ACTS**
- Den dobročinnosti, opera 3 déjstvích
- Der Wohltätigkeitsstag, Oper in drei Aufzügen
- Le Jour de Bonté

French libretto G. Ribemont-Desjannes, German translation C. Hoffmann, Czech translation V. Fox
Halbreich number: 184
Duration: 75'
Place of composition: Paris
Date of composition: 1931
Performing forces: 0121-0210-timp.-batt.-archi
Solo roles: Blonde (S, Lucas (T), Nicolas (Bt), postman (T), desperate woman (Ms), woman (A), vagabond (B), policeman (Bbt), mayor (B), sacristian, others smaller parts, mixed chorus
Performer(s) of premiere: M. Kašák (cond.), J. Průdek (dir.), P. Godfedor (scen.), D. Klán (Lucas), S. Sem (Nicolas), K. Hájíčková (Blonde)
Premiere: 28. 3. 2003

**THE MARRIAGE, COMIC OPERA IN 2 ACTS**
- Ženiňa, komická opera 2 déjstvích
- Die Heirat, komische Oper in zwei Aufzügen

Lyrics (English) by B. Martinů after N. Gogol, on more precisely after A. Balsky's English translation, German translation E. Roth, Czech translation E. Bezúdková.
Halbreich number: 341
Duration: 61'
Place of composition: New York
Date of composition: 1952
Performing forces: 2222-2220-timp.-batt.-archi
Solo roles: Podkolysan (Bt), Stepan (speaking role), Vyla Ivanova (Ms), Kochkariev (T), Agáfa (S), Anina (A), Dunyashka (speaking role), Ivan (B), Anuchkin (T), Zhabkin (T)
Commissioned by National Broadcasting Company's Opera Theatre
Premiere: 7. 2. 1953

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**THE PLAYS OF MARTY**

- 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 déjství

2. Marken of Nimègue. Miracle in 1 act
- 2. Marken z Nimèuge. Mirákl o 1 déjství
- 2. Marken von Nimèque. Mirákl in einem Akt

3. The Nativity of Lord. Pastoral in 1 act
- 3. Narození Páně. Pastoral o 1 déjství
- 3. Die Geburt des Herrn. Pastoral in einem Akt

4. Sister Pascalin. Legend in 1 act
- 4. Sestra Paskalina. Legenda o 1 déjství
- 4. Schwester Paskalina. Legende in einem Akt

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According to Flemish legend from 15th century wrote Henri Gheon, Czech translation V. Závadová.
Solo roles: Marken (5 plus dancing role), Devil (Bt plus dancing role), Principal (speaking role), God (B), God's Mother (A), Maccaron (T), Drunkard (B), Girl (S), Male and Female Choir Dancers
Performing forces: 3202-4110-timp.-archi

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According to folk poetry
Solo roles: Paskalina (S), Marta (A), Maiden (S), Speaker, Vocal quartet,
Mixed Choir, Dancers
Performing forces: 2222-4321-timp.-batt.-archi

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Text by B. Martinů according to J. Zeyer and folk poetry
Solo roles: Paskalina (S), Marta (A), Maiden (S), Speaker, Vocal quartet, Mixed Choir, Dancers
Performing forces: 2222-4321-timp.-batt.-archi

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**THE GREEK PASSION,** OPERA IN 4 ACTS – 1st Version
— Reök peálje, opera o 4 dějstvích – 1. verze

**GREECHISCHE PASSION, OPER IN VIER Aufzügen – erste Fassung**
Libretto written by Martinů after Kazantzakis novel Christ Reincarnated. Halbreich number: 372

**Griechische Passion, Oper in drei Aufzügen**
Libretto written by Martinů after Kazantzakis novel Christ Reincarnated. Halbreich number: 372 II

**THE SOLDIER AND THE DANCER, COMIC OPERA IN 3 ACTS**
Libretto written by Martinů after Georges Neveaux, French translation B. Martinů, German translation L. Kaufmann, new version of text A. Březina, D. Bernet, English translation G. Thomsen, V. Schmolka, D. Pountney. Halbreich number: 25

**THE THEOLOGY OF THE KNIFE, OPERA IN ONE ACT**
Libretto written by Martinů after Lev Tolstoj's The Fairy Tale about the cobbler. Halbreich number: 167

**THE THEOLOGY OF THE KNIFE, OPERA IN ONE ACT**
Libretto written by Martinů after Lev Tolstoj's The Fairy Tale about the cobbler. Halbreich number: 167

— The Fairy Tale about the cobbler. Performer(s) of premiere: V. Nokes (cond.), E. Schorm (dir.), L. Vychodil (scen.)
MARTINŮ DAZZLES at the Smetana’s Litomyšl 2007 International Opera Festival

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 operas, 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 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 Rákoczy. 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 Hradišťan.

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 the 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 / Intraea-Sweetheart Dearer than Family), followed by the playfully jocular Koleda (Carol) in which Martinů ingeniously integrated the folk texts from the collections of František Sušil and Karel Jaromír Erben (in the case of “Carol”).

In musical terms, Bouquet of Flowers linked up to Špaříček (The Chap-Book, H. 214), becoming its vocal-instrumental counterpart. It is one of the most remarkable cycles of Czech folklore. The texts set to music all have an epical and balladic nature – the ballad of a prisoner in Turkish captivity (Sweetheart Dearer than Family), followed by the playfully jocular Koleda (Carol) in which Martinů ingeniously integrated the folk texts from the collections of František Sušil and Karel Jaromír Erben (in the case of “Carol”).

A new interpretation of the texts set to music with 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’s stage performance of Bouquet of Flowers overshadowing Leoš Janáček (arrangement of the ballet Rákoczy). 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 spring to life in the austere and non-formulaic rendition of Moravian performers headed by young dancers from Hradišťan 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.

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 Rákoczy composed in the summer of 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 Hradišťan ensemble. Ladislava Košíková’s choreography follows the text and story of individual parts, as well as their general meaning. (…) Bohuslav Martinů’s cantata 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.

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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 Hrůša 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 desiring 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 felicitious 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 – 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 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 Vladimir 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,
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, 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/pairs 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!

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 Mihalovič, 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…

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 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.

In 2005 your recording with the Zlín Bohuslav Martinů Philharmonic Orchestra, which also contains Martinů’s Suite from the ballet The Chop-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 (Fantasies Symphoniques). I am also planning to present concerante 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 ORGANIST AND COMPOSER BEDŘICH JANÁČEK
born May 18, 1920 Prague, died June 3, 2007 Lund

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. Žach, F. X. Brixí, B. A. Wiedermann, J. B. Foerster, R. Týnský, L. Janáček). Under the baton of Rafael Kubelík, he played on the recording of Glagolitic Mass for Deutsche Grammophon (1964). He participated in the arrangements for the release of K. B. Jiráš’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 Duréé. 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 Hässelholm and from January on in the nearby town of Kristianstad. In the summer, however, I will abandon this activity and will again become a freelance, 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”. Vigília 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 Vigilia. The letters Janáček sent to Martinů have for your correspondence with Bohuslav Martinů Březina, Director of the Bohuslav Martinů Institute, Bedřich Feld talks about his correspondence with Bohuslav Martinů (letter dated 1 July 1955).

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

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 Sonata 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 maxims 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-

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 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.
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)

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.

**GUY ERISMAN**

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 30).

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 Burel cantatas), is the best possible illustration of his great personality.

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 Tchéque 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 Béllevê 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 see 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.

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**EDITORIAL BOARD OF THE BOHUSLAV MARTINŮ COMPLETE EDITION**

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 compatior”, “freedom of melodic invention” and a “baroque largesse worthy of his predecessor”.


Ales Brezina / Lucie Bernd

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 – 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.

The project is co-financed by Bohuslav Martinů Institute and GACR Grantová agentura České republiky (Grants for the scientific research of the Czech Academy of Sciences) Grant code: GACR 801002619.

More information: www.martinu.cz

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**Sharon Choa**

**From the left Lucie Bernd, Sharon Choa, Paul Silverthorne**

Photos Lucie Bernd / Patri Pacháček

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More information: www.martinu.cz
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 "Musik in Geschichte und Gegenwart" encyclopedia at Bärenreiter was celebrated. On this occasion, Leonhard Schuech 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. Schuech, 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.
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Johannes Brahms: Sonata in F minor for Viola and Piano, Op. 126, No. 1
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Bohuslav Martinů: Rhapsody-Concerto for Viola and Orchestra, H. 337
Jaroslav Motlík – viola
Květa Novotná – piano
Czech Philharmonic Orchestra
Zdeněk Košler – conductor
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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 Katz – cello
Vladimír Válek – conductor
Prague Radio Symphony Orchestra
Recorded in 1999 and 2005
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Tomáš Šimerda – director, screenplay
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THE HYPERION/ MATOUŠEK SERIES

GREGENCY 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 Martinů 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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