

BOHUSLAV MARTINŮ

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

NEWSLETTER

OCTOBER—DECEMBER 2005 / VOL. V / NO.

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B. Martinů in front of the Café du Dome, 1932 ©PBM

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THE PREVIOUS ISSUE



MUNICIPAL MUSEUM — BOHUSLAV MARTINŮ MEMORIAL IN POLIČKA

OFFERS a permanent exhibition 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

10 YEARS OF BOHUSLAV MARTINŮ INSTITUTE IN PRAGUE

BOHUSLAV MARTINŮ INSTITUTE IN PRAGUE was founded in 1995. The idea of founding a study centre, which would provide a full information service for people interested in Bohuslav Martinů's work and life, came from **Dr. Viktor Kalabis**, the Ex-President of the Board of Directors of the Bohuslav Martinů Foundation Prague. **Aleš Březina**, who was studying at the University of Basel and the Paul Sacher Foundation, became its director. Literally „from nothing“ he built an institution that communicates with the whole world and generates interest in the work of the Czech modern classical music composer. The aim of the Institute is to gather under one roof all the possible documents written by Bohuslav Martinů as well as all written materials about him so musicologists, musicians and the public can have the possibility of studying the composer's life and work within the context of its period. This was the reason for creating a library containing printed scores, copies of manuscripts, musicology literature of 20th century music and an extensive archive of pictorial documents and records. As Bohuslav Martinů traveled extensively and lived not only in Bohemia but predominantly in Western Europe and the USA, his handwritten scores, correspondence and other documents are located in a number of public institutions and in the possession of private individuals all over the world. The Bohuslav Martinů Institute set the copying of these documents as its long-term goal.



From the open day — Aleš Březina in conversation with students from Ostrava Conservatory

At present, the most important task is the work on the critical edition of the works of Bohuslav Martinů. The project has already started and the first two volumes are under preparation. This demanding work not only entails making records of all of the collected documents, but also their detailed processing and description from a musicological point of view. To this end, it has been necessary to create and modify databases which are partially accessible on the website at www.martinu.cz. To date, 1600 letters and 390 manuscripts have been processed in detail. The library database contains 40 university theses, 1238 books, including encyclopaedias, 165 audiovisual documents, 2105 magazine articles, including period reviews, and 2983 records of sound documents. The database enables interested parties to search for specific topics. Musicologists, performers and students can use the important on-line database to make searches for individual compositions and to discover everything about the scores, recordings and manuscripts. The on-line catalogue of compositions and the on-line library catalogue in Czech and English version can be found at <http://www.martinu.cz/english/online.php>

An important project of the Institute is also the digitalisation of manuscripts, photographs and caricatures from the pen of Bohuslav Martinů. So far, all of the photos from the collection at the B. Martinů Monument in Polička, a part of the manuscripts from the Czech Museum of Music in Prague, the Moravian Regional Museum in Brno and the Schott Publishing House in Mainz, Germany have already been digitalised and retouched. The technical processing of the manuscripts from the Brno Museum and from the Schott Publishing House has not yet been completed, but visitors to the Institute can view all of the other digitalised documents in very good resolution on computer screens.

The Bohuslav Martinů Institute had an open day on 12th October, at the time of the deadline for this edition of the Newsletter. Members of the public can, however, visit the Institute at any time after making an appointment (by email or telephone).

Zoja Seyčková, zoja@martinu.cz

DEAR INTERNATIONAL MARTINŮ CIRCLE MEMBERS AND MARTINŮ FRIENDS

We are happy to present the new issue of the Bohuslav Martinů Newsletter and hope you will enjoy reading it. We would like to draw your attention to a special material we have prepared at the occasion of the new staging of Martinů's opera Juliette in Paris, France. The set of articles „Martinů in Paris“ takes up pages 4–11 of this issue.

INTERNATIONAL MARTINŮ CIRCLE (IMC)

WE MOST CORDIALLY WELCOME THE FOLLOWING NEW MEMBERS OF THE IMC:

- Prof. Robert Nordling, USA
- Prof. Pamela Howard, UK
- Svetlana and Veronika Aptekar-Aynagulova, Russia
- Gert Floor, Netherlands
- Tobias Wolff, Germany
- Jiří Kopecký, Czech Republic
- Dennis Vernon, UK
- R. J. Crooke, UK

MEMBERSHIP INFO:

You can already **renew** your IMC subscription or **subscribe for membership** at the IMC for 2006! The fee is 20 Euro per year plus bank charges (5 Euro), includes subscription to the Bohuslav Martinů Newsletter and yearly Bohuslav Martinů Festival CD. For more information, please contact us at the e-mail address incircle@martinu.cz or postal address Náměstí Kinských 3, 150 00 Praha 5, Czech Republic. Addresses of IMC representatives for individual European and overseas countries will be published on our website and in the next Newsletter as well. The Bohuslav Martinů Festival 2004 CD will be posted with the March 2006 Newsletter.

FOR MEMBERS OF THE IBMS:

Beginning with the 1/2006 publication, the BM Newsletter will no longer be included in your yearly subscription! If you are still interested in receiving it, please, fill in the **subscription form** enclosed and send it to the Editorial Office's address or **join the International Martinů Circle**. There is also an online subscription form available on our website, or you can send an e-mail to newsletter@martinu.cz. Your Bohuslav Martinů Festival CD 2004 will be published in December; it will be posted in January.

THE *Moyse Trio,* *Martinů & Marlboro*

GREGORY TERIAN

THE FIRST ever commercial recording of a work by Martinů was made by the Moyse Trio in Paris in 1938. The members of the Trio were the legendary French flautist Marcel Moyse, the pianist Louis Moyse (son of Marcel) and the violinist Blanche Honneger (who became Louis' wife).

The work recorded was the *Sonata for Flute, Violin and Piano, H.254* which Martinů composed for the Trio in 1937. It was dedicated to Madame Marcel

original Trio member. Louis Moyse was born in 1912.

THE PARIS YEARS

In subsequent correspondence Louis Moyse recalled that the Moyse family's friendship with „Petit Père“ and Charlotte dated back to 1933. Over time the Martinůs spent many days together with the Moyse family at the latter's Paris residence in Montmartre and at their summer home at Saint-Amour in the Jura.

uled recording session finished early and that the Sonata was chosen to fill the gap. Louis Moyse dismisses this as nonsense, saying that, as far as the Trio was concerned, it was a normal session although admitting that the members never rehearsed much together whatever they played. As far as they were concerned the preparation was done beforehand, at home, individually. Their long experience allied to good routine and instinct was sufficient to achieve successful results, as is borne out by their many recordings. Among other Martinů works being performed by the Moyse at this time were

Instead of joining the Boston Symphony, Louis found himself conscripted into the French army and facing the enemy on the other side of the Rhine. After the fall of France the family took refuge in Saint-Amour, the village where Marcel was born. It was situated just within the boundaries of unoccupied France. The family returned to Paris after the Liberation.

THE USA AND MARLBORO

When the Moyse family finally emigrated to the United States in November 1949 the Trio was soon in much demand. In 1951 they joined with the distinguished violinist



Louis Moyse

Blanche Honneger, Marcel Moyse and his son, Louis, as the Moyse Trio, circa 1936

Moyse. Just previously Martinů had produced the *Concerto for Flute, Violin and Chamber Orchestra, H.252* for Marcel and Blanche, evidence of the close ties which existed between the composer and the Moyse family.

In 1949 the Moyse family settled in the United States and in 1950 they cofounded the Marlboro Music School and Festival. Being aware of their advocacy of Martinů's music at Marlboro, I sought details of the works performed over the years with a view to also establishing whether any sound recordings of those early performances had survived.

My initial enquiries were directed to the Festival office in Philadelphia. Drew Armstrong very kindly provided comprehensive details. When I enquired about any surviving kin of the family he supplied a contact for Louis Moyse who, I assumed, would be one of the descendants. I was not a little surprised to find that the Louis who responded was in fact the

In 1932 Louis had graduated from the Paris Conservatoire taking the Premier Prix for flute. He was also an accomplished pianist, accompanying his father in numerous recitals and recording sessions as well as teaching at the Conservatoire. When the Trio was formed he took the keyboard role. His activities were wide ranging, extending to orchestral playing, operetta at the Theatre Pigalle and performing jazz at the plush new Rex Cinema with the likes of Ray Ventura, Jack Hilton and Duke Ellington.

The Concerto for Flute, Violin and Chamber Orchestra and the Sonata were composed in quick succession, the Concerto being premiered in Paris on 27 December 1936 followed by a BBC performance in London in 1937.

The Sonata was premiered on Radio-Paris on 1 July 1937 and the recording was made the following year (HMV DB 1047-48). Legend had it that this recording came about almost by accident because a sched-

the *Promenades, H.274*, the *Sonata, H.182* and *Etudes Rythmiques, H.202* both for Violin and Piano, while Blanche performed the *Duo H.157* with her cellist brother Henri.

In addition, Louis recalls taking part in a pre-premiere performance of the *Concerto for Harpsichord and Small Orchestra, H.246*. At the time such performances were often staged in Paris at the exclusive private salons of wealthy music patrons. They afforded an opportunity to try out new works in advance of the official premiere and provided some useful additional income for composers. In 1938 the Moyse Trio toured in the United States and performed at Tanglewood. On the strength of what he heard Serge Koussevitzky engaged Louis as flautist for the Boston Symphony Orchestra for the 1939/40 season. At the beginning of September 1939 Louis was set to sail to America on the liner „Normandie“ but the outbreak of war intervened.

Adolf Busch, his cellist brother Herman and son-in-law Rudolf Serkin to establish the **Marlboro Music Festival** in Vermont where both families had settled. They had known each other in pre-war Europe, having participated in some famed performances and recordings of the Bach Brandenburg Concertos under the direction of Adolf Busch. In addition, Blanche had been one of Adolf's violin protégés.

The first Festival was a somewhat informal affair attended by friends and neighbours. Adolf Busch died in 1952 and did not live to see the eventual success of the project. By the end of the decade visitors were coming from far and wide to hear the performances. From the outset the Moyse Trio was promoting the Martinů cause. At the opening Festival the *Sonata for Flute, Violin and Piano, H.254* was performed along with works by Debussy, Florent Schmitt and Louis Moyse himself. The following year it was the turn of the *Madrigal Sonata for Flute, Violin and*

VYTAUTAS BACEVIČIUS & BOHUSLAV MARTINŮ — MEN OF SIMILAR FATES?

Martinů
in Paris

Piano, H. 291. In 1955 they returned to the Sonata, paired with a work by Duruflé. An asthmatic condition was to bring Marcel's career to a premature end although he was able to continue teaching and gave master classes up to the time of his death in 1984. On his retirement Louis re-formed the Trio taking the flute role himself and bringing in the pianist Denise Bidal. The new group was known as the Second Moyse Trio and continued the tradition of performing Martinů.

A particular favourite was the **Trio for Flute, Cello and Piano, H. 300** to the extent that Louis adapted the work, substituting a viola for the cello part and making it possible for the Trio to perform it. Blanche was accustomed to playing viola when this was called for. Louis obtained the composer's approval for the transcription. It was available from the publishers as an alternative version of one of the most delectable of Martinů works.

Louis recalls a special performance of the **Piano Sonata, H. 350** given by Rudolf Serkin at the time of Martinů's death in August 1959. The work had been dedicated to the pianist who had performed it on a visit to the composer in 1957. (see „Martinů and Serkin“ by Erik Entwistle: Newsletter no. 1/2005)

Louis Moyse's last involvement at Marlboro came in July 1964 when he coached and took part in the American premiere of the **Nonet, H. 374**. Thereafter works by Martinů continued to be performed at Marlboro on a regular basis up to the year 2000. The **Nonet** and **Les Rondes** were particular favourites. Among the performing artists were Mieczysław Horoszowski, Ruth Laredo, Peter Serkin, Isidore Cohen, Sharon Robinson and Bruno Canino.

The present directors of Marlboro Music are Richard Goode and Mitsuko Uchida. Looking ahead to 2009, which will mark the 50th anniversary of the composer's death, it is to be hoped that they will maintain the Martinů performance tradition which spans more than 50 years. While continuing his performing career, Louis Moyse turned increasingly to composing. He has an attractive range of works to his credit featuring the flute with a variety of instrumental combinations. Of Martinů he writes: „I always loved his music and I confess that he had the biggest influence on my life to become a composer myself“.

Note: A recording of the American premiere of the *Nonet* exists but no performance pre-1964 appears to have been preserved. All Marlboro performances post 1967 were recorded. Moyse performances elsewhere of both versions of the **Trio, H. 300** have survived. A Louis Moyse biography is in preparation. ■

EVA VELICKÁ

THE TITLE of this short article may seem somewhat contrived, but I was inspired to use it as a result of my participation at a conference in Vilnius entitled „Vytautas Bacevičius (1905-1970) and his contemporaries: International links and contexts of the first Lithuanian music avant-garde“. This Lithuanian composer has yet to receive general recognition and a place in the subconsciousness of not only the world, but also of Lithuanians themselves. I think that the chosen path involving the depiction of parallels and comparisons between composers (albeit that this is especially difficult in the case of a loner like Bacevičius) is a good one, even in the case where personal contact or direct influence is lacking. Martinů and Bacevičius apparently never met and we do not know if they knew of one another. For all that, however, their fates are very similar in many aspects. Martinů lived in Paris from 1923 and he left for America in 1941. He did later return to Europe, but never to his home country. Bacevičius was active in Paris for a shorter period from 1927 to 1930 and he lived in the USA from 1940 until his



Vytautas Bacevičius

death. Like Martinů, he longed for a return to his homeland, which was never possible for political reasons. The music of both composers is different and Bacevičius' musical language is generally based on atonality. As the head of the Lithuanian section at the ISCM, he was, of course, probably closer to Czech composers such as Hába. The 22-year-old Bacevičius also went to Paris to study, but he was younger than Martinů at the time of his arrival at

Albert Roussel's and he was more influenced by another musical environment from Lithuania and Poland – despite this, however, Paris was of fundamental significance for him and for his musical development. As opposed to Martinů, who tended towards literary and creative movements such as surrealism and Dadaism and various forms of scenic experimentation, Bacevičius began to formulate his vision of “cosmic” music under the influence of Skrjabin, Jolivet or Varès, among others. In the United States where Bacevičius arrived via South America, he never really put down roots and he felt himself to be unrecognised as both a composer and a pianist. He was also always anxious about being able to acquire a residency permit, as we know was also the case with Martinů. Despite their differing music, initial influences and natures, both of these composers had in common the testing fate of an artist from a small country (later incorporated into the communist block) who had to eke out a living abroad among thousands of other artists and to struggle for their place and for recognition.

Translation by Marc Di Duca

(For more on Bacevičius, see the Lithuanian Composers' Union website at www.mic.lt)



BOHUSLAV MARTINŮ'S quartets represent a unique document showing the way the composer's ideas developed. They do not form an integrated group; rather they are highly differentiated wonderful works from various phases. This characteristic is most evident in the three co-secutive quartets (from a total of seven) created between 1929 and 1938. The common elements in these quartets include the enormous scale of their musicality in the sense of the melodic and expressional invention, their differing, but always well-considered forms and the ability of the music to fascinate, all of which is especially apparent from the excellent performances given by **The Emperor Quartet**. The ensemble has studied the quartets using new critical publications and they

CD Review

BOHUSLAV MARTINŮ — STRING QUARTETS NOS. 3, 4 & 5

The Emperor String Quartet

Production: Robert Suff. Text: A, N, F. Recorded: 8/2002, Holy Trinity Church, Wentworth, South Yorkshire. Published: 2004. TT: 61:10. DDD. 1 CD BIS • BIS-CD-1389 (distribution: Euromusica).

have connected the unembellished score with their own clear ideas. The 5th four-movement quartet (the first on the CD) is a work associated with Martinů's student and love interest, Vítězslava Kaprálová. The connection with Janáček's *Intimate Letters* is not only apparent from the works' external aspect, but also both remotely and musically. The *1st movement* is immensely passionate, but the ensemble pregnantly builds up the individual voices without interrupting the given mood. Unlike the *1st movement*, the *2nd movement* is restrained and the performers very carefully handle any romanticism without the recording as a whole in any way involving itself with this style. Martinů himself later had doubts about this work, because of the very fact that he felt it to be so clearly associated with content outside the music. The *Fourth Quartet* was written one year prior to the *Fifth Quartet*, in 1937, and it is at least as exciting.

Musically, it is probably more thorough and unequivocal in style and form which is at the edge of neo-classicism. It contains motoric movement (*the 1st movement*), lyric passages (*the 3rd movement*) and great drama (*the 4th movement*). *Quartet no. 3* dating from the end of the 1920s is actually the “most modern” of them all. The distinctive sound with frequent pizzicato effects and other less common methods of playing is accumulated within a mere 12 minutes and in the form of three movements. Such an unequivocal characterisation of the individual compositions would not be possible, if it were not for the excellent interpretation of the British Emperor Quartet. The entire recording stands out for its clarity and concreteness, its crisp and never nebulous entries and its great sense of integrity.

Eva Velická

(This review is reprinted from the Czech musical magazine *Harmonie*, No. 10, 2005)

Juliette

WE ARE LOOKING forward to the Paris staging of the opera, which will be performed from the newly – revised material – the original text version, recently published by DILIA. Details of the performance see page 16–17.

A NEW ORIGINAL TEXT PUBLICATION OF JULIETTE

PROBABLY Martinů's best-known "surrealist" opera *Juliette* is now being published for the first time in its original text version by the DILIA publishing house. The composer wrote the work in France (1936–1937), but the first performance took place in the former Czechoslovakia in 1938. Thanks to the preparations of this premiere from afar, a number of texts and letters which Martinů addressed to the production team at the National Theatre in Prague have been preserved. That team particularly consisted of the director Jindřich Honzl, the painter František Muzika and especially the renowned conductor and head of the Czech Philharmonia Václav Talich. The main material, which the editor Aleš Březina has used, is the manuscript (held at the Archive in the National Theatre in Prague) which Martinů dedicated to Talich after the premiere. The manuscript is full of various colourful notes, cross-outs and inserts and there remains the question as to what extent these changes are associated with Martinů's ideas or how much they are the work of the production team. The aim of the original text publication is to publish the original Martinů material and for this reason the markings which have clearly been added by Talich or Honzl have not been included in this edition. The actual score has of course been supplemented by a publisher's report and an abundant documentary section which includes the original texts associated with the origins and performance of *Juliette*.

Eva Velická

JULIETTE OR THE BOOK OF DREAMS, H. 253

BETWEEN 1923–1941 while living in Paris, Bohuslav Martinů paid close attention to trends in contemporary art, a habit important to the understanding of his composition of *Juliette où la Clé des Songes*. In particular, Surrealism in literature and the fine arts had a strong impact on him. This can be observed in seven of his sixteen operas, even though the term Surrealism refers only to the libretti and to the visual design of their first productions in the 1930s respectively. The French writer Georges Ribemont-Dessaignes, publisher of the famous Surrealist review *Bifur*, supplied the libretti of three of his operas – *Larmes du couteau*,



H. 169, 1928; Les Trois Souhais, H. 175, 1929; and the unfinished Le jour de Bonté, H. 194, 1931. After a pause of four years, Martinů wrote the radio opera Voice of the Forest, H. 243 in 1935 after the text of Vítězslav Nezval and then Alexandre bis, H. 255, 1937. Best-known are two operas to texts by Georges Neveux, Juliette où la Clé des Songes, H. 253, 1937, and Ariadne (Le voyage de Thésée, H. 370, 1958). Juliette où la Clé des Songes (Paris, 17 May 1936–24 January 1937) is one of the few operas by Bohuslav Martinů for which a number of secondary texts have been preserved because, while living abroad, Martinů exchanged letters with the Prague production team during the writing of the opera. The premiere took place on 16 March 1938 at the National Theatre in Prague. It was produced by leading Czech artists of the time – the internationally renowned Chief Conductor of the Czech Philharmonic Orchestra Václav Talich, who from the 1920s was one of the most important interpreters of Martinů's orchestral compositions, the avant-garde theatre director Jindřich Honzl, and the Surrealist painter František Muzika. After its successful première, Juliette was not staged for two decades. This was caused by several coincidences: European politics in the late 1930s were in a serious crisis, on the verge of the outbreak of the Second World War. Martinů managed to emigrate to America, but almost all his scores including Juliette remained in Europe. (During his escape, which lasted from June 1940 to March 1941, Martinů noted many links between his Surrealist opera, seemingly distant from reality, and the topical events: in a short autobiographic sketch in September 1945 he stated that he was often under the impression that he was experiencing "whole scenes from my opera: What was

truth and reality five minutes ago was no longer true after this time had elapsed.") During the war, staging Surrealist operas was quite out of the question, and after it, nothing was the same, either in politics or in music. By 1948, Martinů had become an émigré who did not fit into either side of the bipolar world: in the hysterical atmosphere of the USA during the era of Senator McCarthy, a composer coming from the newly communist Czechoslovakia was automatically suspect. At the same time, in Czechoslovakia, Martinů, who lived and worked in the USA and eventually became an American national, was designated by pro-regime composers and music critics to be a traitor, renegade and acolyte of reactionary forces (his compositions quickly ceased to be performed after the communist coup

d'état in February 1948). Moreover, representatives of the militant musical avant-garde of the 1950s considered composers of Neo-Classical orientation, including Martinů, to be open, or at least latent, supporters of one of the political dictatorships of the 20th century (fascism or communism). Consequently, the second production of *Juliette* did not take place until 25 January 1959, that is, 21 years after its premiere and only a few months before Martinů's death. It took place at the Hessian State Opera in Wiesbaden.

Aleš Březina

WHEN IT BECAME known in 1936 that Martinů intended to compose an opera after Georges Neveux's *Juliette où la Clé des Songes*, H. 253, he received an offer



When we will be in Paris – a drawing by Bohuslav Martinů

© PBM

IN PARIS



from the National Theatre in Prague to stage the work in the best conditions with his friend and supporter Václav Talich conducting. Thus, even though some preliminary sketches existed in French, he decided to write his work to Czech words, which he adapted very faithfully from the French original, only leaving out one unimportant scene in the third Act and keeping cuts to a minimum. But he soon wanted to ensure his opera a broader impact, beyond the borders of his own country, especially after this was occupied by Nazi Germany and his music banned. And after all, this was a French play, its action taking place in a dream-like France, the opera being the most exquisite symbiosis of Czech and French cultures. A version in French was an obvious first choice, and in April 1939 (the month following the end of free Czechoslovakia) Martinů adapted three fragments reverting to the original of Neveux: At the end of his life, Martinů decided to adapt the whole opera in French, and undertook this task in July 1959, when he was bed-ridden and already too ill to compose. Until recently it was believed that he did not live to complete his task.

In the Spring of 2002, in the last stages of completion of the revised and greatly enlarged edition of my first book on the composer published back in 1968, I undertook a journey to Polička in order to check all sources there, including a lot of new material coming from the legacy of Martinů's widow Charlotte, who had died in 1978. And I was rewarded by a major discovery. Under the filing number PBM Af.248-1/3 there was a manuscript vocal score by Karel Šolc with Martinů's practically complete autograph French version. This vocal score was obviously completed in time to be used for the 1938 premiere, the complete French version was added in 1959. Martinů had chosen Šolc's score rather than its Melantrich printed version because it offered far more space (431 pages instead of 223, in much larger size). Of course, the French text to the three fragments from 1939 was missing, but otherwise it was almost wholly there. The wording was complete, except for a few repeats in the ensemble at the beginning of Act 2, Scene 8. In Act 2, Scene 4, one line of unaccompanied singing had to be "composed" afresh and here, as well as in Act 3, Scenes 3 and 7, the composer indicated "parlé" (spoken), although the words could mostly be adapted to the Czech vocal line. He obviously felt short of time to elaborate the sung version, for he wanted at all costs to reach the end, but he would most certainly have completed it at a later stage: it is hard to imagine that a place sung in Czech should



Juliette – stage design from the premiere (1938) by František Muzika

be spoken in French. Only two short places (page 152 and page 296 of the present vocal score) had too many words to fit into the extant music. Elsewhere, the rhythmic values for the French prosody are always indicated in the composer's small but clear script, although the pencilled writing is sometimes rather faint. But this prosody is often incorrect, owing to the composer's imperfect knowledge of French. He would certainly have refined it had he lived, but this remark even applies to the 1939 score, even though, according to Miloš Šafránek, it was performed. Until now, the performances of *Juliette* in French were always based on the adaptation by Bronislaw Horowicz who, not knowing Martinů's own work and largely ignoring the French original of Georges Neveux, strongly departed from it. Now that the composer's own version is at last restored and available in print, it should definitely supersede the

work of Horowicz and become established as the standard authentic French version of the Czech composer's masterpiece.

Harry Halbreich

BOHUSLAV MARTINŮ ON PARIS

(From a letter to Vanda Jakubičková)

Paris, April 30, 1924

...Great new horizons have opened for me here, and it seems to me I'm no longer the same person I was half a year ago. I keep company with Czechs and Frenchmen and of the Frenchmen mostly with painters and poets, and of these only with the most modern. And the whole world is completely different than it is at home. I can't decide whether it's better or worse, but I like it a lot more. I can see that I'll have to remain here for a few

years to absorb all that I missed by being in Prague. Of course, I have happy memories of my country, of Prague, and of Polička, but it's just that the tempo of life here is so different – so much more graceful and vibrant! I'm quite well known here after such a short time, and I hope to find plenty of opportunities here to make my way toward the goals I have in mind...

...Now, finally, my interests lie elsewhere, and I think they are more important, and I can't lose much time, although I do regret that I won't be able to come. Paris is so beautiful just now – like a great garden full of Spring festivities, lights and flowers, people and pleasures – that I really don't want to leave. I might go home at the holidays...

Your Boh. Martinů

*From the book Letters Home
– Translation by Ralph Slayton*

Alén Diviš & Bohuslav Martinů

VANDA SKÁLOVÁ

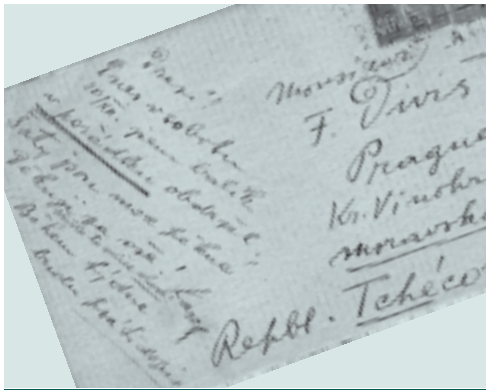
"And I also see a painting of a circus; I looked at this painting for long minutes, for a long time and suddenly I was back in Paris, at Foire, in that great kaleidoscope of human bustle, drowned in the light of red lamps and the darkness of night. There is no colour here which calls to mind this retrospective reminiscence, it is truly the light of this evening, the red inundation, the vibration of red colours as if the picture was on fire and you simply know that it is evening – everything is dark and muted. Whoever has seen the Parisian Foire will easily understand what I want to say. But how did Diviš get it onto canvases? That of course is another matter altogether..."

Bohuslav Martinů, *The Remote Visitor to Diviš' Paintings*, Kytice 1948

JOYFUL PARIS

Bohuslav Martinů was a member of the restless world of the painter Alén Diviš, about whom he spoke with respect and admiration, from as early as the 1930s. Both had left Bohemia and headed to Paris – at that time the metropolis of art – with a wish to learn, work intensively

parnasse. The name of this street was associated with the existence of a small colony of garden houses which were home to several people from the Czech artistic community in the first half of the 1930s – Bohuslav Martinů and his wife Charlotta, Jan Zrzavý and František Tichý with his wife Marie. Alén Diviš admittedly



Postcard with the photo of Café du Dome, which Alén Diviš sent to his father

and achieve recognition and a "place in the sun". The difference of the ten years by which Martinů was older mainly lay in the fact that Martinů had had richer life experiences; he arrived in Paris in 1923, whereas Diviš arrived three years later. Their personalities were, however, very similar. Martinů with his introvertedness, his concentrated preoccupation with his own work, his wide interests and general knowledge in many ways resembled the shy and contemplative Diviš. They were both passionate readers, but their interests did not only take them down paths associated with their own areas of creative work, i.e. with music and painting. They shared an interest in philosophy, history, poetry and, for example, spiritualism and yoga. Neither of them ever left any record of how they first came to meet. Their paths crossed at the latest at the end of 1934 or at the beginning of 1935 when Diviš moved from the outskirts of Paris to a studio in the rue de Vanves in Mont-

did not move in among them, but his studio was situated in the neighbourhood and he made friends with all of its inhabitants.

DANGEROUS EUROPE

The end of the 1930s dramatically drew a curtain on the years spent in Paris, which both friends remembered as the most pleasant and joyful period in their lives. The occupation of Czechoslovakia by Hitler's Germany in March 1939 changed not only the fates of the inhabitants of the newly established Protectorate of Bohemia and Moravia, but also, of course, affected the lives of many Czechs and Slovaks living abroad. Paris temporarily became one of the destinations for refugees or at least a stopover point before further flight from war-torn Europe. At the initiative of Adolf Hoffmeister, a Czechoslovakian Cultural Centre was established in the metropolis in August 1939 and it provided asylum to a group of Czech and Slovak intellectuals. One month after its opening, however, Hoffmeister was imprisoned by the French

police and the inhabitants of the centre were arrested, charged with espionage and incarcerated in the Parisian La Santé prison. Alén Diviš was among them. After miserable stays in internment camps in France, Morocco and Martinique, he managed to get to New York in May 1941. Bohuslav Martinů and his wife Charlotta had sailed to the United States from Lisbon two months earlier. The two friends thus met up again after a break of almost two years.

NEW YORK

The pair did not find it difficult to renew their interrupted dialogue, even though Martinů was received an enthusiastic welcome as a significant member of the European musical scene, whereas Diviš arrived in America as an unknown painter from Europe and became just another person in the ranks of hundreds of nameless refugees. They visited each other regularly and met at the houses of their



"THE REMOTE VISITOR TO DIVIŠ' PAINTINGS"

In 1947, Diviš returned to his home country. Less than a year later, he exhibited his first American paintings in January 1948 in Prague. Alén Diviš was among them. After miserable stays in internment camps in France, Morocco and Martinique, he managed to get to New York in May 1941. Bohuslav Martinů and his wife Charlotta had sailed to the United States from Lisbon two months earlier. The two friends thus met up again after a break of almost two years. The pair did not find it difficult to renew their interrupted dialogue, even though Martinů was received an enthusiastic welcome as a significant member of the European musical scene, whereas Diviš arrived in America as an unknown painter from Europe and became just another person in the ranks of hundreds of nameless refugees. They visited each other regularly and met at the houses of their mutual friends – especially at the house of the photographer Josef Macháček where they regularly celebrated Christmas "in the Czech style". Macháček also managed to capture on film not just the appearances of the pair, but also the friendly atmosphere at these occasions. In the autumn of 1946, the relationship between the two artists became even stronger. Martinů was in New York recuperating from an injury which he had received in the summer at a summer composition course which he had led for the Berkshire Music Centre. His wife was with her relatives in France and so the composer's closest friends, including Diviš, took care of him. In the text which Martinů dedicated to Diviš after the war, he recalled how he came to Diviš' flat, was enchanted by the strange world of his pictures and how he gradually recuperated (with the help of Diviš' care and his curative mixture of rum and tea), all the while penetrating deeper into the painter's internal world.

Despite the distance and the increasing activities of the censor, the two friends did not lose contact even in the 1950s. Bohuslav Martinů monitored the political situation in his home country with sadness. He tried to make things at least slightly easier for his close friends and family from abroad by sending parcels of coffee, tobacco and other "delicacies" which were unattainable at that time. He also regularly sent Diviš books, which the painter requested in his letters. The mutual correspondence between both artists was admittedly not regular, but the preserved letters still bear witness to the continuation of an intimate and friendly relationship. Martinů even offered to buy some of Diviš' paintings, but that proved impossible, probably due to the political situation (despite this, however, we know that Martinů owned one or two of Diviš' paintings). In the mid 1950s, the censor created a two-way impermeable barrier and it stopped letting through the parcels of books.

THE END OF THE ROAD

The political situation and the division of Europe by the "Iron Curtain" meant that Martinů never returned to Czechoslovakia and he never saw most of his Czech friends again, including Alén Diviš. The news of Diviš' death in November 1956 caught up with Bohuslav Martinů in Rome. It took him by surprise and affected him deeply. He wrote to his friend Šebánek: "Dear Karel, your telegram grieved me greatly, I am very sad [...] it is such a shame, he was a fine fellow." The composer's wife Charlotta wrote in her memoirs that apart from his grief due to his friend's death, Martinů also regretted that Diviš did not keep the "promise" which they had made each other in America during their long talks on spiritualism, i.e. that whichever of them died first would give the other some kind of sign. Diviš, who departed this world slightly less than three years before Bohuslav Martinů, did not keep that promise. ■

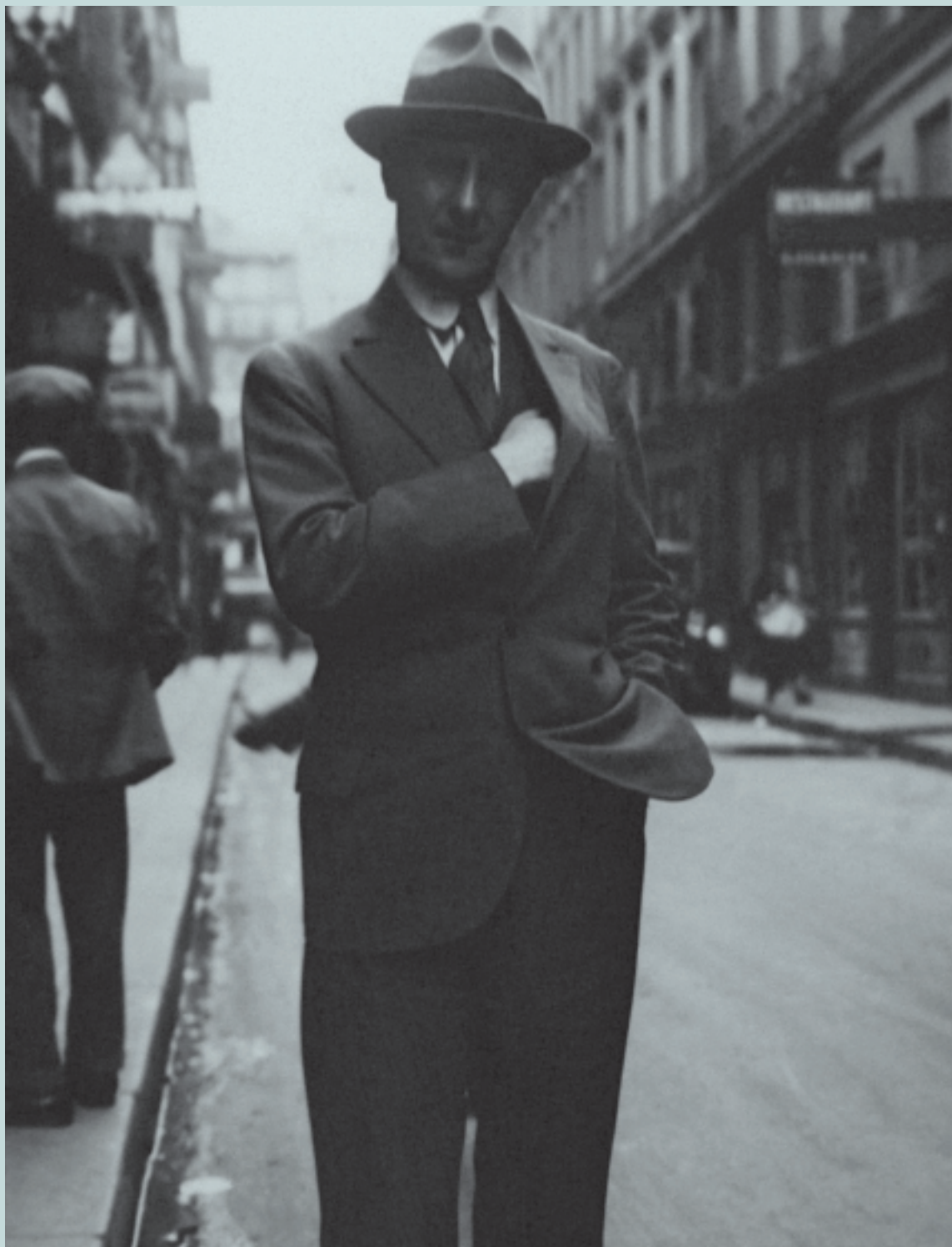
BOHUSLAV MARTINŮ'S BALLETS

EVA VELICKÁ

THE CZECH composer Bohuslav Martinů was born in 1890 in the small Czech town of Polička in the tower of the Church of St James where he lived until he was twelve. It is said that life high above the town influenced Martinů as a composer and brought a kind of detachedness, a certain precision and sense of order into his work. From this bird's eye view we can divide up Martinů's whole life, which saw him move from place to place, each new location bringing something new to his work. Martinů spent the first part of his life until 1923 on native soil where he steadily began to establish himself as a composer. His *Czech Rhapsody, H. 118* (1918) was even performed by the Czech Philharmonic Orchestra. Martinů's 'Czech' period never really came to an end as his longing to return home, a wish that sadly remained unfulfilled in his final years, had great bearing on his life and work. In 1923 Martinů left for Paris where he lived for many years. He married a French woman, joined the community of foreign composers working in the French capital, "L'école de Paris", and had his works produced by French publishers. In 1941 Martinů was forced to leave France due to the war and set off for America where he worked with great composers (such as Serge Koussevitzky, Charles Munch, Georg Szell), artists and orchestras and among other things wrote his 6 symphonies. After a certain time Martinů returned to Europe for good, though unfortunately never to the Czech lands, living for the most part in France, Italy and Switzerland where he died in 1959. So the year 1923 saw Martinů leave for France when he managed to gain a small stipend to study composition for a short while with Albert Roussel. What should have been a stay of several months extended to 17 years. The city, or more the phenomenon which was 1920s Paris, influenced Martinů more than study with a teacher. Paris exposed Martinů to countless styles, trends and personalities. Apart from musical inspiration – classical music from across Europe, cabaret, chansons, jazz etc – for Martinů exposure to new literary trends, painters and artists of all kinds was crucial. This array of inspirational factors gave Martinů a great appetite to experiment, try out various styles and create pieces on the basis of Dadaist and surrealist texts. Indicative of this experimental fervour are his five Parisian ballets from the years 1925-27 in which he attempts to capture a different

PARISIAN INSPIRATIONS

Martinů
in Paris



Bohuslav Martinů in rue Delambre, June 1932

© PBM



Bohuslav Martinů and Jaroslav Ježek in Paris, 1928

© PBM

world and exercise a new approach in each work. In Czechoslovakia, newly formed in 1918, a new and original ballet repertoire was just beginning to emerge and had had no great tradition there before World War I. In contrast Paris, where Martinů found himself in 1923, ballet and dance were an important part of the whole theatre tradition and in the 20th century it was becoming increasingly popular. French composers were concentrating these efforts on ballet, the world of dance was converging on Paris and Vaclav Nijinsky was the star of the pre- and post-war Paris dance scene. One of the leading figures was Sergei Diaghilev, who along with his Russian ballet inspired much experiment in both

dance and music. It is also interesting that in 1929 Paul Hindemith recommended Bohuslav Martinů in place of himself to Diaghilev who was looking for a new ballet. Sadly Diaghilev died in 1929 and Martinů never worked with probably one of the best principal ballet dancers of the time. A major composer for the ballet who worked with Diaghilev for many years, Igor Stravinsky, naturally became an example and a rival to Martinů and critics in Czechoslovakia and in France constantly reminded Martinů of the fact. For the foreign composer it must have been difficult to find his way in a sea of inspiration and in the company of the most recognised artists of the day without becoming a mere imitator of others.

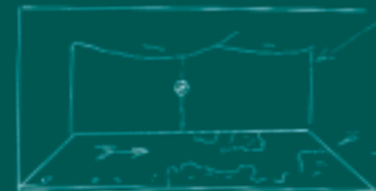
However, we must not forget that Martinů was already 33 when he arrived in Paris and had already produced a series of significant works. Nobody can deny that Stravinsky had an influence on Martinů from the outset. Having arrived in Paris he was immediately impressed by his work, but in the opinion of Theo Hirsbrunner in his work "Igor Stravinsky in Paris", Martinů never imitated him, not even in his early Paris days. "His orchestral work *Half-time*, H. 142, (1924) shows Stravinsky's influence but it is nevertheless an independent work which could only have come from a Czech composer, which Martinů remained in essence throughout". The reaction to Martinů's originality at the time was definitely not so positive, and in 1925 the indignant composer wrote in a letter to his friend Stanislav Novák "Please tell everyone you meet that my ballet about mice [*Who is the most Powerful in the World*, H. 133], has been around now for three years and was therefore created at a time when I knew nothing of Stravinsky, other than he had written *Petruška*, but I did not know him... I do not really care but to find myself once again in such confines such as impressionism became. Now nobody will mention how I succumbed completely to Debussy, I have just once again yielded to Stravinsky. This is one and the same, is it not?". From this we see that Martinů did not wish to be linked to one trend,



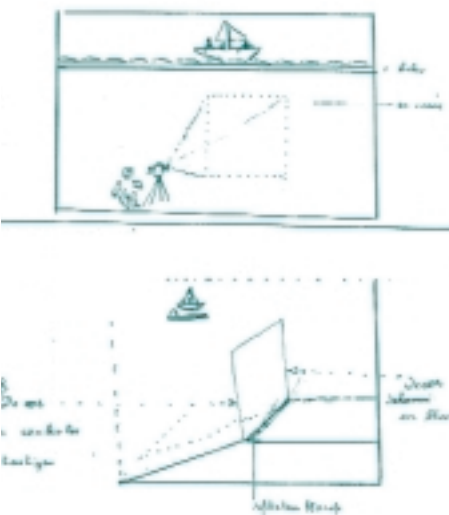
Magazine La Presse
– 9 May 1927



The airplane L'Oiseau blanc (The White Bird)



Le raid merveilleux/The Amazing Flight, H. 159, libretto by Bohuslav Martinů – autograph, with the kind permission of National Library, Prague



On tourne, H. 163, libretto by Bohuslav Martinů – autograph, with the kind permission of National Library, Prague

or even to one person and a characteristic of his work from the beginning of his time in Paris is a sense of searching – searching for a style of composition, searching for literary inspiration for his work and trying out all kinds of forms and genres. Martinů was composing for chamber ensembles and large orchestras, working with classical genres as well as experimenting with combinations of many genres at once (ballet, music, theatre, film, mime). Throughout the 1920s he searched for suitable libretti he could work with, not only to create ballet but also for the opera. These tendencies reflect Martinů's efforts to create for the theatre and confront the genre with inspiration from texts, be they of a classical nature or surrealist and absurd. He discovered "his librettist" in the French surrealist and Dadaist Ribemont-Dessaigne (the operas *Tears of the Knife* / *Larmes du couteau*, H. 169, *Three Wishes* / *Trois souhaits*, H. 175, *Day of Good Deeds* / *Le Jour de bonté*, H. 194, and the ballet *Check to the King* / *Échec au roi*, H. 186) and later in the 1930s he composed the radical „surrealist“ opera *Juliette*, H. 253, based on a text by Georges Neveux. In Martinů's ballets, themes and their musical interpretation are different every time and inspiration is also often taken from the possibilities of putting a ballet on the stage. In the first ballet of the five Martinů wrote in Paris called *La Révolt*, H. 151, based on the composer's own text on the revolt of the notes, we can register definite jazz elements and stylized dance rhythms. The second ballet entitled *The butterfly that stamped*, H. 153, which has never been performed, differed immensely. Martinů based it on an exotic story by Rudyard Kipling employing a female choir to create an oriental atmosphere. His third ballet, again completely different from the first two, is probably the best known thanks to the suite which can often be heard in concert halls. Martinů's *Kitchen Revue* / *La Revue de cuisine*, H. 161, is about the life of kitchen pots and pans and was produced specially for Czech dancer Jarmila Kröschlová and her ensemble. The *Kitchen Revue* is one



Bohuslav Martinů in Montparnasse, 1932

© PBM

of the key works of Martinů's jazz period. Finally there are the two so-called mechanical ballets from 1927, *On tourne*, H. 163 featuring string puppets and *The Amazing Flight* / *Le raid merveilleux a mechanical ballet without persons*, H. 159. How can the word 'mechanical' be used to describe a ballet? In 1926 Georges Antheil, an American living in Paris, the so-called 'bad boy of music', composed the *Ballet mécanique* as a climax of the mechanical art form. A huge contraption including various electrical instruments was used in the ballet but Martinů's 'mechanical ballet' is a chamber composition for 7 instruments. The word mechanical, when used about Martinů's ballet, does not signify mechanical music or mechanical sounds and instruments. Even in his most radical experimentation Martinů does not wander from classical instruments, the only exception being his *Fantasia for Theremin with Oboe, String Quartet and Piano*, H. 301, from 1944. The word 'mechanical' in the title of the ballet can perhaps be explained by the popularity of the word at the time and the idea of linking music with the movement

of inanimate objects. 'Mechanical' can also signify a link with the modern world, which would fit with the theme of the ballet. Inspiration came from actual events which France witnessed at the time, namely an attempt to make the first non-stop flight across the Atlantic. Everybody knows that the first successful flight was made by American Charles Lindbergh in May 1927, and this event inspired a series of composers to dedicate their work to him or create new pieces celebrating the victory of man and modern technology. Martinů also dedicated his composition *La Bagarre*, H. 155, to Lindbergh after his flight. A lesser known fact is that several days before Lindbergh landed in America, two French pilots Nungesser and Coli had also attempted to do the same. Spurred on by the thought of the huge prize they attempted the first non-stop flight across the Atlantic in their plane the *L'Oiseau blanc* (The White Bird). The flight was closely followed by the press and 9. 5. 1927 the magazine *La Presse* published an erroneous article about the flight including their safe landing in America. Just a few days later France learnt with dismay that the plane had in fact gone missing with the two pilots on board. It was not until the 1930s

that an engine matching that on the *L'Oiseau blanc* was found in the ocean off New York. The tragedy or tragicomedy of the whole affair becomes all the more poignant when one realises that just 14 days later on 21st May Lindbergh managed to make the flight successfully. What Martinů found so enthralling about these events becomes clear in a text he wrote for the Czech music magazine *Přítomnost* (Present Time) published a year later: "...hundreds of thousands of people struggle, overcome, triumph and are defeated without ever considering themselves heroes. It is just their life... Today Nungesser and Coli are the heroes, heroes of a tragedy and it is Lindbergh who has triumphed. Here we are on solid ground. It is simpler and more humane. The hero of the tragedy has lost his status, that which made him special". Simplicity and modesty as opposed to heroism, the aeroplane, insane journalism and the hunger for sensation – this was of course all suited to the period's demands for themes linked with the modern world. When producing the ballet *The Amazing Flight*, H. 159, Martinů relied on the experimental theatre of Mme Bériza and in addition to the score several of Martinů's director's notes have survived which speak of a visual representation of the composition rather than a typical ballet; of an experiment influenced by film and experience gathered from previous productions. Alas, the ballet was never performed as the avant-garde Bériza Theatre went bankrupt. The score was lost for decades just like the "The White Bird" and was only rediscovered in Berlin in the 1990s. The ballet was then performed as a concert, recorded and broadcast on television. A performance on the stage as Martinů originally intended has yet to happen. Whether intentionally or not, this visual representation sits in stark contrast with the musical representation of the work where essentially traditional methods are employed. The five movement composition is balanced and generally based on the principle of contrast. The 1st and 5th movements have an essentially cyclical form. The 2nd and 4th movements have a very swift tempo while the slower parts possess a more meditative character. In the 4th movement we can make out the SOS call. We also encounter Martinů's favourite musical methods such as contrapuntal interlacing of voices, distinctive rhythmic figures with syncopation and in the final passages a change of key from minor to major. In the instrumentation there is specific use of the piano which with its relatively prominent part goes beyond the role of mere rhythmic motor. ■

Translation by Marc Di Duca

A GIFT FOR EINSTEIN

Bohuslav Martinů's Five Madrigal Stanzas

IVANA RENTSCH

BOHUSLAV MARTINŮ was an enthusiastic supporter of Albert Einstein. The remarkable thing, however, is that the composer was not so much interested in the popular persona of the world renowned scientist, but rather in his works. It is possible to substantiate the fact that Martinů read Einstein's treatises, especially in the 1940s, i.e. in the period when he was almost exclusively in the United States. In the winter of 1941, he succeeded in fleeing into American exile from Paris via Portugal with the financial assistance of Paul Sacher. Once he had got over the crippling shock of emigration, he began to compose his first symphony in 1942 upon the basis of a commission received from Serge Koussevitzky and the BSO – four others were to follow by 1946. It was mainly problems with the symphonic form which caused Martinů to undertake serious theoretical deliberations and to embark upon an intensive investigation of scientific literature in the 1940s. This is shown by three of his voluminous notebooks dating from 1943 to 1945 into which he copied passages from various texts – from Heinrich Wölfflin through to Max Planck and on to Albert Einstein – and appended his own thoughts to them in Czech, English or French.¹⁾ A further impulse which brought Martinů into contact with scientific publications was a bad injury which he suffered in the



Einstein on board of transatlantic ship „Deutschland“ returning from USA to Europe, March 1931

summer of 1946 at the Berkshire Music Center. He was not able to even think about composing for several months and so he dedicated himself to reading physics texts instead and he did so with great enthusiasm, as can be seen from one of the letters he wrote to his friend Miloš Šafránek.

Je continue mes private recherche dans ce domaine [de la physique moderne]. Malheur est seulement, que, plus j'avance la dedans, plus je me perds, moins je comprends, mais plus je suis pris par la curiosité et enthousiasmus de connaitre, de savoir quelque chose, que je saurai probablement jamais. [sic!]²⁾

Despite his increasing interest in questions of natural science, Martinů like Einstein saw only an indirect connection between physics and music.³⁾ The composer's notebooks and appended comments in *The Evolution of Physics* show that the analogy between science and composition gave him much food for thought, but for all that he most definitely did not consider the possibility of transferring the essence of music into physical equations.⁴⁾ He was most fascinated by Einstein's idea of unified “realities”, the structure of which people can only anticipate, but never fully understand.⁵⁾ The human spirit is admittedly not capable of fully grasping this hidden reality, but it can at least partially approach it through intuition.⁶⁾ Just as Einstein's “reality” is unattainable, the “life” of sound is also incomprehensible for

Martinů: neither physics nor musical analysis can be commensurate to the actual “whole”.

[...] ni vous, ni moi, ni personne ne peut connaître tous les elements qui l'ont [l'œuvre] forme. Evidement, si nous pouvions connaître tous, il n'y aurais pas de problemes. [sic!]⁷⁾

Martinů shared Einstein's term of the “internal harmony” of “reality”. Indeed, his own deliberations in his notebooks from the 1940s concern themselves with cohesive integrity. “We do not see the whole, but the artist must express the whole!”⁸⁾ Almost as a consequence of Einstein's view of the world, however, the

The copy of *The Evolution of Physics* dedicated to Bohuslav Martinů (with the kind consent of Alain Bécourt)

1) See Martinů's notebooks from Darien (1943), Ridgefield (1944) and Cape Cod (1945). The texts have been abridged, newly arranged and translated into Czech in: Miloš Šafránek (Hrsg.): *Bohuslav Martinů. Home, Music and the World. Diaries, Notebooks and Ideas* (Bohuslav Martinů. Domov, hudba a svět. Deníky, zápisníky, úvahy), 1966, page. 139-202. I would like to thank the Bohuslav Martinů Institute in Prague (especially Aleš Březina and Zoja Seyčková) for the willing provision of the available material.

2) A letter from Bohuslav Martinů in New York to Miloš Šafránek dated 19th November 1946, page 1. The composer's critical state of health is directly reflected in the very poor French in the typewritten document. (“I am continuing

in my private investigation into this field [modern physics]. It is just a pity that the further I continue, the more I lose and the less I understand, but the more it awakes my curiosity and my enthusiasm for my studies and my new knowledge and for those things which I would never have discovered under different circumstances.”)

3) See, amongst others, Albert Einstein: *Gelegentliches. Zum fünfzigsten Geburtstag 14. März 1929 dargebracht von der Soncino-Gesellschaft der Freunde des Jüdischen Buches zu Berlin*, Berlin, 1929, p. 8.

4) See Martinů's comments in his copy of *The Evolution of Physics* with the personal dedication from Albert Einstein. Many thanks to Alain

Bécourt for the provision of this copy of *The Evolution of Physics* which Albert Einstein dedicated to Bohuslav Martinů. Many thanks to Jaroslav Mihule for his invaluable assistance in finding this book. Albert Einstein and Leopold Infeld: *The Evolution of Physics. The Growth of Ideas from Early Concepts to Relativity and Quanta*, New York: Simon and Schuster, 5th edition, 1938 [1st edition: January 1938].

5) See also Albert Einstein: *Gelegentliches*, p. 10.

6) Cf. Einstein/Infeld: *The Evolution of Physics*, pp. 3-5.

7) A letter from Bohuslav Martinů in New York to Miloš Šafránek dated 19th November 1946, p. 3. (“[...] neither you, nor I nor anybody else can know all of the components which make up

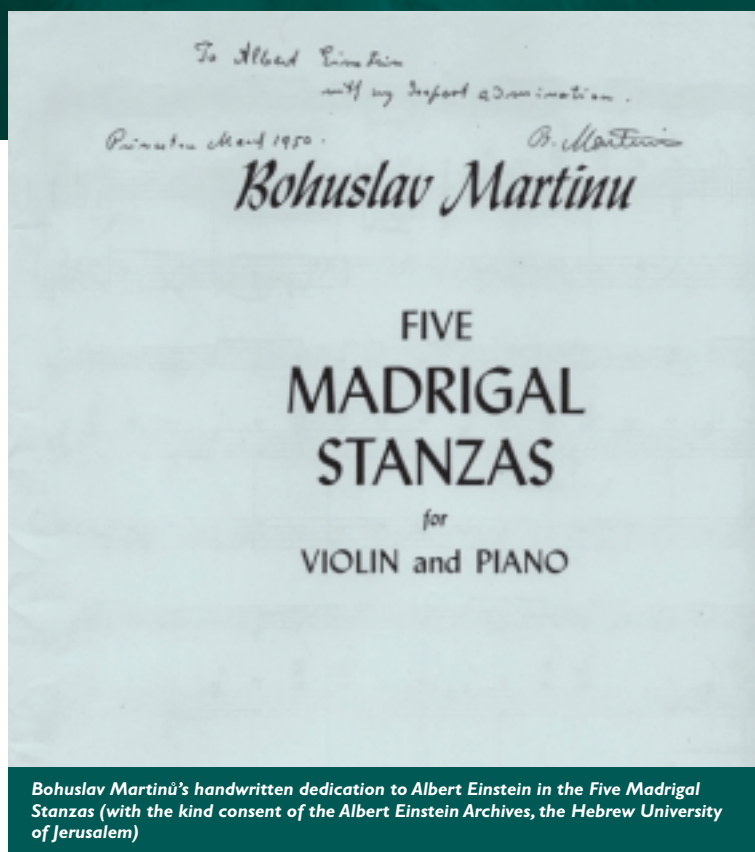
[a composition]. Naturally, if we knew it all, it wouldn't give us any problems.”).

8) A quote from Bohuslav Martinů: the notebook from Darien, 1943-44 [p. 38].

9) A quote from Albert Einstein: *Autobiographische Skizze*, in: Carl Seelig (Hrsg.): *Helle Zeit – Dunkle Zeit. In memoriam Albert Einstein*, Braunschweig/Wiesbaden: Friedr. Vieweg & Sohn, 1986, p. 10.

10) A quote from Albert Einstein: *Autobiographische Skizze*, in: Carl Seelig (Hrsg.): *Helle Zeit – Dunkle Zeit*, p. 10. A quote from Albert Einstein (1942), in: Philipp Frank: *Einstein. Sein Leben und seine Zeit. Mit einem Vorwort von Albert Einstein*, Braunschweig/Wiesbaden: Vieweg, 1979, [the foreword was not included in the first print run from 1949].

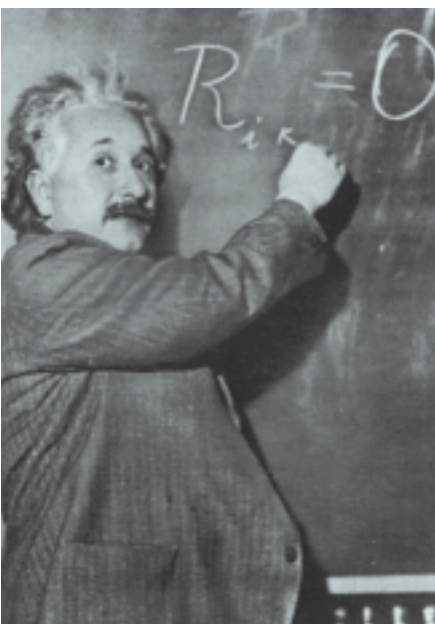
structure of composition could not be constrained by an analytical approach; Martinů was probably talking about dodecaphony in this comment. Only the “creative idea” promoted by Einstein enables one to approach that which is sought, because “discovery is not the work of logical thought”.⁹⁾ Whereas Martinů agreed with Einstein in the question of respect for intuition within the capacity of the central moment of the creative process, for him the decisive difference resided in the observation of the momentary results. In the area of the natural sciences, Einstein insisted that “the final product is bound to a logical form” and he therefore saw the “logical improvement of the system of hypotheses” as the sole goal of theoretical physics.¹⁰⁾ His indisputable line of thought led Einstein to reject quantum mechanics with the argument that “God does not play dice” and as such he dedicated the last thirty years of his life to the vain search for a unified equation to explain quantum theory.¹¹⁾ Martinů also rejected chance as



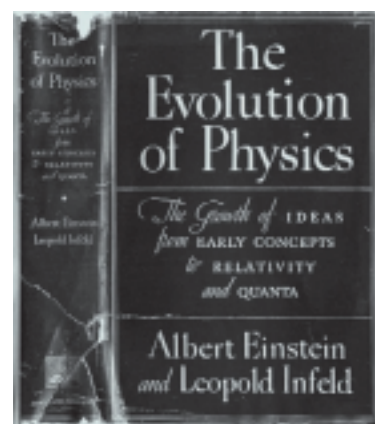
the fundamental building block in the spirit of Einstein's ideal of “internal harmony” and thus also refused to accept any aleatoric music. Contrary to Einstein's understanding of physics, the logic “of the resultant product” played a subordinate role for Martinů: unlike Einstein, who established the requirement of unequivocal logic in physical equations, Martinů did not believe that it would be possible to grasp a composition as a whole. Even though it may be expected that Einstein would have denounced the limited logic in the case of the “resultant product” upon the basis of the unequivocal nature of physical results which he promoted, in reality Einstein maintained a similar stance to Martinů in musical matters: “The difficulty is that the really good music, whether from the East or from the West, cannot be analyzed.”¹²⁾ If we also factor in the fact that when speaking about music Einstein was more interested in its

emotional quality, it became difficult for us to claim that he calculated the momentary value of a composition according to strictly formalistic procedures. Furthermore, any such claim is contradicted by, amongst other things, Einstein's comments on Franz Schubert: “Musizieren, lieben – und Maul halten!”¹³⁾ Despite the fact that the physicist insisted on an emotional and feeling-driven approach to music – “I do not seek logic in music; rather I remain in absolute ignorance” – he still required an almost “apprehensible” structure from composition: “I never like work, whose internal integrity I cannot grasp emotionally.”¹⁴⁾ Similarly to his scientific view of the world, he also found “internal integrity” in the field of music and in the heart of a composition. The difference for him personally was in the fact that physical knowledge had to be summarisable in logically reconstructable formulae, whereas music on the other

hand could remain within the creative spheres. It is also possible to understand the compliment which Einstein gave Niels Bohr in this light: “When I called Bohr's line of thought musical, I wanted to say that his logical approach may also be taken in a purely intuitive manner, just as we experience it in music.”¹⁵⁾ The same “intuitive logic” also forms Martinů's view of music and the statement of Saint Augustine to the effect that “If no one questions me, I know; if I would explain to a questioner, I know not” was one of his principles during the 1940s.¹⁶⁾ In spite of this agreement, however, there exists a significant difference between Einstein and Martinů's concept of music in the distribution of the emotional relations. Whereas Einstein required “intuitive logic” in perception, Martinů saw its place as being in the process of composition. Amongst other things, this resulted in the fact that musical periodicity could return to the ideal of Einstein's understanding of music via the repetitive nature of its structure – unlike Einstein, the composer saw in this an expression of already outdated conventions. As is well known, the physicist was not interested in contemporary music; as well as works by Bach, Schubert and Beethoven, he most



Albert Einstein



Albert Einstein's handwritten dedication in Martinů's copy of *The Evolution of Physics* (with the kind consent of Alain Bécourt)

- 11) See, amongst other things, Albert Einstein's letter to Max Born dated 4th December 1926, in: *Albert Einstein. Hedwig und Max Born. Briefwechsel 1916-1955*, with a commentary by Max Born, an introduction by Bertrand Russell and a foreword by Werner Heisenberg, Munich: Nymphenburger Verlagshaus, 1969, pp. 129-130; also Albert Einstein's letter to Cornelius Lanczos dated 21st March 1942, in: *Albert Einstein. Lettres à Maurice Solovine*, published by Maurice Solovine, Paris: Gauthier-Villars, 1956, p. 65.
- 12) A quote from Albert Einstein: An interview with Rabindranath Tagor (1930), printed in: *The Kenyon Review. New Series* 23 (2001), volume 2, p. 30.

- 13) A quote from Albert Einstein (1928), in: Ernst Hilmer (publisher): *Persönlichkeiten über Schubert*, in: *Schubert durch die Brille*, 1989, volume 3, p. 29.
- 14) Albert Einstein's letter to Emil Hilb, May 1939, printed in: *Albert Einstein. Briefe*, published from the estate by Helen Dukas and Banesh Hoffmann, Zürich: Diogenes, 1981, p. 73.
- 15) Albert Einstein's letter to Viktor Zuckermandl dated 29th November 1952. See also Albert Einstein: *Autobiographisches* (1946), included in: Paul Arthur Schilpp: *Albert Einstein als Philosoph und Naturforscher*, Braunschweig/Wiesbaden: Friedr. Vieweg, 1979, p. 17.
- 16) A quote from Bohuslav Martinů, the notebook

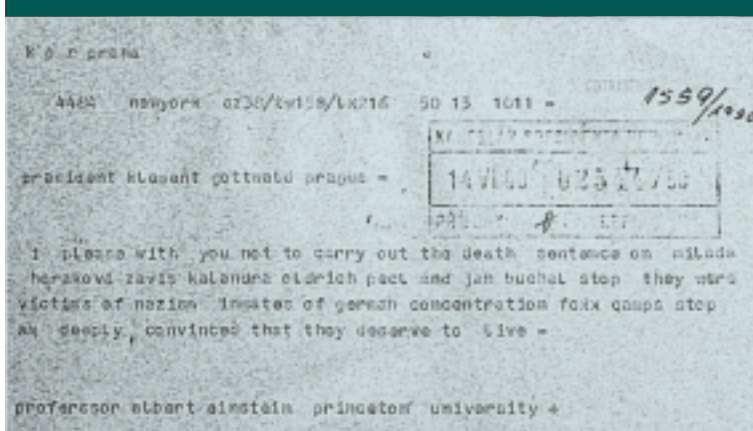
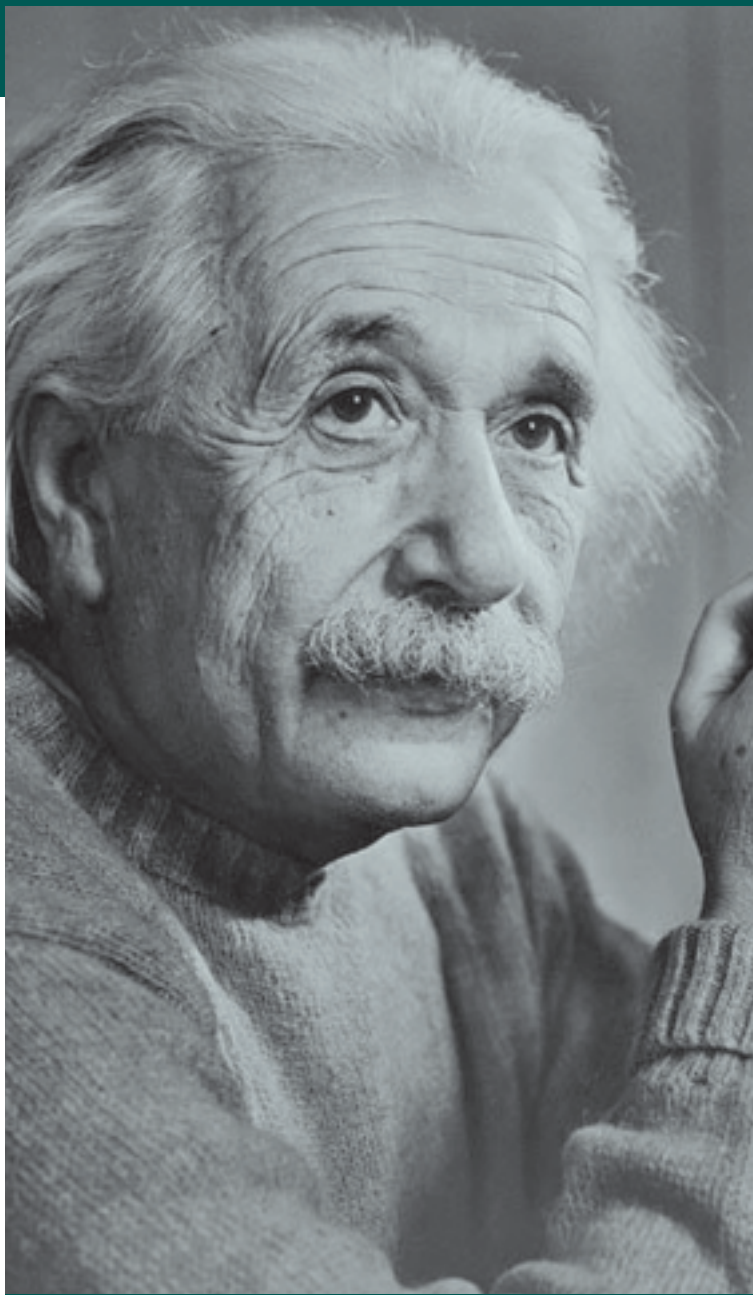
from Darien (1943-1944), [p. 41], also the notebook from Ridgefield (1944), [p. 47].

- 17) Cf. Hans-Joachim Hinrichsen: *Albert Einsteins Geige. Musikalische Bildung als Symptom jüdisch-deutscher Akkulturation im Kaiserreich*, in: “Musizieren, lieben – und Maul halten!” *Albert Einsteins Beziehungen zur Musik*, published by Ivana Rentsch and Anselm Gerhard, Basel: Schwabe (printing under preparation).
- 18) Cf. amongst others, Bohuslav Martinů: *On Contemporary Music (O současné hudbě)* (1925), in: *Bohuslav Martinů. Home, Music and the World*, p. 78.
- 19) Cf. the dating of the copy of *The Evolution of Physics* with the dedication.

- 20) See. Charlotte Martinů: *My Life with Bohuslav Martinů (Můj život s Bohuslavem Martinů)*, Prague: Editio Supraphon, 1971, p. 86.
- 21) Many thanks to Barbara Wolff of the Albert Einstein Archives at the Hebrew University of Jerusalem for the provision of the copy of the *Five Madrigal Stanzas* with the dedication.
- 22) Albert Einstein's telegram to Klement Gottwald dated 14.6.1950 from New York. Many thanks to Aleš Březina for the provision of the telegram.
- 23) A quote from Albert Einstein (1942), in: Philipp Frank: *Einstein. Sein Leben und seine Zeit. Mit einem Vorwort von Albert Einstein*, Braunschweig/Wiesbaden: Vieweg, 1979, [The foreword was not included in the first edition from 1949].

liked Mozart's violin sonatas. Especially in their tonality, he saw the fulfilment of the requirements which he placed on the "unwitting" recognition of "intuitive logic" within composition. This suggests that Einstein's socialisation under the influence of the educated bourgeoisie was also critical during the creation of his preferences.¹⁷⁾ The physicist's limited repertoire also, of course, resulted in the fact that Martinů and his works could never fit Einstein's tastes, despite Martinů's comparable theoretical understanding of music. In the end, the composer persisted in the "period" method of expression and refused to copy the style of music from ages past.¹⁸⁾

The difference between Einstein and Martinů's musical ideals therefore did not lie in the fundamental idea of almost "intuitive" integrity, but in the fact that the physicist considered the idea of emotionally certain logic with clearly architecturally disposed patterns to be a matter of course due to his own musical socialisation. The ease with which he was capable of understanding a composition while listening to it was a gauge of perfection for him, which explains his love of Mozart. On the other hand, Martinů did not see his compositional-technical path to "intuitive" integrity as lying in either the classical sonata form or in musical periodicity, but in every newly created method of "developing variations". Given the fact that he used motific metamorphosis with associative freedom (for example in the symphonies from the 1940s) and that this often precluded the unequivocal derivation of certain formal components from motific "sources", the expression of his understanding is "intuitive" and that means that it is no longer bound to formal conventions or to musical logic. It appears that Martinů was aware of the marked differences in their practical approaches to composition when he had the opportunity to visit the renowned physicist at Princeton in December 1943. Whereas Einstein gave him a signed copy of *The Evolution of Physics*, Martinů gave him *Five Madrigal Stanzas* with a dedication.¹⁹⁾ According to his widow, Einstein actually played them accompanied by Robert Casadesu after Martinů left.²⁰⁾ When Martinů composed the *Five Madrigal Stanzas* for Einstein, it was obvious that certain concessions would have to be made towards the man to whom they were dedicated. Apart from the low level of difficulty and the tonally constricted harmonies, there are also apparent adaptations directly oriented towards pure, conventional form. This especially applies to the entire first section, but less so for both of the last numbers – it appears that the composer, under the



Albert Einstein's telegram to Klement Gottwald (with the kind consent of the Bohuslav Martinů Institute, Prague)

heavy mantle of the restrictions which he had placed upon himself, relaxed somewhat there. Albeit that it is not possible to claim that the *Five Madrigal Stanzas* exceed the musical language which was typical for Martinů, they do seem slightly unusual, because the characteristic feature of "developing variations" does not develop in a rhapsodic-associative manner, but rather didactically which was quite certainly because of Einstein. The relatively pure A-B-A form of the composition can also be understood to be a concession to Einstein's tastes: with the exception of the fourth part, each number contains an exact repetition of the beginning at the end. Thus, for example, the first section evokes the impression of the sonata form upon the basis of the A-B-A form, in which the B-section is of developmental nature. The piano which has a small cadence towards the end of the first section, while the violin simply remains in *c* for three bars shows just how the composer assessed Einstein's musical tastes and playing abilities.

During the three years (1949-1951) when Martinů lived and worked at Princeton, he definitely had repeated opportunities to talk to Einstein. It is clear that they talked about the *Five Madrigal Stanzas* at least once in the seven-year period after Martinů dedicated the work to Einstein. Proof of this is the sole specimen of the stanzas with the dedication stored at the Albert Einstein Archive in Jerusalem and dating from March 1950.²¹⁾ They also shared their opinions of the political situation in the former Czechoslovakia at least once. At the request of Martinů, Einstein sent a telegram to Klement Gottwald asking the communist functionary to pardon three people who had been sentenced to death.²²⁾ It is not possible to reconstruct any further discussions between the men. The meetings in 1943 which gave Martinů cause to compose the *Five Madrigal Stanzas* cannot be further described, because the composer's letters to his friends and family in Europe fell victim to the wartime tumult and any later contacts are shrouded in darkness, because there is no mention of them in any of the correspondence from Princeton. The relationship between the world-renowned physicist and the successful musical composer therefore seems to have been friendly, but reserved. This is not so surprising when one considers that it was not Einstein as a person, but his writings which interested the composer. In the end, his fascination was not based on the "colourful outward appearance" of the popular personality, but on a joint belief in harmonic "reality".²³⁾ ■

MARTIN KASÍK ...with

Interview

LIVIA POSÁDKOVÁ KRÁTKA

The name of **MARTIN KASÍK**, whom international critics have long included in the ranks of excellent Czech pianists such as Rudolf Firkušný or Ivan Moravec and have compared favourably to the likes of Martha Argerich or Vladimir Horowitz, certainly does not require an extended introduction. He has won several awards from international competitions and his calendar of completed and planned concerts contains a long list of varied venues not only in Europe, but also in America and Asia. His repertoire of piano concertos includes works by Mozart, Rachmaninov, Brahms and Dvořák, but also by **BOHUSLAV MARTINŮ**. During his tour of the USA this year, he successfully performed Martinů's *Concerto for piano and orchestra no. 5, H. 366* in Zanesville, Ohio on 26th February and at the Iowa State University on 3rd March. In both cases, he was accompanied by the Prague Symphony Orchestra FOK under the baton of Rastislav Štúr. It is clear from Martin Kasík's performances that he has a very positive attitude towards Martinů. And how can this attitude be formulated in words?

What role do the piano works of Bohuslav Martinů play in your repertoire?

The works of Bohuslav Martinů are standard for my repertoire. I especially try to perform him on international stages, because the name of Martinů is not always sufficiently well known there.

- Which of his compositions have become your favourites as a performer and why?

I have two: the *Sinfonietta Giocosa* and the *Three Czech Dances* – because of their unusual humour and harmonic and rhythmic richness.

What is your attitude towards Martinů as a listener? Do you like to listen to Martinů's piano works or his other compositions in your free time?

I really like listening to his chamber works – the cello sonatas, trios, of course the symphonies, the choral works... I am constantly astounded by the immense amount of excellent music which Martinů composed.



Martin Kasík

Playing
Martinů
fills me
with
great joy

A lot of admirers of the music of Bohuslav Martinů admit that they have had to "acquire a taste for it" over a longer period of time. When did you "discover" him?

I came into contact with the music of Bohuslav Martinů fairly early on – his small cycles, etudes and polkas were especially popular at music school. I personally never found his music to be "incomprehensible".

Your performances of Martinů's piano work stand out for their remarkable lightness and for their abundant esprit and youthful enthusiasm. Did you come to this interpretation of Martinů's work via

your studies or does his music simply strike you as being like that?

I try to approach it from two directions. Martinů writes music (at least this is how I perceive it) which speaks directly to the listeners and captivates them with its rhythmic drive, melodic warmth and the wonderful, peaceful atmosphere of the slower movements. At the same time, it is also music full of small details which you may not notice as a performer, if you do not read the score carefully and do not think about it.

Is Martinů musically close to you? Do you have the feeling that he really "suits" you?

I wouldn't really like to claim that about myself, but I can say that playing his compositions fills me with great joy.

Do you find his actions and life attitudes attractive?

Of what I know about Martinů, two things seem to me to be valuable – his enormous industriousness and endless search in the area of music and his intransigent attitude towards totalitarian regimes.

During his life, Martinů was more successful in America than at home (regardless of the reasons). Do you feel when on your tours that there are any differences in the perception of Martinů's music between domestic and international audiences?

Absolutely not. I think that this is proof of the universality of his musical language and works.

Martinů often wrote his works for specific performers. In the case of the 5th Piano Concerto in B Flat Major which you played this year on your American tour, the work was dedicated to the graceful young pianist Margrit Weber. Do you, as a pianist with your own distinctive and pronounced style, notice, let us say, differences in Bohuslav Martinů's piano concertos which may arise from their being written "to measure"?

Yes, the 5th Concerto is markedly "feminine", gentle and colourful. It is clear that B. Martinů knew his performers well. I think that they inspired him greatly. All of his concertos do, however, have one thing in common – their exacting technical nature.

You play Martinů fairly often at concerts – what are you preparing for the future?

Next season, I would like to perform his *Sonata for Piano, H. 350* and a selection of his etudes and polkas.

And what about recordings? Can admirers of both your playing and Martinů's works look forward to any upcoming projects?

There are many plans, but nowadays only few orchestral projects are being realised, so I see a more realistic chance in the recording of a recital program with the *Sonata* as the key point and I would also like to take on his piano trios. ■

CONCERTS

8 December 2005 / 7.30 pm

• Seaton Town Hall, Fore Street, Seaton, UK
http://seatonmusic.org/
Gemma Rosefield – Cello
Simon Lepper – Piano
Variations on a Slovak Folk Song, H. 378

10 December 2005 / 10.30 am

• Lichtenštejn Palace, Prague, CZ
Czech Chamber Music Society
Trio Concertino
Bergerettes, H. 275

1 January 2006

• Smetana Hall, Municipal House, Prague, CZ
Prague Symphony Orchestra FOK
www.fok.cz
Tomáš Netopil – Conductor
Liběna Sequardtová – Oboe
Vlasimil Mareš – Clarinet
Petr Hernych – French horn
Lumír Vaněk – Bassoon
Overture for Orchestra, H. 345

15 January 2006 / 8.00 pm

• Konzerthaus Berlin, Germany
Berlin Radio Symphony Orchestra
www.rsb-online.de
Michail Jurowski – Conductor
Konstantin Lifschitz – Piano
Concerto da Camera for Violin and String Orchestra with Piano and Percussion, H. 285

22 January 2006

• Stadtkirche Liestal, Switzerland

26 & 28 January 2006

• Gran Canaria, Canary Islands
Kammerorchester Basel –
“Concertante/Posthorn”
www.kammerorchesterbasel.ch
Christopher Hogwood – Conductor
Sinfonia Concertante, H. 322

30 January 2006 / 8.00 pm

• Small Hall, Konzerthaus Berlin, Germany
Antje Weithaas – Violin
Tabea Zimmermann – Viola
Jean-Guihen Queyras – Cello
Three Madrigals (Duo No. 2) for Violin and Viola, H. 313

7, 18 & 19 February 2006

• Madrid, Spain
Spain National Orchestra and Chorus
Beaux Arts Trio (Daniel Hope – Violin;
Antonio Meneses – Cello;
Menahen Pressler – Piano)
Maximiano Valdés – Conductor
The Epic of Gilgamesh, H. 351

16 February 2006

• Bohuslav Martinů Philharmonic, Zlín, CZ
www.fbmzlin.cz
State Chamber Orchestra Žilina
Oliver Dohnányi – Conductor
Ján Figura – Flute
Jana Nováková – Violin
Concerto for Flute, Violin and Orchestra, H. 252

17 & 18 February 2006

• The Schuster Center, Dayton, Ohio, USA
Dayton Philharmonic
Ludovic Morlot – Conductor
Symphony No. 5, H. 310

2 March 2006 / 1.10 pm

• CBSO Centre, Berkley Street, Birmingham, UK
CBSO Players
String Sextet, H. 224

5 March 2006 / 11.00 am

• Foyer, Deutsche Oper, Berlin, Germany
Members of the Orchestra of Deutsche Oper Berlin
Sextet for Flute, Oboe, Clarinet, Two Bassoons and Piano, H. 174

17 & 19 March 2006

• Powell Hall, St. Louis, Missouri, USA
Saint Louis Symphony Orchestra
Peter Oundjian – Conductor
Symphony No. 6 (Fantaisies Symphoniques), H. 343

23 & 24 March 2006 / 7.00 pm

• Concert Hall of the Slovak Philharmonic Orchestra, Bratislava, Slovakia
Slovak Philharmonic Orchestra
Slovak Philharmonic Choir
Martin Turnovský – Conductor
Jaroslav Brych – Choirmaster
Zdena Kloubová – Soprano
Tomáš Černý – Tenor
Konrad Jarnot – Baritone
Peter Mikuláš – Bass
Ivan Kalina – Narrator
The Epic of Gilgamesh, H. 351

25 March 2006 / 8.00 pm

• Kammermusiksaal, Berlin, Germany
Toru Yasunaga, Holm Birkholz – Violin
Matthew Hunter – Viola
Danjulo Ishizaka – Cello
Ayumi Ichino – Piano
Duo for Violin and Cello No. 1, H. 157

30 March 2006 / 10.00 am

• Dvořák Hall, Rudolfinum, Prague, CZ
(public rehearsal)

30 March 2006 / 7.30 pm 31 March 2006 / 7.30 pm

• Dvořák Hall, Rudolfinum, Prague, CZ
Czech Philharmonic Orchestra
www.ceskafilharmonie.cz
Radomír Pivoda – Flute,
Jiří Zelba – English horn,
Vladimír Válek – Conductor
Symphony No. 5, H. 310

30 March 2006

• Kulturhaus, Gotha, Germany

31 March 2006

• Congress Centrum, Suhl, Germany
Thüringen Philharmonie Gotha-Suhl
Alun Francis – Conductor
Symphony No. 6 (Fantaisies Symphoniques), H. 343

30 & 31 March 2006 / 7.30 pm

• Ostrava Culture House Hall, Ostrava, CZ
Janáček Philharmonia Ostrava
www.jfo.cz
Julia Turnovský – Violin
Martin Turnovský – Conductor
Symphony No. 3, H. 299

30 March 2006 / 8.30 pm

• La Coruña, Spain
OSG (Galicja Symphony Orchestra)
www.sinfonicadegalicia.com
Stanislaw Skrowaczewski – Conductor
Ewa Kupiec – Piano
Memorial to Lidice, H. 296

LIBOR NOVÁČEK, Jr., PIANO TOUR

3 November 2005

• William Goodenough House, London, UK

6 November 2005

• Dartmouth, UK

8 November 2005

• Wigmore Hall, London, UK

28 November 2005

• Rudolfinum, Prague, CZ – Benefit Concert

11 January 2006

• Rhyl Music Club, Rhyl, UK

17 January 2006

• Calcutta School of Music, Auditorium, Calcutta, India,

20 January 2006

• Delhi School of Music, Delhi, India

22 January 2006

• Poona Music Society, Auditorium, Pune, India,

10 March 2006 / 7.30pm

• Kelso Music Society, Kelso, UK

17 March 2006

• Tickhill Music Society, Doncaster, UK

1 April 2006 / 7.30pm

• Darlington Piano Society, Darlington, UK

8 April 2006

• Grimsby Concert Society, Grimsby, UK

6 or 13 May 2006

• Music in Lyddington, Lyddington, UK

Three Czech Dances, H. 154

CAMERATA SALZBURG AND KAMMERORCHESTER BASEL TOUR

23 March 2006 / 8.00 pm

• Oviedo, Spain

24 March 2006 / 8.00 pm

• Madrid, Spain

26 March 2006 / 8.00 pm

• San Sebastian

28 March 2006 / 7.00 pm

• Budapest, Hungary

19 April 2006 / 8.00 pm

• Biel, Switzerland

21 April 2006 / 7.30 pm

• Martinskirche, Basel, Switzerland

Camerata Salzburg and Kammerorchester Basel

Christopher Hogwood – Conductor

For Paul Sacher at his 100th birthday:

Works from the Paul Sacher Foundation's

Archives for two chamber orchestras

Double Concerto for Two String Orchestras, Piano and Timpani, H. 271

OPERAS

Brundibár / Comedy On The Bridge, H. 247

11 November–28 December 2005

• The Roda Theatre, Berkeley Repertory, Berkeley, California, USA

www.berkeleyrep.org

10 February–5 March 2006

• Yale Repertory, New Haven, Connecticut, USA

28 April–21 May 2006

• New Victory Theater, New York, USA
libretto by Tony Kushner adapted from
Adolf Hoffmeister and Václav Kliment Klicpera
music by Hans Krása and Bohuslav Martinů
Maurice Sendak, Kris Stone – Production
Design
Tony Taccone – Director
Featuring members of the Berkeley Symphony Orchestra

The Plays of Mary, H. 236

11 December 2005 / 2.00 pm
& 12 December 2005 / 7.00 pm
5, 6, 17, 19 January 2006 / 7.00 pm
1, 24 February 2006 / 7.00 pm
1, 9, 22 March 2006 / 7.00 pm
14, 18, 25 April 2006 / 7.00 pm
16 May 2006 / 7.00 pm



• Josef Kajetán Tyl Theatre, Plzeň, CZ
Josef Kajetán Tyl Theatre Orchestra,
Choir and Ballet
Jan Zbavitel – Conductor
Jiří Nagy – Director
Zdeněk Vimr – Choirmaster

Die Brüste Des Tiresias / Ariadne, H. 370

19 January 2006 – PREMIERE

21, 25, 29 January 2006
1, 3, 5, 11 February 2006
4, 10, 12, 25 March 2006 – Re- runs

• Opernhaus Köln, Germany
Francis Poulenc / Bohuslav Martinů
Enrico Dovico – Musical Director
Christian von Götz – Production
Michael Hahne – Scene and Costumes
Horst Meinardus – Choirmaster

Julietta (The Key to the Dreams), H. 253

31 January 2006 / 8.00 pm – Premiere
3, 6, 10, 13, 16 February 2006 / 8.00 pm
– Re- runs

• Opéra Bastille, Opéra National de Paris, Paris, France
www.opera-de-paris.fr
– Conductor
Richard Jones – Director
Antony McDonald – Scene and Costumes
– Choreography
– Choirmaster
Cast:
Juliette – Elena Semenova
Michel – William Burden
Le Commissaire/Le Facteur/L'Employé –
Andreas Jäggi

L'Homme au casque/Le Marchand de souvenirs/
Le Bagnard – Paul Gay
L'Homme à la fenêtre/Le Petit Vieux/ Le Mendiant
– Alain Vernhes
Le Petit Arabe/Premier Monsieur/Le Chasseur –
Gaële Le Roi
Le Vieil Arabe/Le Vieux Matelot –
Christian Tréguier
La Marchande d'oiseaux/Le Chirromancien –
Michèle Lagrange
La Marchande de poissons/La Petite Vieille/
La Vieille Dame – Martine Mahé
Deuxième Monsieur – Diana Acentii
Troisième Monsieur – Marie-Thérèse Keller
Le Vieillard (Le Père « La Jeunesse ») –
René Schirrer
Le Jeune Matelot – Xavier Mas
The opera is sung in French language

The Greek Passion, H. 372/III

13, 15, 18 & 22 April,
22 May & 7 June 2006 / 7.00 pm

• National Theatre,
Prague, CZ

Národní divadlo

www.narodni-divadlo.cz

Jiří Nekvasil – Director
Daniel Dvořák – Scenography
Jiří Bělohávek – Conductor, Musical Director
New Czech translation by Aleš Březina

Tears of the Knife, H. 169

30 April 2006 – PREMIERE

• Städtische Bühnen
Münster, Germany
Axel Kresin – Stage
Director



FESTIVALS

BOHUSLAV MARTINŮ DAYS 2005

4–9 December 2005

• Prague, CZ

For more informations see the back cover
PROGRAMME:

4 December 2005

Concert of the Laureate of the Bohuslav
Martinů Foundation's Piano Competition
Bohuslav Martinů Hall, HAMU, Prague, CZ
(Programme to be announced)
The concert will include the modern premiere
of a long lost work (after 80 years)

B. Martinů – String Trio No. 1, H. 136
Zemlinsky Quartet

5 December 2005

• Rudolfinum, Prague, CZ
Škampa Quartet
Iva Bittová

Martinů – Songs on One Page, H. 294
Janáček – Moravian Folk Poetry in Songs

8–9 December 2005

• Rudolfinum, Prague, CZ
Czech Philharmonic Orchestra
Gerald Schwarz – Conductor
Jane Eaglen – Soprano
D. Diamond – Symphony No. 4
R. Strauss: Four Last Songs
**R. Wagner: "Ouverture" and "Isolda's
Death" from Tristan and Isolde**
B. Martinů: Symphony No. 3, H. 299

READER'S CORNER

THE SYMPHONY NO. 6

**The Symphony No. 6 („Fantaisies
symphoniques“)** was performed at the
Grand Teton Music Festival in Jackson
Hole, Wyoming on July 8 and 9, 2005, with
Peter Oundjian conducting. Although our
orchestra is composed of people from
over 40 different orchestras, including the
New York Philharmonic, the Metropolitan
Opera Orchestra, the Chicago Symphony,
etc., no one had ever played this piece
before. Both the musicians and the audi-
ence thoroughly enjoyed it, and I am sure
they will bring this news back to their
home cities.

Julia Bogorad-Kogan
principal flute, St. Paul Chamber Orchestra

MARIKEN OF NIMEGUE

**Mariken of Nimegue, 2nd part of the
Hry o Marii (The Plays of Mary),
H. 236** was performed on **16 October
2005, 2:15 p.m.** in Nijmegen,
Netherlands.

It was a beautiful and impressive concert-
performance of this moving piece of
Martinů.

In my opinion it was really an „event“!
The Czech text was sung by an Amateur
Choir; i think they did very well. Text was
shown in translation above the scene.
The narrator was the former Dutch
contralto Jard van Nes, she spoke very
clearly and audible. The solos were very
good, especially Iveta Jiříková (Mariken)
sung her role with a young, almost „naïve“
clear tone. The orchestra was (very clearly
conducted by Martin Sieghart) playing very
well, with very much attention to dynamic
ranges, from softly murmuring to loud
outbursts, always very rhythmic, never
too loud for the singers.

Gert Floor

MARTINŮ QUARTET TOUR

The month-long tour of the UK by the
Martinů Quartet is going superbly well.
Reports from elsewhere all say the same.
I had the chance to hear them twice
last week, in Preston and Clitheroe.
In Preston (12 October, 1.00 p.m.) we
heard Dvořák 12 and Borodin 2, both
superb, especially the Dvořák.
Clitheroe (on 12 October, 7.30 p.m.) was
a much longer concert, starting with
Beethoven Op 18/4 followed by Martinů 3.
The second half had a Clarinet Quintet by
Krommer and Borodin 2 again. The encore
was a Dvořák Waltz. I enjoyed the whole
concert enormously and the playing was
simply brilliant. The Martinů is possibly the
least immediately attractive of Martinů's
works and could have presented a chal-
lenge to the audience. However, it was
played so well and the inner beauty of the
work became clearer and clearer to those
present as the performance continued.
The result was a genuine triumph, with
people discussing Bartók and Martinů as
equals in quartet writing and this work
causing much discussion of influences
between the two men or the mutual

influence of other sources. The range of
style and feeling throughout Martinů's
quartets is simply amazing. These works
are in a class of their own when it comes
to telling the life of a composer. Whatever
phase of Martinů's life, the String Quartets
in particular seem to emphasise what was
going on in his mind and allow us to
glimpse his most intimate thoughts. I no
longer have a favourite Quartet. From
the „Two Riders“ to Quartet no.7 I find
I now just sink into Martinů's thoughts
in something close to a magical manner.
This Quartet no.3 is, to my mind, an inter-
esting area for discussion in this forum.
Whence came the inspiration for this
masterful work? Was Martinů aware of
Bartók's music? Certainly they were both
in the USA around the same time but
would they have been aware of each other
even then? Were their sources truly
independent or through some third party?

Peter Herbert

This contribution was taken from the Bohuslav
Martinů Discussion Group, the answer to these
questions and more information see at
[http://groups.yahoo.com/group/
BohuslavMartinůDiscussion/](http://groups.yahoo.com/group/BohuslavMartinůDiscussion/)

STRING QUARTET NO. 5

String Quartet No. 5 – Škampa Quartet,
Manchester, RNCM, 10 October 2005.
The Škampa confirmed their standing as
the best current Czech quartet and one of
the finest in the world with a stimulating
programme of three masterpieces in very
different styles: Mozart's KV589, Martinů's
5th Quartet, and (with Martin Roscoe),
Shostakovich's Piano Quintet. The group
adapted brilliantly to the varying demands
of these works, achieving a fine balance
between warmth and wit in the Mozart,
passion and intellectual clarity in the
Martinů, and showing complete mastery of
all Shostakovich's variations in mood and
manner. It is pleasing to report that the
Martinů was particularly warmly received
by a large and appreciative audience.

Robin Seager

THE » MARTINŮ PROJECT « A WORKSHOP FOR AMATEUR MUSICIANS

MusicEnterprise of Luxembourg, a non-profit-making society
based in Luxembourg which promotes musical relationships
with Czechia, **seeks amateur female singers,**
who should be able to sing well in tune and have sightreading
ability, **to study** Martinů's

OTVÍRÁNÍ STUDÁNEK

in Jindřichův Hradec (S. Bohemia) and Prague
23–30 July 2006, followed by concerts in both locations. Coaching will
be given by an ex-operatic soloist with a degree in voice training, including
pronunciation of Czech (not as hard as it sounds!). Some songs by Dvořák
from opus 32 and 38 will also be studied in small groups or as solos.
There will also be short talks on Martinů the man and composer.

THE COST IS 550 EUR (£385), all-in except for lunch and dinner, for the
week, including accommodation in a single room (double for one night in Prague).
There are rebates for double occupancy and non-performing partners or other
persons are most welcome. ■ An all-string workshop (»PLAYWIP«) will also
be held in parallel to the Martinů Project. Anyone interested should visit the
website first.

Further information is available from Geoff Piper at:
email: pipergeo@pt.lu ■ website: www.intermusica.org

NEW DISCOVERIES

THE GREEK PASSION
IN THESSALONÍKI

In the last issue, we published Aleš Březina's review of the spectacular first Greek production of the opera *The Greek Passion* in Thessaloníki. We would like to take this opportunity to add some more information about the opera and the people who participated in the performance:



June 10th 2005 • Thessaloníki, Greece
The Greek Passion, H. 372/I, 1st version
Opera by Bohuslav Martinů
Based on the book „Christ Recrucified“
by Nikos Kazantzakis
Greek Premiere June 10th 2005
Additional performances:
June 12, 14, 16, 18, 19 at 9:00 p.m.

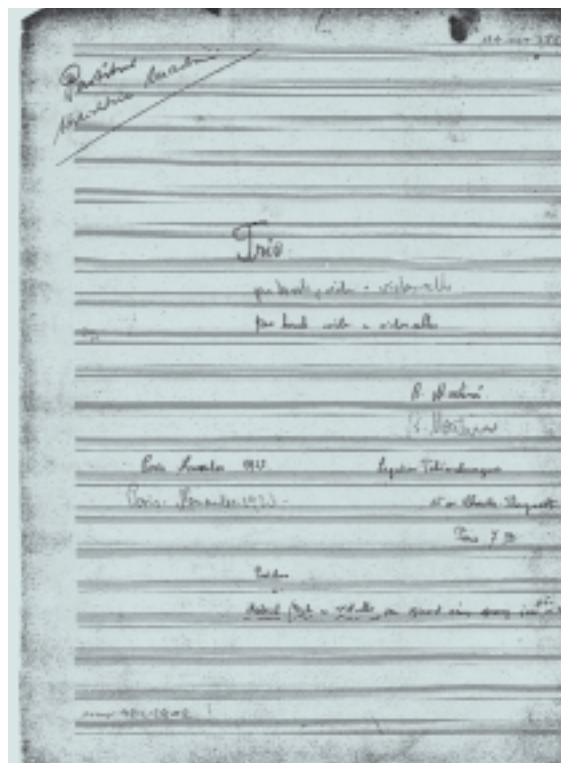
Performed in the Heptapyrgion
(Old Byzantine Citadel)
Opera of Thessaloníki (National
Theatre of Northern Greece)
Director/Designer/Costumes:
Pamela Howard
Assistant designer: Sakis Kolalas
Lighting created by Henk van der Geest
Music Director: Christian von Gehren
(10, 14, 18 June) and Georgios Vagianos
(12, 16, 19 June)
Sound: George Papanikolaou
Performers: Dimitris Kassioumis,
Filippos Vazakas, Dimitris Nalmbandis,
Keith Olsen, Aaron Ovadias, Panagiotis
Maniatis, Akis Lalousis, Nikos Kapetas
(Kapetanopoulos), Apostolos Sotiroidis,
Vassilis Tsanaktisidis, Katerina Karatza,
Panos Yalboundakis, Olga Xanthopoulou,
Anila Telly, Yorgos Tziouvaras, Vasso
Katsoupaki, Foulis Boudouroglou,
Lina Lambraki.

The names have been taken from the
official website: <http://www.ntng.gr>

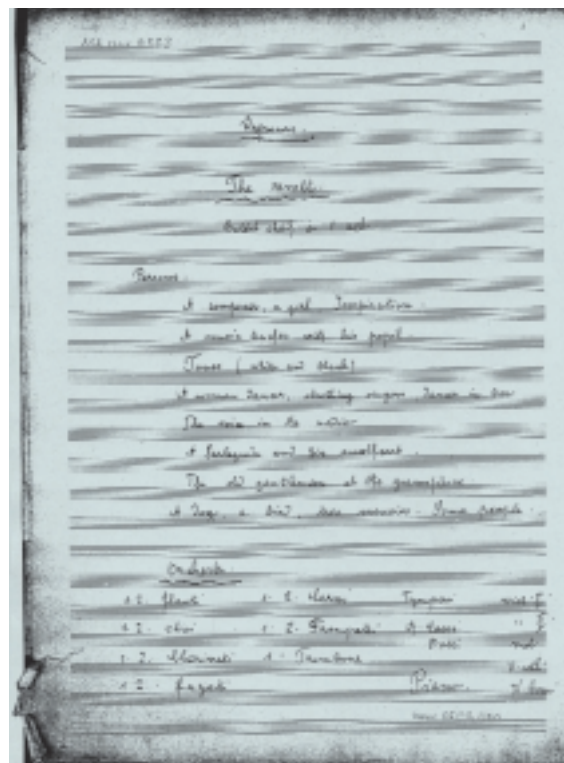
THANKS TO EVA VELICKÁ, the missing *String Trio no. 1*, H. 136 (including the parts) has been found at the Danish Royal Library along with the manuscript, score and the piano arrangement of the ballet *The Revolt*, H. 151. We will include more information about this fantastic discovery in our next edition.

WE HAVE ALSO RECEIVED a copy of the manuscript of the 3rd version of the *Concerto no. 1 for Cello and Orchestra*, H. 196 from the British Library.

in this search! The most interesting findings will be rewarded with a CD of Martinů's music!
(You can send your emails to martinu@martinu.cz)



String Trio no. 1, H. 136



The Revolt, H. 151

IN EDITION No. 1 (January–March) 2005, we published a note to the effect that we are looking for the manuscript of the work *Tre Ricercari*, H. 267. Unfortunately, the manuscript has yet to be found, but our note did lead to us being contacted by Mr Gert Floor, who had discovered that the premiere of this work took place in Holland on 7th January, 1948 when this composition by B. Martinů was performed by the Concertgebouw orchestra, conducted by Hein Jordans, a Dutch conductor.

Any information on the performance of Martinů's works, program notes or concert critiques from anywhere in the world, especially from premieres and historical performances, **are of great importance for us** in connection with the critical edition which is currently under preparation and **we therefore request all of our readers to help us**

THANKS TO PAVLÍNA LANDOVÁ AND KAREL ŠPELINA from the archive at the Czech Philharmonic, we have received a list of the Czech Philharmonic's concerts, at which works by Martinů were performed. The list contains a total of 600 records dating from 1919 to the present!

KARI JACOBSEN from the Music Library of the Norwegian Broadcasting Corporation has sent us a summary of the concerts of Martinů's works played by the Norwegian Radio Orchestra:

- Intermezzo (1986),
Conductor Jiří Stárek
- Les Fresques de Piero della Francesca (1982),
Conductor Nicholas Braithwaite
- Concerto for Oboe and Orchestra (1987), Hikotaro Yazaki (Con);
Gregor Zubicky (Oboe)

- Nonett (1995)
- Rhapsody concerto for Viola and Orchestra (2002), Ari Rasilainen (Con);
Daniel Raiskin (Viola)

NEW
RECORDINGS

FIRST PRIZE in the Landor Competition 2005 (www.landorrecords.co.uk/competition.php) organised by Landor

Records and the Potton Hall recording studio in Suffolk went to the pianist Libor Nováček. The prize includes a recording contract for several compact discs. The First CD with the works of M. Ravel, L. Janáček, C. Debussy and B. Martinů (Three Czech Dances) will come out in December 2005

THE COMPANY Col Legno is preparing the publication of three CDs for spring 2006. These CDs are being gradually recorded with the internationally renowned conductor C. Hogwood and the Czech Philharmonic and with the violinist Bohuslav Matoušek and other soloists. The CDs will come out as a set and they will contain the following compositions:

- *Czech Rhapsody for Violin and Orchestra* (Arr. By Jiří Teml) H. 307,

- *Rhapsody – Concerto for Viola and Orchestra, H. 377,*
 - *Concerto for Violin and Orchestra No. 2, H. 29*
- B. Matoušek – Violin, Czech Philharmonic Orchestra, C. Hogwood – Conductor

- *Concerto da Camera for Violin and Orchestra, H. 285,*
- *Concerto for Violin, Piano and Orchestra, H. 342,*
- *Duo Concertante for two Violins and Orchestra, H. 264*

B. Matoušek – Violin, Regis Pasquiere – violin, K. Košárek – Piano, Czech Philharmonic Orchestra, C. Hogwood – Conductor

- *Concerto for Flute, Violin and Orchestra, H. 252,*
 - *Concerto for two Violins and Orchestra, H. 329,*
 - *Suite Concertante 1st version, H. 276*
- B. Matoušek – Violin, J. Koh – Violin, J. Thomsen – Flute, Czech Philharmonic Orchestra, C. Hogwood – Conductor

NAXOS will soon publish a CD with little known piano works by Bohuslav Martinů performed by Giorgio Koukl. The CD includes

- *Huit preludes H. 181*
- *Fenetre sur le jardin, H. 270*
- *Fables, H. 138*
- *Trois esquisses, H. 160*
- *Le Noël, H. 167*
- *Esquisses de Danses H. 220*
- *Foxtrot (1920)*

“UNKNOWN” MARTINŮ OPERA ON CD

GREG TERIAN

IN 1953 MARTINŮ received a commission from the Guggenheim Foundation for a new opera. He chose to base it on a story by Georges Neveux (author of *Juliette*) entitled *Plainte contre Inconnu (Accusation against the Unknown, H. 344)*. It concerns a group of people intent on suicide. It is perhaps as well that Martinů eventually abandoned the project and turned his attention to composing the sparkling comic opera *Mirandolina*. One act of the *Plainte* of approximately 30 minutes duration was completed and most people will not be aware of a performance by the Brno State Opera under Václav Nosek in 1980. A tape of that performance has recently come to light in the Czech Radio archives and will form part of the next special CD to be made available to members of the International Martinů Circle in March 2006. This work is never likely to appear again so the new CD will be a unique opportunity to hear some unknown Martinů. ■

NEW CDs IN THE BOHUSLAV MARTINŮ INSTITUTE



Bohuslav Martinů

- *Rhapsody-Concerto for Viola and Orchestra H. 377*
 - *Concerto for Piano Trio and String Orchestra H. 231*
 - *Concertino for Piano Trio and String Orchestra H. 232*
 - *Memorial to Lidice, H. 296*
- Tabea Zimmermann – Viola
Trio Wanderer
Gürzenich-Orchester Köln
James Conlon – Conductor
Capriccio SACD 71053, DDD, TT 011112, 2005
Texts: German, English, French



Martinů – Peach Blossom, The Orphan and Other Songs

- *Deux chansons, H. 213 bis*
 - *Three Songs to Poems by Guillaume Apollinaire, H. 197*
 - *(Saltimbanques), Vocalise-Étude, H. 188*
 - *Two Ballads, H. 228*
 - *Four Songs on Czech Folk Poetry, H. 228 bis*
 - *Polka and Waltz from the Ballet Špalíček, H. 214*
 - *New Špalíček, H. 288*
 - *Three Christmas Songs, H. 184 bis*
 - *Four Children's Songs and Rhymes, H. 225*
 - *A Love Carol, H. 259*
 - *Congratulation to Mama, H. 279 bis*
 - *Two Songs from the Plays of Mary, H. 236.*
- Olga Černá – Mezzo-soprano
Jitka Čechová – Piano
Naxos 8557494, 2005



Martinů—Janáček

- Martinů:
- *Double Concerto for Two String Orchestras, Piano and Timpani, H. 271*
 - *The Frescoes of Piero della Francesca, H. 352*
- Janáček:
- *Our Father*
 - *Hukvaldy Songs*
- BBC Symphony Orchestra,
Sir Andrew Davis,
Prague Philharmonia,
Jiří Bělohlávek,
BBC Symphony Chorus,
Stephen Jackson,
Czech Philharmonic Choir of Brno,
Petr Fiala
Marcel Javorček – Piano,
Ivan Hoznedr – Timpani,
Thomas Walker – Tenor,
Sioned Williams – Harp,
Thomas Trotter – Organ
Warner Classics 2564 61951-2, DDD, TT: 010514
Texts: English, French, German



Dohnányi—Schoenberg—Martinů

- Martinů:
- *String Trio No. 2, H. 238*
- Ernő Dohnányi:
- *Serenade in C major for String Trio, Op. 10*
- Arnold Schoenberg:
- *String trio Op. 45*
- The Leopold String Trio
(Marianne Thorsen, Lawrence Power, Kate Gould)
Hyperion CDA67429, DDD, TT: 005549, 2005
Texts: English, French, German



The Viola of Bohuslav Martinů

- *Rhapsody – Concerto for Viola and Orchestra, H. 337*
 - *Three Madrigals for Violin and Viola, H. 313*
 - *Sonata No. 1 for Viola and Piano, H. 227*
 - *Duet No. 2 for Violin and Viola, H. 331*
 - *Divertimento (Serenade IV) for Violin, Viola and Small Orchestra, H. 215*
- Jan Pěruška – Viola,
Jiří Hurník – Violin,
Daniel Wiesner – Piano,
Prague Radio Symphony Orchestra,
Conductor Jan Kučera,
Czech Chamber Orchestra,
Conductor Andreas Sebastian Weiser
Arte MON, 716-2, TT: 011258, 2005,
Text: Czech, English



Brahms—Martinů

- Brahms:
- *Sonata No. 1 E Minor op. 38 for Cello and Piano*
- Martinů:
- *Sonata No. 3 for Cello and Piano, H. 340*
- Jiří Bárta – Cello
Jan Čech – Piano
DDD TN 0106-2131 TT: 004855, 2004
Texts: Czech, German, English

THE BOHUSLAV MARTINŮ DAYS 2005

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PRESENTS

4 DECEMBER 2005 / 7.30 pm

/ Martinů Hall, Academy of Performing Arts in Prague, Malostranské náměstí 13, Praha I

**Concert of Prize-Winners from the 2005 Martinů Foundation Competition
in the Category of Piano Solo**

Programme to be announced

The concert will include **THE MODERN PREMIERE OF A LONG LOST WORK** (after 80 years)

Bohuslav Martinů – String Trio No. 1, H. 136 / Zemlinsky Quartet

5 DECEMBER 2005 / 7.30 pm

/ Rudolfinum, Dvořák Hall, Náměstí Jana Palacha, Praha I

Iva Bittová and Škampa Quartet

B. Martinů, I. Bittová, L. Janáček/V. Godár

8–9 DECEMBER 2005 / 7.30 pm

/ Rudolfinum, Dvořák Hall, Náměstí Jana Palacha, Praha I

The Czech Philharmonic Orchestra

Conductor: Gerard Schwarz (USA)

Soprano: Jane Eaglen (Great Britain)

David Diamond: Symphony No. 4

Richard Strauss: Last Four Songs

Richard Wagner: Tristan and Isolde, overture and "The Death of Isolde"

Bohuslav Martinů: Symphony No. 3, H. 299



The programme is subject to change!

www.martinu.cz

Tickets: www.czechphilharmonic.cz, www.ticketpro.cz

Music Publishing House Editio Bärenreiter Praha announces its newly revised editions

BOHUSLAV MARTINŮ Loutky / Marionetten / Puppets / Marionettes



THE COLLECTION OF FOURTEEN WORKS known together as Puppets play an exceptional role in the catalogue of early works by Bohuslav Martinů (1890–1959) as the composer's first pieces which were no longer mere gauche attempts at writing music; they soon found a publisher and, thanks to their enduring popularity particularly among young performers, were published in numerous editions. (Their established numbering, which the composer manifestly accepted, however, does not correspond to their chronology – they appeared in precisely the reverse order; thus Puppets III is the earliest and Puppets I is the latest.)

■ All three books of Puppets – which were written gradually between the years 1912 and 1925 and which, apart from their titles, differ from one another both in their distinct aesthetic points of departure and in their progressive piano setting – are being published by Editio Bärenreiter Praha in completely new, revised editions edited by Aleš Březina (Puppets I came out back in 2003, Puppets II and III are being released now, in September 2005). These urtext editions, with their relatively detailed preface describing the circumstances of the advent of these works, are founded on the latest research and evaluation of all known and now accessible sources which the editor presents and clarifies in depth in the critical commentary for the second and third book of Puppets. Thus the third book also contains Puppets' Ball (No. 4) in two separate versions – the newer version according to the first edition, in which Martinů was most probably involved himself and which brings, in addition to other changes, completely new music in the middle section; and the earlier version based on the autograph. ■ Thanks to the witty musical ideas and the composer's empathy for children's intellectual world, Puppets enjoyed great popularity among its performers from the very first edition.

- Detailed prefaces and critical commentaries by Aleš Březina (Czech/Ger./Engl./French)
- Revised new editions at the forefront of Martinů scholarship
- All existing sources consulted
- Easy level of difficulty

Loutky / Marionetten / Puppets / Marionettes I / H. 137
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Loutky / Marionetten / Puppets / Marionettes II / H. 116
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