

Bohuslav Martinů NEWSLETTER

Vol. IV, No. 2, October – December 2004

Bohuslav Martinů's Letters to Frank Rybka

Research in Boston Symphony Orchestra's Archives

Concentus Moraviae Festival

On-line Catalogue of Martinů's Works

About Smetana and Berlioz by Bohuslav Martinů

Photo Gallery: Martinů in Paris

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*Second
issue
2004*

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Bohuslav Martinů
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Municipal Museum Bohuslav Martinů Memorial in Polička offers

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to the life and work of B. Martinů,
a guided tour to Martinů's birth-
place 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



Dear members of the IBMS, dear friends,

I must apologize for the fact that you did not receive the latest edition of the Newsletter earlier. There were two main reasons for the delay. Firstly, there was a major staff change: Sandra Bergmannová, the main editor, was obliged to leave for private (but very agreeable!) reasons. The high level of editorship and the variety of subject matter in the Newsletter were due in no small measure to her. I should like to thank her here for her efforts and at the same time express the hope that the new editors, Jindra Jilečková and Zoja Seyčková, can continue her work with the same success.

Secondly, the financial situation of the IBMS, as tight as ever, has made it imperative to limit the number of publications this year to two. It therefore made sense to postpone the publication of this issue. As a form of compensation, this edition contains a summary of all the contributions which have been published in previous newsletters. The discouraging financial situation is not intended to become a permanent topic of future newsletters but it nevertheless plays a prime role in all our considerations. Indeed, at the moment it severely limits any expansion of the project side of our activities - surely the real aim and basis of every composer society.

There has been a delay in another respect; the new constitution is "under construction" but it will take some time before a complete draft can be produced. In the last Newsletter, we asked you - as the old but still valid constitution requires - to send us, by post, fax or email, your approval of this necessary step. I must be honest - the number of responses was sobering. Only four (!) members complied.

This raises one elementary question: how can we arrive at well-founded decisions reflecting the will of the majority? In this context, I should like to invite every member of the IBMS once again to take the opportunity of giving the IBMS a specific and unique profile. Modern means of communication, to which most members now probably have access, make it possible to contact the IBMS President, Board members or the Secretariat extremely quickly.

Let us take a look at 2005! Some IBMS members have suggested that there could be an excursion of a few days to places of special significance for Czech music. The second half of May would be suitable. The starting and terminal point could be Prague, possible destinations include Polička (where the Martinů Festival takes place in the 2nd half of the month), Litomyšl (Smetana's birthplace), Jabkenice (a most attractive place in North Bohemia where Smetana spent the last years of his life) and Nelahozeves (Dvorak's birthplace). We will inform you of details and costs as soon as we have the necessary information. Here I should like to recommend that you visit the IBMS website regularly. The number of participants will have to be limited for obvious reasons. Please therefore let us know as soon as possible if you are really interested in participating.

The numerous composer jubilees in 2004 have further underscored the significance of Czech music in our world musical heritage, and the large number of concerts and events being held world-wide are witness and tribute to it. Although B. Martinů does not belong to these jubilee composers, his music nevertheless plays an important part in the same context. Reports on some particularly interesting projects held outside the Czech Republic will be found on the following pages. To conclude, I hope that the numerous contributions to this new edition of the Newsletter will give readers, even "insiders", new or at least further insight into the work of B. Martinů.

Gerd Lippold, IBMS President

Dear readers,

The new issue of the BM Newsletter you have received is focused on the American period of Martinů's life and work. Since we have gathered a lot of interesting material on this topic, we decided to add four pages as compensation for the missing summer issue. You will also find the regular columns "News and Events", "Martinů's Places of Residence" (this time it's Paris), Martinů's correspondence and his relations to other Czech composers - we chose Bedřich Smetana. We hope you will enjoy the new Newsletter!

Zoja Seyčková, Jindra Jilečková - Editors



IBMS Membership Info: Membership dues for 2004:

20 Euro (12 Euro students or seniors) -
includes yearly subscription of the BM Newsletter
+ 1 CD from the Martinů Festival 2002

100 Euro (Societies, Companies)
- includes yearly subscription of the BM Newsletter
(10 copies of each issue) + 2 CDs from the BMF 2002

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NEW MEMBERS (January - August 2004)

The IBMS warmly welcomes the following new members:

J. L. Chavarot, France
Josef Exner, Czech Republic
Anna Hankusová, Czech Rep.
Gabriele Jonté, Germany
C. L. Prior, UK

Thierry Rossignol, Ireland
Martin Říha, Czech Republic
Angelique Thabar, Switzerland
Schott - Verlag, Mainz, Germany

Bohuslav Martinů's

The large set of letters and postcards donated in copies to the Bohuslav Martinů Institute by Frank Rybka's family occupies an exceptional place in this institution's collection, thanks not only to its content but also to its size and completeness: it comprises more than a hundred communications written to Frank Rybka between 1941 and 1959. The letters Martinů received from Rybka have probably not survived. (When we consider that during the last twenty years of his life Martinů moved almost continuously, such a find would be a small miracle.) The letters always filled in those periods when the friends could not meet in person. They often connect smoothly with unfinished conversations, but toward the end of the composer's life they in essence completely replace those conversations.

In terms of content, we have here a source that is extraordinarily interesting and valuable, because Martinů expresses himself in these letters not only as a composer systematically writing music and arranging for its publication and performance (as in his written communications with publishers and performers), but also as a human being who was perceptive, contemplative, and searching - on the one hand suffering because of the Communist regime in his homeland, on the other hand enjoying minor things in everyday life. Along with substantial references to Martinů's works and events pertaining to them along with his intentions and plans, we find no less valuable information about his inner life. More than one letter could be called an intimate confession, such as can result only from an ardent, deep, and true friendship. Especially in the later years, the correspondence also offers a previously little-known view of a particular aspect of the composer's personal life - meetings and relations with women who influenced his emotions and about which his wife Charlotte was never supposed to learn (even if unfortunately that was not always the case).

During the eighteen-year span covered by these letters many fundamental events occurred in Martinů's life. After numerous difficulties he made his way to the USA, where following successful premieres of his symphonies he won a place among the most esteemed composers. Then after the war came his long series of unsuccessful attempts to return to his homeland, during which he lived in alternation in Switzerland, France, the USA, and Italy and devoted himself to feverish composition (partly on commission) as well as to teaching.

All the letters held by the Martinů Institute have been carefully studied and described, and the information entered into an electronic database in which one can easily conduct a search according to key words entered. Emphasis in cataloguing

has been placed on persons, institutions, musical and artistic works mentioned in the text (especially works by Martinů, giving the Halbreich catalogue numbers), and later on creating brief summaries of the letters' contents. (All correspondence held in copies in the institute's library is gradually being processed in this way.) For this reason the present article will intentionally not analyse or describe individual letters in detail. In view of the large quantity of written text and also the time span of eighteen years over which the letters were written, more interesting for our present purposes will be a generalising, global view that will enable one to trace more easily various topics the friends discussed and their transformations over time.

Bohuslav Martinů made the acquaintance of Frank Rybka (1895-1970) already in 1925 in Paris, but his true friendship with this cellist, organist and choral director in one, who settled in America already before World War I, began to develop in 1941 in New York. In the first seven letters Martinů wrote to Rybka, mainly during the summer months (in July and September 1941, July 1942, May and August 1943, and July 1944), we do not yet find any signs of a close friendship. We learn about musical works - about composition of the Concerto for Violin and Orchestra No. 2 (H. 243), the first three symphonies (H. 289, H. 295, and H. 299) and the Trio for Flute, Cello, and Piano (H. 300). However, these are only brief notifications that Martinů had begun these compositions or completed them: he devotes the larger portion of the letters to describing his impressions from his new places of residence. The tone of the letters is informal and everything sounds cheerful and carefree.

In 1945 the correspondence was much more frequent - from late June to late September Rybka received five letters from Martinů, all having in common deliberations about prospective performance of the Concerto for Cello and Orchestra

*Bohuslav Martinů
with Doris S. Rybkova,
Frank Rybka's wife,
in Keene Valley,
summer 1947
© PBM*

Letters to Frank Rybka

No. 2 (H. 304). Rybka was informed in detail about everything: Martinů had begun negotiating with the principal cellist of the New York Philharmonic, Joseph Schuster (1903-1976), although he would have preferred Gregor Piatigorsky (1903-1976) who at that time was teaching cello at the Curtis Institute in Philadelphia and directing the chamber music section at the summer courses of the Tanglewood Music Center in the Berkshire Mountains of Massachusetts. When no answer came from either of those musicians, Martinů asked Rybka to press Piatigorsky and convince him to enliven his repertoire with a new modern work. In the end everything turned out completely differently: the concerto had to wait a full twenty years for its premiere.

Much space in the letters from this period is also devoted to the scherzo for orchestra commissioned from Martinů for two hundred dollars by Hans Kindler. Martinů hesitated for a while as to whether he should accept this poorly-paid commission at all, and he was interested to know what Frank thought. However, already on 19 September 1945 - less than two months after his letter expressing hesitation - he asked his friend for an idea for the title of the just-completed work. He wanted to find some 'title for America' and was considering Highway or Skyway. Today we know this scherzo as Thunderbolt P-47 (H. 309).

Along with the sad news of his friend Stanislav Novák's death, Martinů also reported joyful tidings: he had heard from home that the score of Julietta (H. 253), an opera he cared very much about, had been found after being lost, and further reasons for gladness came from official circles - he had received an offer to teach in the Master School of the Prague Conservatory, and the Czech Philharmonic had shown great interest in his works. However, he did not have to hide his fears and doubts from his friend at all: he sensed that not everyone was looking forward to his return home.

Starting in 1946 a new name appears in the letters and on postcards: Rosalie (Roe) Barstow. And she was not only a subject of messages but also shared in writing them. According to Mihule's biography of Martinů he allegedly had met Roe already in 1944. Then in the summer of 1946 she was his composition student at Tanglewood. In mid-July that year, in nearby Great Barrington where he was lodged, Martinů fell in the night from an unprotected terrace and suffered a serious head injury. After five weeks spent in hospital his further care during convalescence was taken over by Roe (but also by Frank Rybka and his family and other friends). Their relationship was very deep and lasted until 1954. It is certainly no surprise that after all Martinů experienced with her and after everything she did for him her name appeared in a last

will and testament he wrote by hand just before his flight to Europe on 22 June 1948, with Rudolf Firkušný signed as a witness and Frank Rybka empowered as executor. In case of Martinů's death revenues were to be shared by Charlotte Martinů and his siblings in Polička. In case any of them should not be alive, however, he names his friend Rosalie Barstow as an additional heir! And finally, should neither Charlotte nor either of the siblings nor Roe be alive, revenues were to be dedicated to support of young Czechoslovak composers.

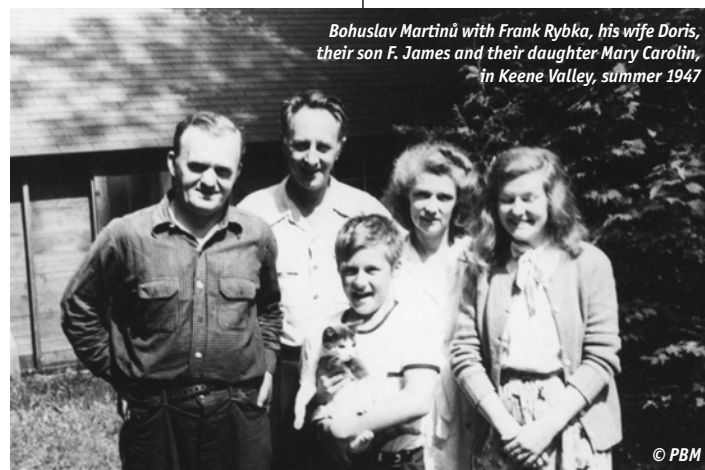
Then comes a three-year silence in the correspondence. (Or perhaps there were letters that have not been preserved.) However, early in the 1950s correspondence was not only renewed but considerably intensified and deepened both in frequency and in content. The friends continued to write mainly in the summer months. Matters of a private nature came more and more to the fore; most frequent are complaints about ailments and reports about how Martinů felt both physically and mentally. With the outwardly optimistic Martinů we are occasionally surprised by an almost resigned and sceptical tone - moods that he confessed openly to his friend. Regard-

home in the bedroom; it was Carlo Goldoni's play *La locandiera*, which would later serve as the basis for the opera *Mirandolina* (H. 346). Then in September 1952 Martinů asked Rybka to try to convince Mrs. Kindler to raise the fee (at least to 1,000 dollars) for the third cello sonata, which Martinů dedicated to the memory of Hans Kindler.

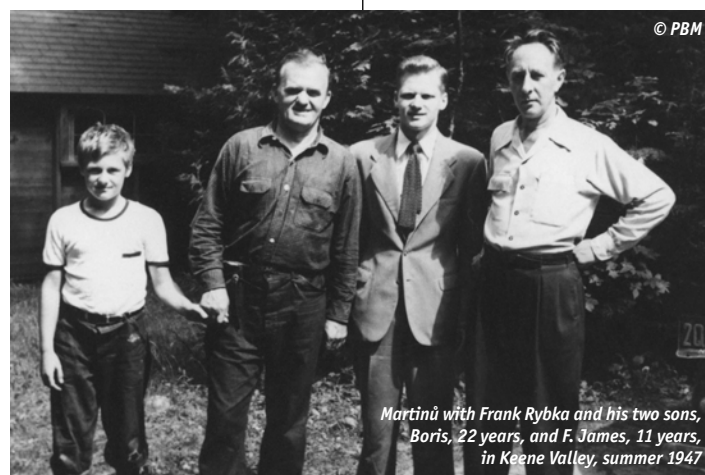
With his arrival in Europe in May 1953 Martinů's mood again brightened. His

received letters essentially without interruption until Martinů's death - sometimes even three times a month. The topics were various: once Martinů commented on the political situation in America, another time he discussed Rybka's personal or family problems as well as his own. Sometimes he only described the weather, the surroundings, and his moods.

We learn about the genesis of *Mirandolina*. That opera was preceded by work



Bohuslav Martinů with Frank Rybka, his wife Doris, their son F. James and their daughter Mary Carolin, in Keene Valley, summer 1947



Martinů with Frank Rybka and his two sons, Boris, 22 years, and F. James, 11 years, in Keene Valley, summer 1947

ing other difficulties, for example family problems, he confided in his friend only sketchily or by implication, which however shows mainly that Frank Rybka must have known about everything in detail from personal meetings (to which Martinů always said he looked forward and which he then often recalled). Names of persons are treated similarly. For example Olga Schneeberger¹ and Roe Barstow only pass by in veiled references. Rybka undoubtedly grasped them immediately - but we, for our part, learn practically nothing from this source about the relationship of these women to Martinů!

And so the letters from 1951 and 1952 are extraordinarily intimate. We don't find out much about Martinů's works. But in late August 1951 he asked Rybka to send him a book he had left at Rybka's

style of writing is light and witty, even when he writes of such important matters as acquiring a grant from the John Simon Guggenheim Memorial Foundation in America to compose an opera, his work on the first movement of the Sixth Symphony, his membership in the jury for a composers' competition in Brussels, and his audience with the queen. Even the supposition that 'a person from Milan' (who we now know was Olga Schneeberger) was angry with him because he had discouraged her from coming to see him in Paris did not spoil his mood. A certain satisfaction came from overcoming the tension between himself and Charlotte, with whom he was temporarily moving to Nice. He did not miss New York at all, but he did clearly miss his friend because starting in the summer of 1953 Rybka

on setting to music Georges Neveux's play *Plainte contre inconnu* (Suit Against an Unknown Man, H. 344), but in the middle of the third act Martinů stopped composing because the play seemed to him 'too conversational' (Miloš Šafránek). By that time Martinů was also preoccupied by another text - he was unusually fascinated by Dostoyevsky's novel *The Possessed*, a copy of which Rybka had sent to him. In a letter of 6 December 1953 Martinů admitted that he had gotten into a blind alley in composing the opera (*Plainte contre inconnu*), and actually he felt himself to be in a blind alley in general - dissatisfied, without even knowing why. The further development of his creative ideas is revealed by his next letter, of 14 December 1953: the gloominess of Dostoyevsky's novel corresponded with his own mood and the topic attracted him greatly, but rational evaluation of the unfavourable situation - his having received money from the American foundation to compose an opera that he would certainly be incapable of completing on this subject by the deadline - was too strong an argument against this project. He closed the whole matter in his letter of 30 December 1953: 'I won't do this Dostoyevsky, at least not now. [...] And so I'll leave it in reserve. [...] Instead I'll write the Italian comedy *Mirandolina*.' Then Martinů informed Rybka regularly about the course of work on this opera. At first those were optimistic reports - work was going well - but in the spring Martinů got into an inconsolable mood with which came also a creative crisis. Nevertheless early in the summer of 1954 the opera was finished.

Bohuslav Martinů's

In these letters there remained space also for discussion of events in Czechoslovakia. Martinů admitted that he was confused, mainly by Mirko Očadlík's statements on radio about which he had reports in letters from home. Očadlík had said that some 'western' composers (of whom Martinů was mentioned by name) were being neglected in Czechoslovakia. Because Martinů thought Očadlík never had any special sympathy for him, from the sudden turnaround in his attitude he guessed there was a change for the better in the situation at home. His letter of 6 December 1953 continues in a neutral tone about ordinary matters, apart from an addendum in the margin: Frank was to ask Rudolf Firkušný what he would do if they invited him to Prague.

A week later, on 14 December 1953, the question of a visit home came up again. Unfortunately there is a missing link here – Rybka's answer or his opinion on the whole matter. From Martinů's incomplete statements it is hard to deduce anything. What is clear is only what they had written him from home – that the Czech Philharmonic had asked for his address.

In August 1954 came an invitation from Paul Sacher.² The two days that Martinů and 'Charlie' (Charlotte) had to devote to a trip to Switzerland for an unspecified concert conducted by Sacher got in the way of his plans, and he considered the trip a waste of time. At that time he had other priorities. In every letter starting in July that year he tried to arrange with Frank a meeting in the absence of Charlotte, but when he finally arrived in Milan, where he wanted to meet with his Milan 'girl' Olga Schneeberger and from which a trip to see his friend would not be a problem, he immediately had to travel on to Switzerland for Sacher's concert.

Late in November 1954 Martinů sent Rybka another typically 'newsy' letter, from which we learn about the current concerts of pianist Rudolf Firkušný, about compositions Martinů was working on, and about new premieres of his works. His greatest pride was the planned premiere of his Symphony No. 6 (Fantaisies symphoniques, H. 343) in a concert of the Boston Symphony Orchestra (in Boston on 7 January 1955 with conductor Charles Munch). In the next letter, of 23 January 1955, immediately after that premiere, Martinů made no attempt to control his emotions and rebuked all his friends across the ocean (above all Frank Rybka) that he hadn't heard from anybody after such an important concert. But this was not so ill-intended and on the next opportunity (24 March 1955) he apologised and even consoled Rybka that he would certainly hear the symphony somewhere, but that all the same 'he wouldn't like it'.

Martinů continued to inform his friend periodically about his works. La Scala in Milan had asked the Boosey and Hawkes



Fantaisies Symphoniques (Symphony No. 6) – Programme of the first performance

publishing house for the score to Mirandolina. In London they would perform all his symphonies. And Rafael Kubelík would conduct the Concerto for Two Pianos and Orchestra (H. 292) in Besançon. In May he completed the Concerto for Oboe and Orchestra (H. 353), after which he wanted to take a little time off, but something new kept occurring to him – for example he reworked the first cello concerto. He also asked Rybka whether he could find some old Russian liturgical choruses for him.

Many important events in Martinů's life including changes of residence are documented in the correspondence from this time, from 1953 to 1955. And the composer always devoted ample space in his letters to private news, encouragement, and jokes. In the summer of 1955 the two friends again began trying to arrange a meeting, even a fictitious meeting, only so that Charlotte would 'release' Bohuslav without major problems. In the end Martinů arranged the trip without Rybka's help, and evidently the two friends did not meet until October 1955 in New York.

In May 1956 the Martinůs flew to Basel and then settled at the home of the Sachers at nearby Schönenberg. Although Martinů described and praised the surroundings in his letters he continually complained about the cool weather that prevented him from going anywhere – either on walks or to visit Mrs. Frances Ježková (widow of the Czech composer Jaroslav Ježek) in Basel, or to the premiere of his orchestral work Les Fresques de Piero della Francesca (H. 352) with Rafael Kubelík in Salzburg – but thanks to which he worked diligently on the opera The Greek Passion (H. 372).

The move to Rome in October 1956 and study of its history provided Martinů with new inspirations, mainly in comparison of history with the present and in associated thoughts about politics. He had commented frequently on world politics

Letters to Frank Rybka

earlier, but began discussing those of Czechoslovakia with Rybka only starting in the second half of 1956 and even then only in allusions and very briefly at first, because he knew well that he had to be cautious when writing letters home. Late in August he described to his friend the story of a letter to a certain Tonda whose son was attempting to compose³. After Martinů wrote him several pieces of advice about how to become a real composer came a strange reply: 'Everything is fine; we send our greetings.'

The political events of 1956 (probably meaning the uprising in Hungary and subsequent reactions in Czechoslovakia, although Martinů is not specific) so agitated him that he didn't even want to send home his new cantata Legenda z dýmu bramborové nati (Legend of the Smoke from Potato Tops, H. 360) to a text by Miroslav Bureš. He justified this to Rybka as follows: 'Having so distinguished themselves, they are heroes. They'll have a special chapter in history.' And when a reporter for The New York Times asked him about his invitation to come home and his return there he chose to answer cautiously: he had no official invitation from the government. However serious or insurmountable his difficulties were (problems with passports, health problems, etc.), rarely did he refrain from various plays with words or little jokes at his friend's expense. During this period, too, the letters are full of reminiscences, stories, impressions and experiences from concerts, mentions of his progress in working on compositions, and information about their successes. All the news from home that Martinů received from any source he immediately passed on to his friend. He communicated these reports in a factual manner, and when he exceptionally added at least a brief commentary he did not refrain from a jesting or delicately ironic tone. Rybka received the latest news not only about mutual acquaintances but also about planned trips by the Czech Philharmonic and about the 1957 Prague Spring Festival.

Especially welcome amidst this heightened interest in happenings in the homeland was Rybka's visit there in the summer of 1957. For Martinů it meant a lot, mainly because somebody who was reliable could speak with his siblings and explain to them why he was unable to show himself at home. In a letter of 22 July 1957 he asked his friend to render him this service and formulated his justification in a single sentence: 'If I were to appear there myself, great propaganda would be made of it – that I approve of the regime, etc.'

The letters sent from Schönenberg starting in October 1957 were again in

a composed and rather optimistic mood. Martinů felt well and was in good spirits in that environment. He got along well with the Sachers and essentially he didn't lack anything. It was at that time that he began to learn German and took an interest in new books, an overview of which was published in a supplement to The New York Times which he asked Rybka to send to him regularly. He didn't even complain about his health, because he was constantly monitored by doctors who were very optimistic and not only promised him that his hand and back would recover but predicted that he still had a long life ahead of him. Martinů was suffering from pains in his hand due to excessive work. (Charlotte Martinů called it 'writer's cramp'.)

Of course Rybka continued to be informed regularly about the course of Martinů's work – on the Piano Concerto No. 5 in B flat major ('Fantasia concertante', H. 366) and The Parables for orchestra, H. 367, dedicated to conductor Charles Munch – as well as about premieres of his newest compositions and performances of earlier works. From home Martinů received reports about celebrations associated with the unveiling of a memorial plaque dedicated to him on the church in Polička and about successes of his cantata Otvírání studánek (The Opening of the Springs, H. 354). In describing these events he returned once more to the premiere of Gilgameš (The Epic of Gilgamesh, H. 351) in Basel on 24 January 1958 under the baton of Paul Sacher: 'A gentleman from the composers' union came to Gilgameš. They sent him here intentionally, but I couldn't speak with him much. [...] It's supposed to be performed in Prague in the Festival.' This ambassador from the Union of Composers was Prof. Antonín Sychra; the performance of Gilgameš really took place in the Prague Spring Festival on 28 May 1958.

Martinů's longing to visit his homeland grew ever stronger. He wrote to Rybka about his plan for the first time on 26 March 1958, but as he confided to him in a letter at Easter time dated 6 April 1958 he had been considering this idea ever since Christmas. It was above all a longing to see his siblings, especially his ill brother, and also, by his presence, to encourage everybody who needed it. Responses to Otvírání studánek firmed his decision. His friend's answer shocked him, but Martinů was immensely grateful to him for his sober view of the matter because, as he himself admitted, he had imagined everything too naively and idealistically and had not taken into consideration the fact that not all people are sincere. However, it was by no

The text continues on page 17

Czech Notes

Martinů in America

F. James Rybka
Sacramento, California

From 1941 until his death in 1959, Bohuslav Martinů was a very close friend of a Czech-American musician, Frank Rybka. This book is written by Rybka's younger son, born in 1935. It is based upon the author's memories, those of his older sister and brother, along with others who knew the composer. There are also many letters of both Martinů and Rybka.

F. James Rybka
and his wife in
Bohuslav Martinů
Institute in
Prague,
spring 2004



© PBM

The book has six chapters:

- I. Martinů in Bohemia, 1890-1923
- II. Martinů in Paris, 1924-1941
- III. Rybka, from Moravia to New York, 1895-1941
- IV. Martinů in America, 1941-1953
- V. Martinů in Europe, 1953- 1959
- VI. Rybka after Martinů, 1959-1970

How will it differ from other biographies of Martinů already published?

- It is directed to a much wider, non-Czech readership. The author is an American who is not a musicologist, and the book is designed for music-loving people who, although attracted to Martinů's music, are not particularly interested in a scholarly analysis of it. They are more interested in the life of the composer.
- More history and anthropology is presented. Attention to some of the politics and history that surrounded Martinů is uncovered more deeply in this book. One example is the German-Jewish Prague that is now dead. Some of its native sons helped Martinů in New York years later. The influence of American nativism, and that of Communism are discussed.
- Bohemian-Moravian differences are described. Czechs usually take these for granted, but to non-Czechs, these differences are interesting. Janáček is mentioned more in this book than any others about Martinů. Although the two composers apparently never met, the old Moravian's ghost seems to pop up now and then because he had touched so many friends of Martinů.

The heart of the book will be its description of the close friendship between Martinů and Rybka. Frank Rybka (1895 –1970) graduated from Janáček's Organ School in 1913 after which he went to America. He advanced to become a celebrated organist and also a cellist. In 1926, he married an American pianist, and then settled with her in New York to raise a family.

After the Martinůs came to New York in 1941, it was not long before the two men became acquainted. The fact that they had somewhat opposite temperaments may have caused further attraction between them.. In 1946, after his near-fatal fall, Martinů recuperated at the summer home of the Rybkas. That was when the Rybka family got to know him the closest. For years thereafter, the two men vacationed together, at first in America and, years later, in Europe. In 1951, the author spent several weeks vacationing with the two men in a small trailer, during which time he was able to observe the composer's daily habits, and how he divided each day strictly into distinct periods for composition, reading, writing

and relaxation. The core upon which the book will be based is the collection of 100 or so letters of Martinů to Rybka that have been analyzed and translated. Most of these were written between 1953 and 1959 when the composer lived in Europe. There are also letters of Frank to his wife, Doris, that describe the meetings of the two men in the 1950's, usually in Italy.

The Rybkas knew Charlotte Martinů well. They sympathized with her, and witnessed how both Martinůs suffered in those years when the couple had marital problems. The book will now be free to discuss these years evenly and fairly. Charlotte never liked America, and while there, Martinů gradually developed a side life without her. Although this will not be sensationalized, both men had extra-marital affairs. However, the way that each handled these was quite different. Such events can now be placed into perspective.

Finally, the book will finish with a brief postscript of the last ten years of Frank Rybka's life. Around 1968, he decided to live in Italy separate from Doris and, for a while, this seemed to work out. But then, he was aging and he found life abroad was not the same. Towards the end of the 1960's, he became increasingly selfish and irritable, arguing with his family and with other long-time friends. In 1970, he died in a sad way.

In research for this book, the author has visited Policka, Prague and Switzerland. He has interviewed dozens of people who had recollections of Martinů. Valuable additional information has been generously provided to him by the Martinů Foundation in Prague. Director Aleš Březina and his staff have been most gracious in sharing research material such as the complete interviews of those featured in the Foundation's celebrated documentary, "Martinů and America."



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www.warwickarts.org.uk

Bohuslav Matoušek

Enthusiasts will know that there is no musician more committed to promoting the Martinů cause than the violinist Bohuslav Matoušek. He has recorded an award-winning Supraphon album of the first complete works for the violin and piano and has now embarked on challenging recordings of the complete works for the solo violin and orchestra. In addition, he has made many concert appearances performing the composer's various chamber and concerto works.

In early May 2004, Matoušek bought his Martinů crusade to England. In an afternoon recital at Leamington on Sunday 2nd May, as part of a programme primarily celebrating Dvořák's and Janáček's anniversaries, he managed to slip in two works by Martinů, the Czech Rhapsody and the Third Violin Sonata, in which he was accompanied by Lada Valešová, a promising young piano soloist and Professor at the Guildhall School of Music & Drama. There was a good turn out for this demanding programme also including rare pieces by Janáček, Dvořák and Smetana and the recital was warmly received.

It was followed by an evening recital at St John's, Smith Square (one of the London's leading chamber music venues) on Tuesday 11th May jointly organised by the Friends of the Philharmonia and

the venue, and sponsored by Frederic Phelps Ltd. Vanda Procházka, the Philharmonia Orchestra Friends Manager and a freelance music journalist, was the guiding light behind these events. She had also arranged for the soloists to appear on Sean Rafferty's BBC Radio 3 programme In Tune on the previous day when the last movement from the 3rd Sonata was performed alongside the pieces by Dvořák and Janáček. In the course of the interview it emerged that until recently (when a rival materialised) Matoušek was the tallest performing violinist on the concert stage. Anybody confronted by the soloist would hardly care to differ!

Matoušek and Valešová were joined in a movement from Dvořák's Dumky Trio, that was also included in the broadcast, by David Cohen. Cohen is a remarkable young

Jan Řezníček as little Bohuš



*What
have you
done now,
Bohouš?*

Livia Krátka

Certainly no list of concerts by chamber orchestras should omit the Prague Philharmonia - especially because in this, the 'Year of Czech Music', the ensemble is celebrating its tenth anniversary. There is certainly no need to emphasise the high level of excellence it has achieved over the course of the decade under the leadership of Jiří Bělohlávek, and the high standard it continues to maintain. The names of the soloists and conductors with whom the orchestra performs say it all in and of themselves. However, perhaps amidst all the odes sung to this ensemble one might overlook one wonderful series it offers in the Dvořák Hall of the Rudolfinum: a series of morning concerts for children titled 'Oh, Those Glorious Children! Or - Czech Titans in Short Pants'. Thanks to the witty and imaginative script by the Philharmonia's director Ilja Šmíd (which however endeavours to really go 'ad fontes!'), last season children were able to acquaint themselves with some episodes from the lives of four Czech 'titans' - Bedřich Smetana, Antonín Dvořák, Leoš Janáček, and Bohuslav Martinů - and with their works as performed by a first-class orchestra. On 25 October 2003 it was 'Bedřich, Go Home Right Now!' with conductor Jakub Hrůša. On 22 November Misha Roháč conducted 'Have You Sharpened the Knives, Tony?' On 24 January 2004 children heard 'Don't Be Sad, Leoš!' with conductor Zbyněk Müller. On 13 March Marko Ivanovič conducted 'What Have You Done Now, Bohouš?'

Let's take a closer look at least at the final concert in this series, the one focused on Martinů - his life in Polička, his studies in Prague, and his residence in Paris. The choice of works - the Little Suite from the opera Veselohra na mostě (Comedy on the Bridge),

the Divertimento for Two Recorders (played by Anna Švejďová and Tereza Stanovská of the Jan Neruda Musical Secondary School in Prague), selections from Písníčky na jednu stranu (Songs on One Page), an excerpt from the Toccata e due canzoni, the Prelude from the Jazz Suite for small orchestra, 'Koleda' (Carol) from Kytice (Garland), and selections from the ballet Špalíček (The Chap-Book) - can be deemed truly fortunate and successful, as can the overall plan of this 'educational concert'. The balance among the spoken word, information, humour, and music satisfied both the children and their parents without boring anyone. (An overview of Martinů's life and works was given in the program.) A short competition at the end tested the children's attention, partly in regard to previous concerts, and aroused great interest on the part of the young audience.

Sharing with the Prague Philharmonia in this outstanding musical presentation under the baton of Marko Ivanovič was the children's choir Bambini di Praga (choirmasters Blanka Kulínská and Bohumil Kulínský). The guides to the concert (and excellent actors) were Ilja Šmíd and Jan Řezníček (a member of the Bambini di Praga) - and their performances, like those of the musicians, can only be described in superlatives. The concert concluded in an extraordinarily effective way that began with an excerpt played from a recording of Martinů's voice from May 1946, when he said among other things that he would like to see Prague again. At that time he couldn't guess that this would never come about. The Bambini di Praga sang his last piece - the brief Zdravice (Greeting), written for pupils of the music school in Polička - to which Jan Řezníček then added only: Welcome Home, Bohouš!

The great success of this concert has led the Prague Philharmonia to schedule a repeat on 2 April 2005 at 12³⁰.

in England

cellist who has already won many awards and who, at the tender age of 21, became the youngest Principal of the legendary Philharmonia Orchestra. The acclaim following the broadcast and the concert was so great that the newly formed Trio was asked to do more concerts in 2005.

As it turned out the SJS recital was very well attended and the audience gave the performers an enthusiastic reception. In a nice touch at the end of the concert members of the audience were able to chat with the performers over a glass of wine. I gleaned the Mr Matoušek has just recorded the beautiful but rarely heard Martinů Concerto for Piano, Violin and Orchestra with the Czech Philharmonic under Christopher Hogwood. It is a work for which he has a high regard but the CD is not due to appear until early 2005. It will be awaited with keen anticipation

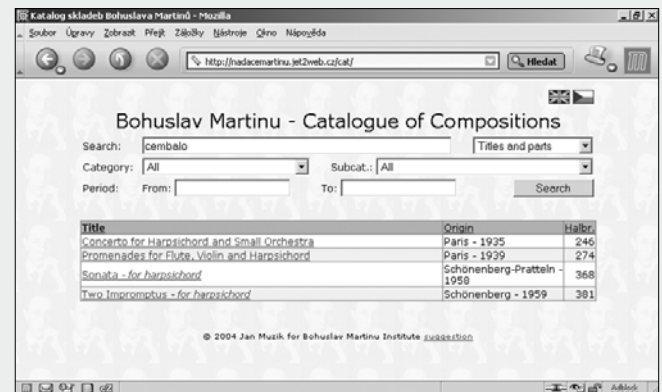
given that the only previous recording has long since disappeared from the catalogue.

However, the future of the complete orchestral recordings with Matoušek and the Czech Philharmonic under Christopher Hogwood is by no means assured given the difficulties with the funding and the reluctance of Supraphon to proceed with this hugely important project without a major sponsor. If you know of any possible source of help, please contact the Martinů Institute or the soloist himself (bmatousek@volny.cz / www.bohuslavmatousek.cz).

Greg Terian

The article has originally been published in the Dvořák Society Newsletter No. 68.

On-line Catalogue of the Works of Bohuslav Martinů



Pavel Mužík

One of the projects of the Bohuslav Martinů Institute in recent years has been creation of an on-line catalogue of Martinů's works. In 2002 the first version was placed on our internet pages at www.martinu.cz; it remains as an accessible alternative to the new catalogue. The new version of the catalogue was placed on line in July this year.

There were several reasons for reworking the catalogue. One was the fact that the original treatment of the catalogue was static and offered only limited possibilities for searching; it was based on a small number of pre-set hypertext references which went no further in the search hierarchy than musical genres. Another contributing factor was that the original catalogue was prepared based on Bohuslav Martinů. Bibliografický katalog by B. Červinková et al., published in Prague in 1990, and since that time some important progress has been made in Martinů research, so it was desirable to update information according to the revised version of Harry Halbreich's Bohuslav Martinů. Werkverzeichnis, Dokumentation und Biographie (Zürich: Atlantis, 1968) which is presently being prepared. A third reason was that editing the catalogue was very time-consuming and impractical because it required uploading pre-prepared files.

The new version of the catalogue consists of dynamically-generated HTML pages created in the PHP script language. Information in the catalogue is stored in and retrieved from a MySQL database. The catalogue exists in both Czech and English versions; the choice of language is automatically accommodated to the setting of the operating system of the computer on which the catalogue is displayed. On the opening page of the catalogue, which displays a search mask and a list of works, one can choose the language by clicking on the appropriate flag.

As compared with the above-mentioned shortcomings of the catalogue's first version, the new catalogue offers full-text searching that also allows searching on multiple pages through filters, which together can create up to three filtering screens at once. In the first filter one can search for a word or group of words either in the entire text of the catalogue or in individual items, namely in titles of works, their origins, dedicatees, and first performers, in archives, institutions, and countries where manuscripts are deposited, in publishers, places, and years of publication, and in Halbreich catalogue numbers for individual compositions. Another filter is a definition of works sought in a given category or subcategory; these categories correspond to those in the complete critical edition of Martinů's works presently in preparation. The third filter is definition of the time of composition of a work or works being sought. One can choose either a single year (also month and day if desired) or a range of years. Each of the filtration layers can function independently as well as in various combinations.

The most time-consuming part of work on creating the catalogue was assembling and creating texts displayed for individual works in the lower part of the mask. Apart from several small exceptions the texts are always available simultaneously in Czech and in English. In all of them one can conduct a full-text search. The nature of the texts is always popular and instructive, in other words corresponding to the level of commentaries in concert programs. Placement of these texts in the catalogue is useful especially because this information is often desired by foreign visitors to the site; thus the catalogue expands the accessible base of needed information.

The new catalogue is found at the address
www.nadacemartinu.jet2web.cz/cat/
The original version is available at
<http://www.martinu.cz/cz/dilobm.htm>
Questions and comments can be sent to
martinu@martinu.cz

Martinů on the Seychelles

Martinů Collegium Praga, a Czech piano trio (Lucie Sedláková - Hůlová - violin, Martin Sedlák - Cello, Vladimír Strnad - piano) presented pieces of Czech music on the Seychelles between April, 4 and May, 5, 2004.

April 28, the trio performed selected movements of Martinů's Bergerettes, H. 275 at the ceremonial opening of "Seychelles Arts Festival", which was participated by the president and the government. The festival took place in Victoria, the capital city on the Mahé island.

April 30, the evening before the Czech Republic joined the European Union, J. Panovsky, consul emeritus of the Czech Republic in Victoria, organized a celebration with a live music performance (Stamitz, Dvorak, Duo for Violin and Cello N. 2, H. 371

by Bohuslav Martinů). Outstanding personalities of Seychelle's cultural and political life and also Czech citizens living and working on the Seychelles were among guests.

May, 1 was the 100th anniversary of Antonín Dvořák's death. The Auditorium of the National Institute of Education in Victoria was filled with Dvořák's Dumky, Smetana's Trio g minor and Martinů's Bergerettes, H. 275 for the first time. This concert was also a part of the "Seychelles Arts Festival".

Beside those and a few other concerts, the trio also arranged a workshop for young local musicians. Also the local press and the local radio and television devoted a great deal of broadcasting time to the trio.

Translated by
Pavel Mužík





Bruera, Mátllová, Traversi, Tansini, Edwards, Marabelli, Alberghini, Esper, the Belorussian National Philharmonic Orchestra, Riccardo Frizza.

Commentary: Engl., Germ., French, Czech.
Recorded: 24, 27, and 30 October 2002,
Royal Theatre in Wexford. Released: 2004.
TT: 67:02 + 37:10. DDD.
2 CD Supraphon 3770-2 632.

In 1951 an opera festival was founded in the Irish town of Wexford that each year presents three relatively little-known operas. It is highly prized by operatic experts and connoisseurs who attend not only the opera productions themselves but the extensive auxiliary offerings. (For more information see www.wexfordopera.com). In the fall of 2002 the Royal Theatre in Wexford was the venue for a production of Martinů's opera *Mirandolina*, of which a live recording was made for the BBC's Radio 3 that has now

been released on the Supraphon label. It is true, however, that the word 'live' should be taken with a grain of salt, because (as is common practice today) the recording was not made directly from a single performance.

Martinů based his *Mirandolina* on Goldoni's comedy *La locandiera* (The Innkeeper), adapting the libretto himself from the Italian original. The world premiere of this opera, which lends elegant musical garb to Goldoni's play, was in Prague's Smetana Theatre in 1959 with Maria Taubertová in the title role. As far as I know the present recording is the first complete sound recording of this work. The Bibliographical Catalogue of Martinů's Works mentions only a radio recording from the early 1980s. In any case this story of a woman innkeeper around whom hover three aristocratic suitors but who in the end gives preference to a waiter can now be heard by Czech listeners in the Italian original. The cast in Wexford was Italian with only two exceptions, namely the Englishman Simon Edwards as one of the suitors and the Czech soprano Tereza Mátllová in the small role of the actress Ortesia. The title role of the pretty innkeeper is sung by soprano Daniela Bruera, who performs regularly with

the Staatsoper in Berlin, with a voice perhaps a tad heavier than becomes the breathy lightness of this work, declaimed almost in the style of a spoken play and scampering in a light allegro. However, on the whole both she and the other singers indisputably created effective theatre on the stage with their acting, singing, and speaking - as attested by the audience response. The fast pulse is also evident from the performance of the Belorussian National Philharmonic Orchestra, perhaps somewhat exotic for us, under the baton of the Italian conductor Riccardo Frizza. The photographs of the production included in the booklet, too, indicate that in Wexford they conceived *Mirandolina* as a wildly merry contemporary comedy (with stage direction by the Australian Paul Curran). Certainly this is another pleasant confirmation that people elsewhere in the world like Martinů.

Věra Drápelová
Excerpted from
Harmonie magazine 2004, No. 6

Wexford Festival Opera 2002: *Mirandolina*



CZECH TRIUMPH AT MIDEM

In the last issue of the Newsletter we reported that the Martinů Quartet had won a Midem prize for music by Martinů. Here we present further information and a review of the compact disc for which the prize was awarded.

Wonderful news for Czech musical culture is that in this year's Midem musical trade fair in Cannes, France two Czech quartet ensembles won prestigious prizes for their recordings in two categories: the Pražák Quartet in chamber music of the nineteenth century for Dvořák's Piano Quintets Op. 5 and Op. 81 with Ivan Klánský, and the Martinů Quartet in chamber music of the twentieth century for the second disc in their complete set of string quartets by Martinů.

Jitka Vlašánková and Lubomír Havlák of the Martinů Quartet said they were delighted by the prize:

We did not expect it at all - we didn't even know about the nomination! When they called us from Naxos to congratulate us we asked sincerely: 'on what?' The honoured recording is from 1996, so we had almost forgotten about it. We've recorded all the quartets of Martinů for Naxos and make no secret of the fact that in the future we'd like to record more of this composer's chamber works - anyway the honoured disc already includes the Duos for Violin and Violoncello and Three Madrigals for Violin and Viola.

Eva Vítová

Excerpted and abbreviated from Harmonie magazine 2004, No. 4



Martinů Quartet

Bohuslav Martinů String Quartets Nos. 3 and 6

The Martinů Quartet.

Production: Václav Zámazal.

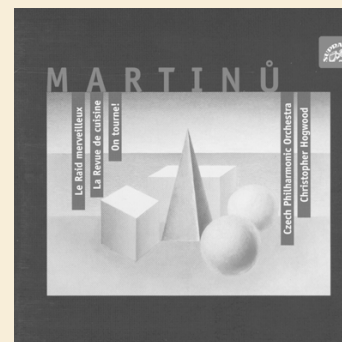
Commentary: English, German, French.
Recorded: 1996, Prague. Released: 2002.
TT: 63:42. DDD. 1 CD Naxos 8.553783
(distribution: Classic).

The chamber music of Bohuslav Martinů is becoming ever more popular among listeners, as evidenced not only by concert programs but also by recording studios. The Naxos label is one of those that has recorded all of this composer's string quartets, as performed by the Martinů Quartet. And one of the discs - presenting the third and sixth quartets along with the Duos for Violin and Violoncello and the Three Madrigals for Violin and Viola - has been honoured with a prestigious award at this year's Midem in Cannes. This fact alone shows that this ensemble bearing the name of Bohuslav Martinů is a true proponent of the composer's chamber music. The quartet devotes a substantial part of its

programming to his music, and projects its own personal view onto it with its approach. Which of the two quartets presented here will arouse greater enthusiasm is purely a matter of listener preference. The Martinů Quartet plays both works with musical engagement and with respect for their years of origin within the overall stylistic development of the composer's musical language. The precise ensemble playing we hear in these performances is the result of many years spent chiselling details of the composer's delicate compositional fabric. A surprisingly pleasing addendum to this recording consists of two quite rarely performed chamber works by Martinů - the Duos for Violin and Violoncello and the Three Madrigals for Violin and Viola. They form a sort of complementary 'side view' of Martinů's quartet output and confirm the fact that he had a great affinity for string instruments and small chamber forms. It is gratifying that this recording, capturing attention with the purity of its expression and the vitality of its approach, was thus honoured amidst tough international competition.

Eva Vítová

Excerpted from
Harmonie magazine 2004, No. 4



Excerpted from
Harmonie magazine
2004, No. 6

Bohuslav Vítěk

Martinů's discography has been enriched by a recording that is interesting both for its selection of works and for its performance quality. As a classic of the twentieth century Martinů can boast of more than two hundred recordings from various parts of the world, surpassed in this regard [among Czech composers] only by Dvořák - and yet there are still things to discover.

The mini-ballets *Le Raid merveilleux* (The Marvellous Flight) and *On tourne!* (The Cameras Are Rolling!) are completely unknown. And this, their first recording for Supraphon (I am not certain whether this is their very first commercial recording) is as much of an event as were the ballets *Echec au roi* (The King in Check) and *Vzpouza* (The Revolt) in 1993. Those recordings were made by Jiří Bělohlávek, who in the 1980s and 1990s greatly enriched the Martinů discography with a whole series of very interesting recordings. This new compact disc is in the hands of the Czech Philharmonic and Christopher Hogwood. The Czech musical public regards this conductor more as a promoter of music from the Baroque and Classical periods in 'authentic' performances than as an interpreter of modern music. However, Hogwood is also known for his close relationship to music of the twentieth century. This well-roundedness of his has born extraordinary fruit. We might recall BMG's project 'Klassizistische Moderne', for which with the Basel Chamber Orchestra (a new ensemble, not the earlier orchestra of Sacher!) he has so far recorded three compact discs; the very first of them opens with Martinů's *Toccata e due canzoni*. Hogwood has been involved with the music of our composer for many years. With Bohuslav Matoušek and the Czech Philharmonic he is progressively recording for Supraphon all of Martinů's works for violin or viola and orchestra.

The present recording of *La Revue de cuisine* (The Kitchen Revue) with members of the Czech Philharmonic is not [Hogwood's] first: already in 1991 he recorded this work for Decca with the Saint Paul Chamber Orchestra. The

Bohuslav Martinů

Le Raid merveilleux, La Revue de cuisine, On tourne!

**Daniel Wiesner, piano. The Czech Philharmonic Orchestra.
Christopher Hogwood.**

Production: Petr Vít. Commentary: English, German, French, Czech.
Recorded: 8/2003, 2/2004, Dvořák Hall in the Rudolfinum, Prague.
Released: 2004. TT: 64:59. DDD. 1 CD Supraphon SU 3749-2 031.

comparison is interesting, and also remarkable is the relationship between the new recording and that made by a special ensemble during the Bohuslav Martinů Festival in Prague, released in a four-disc set by the Martinů Foundation. Even more interesting are the Czech Philharmonic comparisons, i.e. of this new recording with another recording by the same orchestra - from 1969! Lack of space prevents a deeper analysis, but we can allow a brief description of this work. La Revue de cuisine is considered to be a work with jazz elements. We know well that it is actually more a response to period dance music and revue music, albeit showing jazz influence to a certain extent. In any case a good performance requires knowledge and full comprehension of the style. It might be expected that this recording by Hogwood would turn out the best. I am not prepared to say that. Nevertheless, the recording deserves special commendation thanks above all to the fact that it captures not only the suite but the whole ballet. Otherwise, it must be said that all three other recordings of this work are very interesting and stylistically successful. Admirable is especially the older recording by the Czech Philharmonic. It brought together artists - Karel Dlouhý, Jiří Formáček, Václav Junek, Bruno Bělčík, Miloš Sádlo, and František Rauch - whose performance one might not expect to be stylistically appropriate. But the opposite is true! As for the Prague 'festival' La Revue de cuisine, it breathes youth, adorned especially by Ludmila Peterková and Jaroslav Kubita. In places we hear minor inaccuracies, but in the case of this work this does no harm: rather the opposite. From Hogwood's older American recording we expect perfect style with a sort of naturalness, as though it were a matter of course. We are not disappointed, but we clearly sense that in Hogwood's new recording with the Philharmonic more outstanding musicians have come together. Another plus is the recording's good sound quality.

Good sound quality is also an asset in the recording of the second chamber score, Le Raid merveilleux. The delicately inward polyphony and the depictions of motion and machine sounds through classical instruments is outstanding,

and worked through dynamically to the smallest details, for example where the plane flies off into the distance in the third part. The situation is somewhat different with the ballet On tourne!, which involves a large orchestra. In the details everything sounds wonderful and noble. With louder dynamics, especially in the energetic passages, personally I'm bothered by the long resonance time attesting to the fact that the Dvořák Hall was empty during the recording. But this may be a subjective impression. Again we find acoustically and technically interesting passages (such as in the 'Fish Dance') and above all pleasant display of many wind instruments, which in the 'Dance of the Pearl' alternate charmingly with a lyrical weave of strings. Worthy of special attention is a player from outside the Philharmonic - the pianist Daniel Wiesner, who is signed under both La Revue de cuisine and under the not insignificant piano part of On tourne!

All three of these ballets, composed in the same year (1927), are very gratifying to the listener, in places even ravishing, and somewhat unjustly overshadowed by more popular works. For getting to know Martinů's youthful period when he was gradually forming his musical language - a language that especially after the war would grow into such a splendid and distinctively personal synthesis (of which we hear more than one flash already here), acquaintance with these ballets is indispensable! And so this is a recording that is very useful and has long-lasting significance.

Luboš Stehlík

The Bohuslav Martinů Foundation looks after 'its' composer in truly exemplary fashion. During the last decade it has devoted an impressive financial sum to support of recordings. This project of recording three ballet scores will undoubtedly be among those of which the foundation can be justly proud. One aspect of the matter is the simple fact that these works have been recorded, which needs no discussion: listening to the complete La Revue de cuisine will in itself be an extraordinary experience both for Czechs and for listeners abroad. Moreover, the recording was released



Christopher Hogwood

at the time of the Czech Republic's official entry into the European Union, and Supraphon could not have thought of a better gift for the occasion. The second aspect is the performance. It is said that realisation of this project was not easy, but one cannot tell this from the result. The Czech Philharmonic plays excellently and the cantabile passages in particular are magical. This applies especially to the ballet On tourne! (with for example the delicious sound of the oboe and the crystal-clear flute). The orchestra's members also had fun with the other two works - Le Raid merveilleux and La Revue de cuisine. Even the thought-through revue style and jazz moods almost always sound relaxed and light, even if in phrasing, for example, the recording falls a tad short of the ideal. Christopher Hogwood infected the philharmonic players with his conception without forcing it on them, and inspired them to very concentrated playing. Supraphon can rightly be proud of this triple ballet compact disc.

Petr Veber

The set of compact discs which Christopher Hogwood has been coming to Prague to record progressively has grown by one more item, offering three ballet scores. Discophiles have so far known La Revue de cuisine only in the form of the suite, but here we have the whole eighteen-minute work complete in all its musical diversity. And the half-hour-long music for the ballet On tourne! is here recorded on a compact disc for the first time. Le Raid merveilleux, which some know from Nekvasil's remarkable television visualisation, is also by no means a normal repertoire item even though this is not the premiere recording.

Only the score of On tourne!, intended for puppets and animated film, calls for a large orchestra. The remaining two ballets are essentially chamber music, which creates a certain duplicity or even imbalance in the disc's content and a tension in the accompanying information: in the case of the chamber works it is somewhat misleading to say that the Czech Philharmonic is playing. However, the members of that orchestra who play here in a reduced ensemble have come to terms well both with the Charleston in La Revue de cuisine and with the music of Le Raid merveilleux (a mechanical ballet about two pilots who unsuccessfully attempt to fly across the ocean), which is quite fanciful and has a very special mood.

The most challenging task came with ballet On tourne!, which forms the culmination of the disc: here the genre spectrum in symphonic sound reaches from sparkling radiance and massive symphonic bravura, through jazz inspiration and archaic neoclassical cadences, to abstract three-part counterpoint in the wind instruments. We have long known that conductor Hogwood cannot be pigeon-holed as only a proponent of early music, but here again he pleasantly surprises us with the time he must have invested in studying the scores and in rehearsing and leading the musicians in the case of such multifaceted music from the late 1920s. We have plenty of sober expression as well as hyperbole here, with a multitude of transformations and variously-sounding moods, but not parody. We have virtuosity both in individual instruments and in the ensemble playing, an infectious charge of energy, and playfulness - all this shaped in the performance with great erudition and musical gusto.

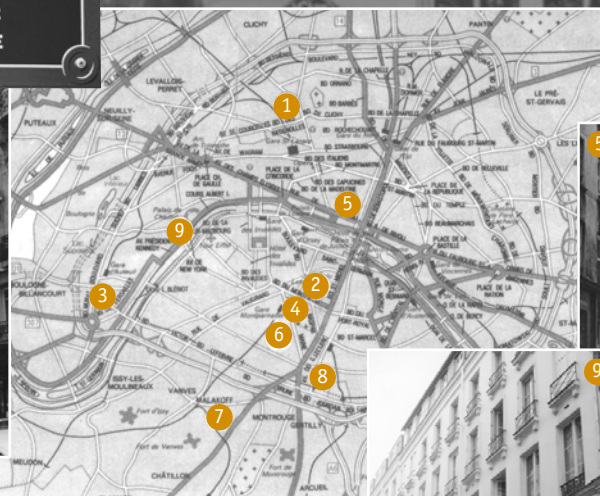
Martinů's Residence in Paris



Martinů in front of Café Le Dôme (1932) © NM-MČH



Rue Delambre today



Martinů came to Paris in October 1923 and stayed there until 1940. The map shows the places where Martinů lived, but it does not include temporary accommodation such as hotels in rue aux Ours, rue Des Dames, rue d'Athenes where Martinů stayed after he came to Paris on 2 October 1923, or Jan Masaryk's flat in rue Jasmin which was at Martinů's disposal when Masaryk was out of Paris. His places of residence are marked with the following numbers on the map (reprinted from Charlotte Martinů's book "My Life with Bohuslav Martinů"):

- 1 172, rue de Vanves (today rue Raymond Losserand), 14th District. November 1932 – beginning of January 1935.
- 2 3, passage Richard, Malakoff. Beginning of January 1935 – October 1935.
- 3 31, avenue du Parc Montsouris (today avenue René Coty), 14th District. October 1935 – April 1940.
- 4 24, rue des Marronniers, 16th District. April 1940 – 10 June 1940.
- 5 3, rue Lechapelais, 17th District. November 1923 – May 1924.
- 6 54, rue d'Assas, 6th District. Since May 1924.
- 7 14, rue de Varize, 16th District (Vladimír Vaněk's flat). Autumn 1924 – beginning of December 1924.
- 8 II bis, rue Delambre, 14th District (Dr. Václav Nebeský's Flat). Beginning of December 1924 – Spring 1929.
- 9 10, rue Mandar, 2nd District. Spring 1929 – Autumn 1932.



Rue Mandar today



Rue Lechapelais today

A present picture of the "Café Le Dôme" in the corner of rue Delambre and boulevard du Montparnasse. Martinů used to visit the Café even when he moved to rue de Vanves.

aces of Paris

Photographs of Martinů's places
of residence today kindly provided
by Sandra Bergmannová.



Bohuslav Martinů,
Charlotte Martinů and artist
Jan Zrzavý in the garden
of the house in rue
de Vanves (1934)
© PBM



Josef Páleníček,
Bohuslav Martinů,
Rudolf Firkušný and
Jiří Muka
in Paris (1938)
© PBM



Martinů and composer Jaroslav Ježek in front of the café
"La Rotonde" close to Martinů's house in rue de Vanves (1928)
© PBM

Martinů in
rue Delambre
(1932)
© NM-MCH

Martinů with conductor
Sergej Koussevitzky

Martinů

in the

Boston Symphony Orchestra's Archives



The situation in Europe leading up to World War II forced Bohuslav Martinů to spend 13 years in America, between 1940 and 1953. But even before his ship docked in New York City, Martinů was known and respected in America as a modern composer. This was largely due to his relationship with the Boston Symphony Orchestra who played the world premiers his *La Bagarre* and *La Symphonie* and the United States premier of his *String Quartet* with Orchestra in the late 1920's and 1930's before Martinů's arrival in the US. These works were played because of the orchestra's conductor Serge Koussevitzky, who enjoyed modern music and liked Martinů's work. They also became good friends, which is shown by the correspondences that took place between the two throughout the years and are documented by the Library of Congress. Through Koussevitzky's leadership in Boston, Martinů was able to get his foot in the door to the American music world. The relationship between Martinů and the Boston Symphony extended past Koussevitzky's tenure with the orchestra. Up until Martinů's death in 1959, Charles Munch, the conductor that followed



Charles Munch

Koussevitzky in Boston and also a close personal friend of Martinů's, continued to conduct and premier Martinů's works. The Boston Symphony Orchestra premiered ten of Martinů's works between the years 1927 and 1960.

On a grant from the Bohuslav Martinů Institute in Prague I investigated the extensive relationship between Martinů and this musical establishment in the Boston Symphony's archives in Boston, Massachusetts. Between June 21, 2004 and June 25, 2004 I traveled to Boston and searched the archives for documentation of Martinů's activities connected to the Orchestra in files of correspondences between people in the BSO's administration, librarian files, newspaper clippings, concert programs, sound archives, etc. What was

found definitively enhances the current known story of Martinů's relationship with the BSO.

The archives in Boston has an extensive microfiche collection of newspaper clippings relating to Boston Symphony Orchestra performances dating from the early twentieth century. This includes records of all ten premiers of Martinů's works by the Symphony. The clippings include reviews by some of the most influential American music critics of the time, such as Olin Downes of the daily *New York Times* and Philip Hale of the daily *Boston Herald*. From the beginning, these reviews show that Martinů's music was extraordinarily well received in America: "This *Bagarre* is exciting...It is fresh, virile music, the ecstatic expression of strength, power, dominance." (*Boston Herald*, November 19, 1927). In 1955, a *New York* newspaper, the *Journal-American*, ran an article titled: "Fascinating Music: Martinů's Work Creates a Challenge to Imagination." (January 13). The clippings offer an interesting depiction of how Martinů's works affected their American listeners and how Martinů was received during his time in America. To go along with these clippings, I was able to collect copies of all of the original programs from the Martinů premier concerts. These include program notes, some written by Martinů himself, which provide a valuable insight into these pieces to any Martinů researcher.

Also of particular interest in the Archives is a manuscript score of the *Fantaisies Symphoniques* (Symphony Number Six) written in Martinů's handwriting and bound by Boosey and Hawkes, the music publishing company that handled all of Martinů's works in America. This score, which is signed and dated by Martinů at the end of each movement, is different from the score that is in the possession of the Martinů Institute and therefore may be an interesting comparison for research purposes. It includes cross-outs and measure changes probably made by Martinů himself. However, from the records kept by the Boston Symphony music library, it is probable that this particular score was only used for performances by the Boston Symphony from 1966 on, and therefore does not include any rehearsal markings by Charles Munch, the conductor who premiered this work with the orchestra, or changes by Martinů made during his presence at rehearsals during his lifetime.

One of Martinů's most important contributions to the Boston Symphony Orchestra was the *Fantaisies Symphoniques*, which he wrote on a commission from the Koussevitzky Foundation in honor of the 75th anniversary of the Boston Symphony Orchestra. This was one of his most extraordinary successes in America. The Symphony administration

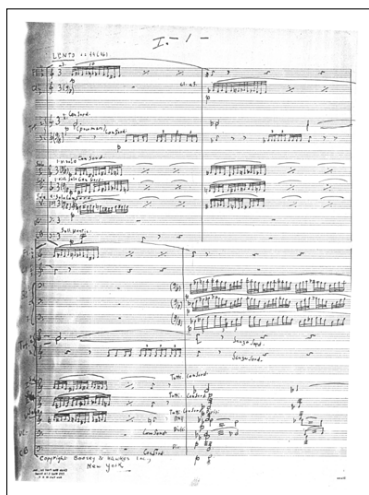
kept a detailed record of each commissioned piece, including Martinů's. An especially interesting finding in the Boston Symphony Archives is a file of correspondences, notes and records relating to this commission. In this file I found such materials as letters and telegrams relating to note and tempo corrections in the original score for Charles Munch and Boosey and Hawkes, the company that was to publish the score at the time of its premier. Since Martinů was in France at the time when this was happening he was unable to be there to manage this process and there are a few correspondences from Martinů himself. In relation to this, there are also correspondences detailing the 1955 Music Critics Circle Award, which was given to Martinů for the *Fantaisies*. The Koussevitzky Foundation, a major proponent of modern music, included Martinů among their commissions once before the *Fantaisies* was written. This was his *Symphony Number One* in 1942. The Koussevitzky Foundation is yet one more interesting connection Martinů had to the Boston Symphony Orchestra.

Beyond these special items, there were many more miscellaneous articles relating to Martinů. This includes many papers such as files relating to Martinů's teaching position at the Berkshire Music Festival, which he held for two summers, 1942 and 1946. These are interesting because one is able to see Martinů's approximate salary from those years as

well as names of the students he had at that time. To look at the Berkshire Festival papers is also very interesting because Martinů worked there alongside such individuals as Koussevitzky and the famous American composer Aaron Copland. There were also photographs present at the archives that the Martinů Institute has not had access to before, including ones with Koussevitzky and Munch. Furthermore, some records of early recordings were also in the Archives, although not as many as there were originally due to a fire in the 1960's at the radio station in Boston that owned these recordings.

My week spent at the Boston Symphony Orchestra Archives was fulfilling and led to exciting discoveries for Martinů lovers everywhere. There were items in the archives that help fill in the gaps in the records held by the Martinů Institute, as well as others that add new and interesting facts to the already well-researched fabric of Bohuslav Martinů's life. I am grateful to the archivists at the Boston Symphony Orchestra, Bridget Carr and Barbara Perkel, as well as the Boston Symphony Orchestra librarian, John Perkel. Without the help and patience of these people I could not have collected all the information I did.

Lillian Guenther



Fantasies Symphoniques,
first page of the manuscript

About the author:

Lily Guenther is a 21-year-old student from Pelham, New York, USA beginning her final undergraduate year at Brown University in Providence, Rhode Island, USA. She is a modern European history concentrator interested specifically in music history and is conducting research on Bohuslav Martinů and the Boston Symphony Orchestra for a senior honors thesis. She became interested in Martinů while studying in Prague during the spring of 2004. This research will be finished in early 2005 and will culminate in a major paper to be completed by April 2005. Lily is also a musician herself; she plays the violin. Lily thanks everyone at the Bohuslav Martinů Institute for their help and continued support in her research endeavors.

For its ninth edition, the Concentus Moraviae Festival, under the enthusiastic and highly professional leadership of its founding director David Dittrich, has chosen four centuries of Czech Music as its exclusive theme and thus taken the name of Czech Dreams.

Harry Halbreich



The Music of Martinů at the Concentus Moraviae Festival

Beyond its usual duration of one month (3rd June to 3rd July), it is going to continue across many European countries until the end of the year with a great number of repeated performances. The programme this year was entrusted to Aleš Březina and as could be expected, the music of Martinů has held pride of place, with no less than 22 works present in 18 concerts out of a total of 38, performed in the most beautiful castles, churches and other cultural centres of some 22 towns, occasionally extending beyond the boundaries of Moravia into neighbouring Austria. This is far more than the founding "thirteen cities" mentioned in the Festival's name.

The programmes were performed by the pick of Czech artists, with a special emphasis on young talents. Martinů's works were mainly chosen amongst his lesser-known (although still major) ones, and whilst it is quite impossible to mention all of them, a few high moments should be emphasized.

The 5th String Quartet (H. 268) is not an unknown piece, of course, but its thrilling performance by the outstanding Škampa Quartet (surrounded by Smetana's and Janáček's Second Quartets, adding up to probably the greatest ever written by Czech composers) proved a memorable experience in the premises of the gigantic Slavonic Epic paintings by Alfons Mucha at Moravský Krumlov (10th June). The next evening, at the Brno Besední dům, the Prague Philharmonic under its new permanent guest conductor Michel Swierczewski thrilled an enthusiastic audience with an exceptional performance of Toccata e due Canzoni (H. 311), the success of which even surpassed the beautiful rendering of Dvořák's Cello Concerto by Jiří Barta that preceded it. Indeed, every time Martinů figured in a concert, it stole the evening. Since the memorable performance under its founding chief conductor Jiří Bělohlávek, this work has really become the orchestra's own, and this masterful chamber symphony, as it may well be called, definitely belongs to Martinů's supreme achievements.

But the greatest revelation of all was perhaps the little known Chamber Music Nr. 1 (H. 376), in spite of its name Martinů's very last chamber piece for ensemble, written within months of his death, and which would deserve far more to be performed under its original title *Fêtes nocturnes*. In its subtle and refined impressionistic hues, this is a last homage to French culture which meant such a lot to the composer. The piece is rarely played because its unusual combination is difficult to put together, but here, at Jihlava's Horácké Theatre (13th June) it was played by some of the country's finest artists Jana Boušková (harp), Jan Talich (violin), Alexander Besa (viola), Jiří Barta (cello), Ludmila Peterková (clarinet) and Karel Košárek (piano), most of whom also participated in other concerts. The reception was particularly warm and David Dittrich received many enthusiastic messages and telephone calls from audience members.

Karel Košárek's piano recital at the Náměšť nad Oslavou Castle (15th June) included some hardly known pieces from the Paris years. Next to the Four Movements (H. 170) and the delightful cycle *Film en miniature*, it featured the short cycle of Four Pieces (H. 205) which I practically discovered at the

Institut Bohuslava Martinů, and which are still unpublished (not for long, I am sure!): four gems in the composer's most irresistible Parisian witty mood. As an encore, we had the brilliant and virtuosic *Obkročák*, the first of the Three Czech Dances (H. 154) from 1926.

Jiří Barta's solo evening, with the excellent participation of pianist Jan Čech, took place at the Rájec – Jestřebí castle on the 22nd June and after a fiery performance of Petr Eben's dramatic *Suita balladica*, it ended with Martinů's Third Cello Sonata (H. 340), the most lyrical and possibly most "Czech" of the three, in the new critical edition by Aleš Březina, which restores the cello's authentic part, hitherto only known through the heavy editing of its first performer František Smetana.

Another memorable discovery was to hear the delightful Harpsichord Concerto (H. 246) of 1935 in its authentic version with nine solo players (rather than chamber orchestra), a shape in which its joyful and spring-like nature is fully revealed, especially in the excellent performance of Monika Knoblochová (who opened the evening with Martinů's late Harpsichord Sonata H. 368), assisted by a fine team of young players conducted by Michal Macourek (Moravský Krumlov, 25th June). And the following day, Vladislav Borovka, an oboist of unusual talent, ravished us with the unique Oboe Concerto (H. 353), surrounded by the Pardubice Chamber Philharmonic under Jan Talich (Mikulov Castle). But I almost forgot to mention the elegiac Viola Sonata (H. 355) played by Alexander and Petra Besa (Slavkov, 6th June), and the powerful Piano Sonata (H. 350), in a very strong programme featuring Schulhoff, Oldřich Korte (whose lone Piano Sonata remains a masterpiece) and Klement Slavický's daunting and dramatic Etudes and Essays, showing the young Barbora Sejáková to be the most promising talent of the upcoming Czech Piano Trio whose name (Bergerettes) was my idea. (Velké Meziříčí, 7th June.) At the time of writing I still have to hear Šárka Čurdová – Trompé and Alice Rajnohová performing the joyful Flute Sonata (H. 306) in Rájec – Jestřebí, 2nd July). Thus the merry calls of the Whippoorwill shall bring this most comprehensive Martinů survey of the year to an exhilarating end.

Harry Halbreich

Martinů

at Great Barrington 1946



Louis Lane

Dear Mr Terian,

I regret the delay in answering your letter about my reminiscences of Bohuslav Martinů ... the details would be boring.

Shortly after getting out of the Army in WWII, I applied to attend Tanglewood in 1946 to study with Copland. His class was full, and I was assigned to Martinů's class. I was disappointed, and could not find any recordings of his works in the University of Texas Library at that time. But his students were asked a month in advance to send two or three of their scores for Mr Martinů to have an idea of what we could do, and so I was hopeful. At my first lesson, he asked me where Texas was, and wanted me to sing and play a folk song of the region for him. I barely managed to do *Home on the Range*, which he seemed to enjoy, and then he asked for a piano piece of my own, which he liked less, it seemed. Then he said "I want to see all of my students the first day, and will come tomorrow night when I hear you are to perform your sonatas for flute and piano and oboe and piano". The following day at my second lesson, he said "I misjudged your pieces by reading them. They are better music, and better put together than I thought when I first read them. But what you left undone in the way of developing your motives more is very dangerous. You are now 22 – when you are 44 probably ideas won't come so easily, so I must now start to teach you how to develop musical material. I have written down for you four 3-note motives. I want you to make a piano piece out of them, and nothing else."

What a shock that was! I had to struggle desperately to do what he asked, but at the next lesson, he said "You see yourself what can be done with little. That is what we will work on together this Summer."

Unfortunately that second Saturday night, he went out to have a smoke on the terrace, and in the dark stepped right off it, striking his head on the edge on the way down. He was taken to the hospital, and Nikolai Lopatnikoff was asked by Koussevitsky to come and take over Martinů's class. He was also a gifted man, in his way – an excellent pianist, and he played us his recently published Sonata in E brilliantly. But he was not a very interesting teacher, and when I heard that Mr Martinů was having a few visitors, I managed to go and see him. I found him in bed, with a large board propped on his knees, a pillow behind his bandaged head, composing with a pen (ink) on a 24-staff music paper. He was happy to have some company and wanted to know what I had been working on. By now I was working with 4-note motives, and showed him a short piano piece so worked out. I was lucky enough to have two more sessions with him before he left Tanglewood. I asked for and received his New York address and telephone, in case I got to New York the next season, when I would be studying at Eastman in Rochester. I asked him what he was composing in bed, and he said "An alternative movement to one in my Fifth Symphony which I don't like so well."

What I learned from Martinů in those few short sessions provided me with the material on which I lived as long as I remained a composer. When I won the contest to be an Apprentice-conductor the next year in Cleveland with George Szell, Szell said to me as he congratulated me, "Probably I am not doing you a favour; you will probably do as I did – I used to be a composer, but stopped when I became a really skilled conductor." And so it happened.

However, in the Spring of '47 I went to New York for a seminar at the Mannes School, and of course, called and went to see the Martinůs in their small but pleasant apartment. I showed him a six-minute overture which I had written at Eastman, extensively using Martinů's ideas of development. He was exceedingly pleased as I played what I could of it on the piano, but after congratulating me said, "I only suggest that you consider shortening the fugato on the return of the main theme – it is psychologically inappropriate". Martinů was right – he spotted the weakest point immediately, so I found a shorter and better way to lead to the coda. This has remained the only one of my pieces which I still enjoy conducting, or having some other conductor lead it.

This has been all too long, but as you may gather, I have the very highest idea of Martinů as a musician and a teacher. I have conducted a few of his pieces, and played other chamber music of his, but have been twice really disappointed when Firkušný had to cancel, because of illness, a performance I had scheduled with him in Atlanta including Martinů's Second Concerto. Josef Suk also cancelled a year or so later a performance of the Violin Concerto with me here. And for the last ten years, I have not directed a single line of his works, which I regret.

Very best wishes to you, and the International Bohuslav Martinů Society. I greatly hope that the 21st century will bring a few more of his works back into easy public acceptance in this country.

Sincerely,

Louis Lane, c. 1947

Reprinted from the Dvořák Society Newsletter, No. 68/ 2004

Some years ago I was in correspondence with Louis Lane, then conductor of the Atlanta Symphony Orchestra, about some enterprising albums he had recorded for the American Columbia label in the 1960s. More recently it came to my attention that he had been a member of the Martinů composition class at the Berkshire School of Music in 1946. I was able to make contact with Mr Lane again and ask for his recollections of that ill-fated event.

Some rather conjectural descriptions of the events at Great Barrington have been published but as far as I am aware Mr Lane's is the only account to appear in print by someone who was actually there.

Greg Terian

Bohuslav Martinů's

Continues from page 6

means a simple and unequivocal decision. He continued to consider the trip even when he received letters from various acquaintances at home who indicated to him with the greatest discretion that this was not a suitable time for a return home. That was the only thing that truly tormented Martinů during this period, although he did have other concerns: his ailing hand, a shortage of tracing paper, and reworking *The Greek Passion*. He accepted news of the death of friends and acquaintances with admirable composure, and was a support for Rybka.

His greatest problem was how to write home communicating his definitive decision that he would not come this year either. He realised that, to avoid harming anyone, he couldn't write the real reasons openly: 'As you know, it's impossible to write nothing. [...] Over there they'll lace it into a straightjacket again and so I don't know how to tell it to them.' He analysed the whole situation in every letter and formulated his fears more and more concretely. Gradually he tried to come to terms with the idea that he would not see his brother again in this world. He invited his sister Marie for a visit although in this case, too, he didn't believe it would come about: 'But whether they'll allow her to cross the border now - that is another question. You know they'll be enraged and if they had somebody else they would certainly ban performances of my works again.' As he confided to his friend, in the end it was indirectly confirmed that his decision not to go had been correct. But that could not give him inner satisfaction. After his brother's death he of course regretted that they had not been able to meet, but again he reviewed the whole situation and reconciled himself with fate.

What was worse was that he didn't know what would become of his sister - he said she didn't want to write about it. He knew she would try to keep the house for herself, and for him when he returned some day, however Martinů rejected this idea unequivocally: 'But it looks as though it's unlikely that I shall return - maybe only for a short visit. Certainly I would hardly settle in Polička.'

In the letters from the final period there are interesting statements by Martinů about new compositional trends. These tend to be only lightly- and wittily-described impressions of an aging composer, without a trace of bitterness. In December 1957 he wrote about Arnold Schönberg and his pupils: 'One can't listen to it, to be sure, but because it's said to be modern all other things that have a C major chord are now [in English] 'out of fashion'. A half year later, when he was about to take a vacation and mainly wanted to have a rest from composing, we find another statement in a letter to Rybka: 'I've scribbled enough already, and if that new music with twelve tones is going to prevail now

Letters to Frank Rybka

then the coming generations have a treat in store for them. There's plenty of it here and one thing worse than the next. Well, we don't need to talk about that - we won't be listening to it anyway.'

In Martinů's dating of his New Year's Eve letter in 1958 he evaluated the whole year: 'The Last Day of the Rotten Year 1958.' There were indeed many sad events that year: his aborted trip home, his brother's death, health problems culminating in a stomach operation, and also complications with *The Greek Passion*. Surprisingly, the letter continues in a positive mood: he was glad to receive the news his friend had sent, since the operation he felt much better, they had spent a lovely Christmas at the Sachers' home, and the first performance of *Julietta* in German was coming up (at Wiesbaden on 25 January 1959). An important bit of news was that he had received telephone calls from Prague because it had been decided to present *Mirandolina* in the next Prague Spring Festival: 'And they're promising me the moon, calling every day. That Sebánek - do you know him? And they always call in some old acquaintance of mine so we can chat.' And the year 1959 began with a positive letter: *Julietta* had scored a tremendous success in Wiesbaden, likewise the *Fantasia concertante* in Berlin, and about four theatres were seriously interested in *The Greek Passion* 'So it seems that my music is only now beginning to be understood and people like it.'

In his last letters Martinů discreetly asked his friend from time to time about his own 'former love' Roe Barstow, because due to Charlotte's 'censorship' he couldn't send her a letter directly. He never mentioned her by name. In March 1959 he asked Rybka mainly to dissuade 'her' from making their correspondence public. Neither he nor his heirs would ever give permission for that, so what she should do was burn it! (Deposited with the Swiss authors' rights protection union, 'SUISA', is later correspondence among Charlotte Martinů, lawyers of SUISA, and Roe Barstow, in which not long after Martinů's death this situation was dealt with at Charlotte's instigation. Roe, however, said that in view of the intimate nature of the correspondence she never intended to do anything of the sort.)

A letter from May 1959 lacking an exact date is still full of impressions and news and is written, like most of Martinů's letters to Rybka, in an optimistic mood, even though in one paragraph his disgust at reviews he had read in *The New York Times* is clear, and in another his disappointment in communication with Prague, because one could not rely 'on them'. The last two letters contain only the most important information in the briefest possible form: the Martinůs were leaving Nice and go-



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Notes:

¹ Olga Schneeberger was an intimate friend of Martinů whom he met in Alassia, Italy in 1952. Their correspondence was very frequent from that time on. In 2002 Franz Geroldinger found Martinů's letters to Ms. Schneeberger in her possession.

² Paul Sacher was a Swiss conductor and patron. He founded the Basel Chamber Orchestra, with which he regularly performed works of Martinů. Today the archive of the Paul Sacher Foundation in Basel contains manuscripts for a significant number of Martinů's works including for example the *Concerto grosso*, H. 263, the *Double Concerto*, H. 271, and *Gilgamesh*, H. 351.

³ "Tonda", Antonín Svoboda, an engineer who the Martinůs and Rybkas knew from the 1940's in the United States. Svoboda moved with his family back to Prague in 1947, and thereafter was trapped, unable to leave CZ. His son, Tomáš, showed talent towards being a composer. There was an effort made to find a way for him to leave Czechoslovakia on a visit to study with Martinů in Rome. It never worked out. The Svobodas finally were able to leave Czechoslovakia as a family and returned to the US around 1964.

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ing to a well-known medical specialist in Switzerland. He pro-mised to write all the news next time. On 12 July 1959, however, there was not much to write. After six weeks spent in hospital Martinů finally got to a typewriter and wrote his friend at least a brief (and final) letter. After that we find his signature only on a postcard that the Martinůs sent to Frank Rybka jointly with Frank's son 'Jimmy' (F. James Rybka) when

they met in the hos-pital in Liestal, Switzerland where Martinů was being treated. The file of letters closes with a telegram from Charlotte dated 29 August 1959 reporting her husband's death.

Livia Krátka

Edited for factual precision by Lucie Berná, Zoja Seyčková and James and Boris Rybkas



About Smetana and Berlioz

Martinů on Smetana

Much has already been written about the relation of Czech music to expressions of nationalism. Bedřich Smetana has always been a shining example, having laid the foundations for Czech music. He remained that also for succeeding generations, who always found support in him because of his beautiful relation to art. Smetana and Dvořák form the starting point for our whole musical literature.

You will object: this is all lovely, but is not decisive for us as regards the music. You can decide for yourselves after the performance of *The Bartered Bride* at the Opéra Comique. Although musical opinions and perceptions have changed greatly of late, there are works that are not affected by time and *The Bartered Bride* is one of them. This pure, clear music, filled with *joie de vivre* and the joy of gushing tones, this heartfelt and of course human utterance cannot age; you

will find out for yourselves what musical freshness this work has retained.

Prague was once a focal point of world interest with its Mozart premieres. It's no wonder that the influence of that adored composer has been great. For Smetana's music, too, Mozart was a source; there can be no better and more beautiful source for a composer of such individuality as was Smetana. And Smetana's musical language was Czech - for the first time Czech. These are not national songs but national song itself. This is the first Czech folk opera, and the folk received it with open arms. This did not happen all at once, to be sure - the time was not completely ripe for this - but the beauty of this music was soon recognised and Smetana's bequest became the property of the nation.

I should also like to mention the opinions given in some French analyses

It is a great pleasure for me to contribute these few lines to your publication in regard to the performance of *The Bartered Bride* in Paris. I am a composer and not a historian, and I won't speak about history but rather about music - about Smetana and why he is so dear to us. [...]

regarding the influence of Franz Liszt, who was a great friend of Smetana. I don't know whether the present musical generation can well imagine itself in the revolution of romanticism that seized the world at that time. In my opinion there were various ideas 'in the air' at that time, too, with which each composer seeking progress had to come to terms. In the present musical revolution we see how some of the same ideas are emerging quite independently in the most varied parts of Europe. This is simply an imperative of the time.

I am not even mentioning the influence of Richard Wagner, for which Smetana was strongly rebuked especially in the Czech lands. This is probably the same phenomenon as when now Igor Stravinsky is sought in every composition departing from convention. But a composer who had a strong influence on Smetana in my opinion was Berlioz, for whom Smetana was the most zealous promoter in Prague. Berlioz's concert appearances made a completely revolutionary impression on Prague. But again we are not dealing here with a musical influence on Smetana: the temperament and musical style of these two composers are very remote from each other. Decidedly, however, Berlioz affected Smetana through his rash boldness, his strongly revolutionary character. The enthusiasm aroused in Prague by performances of Berlioz's works had to be all the stronger in the case of Smetana, who was seeking and feeling in parallel. Smetana, however, did not have that stormy temperament. He had a different idea, the greatest he could have, namely to give the nation its own music. That was a goal very self-conscious and difficult to achieve, which Smetana pursued doggedly to the end.

Comoedia, 25 October 1928

And so - based on witnessing the events myself I must decidedly deny that which was proclaimed already just after the opening performance - that *The Bartered Bride* was forced on the Opéra Comique. That is a great error, as it is also an error to suppose that any of the French who were involved demands some sort of gratitude from us. Not at all. Matters took as natural a course as they could. Those who came to the project later, when the work was already being rehearsed, must also confirm that the respect for the work and the love with which it was rehearsed cannot have been 'forced'. The Opéra Comique met its

Lesso

obligation and does not expect from us any pose of 'gratitude'.

Why this opera was not performed long ago, however, is a different question, which has now been taken up by the whole community of critics in Paris. But it does not seem proper to me to lay all the blame on another. It is like when someone remains silent and stands in a corner and then complains that nobody notices him. And I should like to correct that ingrained notion that everything that is above average always finds its path and its success on its own. This is not always the case. Even a good thing has to be made known. I can immediately give the example of Janáček - certainly an above-average phenomenon - and how long it took with us, his own nation, and how quickly Universal Edition in Vienna managed to win a place for him all over the world! Besides, there are things that are above average for us but are not so in the whole of world happenings. And don't imagine that we have now bowled that Paris over with our culture. Paris has recognised all the beauties of the work and recognised that our culture did not begin yesterday, but this is not to say it will have nothing to do other than make sure it comes to know us in detail. This is our duty - to know how to stand up and assert ourselves in the appropriate place.

But let us pass now from our laments to deeds. In the first place: the work of the Opéra Comique as concerns the musical rendition and casting is first class; the sets brought in from Prague are very weak. In the second place: in Prague people had no problem getting agitated and passing out advice, but when it was time for the opening performance almost nobody came to see how it actually looked. At least from the 'leading' musical personages there was nobody there. So this does not seem to me sufficiently consistent.

If I am to turn to more happy matters, then that would be the musical rendition of *The Bartered Bride*. I can assure you that it is absolutely vital and sincere. It is not in our tradition, but it lives its own life. I like this new Parisian tradition because it is simple, natural, and logical and springs

The Paris performance and success of *The Bartered Bride* confirms anew this work's vitality.

I assume that this success has been commented upon in the daily newspapers, and in the present article

I wish only to correct some myths about the performance of this work on the Paris stage. [...]

ns from The Bartered Bride

from what is written in the score and the text. I cannot expect a French orchestra to play in a Czech style, because it will never achieve that ardour in the strings that a Czech orchestra has. But I will be convinced by true life on the stage. *Mařenka* in Paris is different from *Mařenka* in Prague, but she is beautiful in her simplicity. The most characteristic figure is *Vašek*, who has really had a sort of standard tradition in our country. And all at once a first-class performance appears in Paris that is new, completely distinctive, and completely different. I am not saying that our *Vašek* is less valuable. On the contrary he is splendid, but one can see that it is not so easy to create a standard in a character type once and for all.

I should like to emphasise the great sense of artistic responsibility of all those involved in the whole project, and also the fact that it is possible, actually necessary, to find one's style, but that it need not be precisely the style dictated by the Czech tradition. To drive tradition so far is - I think - a little bold, after all. I don't want to insult tradition in any way, but there are certain things that have become completely mechanical without contemplation as to whether they are correct or not. And so it is entirely meaningless if someone gets upset that *Kecal* did not take the prescribed number of steps or did not open the umbrella at the right moment. And there is no reason to expect our tradition from foreign actors. Our demands cannot go so far that this whole ensemble including music would be forced along one line. But what we can expect is that all the values of the work be captured, that a work be created that is alive. And I can report with pleasure that this interest and understanding and the effort to reproduce the expression called for in the score are present in a theatre that has completely different opinions on many matters. On the whole it can be said that the characters are not so striking as with us (especially as concerns the comic roles), but on the other hand everything



Opéra Comique

is performed with great taste, somewhat as though behind a veil. The folk scenes, the dances, and the comedians are much more lively, in constant motion, giving the stage real merriment.

If we take a closer look at the matter, we shall see that the success of *The Bartered Bride* is not so simple. One must consider that the environment in which the work is presented is very different from ours and that it can easily encounter incomprehension that need not be the fault of the work. The whole style of French expression runs along different lines, and *The Bartered Bride* is a work that is classical, thus seemingly not conforming to today's opinions. Everything that binds us to *The Bartered Bride* need not have even one hundredth the value for the French. There is also the factor of a certain distrust of a foreign work, which is quite logical given the opinions of the French, and especially distrust of official propaganda, also understandable because all nations seek to assert themselves this way in Paris, whereas the French accept the work and not nationality. In this case *The Bartered Bride* was a happy combination of the tenth anniversary of our independence with the good idea of a festive presentation that was a major social event of Paris and served as great promotion, both cultural and political. Otherwise, in artistic terms the fact that the production coincided with the anniversary played no role, either with the audience or with critics. All who made this presentation possible can be satisfied, and all of us as well, that this work so dear to us has finally been performed in that sceptical Paris. Only I cannot rid myself of the impression that it was not Paris but Prague that in the end was sceptical.

And the lessons from *The Bartered Bride*? Complain less and strive more to assert one's opinion and do what one can do.

Přítomnost (The Present) V-1928,
No. 44.

The first meeting of the editorial board for the Complete Critical Edition of the Works of Bohuslav Martinů in 2004 was held on 21-22 May, again in the premises of the Bohuslav Martinů Institute at the address náměstí Kinských 3 in Prague 5. It was attended by the chair of the editorial board Aleš Březina as well as Klaus Döge of the Richard Wagner-Gesamtausgabe, Jarmila Gabrielová of the Charles University Institute of Musicology in Prague, Kateřina Mayrová of the Czech Museum of Music in Prague, Daniela Philippi of the Musikwissenschaftliches Institut in Mainz and the Christoph Willibald Gluck-Gesamtausgabe, Sandra Bergmannová of the Charles University Institute of Musicology in Prague and the Bohuslav Martinů Institute, musicologist for Schott International in Mainz Rainer Mohr, Marie Karlická of Panton International in Prague, and expert consultant Jan Matějček of Toronto, Canada.

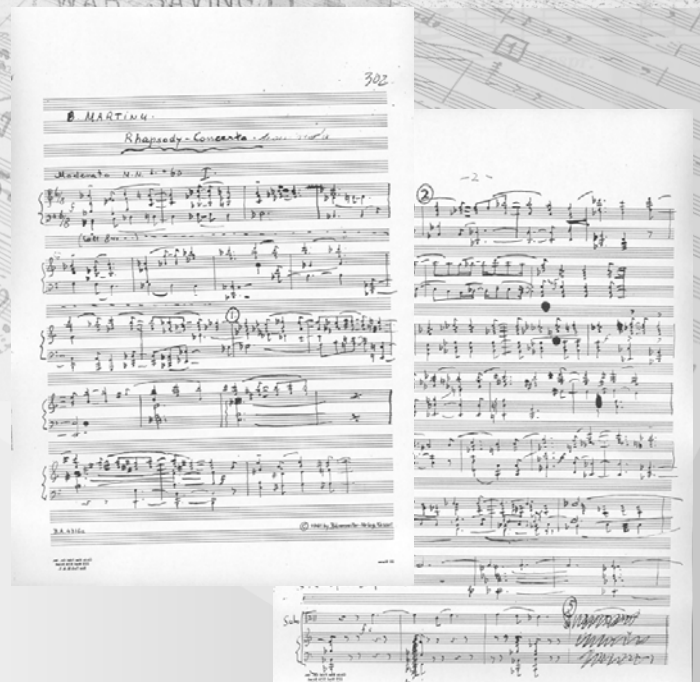
Report on the May Meeting of the Editorial Board

Unlike the December meeting, this gathering was not open to the public and there were no papers presented. The main goals were to establish the definitive version of the Editorial Principals and to discuss organisation of editorial work. There were some changes in the composition of the editorial board: Alan Houtchens and Jana Honzíkova had asked to be relieved of membership, and Aleš Březina's motion to accept musicologist and specialist in Czech music Jan Smaczny of Queens University in Belfast as a new member was approved unanimously. Much time was devoted to discussing possibilities for financing the project: applying for a grant from funds of the European Union, approaching possible patrons abroad, recruiting sponsors among large Czech firms, etc. Final revision of the Editorial Principals prepared by Aleš Březina fully occupied both the morning and the afternoon sessions on Saturday. Changes pertained mainly to making some formulations in the preamble more precise, division of Martinů's oeuvre into volumes, and the section discussing the form of the musical text in association with changes made by the editor.

As in December, the meeting was complemented by evening cultural events - this time concerts of the Prague Spring International Music Festival.

The next meeting is planned for the first half of 2005, if possible in association with some special event pertaining to Martinů. The agenda is expected to be discussion of the first volume of the edition.

Lucie Berná



Martinů News

ANNIVERSARY

On 28 August 2004 we commemorated the 45 anniversary of Martinů's death. He died in the canton hospital in Liestal near Basel and he was buried at Schönenberg; in 1979 his remains were transported to his native Polička.

APOLOGY

The editors apologise to Kateřina Mařová for an error printed in her article titled 'Correspondence of B. Martinů in the Music History Department of the Moravian Museum in Brno' on p. 16-18 of the 1/2004 issue of our Newsletter: Martinů made the acquaintance of Vítězslava Kaprálová in Prague, not in Paris.

NEWS FROM BOSTON

In our last issue we published a short report about the awarding of a Bohuslav Martinů Foundation Medal by Dr. Jakub Skalník, former mayor of Polička, to the Boston Symphony Orchestra (BSO). The medal was presented at a concert on 13 Febr. 2004 when the BSO was conducted by Gennady Rozhdestvensky, with his wife Viktoria Postnikova as soloist in Martinů's Piano Concerto No. 4, 'Incantation'.

We should like to take this opportunity to thank once more our dear long-term

*Jakub Skalník (left) and
BSO Chairman Peter A. Brooke*



supporter Greg Terian, a founding member of the IBMS, at whose instigation the medal was awarded. An article Mr. Terian wrote for the BSO Newsletter led several local fans of Martinů's music to express an interest in joining the IBMS.

PRIZE

At the thirty-second annual Youth Forum Festival in Karlovy Vary, Czech Republic a special prize was awarded to the Smetana Trio, composed of Jana Vlachová, Jitka Čechová, and Jan Páleníček, for all-around perfection and spontaneous conception of works by Antonín Dvořák, Bohuslav Martinů (Piano trio No. 2 in d minor, H. 327), and Bedřich Smetana. Don't miss the concert to be given by this splendid ensemble in the upcoming Bohuslav Martinů Festival, at 7³⁰ PM on 8 December 2004 in the Lichtenstein Palace in Prague!

THE GREEK PASSION



In early May 2005, at the time of the orthodox Easter, the first version of the opera *The Greek Passion* will be performed in Thessaloniki, Greece. Stage direction and sets will be by the internationally-renowned British operatic stage director Pamela Howard. You can find samples of costume designs and additional information at <http://www.pamelahoward.co.uk/greek/greek.htm>

JUBILEE

Forty Years of the Martinů Piano Quartet

This year the Martinů Piano Quartet is celebrating its fortieth anniversary. We published a detailed article on this ensemble on pp. 4-5 of our September-December 2001 issue under the title 'Forty Years with the Name Martinů'.

LECTURES AND CONFERENCES

On 21 September 2004 Aleš Březina of the Bohuslav Martinů Institute participated in the annual congress titled 'Musik und Kulturelle Identität' in Weimar, held by the Gesellschaft für Musikforschung (Music Research

Society) of Germany, presenting a paper titled 'Preamble to the Complete Critical Edition of the Works of Bohuslav Martinů' in Section C-27: 'Editions of Musical Monuments and Use of Computer Technology in Musicology'.

CHANGES AT THE MARTINŮ INSTITUTE

On 31 August we bade farewell to musicologists Kateřina Záhorová and Pavel Mužík, who had been working with us respectively on editing conference proceedings for publication and on digitalisation and public relations. Since

1 Sept. Eva Velická has been working in the Institute again: she has partially taken over digitalisation and editing of conference proceedings from her predecessors, and will also be helping to prepare the Complete Critical Edition.

OBITUARIES



Jiří Tancibudek
(5 March 1921 - 1 May 2004)

This well-known Czech oboist living in Australia died suddenly during a flight to Vienna on 1 May 2004 at the age of eighty-three. He had emigrated in 1950 to Australia, where he became first oboist with the Victorian Symphony Orchestra in Melbourne and a professor at the University of Adelaide. Martinů dedicated to him his Concerto for Oboe and Small Orchestra, for which Tancibudek was the instigator and first performer. You can find further information on him in Janice Stockigt's article 'It Was a Dream for Me to Have a Piece by Martinů' on pp. 16-18 of our May-August 2002 issue. The Martinů Institute also has a video recording of a discussion session with Mr. Tancibudek held when a Martinů Foundation Medal was awarded to this great artist and humble and kind human being.

Nora Grumlíková (1930 - 2004)

The prominent Czech violinist Nora Grumlíková has died at the age of seventy-four. In later life a sought-after pedagogue, she was a graduate of the Academy of Performing Arts in Prague and the Royal Conservatory in Brussels. Starting in 1951 she performed frequently and made many recordings both as a soloist and as a chamber player, premiering some works (primarily by composers of the twentieth century). In 1973 she made the first and so far only recording on the market of Martinů's Concerto for Violin, Piano, and Orchestra. (A second recording with violinist Bohuslav Matoušek, pianist Karel Košárek, and the Czech Philharmonic under the baton of Christopher Hogwood was made in the spring of 2004 and is waiting to be released on the Supraphon label.)

Ms. Grumlíková interrupted her promising career as a performer and became an internationally-renowned pedagogue - at first at the Prague Conservatory starting in 1960 and then at Prague's Academy

of Performing Arts starting 1967. She trained dozens of outstanding performers including for example Gabriela Demeterová, Oldřich Vlček, Čeněk Pavlík, and Ivan Ženaty.



Vilém Tauský
(1910 - 2004)

(written by Eugen S. Wolf)

The Czech conductor and composer (harmonica and oboe concertos, symphonietta for full orchestra, orchestral suites, chamber music, and arrangements from music by Leo Fall) died 16 March 2004 in Bromley, Kent, England. He was born at 20 July 1910 in Přerov, Moravia and was distantly related to the composers of operettas Leo Ascher and Leo Fall.

He studied at the University of Brno, the Janáček Conservatory and in Prague, starting his career at the Brno Opera, first as répétiteur and then making his début as conductor with Puccini's "Turandot". He liked the music by Janáček, but also all the music from Bohuslav Martinů. His particularly favourite work was the ballet "Špalíček", H. 214. He knew Martinů well in Paris in 1938 and Martinů recommended Maestro Tauský to the Monte Carlo Ballet where he became conductor.

1939, when he joined the Free

Czech Army, Martinů obtained all the instruments for him for the army band. Martinů also wrote the Field Mass, H. 279, for Maestro Tauský, but there was no time for them to play it, so it eventually received its premiere later under Rafael Kubelík's baton in Prague 1946.

In 1955 Tauský conducted all six of Martinů's symphonies for the BBC and was able to renew his friendship with the composer as a result.

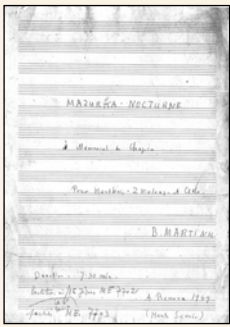
Back to 1939: This year Tauský came to Britain and saw wartime service as a conductor for forces concerts. Then he developed to an asked conductor as well for the British opera houses as for the BBC, National Opera School (1952 - 67), Phoenix Opera (1967 - 75) and many, many others.

He has published an autobiography (London, 1979) and "Leoš Janáček: Leaves from His Life" (1982).

Tauský was made a Freeman of the City of London in 1979.

MANUSCRIPTS - NEW DISCOVERIES

Complete Autograph of the Quartet Mazurka-Nocturne



Sotheby's auction house recently offered the first four pages of the autograph manuscript of Martinů's Mazurka-Nocturne for oboe, two violins, and cello, H. 325, whose whereabouts had been unknown. The Martinů Institute had only an incomplete copy of this manuscript from the holdings of the Max Eschig publishing house, with these four pages missing. Unfortunately the Foundation did not succeed in purchasing the four missing pages, but thanks to the kind mediation of Sotheby's it was possible to acquire a copy from their new owner; the copy is now deposited in the archive of the Martinů Institute.

The first pages of the manuscript Mazurka-Nocturne



First Movement of the Sixth Symphony in the BSO Library

Lillian Guenther, a student writing a thesis on the topic of Serge Koussevitzky, visited the Boston Symphony Orchestra (BSO) Archive and the BSO Library where she discovered among other things the autograph of the first movement of Martinů's Fantaisies symphoniques - evidently the first version of this movement. Negotiations are currently underway with employees of this library regarding acquisition of a copy of this autograph as well as other valuable sources for the Martinů Institute. You can find more information about the research in Boston on page 14 - in the article Research in BSO Archive.

'Ples Loutek' in Two Versions

While digitalising the piano cycle Loutky 3 (Puppets 3), composed in 1914, Sandra Bergmannová - Šrnková discovered significant differences between the manuscripts and the printed versions in the last piece, Ples loutek (The Puppet's Festive Ball). The autographs deposited in Prague's Czech Museum of Music and in the Bohuslav Martinů Memorial (probably a fair copy of the version in the CMM) are almost identical in content, but both published versions (Prague: Chadim, 1922 and Prague: Supraphon, 1959) contain a different middle section and shortened final section of this piece.

The Estate of Jan Löwenbach

F. James Rybak has informed us that the library of the University of San Diego in the USA has in its archive the papers left by Jan Löwenbach, an attorney and friend of Martinů. On the internet we found the following information:

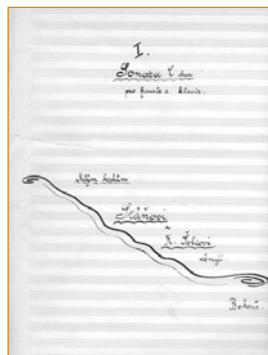
The Jan Löwenbach Papers
5 linear ft., 1948-73

Dr. Jan Löwenbach (1880-1972) was a native of Czechoslovakia who resided in the United States from 1941 until his death in 1972. He was a Czech music critic, writer, and attorney. The Papers contain information on persons such as Bedřich Smetana, Antonín Dvořák, Leoš Janáček, Max Brod, and Bohuslav Martinů. The Papers also include newspaper clippings, autographed scores from composers, and personal papers of Löwenbach (correspondence, manuscripts, books, pamphlets, and photographs). The Martinů Institute is presently negotiating with employees of the library regarding the possibility of acquiring photocopies.

The Papers of Karel Šolc

The Martinů Foundation has purchased from the heirs of Karel Šolc, a pianist and friend of Martinů, the portion of his papers pertaining to Martinů. It includes among other things the following autographs and other manuscripts:

The piano piece Bez názvu (Untitled), H. 141, written in Martinů's hand. This piece is published by Panton, but until now the whereabouts of the autograph were unknown.



Sonata in C major for Violin and Piano, H. 120. In Martinů's hand, with dedication on the title page: "To dear boys, Stáňa [Novák] and K. Šolc, from Bohouš".

Nonet No. 1, H. 144. Manuscript copy of the piano part for the whole work written in another hand. Until now only the third movement of this work was known; based on this piano part we can now form at least a partial idea of what the whole work looked like.

The Foundation has also acquired Martinů's interesting letters to Mr. Šolc along with further individual letters to Mr. Šolc pertaining to Martinů and his music written for example by Zdeněk Zouhar, Václav Holzknecht, and Jan Panenka.

Letter to Mrs. Olga Hrubanová

From Mr. Roland Kupper, our long-time devoted supporter, the Martinů Institute has acquired a colour copy of an important letter from Martinů to Mrs. Hrubanová, the dedicatee of the Písničky na jednu stránku (Songs on One Page). From it we learn among other things the more precise time of composition of this work. We knew only that it was composed in 1943, but now we know that it most likely came into being shortly before this letter was written, meaning in late February and/or early March that year.

The League of Composers

With help from Irena Kovářová of the Czech Center in New York the Martinů Institute has acquired copies of six letters that Martinů wrote to Mrs. Elizabeth Sprague Coolidge at the League of Composers in New York between 1927 and 1949. The originals are deposited in the New York Public Library at Lincoln Center.

Title page of the autograph of Sonata for violin and piano, H. 120.

NEW BOOKS

Martinů's Mysterious Accident

Essays in Memory of Michael Henderson

Edited by Michael Beckerman

STUDIES IN CZECH MUSIC No. 4

Michael Henderson was in the midst of writing a new biography of Bohuslav Martinů when he was struck down by illness. In this volume of memorial essays an international group of writers continues Henderson's work by looking closely at aspects of Martinů's life and compositions. Since Brian Large's biography written more than a quarter century ago, there has been no book dealing with this prolific and fascinating figure. The essays in this collection range from analytical explorations of Martinů's 2nd Piano Concerto to an investigation by Henderson of Martinů's mysterious accident which almost ended his career in the late 1940's. Martinů's relationship to governmental authority is examined, and such lesser-known works as The Strangler, written for Martha Graham, are brought to vivid life. Contributors to this volume include Michael Beckerman, Judith Mabary, Aleš Březina and Jan Smaczny, and there are several essays by Michael Henderson which deal, in particular, with the relationship between Martinů and his muses.

This book will be issued by Pendragon Press in the nearest future (\$60.00, ISBN 1-57647-003-2)

Můj život s Martinů (My Life with Martinů)

by Charlotte Martinů, published by Bärenreiter, is enjoying great interest on the part of readers. Negotiations are underway regarding possible translation of this book into German.

The next volume of the encyclopaedia

Die Musik in Geschichte und Gegenwart

Volume 11, published by Bärenreiter and Metzler,



is now on the market! It contains a detailed article on Bohuslav Martinů by the Swiss musicologist Ivana Rentsch. In addition to a complete list of Martinů's works including Halbreich numbers we find here an updated bibliography containing books about Martinů, studies of his works, articles in anthologies, etc. We congratulate Ivana on completing her dissertation titled Anklänge an die Avantgarde. Bohuslav Martinůs Opern der Zwischenkriegszeit, which she submitted to the university in Bern in the summer of 2004.

Martinů the Favourite

at the German Music Competition for Youth in 2004

At the "41st German Competition for Young Instrumentalists - Youth Making Music", which took place in Villingen-Schwenningen and Trossingen in Southern Germany from 26 May to 3 June 2004, Martinů emerged as the clear favourite. The following works by Bohuslav Martinů were to be found on the programmes of these young competitors:

Etudes Rythmiques for Violin and Piano, H.201 A (1x)
Pastorales for Cello and Piano, H.190 (2x)
Variations on a Slovak Theme, H.378 (4x)
Variations on a Theme by Rossini, H.290 (1x), Sonata for Flute and Piano, H.306 (3x)
Sonata for Two Violins and Piano, H.213 (1x)
Piano Trio no.1 (Cinq pieces breves), H.193 (3x), Piano Trio no.2, H.327 (1x)
Piano Trio No.3, H.332 (1x)
Bergerettes, H.275 (2x)
Piano Quartet, H.287 (1x)

In Age group IV (born in 1988/89), Martinů was played three times; one of the ensembles gained a 1st prize and two a 2nd prize.

In Age group V (born 1986/87), Martinů was played six (!) times; three of these ensembles gained a 1st prize, two a 2nd prize and one a 3rd prize.

The names of other Czech composers (Smetana, Dvořák, Janáček, Eben, Schulhoff) also occurred several times.

Gerd Lippold

News prepared by Zoja Seyčková

CONCERTS

Concerts in New Zealand

Roger Flury, Secretary General of the International Association of Music Libraries and Music Librarian at the National Library of New Zealand (www.natlib.govt.nz), has sent us a list of public performances of works by Martinů on those islands from the 1960s to the present. Worthy of special mention are a presentation by the Royal New Zealand Ballet in 1980 of the Polní mše (Field Mass) as adapted for ballet by Jiří Kilián, and a production of the opera Veselohra na mostě (Comedy on the Bridge) in 2001 at the Massey University Conservatorium of Music in Wellington.

The Auckland Philharmonic has performed among other works the Oboe Concerto (in 1999) with conductor Nicholas Braithwaite and oboist Diana Doherty (winner of the 1991 Prague Spring Festival Competition, in which she was awarded an additional prize for best interpretation of a Czech concerto, performing the Martinů work). The performance was recorded by Radio New Zealand.

The New Zealand Symphony Orchestra has performed for example Památník Lidicím (Memorial to Lidice) in 1964, the Double Concerto in 1961, and the Symphony No. 6 (Fantaisies Symphoniques) in 1994.

We shall be glad to send you Mr. Flury's complete list by e-mail. You can request it at the address zoja@martinu.cz.

Martinů EVENTS

2004

We give only a selection from Martinů's works.

CONCERTS

Czech Philharmonic Orchestra



7 and 8 October 2004, 7³⁰ p.m.
Dvořák Hall, Rudolfinum, Prague, CZ
Sir John Eliot Gardiner – Conductor
Double Concerto for Two String Orchestras, Piano and Timpani, H. 271

24 October 2004, 5⁰⁰ p.m.
Dvořák Hall, Rudolfinum, Prague, CZ
Czech Philharmonic Orchestra
Prague Philharmonic Choir
Jaroslav Brych – Conductor
Czech Madrigals, H. 278 (a selection)

16 November 2004, 7³⁰ p.m.
Dvořák Hall, Rudolfinum, Prague, CZ
Virtuosi di Praga
Oldřich Vlček – Artistic Director
Serenade No. 2 for Two Violins and Viola, H. 216

11 January 2005, 7³⁰ p.m.
Suk Hall, Rudolfinum, Prague, CZ
Josef Špaček ml. – Violin
Josef Špaček st. – Cello
Duo No. 2 for Violin and Cello, H. 371

15 February 2005, 7³⁰ p.m.
Dvořák Hall, Rudolfinum, Prague, CZ
Czech Chamber Orchestra
Trio ArteMiss
Concertino for Piano Trio and String Orchestra, H. 232

31 March and 1 April 2005, 7³⁰ p.m., 2 April 2005, 3⁰⁰ p.m.
Dvořák Hall, Rudolfinum, Prague, CZ
Jana Brožková – Oboe
Neeme Järvi – Conductor
Concerto for Oboe and Small Orchestra, H. 353

11 April 2005, 7³⁰ p.m.
Dvořák Hall, Rudolfinum, Prague, CZ
Czech Trio
Piano Trio No. 3 in C Major, H. 332

7 October 2004, 7⁰⁰ p.m.
Tucker Auditorium, Sala Maestro
Armando Prazeres – Bennett,
Rio de Janeiro, Brazil
"Homage to Bohuslav Martinů",
within series "A Prata da casa"
Marcelo Bomfim – Flute
Cristiano Alves – Clarinet
Carlos Prazeres – Oboe

Elione Medeiros – Bassoon I
Juliano Barbosa – Bassoon II
Felipe Prazeres – Violin
Hugo Pilger – Cello
Patrícia Bretas – Piano
(Musicians are from the Petrobrás
Pró-Música Orchestra)
Sonata for Cello
and Piano No. 3, H. 340
Madrigal Sonata for Flute,
Violin and Piano, H. 291
Sextet for Piano
and Wind Instruments, H. 174

12 October 2004, 7³⁰ p.m.
Church of St. Simon and Juda,
Prague, CZ
Smetana Trio, Jitka Čechová –
Piano, Jana Nováková – Violin,
Jan Páleníček – Cello
Sonata No. 2 for Cello
and Piano, H. 286

23 October 2004, 3³⁰ p.m.
St Iberius Church, Wexford, Ireland
Prague Chamber Choir
The Primrose, H. 348

18 November 2004
Istituto Francese, Florence, Italy
"Martinů and the Parisian School"
An evening dedicated to Bohuslav
Martinů

6⁰⁰ p.m. – „The Life and Operas of
Bohuslav Martinů“ a talk held by
musicologist Aleš Březina, director
of the Bohuslav Martinů Institute
in Prague (in Czech, simultaneous
translation into Italian)

8⁴⁵ p.m. – Concert Conservatorio
Luigi Cherubini di Firenze
Leonora Baldelli – Piano, Valeria
Brunelli – Cello, Paolo Zampini
– Flute
Sonata for Flute
and Piano, H. 306,
Scherzo for Flute
and Piano, H. 174
A Trio for Flute, Cello
and Piano, H. 300

www.istitutofrancese.it

18 November 2004, 2⁰⁰ p.m.
Davies Symphony Hall,
San Francisco, California, USA
19 November 2004, 8⁰⁰ p.m.
Flint Center, Cupertino,
California, USA
San Francisco Symphony
www.sfsymphony.org
Edwin Outwater – Conductor
Sinfonietta La Jolla, H. 328

19, 20 and 22 November 2004
9 February 2005,
9 May 2005, 7⁰⁰ p.m.
National Theatre, Janáček Thea-
tre,
Brno, CZ
"Ballet Evening" – part of the
"Czech Music 2004" project
Choreographically portrayed or-
chestral and chamber works by
Dvořák, Janáček, Martinů and Kap-

rálová, Hana Litterová, Petr Zuska,
Zdeněk Prokeš – Choreographers
Symphony No. 4, H. 305
(three parts) and a musical collage
from the works by the composers
mentioned above

23 November 2004, 7³⁰ p.m.
Royal Festival Hall, London, UK
Philharmonia Orchestra



www.philharmonia.co.uk

Richard Hickox – Conductor
Sally Matthews – Soprano
Dagmar Pecková – Mezzosoprano
Paul Charles Clarke – Tenor
Alastair Miles – Bass
London Symphony Chorus
The Field Mass, H. 279
(Homage to Vilém Tauský,
in memoriam)

26 November 2004
Divadlo Komedie
(Comedy Theatre), Prague, CZ
The Berg Chamber Orchestra
Marko Ivanovič – Conductor,
Daniel Balatka – Director,
Simona Saturova – Ariadna
Tears of a Knife, H. 169
and Ariane, H. 370

28 November 2004, 12⁰⁰ a.m.
The Chapel, Norwich, UK
Panocha Quartet
String Quartet No. 7, H. 314

9 December 2004, 7³⁰ p.m.
Smetana Hall, The Municipal House,
Prague, CZ
Song Recital
Eva Urbanová – Soprano
Jiří Pokorný – Piano
New Slovak Songs,
H. 126 – a selection

14 December 2004, 7³⁰ p.m.
Church of St. Simon and Juda,
Prague, CZ
Ivan Ženatý – Violin,
Katarína Ženatá – Piano
Five Madrigal Stanzas, H. 297

14 and 15 Decemb. 2004, 7³⁰ p.m.
Smetana Hall,
The Municipal House, Prague, CZ
"Homage to Václav Smetáček"
Prague Symphony Orchestra FOK



Gennady Rozhdestvensky –
Conductor
Jiří Barta – Cello
Concerto for Cello
and Orchestra No. 1, H. 196

12 February 2005, 2¹⁵ p.m.
The Great Hall, Concertgebouw,
Amsterdam, Netherlands
Netherlands Radio
Symphony Orchestra
Gerd Albrecht – Conductor
Janine Jansen – Violin
Symphony No. 4, H. 305

15 February 2005
Dvořák Hall, Rudolfinum,
Prague, CZ
Czech Chamber Orchestra
Trio ArteMiss, Andreas Sebastian
Weiser – Conductor
Concertino for Piano Trio
and String Orchestra, H. 232

24 and 26 Febr. 2005, 8⁰⁰ p.m.
Orchestra Hall, Chicago,
Illinois, USA
Chicago Symphony Orchestra
Alan Gilbert – Conductor
Gil Shaham – Violin
Symphony No. 4, H. 305

4, 5 and 6 March 2005, 8⁰⁰ p.m.
Music Hall, Cincinnati, USA
Cincinnati Symphony Orchestra



www.cincinnati-symphony.org

Paavo Järvi – Conductor
Symphony No. 2, H. 295
The concert will be recorded
(together with Dvorak Symphony
No. 9) on March 13 & 14, 2005
and will be released on Telarc in
the 2005-6 season.

19 March 2005, 7³⁰ p.m.
Dvořák Hall, Rudolfinum,
Prague, CZ
Jiří Kollert – Piano
Sonata, H. 350

25 April 2005, 7³⁰ p.m.
Dvořák Hall, Rudolfinum,
Prague, CZ
Prague Philharmonia



www.pkf.cz

Jiří Bělohávek – Conductor
Roman Patočka – Violin
Prague Philharmonic Choir
Jaroslav Brych – Choirmaster
Zdena Kloubová – Soprano
Jaroslav Březina – Tenor
Roman Janál – Baritone
Roman Vogel – Bass
Boris Rösner – Reciter
The Epic of Gilgamesh, H. 351

FESTIVALS

**Mezinárodní hudební
festival Moravský
podzim, Brno, CZ
(22 Sept. – 9 Oct. 2004)**

www.mhfb.cz/MoravskyPodzim

7 October 2004, 7³⁰ p.m.
Convent of Merciful Brothers, Brno
"New Talents Stage"
Teodor Brcko – Cello
Monika Mocková – Piano
Variations on a Slovak
Folk Song, H. 378

**Internationale Musik-
festtage
B. Martinů,
Basel, Switzerland
(14 – 28 November 2004)**



Internationale
Musikfesttage
B. Martinů

www.martinu.ch

Artistic Director: Robert Kolinsky
Patron: Josef Suk
Artistic Consult.: Vladimir Ashkenazy

14 November 2004, 7⁰⁰ p.m.
Stadtcasino, Hans-Huber Saal,
Basel, Opening Concert,
Emperor Quartet,
Robert Kolinsky – Piano
String Quartet No. 3, H. 183
Piano Quartet No. 1, H. 287
(Introduction and interview with
the Scottish composer James
MacMillan by Jakob Knaus)

17 November 2004, 7⁰⁰ p.m.
Stadtkino, Basel
"Frank Baumann Presents..."
Promotional Film Composition
about Bohuslav Martinů – Guest:
Niki Reiser (Composer)

21 November 2004, 7⁰⁰ p.m.
Bird's Eye, Jazz-Concert, "Jazz with
Marko Letonja, Piano & Friends"
Improvisation at the works of
Bohuslav Martinů

24 November 2004, 6⁰⁰ p.m.
Train Station SBB, Basel
"Kinderkonzert"
Played by the pupils of the
Jugendmusikschule
der Stadt Zürich,
Thomas Hauck – Narration
and Peter Walser – Conductor
The Amazing Flight, H. 159

28 November 2004, 7⁰⁰ p.m.
Museum Jean Tinguely
Closing Concert, Ensemble Basilisk
Gennady Rozhdestvensky –
Conductor,
Marc-Olivier Oetterli – Baritone
La revue de cuisine, H. 161
The Strangler, H. 317
(Introduction by Iso Camartin, at
6, 15 p.m. an interview with Jean-
Claude Forestier)

**Bohuslav Martinů
Festival, Prague, CZ
(3 – 10 December 2004)**

(programme see the last page
of the Newsletter)

OPERAS

16, 18 and 20 January 2005
National Theatre,
Janáček Theatre, Brno, CZ
David Pountney – Director
The Greek Passion, H. 372

Events prepared by
Jindra Jilečková

Music by Bohuslav Martinů on CDs



Martinů

Le Raid merveilleux ballet mécanique (1927), H. 159

La revue de cuisine ballet pour six instruments (1927), H. 161

- First recording of complete ballet

On tourne! ballet in one act, H.163 - Recording premiere

Christopher Hogwood - conductor

Czech Philharmonic Orchestra

Text: English, German, Czech

Recorded 15-17 August 2003 and 7 February 2004

TT: 64:59, DDD SU 3749-2 031, 2004

(See page 10 – 11 – Reviews)



Bohuslav Martinů Mirandolina

comic opera in 3 acts, H. 346

Libretto by the composer after Carlo Goldoni's play La locandiera (1753)

National Philharmonic Orchestra of Belarus, cond. Riccardo Frizza

Soloists: Daniela Bruera, Tereza Mátlová, Elena Traversi, Massimiliano Tonsini, Simon Edwards, Enrico Marabelli, Simone Alberghini, Simeon Esper, Recorded by Wexford Festival Production October 2002 at the Theatre Royal Wexford, Ireland • Text: English, German, French, Czech, TT: 67:02, 1 CD, DDD SU 3770-2 632 • (See page 10 – Reviews)



Bohuslav Martinů

String quartets No. 3, 4 and 5

String Quartet No. 5 (1938), H. 268

String quartet No. 4 (1937), H. 256

String Quartet No. 3 (1929), H. 183

Emperor String Quartet

Text: English, French, German • Recorded 5-8 August 2002
TT: 61:10, DDD, 1 CD BIS Records AB, BIS – CD – 1389, 2004



Bohuslav Martinů Festival 2002

Ritornels for piano, H. 227, Robert Kapr - piano

Piano Trio No. 2 in D minor, H. 327, Martinů Collegium Praha

Concerto for String Quartet and Orchestra, H. 207, The Bennewitz

Quartet, The Berg Chamber Orchestra, Conductor Peter Vrábel

Štěvčíček (The Slipper), H. 239, The Berg Chamber Orchestra

Conductor Peter Vrábel

Text: Czech, English • Recorded December 7-8, 2002 • TT: 54:03, 1 CD PROMO 007, 2004



Martinů Piano Works

World premiere recordings:

Vánoce, H. 167, Avec un doigt, H. 185, Children's pieces (To Božánek and Sonička), H. 221, A Note in a Scrapbook No.2, H. 241, Dumka No. 1, H. 249, Dumka No. 2, H. 250, Mazurka, H. 284, Merry Christmas 1941 to Hope Castagnola, H. 286 bis, Barcarolle, H. 326, Improvisation, H. 333

Also includes:

Trois esquisses, H. 160, Four Movements, H. 170, Julietta (Act 2, Scene 3), H. 253, Fen tre sur le jardin, H. 270, Dumka No. 3, H. 285bis, The Fifth Day of the Fifth Moon, H. 318, Les bouquinistes du quai Malaquais, H. 319, Sonata No. 1, H. 350, Adagio, H. 362

Erik Entwistle - piano

Text: English • TT: 79:25 • Recorded 2003, DDD, 1 CD Summit Records, SMT 407, 2004



Bohuslav Martinů

Works for Cello and Piano

Sonata No. 2 for Cello and Piano, H. 286

Sonata No. 3 for Cello and Piano, H. 340

Variations on a Slovak Folk Song, H. 378

Variations on a Theme of Rossini, H. 290

Jan Páleníček - cello, Jitka Čechová - piano

Text: English, Czech • TT: 58:47

Recorded May 2003, DDD, 1 CD CBCD 2420 Cube Bohemia, 2004

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EDITIO BÄRENREITER PRAHA

announces
its newcomer



Bohuslav

MARTINŮ

STRING QUARTET No. 4

Pocket score with parts

String Quartet No. 4 by Bohuslav Martinů originated in 1937 in Paris where it was also premiered in a private performance one year later. Due to the composer's emigration to the U.S.A. and the post-war political development in Czechoslovakia, the piece remained for many years in oblivion in the archive of the Puc family to whom Martinů dedicated it. It was re-discovered as late as in 1956 by Martinů's friend and a keen promoter of his work Miloš Šafránek. Four years later the quartet was performed in public by the Novák Quartet in a concert in Germany. The main sources for the presented practical edition of this neo-classicistic composition, in which Martinů typically combined French moderatenss with Czech melodiousness, were the autograph and the 1963 edition by SHV, thoroughly freed of all the unwanted previous editorial revisions.

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6/12

**HOMAGE TO
VIKTOR KALABIS**

7.30 PM / Martinů Hall /
Academy of Performing Arts /
Malostranské náměstí 13 / Prague 1 /

IN COOPERATION WITH
THE ACADEMY OF PERFORMING ARTS



BOHUSLAV MARTINŮ
Sonata for Harpsichord / H.368 (1958)

VIKTOR KALABIS
Preludio, Aria e Toccata:
The Adventures of Sisyphus / Op.75 (1993)

VIKTOR KALABIS
String Quartet No.3 / Op.48 (1977)

BOHUSLAV MARTINŮ
String Quartet No.3 / H.183 (1929)

/ **MONIKA KNOBLOCHOVÁ**
harpsichord
/ **PENGUIN QUARTET**

7/12

**CONCERT OF PRIZE-WINNERS
FROM THE 2004 MARTINŮ
FOUNDATION COMPETITION
IN THE CATEGORIES OF
PIANO TRIO & STRING QUARTET**

7.30 PM / Martinů Hall /
Academy of Performing Arts /
Malostranské náměstí 13 / Prague 1 /

IN COOPERATION WITH
THE ACADEMY OF PERFORMING ARTS



/ Prize-winners will be announced
on 4 December 2004

8/12

**CHAMBER MUSIC
CONCERT**

7.30 PM / Martinů Hall /
Academy of Performing Arts /
Malostranské náměstí 13 / Prague 1 /

IN COOPERATION WITH
THE ACADEMY OF PERFORMING ARTS



BOHUSLAV MARTINŮ
Piano Trio No.1 (Cinq pièces brèves) / H.193 (1930)

BOHUSLAV MARTINŮ
Two Songs / H.213 bis (1932)
'Saltimbanques' (The Comedians) from
Three Songs to Poems of Apollinaire / H.197 (1930)
Three Songs for Christmas / H.184 bis (1929)

Two Ballads to Folk Poems
for Alto and Piano / H.228 (1932)
A Love Carol / H.259 (1939)
Songs to Texts by Goethe / H.94 (1915) / WORLD PREMIERE
A Wish for Mother / H.279 bis (1939)

BOHUSLAV MARTINŮ
Sonata for Cello and Piano No.3 / H.340 (1952)
Piano Trio No.2 in D minor / H.327 (1950)

/ **SMETANA TRIO**
/ **OLGA ČERNÁ**
mezzo-soprano

9+10/12

**CLOSING
CONCERT**

7.30 PM / Dvořák Hall /
Rudolfínium /
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BOHUSLAV MARTINŮ
Rhapsody-Concerto
for Viola and Orchestra / H.337 (1952)

ANTONÍN DVOŘÁK
Serenade in D minor
for the Winds / Op.44 (1878)

BOHUSLAV MARTINŮ
The Parables / H.367 (1958)

/ **ISABELLE VAN KEULEN**
viola

/ **CLAUS PETER FLOR**
conductor

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