

Bohuslav Martinů NEWSLETTER

Vol. IV, No. 1, January – April 2004



Bohuslav Martinů Festival 2003

Bohuslav in Italy

A Snapshot from 1954

Dvořák Was Like Mozart

Martinů on Dvořák

The Critical Edition Gets Underway

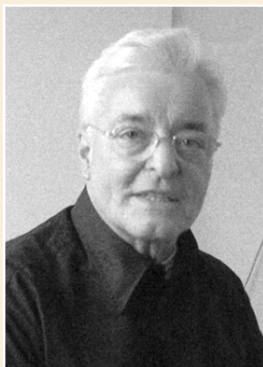
Correspondence of Bohuslav Martinů in the Music History Department of the Moravian Museum in Brno

Martinů EVENTS / Martinů NEWS

*First
issue
2004*



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Dear members of the IBMS, dear friends,

I suppose it is a bit late to wish you a happy and successful New Year, but let me at least express the hope that you have started it without problems and that this state of affairs will not change in the coming months. 'There is a kind of magic in every beginning which protects us and helps us to live'. These lines are from a poem by Hermann Hesse. Do they not express what all of us feel at the beginning of a new year; a certain fear of the unknown, but hope at the same time?

Composers live in their own world. There are numerous examples of composers withdrawing into themselves in periods of increased creativity and Martinů was no exception. Charlotte Martinů told me that Martinů was difficult to talk to and even became positively cool towards her when he was working on a major piece and that he only "surfaced" when the work was finished.

On the other hand, composers are a part of reality. They are obliged to earn their living like the rest of us and to see that 'the books balance.' As far as I am aware, we know little of Martinů's response to this challenge in detail. He occasionally noted down his weekly earnings in a small notebook; these came mostly from royalties for the performance of his works. As a composer, he never became rich but he did at least, as far as I am aware, spend the last few years of his life without financial worries. But there were also phases in his life when he was on the fringe of poverty, and not only during his studies. After he arrived in the USA, it was Charlotte who had to earn their living as a seamstress. So money played a by no means unimportant part in Martinů's life.

Perhaps the fact that I am putting the subject MONEY so much to the fore will make you suspicious. However, I do have a concrete reason for this. The new year has not begun without worries for the IBMS. Quite the reverse; the IBMS has serious economic problems. It cannot finance its activities from members' subscriptions alone (for your information, there are 161 members); it still depends on support from the Martinů Foundation. However, the financial reserves of the Martinů Foundation are not unlimited.

On the long run, the aim of the IBMS must be to stand on its own feet.

This can only be achieved through a substantial increase in the number of members, a task which the Board cannot achieve on its own. I should therefore like to make a strong plea to all of you; please help us to meet this life-or-death challenge to the IBMS! Over and over again, I have come across considerable ignorance, even on the part of people with wide musical interests, when I have mentioned the name Martinů or reported on the doings of the IBMS, but that this ignorance turned into enthusiasm as soon as the people heard Martinů's music. Perhaps you can win new friends for Martinů in this way and bring more members for the IBMS.

I hope you will believe me when I say that I find it most painful to pay so much attention to economic aspects in the first Newsletter of the year, but my goal remains to give the IBMS a clear profile with the emphasis on worthwhile projects. There is no shortage of ideas or concrete plans; it is unfortunately a matter of the capital required...

I regret that I also think it necessary to mention another problem. We know that the current IBMS statutes are urgently in need of a thorough revision. For example, it has never been possible to hold a General Assembly with a quorum attendance since the creation of the Society. The future structure of the IBMS was a central point at the Board meeting last December. The meeting found that the most favourable solution might well be to wind up the IBMS in its present form and immediately refund it with new statutes - such at least was the proposal from the founder of the IBMS and Honorary Vice-President, Karel van Eycken. The legal seat of the new IBMS - currently Brussels - would probably then be Prague. The current IBMS Chairman will do his best to give you the draft new statutes in the next Newsletter for your cognisance and approval if appropriate. However, in order for us to take the necessary steps for this procedure, we need the agreement of members now. An urgent request to all of you, therefore: please tell the IBMS office in Prague without delay, by fax, e-mail or letter, if you agree to the approach outlined above.

Gerd Lippold, Chairman

Dear readers,

We are now beginning what is already the fourth year of our Bohuslav Martinů Newsletter, which provides information about events all over the world associated with the composer we all love. Over the course of the previous years a structure for the Newsletter has crystallized in which you can regularly follow 'Events' and 'News', reviews of major festival events, and historical and scholarly-popular studies, or peruse beautiful and unique photographs of people and places connected with Martinů. Just as we devoted special attention last year to Charlotte Martinů, this year, too, we have some surprises in store for you. You will be able to follow several regular columns: on Martinů's places of residence in various parts of the globe (pp. 10-11), his correspondence, and his relations to other Czech composers (for the Year of Czech Music - 2004). I hope our Newsletter will please you and that this year again it will offer you everything you expect from it.

Sandra Bergmannová, Editor



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

For information concerning membership or dues payment, please contact the IBMS Office in Prague (Jindra Jilečková), Náměstí Kinských 3, 150 00 Praha 5, Czech Republic, E-mail: ibms@martinu.cz; or any of the members of the Board:

Board of Directors 2004 Contact List

Lippold Gerd

Auf den Schmaläckern 23, D-21769 Lamstedt, Germany
Tel./Fax: +49 - 4773695
gerdlippold@aol.com

Albrechtsen Preben

Nordfeldvej 19, Vallensbaek Strand
DK-2665, Denmark
Tel.: +45 - 43538508, nord19@tdcadsl.dk

Březina Aleš

The Bohuslav Martinů Institute
Nám. Kinských 3, 150 00 Praha 5
Czech Republic
Tel.: +420 - 257313104, ales@martinu.cz

Coussement Gauthier

La Carombelle, 832 Route de Modene
F 84330 Caromb, France
mediapublic@swing.be

Chevy Patrice

11 Residence Foch
F 92380 Garches, France

Černá Olga

Pod Akáty 150/88, 159 00 Praha 5
Czech Republic
Tel./Fax: +420 - 257940435

Mabary Judith

923 Woodlawn St., Scranton
Pennsylvania 18509, USA
jamabary@yahoo.com

Piper Geoff

MusicEntreprise, 24 Rue des Cerisiers
L 1322, Luxembourg
Tel.: +352-474269, Fax: +352-223585
pipergeo@pt.lu

Slayton Ralph

Univerzita Hr. Králové, V. Nejedlého 573
500 03 Hradec Králové, Czech Republic
ralph.slayton@uhk.cz

Sonsky Jaroslav

Sonsky Concert, Knopgatan 6
603 85 Norrköping, Sweden
Tel.: +46-11-318475, Fax: +46-11-319681
sonscky@mailbox.swipnet.se

Stompel Józef Prof.

1. Szpaków Str., 40-540 Katowice, Poland
Tel./Fax: +48-032-2514-540

Terian Gregory

18 Broadway, Wilmslow, Cheshire SK9 1NB
England, gregt18@talk21.com

Tokuda Mari

Nerima-Ku Hazawa 1-10-13
176-0003, Tokyo, Japan
martinu@martinu.org

Schott Music International - Mainz
has become a member of IBMS

The Bohuslav Martinů

Prague

5th to 12th December 2003



Teodor Brcko

5th December Prize-Winners

The ninth year of the only festival in our country that is devoted to a Czech composer of the twentieth century opened with a concert featuring prize-winners in the Martinů Competition. By playing Martinů's first and third sonatas, violinists Daniela Oerterová and Marie Fuxová came unwillingly into merciless confrontation with the mature interpretation of Hana Kotková (on the concert of 10th December, see page 7), with whom they cannot compete for the time being. Nevertheless they showed plenty of musicality and enthusiasm for the music, which is very difficult to perform. The prize-winners from the cello competition cut a sharper profile. The older of them, Teodor Brcko from Slovakia (in a 'national competition' that the organizers appealingly interpret as being open to both Czechs and Slovaks), showed an effective, almost flawless virtuosity in the Variations on a Theme of Rossini, while the domestic Tomáš Jamník, an eighteen-year student at the Jan Neruda Gymnasium in Prague, impressed the audience with his ability at his age to comprehend the sense of such a complicated piece as Martinů's First Cello Sonata. Undoubtedly it will be interesting to follow the further fates of all four talented musicians.

Luboš Stehlík



Tomáš Jamník

9th Annual

Festival 2003 in Prague

6th December

The Day of Good Deeds

The completion of the operatic fragment *Le jour de bonté* (*The Day of Good Deeds*) staged in České Budějovice in the spring and presented as part of the Martinů Festival (in the Estates Theater) by Milan Kaňák is a possible solution which worked well in this case. It avoids attempts to finish composing the music by continuing beyond the place where Martinů stopped with recorded music already heard before in the opera, corresponding to the rounding of the plot; at the end, like a period at the end of a sentence, we also hear an appropriate chorale-style excerpt from *Hry o Marii* (*The Plays of Mary*).

It was not until the 1990s that a copy of the manuscript of this unfinished and never-performed opera was acquired. Milan Kaňák took over the task from the deceased Václav Nosek, and with his collaborators - in a way suited precisely to the capabilities of the operatic ensemble of the South Bohemian Theater - made it into a merry, comic, accessible, and gratifying piece, a comedy about two silly village 'bumpkins' who set out for Paris to 'commit' good deeds and have more than one adventure there. In the end, however, they along with the audience learn that their trip to the capital was only a dream they had when they fell asleep after drinking too much. The whole village laughs at them. The stage director Josef Průdek had quite a good time with it. He renders the plot, written by Georges Ribemont-Dessaignes based on a story by Ilja Erenburg, in a way that is lyrical, sprightly, grotesque, delightful, and slightly naive and simple. In the bizarre



scenes he lets the singers overact, but this kind of hyperbole is appropriate enough in this genre. The sets were designed by the Frenchmen **Philippe Godefroid** and **François Terrone**, who underscored colors, motion and entertainment, Frenchness, and perhaps almost a revue-like style. Daniel Klán and Svatopluk Sem as the two befuddled companions, Kateřina Hájovská in the role of the alluring and coquettish cowgirl, Peter Poldauf as the drunken mayor, and many, many other striking characters - all these in this guest performance were singers who perhaps would not be too convincing in world-famous bel canto opera but are capable of achieving apt, abbreviated characterization with pleasure.

Petr Veber

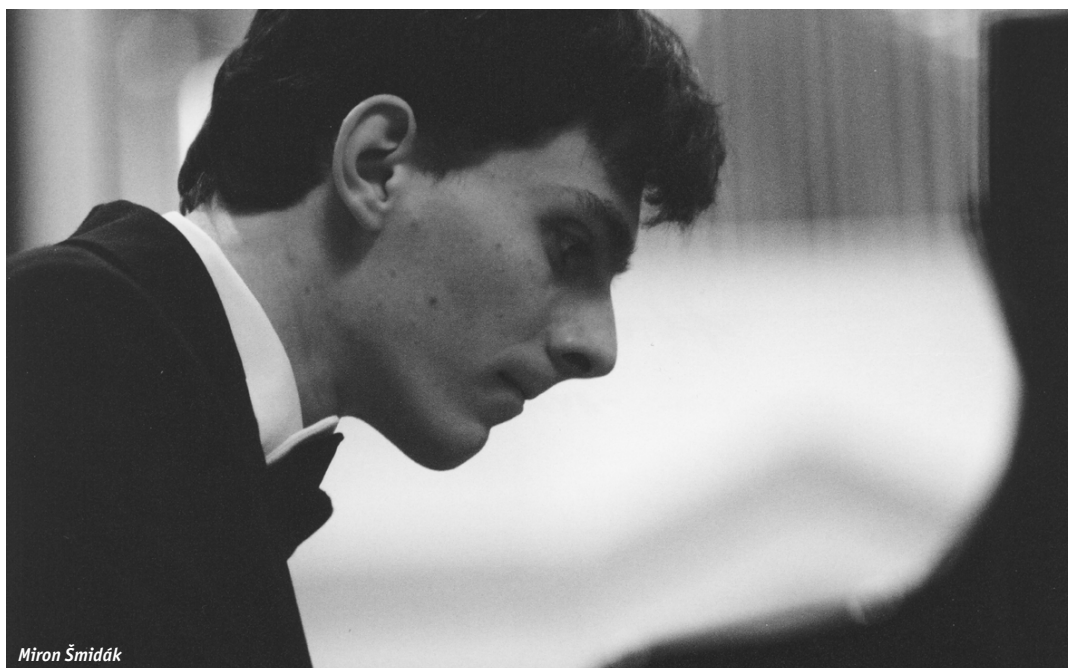


7th December

A Tribute to Madame Charlotte

One of the festival's smaller-scale concerts, belonged to a prize-winner from the previous year's Bohuslav Martinů Foundation Competition, pianist Miron Šmidák. It was dedicated to the twenty-fifth anniversary of the death of Charlotte Martinů, the composer's widow, to whom Czech musicians are highly indebted for the bequest of rights to his works. The twenty-three-year-old Šmidák, studying with Emil Leichner at the Academy of Performing Arts, played Martinů's First Piano Concerto. He had a good command of his part and successfully warded off the danger of it sounding too difficult: this is syncopated music with a relatively-complicated texture, broad under the hands. In the first movement it sounds robust, in the second as though pathetic, and in the third dance-like with a suggestion of humorous quotation. The soloist showed that he has mastered the part, written densely and full of figuration, runs, staccatos, and complicated chords, more than sufficiently; his strength held out even in the challenging cadenzas. However, conductor Douglas Bostock had a difficult position with the Chamber Philharmonic of Pardubice because of very disadvantageous acoustics - the Martinů Hall, after all, is woefully small for an orchestra, and so in Martinů's *Tre ricercari* and in Rousset's *Petite suite* and excerpts from his *Le festin de l'araignée* (*The Spider's Feast*) there was too much sound and not enough comfortable ensemble; although the impression was positive, the effect - intentionally or not - was merely monotonously pithy.

Petr Veber



Miron Šmidák

The Bohuslav Martinů

Continuation from the previous page



8th December

Alfréd Radok's *Otvírání studánek* (The Opening of the Springs)

In the first part of the completely sold-out performance on the stage of Laterna Magika audience could view Vladislav Vančura's 1934 film *Marjika nevěrnice* (Unfaithful Marjika) based on a novel by Ivan Olbracht - a film known today perhaps only from professional literature - for which music was provided (very richly) by B. Martinů. The music accompanying this partly naturalistic and partly idealized story from Sub-Carpathian Ruthenia does not deny its composer, either in dramatic and lyrical symphonic passages or in the stylization of local folklore, often raw. The creators of the film were obviously fascinated by the life of the people (even using non-actors from the site of the filming in the main roles) and enchanted by the natural beauty that surrounds them. However, in places the film seems too long. And the fact that it was not successful with audiences in its time is not least the result of using Ruthenian and local Jewish dialect, which is and must always have been incomprehensible to Czech audiences.

The second part of the evening at Laterna Magika brought that about which most of the audience (including me) was curious: a reconstruction of the legendary 1960 production of *Otvírání studánek* (The Opening of the Springs) by the creator of Laterna Magika, stage director Alfréd Radok. After Laterna Magika's success at the Expo 58 world's fair, as artistic head of the ensemble Radok was called upon to create a new program which the company, suddenly

in demand internationally, could take abroad. With his collaborators Miloš Forman and cameraman Jaroslav Kučera he created the scenario for a staged rendition of Martinů's *Otvírání studánek*, a cantata from 1955 to a text by Miloš Bureš. This was one of the few works by Martinů that was being performed at that time in Czechoslovakia: in some strange way it was suitable to the communist regime, and in a completely understandable way it enchanted Czech performers and audiences.

Today multimedia presentations are nothing new, but around 1960 they must have seemed like a revelation. Radok's approach is quite extraordinary not only in its presentation of the work itself but above all in its penetration into its essence, its underscoring of the work's multi-layered character and not only of that obvious, optimistic folkish style. On a simple, 'live' stage is played out the story of a bride and a groom, their betrothal, their wedding, and the birth of their child - all the way through their departure from this world. The dancers (Pavel Knolle, Stanislava Sebiňová, and the corps) realized precisely the stage and choreographic form of the production that was impressed on it already in 1960 (and again today) with undying energy by another legend of Czech culture, living for many years in Australia and now ninety years old, the choreographer Mrs. Zora Šemberová. And on the screen behind them takes place a mystery play about the life of children and of the



elderly men and women wizened from hard work in *Otvírání studánek*, and about the rolling landscape of Vysočina (the Bohemian-Moravian Highlands) through which passes the Pilgrim - as an observer and at the same time one of them. The interpenetration and mutual complementation in this double story with double time is more than compelling. A Czech listener who knows the work from memory does not even notice that some passages (not sung, only recited) are left out. In the unique recording that is the basis for the production everyone must be impressed above all by the highly artistic performance of Ladislav Mráz in the famous closing song of the Pilgrim: such a grasp of the content of the sung text, with such perfect intonation and maximally comprehensible phrasing (not to mention the wonderful color of his voice) will perhaps not be found in any other recording! And there are many excellent ones.

It remains to add a few words of explanation which are quite fundamental. In 1960 no audience saw Radok's *Otvírání studánek*. It was seen only by a ministerial-party-ideological commission, as it is called by Oldřich F. Korte - initiator of the resurrection of the production, in which he shared originally as musical director, pianist, and in general a person who oversaw the musical and sound quality of the recordings and performances. The

commission was bothered by Martinů, by the wizened faces, by the thatched roofs, etc. The production cost Radok his position and his health. The film that was part of the presentation was ordered to be destroyed. However, it was stored away and - when the ice broke - in 1966 it was possible to resurrect the production. Laterna Magika performed it for a full (a mere!) two years, until the invasion by the occupying Soviet armies. Now, more than forty years after the origin of the production, thanks to work almost worthy of Sisyphus and mainly to enthusiasm (with major financial expenditures), it has been possible to restore the original old copy of the film, strongly affected by time, as well as the choreography and stage synchronization of the original production. For a single performance as part of the Martinů Festival. All this work and its result have been recorded by Czech Television, to be sure - but isn't that too little? There are legends that are better to leave as legends, because sometimes coming close to them can spoil their magic. In Alfréd Radok's *Otvírání studánek*, however, there is no danger of anything of the sort: perhaps only the danger of realizing that word and image can become not only a deed but (unlike some more recent cases with far more 'effective' means) also an idea.

Jana Vašatová

Festival 2003 in Prague

10th December

Piano and Violin Recital

Excellently prepared in terms of programming, but a little unbalanced in performance quality: thus we could characterize in one sentence the final two evenings of the festival. Whereas the festival's final concert, conducted by Zdeněk Mácal as part of the regular subscription series of the Czech Philharmonic, showed all the traits of that top-level performance quality one can expect from a showcase orchestra and its guest soloists, we were unpleasantly surprised by the very uneven quality of the recital evening in the Martinů Hall. Not often do we encounter in



Hana Kotková

piano recitals such compositional rarities as Martinů's early three-part cycle *Motýli a rajky* (Butterflies and Birds of Paradise). Thanks to pianist Pavel Kašpar (a native of Ostrava working in Munich), we had such an opportunity that evening, but what we got - as also in the case of Martinů's famous *Fantasia e Toccata* - was a woefully superficial rendition. If we overlook the pianist's strangely monotonous dynamic level and illogical vacillations in tempo (including student-type accelerandos in the most difficult passages), I was taken aback in Kašpar's performance especially by the fact that he had not sufficiently mastered the music technically. Even some very crucial passages (the second part of the *Fantasia* and beginning of the *Toccata*) sounded very unsure as rendered by this guest pianist. (Might he have underestimated the importance of his Prague appearance?). Another surprise of the evening was that instead of the work listed in the program booklet, *Jeux* (Games, H. 205, originally *Four Pieces*), which has never been published, we heard *Jeux*, H. 206 without any notification!

By contrast, violinist Hana Kotková with her pianist partner Václava Černohorská delivered a polished performance in their half recital that evening. Ms. Kotková revealed the virtuosic charge of Martinů's *First Violin Sonata*, enchanted by jazz, with her splendid tone in a strikingly discreet manner, without a trace of forcing. Even in the prickling pizzicato of the second



Zdeněk Mácal



Jennifer Koh and Bohuslav Matoušek

movement her style retained a refined chamber-music style. In Martinů's *Third Violin Sonata I* was repeatedly amazed by the precision of the two partners' ensemble playing (especially in the first movement, where the performers face several extremely sensitive places). In the *Adagio*, which has a very distinctive compositional style with delightful polytonal shifts, the violinist's melancholy, serious tone was especially impressive, all the more so in that she did not lose it even in high registers. The middle section of the scherzo lacked a little of the expected sharpness in the duo's rendition, but the closing section of this movement again shone under the violinist's hands, as did the closing section of the finale, rendered with wonderful plasticity.

Miloš Pokora

11th, 12th December Closing concert

If I had to characterize the conducting performance of Zdeněk Mácal in the final concert of the festival in the Dvořák Hall as succinctly as possible, I would draw attention above all to the unflinching surety with which all the pieces on the program (Martinů's *Inventions* and *Le duo concertant*, and both suites from Ravel's ballet *Daphnis et Chloé*) were shaped. Mácal truly comes to the po-

dium supported to the hilt by an honest preparatory phase. This impresses the players, which was easily discernable in their mutual contact. Already the first two parts of Martinů's orchestral *Inventions*, so amazingly detailed and delicate, in whose immensely difficult piano part Jaroslav Šaroun was radiant, sounded with exemplary plasticity under Mácal's baton. Only toward the end of the first movement the woodwinds seemed to be too timid in their music-making with the piano. Then the *Poco Allegro* of the *Inventions* was electrifying, and incidentally I have never heard such a convincingly-shaped *accelerando*. Mácal and the orchestra also deserve appreciation for the way they met the challenging task of performing the two suites from Ravel's ballet *Daphnis et Chloé*. I would say that this time the expected precision in playing was enhanced by some sort of especially strong involvement on the part of the players that seemed to be present continuously, beginning already with the flute in the opening bars of the nocturnal part of the first suite. Meanwhile some passages were revealed in timbres never heard before, for instance the moment in the opening section of the second suite where under delicate flute figuration we hear a drawn-out melodic line in the cellos and basses; Mácal also brought off convincingly the intense build in the *bacchanal* at the end of the second suite.

Chosen as the concert number of the program for the closing festival concert was Martinů's *Le Duo concertant* for two violins and orchestra. This is a work from the 1930s enchanted by the poetics of the *concerto grosso* that offers, instead of an intense dialog, modern imitative play, and demands from the soloists that they be 'tuned to the same wavelength'. As far as I know, the soloists of the evening - the American violinist of Korean origin Jennifer Koh and Bohuslav Matoušek - had never before appeared together. Thus I was all the more surprised that they performed that evening like a concert duo with years of experience playing together. I don't have in mind so much the tone (that of Matoušek was recognizably more carrying, while Koh's was more supple) as rhythmic discipline and wonderfully unified phrasing. In the first movement the soloists, aided by the precise playing of the orchestra, did not miss a single detail in this regard, just as in the closing *Allegro*. Only the *Adagio* in my judgement would benefit from supporting the lyrical singing of the solos with recognizably more chiseled counterpoint in the woodwinds.

Miloš Pokora

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Martinů EVENTS 2004

We give only a selection from Martinů's works.

OPERAS

13 and 15 February
7 and 31 March 2004



Theater am Goetheplatz/Musical-theater am Richthweg, Bremen, GER.
www.bremertheater.com

Greek Passion, H. 372 I
The original version

27 April 2004 premiere
Additional performances:
30 April and 2 May

Manhattan School of Music, NY
www.msny.edu

Neal Goren - Conductor
Mirandolina, H. 346

10 September 2004
Thessaloniki, Greece
The Greek Passion, H. 372

15 September 2004
Chamber Opera HF JAMU, Brno, CZ
Horror in Czech Opera -
- Comparative evening
The Spectre's Bride, H. 214

16 September, 2004

www.royalopera.org
Royal Opera Covent Garden
London, UK
David Pountney - Director, Charles Mackerras - Conductor, Stefanos Lazaridis - Scene, Marie-Jeanne Lecca - Costumes, David Cunningham - Lights, reconstructed by Aleš Březina in 1998, Covent Garden premiere Easter 2000. In 2001 this production received the Laurence Olivier Award for the best production for a year.
The Greek Passion H. 372 I
The original version
(reopening of a production from 1999, Bregenz Festival - world premiere)

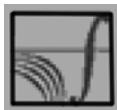
CONCERTS

2 March 2004, 7³⁰ p.m.
Rudolfinum, Dvořák Hall, Prague, CZ
Homage to Czech Music and Its Creators, South Bohemian Chamber Philharmonic Orchestra
www.music-cb.cz

Stanislav Vavřínek - Conductor
Monika Knoblochová - Harpsichord
Concerto for Harpsichord and Small Orchestra, H. 246

13 March 2004, 5⁰⁰ p.m.
"Duets and Nonets"
Stadthaus Winterthur, Nonet H. 374

17 - 18 March 2004, 7³⁰ p.m.



Concert Hall O. Jeremiáš, České Budějovice, CZ, South Bohemian Chamber Philharmonic Orchestra
Jan Mikušek - Cembalo, Hana Volková - Piano, Vratislav Kríž - Baritone, DPS Jitřenka - Choir, Jan Kačer - Nar-

rator, prof. Břetislav Novotný, Otakar Dubský - Conductors
Opening of the Wells, H. 354

25 March 2004, 7⁰⁰ p.m.
SF Concert Hall, Bratislava, Slovakia
http://www.filharm.sk
Slovak Philharmonic Orchestra
David Porcelijn - Conductor
Symphony No. 6. "Fantaisies symphoniques", H. 343

31 March 2004, 7³⁰ p.m.
Philharmonia Hall, České Budějovice, CZ, South Bohemian Chamber Philharmonic Orchestra
O. Dubský - Conductor
Opening of the Wells, H. 354

31 March 2004, 7⁴⁵ p.m.
Stadthaus Winterthur
Winterthur, Switzerland
Peter Hirsch - Conductor
Adrienne Soos, Ivo Haag - Pianos
Concerto for Two Pianos and String Orchestra, H. 292

2 April 2004, 7⁰⁰ p.m.
SF Concert Hall, Bratislava, Slovakia
Slovak Philharmonic Orchestra
Tomáš Hanus - Conductor
Mozes Quartet
String Quartet with Orchestra, H. 207

4 April 2004, 5⁰⁰ p.m.
„Duo“ Stadthaus Winterthur
Winterthur, Switzerland
Bettina Boller - Violin
Imke Frank - Cello
Duo for Violin and Cello No. 1, H. 157

5 - 6 April 2004, 7⁰⁰ p.m.
Suk Hall, Music House, Pardubice, CZ
Pardubice Musical Spring
- Tribute to Czech Music
Chamber Philharmonia Pardubice
Marian Lapšanský - Piano
Martin Turnovský - Conductor
Serenade

6 April 2004, 7³⁰ p.m.
Rudolfinum, Dvořák Hall, Prague, CZ
Czech Chamber Orchestra
Ondřej Kukul - Conductor
Jana Vlachová - Violin
Mikael Ericsson - Cello
Partita (Suite No. 1)
for String Orchestra, H. 212

15 April 2004, 7³⁰ p.m.
„Music among Paintings“
Lichtenštejn Palace Gallery HAMU
Prague, CZ, Ensemble Martinů
String Quartet No. 7, H. 314
Promenades, H. 274
Adagio, H. 33, Trio for Flute,
Cello and Piano, H. 300

22 April 2004, 7³⁰ p.m.
St. Agnes Monastery, Prague
Kocián Quartet
String Quartet No. 5, H. 268

24 April 2004, 5⁰⁰ p.m.
Stadthaus Winterthur
Winterthur, Switzerland
Piotr Majchrzak, Beata Checko -
Violin, Chie Tanaka - Viola, Emanuel
Rütsche - Cello
String Quartet No. 5, H. 268

2 May 2004, 7³⁰ p.m.
Royal Pump Rooms, Leamington, UK
Bohuslav Matoušek - Violin
Lada Valešová - Piano
Intermezzo, H. 261

4 May 2004, 12⁰⁰ a.m.
Royal Pump Rooms, Leamington, UK
Martinů Quartet, String Quartet

11 May 2004, 7⁰⁰ p.m.
St. John's, Smith Square, London
UK, The Philharmonia Orchestra
Bohuslav Matoušek - Violin, Lada
Valešová - Piano, David Cohen - Cello
Sonata No. 3 for Violin
and Piano, H. 303

25 May 2004, 7³⁰ p.m.
Besední House, Brno, CZ
Antonín Kubálek's Bonus Concert
A. Kubálek - Piano
Etudes and Polkas, Book II, H. 308

9 June 2004, 7⁴⁵ p.m.
„Spring Symphony“
Stadthaus Winterthur, Winterthur,
Switzerland, Musikkollegium
Winterthur Orchestra, En Shao -
Conductor, Chloë Hanslip - Violin
Sinfonietta "La Jolla", H. 328

10 June 2004, 7³⁰ p.m.
„Music among Paintings“
Lichtenštejn Palace Gallery HAMU
Prague, CZ, Czech Nonet
Quartet for Clarinet, French Horn,
Cello and Side-Drum, H. 139
Peter Hirsch - Conductor

17 June 2004, 7³⁰ p.m.
Karlovy Vary, Grand Hotel Pupp
Concert Hall, CZ
Karlovy Vary Symphony Orchestra
Jiří Stárek - Conductor
Jiří Bárta - Cello
Concerto for Cello
and Orchestra No. 1, H. 196

5 September 2004, 4⁰⁰ p.m.
Chateau Jánky Vrch, CZ
Kubín Quartet plays Czech music
Kubín Quartet
String Quartet No. 7, H. 314

Wihan Quartet on Tour

11 March 2004 Southampton, UK
21 March 2004, 6³⁰ p.m.
Conway Hall, London, UK
23 March 2004, 8³⁰ p.m.
Pitville Pump Room, Cheltenham, UK
25 March 2004, Bedford, UK
String Quartet No. 2

Škampa Quartet on Tour

7 March 2004, Bruges
19 March 2004, 7³⁰ p.m. Royal Pump
Rooms, Leamington Spa, UK
22 March 2004, 7⁴⁵ p.m.
Luton Music Club, UK
11 May 2004, Wigmore Hall, UK
13 June 2004, 5⁰⁰ p.m. Štířín, CZ
String Quartet No. 7

FESTIVALS

The Prague Spring
(12 May 2004 - 3 June 2004)

www.festival.cz



Prague, CZ
20 May 2004, 10³⁰ p.m.
"Nocturno II", Dvořák Hall
Rudolfinum, Garrick Ohlsson - Piano
Piano Sonata, H. 350

28 May 2004, 8⁰⁰ p.m.
Rudolfinum, Czech Philharmonic
Orchestra
Christopher Hogwood - Conductor
Bohuslav Matoušek - Violin
Concerto for Violin
and Orchestra No. 2, H. 293

Janáček
May International
Music Festival
(21 May - 11 June 2004)



www.jm.box.cz

Ostrava, CZ

10 June 2004, 7³⁰ p.m.
Janáček Conservatory Ostrava
Bohuslav Matoušek - Violin
Petr Adamec - Piano
Intermezzo, H. 261

Kuhmo Chamber
Music Festival
(11 - 25 July 2004)

www.kuhmofestival.fi

Kuhmo, Finland

13 July 2004, 6⁰⁰ p.m.

Kuhmo Arts Centre
Orlando Trio
Daniel Blumenthal - Piano
Variations on a Slovak
Folksong, H. 378
Piano Quartet, H. 287

14 July 2004, 6⁰⁰ p.m.

Kuhmo Arts Centre, Wanderer Trio
Kuhmo Trio No. 2, H. 327

16 July 2004, 3⁰⁰ p.m.

Kuhmo Arts Centre
Christoph Richter - Cello
Daniel Blumenthal - Piano
Sonata No. 2 for Cello
and Piano, H. 286

19 July 2004, 3⁰⁰ p.m.

Kuhmo Arts Centre
Mikael Helasvuo - Flute
Konstantin Bogino - Piano
Sonata for Flute and Piano, H. 306

20 July 2004, 3⁰⁰ p.m.

Kuhmo Arts Centre
Mirel Iancovici - Cello
Rajja Kerppo - Piano
Sonata No. 3 for Cello
and Piano, H. 340

23 July 2004, 3⁰⁰ p.m.

Kuhmo Arts Centre
Asko Heiskanen - Clarinet
Martin Kuuskmann - Bassoon
Pasi Pirinen - Trumpet
Wolfgang Schröder - Violin
Christoph Richter - Cello
Juhani Lagerspetz - Piano
La revue de cuisine, H. 161

Martinů Fest Polička

(9 - 23 May 2004)

Other information
are unknown

Concentus Moraviae

part of the "Czech Dreams" Inter-
national Music Festival
(3 June - 3 July 2004), CZ

www.concentus-moraviae.cz

6 June 2004, 7³⁰ p.m.

Slavkov u Brna, Chateau
Alexander Besa - Viola
Petra Besa - Piano
Sonata for Viola and Piano, H. 355

7 June 2004, 7³⁰ p.m.

Velké Meziříčí, Jupiter club
Barbora Sejáková - Piano
Sonata for Piano, H. 350

9 June 2004, 7³⁰ p.m.

Bystrice nad Pernštejnem
Culture House
Kühn Children's Choir

Jiří Chvála - Choirmaster
Czech Nursery Rhymes, H. 209

10 June 2004, 7³⁰ p.m.

Moravský Krumlov
Škampa Quartet
String Quartet No. 5, H. 268

11 June 2004, 7³⁰ p.m.

Brno, Besední dům
Prague Chamber Philharmonia
Michel Swierczewski - Conductor
Jiří Bárta - Cello
Toccata e due canzoni, H. 311

13 June 2004, 7³⁰ p.m.

Hustopeče, Evangelistic Church
Igor Ardašev - Piano
The Fifth Day of the Fifth
Moon, H. 318

13 June 2004, 7³⁰ p.m.

Jihlava, Horácké Theatre
Jana Boušková - Harp
Alexander Besa - Viola
Jiří Bárta - Cello
Jan Talich - Violin
Karel Košárek - Piano
Chamber Music No. 1, H. 376

14 June 2004, 7³⁰ p.m.

Slavkov u Brna, Culture House
Pavel Šporcl - Violin
Petr Jiříkovský - Piano
Czech Rhapsody, H. 307

15 June 2004, 7³⁰ p.m.

Náměš nad Oslavou, Library
Karel Košárek - Piano
Film en miniature, H. 148

19 June 2004, 7³⁰ p.m.

Znojmo, Znojemska Beseda
Ludmila Peterková - Clarinet
Irina Kondratěnko - Piano
Irena Houkalová - Soprano
Sonatina for Clarinet
and Piano, H. 356

22 June 2004, 7³⁰ p.m.

Ráječ - Jestřebí, Chateau
Jiří Bárta - Violoncello
Jan Čech - Piano
Sonata No. 3 for Cello
and Piano, H. 340

25 June 2004, 7³⁰ p.m.

Moravský Krumlov
Monika Knoblochová - Harpsichord
Sonata for Harpsichord, H. 368
Concerto for Harpsichord
and Small Orchestra, H. 246

26 June 2004, 7³⁰ p.m.

**komorní
filharmonie
pardubice**

Mikulov, Chateau
Chamber Philharmonia Pardubice
Jan Talich - Conductor
Vladislav Borovka - Oboe
Concerto for Oboe
and Small Orchestra, H. 353

2 July 2004, 7³⁰ p.m.

Ráječ - Jestřebí, Chateau
Šárka Čurdová - Flute
Alice Rajňohová - Piano
Sonata for Flute
and Piano, H. 306

3 July 2004, 7³⁰ p.m.

Kyjov, Assumption Church
Škampa Quartet
Iva Bittová - Violin
Easy etudes for
Two Violins, H. 191
Songs on One and
Two Pages, H. 294, H. 302
New Špalíček, H. 288

Events prepared by
Jindra Jilečková
and Zoja Seyčková

Photo: Laurence Burns
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A Comedy on the Bridge for Modern Times

*A review of the production of Martinů's comedy by the Guildhall School of Music and Drama, London in a double bill with Berlioz's *Béatrice et Bénédict* (November 2003)*

Patrick Lambert

It is some time since I last saw one of Guildhall's opera productions, though I well remember their success with *Julietta* in March 1987. There is something especially attractive about student performances, a sense of enthusiasm and commitment that is highly infectious. So therefore I arrived with great expectations for a rewarding evening and I was not disappointed.

Martinů's witty one-acter began life as a radio opera, written typically in double-quick time in Paris in 1935, in response to a commission from Czech Radio, and the composer himself attended the premiere broadcast in March 1937, conducted by Otakar Jeremiáš. Klicpera's distinctly whimsical comedy about five characters stranded on a bridge in no-man's land with opposing sentries posted at each end provided an ideal libretto for radio. Exploiting the acoustic possibilities of the medium, it was possible to suggest the two ends of the bridge through the use of spatial perspective, with the two sentries (spoken roles) placed at contrasted distances from the microphone. And, of course, with the later advent of stereo radio such positionings could be made clearer still by a left-right separation.



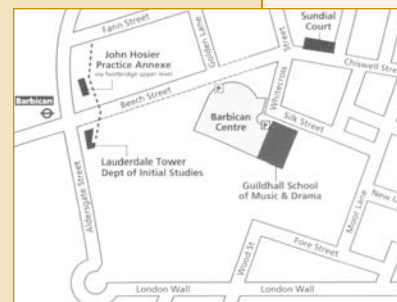
Comedy on the Bridge received its first stage productions during the immediate post-war years in several Czech provincial centres (it was Brno's first post-war Martinů opera) but it was not until its staging in an English translation in New York at the Mannes School of Music in May 1951 that it began to be performed internationally. After the New York premiere, the composer himself characterised the piece as "Czech, folkish, simple, informal and it seems to say something to people". Taken up by the publisher Boosey & Hawkes, at whose request the composer devised a delightful *Little Suite*, it soon became Martinů's best-known opera. Its brev-

ity, humour and modest-sized orchestra made it particularly well suited to student performances and it was produced in the late 50s by both Morley College in London and the Royal Academy of Music.

Czech productions, taking as their cue the deliberately naive toy-soldier march that opens the piece, have tended to concentrate on creating an unreal, toy-shop atmosphere - the 1975 Prague National Theatre production had the bridge itself constructed from gigantic, brightly coloured children's wooden blocks. Perhaps this was a ploy to deflect attention, at the time of the Cold War, from the central philosophical message represented by the schoolmaster's riddle: how shall a stag escape from a game reserve completely surrounded by a high impenetrable wall? The answer, as the military officer tells us at the end, is simple: there is no escape!

In the wake of the Iraq conflict and its elusive solution, Guildhall chose to mount a production that was stark and pared to the bone - no back drop, just a sombre humpback bridge centre stage, the only touches of colour coming from the barrier bars at each end, banded red and white. Likewise, no colourful period costumes, but everyday working clothes and army uniforms. In this environment, the hilarious goings on acquired the mantle of black comedy, pointing up the absurdity of the characters' predicament - their passes during a cease-fire allow only one way journeys, thus trapping them on the bridge between hostile camps. All this was sung and acted with great flair by the students, with Elisabeth Poirel in good voice for

the beguiling Popelka, effective slapstick from Julie Pasturaud as Eva, excellent portrayals of Bedroň by John Lofthouse and Sykoš by Giles Underwood (the latter with exceptionally clear diction) or Balcarras Crafoord (at the photo) and - stealing the scene much of the time



putably the star of the evening, even eclipsing Anna Wall's *Béatrice*. Throughout, she sang from the heart with

- Benjamin Segal as the bemused, head-in-the-clouds schoolmaster. The small orchestra under Clive Timms coped well with Martinů's highly transparent scoring and there was some very confident trumpet playing. During the recommencement of hostilities the special effects department came into its own, providing such exceedingly powerful explosions, with smoke in profusion, and such blinding flashes that I had to protect my eyes and ears. My first reaction was that this theatrical Armageddon was way over the top, but its justification became clear after the officer enters to off-stage shouts from both sides declaring victory, and, leaning over the

bridge to inspect the damage, reveals a pair of baby-blue angel's wings sprouting from his back - and it transpires that all the other characters are similarly endo-wed! That they are no longer in the land of the living brings home the realisation that all talk of victory is hollow and the jocular solution to the schoolmaster's riddle offered by the officer, that the metaphorical stag cannot escape, is no joke at all. They do say that comedy is the best way of conveying a serious message. This ingenious and thought-provoking final twist to the tale on the part of the director Stephen Medcal would surely have earned the approval of the composer. Well done Guildhall!

Despite the context of this review, it would be unfair not to mention the second part of the evening - an equally effective production of Berlioz's two act comedy *Béatrice et Bénédict*, which was presumably chosen to celebrate the composer's bicentenary, but which in fact provided a not inappropriate companion piece to the Martinů, demonstrating Franco-Czech cross-fertilisation of an earlier era. Just as a Frenchman, Albert Roussel, numbered among Martinů's teachers, so did a Czech, Antonín Rejcha, number among Berlioz's (though the self-confident Frenchman was far less generous in acknowledging the beneficial influence). Additionally, both operas draw on earlier plays - *Béatrice et Bénédict* is based on Shakespeare's *Much Ado About Nothing* - and in both war impinges on the characters' lives. Perhaps to underline this, the productions made clever use of the same bridge, rotating it according to requirements in the Berlioz. Some of the roles were played by singers already heard in Martinů's piece - Giles Underwood sang *Claudia*, a completely transformed John Lofthouse in bright ginger wig played brilliantly the role of the temperamental and vain musician *Somarone* (surely a caricature of Berlioz himself) and Julie Pasturaud became *Ursule*, companion to *Héro*. The latter role was sung by Claire Booth, who was to my mind indis-

the most beautiful phrasing and a phenomenal range of timbre, her acting and body-language always convincing. The remaining singers, notably José Aparicio as *Bénédict*, Javier Borda as *Don Pedro* and Jérémie Lesage as *Léonato* acquitted themselves with honour, and, to my untutored ears, the French diction was for the most part convincing. Altogether a very enjoyable evening that whets the appetite for further Guildhall productions. Dare one suggest more Martinů? I dream of Claire Booth as *Ariadne*!

*The editors thanks
Patrick Lambert, a member of the IBMS,
for such a nice review.*

Martinů's Place Residence in



Martinů in front of Umělecká beseda, Prague 1933
© NM - ČMH



Martinů
in Prague,
Atelier Elite
Salais
Generali
1906

Bohuslav Martinů came to Prague for the first time in 1906, when he took examinations for admittance to the conservatory there, and for the last time in 1938 on his way back to France at the end of his very last sojourn in the Czech lands.

He began studying violin at the conservatory in the autumn of 1906 and remained through the second year, which however he had to repeat in the 1908–09 school year. At the beginning of his studies he probably lived in the area of Petřín or in the direction of Smíchov, because in one letter he mentions that his first class (or lesson) was held on Konviktská street and that he had to walk from where he lived across the Franz I Bridge (now the Bridge of the Legions), which took him almost an hour. Starting in the autumn of 1909, when he transferred to the organ department, he lived at the address Na Kampě 512 (today 11) in Prague 1, in the home of Mrs. Přibánová. There is now a memorial plaque and a bust of the composer on the building.

In the autumn of 1910 Martinů lived with Stanislav Novák, again on the Kampa island, in the home of Mr. Papež at the address Hroznová 8, Prague 1. The two young musicians lived on the ground floor and disturbed neighbors with their frequent four-hands playing of Mahler symphonies.

From the autumn of 1911 until 11 April 1912 Martinů lived in the Šetelík House at the address Podskalská 1994/II in Prague 5. During that time he failed the state examination and devoted himself to self-instruction.

In 1913 and 1914 he also spent a relatively long time in Prague, continuing in his self-instruction, but the addresses where he lived have not yet been determined.

[Editor's note: Unfortunately there are no more pictures of Martinů in exteriors of Prague in the archives - the only photo is the one from 1933]

Photographs of Prague are from 1930s

aces of Prague



Prague 1925
© PBM

the painter Jan Zrzavý in the building of the Umělecká beseda (Arts Society) at Na Magistrále 15 in Bubeneč, Prague 6. He also stayed there in the summer of 1933 for fourteen days with Charlotte, and then in the same year on the occasion of the premiere of Špalíček at the National Theater on 19 September, again with Charlotte.

Several times Martinů also stayed on Old Town Square with his friend Stanislav Novák, concertmaster of the Czech Philharmonic, and his wife Fanyka. This was the case when he and Charlotte attended the premiere of Juliette on 16 March 1938.

During his very last sojourn in Prague Martinů lodged with the theatrical stage director Jindřich Honzl at Pod Bruskou 3/147 in Prague 1.

prepared by Jenověfa Kučerová



Martinů in Atelier Vaněk, Prague around 1920
© PBM

In the years around the First World War Martinů remained for the most part in Polička. He moved to Prague again in 1920, when in the spring he lived at Žižkova (now Italská) 20 in Prague 2. In the fall of the same year, when he became a member of the Czech Philharmonic, he moved to a different address on the same street: to No. 10. In the autumn of 1922, when he became a pupil of Josef Suk in



Martinů in Josef Sudek Atelier, Prague 1938
© NBM

The year 1915 was full of frequent moves within Prague 1. His addresses were as follows:

- 8 February to 8 April at Na Kampě 13/510 in the home of Mrs. Mašková,
- 16 April to 27 May at Prokopská 2/293 in the home of Mr. Josef Pokorný,
- 2 October to 1 December at Konviktská 17/ 998 in the home of Mr. Urban, and
- from 2 December at Opatovická 24/157 in the home of Mr. Josef Benák.

On 18 January 1916 he moved to the address Liliová 1/216, where he lived in the home of Mrs. Vilma Hladíková. The from 8 April to 4 June he lived at Opatovická 20/160 in the home of Mrs. Barbora Žižková.

the Master School, he lived at Myslíkova 25 in Prague 2.

After 1922 Martinů was in Prague only occasionally (for concerts, premieres of his works, rehearsals of the Czech Philharmonic, Sokol meetings, etc.), because starting in the fall of 1923 he worked in Paris and elsewhere abroad. During his occasional visits to Prague he usually stayed with friends.

In September 1931 he lodged with



Martinů with his friend Stanislav Novák in Prague 1912
© PBM

Bohuslav *in* Italy

(a snapshot from 1954)

In the Spring of 1954 Martinů embarked on an exploratory journey through the sunlit countryside of Umbria and Tuscany. At that time he was working on the opera "Mirandolina" and his encounter with Italian influences is surely reflected in the animated and cheerful score which resulted.

Gregory Terian

His travels led him to Arezzo where he searched out the Church of San Francesco where the celebrated frescoes created by Piero della Francesca depicting the Legend of the Holy Cross are to be found. The existence of the frescoes which date from 1452 had been brought to the attention of the composer by his artist friend Rudolf Kundera.

After his return to Nice and the completion of "Mirandolina", Martinů turned to the inspiration of the frescoes. Between February and April 1955 he composed an orchestral work in three movements *Les Fresques de Piero della Francesca*. He dedicated it to Rafael Kubelík who gave the world premiere with the Vienna Philharmonic Orchestra at the 1956 Salzburg Festival (Published in 1999, Orfeo, CD No. C 521 991 B; programme extract courtesy of Cleveland Orchestra archives) and subsequently performed it with different orchestras throughout Western Europe. The American premiere took place the following year with George Széll conducting the Cleveland Orchestra. For the programme notes on that occasion the composer contributed the following narrative:

"If a composer tries to represent a picture in his music,



Lush Tuscan countryside as seen from nearby Church of San Francesco in Arezzo

his work is often considered to be merely descriptive and somehow outside of the range of pure music. But it depends, of course, on how the descriptive elements are used.

The first movement takes as its subject the group of wives with the Queen of Sheba from one of Piero della Francesca's frescoes. The source of the second movement is the depiction of the Dream of Constantine and in this movement comes the only really descriptive moment, when the viola raises its voice like the military call of a trumpet. The third and last movement takes no particular fresco as its subject but is a kind of general view of the frescoes, calling attention to the two battle scenes and the many fascinating details.

I have very often visited the Church of San Francesco at Arezzo, where I have admired Piero della Francesca's work, and I have tried to express in music the kind of solemn, frozen silence, and the opaque, coloured atmosphere which contain a strange, peaceful, and moving poetry."

Amid the historical data relating to the frescoes visitors entering the Church of San Francesco will find a commentary in which they are said to express "serenity, severity, mathematical perfection, time resolved in space, a present which incorporates the centuries, the harmonious solemnity of existence". Those who have seen Piero della Francesca's frescoes and heard Martinů's musical evocation five centuries later may conclude that the composer distilled the essence of their spirit.

*Martinů at the time of composing
Mirandolina and Les Fresques, Nice 1954-1955
© PBM*

A New Interpretation of Martinů



Bohuslav Martinů

Symphony No. 3, Symphony No. 4

Czech Philharmonic, Jiří Bělohávek.

Production: Petr Vít.

Text: English, German, French, Czech.

Recorded: 8-11 September 2003.

Released: 2003. TT: 63:00. DDD.

1 CD Supraphon SU 3631-2 031.

Luboš Stehlík

Supraphon and the Bohuslav Martinů Foundation have joined forces and begun recording, within a short time, already a third set of works by Martinů. After the complete works for violin and piano with Matoušek and Adamec, which won a MIDEM Classic Award, and the works for violin and orchestra currently in progress with Matoušek, Hogwood, and

the Czech Philharmonic, now we have the beginning of the complete symphonies. Martinů certainly fully deserves such attention, but nevertheless I think other Czech composers (both living and dead except for Dvořák) can only envy him as colleagues. A complete recording of the symphonies was made many years ago by Václav Neumann, and although

it is very interesting in some ways, it is after all obsolete not only in technical recording quality but in some aspects of the conception of the scores. The new idea of a complete recording, with performing materials revised by Sandra Bergmannová, Aleš Březina, and Sharon Choa, is thus coming at the right time to yield a showcase interpretation in the early twenty-first century - given today's situation in the recording world probably the last for a long time. I only hope the project will be brought to successful completion.

The choice of the third and fourth symphonies is understandable. Martinů considered his Third Symphony, from 1944, to be his first true symphony and was justifiably proud of it, and with his Fourth Symphony from 1945 he scored great successes thanks to its positive charge, radiance, and communicativeness.

I notice again and again what a beneficial effect conductor Jiří Bělohávek has on the Czech Philharmonic. The orchestra plays with concentration,

is perfectly prepared, and does what every ensemble should do - realizes the conductor's vision precisely. In both works the orchestra's performance is fabulous (in the Third Symphony maybe a hair more so), and Bělohávek himself has pushed the quality of performance of these difficult scores again a considerable distance forward. In this recording the conductor capitalizes on his life-long experience as an artist and a human being, and it is amazing that such an artist was head of our premiere orchestra only, to its detriment, for a short while. We're lucky at least to have the gift of recordings.

A minor note in conclusion: this first installment in the set of symphonies has a very fine cover, visually balanced and closed, not pathetic, and the recording team has met its task with complete professionalism.

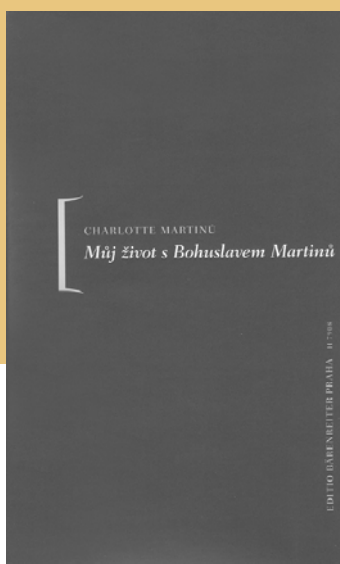
Reprinted from the Czech music magazine Harmonie (2004/1) with their kind permission

Charlotte Martinů: Můj život s Bohuslavem Martinů (My Life With Bohuslav Martinů).

Ludmila Sadílková, Aleš Březina - editors

Editio Bärenreiter Praha,

ISBN 80-86385-22-1, 226 pp.



Vlasta Reittererová

This slim book of Charlotte Martinů's memoirs was published by Editio Bärenreiter for the twenty-fifth anniversary of the author's death. The woman who spent more than thirty years at the side of Bohuslav Martinů and in the end was laid to rest alongside him in Czech soil at her own wish deserves credit for much of what Czech music is proud of today. There were times when the name of Martinů was that of a renegade, when his music sounded foreign to Czech ears, and his country was not much inclined to acknowledge him.

From this source we do not learn how Martinů viewed the political developments in Czechoslovakia after the war or how and when he finally decided (or was forced to decide) not to return to the Czech lands. Likewise we find out nothing about his creative process: his works are mentioned only as though incidentally. In the original version the author endeavored to bring each part of her narrative into association with Martinů's works at least via her chapter titles, but later

she eliminated them. The Czech editions from 1971 and 1978 added chapter titles invented by the editors; these were not the only changes they made in the original text.

The memoirs of Charlotte Martinů have three layers. The first consists of the original text, dictated to her friend Anna Maria Wurmová, who also made the first translation into Czech. The second comprises the author's own cuts, corrections, and addenda, and the third is the censored text of the first and second Czech editions. In the new edition prepared by Ludmila Sadílková and Aleš Březina, which can be called a critical edition, the first two layers can be distinguished thanks to footnotes, and a fourth has been added, namely commentary and explanations by the editors. In their notes, using quotations from Martinů's letters, they have also formed a sort of 'commentary by Bohuš' on the memories of his wife. The third layer is eliminated, because this new edition is based on the original typescript with manuscript addenda and a typescript copy thereof that Charlotte made, both now deposited at the Bohuslav Martinů Memorial in Polička. And a new translation has been made by Catherine Ébert-Zeminová, whose text clearly captures Charlotte's personality more authentically than Wurmová's, which in places is somewhat over-stylized; Charlotte Martinů made no pretence of being anything but an ordi-

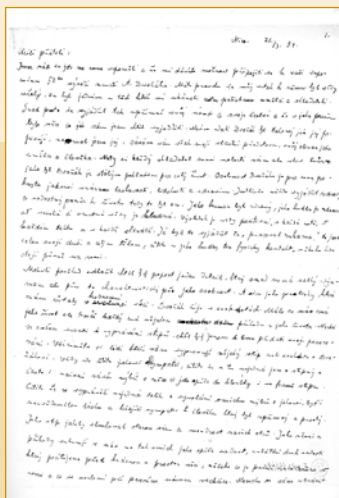
nary seamstress living alongside a genius, fully devoted to him and tolerant of him but not reaching beyond the boundary of his art. Thus in the simple language of the new translation (including replacement of the former appellation 'tatiček' with 'Papínek', which corresponds better in sound to the original 'Petit-Père') it is not at all surprising how little Charlotte Martinů actually says about music or about art in general. As the editors tell us, 'that was really not her world.' However, she did understand it enough that she managed to care for her husband's works. And it is thanks to her and her magnanimity that the creative bequest of Bohuslav Martinů is concentrated in one place with provisions made for research and editing.

The curious reader can make his or own comparison with the earlier Supraphon edition. It will probably be no surprise that in the 1970s mentions of such people as American Secretary of State Foster Dulles, Jan Masaryk's friend Marcia Davenport, and Masaryk's sisters, a quotation from a letter of Martinů to Jan Novák, and other passages were cut. (Incidentally, there is no biographical profile provided for Foster Dulles. The statement by Martinů's doctor with reference to Dulles's fate would have a special point: Dulles died of cancer on 24 May 1959, three months before Martinů.) In the censored edition mentions of Rafael Kubelík were narrowed to a minimum; for

instance his artistic evaluation of Václav Talich is missing, as well as the fact that it was Kubelík who conducted Martinů's Fifth Symphony in the 1947 Prague Spring Festival. Other changes included shifting some paragraphs to different locations.

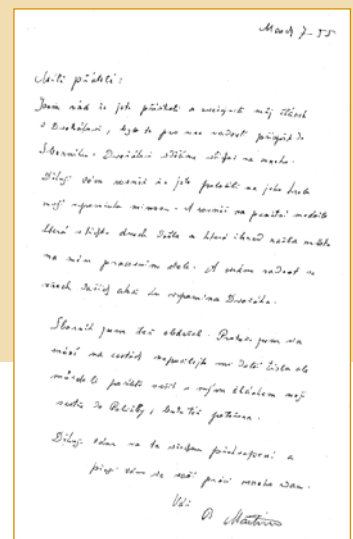
These different layers of the text could have been treated in various ways. I even think that the original chapter titles - although Charlotte eliminated them - capture the given phases of the composer's life well enough that they could be used as headings, differentiated graphically from the author's revised text by font, use of parentheses, etc., instead of the repeated footnote which must be signaled directly after the first word, even after a preposition. Likewise a separate biographical addendum could have been created after the actual text; this would reduce the number of footnotes, which are printed in (probably not only for me) very small type. The original edition had explanations by Iša Popelka after the text, but also placed there such fundamental information as identification and dating of compositions. The present editors decided to use footnotes and adhere to this consistently. The text can actually be read in several different ways. One can read only the narrative of Charlotte Martinů, or the whole three-layered text with commentary and notes, or the commentary alone. There are always enough reasons to return to this book.

The year 2004 has been proclaimed a 'Year of Czech Music', and we have decided to devote a small series to this project. We shall offer you several writings by Martinů demonstrating his views on famous Czech composers. We have chosen a letter about A. Dvořák (2004 - Centenary of his death) written to the Svaz československých skladatelů (Union of Czechoslovak Composers) published in the Czech musical magazine *Hudební rozhledy* in 1954 and reprinted in the book Bohuslav Martinů. *Domov hudba a svět*, 1966.



sincere and simple [prostý]. His joke seems to contain the old faith and wisdom of our fathers. His sayings and stories arouse in us not so much laughter as rather joy, a special kind of joy, which we feel in the presence of something that is beautiful and simple, something that is firmly rooted in the earth and will not break with the first gust of a windstorm. I myself cannot resist telling one anecdote, which contains this kind of simple wisdom of observation and experience. Dvořák once said: 'A pencil is an original and important invention, to be sure, but a more important invention is the eraser.' How often I have thought of this statement during my work, and I think it should be on every desk like a motto.

Dvořák was like Mozart. He never learned: he knew. But what he wasn't aware of was precisely his simplicity [prostota], tranquility [klid], and non-sentimentality. And that is exactly what makes him simple and beautiful. I have always sensed from his music that his artistic creed coincides in some ways with my own. Dvořák observed nature and people around himself and his relation to both was simple and human, as



In March 1955 Martinů wrote to the magazine *Hudební Rozhledy* a very nice letter, in which he thanks for publishing of his text on Dvořák.

Dvořák

was like Mozart

I am really very glad you thought of me and that you're giving me an opportunity to join in your commemoration of the fiftieth anniversary of the death of Antonín Dvořák. You are right that I have always had warm feelings for Dvořák. He was one of those who showed me the path that an artist and composer needs, perhaps because he expressed his nation and his Czechness so sincerely and because in this relationship of his there was something that I myself wanted to express. I don't know whether Dvořák was the way they describe him. I did not know him, but I shall give you my own idea, my image [of Dvořák] as an artist and a human being. Every composer has to find his notes himself, but the influence of a creator like Dvořák is a constant treasure for one's whole life. My image of Dvořák is enveloped in a sort of rare kindness, humanity, and healthiness. If anybody has expressed a healthy and

Martinů on Dvořák

joyful relation to life it is he. His humor was healthy, as his music is healthy - whether merry or sad, it is always affirmative. The result is always positive - in every note, in every measure, and in every piece. I would say that he 'worked with his hands', i.e. with all his soul and body. You sense in his music the physical contact of someone who is standing firmly on the ground.

If I may digress a little, I should like to describe one detail which perhaps has no great importance but is nevertheless characteristic of Dvořák. I mean his observations, preserved for us in his assessments of things. Dvořák lives in anecdotes. Few

of us know his life, but almost everyone knows some story from his life. However, I don't want to return to telling jokes. I only wish to add my own observations to that. Notice people who tell you some joke or anecdote about Dvořák. You always sense some sort of sympathy: you sense that what is involved here is not only the funny conclusion, often also naive, but rather something that goes deep even in the form of a joke. You sense that what is involved for the narrator is not so much provoking laughter as rather a sort of love, though perhaps unconscious, and a heart-warming sympathy for a person who was

was his relation to music. His internal joy passed into music like a rendering of thanks for something beautiful that has been given to us. Many changes have occurred in our lives since his death. The world has changed and the eyes of the youngest do not see that which our eyes saw during our youth. Our angle of view has changed under the pressure of life. Many new and also old unsolved problems have risen up before us and also in us. Music has changed. But the joy that is contained in Dvořák's work has not changed, because he loved music and loved people. And music should always be joyful even when it is tragic. Happy the man who leaves such a legacy.

I think it will seem to you that I am repeating myself, but it is always a pleasure to return to words like healthiness, tranquility, love, and simplicity. Perhaps it seems to you that I'm making little mention of his music, but everything I'm describing is actually his music.

Lay the mimosa I'm enclosing on Dvořák's grave as a remembrance from France.

With cordial greetings, your

B. Martinů

THE CRITICAL EDITION GETS UNDERWAY

Lucie Berná

The New Meeting of the New Editorial Board 5-6 December 2003

The opening of the ninth annual Bohuslav Martinů Festival was linked with another important step toward realization of the Complete Critical Edition of the Works of Bohuslav Martinů: the first official meeting of the new editorial board was held on Friday and Saturday, 5-6 December 2003. On Friday the board members met at the Bohuslav Martinů Institute, then on Saturday there was a session in Zdenka Podhajska Hall that was open to the public. Aleš Březina had worked out the definitive composition of the editorial board early in 2003, and by April the specialists addressed, having many years of editorial experience, had confirmed their membership.



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JUDr. Jan MATĚJČEK

The December meeting of the board followed after a workshop held on 16-17 May 2003. At that time presentations were given on projects underway at the Institute: digitalization of documents pertaining to Martinů, revision of Halbreich's catalog of Martinů's compositions, and searching for sources for his works. Ann-Katrin Heimer of Schott Musik International in Mainz reported on various collected edition projects. Above all, however, there was discussion of the organizational background for the Martinů edition, the division of Martinů's output into volumes, and the format of the volumes.

Remaining on the main agenda for the two-day meeting in December was the question of dividing Martinů's output into volumes (with the goal of reaching a final decision), and presentation of a draft of editorial principles prepared by the chair of the board, Aleš Březina. Presentations were also given on Saturday morning and afternoon by board members Klaus Döge, Jan Matějček, Daniela Philippi, and Dietrich Berke. Harry Halbreich, who divided his stay in Prague between attendance at concerts of the Martinů Festival and work on final proofs for his revised catalog of Martinů's works, accepted

an invitation to make a guest presentation. He acquainted the audience with the genesis of his first book (Bohuslav Martinů. Werkverzeichnis, Dokumentation und Biographie, Atlantis Verlag 1968) and described its new revised version. (More in the next issue of the Newsletter.)

One result of the two-day gathering was final determination of how Martinů's output will be divided into volumes. All those participating agreed on the character and focus of the edition: consideration will be given to the needs of performance practice, and at the same time the

edition should satisfy the demands of a scholarly historical-critical edition. The suitability of the edition for use in performance will be assessed by selected performing artists before actual publication.

The next steps will be discussion of Aleš Březina's draft of editorial principles, planning of the contents of the first five volumes, and gathering of source materials for those works. The coordinator and organizer of editorial work will be the Martinů Institute. The next meeting of the editorial board is tentatively planned for May 2004.

Presentations on 6 December 2003

Dr. Klaus Döge, München:
'Wenn man heute nochmals mit einer historisch-kritischen Gesamtausgabe Wagners beginnen würde'

Dr. Jan Matějček, Toronto:
'Die veränderte Welt der verlegerischen Tätigkeit'

Harry Halbreich, Brussels:
'Vier Jahrzehnte mit dem Katalog der Werke Martinů's. Anmerkungen zur revidierten zweiten Fassung'

Dr. Daniela Philippi, Mainz:
'Gattungen und Besetzungstypen - zur Rubrizierung im Rahmen der Martinů-GA'

Dr. Dietrich Berke, Zierenberg:
'Martinů-Quellen im Bärenreiter-Verlag'

Mgr. Aleš Březina, Prague-Basel:
'Editionsrichtlinien der Martinů-GA'

(for further information, please contact:
lucie@martinu.cz)



Correspondence

of Bohuslav Martinů

in the Music History Department

of the Moravian

Museum

in Brno

Kateřina Maýrová

Despite its relatively short history, the Oddělení dějin hudby (Music History Department) of the Moravské zemské muzeum (Moravian Museum) in Brno holds a highly respected place among specialized archives thanks to the modern conception of its acquisitions program and administration.

The Brno music museum owes its foundation to the initiative of PhDr. Vladimír Helfert (1886-1945), a music historian with a far-sighted conception of the tasks of modern musicology in his time. In 1919 he began systematically building a musical archive within the regional museum, and in 1948 this archive was renamed the Ústav dějin hudby (Institute of Music History).

Soon the music collections were swelled by materials acquired from 150 Moravian churches, monasteries, and stately homes. Then after the Velvet Revolution of 1989 many of these materials were returned to their original owners. In addition to a valuable collection of early manuscripts of musical tablatures, the core of the museum's musical holdings consists of music manuscripts and prints from the eighteenth and nineteenth centuries plus of course materials from the estates of Moravian composers of the twentieth century and archives of the most varied musical associations.

Undoubtedly many of the most precious musical materials are found in the separately-administered 'Janáček Archive', containing fundamental sources for research on Leoš Janáček (1854-1928) and documenting performances of his works in the Czech lands as well as abroad. In 2004, the Year of Czech Music, we are commemorating the 150th anniversary of the birth of this great figure in Czech modern music, whose compositional output, especially his operas, has earned him a permanent place in the treasury of European and world art.

Over the course of time this museum has also assembled a significant quantity of written, non-musical archival materials pertaining to Bohuslav Martinů, including very valuable and interesting correspondence between him and composers, performers, theatrical artists, teachers, and critics associated with musical life in Brno.

Important and immensely interesting as a source of facts is Martinů's correspondence with the Czech composer, music critic, organizer of Brno musical events, and long-time director of the Brno State Conservatory Prof. Jan Kunc (1883-1976). His written contact with Martinů is documented in a total of twenty letters and one picture postcard from Martinů covering the period from 31 January 1928 to 14 August 1935 and eight typescript copies of Kunc's answers dated from 5 January 1929 to 19 August 1935. The content of this correspondence has already been aptly described and characterized

by the Brno composer, pedagogue, and musicologist PhDr. Zdeněk Zouhar (born 1927), who was also Martinů's friend, so here I shall only refer to the most important professional issues discussed. Above all it is necessary to mention the efforts over the course of several years by Prof. Kunc, who became head of the Brno State Conservatory in 1923, to recruit Martinů as a professor of composition. The first document revealing the composer's reaction to this attractive offer is a letter from Paris dated 15 December 1928:

Martinů with V. Kaprálová and her father, Tři Studně, Czechoslovak Republic 1938



Dear Sir:

I have received your parcel (the Quartet) 1 and of course I agree with your having had a copy made of my composition. As regards the job opening, although my situation here is not wonderful by any means, I shall not apply for the position because I have completely different plans, which although they don't guarantee me a living, I must pursue [to] the end and struggle to bring to fruition. You understand that when I have risked everything I can't run away from this, even if it is for a position so good as the post succeeding [Leoš] Janáček. If I have held out so long I will hold out to the end, especially because my plans are going well.

I thank you for your consideration [...]

Prof. Kunc repeated to Martinů several more times, both verbally and in writing, his proposal that he be named professor of composition at the Brno State Conservatory. The definitive answer - again negative - came in a letter Martinů wrote in Paris on 23 March 1932.

Another range of issues on which Martinů's correspondence with Kunc focused was the possibility of having works Martinů had just completed performed in Czech concerts and entered in the most varied composers' competitions. In the years between the wars Martinů lived in Paris very modestly and any honor bestowed on his work, if the award carried with it a financial prize, meant a welcome addition to the household budget for him, especially after his marriage in 1931 to Charlotte Quennehen (1894-1978).

Another valuable set of letters is the personal and very intimate correspondence between Martinů and the composer Vítězslava Kaprálová (1915-40), his pupil, who was twenty-five years younger than he. They first met in Paris in the spring of 1937. Over the course of the ensuing year, during Kaprálová's study residence at the École Normale de Musique in Paris where she studied conducting with Charles Munch, Martinů - a married man by that time - succumbed to the irresistible charm of his private composition pupil and fell hopelessly in love with her. The thirty-seven letters and one picture postcard Martinů wrote to Kaprálová between 11 September and 31 December 1938, plus a single letter from 5 June 1940 when she was slowly succumbing to her insidious, incurable disease in a hospital in Montpellier, provide unique testimony regarding the development of this amorous passion. In the fateful year 1938, when the Nazis of Germany no longer concealed their desire to rule the world and the other powers of western Europe facilitated the realization of Adolf Hitler's plans with their cowardly stance, Martinů - otherwise always closed into himself - experienced a double disillusionment. After the sacrifice of Czechoslovakia in Munich he

the way Kaprálová addressed him when they were alone together.

The original Czech word in this case, 'špalíček', is used with a different meaning as the title of Martinů's ballet known in English as The Chap-Book (written years before this letter), but that is probably a coincidence. The vocabulary of terms of endearment in English is very restricted by comparison, perhaps because of the lack of vocative case and diminutive constructions to make clear the speaker's intent.

The six letters Martinů sent between 1935 and 1938 to one of the most important musicologists, music critics, and lexicographers in Brno, PhDr. Gracian Černušák (1882-1961), are among the most interesting written materials in the Music History Department of the Moravian Museum. Starting already in the mid-1920s Prof. Černušák followed the development of Martinů's compositional talent in Lidové noviny (The People's News) and Listy Hudební

was bitterly disappointed by the policies of France, in whose cultivated and enlightened spirit he had always believed. And in private life, in the end he was also wounded by his female idol, whose image he had previously shaped so splendidly in art in the central female character of his operatic masterpiece Julietta.

As a sample of the letters Martinů sent to Vítězslava Kaprálová we may cite part of one written 'on Monday evening' [probably 19 December 1938 in Paris]:

Vitulenka,*

I am writing to you again because I want for you to have to think about me and remember me a lot, and because it seems to me that I'll be sad here during the holidays, but then again I'll remember that you are happy at home and that you love your little chunk of wood, and that you're looking forward to seeing him, or not. And tell me, tell me, my little song,* do you still want to be with me? Tell me That often, constantly. Do you want it? I should be so glad if some day we could have Christmas for the two of us, for the two of us alone, or at most with a little crying thing. Would you like that? You know, my fairytale,* that I'm convinced you would be happy with me and that I'd do everything for you to make you satisfied, smiling, and merry, and we would have a tree and presents and love. And I can't shake off the hope that it will turn out as we both wish. After all, why would everything have developed the way it did at a time when I knew that a change was in store for me - something tremendous and beautiful. And after all, I expected you for a long time, my dear little bug,* my little fairytale.* I knew that one day you would appear in my life and bring me strengthening and happiness, and also of course a few of those bugs and boogeymen. But if I hesitate and ponder sometimes it's not for my sake but for yours, my dear girl.* I ask myself whether I have the right to ask you to join your life with mine when there are so many obstacles, serious and unchangeable, and so I hesitate because I wouldn't want you to be able to rebuke me for something someday after you've come to know life better (even better, though you're already experienced), when you see that your inclination toward me is not only the fantasy of a girl. And don't be angry, you don't have to get upset right away - I know I've already said that many times. Oh, my little flower,* my little seahorse,* my little cone,* what confusion you've caused in my little head, and I have also probably caused several bitter times for you. [...]*

*Translator's note: In the Czech language the name of almost any object or creature, usually put into a diminutive form and in the vocative case, can be used as a term of endearment for addressing a person for whom one feels affection. In this letter Martinů makes unusually extensive use of this possibility. 'Vitulenka' is a diminutive form of the name Vítězslava, which Martinů uses here in the vocative case ('Vitulenko'). The 'little chunk of wood' - in reference to Martinů himself - may be

matic - Tempo (The Music Fund Journal - Tempo), and in his reviews he tried to provide an objective, unbiased evaluation of his works. Martinů appreciated Černušák's responsible approach in assessing his artistic achievements as well as those of other composers. As evidence of the open, friendly relationship between Martinů and this feared music critic we can present a letter sent from Paris dated 16 February 1936, which is almost like a confession:

Dear friend,

Paris, 16 February 1936

My heart felt thanks for your dear letter. I'm taking a moment of free time after my return to give you my impressions of the Prague performance [of the opera Hry o Marii (The Plays of Mary)] and to tell you about things that are tied in some way to my further work. The opera made a very powerful impression on the audience in Prague, but I said to myself once more what a pleasure it is to work in Brno and how flexible they are there, where everything is somehow taken completely as a matter of course, and how hard it is to work in Prague against the fixed conventions and also against the desire for everything to be comfortable. I am writing to you about this because during my stay in Prague I gathered around myself several young workers in all the fields [of art] who are also seeking a starting point in the direction I am pursuing, and because I count you, too, among those who are afraid of neither exertion nor work. I am writing to you again about my plans and about my views, and I assure you it is a great joy for me that you have expressed so much interest in my endeavors. I felt that clearly during the time of the rehearsals in Prague and in the response in the reviews, of which hardly any touched on points that were very important or even tried to do so in any way. It is certain that the performance in Prague, despite all the efforts, remained to a large extent within the limits of those operatic conventions that have become a complete mannerism in the N.d. [the National Theater], and although they showed an unusual effort to accommodate my requests, it is no simple matter, after all, for them to throw out all their habits for me. Nevertheless the production was quite new and was capable of giving a certain idea of my intentions. I am not concerned about the work itself, nor about its favorable reception or condemnation. I myself might be mistaken in my interpretation of certain efforts, but I clearly sensed a failure to grasp the very aim of this work, mainly on the part of the critics, who clearly reacted to things that are completely subordinate. And that's why I am again informing you about the results of my stay in Prague and about my convictions.

What I am concerned about here is neither me nor my work but rather a change in the whole way of looking at things that is rooted in our country, which in my opinion is incorrect, namely such complete dependency on German interpretation of all expressions of culture. I have a western orientation, to be sure, but this is not because I consider that a typical trait of the Czech character, which I am fully convinced is not compatible with and is not expressed by those opinions that prevail in our country, which are echoes of the influence of the closest culture, the German culture. And therefore I consider this struggle of mine to be very important as well as long and difficult, and for that reason every instance of help and collaboration is so welcome to me. I am fully convinced that the whole outlook of our aesthetics is derivative, maintained out of some sort of desire to be comfortable, and that it neither corresponds to nor expresses the Czech character. I observe carefully and constantly the life and the expressions of identity of our people, both in rural areas and in the cities, including those whom I encounter abroad in a different environment, and I find few or none of the traits that in our country are dictated by these points of view. Likewise I do not find them in myself. Probably in our history, both in music and in other fields, our main representatives have expressed themselves differently than the way in which they are now interpreted. So it is clear that interpretation has gotten onto a false path and it is absolutely vital for us to be aware of this and work at correcting it, if not for ourselves then for those who come after us. I hope that after the vacation time I will be in Brno again, and that I will be able to speak with you about this more and better than can be done in brevity in a letter.

With cordial greetings, your B. Martinů

Two letters from Martinů from 1926 are preserved in the estate of the Czech conductor and composer Břetislav Bakala (1897-1958), as well as a postcard from 1957 with congratulations and best wishes for the New Year. Both letters tell of their artist collaboration - whereby Bakala led the successful premiere of Martinů's ballet Kdo je na světě nejmocnější? (Who is the Most Powerful in the World?) on 31 January 1925 at the National Theater in Brno - and also attest to

the composer's plan to utilize Bakala's short-term work in the USA at that time to promote this ballet as well as other new ballets of his - Vzpouza (The Revolt) and Motyl, který dupal (The Butterfly that Stamped) - on American turf.

In the estate of the conductor and composer Antonín Balatka (1895-1958) are found four letters from Martinů's ballet Kdo je na světě nejmocnější? (Who is the Most Powerful in the World?) on 31 January 1925 at the National Theater in Brno - and also attest to

Plays of Mary), as to his ideas about performance of the many choral scenes in this fourpart work. Martinů was naturally very concerned about the quality of the performance, because he had been informed that the head of the opera at Prague's National Theater, Otakar Ostrčil, would attend, as well as representatives of prominent music publishers from Vienna (Universal Edition) and Mainz (B. Schott's Söhne) with which he was corresponding in writing at the time regarding performance and publication of his works. He also asked Balatka whether the piano-vocal scores of *Legenda o svaté Dorotě* (The Legend of St. Dorothy) and *Svatební košile* (The Wedding Shirts) from his new ballet *Špalíček* (The Chap-Book)² had arrived in America, sent to the prominent Czech dance master, choreographer, and pedagogue Ivo Váňa-Psota, with whose help he hoped to achieve performance of this work (i.e. in the first version from 1931-32) by the famous Ballets Russes of Sergey Diaghilev (1872-1929). (He had seen the Ballets Russes already at the age of twenty-three in the New German Theater in Prague.) In addition, he informed Balatka of his hopes to have the opera *Hry o Marii* performed at the National Theater in Ljubljana and wrote about another new work of his - the opera-ballet *Divadlo za bránou* (The Suburban Theater) - which Balatka premiered at Brno's National Theater on 20 Sept. 1936.

Another source for mapping Martinů's contacts with performing artists in Brno is his two letters to the opera singer, translator, and pedagogue Mrs. Věra Wasserbauerová-Střelcová (1906-75), who became the first performer of *Paskalina* in the premiere of *Hry o Marii* and also *Colombina* in the premiere of *Divadlo za branou*.

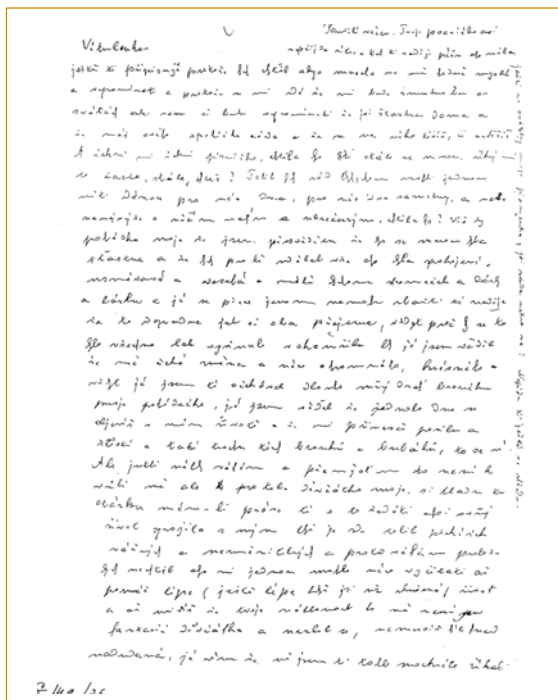
We know that Martinů had written contact also with Antonín Kolář (1886-1964), a long-time functionary of the prominent Czech singing association in Brno called 'Beseda brněnská' and secretary of the Smetana Foundation, from a letter of 24 September 1935 attesting to the addressee's support of Martinů in a composers' competition held by this foundation. The success of Kolář's support is illustrated by the awarding of First Prize to *Hry o Marii* that year.

The only letter of Martinů documenting written contact with the well-known dance master, choreographer, and pedagogue Ivo Váňa-Psota (1908-52) has already been printed in full in Miloš Šafářek's well-known book *Divadlo Bohuslav Martinů* (B. Martinů's Theater), published in 1979



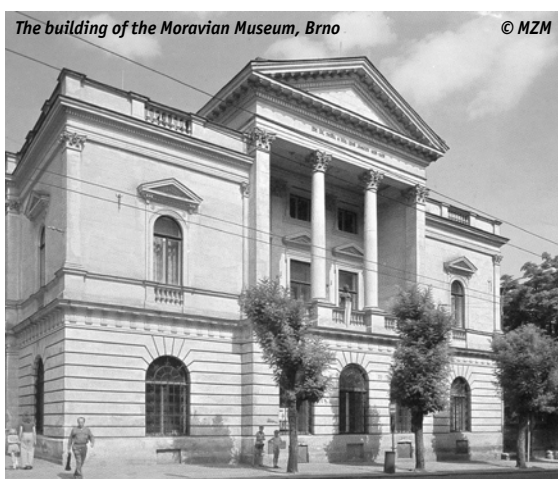
Gracian Černušák

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A copy of the letter from Martinů to Kaprálová, 19 December 1938

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The building of the Moravian Museum, Brno

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by Editio Supraphon. In it Martinů discusses the possibility of having two parts of the ballet *Špalíček* (The Chap-Book), namely *Legenda o svaté Dorotě* and *Svatební košile*, danced by the famous Ballets Russes which was performing at that time in America. He also asks the dancer to draw the attention of professional musical circles there to his new opera *Hry o Marii*, where ballet and pantomime appear simultaneously with the operatic component but with such an important function as befits performance by the Russian ballet ensemble.

The last unit of Martinů's correspondence consists of two letters from him to the operatic stage director, writer on music, and composer Otakar Zitek (1892-1955). One of them, dated 'Paris, 8 April 1925' pertains to promotion of his recently-premiered ballet *Kdo je na světě nejmocnější?* outside the Czech lands. In it Martinů informs his collaborator of the successes of his compositions on Parisian concert stages. In the second letter, from 9 May 1929, he congratulates Zitek on his being named director of the National Theater in Brno and writes about the possibility of presenting his opera *Les trois souhaits* (The Three Wishes), on which he was working at the time, in Brno and in Germany.³

The Martinů correspondence in the Brno music museum, to which I have briefly drawn attention in this article, convincingly underscores the composer's lively communication with the Brno musical scene even while he was living permanently abroad, and illustrates the important share that the National Theater in Brno had in premiering his operas and ballets from the 1920s and 1930s, with first-class quality in terms of both performance and staging. In 2004, the Year of Czech Music, when we find Bohuslav Martinů on the list of jubilee composers in that it has been forty-five years since his death, it is good to remind ourselves of the indisputable merits of the Brno theatrical scene in furthering Martinů's career and take them as a challenge for the upcoming artistic generation in promotion of his music.

- 1 Martinů's Quartet for Clarinet, French Horn, Violoncello, and Side Drum, H. 139 from 1924.
- 2 The *Legenda o svaté Dorotě* comes at the beginning of the third act in the second version of this ballet. In the first version the second scene was *Svatební košile*, inspired by K.J. Erben's famous ballad.
- 3 However the work was not actually performed in Brno until after Martinů's death, on 16 June 1971 at the Brno State Theater under the baton of the now-deceased Václav Nosek. This was the opera's Czechoslovak premiere.

The photos and the letter printed with the kind permission of the Moravian Museum



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Editor:
Sandra Bergmannová
Associate editor:
Jana Honzíkova
Translation:
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and Geoffrey Piper
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Seat:
The International
Bohuslav Martinů Society
Adolphe Buyllaan 150
B 1050 Brussels, Belgium
Tel./Fax: +320-16-655057

Office of IBMS
and editorial office:
The Bohuslav Martinů Institute
Nám. Kinských 3, 150 00 Prague 5
Tel.: +420-257313104
Tel.: +420-257320076
Tel./Fax: +420-257323761
www.martinu.cz
Editorial office's E-mail:
newsletter@martinu.cz
Secretary of IBMS:
Jindra Jilečková
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Martinů News

CONTRIBUTIONS TO THE ARCHIVES AND LIBRARY OF THE BMI

Thanks to Miroslav Srnka we obtained copies of Martinů's letters to the Bärenreiter Publishing House in Kassel and furthermore a list of works – autographs, that are deposited in Kassel, Germany.

Thanks to our sympathiser and member of the IBMS Franz Geroldinger we received other pieces of correspondence between Martinů and Universal Edition. He also brought us a copy of the piano score from the 1st movement of the Piano Concerto No. 5 (Fantasia Concertante), manuscript of which is deposited in the National Library in Vienna. Franz Geroldinger also visited the National Library in Paris, where he managed to copy a review on the premiere of La Revue de cuisine, published in the Le Temps journal from 8 February 2003, for us.

As so far unknown premiere of the opera What Men Live By, H. 336!!! Lucie Berná from the BMI found out, that the stage premiere took place on 1 August 1954 in Interlochen Camp, USA. One year earlier a TV production had been made; it was introduced in May 1953 in New York.

From Kathleen Perez from the Photo Archive Interlochen Center for the Art we obtained two photos and programme of the season in Interlochen Camp.



MARTINŮ MEDAL

On occasion of the concert on 13 February 2004 in Boston, conducted by Gennady Rozhdestvensky, the Boston Symphony Orchestra (BSO) had been awarded the Bohuslav Martinů Foundation Medal. The medal was presented by Dr. Jakub Skalník, former mayor of Polička.

Martinů contacted the Boston Symphony Orchestra in 1928 – they premiered his La Bagarre. The relationship between Martinů and the BSO intensified, when Martinů immigrated in the USA and the orchestra premiered many of his great works, such as Concerto grosso, Symphony No. 1, Symphony No. 3 and Symphony No. 6. Taking into account the Boston Symphony Orchestra's long-term care for Martinů's work, the BM Foundation decided to appreciate this with the Martinů Medal.

In March, a recording of the opera *Mirandolina* (Wexford 2003) will be published by Supraphon. It is a world premiere of the recording of this opera. More details in the next issue. Furthermore in spring, a CD with Martinů's ballets conducted by Christopher Hogwood, with the Czech Philharmonic Orchestra, will be published by Supraphon. You will find the ballets *On tourne, Amazing Flight* and a revised version of the *Kitchen Revue* there.

RECORDINGS

Christopher Hogwood and the Czech Philharmonic Orchestra are recording another two CDs for Supraphon; one with the following recordings for solo violin and orchestra (with violinist Bohuslav Matoušek): Concerto No. 2 for Violin and Orchestra, H. 293 Rhapsody for Viola and Orchestra, H. 377 Czech Rhapsody for Violin, H. 307 (originally for piano accompaniment)

in the orchestration by Jiří Teml, the other with compositions for two solo instruments with orchestra:

Concerto da Camera for Violin and Orchestra, H. 285 (with pianist Karel Košárek and violinist Bohuslav Matoušek) Concerto for Violin, Piano and Orchestra, H. 342 (with Karel Košárek and Bohuslav Matoušek) Duo Concertante for Two Violins and Orchestra, H. 264 (with Regis Pasquier and Bohuslav Matoušek).

OBITUARY

Excellent Czech cellist Miloš Sádlo died of heart lapse on Tuesday 14 October 2003 aged 92. He was born on 13 April 1912 in Prague as Milošlav Zátvrzský. He was a pupil of Professor Karel Pravoslav Sádlo, from whom he overtook his pseudonym, and of the legendary Spanish musician Pablo Casals, who stood at the birth of modern cello playing. He began to perform as a soloist in 1929. He was intensively engaged in playing chamber music, was a member of the Prague Quartet, Czech or Suk Trio. His recordings with David Oistrach and Dimitri Shostakovich are unique. In 1963, he was the first performer of the disco-vered Joseph Haydn's Concerto for Cello and Orchestra in C major. Martinů met Miloš Sádlo in 1955 in



Martinů with Miloš Sádlo, Besançon 1955

Besançon, at the beginning of September there was a festival, where Sádlo appeared. Sádlo was an informed performer of Martinů's cello compositions as a soloist and as a member of the Czech trio (1943–1954) together with Alexander Plocek – violin, and Josef Páleníček – piano. He often played Martinů's Concerto for Cello and Orchestra No. 1 and the Sonata for Cello and Piano No. 2. Sádlo also played the Variations on a Slovak Folk Song together with Josef Páleníček during the farewell to Martinů in Polička on 27 August 1979, a day before the 20th anniversary of his death, on the occasion of bringing the remains of B. Martinů to Polička.

AUTOGRAPHS

Roland Kupper alerted the BMI about two letters – autographs, which were offered for auction by the auction house Schulson autographs – they are Martinů's letter to Paul Aron from 13 June 1943, and Martinů's letter to the publisher of the *Brigand Songs* H. 361, from 13 July 1959. The second letter is quite attractive for Martinů wrote it in the hospital, shortly before his death. The BM Foundation did not manage to purchase the original letters, but the library of the BMI received copies of these.



Martinů with Ch. Munch, Paris 1956

From Prof. Jaroslav Mihule, BMI received copies of two Martinů's letters to Charles Munch. Both were written in Schönberg – on 22 January and 12 February 1958. In the first letter Martinů writes about working on a symphonic opus called *Parables*, in the second he announces that he had already finished the *Parables* and that he is hoping that Munch will be performing them often in Boston. He is recommending him his oratorio *Epic of Gilgamesh*, H. 351 (for chorus, soli and orchestra, duration 1 hour) that he was successful with, to be performed in Berkshire.

CZECH MUSIC 2004

In 2004, the Czech Republic will celebrate more than sixty anniversaries of outstanding Czech composers (including the 45th anniversary of Martinů's death). Many concerts and performances are being prepared, more than in other years. Information about concerts you will find on www.czechmusic.org.

The festival will be concluded by the Greek Passion performance in Brno on 16, 18 and 20 January 2005 – (these are only provisional dates; the opera will be brought to Brno from Covent Garden Royal Opera in London).

CURIOSITIES Martinů has his own star!

On tribute of Bohuslav Martinů, a star discovered by L. Kohoutek on 26 October 1971 in Bergdorf, was named (3081) Martinůboh (basic denomination: 1971 UP).

Another MIDEW AWARD for Martinů

Martinů Quartet received the MIDEW Award 2003 for their CD recording *String Quartets Nos. 3 and 6*, published by Naxos. (See page 20). An interview with the Martinů Quartet will be published in the next issue of the Newsletter.



THANKS to Mark Todd

We received further copies of recordings from Mark Todd – the *Sinfonietta La Jolla* performed by the orchestra of the Musical Arts Society of La Jolla, conductor Nikolai Sokoloff, and the *Sonata for Two Violins and Piano* and *Sonatina for Two Violins and Piano* performed by Willy and Margarete Schweyda (violins) and Jan Behr



(piano). Both recordings were published on LPs in the USA; the first one by Alco Records, the other one by Urania Records. Unfortunately, the publishing dates are missing on the records, but we know, that the *Sinfonietta La Jolla* was premiered on 13 August 1950 and the recording was presumably made short after the premiere.

SCORES

The Dilia Agency (www.dilia.cz), gave a score and a piano score of the radio-opera *The Voice of the Forest* and a copy of the opera *Juliette* score.

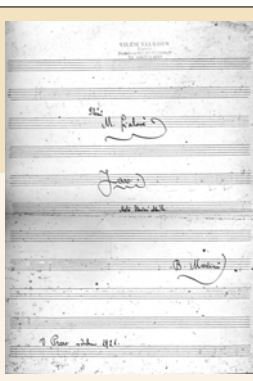
From Prof. Emil Lechner BMI received a copy of the printed score of the Concerto for Piano and Orchestra No. 1; the autograph of the piece is missing and only the piano score was published. From the Schott Musik International publishing house we received the *Nipponari* score – edition for voice and orchestra.

The Dilia Agency, who own the authorial rights for most operas by Martinů, are planning to publish complete material to the opera *Juliette* (five sets of performing material) until the end of 2004. They are also going to publish performing material for *The Spectre's Bride cantata*.

Errata

In the last issue of the Newsletter we published a notice called "Martinů in the Supermarket"; Martinů's quartets on the Brilliant Classic CDs are not played by the Škampa Quartet, it is the Stamic Quartet! Many thanks to Jürgen Sieber for correcting this mistake.

News prepared by
Jindra Jilečková
and Zoja Seyčková

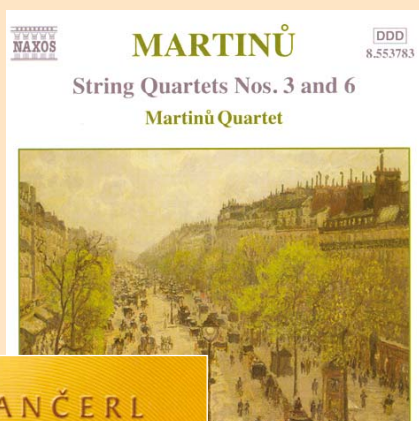


NEWLY DISCOVERED PIECE!!!

Newly discovered composition called *Spring*, from April 1921, which had been written in Prague and dedicated to Miss M. Fialová, appeared from the unknown; neither the owner of the autograph is known, we only have a copy of the autograph from Mr. Valkoun at our disposal. It is a short piece for piano, which was premiered in 1999.



Music by Bohuslav Martinů on CDs



Martinů String Quartets Nos. 3 and 6 Martinů Quartet

String Quartet No. 3 H. 183
String Quartet No. 6 H. 312
Duo for Violin and Cello H. 157
Three Madrigals for Violin and Viola H. 313
Martinů Quartet: Lubomír Havlák – Violin I,
Petr Maceček – Violin II, Jan Jiša – Viola, Jitka Vlašánková – Cello
Text: English, French, German. TT: 63:42, Recorded 1996
DDD, 1 CD Naxos, 2002, 8.553783 (see page 19 - MIDEW AWARD)



Karel Ančerl Gold Edition - Volume 24

Frescoes of Piero della Francesca H. 352
The Parables H. 367
Czech Philharmonic Orchestra, Karel Ančerl – conductor
Text: English, German, French, Czech. TT: 59:59
Recorded 1959, 1961, ADD, 1 CD Supraphon, 2003, 24 SU 3684-2 011



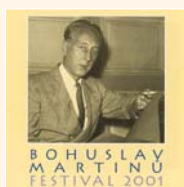
Bohuslav Martinů Juliette

Wiener Symphoniker, Dietfried Bernet – conductor
Eva – Maria Westbroek, Johannes Chum, Eberhard F. Lorenz,
Matteo de Monti, Richard Salter, Adalbert Waller,
Susanne Reinhard, Valentina Kutzarova, Astrid Monika Hofer,
Hanna Fahlbusch – Wald, Sulie Girardi, Burkhard Ulrich
Text: German, English. TT: 153:10
Recorded 2002, 3 CD VMS/ Zappel Music, 2003



Martinů Symphony No. 4 Tre Ricercari Piano Concerto No. 4 "Incantation"

Symphony No. 4 H. 305
Tre Ricercari H. 267
Czech Philharmonic Orchestra
Martin Turnovský – conductor
Piano Concerto No. 4 "Incantation"
Brno State Philharmonic, Jiří Pinkas –
conductor, Josef Páleníček – piano
Text: English, German, French. TT: 65:17
Recorded 1967, 1968, ADD,
1 CD Warner Classics, 2003, 0927498222



Bohuslav Martinů Festival 2001 Not for sale

String Quartet No. 3 H. 183
The Bennewitz Quartet
Czech Rhapsody for Violin
and Orchestra H. 307
Roman Patočka – Violin, The Berg Chamber
Orchestra, Peter Vrabel – conductor
Toccata e due canzoni for Chamber
Orchestra H. 311
The Prague Philharmonia
Jiří Bělohávek – conductor
Text: English. TT: 48:56, Recorded 2001
DDD, 1 CD Český rozhlas, Bohuslav Martinů
Foundation PROMO 06, 2003



Martinů Piano Works – Jiří Kollert

Butterflies and Birds
of Paradise H. 127
Three Czech Dances H. 154
Trois Esquisses de Danses
Modernes H. 160
Etudes and Polkas Vol. 3 H. 308
Piano Sonata H. 350
Jiří Kollert – Piano
Text: Japanese. TT: 56:44, Recorded 2003
DDD, 1CD Exton, 2003, OVCL- 00112



Martinů & Kabalevsky – Sonatas & Variations for Cello and Piano

Variations on a Theme
of Rossini H. 290
Cello Sonata No. 1 H. 277
Variations on a Slovakian
Theme H. 378
Øystein Birkeland – Cello
Håvard Gimse – Piano
Text: English. TT: 59:43
Recorded 1999, 1CD Simax Classics, 2000
PSC 1146