

Bohuslav Martinů NEWSLETTER

September – December 2003



Martinů – My Destiny

An Interview with Bohuslav Matoušek

The Third Incarnation of Radok's Otvírání studánek

The Opening of the Souls

An Interview with Zora Šemberová

A World Premiere in London

He writes in my language

An Interview with Viktor Kalabis

Of What Memoires Was Charlotte Robbed

Apparent Reasons for a New Edition
of the Book „My Life with Bohuslav Martinů“

Martinů NEWS

Martinů EVENTS

**Third
issue
2003**

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Martinů in 1952



Dear members of the IBMS, dear friends,

it positively encouraged him to use it. The appeal of any work of art is that it can be interpreted in any number of ways; it is as if it is created anew at every performance. This obviously applies not only to music, but to every form of art, particularly the visual arts. We know that Heinrich Böll, who won the Nobel Prize for literature, refused to go into questions of interpretation so as not to influence the possible different readings of his characters. In other words, "objectivity" in art is highly questionable. In music, every indication of tempo or of dynamics is in the last resort subjective because everything is relative and allows of interpretation in various ways. In this light, several recordings of the same work are not only of value but have their attraction and justification.

This edition of the Newsletter tackles some important organizational issues.

The statutes of the IBMS provide for an Annual General Meeting to be held once a year. The date envisaged for this is 7 December 2003, 9³⁰ a.m. The invitation and agenda will be found on this page as well. The AGM is the highest decision-taking body of the IBMS but its decisions are only binding when at least one half of the members are present. For important decisions, e.g. a change to the statutes, two thirds are even required. Please inform the IBMS Office in Prague, by 15 November 2003 at the latest, if you will take part in the AGM! The number of returns will determine whether it is sensible to hold an AGM.

Both the President and the IBMS Office in Prague have been trying for some time to improve contact with each of the IBMS Members and it appears that we are far from exhausting all the possibilities. Please support us in our efforts and if you have access to Internet, send the IBMS Office in Prague (ibms@martinu.cz) your own email address as soon as possible! This is a major way of facilitating communication.

Gerd Lippold, Chairman

"Martinů and his performers" - this is the subject which this edition of the Newsletter will focus on. We possess recordings of numerous contemporaries of Martinů, including the ones they made themselves, which give us an idea how they wanted their works to be performed. To give one example, the recordings of Sergey Rachmaninov, with the composer as soloist, have remained to this day indispensable listening for any pianist seeking his own interpretation. The same applies to a number of piano works by Debussy, Ravel, Prokofiev and Bartók. We have a whole volume of authentic performances by Benjamin Britten which show him to be both an outstanding pianist and excellent conductor, and we could extend the list with many more examples. Béla Bartók did not only make exemplary recordings of a considerable portion of his piano works, he even timed certain passages to the second by means of a stop-watch and with almost pedantic accuracy.

Unlike the pianists Rachmaninov, Bartók, Prokofiev, Shostakovich or Britten, the violinist Bohuslav Martinů never had ambitions to be a soloist and so we have no recordings at all which could help in interpreting his music. Nor did he say anything in concrete terms about performing any of his works. He wanted the music to speak for itself. Is this a defect or an advantage?

The answer is quite clear: the more detailed the composer comments on his own music, either verbally or by putting extra indications on the scores, the more he restricts the latitude of the performers. We might remember that Johann Sebastian Bach wrote down the notes and nothing else. This not only gave the performer a high degree of freedom,

Ted Perry

Since publication of the last Newsletter we have heard from Simon Perry who has assumed control of Hyperion Records following the death of his father in February. He writes:

"My father's enthusiasms for Martinů were foisted upon me at an early age for which I am eternally grateful. After driving his minicab through the night

in London, he would return home and put on the Martinů 4th [Symphony] at full volume at 3 o'clock in the morning which at that time I did not appreciate. It wasn't until he actually gave me the Järvi set that my conversation became total. I would very much like to continue my father's membership of the Society."

-gt-



To all members of the IBMS

I cordially invite you to our Annual General Meeting to be held on

Sunday, 7 December, 2003, at 9³⁰ a.m.
in the Martinů Institute,
Nám. Kinských 3, Prague 5

According to the present Statutes, the General Assembly is the supreme decision-making body of the IBMS.

The decisions it takes are only binding if half of the members vote. For important decisions, e.g. an amendment to the Statutes, there must be a majority of two thirds.

IMPORTANT:

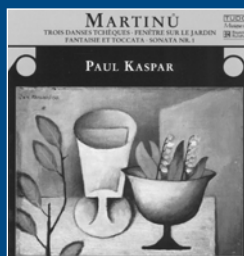
Please inform the IBMS Secretariat in writing by Fax (+420 257323761) or by E-mail (ibms@martinu.cz) by 15 November at the latest, if you intend to be present.

Draft agenda for the meeting of the Board:

- 1 Introduction by the Chairman; determination of the quorum
- 2 Approval of the minutes of the Board held on 07. Dec. 2002
- 3 Chairman's report
- 4 Reports by members of the Board
- 5 Treasurer's report; discussion of the financial situation
- 6 Discussion of possible amendments to the Statutes
- 7 Discussion of the size of the future Board of Directors
- 8 Granting of discharge to the entire Board of Directors
- 9 Election of the members of the new Board of Directors
- 10 Future activities of the IBMS
- 11 Any other business (proposals or suggestions)

I also request contributions to item 11 of the agenda by 15. November 2003 Gerd Lippold, Chairman

Bohuslav Martinů Festival 2003 (the festival continues on pages 4 - 9)



PAUL KASPAR will be a guest artist in this year's Bohuslav Martinů Festival on 10 December performing the following works by Martinů:

Jeux for piano, H. 206
Fantasia and Toccata for Piano, H. 281
Butterflies and Birds of Paradise for piano, H. 127

PAUL KASPAR was born in Ostrava and studied at the College of Performing Arts in Bratislava with Prof. Rudolf Macudzinský as well as at Prague's Academy of Performing Arts with Prof. František Rauch. He then continued his

training with Prof. Ludwig Hoffmann at the College of Performing Arts in Munich, completing his studies with a master's diploma. He has received honors in many international competitions, and in 1985 won first place in an international piano

competition in Finale Ligure, Italy. Presently living in Munich, he performs as a soloist and chamber player on stages of various countries in Europe, the USA, and Canada. He records regularly for radio and television, for example works by Czech contemporary composers Petr Eben, Jindřich Feld, and Ivan Večtomov for Bavarian Radio. In Prague in 2001 he and the Pražák Quartet gave the premiere of Otomar Kvěch's Piano Quintet and recorded it for Czech Radio. He and cellist Jiří Hanousek, after many years of performing together, founded the Duo Moravia and in 1995 made a compact disc recording of sonatas by Martinů for Centaur Records of Los Angeles, then in 1998 another compact disc for Tudor of Zürich containing

the complete works for cello and piano by J. B. Foerster. This year a new compact disc is being released with works for cello and piano by Claude Debussy, Charles Koechlin, Francis Poulenc, and Leoš Janáček. Mr. Kašpar has also performed Martinů's second, fourth, and fifth piano concertos as well as his Sinfonietta giocosa for piano and chamber orchestra. In 1999 he began recording the complete piano works of Bohuslav Martinů. Last year a first compact disc of the project was released for Tudor label with Three Czech Dances, H. 154, Fenêtre sur le Jardin H. 270, Fantasia and Toccata for Piano H. 281 and Sonata H. 350.

Bohuslav Matoušek

Interview

Martinů My Destiny



When I conducted a mini-survey in 1992 and asked people which Czech violinist was the most famous and best, two names were given primarily - Václav Hudeček and Josef Suk. When I took a similar sounding in 2002, the most frequent names were Pavel Šporcl and Jaroslav Svěcený.

In the background throughout this period is a man who not only is the tallest violinist, at least in this country, but who has been the only one after Josef Suk to win truly prestigious international awards for his recordings: Bohuslav Matoušek, born 1949 in Havlíčkův Brod. Despite his achievements one certainly cannot call him a media star of Czech classical music. Characteristic of our country is a phenomenon that seems to repeat itself periodically, namely that if someone is successful abroad that by no means guarantees success at home.

Matoušek's passion is to record complete sets of works. He shared in a complete recording of Martinů's string quartets, and was the first in the world to record all of Martinů's works for violin and piano as well as (which few people know) the complete violin works of Dvořák, which he plans to record anew in the future.

Matoušek himself says that the music of the composer from Polička has been

his life's destiny since childhood. It was for the Martinů violin and piano set that he and Petr Adamec received the international Midem Classic award at the music trade fair in Cannes in January 2001 - an honor that no Czech violinist had previously achieved. This recording on the Supraphon label was also declared the chamber disk of the year in the evaluation of the internet magazine Classics Today in the USA, and in our country received a Classic 2000 prize. These awards finally drew attention to the greatness and depth of Matoušek's interpretational art, and critics both in the Czech Republic and abroad appreciate what an inborn affinity he has for the musical poetics of Martinů. We should not forget that he also plays excellently such composers as Janáček, Mozart, Beethoven, Haydn, and Stravinsky - and his interpretation of Dvořák is exemplary. But while he has a lot of tough competition in the case of these composers, with Martinů for the time being he stands essentially alone on the imaginary top rung of the ladder. Matoušek's journey to this position was full of obstacles and sharp turns. After his clear victory in the Prague Spring Competition in 1972 and previously in the Tibor Varga Competition in Sion, Switzerland, knowledgeable professionals and lay musicians as well expected a great international career as a virtuoso. But this did not happen. From Pragokonzert, which had an absolute monopoly as a concert agent in Bolshevik Czechoslovakia, came pitifully few opportunities for concerts. Today it is pointless to explore whether the reason was a bad political profile, Matoušek's low degree of 'engagement', or intrigues. In 1977 he accepted the position of concert master and soloist with the Yomiuri Nippon Symphony Orchestra in Tokyo. Then three years later he voluntarily returned to his home country in the hope that the situation would change fundamentally. And so he made his living as first violinist in first the Doležal Quartet, then starting in 1985 in the Stamic Quartet. It is a paradox that our most distinctive violinist set out on an uncertain career as a soloist as late as 1995, at an age when others already calmly reap the fruits of long years of a virtuoso career.

It turned out that his synthesis of chamber and solo experience bore fruit at the beginning of the twenty-first century. After the recording of Martinů's works for violin and piano Matoušek decided on a concerto project which of course is much more demanding, especially financially. He will record progressively all of Martinů's compositions for violin or viola and orchestra. It was clear from the beginning that the orchestra would be the Czech Philharmonic, but the conductor was a subject of discussion. In the end, thanks to Aleš Březina, Director of the Bohuslav Martinů Institute, the role of the project's artistic guarantor was taken by the Englishman Christopher Hogwood, a truly world-renowned conductor and expert on both Baroque music and music of the twentieth century. The first part in the series, comprising the *First Violin Concerto* and the world premiere recording of the Suite concertante in its second version, was released by Supraphon in 2002.

Luboš Stehlík

In your photo archive an impromptu picture with a violin from your early childhood attracted my attention. What were your beginnings like?

That picture was taken shortly after I began playing violin. Already then I dreamed of a career as a violinist. I greatly admired David Oistrach, who was the only legendary violinist from abroad who performed in our country and whose recordings were readily available here. My boyhood models were Paganini, Kocian, Kubelík, Ondříček, and also Slavík whose life story, as I recall, fascinated me.

Were you fortunate in your teachers and advisors?

Definitely. Starting already at the age of thirteen I traveled regularly to Prague for lessons with Professor Pekelský. That was arranged by Professors Sádlo and Rauch. [Matoušek's mother was a pupil of Prof. Rauch at the Prague Conservatory - LS.] Once when they came to Havlíčkův Brod for a concert and came to our house for a visit. I played for them and Miloš Sádlo declared that I should skip the conservatory and go directly to the Academy to study with Pekelský. And so after graduating from the gymnasium I studied at the Academy of Performing Arts in the class of Prof. Pekelský, and after he retired then with Václav Smitil.

J. Pekelský was a famous teacher.

I appreciate tremendously what he gave me not only musically but also as a human

being. He was a wonderful man who was never in stress, and was an excellent psychologist, always dear and understanding. He said that a lot of good can be done on a young tree but a lot can also be spoiled. Fortunately his influence on me was an enormous benefit.

Were your experiences with Nathan Milstein, Arthur Grumiaux, and Wolfgang Schneiderhan in Switzerland also fortunate?

That was probably the most important crossroads in my career. As a fresh graduate of the Academy in Prague I was sent to a master class in Zürich and then I traveled there for a number of years. First I worked with Grumiaux and then for seven years with Milstein. Those were invaluable experiences. Also excellent was the year's fellowship in Luzern with Schneiderhan. Each of those three men was very different. Grumiaux was an introvert and a bit surly, but he had a good heart. Schneiderhan was fatherly and cordial; he accepted me almost as a son, and with him I did mainly Mozart and Beethoven. Milstein was a great international teacher with a good heart and a sense of perspective, even at an advanced age a gentleman with great character. With him I worked on solo works by Bach, for example. The value of those encounters for me was mainly in that I got to know something other than the Czech school, which for example preferred very expressive playing with almost always the same vibrato. But people like Milstein didn't say how I was to play something; they took up the violin and played. They led me to form my own opinion and not be a copy. So I learned mainly by listening. Those years influenced me so strongly that even though I'm past fifty now I occasionally go to Zürich for several days for classes, now led by Vladimír Spivakov, and I still learn. When I play myself and think about it, that's something different than when I hear the same things from somebody else and observe the dialogue between a pupil and a teacher. That's a great inspiration for me. A person should not be embarrassed to retain the ability to learn throughout his life. Moreover it's beneficial to me pedagogically, because I'd like to begin working as a teacher myself.

When I think about your career in the 1970s I'd call you a 'substitute artist'. Why, after your triumph in the Prague Spring Competition, were you shifted to a side track?

I really didn't have many concert opportunities at that time, perhaps because of a low degree of 'engagement'. Occasionally concerts in Czechoslovakia and in 'friendly' countries. Often those were substitutions for artists who had taken ill. It got worse and worse, and in 1976 I even had to sell my second violin in order to survive. So I got fed up and accepted a job in Japan.

I'll skip over the long chapter of your work as first violinist in string quartets, which would require a separate interview. The pinnacle of your comeback as a soloist so far has been an international prize at Midem. I heard that neither the making nor the release of this recording were without complications.

In essence I was able to see that project through thanks to support from the Bohuslav Martinů Foundation and using no small amount of my own financial resources.

Supraphon then purchased the finished recording from me and thus compensated me for part of my expenses. I didn't expect a recording of chamber pieces to be so amazingly successful, even though the reviews both at home and abroad were excellent. Victory in Cannes is understood in the musical world as something like the Olympics. And so I hoped for a different response at home.

After the Martinů violin and piano works, then the first part of the concerto series was released in 2002. Can you describe the genesis of this project?

I've had the idea of recording everything Martinů wrote for concertato violin and orchestra for a long time, but I decided to pursue it under the impression of that international award and also because I had a promise of financial support from abroad that would cover part of the costs. Naively I thought it wouldn't be a problem to find Czech sponsors as well, for such a significant project. There was no problem with musical partners - colleagues and friends from the Czech Philharmonic were enthusiastic, we were able to enlist Christopher Hogwood to conduct, and we found a time for the recording in the Rudolfinum that was acceptable to everyone. At first there was a problem in finding a recording label, because Supraphon hesitated for a long time in view of the financial demands. Of course I made release of the first disc conditional on a commitment to the remaining three parts of the set, and the total costs range around six million crowns. The first part is covered thanks to the Martinů Foundation, my own resources, and money from sponsors, and I hope and believe the situation will be analogous for the other parts.

In the Czech Republic there is a well-established prejudice that the conductors who know best how to conduct Czech classics including Martinů are Czechs, plus Charles Mackerras. Why did you choose Christopher Hogwood?

I made that decision based mainly on the recommendation of Aleš Březina, director of the BM Institute, who knows Hogwood personally and convinced him of the fundamental importance of our project. Naturally the honorarium for such a celebrity influences the budget, but today it's impossible to recruit an international star for the kind of compensation that is normal

in the Czech Republic, even though he was accommodating to us. He understood the music wonderfully, I worked with him well, and the Czech Philharmonic was also satisfied with him. The biggest problem was finding dates, because Hogwood has an unbelievably busy schedule.

What do you have to say about the first part of the planned set?

It includes the second version of the Suite concertante, which is actually a violin concerto Martinů dedicated to the American violinist Samuel Dushkin. Allegedly Dushkin performed it only once, in America, and that was with piano accompaniment - he never played it with orchestra. For a long time it was not known that another version existed. It is said that the second version came about because Dushkin was not satisfied with the original piece and so Martinů reworked it with him. The second version was then published by Schott. The manuscript of the first version was discovered by the well-known Martinů researcher Harry Halbreich and is quite different from the second version. Unfortunately one of the five movements is still missing. I gave the world premiere of the torso of the first version of the Suite concertante in the Prague Spring Festival in 2001. By the way, it is planned to close the whole set, on the fourth disc. I gave the world premiere of the second version with orchestra in a concert of the B. Martinů Philharmonic in Zlín **four years ago**.

Can the Suite concertante be compared with the concertos?

Above all it is music that is typical of Martinů. For example in the finale there are echoes of the *First Violin Concerto*, and as a whole it is a very distinctive work. In some technical passages it is more brilliant than the concertos. In my opinion it's the most difficult of all Martinů's works for violin. Fortunately I've been occupied with Martinů for many years and I've grasped his manner of musical and instrumental thinking, so I basically have no problems with it.

Is there any hope that the lost fifth movement of the first version will be found?

We know the violin part, but it's impossible to reconstruct the score from it. Perhaps the last hope is an archive in the garage of Samuel Dushkin's widow.

The BM Newsletter: This year, too, Bohuslav Matoušek's concert programs have frequently included works by Martinů. As samples we might mention his March recital with Petr Adamek, featuring the Sonata No. 2 and the Intermezzo for Violin and Piano, H. 261, and the Czech Philharmonic subscription concert on 10 and 11 April with the Violin Concerto No. 1. After performing the Double Concerto for Violin and Flute with Sharon Bezaly and the Prague Philharmonia conducted by Jiří Bělohlávek in the 2001 Martinů Festival, Bohuslav Matoušek will be a featured artist in this year's festival as well. In the closing concert on 11 and 12 December he will play the Duo concertante for Two Violins and Orchestra, H. 264 with violinist Jennifer Koh, traditionally accompanied by the Czech Philharmonic.

What are your plans for the year 2004, and how is the project with Christopher Hogwood progressing?

Recording sessions for Supraphon with violist Alexander Besa and violoncellist Jiří Bárta are planned for February 2004. The works will be Martinů's Three Madrigals (Duo No. 1) for Violin and Viola, H. 313, the Duo No. 2, H. 331, and the String Trio No. 2, H. 238. The complete recording of Martinů's concertato works for violin or viola will continue in April with recording sessions for the second and third compact discs with the Czech Philharmonic. Works recorded will be the Double Concerto (H. 342), the Concerto da Camera for Violin and String Orchestra with Piano and Percussion (H. 285) featuring pianist Karel Košárek, the *Viola Rhapsody* (H. 337), and the Czech Rhapsody for Violin (originally with piano accompaniment) in the orchestration by Jiří Teml (performed in last year's Martinů Festival). The second and third CDs will be completed from 4 July to 7 July with the Duo concertante for Two Violins and Orchestra, H. 264 with violinist Regis Pasquier (who played in the 2000 Martinů Festival) and the Concerto for Violin No. 2. I am also scheduled to play the Duo concertante with the Philharmonic on 30 May as part of the 2004 Prague Spring Festival.

The Czech Republic suffers from a peculiar anomaly: too often we celebrate originality of image rather than exceptional musical ability and distinctiveness. What do you think about that?

Some time ago the outstanding Czech conductor Libor Pešek said something beautiful and apt in a television program: that our country supports mediocrity. And that's what it's all about. Most people don't understand music in depth - they are consumers without critical thinking, and so for the media and the music business it's easier to convince them that this mediocrity is of top quality and world class. They don't realize that it's average and that it would not succeed abroad. Another weakness here is the meager support for really good art, which pertains to both the government and sponsors. There are few truly enlightened patrons in our country.

Reprinted from the Czech music magazine *Harmonie* (6/2002) with their kind permission
Up-dated for the BM Newsletter in September 2003



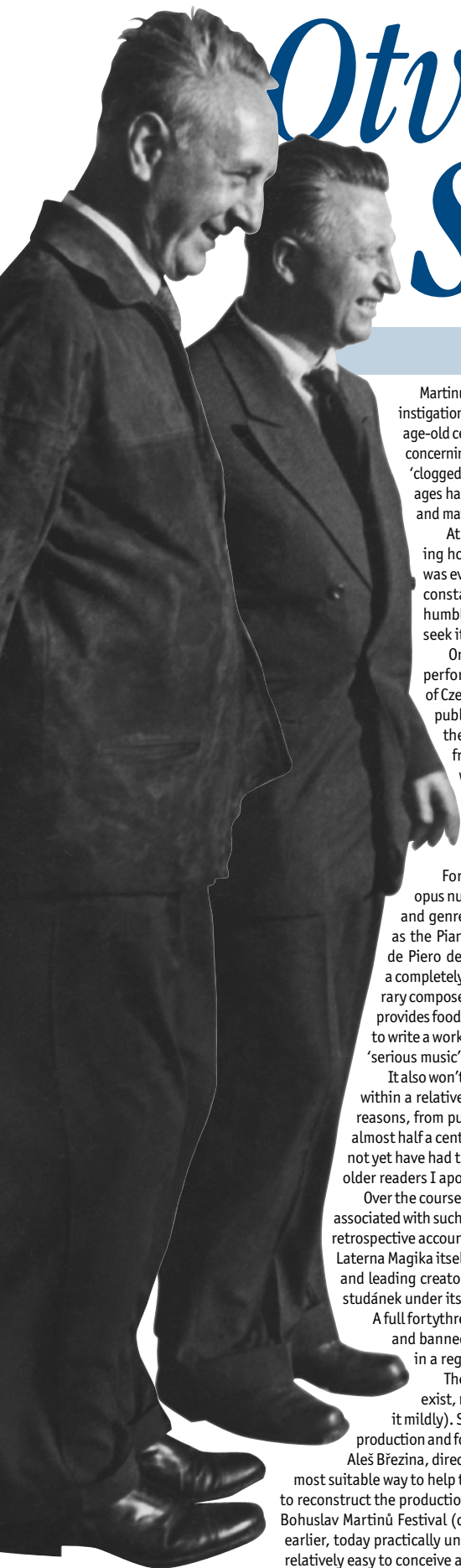
Bohuslav Matoušek at the BM Festival in Prague 2001.

The Third Incarnation of Radok's

Otvírání studánek

O. F. Korte

The Opening of the Springs



Martinů with Bureš (1957)

Martinů wrote his cantata *Otvírání studánek* (The Opening of the Springs) in Nice in July 1955 at the instigation of his fellow native of Polička, Miloslav Bureš, who provided the poetic text. It depicts an age-old ceremony from the Bohemian-Moravian Highlands, dating back perhaps to pre-Christian times, concerning the traditional annual custom of springtime cleaning of springs to prevent their becoming 'clogged with mud and gravel, as a person becomes burdened with cares' - a cleansing process that for ages has been equally important for the regenerative power of nature and for the life-giving renewal and maintenance of the human race - of its spirit and its existence.

At the end of the cantata the poet has a pilgrim enter the picture of his native region, returning home after a long life's journey through the world. And the composer, for whom this scene was evidently tailor made, projects himself from his remote exile into what is evidently the most constant 'idée fixe' of his life - a return experienced a thousand times in his heart - with the humble confession: 'In me, too, mud and faded leaves have sometimes clogged the spring. I seek it anew and cleanse the depths, even if I no longer feel so much like singing.'

On 7 December 1955, less than five months after the cantata was written, the Kühn Choir performed it under the baton of Jan Kühn in a pre-premiere for a closed audience at the Club of Czechoslovak Composers in Prague, and precisely a month later, on 7 January 1956, it had its public world premiere in Polička - just as both the composer and the poet had dreamed - with the 'Opus' choir of Brno conducted by Zdeněk Zouhar. The effect on listeners was ravishing from the first moment. Soon the work was performed live many times in concert halls as well as in the open air, in addition to numerous recordings and in film and television adaptations. Its transparent musical language, cleansed of everything extraneous, and its deeply emotional and ethical charge, filled with truth, won it a cult following and made it a supreme manifesto of the highlands region. It also took flight with unbelievable speed abroad, in a dozen cultural capitals on three continents.

For connoisseurs of Martinů's music - with its enormous volume of more than four hundred opus numbers - the sudden perfect transformation and distinctness of musical speech, style, form, and genre in *Otvírání studánek*, created in the same year with works so diametrically contrasting as the Piano Sonata, the oratorio *Gilgameš* (The Epic of Gilgamesh), the symphonic *Les Fresques de Piero della Francesca*, and the Fourth Piano Concerto (Incantation) - coming as though from a completely different world and time - remains an incomprehensible phenomenon. And for contemporary composers, complaining of general lack of interest and coolness on the part of audiences, this work provides food for thought. Why did so few composers in the mid-twentieth century have the good fortune to write a work with such lasting effect and enthusiastic reception both by the sophisticated audience of 'serious music' in concert halls and among the broadest human strata on the village green?

It also won't hurt to point out that the origin of this work, its glory, and its dissemination all came about within a relatively short time after all of Martinů's music was officially banned, for political-ideological reasons, from public performance of any kind in his native country. All of this has been widely known for almost half a century now, but is also easily forgotten - and in the meantime many have been born who may not yet have had the opportunity to find this out. The following information, then, is primarily for them; to older readers I apologize for 'carrying coals to Newcastle'.

Over the course of the past fortythree years the staging of *Otvírání studánek* by *Laterna Magika* has been associated with such dramatic turnabouts and complications that on the occasion of its present 'resurrection' a retrospective account of the facts, circumstances, and conditions of its history in the context of the history of *Laterna Magika* itself is in order. An especially well-deserved share of attention will be devoted to the founder and leading creator of *Laterna Magika* Alfréd Radok, because without him neither this theater nor *Otvírání studánek* under its roof would exist.

A full fortythree years have passed since the first staging of *Otvírání studánek* by *Laterna Magika*, foiled and banned by arrogant power, and thirtyseven years since its rehabilitation and delayed premiere in a regular and dignified public presentation.

The system of totalitarian dictatorship in our country and its closest neighbors has ceased to exist, replaced by democracy and freedom (which in many respects has gotten out of hand, to put it mildly). Some of us realized that the time had come for older people to recall that unique cleansing production and for young people to discover it. Consultations were held sufficiently far in advance, first with Aleš Březina, director of the Bohuslav Martinů Institute, for constructive consideration of what would be the most suitable way to help this production to its 'third incarnation'. The conclusion was that the only possibility was to reconstruct the production on the stage of *Laterna Magika* and present it in the framework of the upcoming ninth Bohuslav Martinů Festival (combined in one program with a showing of a film for which Martinů had written music earlier, today practically unknown), with financial coverage and patronage from the B. Martinů Foundation. This is relatively easy to conceive and state, but many tasks had to be accomplished to bring the project to fruition.

1

To start with, it had to be determined whether that key film with the unique musical recording still existed at *Laterna Magika* or *Barrandov* after so many years, and if so in what condition and degree of usability. (It turned out that it exists and that its condition is not the best but respectable.)

2

The board of the Martinů Foundation had to be approached regarding the question of its financial support and patronage of the proposed project (which were preliminarily made conditional on a realistic estimate of costs).

3

Discussions were held with Mr. Tošovský (Director of *Laterna Magika*), architect Heřmánek, and all heads of nonartistic divisions of the company (stage, film projection, sound, light, wardrobe, and archive) regarding possibilities, conditions, time needed, and budget for the project. Likewise the heads of the dance ensemble were consulted concerning conditions and time possibilities for rehearsals. And rental of the rehearsal hall and stage had to be arranged.

4

It was necessary to find and procure appropriate props and costumes (corresponding to the style of the staging) in storage facilities of the National Theater.

5

A detailed report and budget were presented to the Martinů Foundation, to obtain its binding approval of comprehensive financial coverage.

6

As though all this was not enough, Pavel Veselý (a leading figure in the stage portion of the

For the full version of the article see <http://www.martinu.cz/newslet2003third-korte.htm>



Radok's production of the Opening of the Springs

production of *Otvírání studánek* who remembers it in detail) came up with the idea that a project of this rank, having a certain historical importance, was worthy of a proper documentary film. He thought it would be absurd for such a memorable and expensive staging to end with a single festival performance, and that for posterity it was necessary to make a documentary about how this 'resurrection' came about and why. (He was right and deserves recognition as the instigator of the idea.)

7 The idea was found to be attractive and was promptly proposed for documentary realization during the course of rehearsals through the medium of Czech Television as a title of its own production. It was a relief that the key man of the moment, Tomáš Šimerda, was so accommodating and swift in accepting the proposal, including a video recording of the reconstructed production in performance and including the desired director Petr Kaňka - intimately familiar with the history of *Laterna Magika* from successful films he had made earlier.

8 Only now was it possible to begin the actual realization of the staging. But how to go about this, in the absence of any member of the original production team and without any notes from the stage director or choreographer? This was accomplished only with help from almost all the performers in the production still living and reliance on their mutually-complementary memories. A group of former dancers (with an average age of around sixty-five) led by those who performed the roles of the bridegroom and the bride - Pavel Veselý and Jana Andrssová - and also including

K. Belšanová, O. Fleišerová, V. Kramešová, M. Lichtágoová, R. Racková, J. Rychmanová, O. Šulcová, and D. Voborníková listened to the musical recording many times and reconstructed, centimeter by centimeter in a joint effort of progressive unearthing, the steps, outlines of motion, expression, and shape by which four decades ago they experienced and expressed on the stage everything that choreographer Zora Šemberová had breathed into their bodies and souls according to Radok's conceptual directives.

9 Young performers were then selected from *Laterna Magika's* present dance ensemble and the various roles demonstrated to them in detail according to the model thus reconstructed, and the production was incorporated into their study plan for the coming months. (Here we must express great appreciation for the two above-mentioned main performers in the original production, Veselý and Andrssová, whose erudition served well in their leadership of all phases of the very complicated process including rehearsals, in both the senior and the junior groups.)

10 In addition, an immensely important factor was a 'favorable constellation of the stars', so-to-speak, which brought to us the most highly-qualified person. Choreographer Zora Šemberová was preparing for her allegedly last visit to her homeland on the occasion of reaching the age of ninety. This was known far enough in advance, and a description of the planned 'third incarnation' of *Otvírání studánek* at *Laterna Magika* was sent to her in Australia in writing with a request for stimulating artistic collaboration in a time frame that would be fully accommodated to the scheduling of her sojourn here.

At first she declined, saying that after so many years she no longer remembered the production, that she was finishing her autobiography and had no room in her head for anything else, etc. She was assured that no burden would be placed on her memory because she would be presented with the finished form as she had dreamed it up and brought it to fruition in a joint vision with Alfréd Radok those many years ago. Every corrective marginal comment from her would be welcomed - every creative idea, impulse, or improvement. She promised nothing, but when she arrived she couldn't resist.

We must confess to some stage fright and uncertainty on our part. This lady with a great soul and extraordinary sensitivity was always a tremendous perfectionist and in the heat of work sometimes even a relentless tyrant, not sparing anyone in biting remarks. How would the confident youthful members of the video clip generation, with their acrobatically-advanced dance technique, behave on the stage in her presence, as though face to face with stopped time, in which they were to stand about and stride slowly as walking symbols of something sacred and unknown to them and perhaps even entirely foreign? It was necessary to prepare them for this deeply-inspired but very strict teacher and creator, possessed of still-undiminished sharp observation, professional erudition, and functioning intuition. And it was necessary to prepare her, too, for that working encounter on which we pinned such high hopes, and disarm her for it somewhat.

It turned out peacefully and as an unequivocal benefit beyond our expectations. The young dancers were captivated from her first words on, without noticeable intimidation or prejudice: that elderly but incredibly fresh lady very quickly won them over with her natural directness, perfect professionalism, and knowledge of what had to be pointed out at the given moment. She freed their stylization and the needed character of walking, from their ankles through their hips and chests up to their necks. She explained the subtext and psychology for expression of every situation. In the end she even wanted additional rehearsals, when for operational reasons and reasons of scheduling they were no longer possible on dates before her flight back to Australia. In any case she perceptibly lent the work her creative stamp. (She even reconciled herself to the presence of a television camera, which beforehand she had categorically rejected.)

As one of the creators of the original scenario, Miloš Forman promised his personal testimony on camera during his autumn working sojourn in Europe, possibly in Prague.

So if everything went according to plan, on 8 December 2003 - Martinů's birthday - in the framework of the ninth BM Festival, the Prague public and also foreign guests would be able to experience what would be so far the only retrospective presentation of a legendary adaptation of the cantata *Otvírání studánek*, once banned, later emerging for two years in its beauty, and then again seemingly forgotten for many decades. And this would happen on its home stage - the

stage of *Laterna Magika*, at 7³⁰ PM.

It is appropriate to add that Vladislav Vančura's film *Marijka nevěrnice* (Unfaithful Marijka) from 1934, today little-known, based on a novel by Ivan Olbracht and with music by Martinů, was scheduled to be shown before the performance of *Otvírání studánek* as a part of the program.

What can the writer of this retrospective account, who has lived all his life bound in devotion to the work of Martinů, add from a personal standpoint? He watched breathlessly the Prague pre-premiere of *Otvírání studánek* and has never cased to express his dreams about it, especially to Alfréd Radok. During its recording and for all phases of the stage-film rehearsals at *Laterna Magika* he was assigned the role of a sort of overall 'head of music'. Amidst general weeping he experienced its dramatic official rejection and the dissolution of the creative team, then six years later as an eminence grise under the mantle of the trade union he initiated and achieved its revival, premiere, and regular placement in the repertoire. And finally he organized and joined anew the needed group of functioning institutions and capable people of good will for the present reconstruction, by no means easy, after another thirty-seven years.

I can make no claim of objectivity. This work continues to fascinate me. I am too much grown together with it. I cannot expect from any singer an even more inwardly-polished and emotionally-experienced rendition of the pilgrim's final aria then was given us by Ladislav Mráz for the original stage adaptation on 29 May 1959. I can't even imagine a better one. Today a co-protector of performance and publication rights to Martinů's works, I cannot justify to the deceased composer my failure to ask his permission (when he was still living and I was in contact with him by correspondence) to cut an extensive passage of recited texts not set to music as was necessary for the staging, or to prolong one chord, as the stage director requested, into a rhythmic ostinato. (Apart from the fact that dramatuges and stage directors have long been in the habit of freely or even willfully altering the scores of stage works, during those times it might have buried the whole project in advance and harmed many people if we let such a matter, incomprehensible to censors, pass through the Iron Curtain and back.) I really don't know and won't hazard to guess to what extent the desired interpretational fidelity and quality will be achieved in the present production or how today's audience will receive this distinctive stage adaptation of the work, which infuriated the hardened local political dogmatists of the 1960s - whereas it obviously enraptured mixed audiences from all over the world. In the meantime many people have changed their attitude, mentality, and thinking as well as their feelings and reactions quite strikingly. Nevertheless I want to believe in the timeless power and effectiveness of an exceptional and original artistic work gushing from the deepest experiences and knowledge gained in life. And I can only wish that in this hall on this evening people will watch and listen with an open heart.

The Opening of the Souls

Petr Kaňka

A conversation with choreographer Zora Šemberová from May 2003, recorded during rehearsals of Martinů's Otvírání studánek [The Opening of the Springs] in a reconstruction of Alfréd Radok's staged production at Laterna Magika.

Petr Kaňka:

What did the production of Studánky [the Springs] intend to express when it was originally mounted in 1960?

Zora Šemberová:

I think Studánky in and of itself, and also as it was conceived, expressed the essence of folk culture - truthfulness, simplicity, and human relations. Because when I was studying in Strážnice, in Moravian Slovakia, I was tremendously surprised by people's respect for each other. And all of that is in Studánky. The natural beauty that surrounds them is also part of it. And that's Martinů. One couldn't say much about Martinů - he was straightforward and expressed himself sparingly, but was immensely truthful and human. And I have the feeling that he has that in his music. When he invested some flood of emotion into his composition, then probably that which he wouldn't want to say in words was spurting out of him. On the whole he was closed, but in this way he spurted it out, maybe even against his will. Perhaps I'm wrong - I'm no musicologist. But that's the effect it had on me. And The Springs is an expression of pure humanity - it's a precious gem for me.

Did people trust each other in 1960?

People were afraid. They were afraid of each other. After all, a person couldn't speak openly, so what do you want? Radok was persecuted for that very reason - like Hrdlička and Talich. All those great artists

were persecuted because they were different, and they're being different made them suspect. They couldn't even express themselves freely, and when they expressed themselves they were persecuted.

What was it like to work with Alfréd Radok?

It was wonderful. I got along with him well because in the first place I was in love with everything I did, and in the second place I was capable. I know that sounds conceited but I don't mean it that way. I was capable of identifying a little with the director's desires and ideas. The operatic stage director Hrdlička wanted to work with me because I understood him, and when he was seeking a way to express something I didn't laugh at that and didn't make fun of it. I pondered everything as deeply as he did. I don't want to compare myself to Hrdlička, because he was an amazing director and had a sense for theatrical effect. I didn't want to work with him because I was afraid I wasn't good enough for him. The same thing happened to me with Radok. He came to me and said: 'Well, Zorečka [a familiar, diminutive form of the name Zora], Hrdlička is gone, so now you'll be my choreographer.' I was scared because I looked up to him with great admiration and I didn't know how to get out of it. So I said: 'But I work terribly slowly, Alfréd.' And he said: 'Zorenka [another diminutive form, similar in effect], I work terribly slowly, too - so we'll understand each other.' And now I was in it - that's the way I came to him.

How did you react to the ban on the production of Otvírání Studánek at Laterna Magika?

Lord, that was - that was so shattering for all of us.

Did you understand the ban?

It seemed to me to be completely nonsensical. Manka Radoková told me what lay behind it, but I won't even talk about that. Some day it will all come to light. It was the same kind of nonsense as when we were doing The Magic Flute and of course they forbade Hrdlička to present it. They said that he wanted to awaken the memory of the events in Hungary with that opera.

When you saw the reconstructed production after forty years, to what extent were you able to remember things that were once so intimately familiar to you?

I had forgotten a lot, but because I know Janička [diminutive form of Jana] Andersová and Pavel Veselý [members of the original cast from the 1960s] I could trust them.

After a full forty years they didn't deform it. They also had deep respect for Radok as I did, so they wouldn't allow themselves to deform anything.

It's a shame you won't be at the performance.

I can't be. It's impossible. I don't even know how I could manage the distance. Maybe I still could - I'm indestructible - but it's frightfully expensive.

What kind of relationship did you have with Martinů?

Oh, a wonderful one, but I was a child for a terribly long time. He behaved wonderfully toward me. I felt very relaxed in his presence and didn't sense the age difference at all, because he liked to be with me. That's a fact.

Was he in love with you?

Dr. Šafránek said that if I had allowed it - I was in Paris twice when I was younger [1930], then again several years later [1932] when I was more mature - that if I had allowed an amorous relationship to develop between us then Vitulka [Vítězslava Kaprálová] would never have been. He was in love with me. But when one is young one perceives all of that as being a matter of course. Martinů was very proper and accepted me as I was. Never, never in his life did he make another attempt, so there was a beautiful friendship between us. He was my advisor. I've brought copies of two letters that Šafránek used in his book about Martinů, and in them Martinů writes about artistic creation. It's splendid. And I was such a terribly immature girl. I was always searching for something, and he helped me find the way. Because once he said to me: 'You have good instinct. Stick to your instinct and you'll be your own person.' And I sensed that yes, that was the way.

What kind of a person was Martinů?

In my eyes he was tremendous because he was straightforward, truthful, and considerate. I'm not talking about being considerate in a social kind of way, but rather like a person from a folk culture, I'd say. Not that social, frilly culture. He was very direct and spoke little. He was always wanting me to talk, to tell him what I thought. Before I had a job he used to take me to low-class theaters. It was wonderful when something dange-rous happened on stage and the audience played along: 'Run, run, he's right behind you! God, hide yourself!' The audience used to give advice to the actors and that enter-tained us tremendously.

I think he took me there because of the way the audience played along. He liked me very much on stage. He saw me in Svatební košile [The Specter's Bride] and in other things of his. Once he said to me: 'Zorečka, when I see you dance I hear music.' And that made me feel very good.

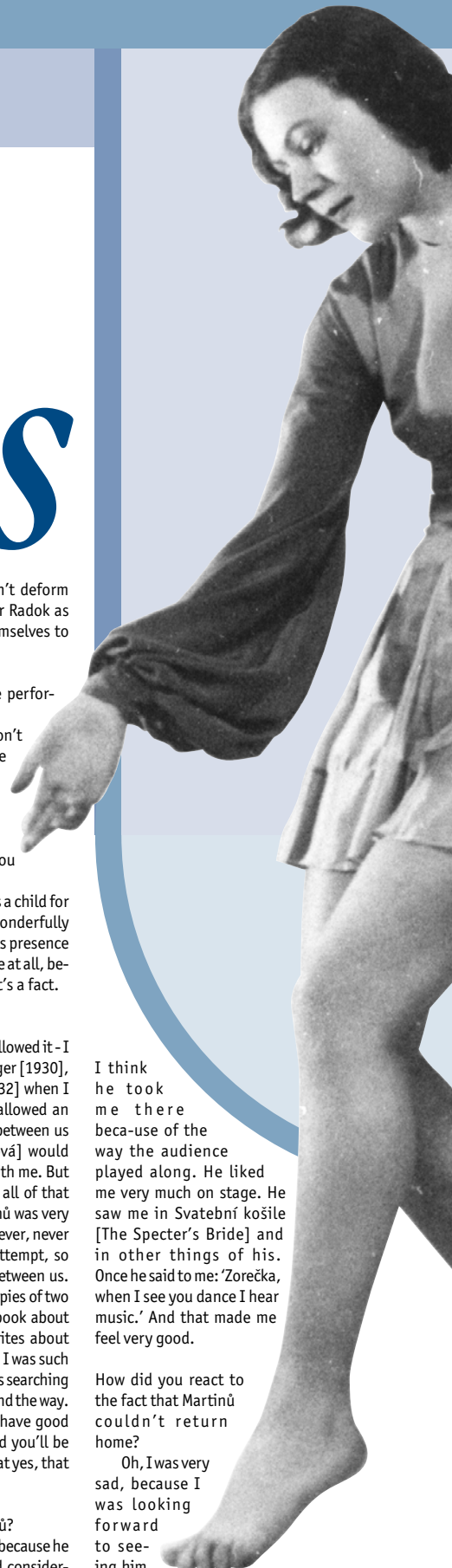
How did you react to the fact that Martinů couldn't return home?

Oh, I was very sad, because I was looking forward to seeing him again. You would be sad, too. We had such a pure friendship, with all the care of one person for another.

What did you call him?

Bohoušek [diminutive of Bohuslav], and he called me Zorečka. It was very nice. And now it's gone. But he left behind that wonderful music, and that's tremendous. So he's not gone, he's here.

How are the new 'ballet children of Laterna'?



Zora Šemberová dancing in the Plays about Mary, Brno 1933



Why?

Well, it was an accident, a real accident. Manka and Radok introduced me to Radok's second cousin, Prof. Reiner Radok, while he was visiting Prague. He saw me at a performance in the theater. We got into a discussion and he invited me to Australia so I could pass on a little of my knowledge at the university there. I didn't want to go, but he said just for the summer break, so they could find out how people worked elsewhere, and so on. In the end I con-sented. That was during the time when my daughter Pamela and I couldn't go abroad at the same time. They always held half the family at home when they sent somebody out. So we agreed that Pamela would go to London to study English, and I would go to Australia where

I wasn't an idiot and that I had something to offer. And besides that I needed to know the language. And I had no textbooks, simply nothing. But I had good friends who paid no attention to what was permitted and not permitted and they sent me materials.

Where is your home now?

I have two homes. I can't say that I'm not at home in Prague, even though I don't live here, when I have so much love here in my children and friends. And I'm at home there, too, because there I have a family, and I like it in Australia - nature and the sea there are beautiful. And I've converted a few students to my faith there.

What do you not miss about Bohemia?

There are various things that I really can't stand. They think that one should speak on the radio at such a breakneck pace, in the news, that not even a Czech can register it, and they think it's done that way in America - but I've heard that not even in America do they talk so

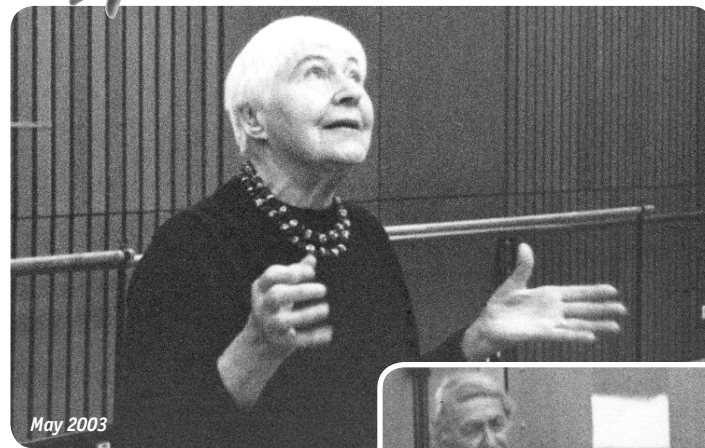
fast. And here it's absolutely dehumanized and insanely fast and sick. And various dishonorable goings-on annoy me. They annoy me because I feel myself to be a Czech and I can't rid myself of my irritation about the bad things that are happening. Masaryk always awakened and aroused in people the most beautiful side of a human being. He knew that there are other sides as well but he emphasized the better side of a person. And that's it - we're all good and bad, but some emphasize the good and others allow the dirty side of a person to develop. I love Prague. It's gorgeous, and I love the natural beauty and my children and friends. There are wonderful artistic productions here sometimes, but I wouldn't be able to stand that.

You sensed that during those few days you've been here?

No, I felt that already during several previous visits, but at the moment it seems to me to be worse. I don't live here. Maybe I see it through different eyes, but I'm surprised by what all can happen without anybody taking a stand against it and without it being punished.

Do you have those letters from Martinů with you?

Somebody stole the originals. Thank goodness Safránek had them published in his book. I had them in the theater when I took them back from Safránek, who didn't need them any more. I put them in a drawer in the dressing room where we were putting on our makeup and many people had access there, so they disappeared. And that grieved me terribly. That wasn't any idle babble, that was the truth.



May 2003

I had been invited by the leadership of the drama department at the university. Reiner Radok arranged for me to be invited officially. Suddenly there was that coup with the tanks in Prague and we were in Australia. Before that, I think, we wanted to extend our passports, but now they didn't allow it. We were convicted and sentenced, I don't know for how many years, so we couldn't go back.

Weren't you homesick?

I can't even tell you how terribly homesick I was. I was fifty-five years old and starting completely from nothing. I had to prove that



Šemberová with O. F. Korte, May 2003

responding to the music of Ot-vírání Studánek?

Some of them hear it and take all that dynamic of motion from the music, which is actually an expression of human emotions. And I have the feeling that this cast will like it. If they sense everything from the beginning to the end and find a way to express it then they will fall in love with it. Because only when somebody needs your soul do you feel fulfilled and have the sense that you're living fully. That's the compensation for an artist who, when he or she fully experiences something, is rewarded with a beautiful feeling.

What are these 'children of ballet' of the present day like?

I think they have grasped where the value of artistic expression is to be found, and today they put out a lot of effort. I'm always criticizing something in their work, but it's not criticism, it's only to make it better, and when I praised them I felt how the warmth spread out over their opened soul, so they wanted to do it.

How many years have you been living in Australia?

More than thirty.

One of the Letters from Martinů to Šemberová, 1930's

What you write to me about dance and rhythm is not exactly correct, but I know it's hard to talk about it and even harder to write. But if I wanted to explain it to you in music, maybe it would be as follows. Rhythm is of course an important component but only a component. In addition we have melody, harmony, polyphony, dynamics, timbre, and I don't know what all else. All these things are beautiful in themselves, but only their fusion allows one to sense some sort of life, and they also have to be interconnected in such a way that they form a real organism. That organism leads to stabilization of form, and I think this is the form that uncovers the soul, which is the main source for the impulse that forces us to seek beautiful things and ideas and give them their own life. Thus a sort of synthesis of all those components creates firm ground. As far as dance is concerned, I can't tell you very well how this can be applied, but you'll recognize it yourself. And I can give you one bit of advice. You have good instinct. Let yourself be guided by it and believe it, even if it's an unclear awareness of something you catch somehow for a short moment in your mind and which then immediately disappears into the completely unknown. That's what speaks for you and in time you will be more and more fully aware of what wanted to be expressed by this moment. And it will be you yourself and your soul that will be reflected in some way in dance. And this becoming aware is the creative process, which actually never ends and cannot skip over several chapters, but rather must unravel that mystery page by page, almost letter by letter. After some time we find certain results. You yourself have surely already clarified many things that you once, perhaps long ago, only vaguely sensed, and by listening to that voice you accomplished a lot and remained yourself. Those are conversations with our soul, of a sort, very discreet conversations, short and dear like a Sunday or a holiday spent in the country amidst fields or forests. And so with this I send you cordial greetings, with permission from Madame Martinů who also sends you her greetings.

Yours, B. Martinů

The text is a shortened version of an interview for Petr Kaňka's documentary film currently being prepared.



Bohuslav Martinů with his friend, violinist Stanislav Novák, Prague 1912

Martinů with Germaine Leroux and Léon Barzin before the premiere of *Sinfonietta giocosa*, New York 1942



Rafael Kubelík, Ludmila Bertlová-Kubelíková, Charlotte and Bohuslav Martinů and Miloš Sádlo, Besancon, France 1955



M

Martinů with Sergej Koussevitzky, 1940s



Bohuslav Martinů with Rudolf Firkušný in Central Park, New York 1943



Martinů with the pianists Pierre Luboshutz and Genia Nemenoff, Philadelphia 1943 before the premiere of the Concerto for Two Pianos and Orchestra



Martinů and his *Performers*

Martinů with Joseph Fuchs, New York 1947 or 1952

Gregory Terian

Although the music of Martinů is now performed in Great Britain more frequently than in any other country outside the Czech Republic, it is a sad fact that out of his more than 400 compositions less than a handful actually received first performances in Britain. The great majority saw premieres in the composer's homeland and in France and the United States, where he resided, and in Switzerland through his connection with Paul Sacher.



R. Firkušný with Charlotte Martinů in Central Park, (New York 1943)



Firkušný with Martinů in Central Park, (New York 1943)

News Reached Him of the Death of Jan Masaryk

Firkušný Introduces Martinů's Third Piano Concerto
New York, 19 November, 1950

Gerd Lippold

For more than half a century Olin Downes, the author of the following review, reported on many outstanding musical events of the last century. He was much more than just a critic. In American musical life he became an institution, he became himself part of the history of music of his time. To him music was an expression of life in all its concerns and diversities. To him music was the art that expressed man and his aspirations most profoundly. For him music had a range as wide as life itself. His reviews are a kind of "Who is Who" in 20th century's music.

In 1909 he witnessed e.g. Sergey Rachmaninov conducting his *Isle of Death* and playing his *Second Piano Concerto*, he was present when in 1924 George Gershwin presented his *Rhapsody in Blue* to the audience for the first time. He previewed Sergey Koussevitzky's appearance in America in 1925, he reported on Stravinsky's first American visit in 1925, the American debut of the eleven years old Yehudi Menuhin in 1927, playing Beethoven's *Violin Concerto* in Carnegie Hall, as well as Vladimir Horowitz's American debut in 1930. This list could be continued over several pages. Most exciting reading matter!

Here now his review on the first performance of Martinů's Third Piano Concerto in Mr. Downes' own words:

"The first performance in this city of Bohuslav Martinů's Third Piano Concerto, with Rudolf Firkušný as the soloist, was given yesterday afternoon by the Boston Symphony Orchestra, Charles Munch, conductor in Carnegie Hall. This concerto has a special history, which affects the character of its music. For Mr. Martinů was at work upon the last movement when news reached him of the death of Jan Masaryk in Czechoslovakia. The lilt of the dance rhythms and melodic ideas, which are not those of folk song but emanate from a Czech composer, are interrupted by a climax and a pause, and the end of the movement, which has been one of music-making in the classic ideal of music, form, design, for their own sake, changes. The accent is, for the moment, tragical, after which the swift finale resumes its course, with an end which is defiant, almost martial - pro patria. Schumann said that rebellion can be concealed in the walls of a symphony and the police be none the wiser.

Aside from this, at an initial hearing the concerto revealed itself as a work of the soundest craftsmanship and essential sincerity of musical thinking. There is now and again the flavor of Czech national idioms, though no approach to the quotation of folk song. The piano part is very fully written, with special demands upon the virtuoso, yet it is an integral part of the symphonic structure. Mr. Martinů was fortunate in his interpreters - in the collaboration of Mr. Munch and Mr. Firkušný, who was a host in himself at the solo instrument, now blending into the orchestral ensemble, now leading with the appropriate authority and fire. At the end of the performance, composer, pianist and conductor were called back to the stage repeatedly, and the orchestra rose in their honor.

Mr. Munch closed the Concert with a memorable - indeed an overwhelming - performance of César Franck *Symphony in D minor...*"

Miloš Šafránek's 1961 biography Bohuslav Martinů - His Life and Works listed the *Concertino for Piano and Orchestra* of 1938 as one orchestral work to receive a world premiere in Britain as performed by Liza Fuchsová at the Royal Albert Hall on 5 August 1948. The biographies by Harry Halbreich (in which he catalogued the work as H. 269) and Guy Erisman adhere to the date and place of the first performance which would have fallen during the 1948 season of Promenade Concerts.



Liza Fuchsová

Premiere in London?

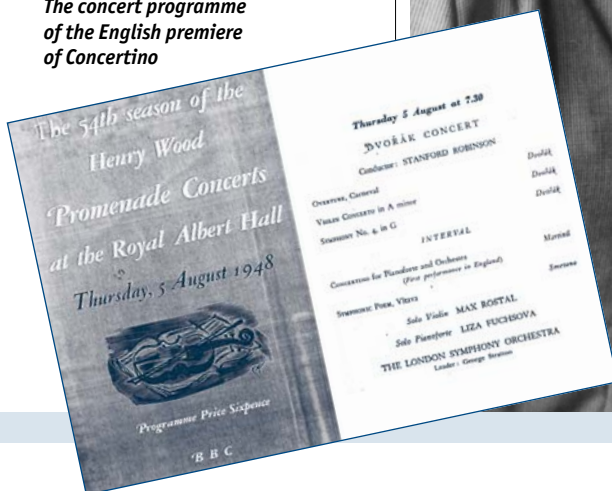
Intrigued as to how such an unlikely event came about, I first secured a copy of the original concert programme. It sheds light on the origins of the work but contained one real surprise as will be seen from the following extract:

"A Czechoslovakian, Martinů studied under Josef Suk and later gravitated to Paris, where he was a pupil of Albert Roussel. His works have been heard in many countries, through the International Society for Contemporary Music and also because his piece *La Bagarre* (The fuss and bother is one translation!), written about Lindbergh's landing at Le Bourget after his transatlantic flight¹, caught the public's attention. The score of this comparatively short work [Concertino] is annotated Paris, June 1938: pour Juliette d'Arányi. It was written (we are informed) for a pianist-friend of the composer who died in a concentration camp during the war. On the outbreak, she gave the MS into the custody of the Syndicate of Czech Composers in Prague. After the war Liza Fuchsová was chosen by the Syndicate of Czech Composers to give the first world performance of the work in Czechoslovakia (March 1947)."

Brief contemporaneous reviews of the performance remarked on the brilliance of Fuchsová's playing but were less enthused about the quality of the Concertino itself. All referred to it as a British premiere; none claimed it as a world premiere.

Liza Fuchsová was born in Brno in 1913 and studied at the Brno and Prague Conservatories. She came to Britain in 1939 after the German occupation and established a successful career both as a solo performer and as a member of the Dumka Piano Trio. Over the years she featured in many broadcasts on the BBC.

The concert programme of the English premiere of Concertino



Vilém Tauský knew her well and recalls her performing Smetana and Dvořák in wartime London when he was serving in the Czech Army. Karel Janovický remembers her as one of the finest Janáček interpreters of that era. Fuchsová died in 1977 leaving no surviving kin in England who might have thrown light on her involvement with the Martinů piece. However, although it was confirmed that Fuchsová visited Czechoslovakia in March 1947 and gave concerts² in Prague, it was only after further extensive searches initiated by the Martinu Institute that it was discovered³ in early October this year that the Concertino had been performed at the Bratislava Radio Studio on 30 March 1947 with the conductor Pařík.

Some 20 years after that Prom perfor-

mance the pianist Eva Bernáthová was invited by Supraphon to make a world premiere recording of the Concertino. Apart from their involvement with the Martinů work, some parallel circumstances are reflected in the careers of Bernáthová and Fuchsová.

Eva Bernáthová also came from Brno and received her musical training there. She had already made some highly regarded recordings including and award winning disc of Janáček solo piano works as well as collaborations with the Janáček String Quartet (which have recently been re-released on CD by DGG). When her husband took up an appointment at the Czech Embassy in 1965 she became a temporary resident in London and chose to settle there permanently after the events on 1968.



Eva Bernáthová who made world premiere recording of Concertino for Supraphon in 1966 with Brno State Philharmonic, conductor Jiří Pinkas

Bernáthová was attracted to the Concertino from the time she first received the score. She finds many typical Martinů traits in the outer movements and has a particular affection for the slow movement which she believes reveals much about sensitivities and expressiveness of both composer and performer.

After the recording appeared in 1967 the Concertino featured regularly in her programmes and saw performances not only in Czechoslovakia and the Soviet block countries but, in the 1970s, as far afield as Israel and South Africa. In England she performed the work in January 1968 with the Bournemouth Symphony Orchestra under Constantin Silvestri and later at the Brighton Festival with the Czech Philharmonic Orchestra under Václav Neumann.

The Concertino appeared in 1938 bracketed between two of Martinů's most significant works, the String Quartet No. 5 and the Double Concerto for two String Orchestras, Piano and Timpani, and some commentators have tented to dismiss it as an inferior and insignificant work. Indeed the composer himself is said to have had no high regard for the piece. Of course, he would have had no opportunity of hearing Ms. Bernáthová's interpretation or, probably, any other performance.

Some critics have written more positively about the merits of the work. Malcolm Raymond, after hearing the performance in Bournemouth wrote:

"From every aspect this is a most attractive and unproblematical work with brilliant written parts, both for soloist and orchestra. It could easily become very popular".

After the Brighton concert another critic commented:

"In the Martinů she showed a rhythmic precision and technical brilliance that suited the Concertino splendidly – and the diminutive indication in its name is misleading as far as the soloist is concerned".

The Concertino came into being as a result of the commission from Juliette d'Arányi who, tragically, was never able to perform the work. Liza Fuchsová gave the world premiere but Eva Bernáthová remains the pianist who has done most champion the work. Although long retired, she continues to be a staunch advocate and considers comparisons with the other works written in 1938 to be invidious and irrelevant. She believes that the Concertino should stand to be judged on its own particular merits.

With a committed performance the work comes to life, as it certainly does in Bernáthová's recording. One can only hope that Supraphon will see its way to re-issuing it on CD and allow a new generation to appreciate her pianistic brilliance and enthusiastic advocacy of the work.

- 1) Martinů dedicated this piece to the occasion of Lindbergh's landing retrospectively one year after he had it composed.
- 2) Article by Přemysl Pražák. *Naše doba*, Prague April 1947.
- 3) Lucie Berná found this information in *Svobodné noviny*, 1 April 1947.

With special thanks to Vanda Prohazka for her painstaking efforts to identify the world premiere performance of the Concertino, thanks also to Amanda Dorr for unearthing the 1948 programme material and to Suzanne Rózsa of the Dumka Trio for her generous assistance with this article.

Viktor Kalabis about Himself, about Music and about Bohuslav Martinů

The prominent Czech composer Viktor Kalabis, who for many years served as President of the Bohuslav Martinů Foundation, was born on 27 February 1923 in Červený Kostelec in eastern Bohemia. He studied composition in Prague with Emil Hlobil at the conservatory and with Jaroslav Řídký at the Academy of Performing Arts, while also taking private lessons in conducting with Pavel Dědeček. In addition he graduated from Charles University in musicology and psychology. He has put his extensive musical and philosophical knowledge to use in a long series of compositions including symphonies, concertos (some being for his wife, the harpsichordist Zuzana Růžičková), string quartets, cantatas, a ballet, etc., in his budding career as a teacher at the Academy of Performing Arts (nipped when he was thrown out in 1953 as being 'unfriendly' to the regime), and not least in his work for Czechoslovak Radio in musical programs for children and youth. Thanks to him the famous international radio competition of young musicians known as Concertino Praga was founded and operates to this day, and also thanks to him the Bohuslav Martinů Institute was established and has developed its activities. Mr. Kalabis has dedicated perhaps his whole life to promoting the music of Bohuslav Martinů. After he passed on his position as President of the Martinů Foundation to Prof. Ivan Štraus, we decided to query him a little. May this interview be an expression of our thanks for his lifelong efforts.



Viktor Kalabis
in 1942

Professor Kalabis, when did you first encounter the music of Martinů?

It was during the war, and it was one of his works from that period. At that time I liked his simpler pieces, which of course were completely tonal. Songs on One Page, Songs on Two Pages, Špalíček (The Chap-Book) - they were magical. Very soon I fell in love also with his large symphonic works.

I remember that as a student I was once walking along Václavské náměstí (Wenceslas Square) and saw on display the open score to Martinů's First Symphony. I was completely obsessed by it - suddenly I saw a score as it should look! I said to myself that I must buy it. It cost maybe 500 crowns, but I skipped supper and in the end I saved up for it! Gradually I acquainted myself with other works by Martinů as well and admired them greatly. Because of him I got into disputes with a whole gang of composers here who did not wish him well and evidently envied him. I don't want to recall these things any more, but the musi-

cal environment in our country during the war and after it as well was quite unfriendly. It seemed that musical circles here were glad that Martinů was gone. I, on the contrary, waited for him: I even lost two years because of him.

Can you explain that last sentence?

It was said that Martinů would come to Prague and would teach at the conservatory, in the Master School. But then the idea of the Master School at the conservatory was abandoned, the Academy of Performing Arts was founded, and they debated and debated about whether they should invite Martinů or not. Already at that time the emerging Communist Party and all its minions were against the idea that a 'western-oriented' person should be here. But they knew that Martinů was world-class. That was in 1945 and by that time he was really somebody in America! It was all petty Czech envy. I can't imagine what would have happened if Martinů had remained here. He would probably have been a composer in about twelfth place - thus some people managed

He Writes

Jana Vašatová

to denigrate fine things and throw obstacles in the way of others, for instance of Destinová and Talich. However, I still expected that Martinů would return. I was studying musicology at the Charles University, and although I had graduated from the gymnasium and had no need to attend another secondary school, I went to the conservatory because people still said 'He will come, he will come.' After two years I realized that he would not return and I enrolled in the Academy of Performing Arts.

What was it about Martinů that so attracted you that you were willing to wait and see if he would really come to teach in Prague, so you could go and study with him?

There was no teacher here on his level! I went to concerts of 'Přítomnost Society' (The Present Time), to concerts of the Mánes Society - and I was still somehow unsatisfied. I said to myself it wasn't possible that this was all there was to contemporary music. And in Martinů I suddenly saw that somebody was writing in my language. The situation forced me to be essentially self-taught in everything, even though I had graduated from two secondary schools and two colleges. I learned from scores - my teachers were Stravinsky, Bartók, Hindemith, and Prokofiev. I studied their works really thoroughly, dozens of scores, note by note. That was my central European conservatory. And it needed to have Martinů as well! Because with him there is also that Czech heart, which you won't find elsewhere. And also I longed to have personal contact with somebody who was really 'making' music for which I had an affinity, for him to look into my score and say: 'Look, you could have done this differently.' That's what I expected from him.

Why in your opinion did Martinů not come here after the war at least for a visit? Although there was a clique of composers against him, the communists were not in control yet - and yet he didn't come!

Don't be surprised. He was very busy. From his letters it is clear how much he longed to come here! But he had commissions and had to make a living somehow. In many respects he was quite extraordinary: perhaps no other composer in the twentieth century could manage to write a symphony in three months! Martinů 'poured out' one piece after another - but that means hard work, from morning to night. So he could hardly have come here. Moreover, nobody promised him anything. Nobody wanted to promise him anything. And he did well not to come! Oldřich Korte and I always used to say to each other how wonderful it would be to bring Martinů to Polička, to let him walk through the meadow and sniff the flowers - and then quickly take him back by airplane! The first conversation with some bitter person here would probably have disappointed him terribly.

A short while ago you mentioned as your teachers Stravinsky, Hindemith, and others. But Martinů's compositional style is somewhat different from theirs. Were you looking for further enrichment at the time?

In this case the contrast in style is not important. Each composer has something of his own to offer. I didn't accept everything without thinking. Not even everything by Hindemith for example, but there were cer-

in My Language

tain features of his pieces - the architecture, a certain closure of musical form, and an orientation toward German Medieval song - that gave me interesting inspiration. Martinů, for his part, was oriented more toward France - to Les Six - and offered influences from their music. Stravinsky is an enormous world in and of himself - he, too, gathered information all over the world. Each of these composers offered something and processed it himself. In addition they all had one trait, whatever style they wrote in: they always maintained the continuity of European music - in the sense of architecture, melody, and symbolism. All aimed toward one thing, but each in a different way, and each defined his orientation differently.

You also subscribe to that European space in your music.

Yes, and very vehemently! But I'm very sad, because our time is one of chaos and disorder. We have compared and balanced the significance of rock music and symphonic music. We create alternative 'art' and call it art, when actually it is not art at all. But Martinů, too, tried introducing elements of other genres into his works - for example folklore and jazz. For which 'Martinů' do you have the greatest affinity?

For the Martinů who grew out of Polička. Still. And I love his symphonies. They're very emotional and yet everything in them is balanced in absolute perfection, as it should be. But let me explain what I consider order and what I consider disorder. It's very difficult to express in words because it's defined by thousands of compositions - and a person who is not himself a composer and has not studied the key works of European culture can hardly understand it. Most people are pleased by melody, which however tends to lead to homophony. The majority of listeners like melody and would be glad if the 'disturbing' sounds beneath it would disappear. For me the polyphonic component has always been more important. The polyphony of our souls, let us say. Not that there must be five voices according to certain rules, but for me it was always more interesting to follow three people in a discussion than for just one person to be heard all the time. That is the depth of expression. And with great masters you always hear some voice in opposition that brings a new clarification of the situation. Martinů definitely has that in his symphonies. Maybe that's one reason why so many people opposed him here: so it would not be revealed that one can write music that is completely new and also rich in content.

Did you ever meet Martinů in person?

No, but I met his widow in Prague in the late 1970s when she established the Bohuslav Martinů Foundation. She was a very proper lady. That was the very tough period of 'normalization'. How was it possible to establish the Foundation at all?

It was a special situation. I remember that about fifty-nine people gathered, including Madam Charlotte and several composers and communist functionaries. One of them rose to his feet and said: 'When does a person recognize the greatness of a composer? When he has his own composition played alongside his! And I had a piece played with one by

Martinů and I know that he is a master, our master!' After the meeting I went to thank him for those words and I found out the real reason for his attitude. Madam Charlotte wanted to establish a foundation and was offering a lot of money. So they were afraid they might lose that money. It wasn't that they had changed. There was no ideological reason at that time!

How did the Foundation function at the beginning?

Personally I was not in the Foundation at the beginning, but I know that not much was permitted. I was not appointed until 1989, and I said to myself - 'Now we'll bloom!' I wanted the Foundation to be active. That's why I came up with the idea of a study center, the Bohuslav Martinů Institute. Everybody tried to dissuade me from this, saying it would be a duplication of activities. And how well it turned out! Thanks to the fact that there are young people there who live for this work!

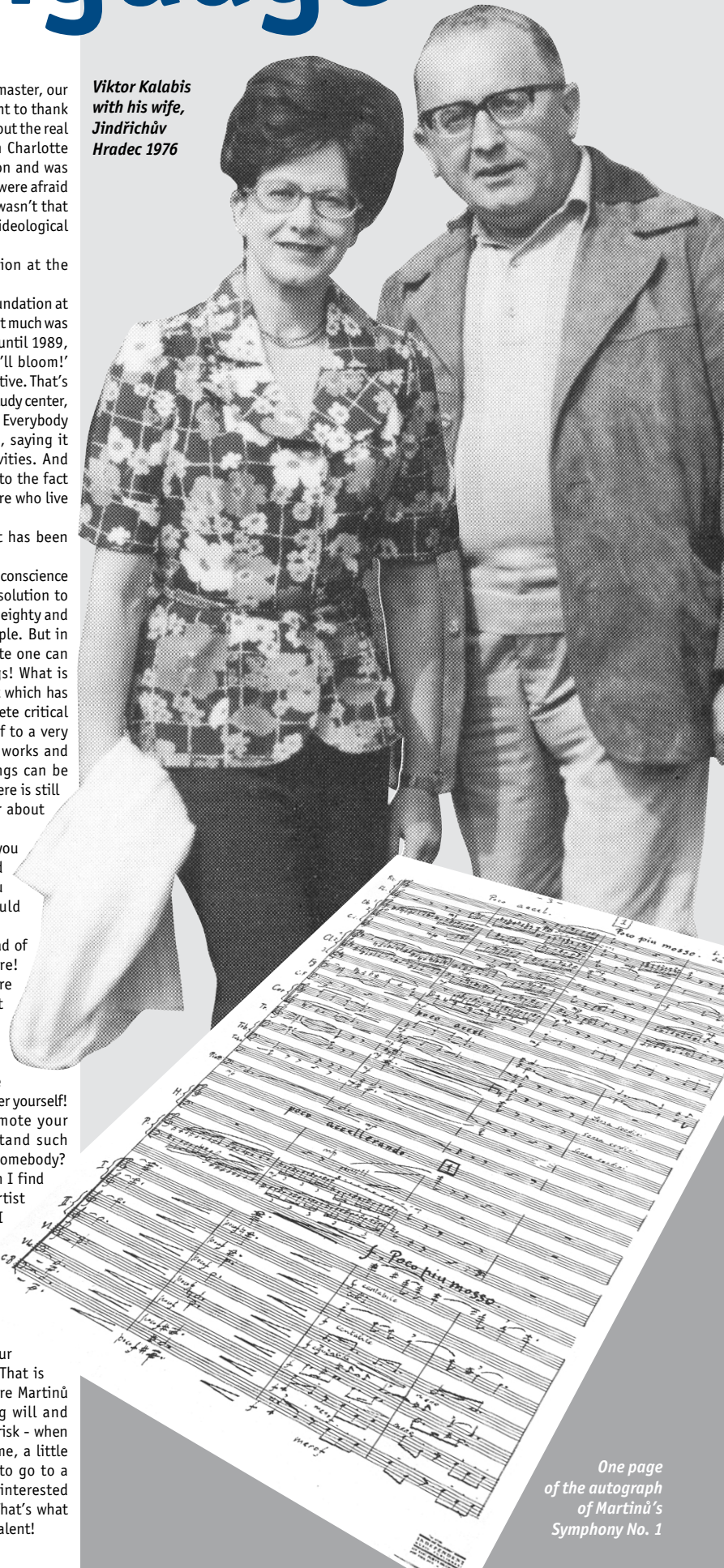
Can you be satisfied with what has been done?

Yes, I am satisfied. With a clear conscience I have been able to fulfil my resolution to remain in this work to the age of eighty and then pass it on to younger people. But in the Foundation and the Institute one can do an endless number of things! What is important is to continue in that which has already been begun. The complete critical edition of Martinů's works is off to a very good start. Martinů wrote 400 works and no more than four or five things can be published critically in a year. There is still lots and lots of work here - for about a hundred years!

If Martinů himself were to ask you why you chose to serve as head of the Foundation and why you defend his interests, how would you answer?

I didn't put myself at the head of the Foundation, I was put there! They chose me because they were all afraid of that work. I went into it because I love Martinů, because I deeply appreciate his music and I think it is necessary to promote it. Many people asked me: 'Why, you're a composer yourself! Doesn't it bother you to promote your competitor?' Can you understand such a question even occurring to somebody? After all, I have to rejoice when I find a person who is an excellent artist and whose work has meaning. I want to help him with all my strength. That is a natural law, after all - the herd chooses the strongest leader! And we do it in reverse, so that nobody will threaten us - and try to fight our way through however we can. That is a lack of love for music. I admire Martinů also as a person. His amazing will and imagination, and his ability to risk - when you think of Polička at that time, a little town, from which he decided to go to a foreign country. Nothing else interested him and he pursued his goal. That's what I call awareness of destiny and talent!

**Viktor Kalabis
with his wife,
Jindřichův
Hradec 1976**



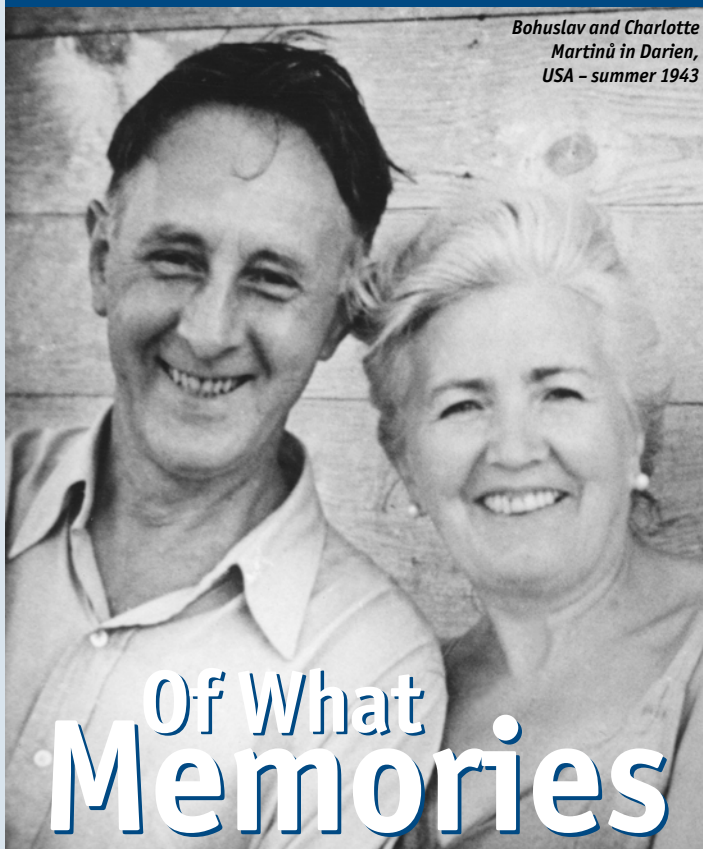
*One page
of the autograph
of Martinů's
Symphony No. 1*

The memoirs of Bohuslav Martinů's wife Charlotte were written in Nice in 1966 by Anna Marie Wurmová according to Charlotte's verbal narrative. Thus arose a typescript of 166 pages in French typed with carbon paper on a typewriter with a Czech alphabet, to which Mrs. Martinů then made many insertions and cuts in handwriting. She herself retyped the entire memoirs incorporating these insertions and cuts on a typewriter with the French alphabet and dated the new typescript 1974. One copy with the author's manuscript dedication on the title page was owned by the chaplain Max Kellerhals; it is now deposited along with the original typescript at the Bohuslav Martinů Memorial in Polička.

The original typescript is not dated, but statements in its text to the effect that a certain number of years had passed since a particular event (for example 'It has been thirty-four years now...') attest to the year 1966. Moreover in the first Czech published edition the year 1966 is given under the author's foreword as the year it was written. This may reflect information provided verbally by the author; in any case we know that she was aware of this edition and the dating, because a copy was found in her estate. (Although the book is in Czech, the date and place given beneath the author's foreword are understandable even to a foreigner.) The nature of Anna Marie Wurmová's collaboration on the book can be more precisely defined as her having typed Charlotte's verbal narrative, as attested by the use of the typewriter with the Czech alphabet (which was not owned by Charlotte) and also the manner of writing - giving of names in forms the author never used which she then manually corrected in the typescript, and Czech-influenced word order atypical for one whose native language was French, also corrected manually by Charlotte, etc. Further evidence is provided by sentences of the type 'I just remembered that I also have to say...'

Ludmila Sadílková

*Bohuslav and Charlotte
Martinů in Darien,
USA - summer 1943*



Of What Memories

Was Charlotte Robbed?

or:

Apparent Reasons for a New Edition of *Můj život s Bohuslavem Martinů* (My Life with Bohuslav Martinů)

Certainly not all the author's insertions existed before 1968. For instance the correction of the original reference to a Pleyel piano 'in Nice' - to 'in Prague in the home of Saša Večtomov' - must have been made between 1968 and 1974, because the piano was given to Saša Večtomov in 1968 according to testimony from Mr. Večtomov's widow [see the BM Newsletter, 2003, No. 2]. In the typescript of the memoirs typed on the typewriter with the French alphabet and dated 1974 this information is incorporated.

The two Czech editions of the memoirs published by Supraphon in 1971 and 1978 differ from each other. The first does not yet reflect the author's cuts, nor in the vast majority of cases her insertions. It is also abbreviated on the whole quite apart from the cuts and insertions. For example on pages 106-107 of the original typescript we find the following report about Martinů:

'He had a severe attack of back pain. His face was twisted with agony and the question arose of whether he could manage the trip to Paris. We called the taxi that was to take us there but the driver, who was accustomed only to rural areas, declared at the edge of Paris that he didn't dare drive through the city, and so we had to find another taxi in order to get to the hotel. I called in a doctor who gave Bohušan an injection and after two days the patient's condition improved'. But on page 86 of the first Czech edition we read only the following about this event:

'He had a strong attack of back pain. In Paris the patient's condition improved after treatment (an injection) and two days in bed'.

The most serious shortening pertains to the first reference to the priest Kellerhals. On page 120 of the original typescript we find:

'In Beaune we met the Rebers from Switzerland and the chaplain Kellerhals'.

But on page 96 of the first Czech edition the chaplain is omitted from this sentence. Thus his name appears for the first time two chapters later, in association with Martinů's final sojourn at Schönenberg.



*Bohuslav and Charlotte
Martinů in Nice, France 1954-1955*

The second Czech edition, from 1978, was subjected to much more severe censorship, pertaining to 'uncomfortable' persons and events. Completely eliminated from the book is the name Jan Novák - a pupil of Martinů - and this means omission of two letters Martinů wrote to him which the author included on pages 93-94 and 150-151 of the original typescript and which are printed in the first Czech edition on pages 76-77 and 118-119. The name of Jan Masaryk also completely disappears in the second Czech edition, and Martinů's lively interest in the Talich affair was found to be offensive as well - see the passage on page 87 of the original typescript and page 72 in the first Czech edition, which is eliminated in the second Czech edition:

'He was much concerned about the case of Talich and tried to encourage him and assure him of his devoted friendship and admiration'.

The name of Rafael Kubelík was also suppressed to the necessary minimum - for

example on pages 46-47 of the original typescript and page 43 of the first Czech edition we find:

'Rafael Kubelík was right when he said that nobody other than Talich could create such suspense in the orchestra as he did - it was unique'.

But in the second Czech edition this sentence is missing, as is the information that it was Kubelík who conducted Martinů's Fifth Symphony in the Prague Spring Festival in 1947 (mentioned in the original typescript on page 88 and in the first Czech edition on page 73), and that Martinů dedicated his orchestral work *Les Fresques de Piero della Francesca* to Kubelík (as stated in an insertion by the author on page 119 of the original typescript and as printed on page 96 of the first Czech edition). Also reduced are occurrences of the names Anna and Herberta Masaryk. As regards events, certainly not mentioning is the removal of a whole paragraph describing the Sokol meeting

in Prague in 1938, found on page 51 in the original typescript and page 46 in the first Czech edition:

'Prague was ringing with all possible languages at that time: guests had gathered there from all over the world. The picturesque folk costumes of the male and female Sokol members, the diversity and colorfulness of the folk costumes from Bohemia, Moravia, Haná, and Slovakia gave the metropolis a unique look. The blooming slopes and parks of Prague provided a festive framework for this magnificent manifestation'.

This second edition, too, lacks the author's insertions, even though they must have been made in the original typescript long before it was prepared. And so here, again, we cannot read interesting supplementary information, not uncommonly pertaining to the church or to people like Rafael Kubelík and Herbert von Karajan.

The greatest travesties, however, are the editions of the memoirs published by Orbis in Prague in German (1978) and French (1979). The texts correspond to the censored second Czech edition except that additional passages have been cut. For example whereas the name of Rafael Kubelík, as mentioned above, is suppressed to the necessary minimum in the second Czech edition, in the French and German editions published by Orbis it is

eliminated completely. Anna and Herberta Masaryk, who in the second Czech edition still appeared occasionally, also disappear here. The English-language edition of the memoirs published by Orbis in 1978 is a different case. The names of Anna and Herberta Masaryk, for example, remain censored, and in several places the names

of Rafael Kubelík and the chaplain Max Kellerhals remain omitted. But only in this edition do we find some of the author's supplementary insertions which, as though they escaped the censors' attention, refer to persons who in other parts of the book are eliminated.

Additional infidelities are that all the

editions of the memoirs to date have different orderings of paragraphs in places than in the original typescript, and apart from the first Czech edition they also have invented chapter titles.

It is more than covetable to try to apologize Charlotte for the absurdity of the communist era and to show (25 years after her death) at least by editing her Memoires again, how really she remembered Bohuslav and the life with him.

**The book will (in the Czech language)
come out by Editio Bärenreiter Praha in November 2003.**

Martinů News

The Autograph of the Symphony No. 3 found!

In July 2003 Sandra Bergmannová and Aleš Březina identified the score of the Symphony No. 3 from the property of Boosey and Hawkes Publishing House as original Bohuslav Martinů autograph, which was according to all available catalogues missing for decades. The original autograph is written on transparent paper in black Indian ink. The Boosey and Hawkes archives also own a period copy of the manuscript with (probably editor's) marginal notes in colour and with conductor's marks. It is possible, that this is Serge Koussevitzky's score, who premiered the work.

-sb-

Musical hotel in Prague

In Prague – Malá Strana a new hotel Aria was opened in September 2003. It is a "musical hotel" and one of the rooms is dedicated to B. Martinů. Apart from the classics, you will also find rooms dedicated to pop-stars or jazz music. Musicologist Ivana Stehlíková, who works in this hotel, will inform the guests about the lives and works of the various composers; recommend and lend them recordings, which they can play in their rooms, and she can also choose a program in one of the Prague's concert halls for them. Concerts will also take place directly in the hotel.

www.ariahotel.net

According to our request in the last issue, page 23, Mark Todd was so kind to lend the BM Institute an LP record from 1950, a recording of *La*

Revue de Cuisine with the Concert Hall Chamber Ensemble. E. Coutalon – Clarinet, A. Ely – Bassoon, C. Lenterna – Trumpet, Peter Rybar – Violin, Marcel Cervera – Cello, Pina Pozzi – Piano, Henry Swoboda – Conductor and *Sonata for Two Violins and Piano, Cinq Pieces Breves, Alleg-ro, Andante* – Louis Kaufman and Pe-ter Rybar – Violins, Pina Pozzi – Piano.

Martinů in the Supermarket?!

Classical music in the supermarket – for died-in-the-wool purists, still sacrilege – and yet it has been reality for some time! Whatever one may think of it – cheap labels are often a yardstick for the popularity of a composer amongst the general public. Bach, Mozart, Beethoven and Tchaikovs-ky have

been the undisputed leaders for a long time.

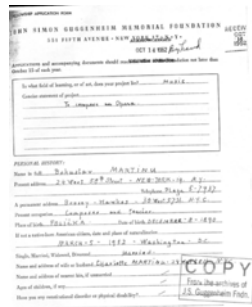
The Dutch low-cost label Brilliant Classics, which markets most of its products in Germany via a pharmaceutical chain, is now offering an extended set of Bohuslav Martinů works with the complete string quartets. These are played by the Škampa Quartet, combined in a three-CD box with the string quartets of Smetana and Janáček.

Martinů along with toothpaste and washing powder? Why not, if this brings him more friends!

Lauro Machado Coelho (a member of the IBMS) is going to publish a book called *Czech Opera* (in Portuguese) as part of the set *Historia da Opera*; the presentation will take place on 10 November 2003 in Brazil. The book will include a large chapter on Martinů and his operas.

-gl-

Guggenheim Foundation



Thanks to the BM Institute's librarian Zoja Seyčková, the Bohuslav Martinů Foundation obtained new reference material for the library of the BM Institute, which strongly richens our knowledge about Martinů's American period of life. It is two sets of documents from the years 1953 and 1956, concerning the stipend from the presti-

gious Guggenheim Foundation in New York. The unusual fact that in both cases the requests were satisfied, confirms Martinů's strong position in the United States. On base of the first grant the composer returned to Europe and wrote the opera "Mirando-lina". Three years later, the contribution from Guggenheim Foundation allowed him to work intently on the opera "The Greek Passion". Both sets of documents confirm a series of remarkable details from the composer's life. To the first request, letters of recommendation from outstanding personalities of American musical life are attached. The BM Institute is going to obtain similar material to the second request in the year 2006 – after the protective period of 50 years expires.

In the Czech Music magazine No. 4/2003, published in English, you can find an interview by Aleš Březina with Christopher Hogwood, who came to Prague in August to record a CD with ballet music by Martinů for Supraphon. The ballets *Wonderful Flight, On tourne* and *La Revue de Cuisine* were recorded. The interview is about Hogwood's relationship to Czech music and Czech surroundings and about his further projects not only connected with Martinů's music.

www.musicca.cz

Piano Trio ArteMiss in new set-up! A. Drozdová - Violin, J. Vychodilová - Piano and A. Michalová - Cello obtained the "Young Stage Prize" for their excellent performance of Martinů's *Concert for Piano Trio and String Orchestra*. The prize is being given to one conductor and one soloist or ensemble for the best performance at the Young Stage Festival.



Alén Diviš and B. Martinů
Christmas 1942, New York

In the new issue of the *Hudební věda* (Musicology) magazine (4/2002), you can find an interesting article titled "Martinů and Alén Diviš" by Jaromír Zemina. Alén Diviš was a Czech painter, who got to know Martinů in Paris in the 30's and they met again in New York in the 40's. They were good friends and often discussed philosophic and artistic issues. The article is written in Czech and a summary in French is attached. Alén Diviš returned to Czechoslovakia after WWII. In 1947 and in 1948 an exhibition of his work took place in Prague, for which Martinů wrote a text entitled "The estranged visitor of Diviš's paintings". The article was published in the *Kyčice* magazine in 1948 and you can also find it reprinted in the above mentioned issue of the *Hudební věda*.



Patrícia
Bretas

known Brazilian pianist has become a member of the International Bohuslav Martinů Society. She talks about music by Bohuslav Martinů, Martinů - Brazil, Martinů - Villa-Lobos (both of them studied in Paris and died year 1959).

Interviewed by Jaroslav Sonsky

Patrícia Bretas, born in Rio de Janeiro and Piano Teacher at the Federal University of Rio de Janeiro's Music School is a winner of various piano competitions in Brazil.

Patrícia took part in famous international piano festivals, such as Anney, Epinal and Salzburg. She has played as soloist with several Brazilian Symphony Orchestras.

The expressive work of Martinů, at first, I only knew from the books. Years later, in Brazil, I heard for the first time one of his pieces, *Sonata for Clarinet and Piano*, which I found extraordinary. Since then, I began to pay more attention to this composer, so Czech and so "world" at the same time. His nationalist side, his pulsing rich rhythm, and his uncontested impressionist influence during his central phase, led me immediately to compare him with our great composer, Heitor Villa-Lobos. The impression we have is that destiny tenderly put side by side in Paris, two composers so sensitive, and extremely rich in melancholy and rhythmic vivacity at the same time, and suffering the same "mal du pays", from the fondness of their homeland.

The first work of Martinů, that I seriously studied, was the *Sonata No. 3 for Violin and Piano*, when I played with the violinist Jaroslav Sonsky, with whom I started a duo in 2001. When I came across the 4th movement, it became more obvious to me the proximity between Martinů and Villa-Lobos: the lamento evocated in the beginning of the movement brings the same climate of the beginning of

Villa-Lobos's *Choros No. 5 - "L'ame brésilienne"* for solo piano, not only for the texture, but also for the harmonic background. It was a grateful experience.

In Brazil, the local radio stations MEC (Rio de Janeiro) and Cultura (Sao Paulo) hardly play B. Martinů, neither our orchestras, which is pitiful. Although his music has the acknowledgement of most of the Brazilian musicians, who at least have already listened to one of his pieces, like *Flute Sonata*, the *Trio Berge-rettes*, or some pieces for orchestra, like the *Serenade for Chamber Orchestra*, for example.

That's why it has been so important to our public in Brazil the work Mr. Sonsky has started with me, beginning to promote Martinů's compositions. We did the premiere of Martinů's 3rd *Sonata* in the city of Natal (Northeast of Brazil), on August 20th, 2002, with an absolute success. The public understood the piece and the feedback was very positive. Two days later, we played it in Rio de Janeiro, with the same success. While on tour in Sweden, between February 2nd and 9th 2003, we played Martinů in Linköping, Stockholm, Ödeshög, Atvidaberg and Norrköping, where it was recorded by Swedish radio P2. Recently, on July 9th 2003, we played it in the most important concert hall of Rio de Janeiro, Sala Ceclia Meireles. The receptivity in these concerts has been great, and

the plans we have made to play the *Double Concerto for Violin, Piano and Orchestra* in Brazil may turn into reality in 2004, under the Brazilian conductor Roberto Duarte. Mr. Sonsky and I played in Czech Republic from September 28 to October 8, 2003, in a series of concerts and recordings organized by EM Arts - Prague and Sonsky Concert. It was thrilling for me to play in the country of hundred towers, in the city of Saint Venceslas, King Charles IV, Kafka, Josef and Karel Čapek, Milan Kun-dera, Smetana, Dvořák, Janáček, Martinů...

Mr. Sonsky has dedicated himself to divulge Martinů's work here in Brazil. With his incentive, I entered the IBMS recently. Nowadays, Mr. Lauro Machado Coelho and I are the only members of the IBMS in Brazil, but it looks like this will change, because the musicians with whom I have played in chamber music are also interested in becoming part of the IBMS. We are already talking about the Martinů's pieces we intend to play in 2004: the *Flute Sonata*, the *Piano Trio*, the *Three Czech Dances* for two pianos (for my piano duo with Josiane Kevorkian) and one of the *Cello Sonatas* (with Ricardo Santoro, who has already played the *Flute Trio* once).

Text abbreviated by the editors

Martinů EVENTS 2003

We give only a selection from Martinů's works.

OPERAS

15 and 17 October, 7⁰⁰ p.m.
8, 11 and 14 November, 7⁰⁰ p.m.
South – Bohemian Theater
Č. Budějovice, Czech Republic
The Day of Good Deeds

FESTIVALS

Trutnov Autumn
Festival
2 – 19 October 2003

Trutnov, Czech Republic
2 October 7⁰⁰ p.m.
Opening Concert
B. Martinů Concert Hall
Prague Brass College • Puppets
I. II. III., H. 116, H. 137, H. 92

5 October, 6⁰⁰ p.m.
B. Martinů Concert Hall
Bohuslav Martinů Piano Quartet
Piano Quartet No. 1, H. 287

9 October, 9⁰⁰ and 11⁰⁰ a.m.
Concert for Secondary Schools
B. Martinů Concert Hall
Karel Dohnal – Clarinet
Václava Černohorská – Piano
Sonatina for Clarinet and Piano,
H. 356

9 October, 7³⁰ p.m.
B. Martinů Concert Hall
Ivan Ženatý – Violin
Katarína Ženatá – Piano
Five Madrigal Stanzas for Violin
and Piano, H. 297

19 October, 6⁰⁰ p.m.
Closing Concert
The National House • North –
Bohemian Philharmonic Teplice
Tomáš Koutník – Conductor
Marcela Pfliegerová – Piano
Kateřina Englichová – Harp
Sinfonietta Giocosa for Piano and
Chamber Orchestra, H. 282

Internationale Mu-
sikfesttage Martinů
26 October – 9 November
2003

www.martinu.cz

Basel, Switzerland
26 October, 7⁰⁰ p.m.
Municipal Casino
Antonio Meneses – Cello
Robert Kolinsky – Piano
Sonata No. 3 for Cello and Piano,
H. 340 • Variations on
a Slovak Folk Song, H. 378
Opening Speech: Josef Suk

Before the concert 6¹⁵ p.m.,
Annelis Berger (DRS 2) inter-
viewing Aleš Březina
(B. Martinů Institute Prague)
(This concert will be recorded
and broadcasted by the Swiss
Radio DRS 2.)

29 October, 7⁰⁰ p.m.
Municipal Cinema Basel
"The Fall of Martinů –
A Review by Ken Russel"
a film by Ken Russell
Madleine Hirsiger interviewing
Ken Russell

2 November, 7⁰⁰ p.m.
Musik-Akademie Basel
Brodsky Quartett
Dimitri Ashkenazy
Markus Forrer – Clarinets
Serenade for Violin, Viola, Cello
and Two Clarinets, H. 334
6¹⁵ p.m., Introduction
by Jakob Knaut

5 November, continuously
from 3⁰⁰ until 6⁰⁰ p.m.
Puppet Museum
Musical Walk
Frame of reference – Bohuslav
Martinů's Puppet World
Leading: Sylwia Zytynska
Kaspar Zwicky
Robert Kolinsky
With children and youths from
the Musikschulen Kleinbasel

9 November, 7⁰⁰ p.m.
Museum Jean Tinguely
Ensemble Basilisk
Ursula Holliger – Harp
Spokesman and Navigation:
Iso Camartin
Chamber Music No. 1, H. 376

CONCERTS October

4 October, 5³⁰ p.m.
Bertramka, Prague, CZ
The Czech Trio
Piano Trio in C major No.3,
H. 332

6 October 2003
Hochschule für Musik und Thea-
ter, Katharinenaal
Rostock, Germany
Norddeutsche Philharmonie
Rostock, Germany
Christian Hammer – Conductor
Half-time, Rondo for Large
Orchestra, H. 142

7 October, 7³⁰ p.m.
Rudolfinum, Dvořák Hall
Prague, Czech Republic
Prague Chamber Orchestra witho-
ut conductor
Ondřej Kukul – Concert Master
Sinfonietta La Jolla, H. 328

7 October, 7³⁰ p.m.
HAMU, Martinů Hall
Prague, Czech Republic
Berg Chamber Orchestra
Dirigent Peter Vrábel – Conductor
Sinfonietta La Jolla, H. 328

8 October 2003
Concertgebouw, Kleine Zaal
Amsterdam, Netherlands
Kunbacka Trio
Cinq Pièces Brèves, H. 193

13 October, 7³⁰ p.m.
Rudolfinum, Dvořák Hall
Prague, Czech Republic
Radio recording for the EBU Net
Euroradio Concert Season 2003/4
Martinů Trio
Piano Trio No. 2 in D Minor, H.327

18 October, 5⁰⁰ p.m.
Czech Center Paris, France
Trio des Iscles
Sonata No. 2 for Violin and
Piano, H. 208 • Sonata No. 2 for
Cello and Piano, H. 286

19 October 2003
Gewandhaus Leipzig, Germany
MDR Symphony Orchestra
and the MDR Radio Choir
Howard Arman – Conductor
Double Concerto for Two String
Orchestras, Piano and Timpani,
H. 271 • Field Mass, H. 279

24 October 2003
Opera National du Rhin
Strasbourg, France
Czech Nonet, Nonett, H. 144

25 October 5⁰⁰ p.m.
Bertramka
Prague, Czech Republic
Jitka Čechová – Piano
Jan Páleníček – Cello
Sonata No. 2 for Cello and Piano,
H. 286 • Sonata No. 3, H. 340

25 Oct. and 1 Nov. 2003
Wexford Festival Opera
Prague Chamber Choir
Lubomír Mátl – Conductor
Four Marian Songs
for Mixed Chorus, H. 235
Czech Nursery Rhymes for
Female Chorus (selection), H. 121

31 October 2003
Herz-Jesu-Kirche
München, Germany
Münchner Rundfunkorchester
Peter Rundel – Conductor
Frescoes of Piero della Francesca,
H. 325

November

8 and 9 November, 7.30 p.m.
Kulturpalast, Festsaal
Dresden, Germany
Dresdner Philharmonie
Heinz Holliger – Conductor, Oboe
Concerto for Oboe and Small
Orchestra, H. 353

12 November, 7³⁰ p.m.
Akademie für Tonkunst
Darmstadt, Germany
Elisabeth Bogensberger – Violin
Oliver Kolb – Piano
Sonata No. 1 for Violin
and Piano, H. 182
Madrigal Stanzas, H. 297
Sonata No. 3 for Violin
and Piano, H. 303

26 and 28 November 2003
Rudolfinum, Dvořák Hall
Prague, Czech Republic
Prague Symphony Orchestra FOK
Serge Baudo – Conductor
Symphony No. 6, H. 343

30 November, 4⁰⁰ p.m.
Villa Berg, Sendesaal
Stuttgart, Germany
Joo-Wha Yoo – Violin
Christian Nas – Viola
Ute Pohl – Cello
String Trio No. 1, H. 136

29 November, 5⁰⁰ p.m.
Czech Center Paris, France
Trio des Iscles
Sonata No. 3 for Cello and Piano,
H. 340
Sonata No. 3
for Violin and Piano, H. 303

December

2 December, 7³⁰ p.m.
Rudolfinum, Dvořák Hall
Prague, Czech Republic
Bambini di Praga, Choirmaster
Bohumil Kulínský
Prague Philharmonic Choir Choir-
master Jaroslav Brych
Prague Chamber Philharmonia
Conductor Tomáš Hanus
Bouquet of Flowers, H. 260

6 December, 7⁴⁵ p.m.
Queen Elizabeth Hall
London, UK
Frank Peter Zimmermann – Violin
Heinrich Schiff – Cello
Duo for Violin and Cello No. 2, H. 371

8 December, 7³⁰ p.m.
Czech Embassy, Washington, USA
In honour of his 113th birthday,
the Embassy of the Czech Republic
and Washington Musica Viva present
their first program entirely devoted
to the music of the great Czech
composer Bohuslav Martinů.

Coolidge Quartet
Hasse Borup – Violin
Amy Leung – Cello
Phillipe Chao – Viola
Carl Banner – Piano
Karyn Friedman – Mezzo Soprano
Sonata No. 3 for Cello and Piano,
H. 340
Songs from Moravian Folk Poetry,
H. 288
Piano Quartet, H. 287
A brief musicological perspective
will be provided by Dr. Judith
Fiehler of the Library of Congress

13 December, 10³⁰ a.m.
Lichtenštejn Palace
Martinů Hall
Prague, Czech Republic
Kateřina Englichová – Harp
Jan Machat – Flute
Daniel Wiesner – Piano
Sonata for Flute and Piano, H. 306

13 December, 3⁰⁰ p.m.
Dvořák Hall, Rudolfinum
Prague, Czech Republic
Czech Philharmonic Orchestra
Zdeněk Mácal – Conductor
Inventions, H. 234

13 December, 5⁰⁰ p.m.
Czech Center Paris, France
Trio des Iscles
Sonata in D Minor for Violin
and Piano, H. 152
Sonata for Violoncello and Piano
No. 1, H. 277

16 December 2003
Rudolfinum, Dvořák Hall
Prague, Czech Republic
Michiyo Keiko – Soprano
Jaroslav Šaroun – Piano
Two Songs to the Texts of Negro
Folk – Poetry, H. 226

17 December, 5³⁰ p.m.
Rudolfinum, Suk Hall
Prague, Czech Republic
Martinů Collegium
Piano Trio No. 2 in D Minor, H. 327

„Zilliacus PerssonRaitinen“ Trio On Tour

16 November, 6⁰⁰ p.m.
Bovallstrand Church, Sweden

17 November, 7⁰⁰ p.m.
Bohuslän Museum, Uddevalla
Sweden

18 November, 7³⁰ p.m.
People's House, Vänersborg
Sweden

2 December, 7⁰⁰ p.m.
Dals-Ed Church, Sweden
Cecilia Zilliacus – Violin, Johanna
Persson – Viola, Kati Raitinen – Cello
String Trio No. 2, H. 238



The Bohuslav Martinů
Newsletter is published by The
International Bohuslav Martinů
Society in collaboration with
The Bohuslav Martinů Institute
in Prague with the financial
support of The Bohuslav
Martinů Foundation in Prague

Editor:
Sandra Bergmannová
Associate editor:
Jana Honzíkóvá
Translation:
David Beveridge and Geoffrey Piper
Photography:
The Bohuslav Martinů Foundation's
and Institute's archive
Graphic design and printing:
Belák Attila

The Bohuslav Martinů Newsletter
is printed on recycled paper
It is published three times a year
The Cover:
Martinů with his friends,
Paris 1938. From the left: Karel Še-
bánek, B. Martinů, Rudolf Firkušný
and Josef Páleníček.

Seat:
The International
Bohuslav Martinů Society
Adolphe Buylaan 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
e-mail: ibms@martinu.cz
Price for non-members of IBMS:
CZK 50, 2 \$, 2 Euro
The preceding issue:



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Symphonies newly

Bohuslav Martinu
Symphony No. 3, H 299
and Symphony No. 4, H 305

Jiří Bělohlávek
Czech Philharmonic Orchestra

DDD, SU 6361

Opera Suites and Excerpts

Orchestral Suite from the opera Juliette for large orchestra, H 253 A
Orchestral Suite from the opera Theatre behind the Gate, H 251 A
Little Suite from the Comedy on the Bridge, H 247 A
Le Départ, Symphonic interlude from the opera
The Three Wishes, H 175 A
Saltarello from the opera Mirandolina
Czech Philharmonic Orchestra / Václav Neumann
Brno State Philharmonic Orchestra / František Jílek



ADD, SU 3742-2 011

Bohuslav Martinu

Overture for Orchestra, H 345
Rhapsody for large Orchestra, H 171
Sinfonia concertante for two Orchestras, H 219
Concerto grosso for chamber orchestra, H 263
The Parables for large orchestra, H 367
Czech Philharmonic Orchestra / Jiří Bělohlávek



DDD, SU 3743-2 031

Our Committee Member Geoff Piper of MusicEnterprise, Luxembourg, tells us that he is holding a **COURSE** for amateur stringplayers in Castle Vilémov (100 km SE of Prague) in the first week of June 2004.



Though Martinu may not actually be played (his string quartets are not easy for amateurs!), the course will include brief talks on the composer and an excursion to Polička.

Anyone interested is invited to visit: www.intermusica.org or email: pipergeo@pt.lu

MusicEnterprise holds courses in the Czech Republic only, employs Czech tutors only and is strictly non-profit-making. A cordial invitation is also extended to any other person, preferably travelling by car, who would like to use Vilémov as a base for any number of days. The environment is most congenial (and cheap!).