

Bohuslav Martinů NEWSLETTER

May – August 2003

The Day of Good Deeds

World Premiere

My Life with Bohuslav Martinů

Excerpts from the Newly Outcoming
Reedition of the Book by Charlotte Martinů

Charlotte Martinů

through the Eyes of Her Friends
and Other Personalities - Reminiscences

The Cleveland Connection - 60 Years On

Martinů in the Air - - All over the World

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issue
2003

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Charlotte Martinů
in New York, 1940s

Dear members of the IBMS, our friends, dear readers,

This issue of the Bohuslav Martinů Newsletter is dedicated to Charlotte Martinů. In autumn this year it will be 25 years since she died.

In the biographies of great composers, wives usually play a subordinate role, standing in the shadow of their famous husbands. Unless they are independent artists in their own right, like Clara Schumann or Alma Mahler, the wives of many musicians are not even known to the general public by name. In many cases they are not even mentioned in music encyclopedias although

they probably exerted considerable influence on the creativity of their composer husbands. Many of the admired works of a composer are inconceivable without the direct participation of the wife in the compositional process and without their selfless assumption of the joint day-to-day tasks, which were not always easy.

What role did Charlotte Martinů play in the life and works of the composer Bohuslav Martinů? Did she provide impulses and did she assist in the birth of compositions? Did she advise and console, did she act as a secretary? Did she stand in the door, keeping the creative space free from outside interference? Charlotte Martinů did all that in one person. Although she was not a practicing



artist, nor had she studied music, she possessed considerable and detailed knowledge of almost every work of Bohuslav Martinů, not only about its genesis, but also its characteristic structural features, and this to a degree, which amazed even the experts. For decades, she was a true and always reliable companion on the road the composer trod, where his restless and changeable nature encountered not only successes, but also failures, hesitations and doubts, and where projects were broken off and begun anew.

The Swiss composer and opera director Rolf Liebermann once coined the unpleasant phrase "widows are always frightful." Liebermann apparently wanted to say that they stand in the way of propagation and interpretation of the works that are left over. This is absolutely untrue in the case of Charlotte Martinů. Until her very last years, she worked hard and fought where necessary, with singleness of purpose, to get her husband's works better known; despite all resistance in Europe which was divided politically and culturally, she built bridges and created important contacts for the future.

Gerd Lippold,
Chairman

WE WELCOME NEW MEMBERS OF THE IBMS

(January – April 2003)

Dear members of the International Bohuslav Martinů Society, Up to the present day, the IBMS has 172 members from 26 different countries and is growing steadily. Beginning with this issue, we are going to publish a special "welcome" column to present new members. Here are the names of those, who have joined the IBMS since the beginning of this year:

Avner Arad, New York, USA
Kjetil Bergheim, Oslo, Norway
Patrícia Bretas, Rio de Janeiro, Brasil
Daniela Bruera, Berlin, Germany
Oda Caspar, Berlin, Germany
Colin Craig, Sevenoaks, UK
L. Dintinger, Stockport, UK
Gideon Flusser, Tel Aviv, Israel
Annette Hermeling, Hamburg, Germany
Falko Hoenisch, Karlsruhe, Germany
Paul Kaspar, Garching bei München, Germany

Natasha Kosistorum, Hannover, Germany
Joachim Krist, Mechernich, Germany
Mr. and Mrs. Latham, Wedmore, UK
Trygve Madsen, Lörenskog, Norway
Reinhard Niemann, Overath, Germany
Simon Perry, London, UK
Eckehard Pistrick, Gatersleben, Germany
J.B. Quantrill, Perth, UK
Leo Siberski, Berlin, Germany
René Slezák, Praha, Czech Republic
Igor Zhukow, Moscow, Russia
Michele Zukovsky, Hollywood, USA

The Bohuslav Martinů Foundation Has a New President



On 10th February 2003 the President of the Bohuslav Martinů Foundation, Dr. Viktor Kalabis, asked the Board to relieve him of his function. On reaching the age of 80 his health had worsened to such an extent that he no longer felt able to effectively fulfil his duties.

The Board accepted his resignation with full understanding and, apart from expressing its deep thanks for his leadership, it nominated him an Honorary Member of the Board for

life. This entitles him to be present at every Board meeting, should he so wish.

At the same meeting, the former vice-president, Prof. Ivan Štraus, was elected the new president. A young composer from Brno, Dr. Vít Zouhar, the son of Martinů's friend, choirmaster Zdeněk Zouhar, was elected vice-president.

In the next issue we will bring the portrait of the composer Viktor Kalabis, an Honorary Member of the Board.

Ivan Štraus

I am 66 years old violinist. I graduated from the Prague Conservatory and Academy of Performing Arts in Prague and completed my studies with an MA at the Moscow Conservatory (1966-68) in the class of Galina Barinova. In September 1968 I was appointed the Assistant at the Music Faculty of the Academy of Performing Arts and became a member of the Czech Trio with Alexander Večtomov and Josef Páleníček.

In 1975 I was dismissed from the Academy due to political reasons and became a member of the Pardubice Chamber Orchestra, a small town 100 km east of Prague. Later on I was invited to found the new Conservatory there, where I taught for 10 years, in the meantime becoming a soloist of the Prague Symphony Orchestra and the leader of the Suk String Quartet. After the revolution in 1989 I was called back to the Academy and became vice-dean for foreign relations for 7 years. In 1991 I became a member of the Board of the Martinů Foundation. I currently teach at the Academy, I am the President of the Czech branch of ESTA (European String Teachers Association) and of the Josef Suk Society.

My interest in Martinů's music goes back to my student days: at my graduation concert at the Conservatory I played his Violin Concerto No. 2, becoming only the third violinist to have played it in Czechoslovakia. Apart from that I played the Arabesques, Intermezzos and chamber music - Serenades, Trios etc. The same concerto was on the programme of my final concert at the Academy, under the direction of Dr. Václav Smetáček, the Chief Conductor of the Prague Symphony orchestra.

As a member of the Czech Trio I came into close contact with Mme Charlotte Martinů. With my cousin, Marek Jerie, now of the Guarneri Trio, we often played both Duos for violin and cello, once even especially for Mme Martinů during one of her visits to Prague. With the Suk Quartet we often played the 2nd, 4th and 6th Quartets, the Sextet and the Serenade for 2 Clarinets and String Quartet.

I hope to remain a humble servant to Martinů's music and, together with other "believers", to help to expand his glory around the world.

For the full version of the biography and for the biography of the vice-president see: <http://www.martinu.cz/foundir.htm>



The General Assembly 2003

will take place
on December 7th at 10⁰⁰ a.m.
at the Martinů Institute,
Nám. Kinských 3, 150 00 Prague 5,
on the occasion of the 9th annual
of the Bohuslav Martinů Festival
2003 (for details see p.17).

Confirmations will be appreciated
until the end of October.

Ted Perry

George Edward Perry, the founder of Hyperion Records, died on 9th February last. He was a great Martinů enthusiast and one of the first members to subscribe to the IBMS.

During the 1980s he produced a notable series of recordings of Martinů chamber works by the Dartington Ensemble.

One of his dream projects had been to record the complete cycle of Martinů symphonies under Sir Charles Mackerras.

He will be greatly missed.

Gregory Terian



Milan Kaňák

The Day of Good Deeds

Unknown Stage Work of Bohuslav Martinů
through the Eyes of a Conductor



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At the beginning there was...

...the invitation of the conductor, and many-year dramaturge of the Opera Janáček in Brno, and later opera of the National Theatre in Prague, Václav Nosek to collaborate on a very interesting, and – in the summer of 1999 – understandably still considerably secret project, promising a really big surprise. That surprise was the, up to that time, secret existence of the score of two acts of Bohuslav Martinů's unfinished opera *The Day of Good Deeds* (the existence of a copy of the score actually surfaced here only in 1995 with the presentation of Martinů's part from the archives of the Czech Musical Fund at the newly created Bohuslav Martinů Institute; the originals are kept in the archives of Paul Sacher, Swiss conductor and friend of the composer). This was the first time that it was possible to bring *The Day of Good Deeds* to the stage at all. The opera is written using the German version of the libretto named *Der Wohltätigkeitstag*, whereas the French name *La semaine de bonté* was used for a long time. Even in Czech monographs the work is referred to using the name *Week of Good Deeds*.

In regards to this, one cannot omit...

...the luminary, Václav Nosek. Everyone who ever met the conductor, in whatever manner, remembers the moment as fortunate and enriching. He started to affect me as a completely artistic youth at the beginning of my professional career, when I, in 1973, as a new oboist appeared in the orchestra of the Brno opera. From that time on, I looked forward to every opportunity I had to learn from Václav Nosek, in the orchestra and outside of it – and these beautiful moments were uncountable!

That is why the invitation to the project was both a joy and an honour. That is why I was honoured by Václav Nosek's wife, Mrs. Libuše Lesmanová's entreaty that after the passing away of the conductor (for all of us untimely) to not let the project fall apart and follow it through to its stage realization. And

I would love to fulfil the conductor's wish to have that happen in the South Bohemian Theatre. Therefore, I cannot take the merits of discovery for myself. Only with great respect and thanks can I dedicate the performance of *The Day of Good Deeds* to the Noseks.

The history of the opera...

...is somewhat shrouded in the haze of history and it offers scholars an almost detective-like field for further investigation, hypotheses, and gathering material evidence, in short for additional musicological activities. Until recently, the opera was considered a sort of unfinished sketch. In fact, not even biographer and friend of the composer Miloš Šafránek had any inkling of the existence of the score and only mentions the body of the piano arrangement. Similarly, Jaroslav Mihule only writes about the score in his latest book from the year 2002 [editor's note – for the book review see the preceding issue, p. 12-13]. Even foreign sources are silent (e.g. Harry Halbreich: *Bohuslav Martinů: Werkverzeichnis, Dokumentation und Biographie*, Atlantis Verlag Zürich/Freiburg 1968). The only fact that is known for sure is that Bohuslav Martinů began composing the opera at the end of 1930 in Paris. Its subject matter evidently engrossed him, so work went very quickly. By April 1931 the first score was ready and with a few exceptions the final scenes and even the 2nd Act. Probably simultaneously with work on the score of the 2nd Act, the composer started working on the piano arrangement of the 1st Act; in many places it shows more precise dynamics and certain rhythmic solutions. It was necessary for him to finish working on the manuscript of the piano arrangement of the 1st Act – in

the end it stayed unfinished, the manuscript of the piano arrangement of the 2nd Act is not even available.

At the moment, we don't even know exactly what the composer's intentions with regard to *The Day of Good Deeds* really were. We know for sure that together with the opera *The Three Wishes* he offered it to the B. Schott's Söhne Mainz publishers for publishing. However, they refused the opera referring to a libretto that was too simple. On 9th May 1931 the publishers, in a letter, express themselves with regards to the text that "for our German standards it is somewhat very simple." The untraditional casting of a chamber orchestra without a flute and French horn and including piano and a number of percussion instruments could support the idea that Martinů had certain specific interpretations in mind. However, as of now proof of this conjecture has not been found in European theatres nor have any composers clearly mentioned this in their letters (only about the possible ballet production of *On tour!* and *Échec au roi* in Copenhagen, Stockholm and Oslo).

Martinů stopped working on the opera in April 1931. Why? Again that has not been clearly established. There are two possible reasons.

Maybe the composer found himself, at a blind alley in the composition and didn't know how to continue. It happens even to the masters. (The answer to how probable this reason is might even be explained by our performance).

Or maybe indistinct prospects on how the opera would turn out and with regard to its being published didn't allow the composer, who was in no easy financial situation, to write an opera with three planned Acts just to "put it in a drawer." The almost forty-one-year-old composer, one month after his marriage to the seamstress Charlotte Quennehen (21st March 1931), had no steady source of income. Their existence was only assured by royalties from his own works, and occasionally supplemented by awards from various contests or financial support from the Czech Academy of Sciences and Arts (however, the Academy itself "resolved" to provide Martinů with support when, on 19th May 1931, it named him a regular member, 4th class – so instead of Martinů receiving support, he now had the right to participate in meetings of the members and the General Meeting). Even Charlotte Martinů remembers how after the wedding her husband literally threw himself at composing chamber music – "I must work a lot and earn at



Josef Průdek - director

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least enough to buy furniture." His possible return to The Day of Good Deeds was most certainly postponed by Martinů's plan to create the Czech oriented, sung ballet Špalíček and mainly the proffered possibility of performing this in Prague. (The oldest part of the ballet – The Legend of St. Dorothy – came into being concurrently with work on Day, between 20th and 26th January 1931. Then on 23rd June 1931, Martinů announced, in a letter to his birthplace Polička, his decision to work on the ballet intensively, "in order to not have it delayed then, I will talk to Ostrčil." The negotiations with the head of opera at the National Theatre, Otakar Ostrčil, were successful and Špalíček actually had its premiere in Prague on 19 September 1933.)

The longer I occupy myself with The Day of Good Deeds, the more I lean toward the second alternative. The score and the manner of compositional work shows a clear creative aim, even though – naturally – in the later parts the composer worked out a clearer style. The orchestration is very colourful, exciting for the period (this is also helped with the resonation of several tones at once),



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1st Act of Scene 1), and also in the choral Czech Nursery Rhymes, whose first part was composed, again, concurrently through Christmas 1930. In The Day of Good Deeds we clearly hear Martinů's moving lyrics and rhythmically electrifying tracts or extensively colourful symphonic expression. Anyway, The Day of Good Deeds provides more than enough material for further deliberation.

The Day of Good Deeds's original material...

...in reality Xerox copies of it, was given to me by Mrs. Lesmanová in the spring 2000. The entire folder always contained many copies of the unfinished piano arrangement of the 1st Act and the score of both Acts.

the opera is written very theatrically with an emphasis on the vocal element. Martinů's typical musical language is obvious, it is functionally enriched with references to French folk melodies or city folklore. Martinů expresses the fascination he had at the time with pastoral folklore – the propagation of shepherdesses – with the same compositional material as in The Day of Good Deeds (the

The translation by Vladimír Fux, finished in May 1999, is written into one version of the piano arrangement of the 1st and one version of the score of the 2nd Act. Besides providing the Czech translation of the libretto, Václav Nosek worked out certain supplements to the piano arrangement of the 1st Act (supplementing the libretto for the 3rd and 4th scenes, and working out the missing pages of the piano arrangement in the Scene at the station), however, he didn't manage to finish them.

The manuscripts of the scores of both Acts are beyond a doubt, even for a cursory glance for compositional corrections, and for the creation of new material and interpretations, practically useless.

The score of the 1st Act is fairly diligently worked out, including orientational numbering. There is a missing page of the measures 1166 – 1176, which, however, due to the compositional structure of the given location, is relatively easy to reconstruct and fill in, without even disturbing the continuity and unity of Martinů's compositional and instrumental language. This is not the case for the score of the 2nd Act. Orientational numbers are missing, the last finished scene has neither dynamic nor tempo rules. Thus the fundamental editor's view included – on the principle of not arbitrarily deforming the composer's compositional results – adaptation of the manuscript to contemporary music printing practices (particularly arranging the instrumental and singing voices in the score, unifying and clarifying the interpretation of the notation, furnishing notes, etc.), removing many obvious and less obvious mistakes and writer's mistakes, clarifying movements, reconstruction of the missing measures in the score of the 1st Act, correction of the dynamics and certain rhythmic forms in the score of the 1st Act pursuant to the manuscript of the piano arrangement, filling in the dynamic and tempo markings in the last finished scene of the 2nd Act, and finishing the piano arrangement of the 1st Act.

What Martinů didn't finish...

...we tried, together with Josef Průdek, the director, to complete so that it would be formally in a final form for the stage. The planned compositional form, clearly given by the libretto of the 3rd Act would be our guide; again our acts take us back to the beginning of the opera.

We close our performance with two views. One is a look back at The Day of Good Deeds, the other is directed at the other artistic paths of Bohuslav Martinů...

Translated by Ivan Marek

An (Un)finished Opera by Bohuslav Martinů - Le jour de bonté

Since Opera Review March the South Bohemian Theater in České Budějovice has been performing an opera from the bequest of Bohuslav Martinů that he never completed - The Day of Good Deeds.

The production is intended to remain in the repertoire at least until the end of the calendar year. In bringing this previously-unknown work to life the theater has made a truly extraordinary contribution.

The primacy of the ensemble in České Budějovice with this belated world premiere is appropriate: it is a work conceived in an intimate, chamber-like style that suits the theater's profile and possibilities well and precisely. This comedy about two silly village 'rustics' who want to set out for Paris to 'commit' good deeds, but in the end only dream of their adventure, is no elitist avant-garde experiment for its own sake but on the contrary a quite relaxed folk entertainment. The manner in which the story is portrayed both theatrically and musically is lyrical, intimate, delightfully burlesque, and naively simple. The former head of the theater, stage director Josef Průdek, who has a well-known affinity for comedies, lets the singers get carried away a little in the absurd little scenes, but this sort of stylization and hyperbole are often part of the genre of conversational comic opera of these dimensions, and the assumed limit of taste is never exceeded here. The production team has utilized the modest space for non-ostentatious singing, for a suggestion of the simple action, and for collective bustling, and the performers maintain constant contact with the audience thanks to the closeness of the auditorium to the stage.

The opera is full of the most varied strange characters, with frequent jokes, gesticulations, and comical facial expressions. Some twenty singers, among whom Daniel Klán, Svatopluk Sen, and Kateřina Hájovská perform the main roles, confirm successfully the well-known fact that in repertoire like this neither bel canto nor beauty and volume of voice measured in any other way are what's most important,

OPERA REVIEW

but rather comic talent and a capacity for apt, condensed characterization. It is with just this combination - and with suitable choice of works - that the České Budějovice artists regularly triumph.

The set and costume designers for the production are the Frenchmen Philippe Godefroid and Francoise Terrone. They have underscored the character of folk theater - full of colors, motion, and entertainment - clothing the villagers in attire that very much suggests the French countryside, and have endowed the 'train departure' and scenes in the city with humorous hyperbole, drawing on the revue and on the 'poetist' literary movement.

The critical figure in this project, however, is the conductor, the head of the opera corps Milan Kaňák. Not only does he successfully hold the fast-flowing music (offering many irresistible episodes such as that of a little girl with her toy on a leash) together and in tempo; he is also the one responsible for making the score performable and for rounding out the work.

Use of the full libretto together with music already heard to symbolically 'complete' the opera was a very fortunate idea. The performance does not end in the second act in the middle of a scene - where Martinů ceased work once and for all - but is allowed to 'finish' in a thought-through and sensitive way. In the short hypothetical third act we have reminiscences of characters and action from the first act in pantomime, but suddenly both the instrumental music and the singing sound only from a recording, so that it is clear where the actual work by Martinů ended. The two youths wake up with a hangover and find out to their displeasure, as the villagers laugh, that actually they haven't gone anywhere. After all, a comedy cannot end in a pious tone as an unfinished work. Without the production team's idea of 'composing it out' the audience would leave frustrated. This way it has a complete sense of satisfaction from the (un)finished opera.

Petr Veber

Charlotte Léonie Victorine Quennehen

was born in 1894 at Ochancourt 80 in Vieux-Moulin, France. As her profession she chose to work as a ladies' seamstress. It probably never occurred to her - a young and beautiful French woman, but coming from the working class - that the bashful, tall Czech composer Bohuslav Martinů, whom she met in 1926 at a circus, would not only ask for her hand five years later, but would lead her at his side to musical celebrities of the world like Serge Koussevitzky and Charles Munch. She couldn't guess that with this man she would spend her life in many places in Europe and America, and above all that she would be the greatest support for a famous Czech composer for the rest of his life - in times of joy, pain, poverty, and glory, but also in times of betrayals in partnership and returns. Even after the composer's death it was evident what love and fidelity Charlotte had for him. For almost twenty more years she cared for his compositional legacy. She loved and promoted his music, and she left her beautiful memoirs for future generations, excerpts from which we present to you on the following two pages. Starting in 1959 Charlotte Martinů often visited the Czechoslovak Republic, where she made many friends. In 1975 she became an honorary citizen of the city of Polička, and in 1977 she co-founded a Czech organization called the Společnost Bohuslava Martinů (Bohuslav Martinů Society), which immediately made her an honorary member. Her greatest deed for the musical public of the coming decades was her decision in that same year to bequeath the rights to her husband's works to the newly-founded Nadace Bohuslava Martinů (Bohuslav Martinů Foundation) in Prague and its equivalent in Switzerland - the Bohuslav Martinů-Stiftung. When Charlotte died on 23 November 1978 in Villiers le Bel, it was a matter of course for her circle of friends to fulfill her last wish: that she be buried alongside Bohuslav in Polička. We owe her a debt of gratitude, and in this, the year of the twenty-fifth anniversary of her death, we wish to express our thanks in the Newsletter. The following eight pages are dedicated to her memory, and we hope we shall succeed in showing you what an unusual, precious, and noble woman she was.

-sb-

My life with

Excerpts from the Book by Charlotte Martinů



Charlotte
and Bohuslav Martinů
in Polička, around 1930

There was a fine mist coming down on Paris. A light November fog veiled the squares and boulevards with a mysterious dim light. It was November 1926. My friend and I sat by the window and pondered what to do that evening. After a week in the workshop, Sunday was a little island of rest and relaxation. 'So where should we go?' My friend proposed the Cirque Medrano. We had no money to spare, so we bought standing-room tickets in the highest gallery.

The famous Fratellini clowns did their tricks and jokes in their mock bullfight and the whole circus roared with laughter. Behind me a tall, thin young man bellowed with laughter. He had beautiful blue eyes and a noble head, and now and then I turned around to steal a glance at him. He smiled. Is it possible not to respond to such a smile? I was in suspense, and only half-watched the program. During the intermission the young man approached me discreetly and pressed a card into my hand. In an instant I read it: Bohuslav Martinů, 11 bis rue Delambre, Paris, 14th district. Only later, when I came to know how shy and timid Bohuš was, did I realize how boldly he acted on that occasion.

On the way home from the circus my friend and

I strolled along the boulevards flooded with light and I felt something flaming in me. I was happy and wanted to get to know the stranger from the circus better. I wrote him a short letter and arranged for us to meet the following Sunday in the cinema in Auteuil.

I thought that week in the workshop would never end. But Sunday finally arrived, and the longed-for meeting. I don't recall anymore what they were showing, but I can still hear his French, still unsteady at the time, with his somewhat crude accent - but mainly his gentle voice.

[...] He made tea and wanted me to tell him what I liked, saying he would play it for me. What must he, Bohuslav Martinů, have thought when I asked him for Moonlight from Werther? But he willingly played it for me and I felt like I was intoxicated. Everything was so new for me, so unaccustomed, and I was set to trembling by what the music expressed. When the Massenet was finished he played on and on and chords gushed from his fingers that I had never heard before. I was entranced.

[...] I became accustomed to feeling like I was in

Bohuslav Martinů

a magical world that enchanted me. After my boring and onerous work, in the presence of my petit père I felt as though I were in a fairytale. When I labored to exhaustion with the needle in the shop I used to remember our Sundays and then something always started singing in me. Soon Bohuš was like a flower in the middle of winter for me, like a mirage in the desert. He offered me an escape from the endless grind of work and obligations: He enchanted me and transported me into a fairytale world.

[...] Our budding love lasted through the first winter, and then came spring and outings into the countryside around Paris. We used to go to the Bou-logne Woods, to the forests at Fontainebleau, and elsewhere. We wandered through the woods and meadows and discovered that we had a common interest that brought us together: A love for nature, for plants, trees, and animals. We rejoiced in the first buds and observed how they sprouted. We enjoyed the first spring green and picked wild daffodils, primroses, and violets. We listened to the birds singing and occasionally disturbed a squirrel which Bohuš then teased, tapping a stone on a tree trunk, and we watched insects as they timidly began to fly. Both of us loved the sun and its rays. Like all young people, we naturally made plans for the future. Our dream was to live somewhere in a high, sunny place and have a little house with a blooming garden. Unfortunately that dream never came true. For years I had a certain dream again and again. The same image kept returning to me: I was on a hill in front of our little house looking at the sunset. That dream came true a quarter century later when we lived in Montboron in Nice.

[...] At Christmastime in 1936 I was unfortunately alone again, because Bohuš went to Prague for the rehearsals and premiere of *Hry o Marii* (The Plays of Mary)¹. For the holidays he went to Polička to be with his mother and his sister Marienka. I spent Christmas with my own mother in Vieux-Moulin. The house was teaming with children and I watched their gleaming faces with amusement - they were so impatient to get their presents, which according to French custom were placed in shoes by the fireplace. The gleeful children's voices sweetened my loneliness a little.

[...] In Paris my monotonous work was waiting for me in the sewing shop. But nobody waited for me at home, and I was often sad. On my way home from work on Saturday I would buy groceries for two days, and I wouldn't budge from the flat until Monday morning. I sewed or darned, listened to the radio, puttered about the household, and every other moment mused: Where might he be now? At a rehearsal in the National Theater, at the Nováks', or with musicians in the 'National Coffeehouse' (Národní kavárna). When Bohuš wasn't with me life became dark and gray. On that occasion I didn't see him until late in February, after the premiere.

[...] On 21 March 1941 we celebrated our tenth wedding anniversary. The petit père was exasperated and depressed, and fixated on the idea that any moment we would receive information about our departure. He complained: "This waiting and this lack of activity are killing me! All I need is a little room with a piano so I could set to work."

**'Life is wonderful!
We're not overflowing
with material wealth,
but we're rich in joys
and memories that
give us a feeling of
fulfillment and
that will always
remain with us.'**



Charlotte and Bohuslav
in their flat, New York 1943

[...] In the morning of 31 March our ship arrived in New Jersey. Miloš Šafránek came to meet us at the harbor with his wife - the pianist Germaine Leroux - and the consul Hajný. We disembarked all gaunt and weary, especially I, because I was debilitated from seasickness.

At first I didn't even notice the New World, because it took me quite a long time before I recovered. Friends accompanied us to the St. Hubert Hotel on 57th Street, where a Canadian patron had arranged accommodations for us.

Soon thereafter American musicians held a reception for musicians who had fled from Europe, so that everybody could get to know each other. Although we were fatigued and exhausted, the warm reception we were given and our fresh impressions overcame our weariness and filled us with hope for the future. Our New York friends were kind and did everything possible to make our first steps in the New World easier.

[...] In June [1947] I returned to Vieux-Moulin. The petit père described for me in letters how he was spending his holidays with Rybka and wasn't considering a trip to Europe for the time being. I must say that on that occasion my stay in Vieux-Moulin somehow wasn't good. I had my family around me, but in my mind I was still on the other side of the ocean. I was worried about Bohuš, but at the same time I wanted to respect his privacy, because he wanted to be alone. I often sat behind the house and, pensive, let my eyes wander along the green meadow.

[...] In the villa called

'Point Clair' (Luminous Point) [Nice] we had a spacious two-room apartment two floors up from the main level, with a beautiful view of the green valley called 'Valrose' (Rose Valley). When one entered the villa by the lower entrance one had to struggle up ninety quite steep stairs, but all around beautiful oaks and mimosas rose up and only the humming of insects and the chirping of birds sounded in the magnificent silence.

First of all we humanized the garden; it had gone wild and was not far from looking like a virgin forest. We gathered up branches and raked leaves. The petit père started a fire and we burned everything. We liked the smell of burning eucalyptus wood. Here, too, scrawny cats crept up to us constantly, coaxed a little food from us, and rubbed against our legs caressingly. They were abandoned and we adopted them without hesitation.

We were immensely happy in the south of France. Everything suited us there: the climate, the radiant light, the Provençal markets, the magnificent sunsets, the eternally-green natural surroundings, and the tides of flowers.

[...] 'How will I ever be able to live without him?' I thought about my dear departed one and suddenly it seemed to me that I heard a familiar chord. As though he had lightly touched me. I said to myself: 'I won't be completely alone: after all, his music remains with me.' And this music truly became the dearest friend for me and the greatest comforter. It speaks to me, opens new and more joyful horizons to me, and its light illuminates the dusky autumn of my life.

**THE BOOK WILL BE REEDITED
IN CZECH LANGUAGE
AT THE END OF THE YEAR 2003
BY EDITIO BÄRENREITER PRAHA.**

¹ Mrs. Martinů is evidently mistaken about the date. Everything indicates that this must have been Christmas 1935, when *Hry o Marii* was being rehearsed for performance in February 1936.



Ridgefield, USA 1944

Charlotte Martinů

through the Eyes of Her Friends and Other Personalities

Alain Bécourt

I had the opportunity to see my great-aunt, Charlotte Martinů, quite often. I looked after her at regular intervals during the last ten years of her life.

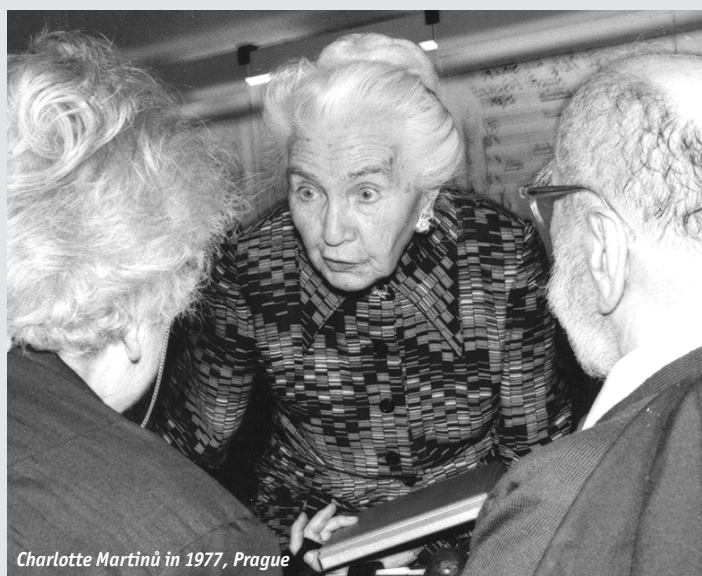
I was 19 years of age when I accompanied her to Czechoslovakia for the first time in 1967. We went to the town of Luhačovice which had organised a Martinů and Janáček festival. We travelled from Prague with Mr. Páleníček in his Fiat 500, sitting rather cramped amongst the luggage. The roads were not in very good condition and the journey seemed interminable. I thought then that Czechoslovakia was an enormous country! Alas, classical music was not part of my education. I can say today that I discovered it and learned to appreciate it thanks to Charlotte.

Every year in August, I would take my aunt to the Sacher family near Bâle. On one of my stays in Switzerland, Rostropovich shook my hand. Imagine how proud I was, as a young science student, lost and intimidated amongst all those musicians, those artists, to shake the hand of the great cellist and conductor!

Charlotte was very touched by the warm welcome she received in Prague.

Among the fragments from which we reconstruct the lives of the famous and of persons close to them are reminiscences of those who knew them. We offer you several such reminiscences about Charlotte Martinů which illuminate her personality from many unknown angles.

- sb -



Charlotte Martinů in 1977, Prague

The members of the Czech Music Fund organised visits and receptions in her honour and fussed around her. She had learned a few words of Czech to show her gratitude. Despite all the honours, she retained her simplicity and said that knedlíčky were her favourite dish!

My aunt was a woman of great generosity and I had a profound respect for her. As a wife, she was always at Martinů's side; her love and devotion overcame many of their trials.

She shared the material difficulties of his earlier years and she wanted to found the Martinů Foundation to help young Czech musicians. She said that the important thing for her was to allow these young artists, who had little money, to play their instrument, to compose and to study. For her, this was the prime purpose of the Foundation, then came the promotion of her husband's music.

I regret that I did not get to know Martinů. We come from a modest social background, strange to the world of art and I can bear witness to the fact that for many family members, the history of Charlotte and Bohuslav is like a fairy tale.

The author is a great-nephew
of Charlotte Martinů

Charlotte Martinů - As I Remember Her

Gerd Lippold

My first visit to Charlotte Martinů in Vieux Moulin in the early summer of 1974 resulted from a spontaneous and rather curious idea. A few weeks previously, during a visit to Jürgen Sieber, who was and still is a great admirer of Martinů, as well as an expert on him and member of the IBMS (of course the subject was Martinů and his music), we suddenly hit on the idea of contacting Mme Martinů. We inquired politely whether our visit would be welcome and very soon received a friendly invitation. Charlotte Martinů was then over 80 and I realised clearly from the outset that contact could only be limited in view of her advanced age. I no longer remember how often I visited her until her death in autumn 1978, probably six or seven times, on occasions with Jürgen Sieber, on others alone or with my wife. She gave Jürgen and myself the name of "Three musketeers", together with a third person who was not present on those occasions: Jaroslav Mihule. Communication was extremely difficult. I learned no French at school, something I came to regret greatly in those years since

I fear that the language barrier hid from me not only some interesting but also uniquely authentic details of Martinů's life and creativity. Although Charlotte understood English, she preferred to speak French and the speed at which she spoke took little notice of the fact that we were not native speakers. My wife acted as interpreter as best she could; I answered and questioned in English. To shorten this extremely clumsy and laborious procedure, when it seemed appropriate I would confirm Mme Martinů's statements now and again with a "oui" or a "no".

This obviously led to misunderstandings. I remember Charlotte once remarking casually: "Who knows - perhaps I shall be under the ground in a year", which promptly drew the comment from me "Oui, Madame." Fortunately for me, her exceptional sense of humour saved the embarrassing situation.

The visits to Charlotte Martinů were always rather like an official audience and followed a strict ritual. We spent the night in a nearby hostelry, telephoned

immediately we arrived in the evening to announce our presence and then usually arranged a meeting in the late afternoon of the next day. Despite her uncomplicated manner, Charlotte was always an impressive figure, well dressed and her hair beautifully done as if she were about to go out. In the house itself there was little to indicate the home of one of the greatest composers of the 20th century; no grand piano, no piles of music or manuscripts, just a bust of the master (which has now found its place in the Martinů Memorial in Policka). More on the ritual: Charlotte would first talk at length about her age-related troubles, then about the problems she had with publishers. It must be nearly unique for a composer to conclude contracts with 14 (!) publishers world-wide, and some of these contracts had to be renewed or extended in the middle of the 1970's. This caused her some trouble. And then she would say with a twinkle in her eyes: "And now I'm sure you want to work"! Work - that meant that I was allowed to take out and

sort the enormous quantity of free copies which she got as the composer's widow, and which were stored in a huge old wardrobe. All this was of great interest to me both privately and in my profession as music teacher and music inspector. I also remember that she reacted rather crossly when I selected only a few copies on one of my first visits. "Take some more - for your students too! It's publicity for Martinů!", she insisted. How best to get Martinů's compositions saved for posterity was a task that occupied her constantly, and this was clear on every visit.

She was never tired of setting up contacts, giving addresses, showing photos, always adding that I should contact so-and-so. And so I virtually felt amongst friends when I came to Prague in 1981 for the 1st International Martinů Conference.

She also showed exceptional understanding for my love of handwritten documents and numerous copies of original Martinů writings make up the most rewarding memories of those years.

Did we talk about Martinů, about his

music? Of course! Charlotte said that Martinů loved to relax or find new ideas on extensive walks in the beautiful woods near Vieux Moulin. When he was busy on a composition, he could be very offhanded and even downright unapproachable. Incidentally, this also applies to other composers. A good glass of red wine after work was definitely part of his life style. And Charlotte always pointed out that every work had at least one passage where "heaven opened up."

I have already referred in my introduction to her astonishing and enormous knowledge of Martinů's music. One could not really tell her nothing new on the subject. I can, however, remember one exception. This concerned the 'Divertimento for piano left-hand and orchestra', H.173, for which there was no recording at the time, other than one on the long unobtainable East German label "Eterna". A friend of mine, the one-armed pianist Siegfried Rapp, the soloist in question, had kindly sent me a record. This was one of the few 'premieres' for Charlotte. I remember very well how tears ran down her face when she first heard this attractive work for the first time. Charlotte Martinů loved going out by car and rather untypically for ladies of her age, the ride was never fast enough for her. "Faster, faster, faster" she cried to me more than once, just when I was trying to drive carefully so as not to alarm her.

I was together with her on one of her last rides in September 1978. Shortly after, the news reached me that she had broken her arm badly, and this caused her death two months later. Thus ended for me an inspiring friendship and, at the same time, a chapter in my own biography.

Author is the Chairman of the IBMS



Charlotte Martinů with Max Kellerhals on a trip with Bohuslav and Reber family in Liestal, Switzerland 1956

Max Kellerhals

One Sunday in May [in 1959] Charlotte Martinů sought me out and said to me: "Bohuš is in the hospital now; it will be the end of him." The old hospital [in Liestal] was 200 meters from my rectory, so I could visit him there periodically. And Charlotte added that she was worried he might go to hell because they had only a civil wedding, not a church wedding. Later she wrote in her little book [My Life with Bohuslav Martinů] that I responded saying Bohuš would go straight to heaven. I didn't say that, because it's not my place to pass out entrances to heaven. I only said that a man who has been concerned with matters of God and love for one's neighbor in his works throughout his life - from his early Offertory and Ave Maria through the The Miracles

about Mary and What Men Live By based on Tolstoy to The Greek Passion - such a person, even if maybe he didn't go to church, has a proper place in heaven.

I am convinced that this church wedding after-the-fact was mainly her wish. Because Bohuš knew me he had no objections of course, but I don't believe he would have expressed this wish on his own - I really don't believe that. And also I must say openly - and as an old priest with much experience (including experiences with the church - which weren't always entirely happy) I can do so without embarrassment - that when two people live together for decades, help each other, are faithful to each other (well, we don't know about everything, but maybe that's not necessary), then this counts for something before God, and I don't consider my

blessing to be decisive. It's only since the Council of Trent 450 years ago that a wedding formally requires besides a man and a woman also a priest and two witnesses. Beforehand it wasn't so strict, so why should it be proper only in this prescribed form all of a sudden? That's only a later development. For me, then, they were married, but of course I was glad to comply with their wish.

Several years later on...

Charlotte was helped in all the official negotiations in Czechoslovakia by JUDr. Richard Klos, legal advisor for the Czech Music Fund. He was occasionally allowed to travel abroad: for the sake of negotiations with foreign publishers they had to let him out from time to time. And every time they did, Charlotte insisted he should visit me in Switzerland or at least call me. But his little calendar was always full of appointments. However, one day the telephone at my home rang and it was Klos. He said he was at the Zürich-Kloten airport. His return flight was leaving in a short while but he didn't dare let Charlotte see him without being able to tell her that he had at least called me. That's the way Charlotte was! When she got something into her mind there was no getting around it.

(The text was taken from the conversation about Bohuslav Martinů with Chaplain Max Kellerhals, held on 18 December 2000 at Czech Radio by Jana Vašatová. Its full version was published in the second issue of the Bohuslav Martinů Newsletter 2001 under the title One Wedding and Two Burials).

Ivan Štraus

One of the reasons Ms. Charlotte was given to Martinů was surely so that she would take care of everyday necessities for him, including the clean white shirts we see Martinů wearing in all the photographs. Then when he went on to eternity she cared for his legacy, not only painstakingly but with qualification, listening carefully to the good advisers around her. Once Marek Jerie and I came to the Three Ostriches Hotel, where she usually stayed, to play the Duo No. 1, H. 157. She listened more perceptively than some critics and then got to talking about the petit père - dear papa - with such engagement and feeling that we were moved to tears. This was an example of a truly devoted wife! Some of her statements still apply today. 'Who else should look after Bohuš's music more than his compatriots!' - "I bequeath the copyright revenues to Czechoslovakia so that its young people won't have to be impoverished so long as Bohuš and I were!" And I carry the most beautiful sentence from her mouth with me through life like a precious pearl: 'Notice that in each of Bohuš's pieces, somewhere toward the end, there's a window into heaven!' I hope that all who listen to the master's music will find that window thanks to Ms. Charlotte, and look through it. Maybe they'll see Bohuslav Martinů there.

President of the Bohuslav Martinů Foundation in Prague



Milada Svobodová and Bohuslav Martinů, Cape Cod, USA, 1940s

Milada Svobodová

In a typical Portuguese coffeehouse in Lisbon I heard Beethoven's Fifth Symphony for the first time in a long while. This was in late 1939 [editors note: according to other sources in 1940] During the music, broadcast by the local radio station, my eyes met those of a properly-dressed gentleman seated at the next table who, after the music ended, pronounced: "Well, we haven't heard that for a long time." That was my first encounter with Bohuslav Martinů.

A year later we came together again in New York, this time with our full assembly: I with my husband Antonín and Bohuslav with his wife Charlotte. A friendship sprang up. Soon we discovered that we had much in common. Bohuš had a lively interest in physics, biology, astronomy, and electronic music. And because Toník (my husband) was an excellent sight-reader at the piano Bohuš often asked him to play through just-completed scores with him four hands. We had several lovely times together in the summer by the sea on Cape Cod, where Bohuš had a piano on the veranda and composed his orchestral piece Lidice in his swimming trunks. Those were the last times I saw Bohuš before we moved to Boston in 1942.

The author is the widow of the Czech cybernetician Antonín Svoboda. They were Martinů's friends during his American period.

Charlotte Martinů

through the Eyes of Her Friends and Other Personalities

Jan Kapusta
How I met Charlotte Martinů

In the fall of 1972 I was hired to be director of the Municipal Museum and Gallery in Polička. The main task at that time was to prepare a modern exposition and open it to the public as soon as possible – the Bohuslav Martinů Memorial. This came about in the spring of the following year, in the presence of important persons including Martinů's biographer Miloš Šafránek and the painter Jan Zrzavý. Due to political relations at the time Mrs. Martinů was unable to attend, but we sent her detailed information about the exposition and a set of beautiful documentary photographs.

Transfer of Martinů's remains from Switzerland to Prague had been under consideration ever since 1959 when he died. Early in 1974, at the instigation of Prof. Josef Páleníček, the Czech Music Fund established closer contacts with Mrs. Martinů. It was expected that she might bequeath rights to her husband's works to Czechoslovakia and that the transfer could be accomplished in association therewith. There were personal meetings and efforts were made to bring her to Czechoslovakia for a visit, but due to insurmountable bouts of illness this did not happen until October 1975.

It was known that Mrs. Martinů, who was already eighty years old at the time, wished to be buried with her husband – and in view of the declared wish of the deceased that meant in Polička. In May of that year, at the behest of the Czech Music Fund's lawyer Dr. Richard Klos, I obtained official written permission from the City of Polička for future acceptance of the composer's remains and also those of his wife if she so desired, and arranged for a letter from the Ministry of Culture requesting help in the matter of the transfer from Switzerland. Now Dr. Klos came up with the idea that it would be good to proclaim Mrs. Martinů an honorary citizen of Polička.

The city regarded all this as a matter of its interest and honor. However, those were the years of strict 'normalization' – extreme isolation from the West. Mrs. Martinů was a French woman with American citizenship. It was necessary to act immediately and quickly: the precious guest was in Prague. The officials of the city of Polička agreed with the proposal and the head of the city office managed to overcome resistance on the part of administrative and political authorities. Prof. Zdena Olivová of Litomyšl produced a beautiful certificate overnight. Only a few dozen hours after the original impulse, early on the morning of 16 October a delegation



from Polička set out for Prague: the smiling head of the city office Jan Hrdlička, the secretary Jaroslav Pospíšil, the composer's promoter František Popelka, and I.

We picked up a bouquet of chrysanthemums and went to the new Intercontinental Hotel where she was staying. She came to the receiving room with a pleasant translator [Svatava Kadlecová – editorial note], wonderfully groomed and beautiful even at her age. This was the first time I had seen her in person. Shortly after 10 AM she already held in her hands the certificate proclaiming her an honorary citizen of Polička – another guarantee that she and her husband would obtain a place for eternal rest there. During the conversation she whispered a sweet secret to me – that she had decided to have herself buried in Polička. I didn't feel at ease and didn't feel much like talking, because I had just lost a front tooth. But I had to answer politely, saying how gratifying it was that she intended to entrust her herself to her husband's native city, and how we would look forward to her more frequent visits there. She took genuine pleasure in the honorary citizenship and was worried about how Polička would accept her 'last wish'.

The beautiful certificate, the bouquet of flowers, and sincere expressions of friendship encouraged her in this difficult situation and contributed to further important decisions on her part. The Polička City Council, which was the only authority that could grant such an honor, did not meet until that afternoon; it approved Mrs. Martinů's honorary citizenship after the fact.

It was a special pleasure for me years later when I found out that afterward she assessed and received or rejected others who came to see her according to Mr. Hrdlička and me.

The author is the Former Director of Bohuslav Martinů Memorial in Polička

Jana Andrsová – Večtomov

I don't know exactly when it was that my husband met Mrs. Martinů. Probably it was at a concert of the Czech Trio (Plocek, Páleníček, and Večtomov) in Paris, via the pianist Josef Páleníček who knew her and Bohuslav Martinů. It was the year when Saša played Martinů's Second Cello Concerto for the first time in the Prague Spring Festival with conductor Martin Turnovský, for which he later received a prize from the Charles Cross Academy. By that time he had become so enamored of Martinů's music that he gradually learned and performed everything he wrote for cello, except for the First Cello Concerto which was played by Josef Chuchro.

I had already done the first production of *Otvírání studánek* (The Opening of the Wells) at *Laterna magika* with stage direction by Alfred Radok and choreography by Prof. Zora Šemberová, which was banned after a trial performance for a commission of political-cultural officials. Martinů, who had wanted to come for the opening, had died a few months before that. But Mrs. Martinů saw the next production in 1966 without him.

My first encounter with Mrs. Martinů was when we went to visit her at Mrs. Špačková's home where she was staying at the time. They knew each other from the time when Mr. Špaček was ambassador in Paris, when they gave a concert every week combined with a supper for impoverished artists – among them Mr. and Mrs. Martinů.

Mrs. Martinů was a fragile, gray-haired lady. She warbled in sweet French, which I didn't understand. We communicated in broken English. She must have been very beautiful, an inspiration for Martinů, but quite strong in her fragility if she supported them by working in the ladies' hat business when they were in America, at the time

when Martinů was writing 'on speculation'. She was very modest, especially when it came to food. She loved Czech braided cake and coffee, which was enough for her for the whole day. She was with us at our cottage in southern Bohemia for several days when we still had quite crude hygienic facilities there, but she bore everything with enthusiasm and an enchanting smile.

In the summer of 1968 Saša had two concerts in the French Riviera with a student orchestra from Stuttgart, of course playing Martinů's Second Cello Concerto. At Cap-d'Ail there was (and still is) a regular summer student camp funded by the French and German governments. Courses in music, art, and languages are given there during the day, and in the evening there are concerts and theatrical performances in an amphitheater above the sea designed by Jean Cocteau.

Mrs. Martinů was in nearby Nice at the time and showed us not only the small lagoon where Martinů swam but also the beautiful art nouveau piano in the Wurms' home which he played and at which he composed some pieces during their earlier stays in Nice. She offered it to my husband, saying she would be glad if he would take it to Prague. I had to go to Nice for myself the next day because Saša had a dress rehearsal with orchestra, and I had to wind through horrible afternoon traffic with my three-year old Verunka when sometimes I didn't know which way to go. Mrs. Martinů only remarked occasionally: "Follow this car," but sometimes "this car" was going someplace else. In the end we arrived in Prague in time for the concert.

But this was a summer idyll compared with what followed in transporting the piano. A special case had to be made. It had to go through customs in France, then it remained at the rail freight station in Žižkov for some time before they judged that it was a player piano and took it to the 'Drancy' bar in Červený vrch. Then everything was explained and we had it at home for several years until Saša offered it to the museum in Polička.

Many years have passed and neither Mrs. Martinů nor my husband have been among us for a long time. Our daughters now have their own children and I'll never stop regretting that Saša was not quick enough to take a photograph that would be especially dear to me. Mrs. Martinů was staying with us at the time and was not in the best of health. When Saša came home he found our little girls in bed with her, and in a quiet voice she was telling them a French fairytale.

The author is the widow of the Czech cellist Saša Večtomov

Míla Smetáčková A memory of Mrs. Charlotte Martinů

Human memory can be unbelievably deceptive. Whenever there is talk of Mrs. Charlotte Martinů I would swear that I met her several times and that I knew her well: a petite, smiling, pleasant, and somewhat shy white-haired lady with a quiet, cultivated voice. Undoubtedly we were introduced to her by our common friend, the mathematician and cybernetics expert Antonín Svoboda, who like the Martinůs was exiled in the United States. And yet after a long search I found only one single reliable piece of evidence that we met: in the guest book for our house on the pages dated 7 June 1965 I found two lines of small, handsome writing: "C'est une charmante soirée, que je n'oublie pas.

Avec toute mon amitié sincère - Charlotte Martinů."

However, I remember vividly an unimposing pale lady in black sitting in an armchair at the head of the table, spoken to by our guests with respect. But the center of attention on that occasion was the protagonist of the evening, Zubin Mehta, in whose honor we held the gathering after his concert with the Prague Symphony Orchestra. I can't tell you how sorry I am that I didn't find more time on that occasion, what with my duties as a hostess, to devote myself to Charlotte - surely the most precious of guests. I would be able to tell you more about her.

The author is the widow of the Czech conductor Václav Smetáček



Martinůs at Josef Sudek's atelier, Prague 1938

REMINISCENCES

Richard Klos

(Selected and edited by Eva Nachmilnerová

from a conversation between Richard Klos and Stanislava Střelcová)

[...] And then Prof. Páleníček and I went to the Gare du Nord and took a train to Compiègne, then a bus to Vieux Moulin where Mrs. Martinů lived.

She lived alone in a two-story house that had maybe three rooms plus a kitchen - one could practically compare it with houses in the 'Garden Town' district in Prague: they were the same sort of small row houses with little yards. She had hers full of beautiful roses; she cared a lot about them. And she was still spunky then, in 1974, when she was only eighty years old.

Ms. Charlotte had absolute trust in Prof. Páleníček, the greatest trust I ever saw her show toward anyone. There were only a few others, especially Max Kellerhals in Switzerland, the chaplain in Liestal who led Martinů's burial service. First he baptized him, then he married him, and finally he buried him. Martinů accepted religion only for Charlotte's sake, and also so that they could have a church wedding. She said to Kellerhals: "Max, you must marry us; I wouldn't want to miss out on heaven because of this!"

[...] Charlotte was an extraordinary agent. She corresponded with people all over the world, promoted Martinů's music, arranged concerts, and especially - and this was very shrewd - worked with the help of performers. Later she gradually gave me innumerable addresses with instructions on whom to send what, whose attention to draw to what, etc.

So she was very active after Martinů's death. Not during his life: she didn't emerge from his shadow - that wasn't her role. As long as the petit père was alive, all those matters were his concerns. She didn't meddle in them, as far as I can judge. So she had a lot of acquaintances all over the world, and emphasized performers and conductors.



Charlotte Martinů and painter Jan Zrzavý Prague 1977

And so it happened that Mrs. Martinů was to come to Prague again. That was around the end of April in 1976. This time she decided to go by car because she had found out that she didn't like flying. So she simply instructed her neighbor, a retired engineer named Jacques Perchaud who lived next door to her in Vieux Moulin, to load her into his car and take her to Prague. At least he would have a chance to see Prague himself.

[...] He was a little over seventy years old, which Charlotte did not consider to be any great age. She herself was about eighty-two at the time.

[...] This was characteristic of Charlotte - she simply decided on something and that's the way it had to be.

Charlotte had a close relation to

Polička, where she had spent time before the war. It gave her immense pleasure when people from Polička showed that she mattered to them. That was during her visit to Prague in October 1975 when a delegation came - the chair of the town council (its 'National Committee') Jan Hrdlička, Dr. Kapusta, and others - and brought her a diploma of honorary citizenship. That made Ms. Charlotte very happy for several days thereafter. She talked about it again and again - that honorary citizenship made her feel terribly good. She had it framed and then had it hanging on the wall in Vieux Moulin for the rest of her life. She spoke about Polička constantly and even measured people that way.

Jan Zrzavý - that's really a whole

story in itself, which also permeates the whole subject of Charlotte Martinů. Zrzavý was an excellent friend of Martinů, Páleníček, Mihalovici, and others in Paris already before the war. And that friendship endured, even beyond Martinů's death, continuing very warmly between Charlotte Martinů and Zrzavý despite the great distance between Prague and Paris. And of course from the very beginning of our correspondence she always wrote: 'Give my greetings to Zrzavý!' or 'How is Zrzavý doing?', etc. So those were other people she liked. Then for example there was Dr. Anička Masaryková, President Masaryk's granddaughter.

[...] And one more thing I remember. Of Martinů's works she was very fond of Ariane. She said she didn't like Divadlo za branou (The Suburban Theater) but liked Ariane. Probably that emotional charge there effected her somehow, rather than any musical considerations, because of course she was not versed in music theory.

She was certainly not a musically-educated person, and I think even her normal, layperson's conception of music was rather vague. On the other hand she had an excellent memory for the works of Martinů, which she really got to know. I could hardly believe it, and musicologists couldn't either.

[...] An important topic for Charlotte Martinů and one she returned to over and over again was that she wanted Martinů to be transported from Schöenberg and buried in Polička - because after Dr. Sacher proved to her that she couldn't be buried at Schöenberg herself she was trying to find a different solution.

The author is the Lawyer of the Bohuslav Martinů Foundation

Charlotte Martinů

Always Graceful
and Standing All Her Life
on Bohuslav's Side

Charlotte
Quennehen
1920s



Charlotte Martinů
in Summertime,
Cape Cod, cca 1942



Charlotte Martinů
in Ridgefield, USA 1944



Charlotte Martinů
always in love
with her flowers,
Ridgefield 1944

*Vieux-Moulin, Rue St. Jean
where Charlotte lived*

*Bohuslav and
Charlotte Martinů's
marriage photo,
Paris 1931*



*Bohuslav and
Charlotte Martinů
in New York, USA 1943*



Kocháček Studio, 330 E. 74 St. N.Y.C.

The photographs
of Charlotte published
in the whole issue
were provided by the
Bohuslav Martinů Me-
morial in Polička thanks
to musicologist Ludmila
Sadílková.



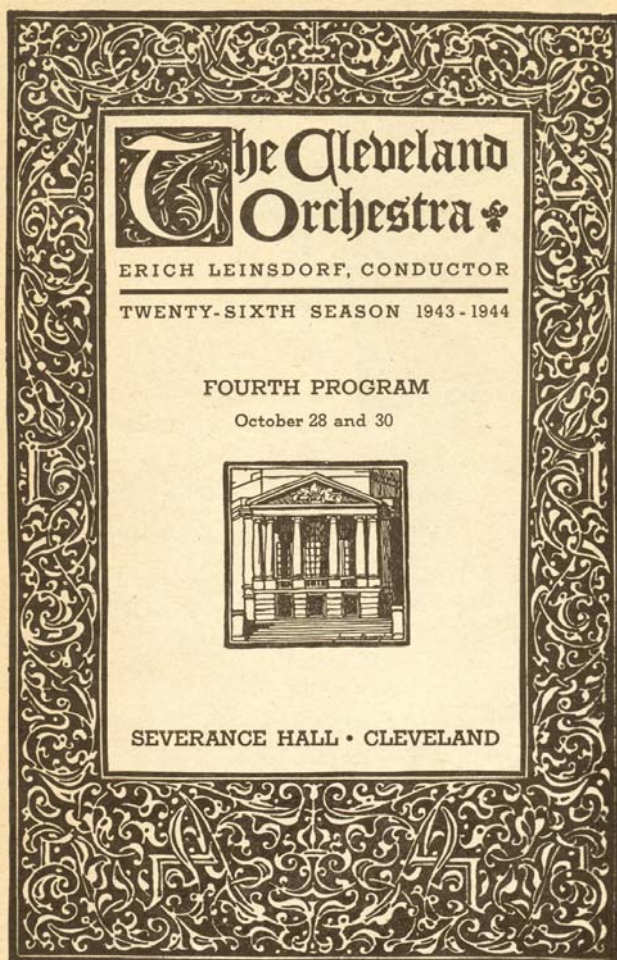
Postcard with an aeroplane, sent by Martinů to Frank Rybka on his arrival at Cleveland. Martinů wrote: "Dear Frank, So we've landed safely in Cleveland like doves. Tomorrow is the rehearsal. Lots of advertisement. Best wishes - Ch. and B. Martinů." Reproduced by kind permission of F. James Rybka who recalls that Martinů was terrified by the prospect of making the flight, it being his first experience of air travel.

The Cleveland Connection 60



The programme brochure of the premiere of the Symphony No. 2

Material from Cleveland Orchestra concert programmes appears courtesy of The Cleveland Orchestra Archives with particular thanks to Carol S. Jacobs, Archivist



Gregory Terian

Second to Boston, Bohuslav Martinů's closest connection with an American Orchestra was with the Cleveland Orchestra. He travelled to that city in October 1943 for the premiere of his Symphony No. 2.

Cleveland in Ohio was a thriving industrial city with a large community of Czech descent. Several prominent members, led by the Czech Consul E. Jan Hajný, had come together and offered the commission for the new symphony to Martinů. The work was composed at Darien on the Connecticut coast between 29th May and 24th July 1943 and dedicated to "My Fellow Countrymen in Cleveland".

The date of the first performance was fixed for Thursday, 28th October 1943, to coincide with the 25th anniversary of the founding of the independent Czechoslovak Republic. It was to be given at Severance Hall, home of the Cleveland Orchestra, under its director Erich Leinsdorf.

For the Czech community the arrival of the composer was a notable event and they clearly appreciated that he had chosen to be with them, rather than in New York where the American premiere of his Memorial to Lidice was being given at the same time. The new symphony was performed after the concert interval and received an ovation. The composer went on stage to be presented with three enormous baskets of flowers by girls dressed in Bohemian peasant costume. The patriotic fervour was maintained as Smetana's Vltava from his Má vlast cycle of symphonic poems brought the concert to a rousing close. Thereafter Martinů was wined and dined into the early hours.

He was delighted by his reception and in

press reviews said that he was honoured that the Cleveland Czechs thought so much of him as to order the work.

George Széll was to conduct the next world premiere of a Martinů work in Cleveland. This was the Rhapsody-Concerto for Viola and Orchestra commissioned by Jascha Veissi who had been assistant concertmaster of the Cleveland Orchestra between 1925 and 1929 before taking up the viola. In his programme notes, Martinů describes the origins of the work:

"I composed this piece for Jascha Veissi who is an old friend. I had known him years ago in Paris and I saw him again in New York last year and was very impressed by his playing. He has a rare instrument made by Casparo da Sallo in 1540, which sounds like a human voice. This is inspiring in itself and provides the reason for calling the piece a rhapsody, which actually means a song."

The first performance took place at Severance Hall on 19th February 1953.

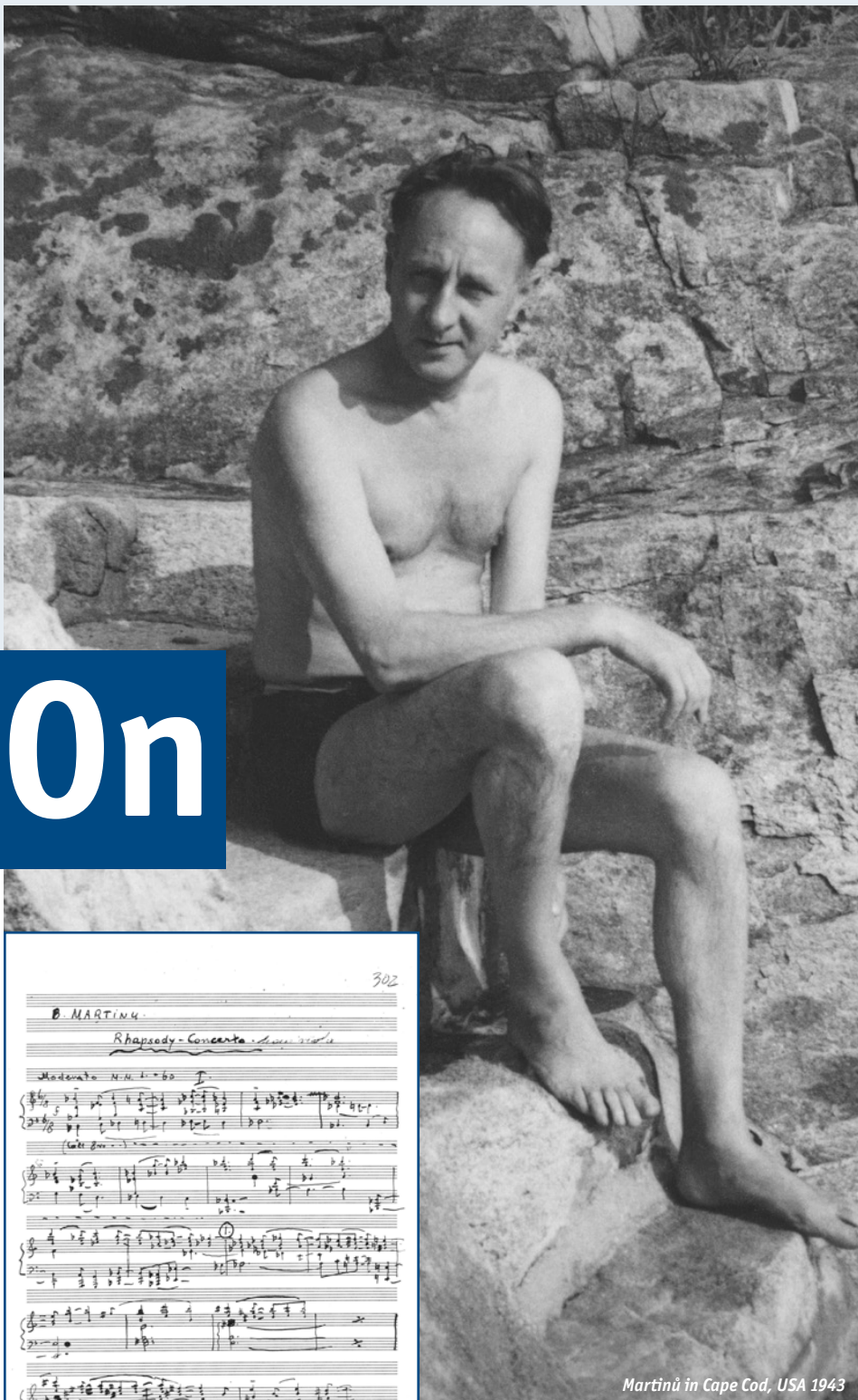
In January 1957 Széll gave the first American performance of Les Fresques de Piero della Francesca, subsequently performing it on the

Years On

Cleveland Orchestra's spring tour of Europe. At that time Martinů was in Rome and engaged on a new commission to mark the fortieth anniversary of the Cleveland Orchestra. Works had been commissioned from ten composers to mark the event, it being specified that each was to be approximately twelve minutes duration. Because of the time constraint Martinů decided on the form of a short symphonic poem. It became known as *The Rock* being described in the programme notes as a *prélude symphonique*. Martinů drew inspiration from a book, which he discovered in the library of the American Academy in Rome with the title *New England Memories*. It had been compiled by William Bradford, one of the original settlers, and described the arrival of the Pilgrim Fathers at Plymouth Rock. The composer was familiar with that part of the coast from summers spent there during and after the war. The work was dedicated to "George Széll and the Cleveland Orchestra" and they gave the world premiere in Cleveland on 17th April 1958.

In more recent times the orchestra's principals participated in a recording of the Concerto for String Quartet and Orchestra under the then music director Christoph von Dohnanyi, while the new incumbent Franz Welser-Möst has since performed the Symphony No. 5.

The 2002–2003 season was to have featured a series of chamber music recitals by members of the orchestra, each of which was to have included a work by Martinů. Unfortunately, the financial difficulties which are now afflicting so many orchestras led to the eventual cancellation of the project. Someone in the Cleveland hierarchy, however, was clearly interested in promoting the music of Martinů and enquiries led to Peter



Martinů in Cape Cod, USA 1943



One page of the autograph of the Rhapsody-Concerto for Viola and Orchestra.

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Czornyj, the artistic administrator. He responded:

"Yes, I confess it was I. A couple of musicians had proposed some Martinů works and we needed a substantial work for the concert with ondes martenot, so the Martinů Fantasie was an obvious choice. And then I decided to give the remainder of the concerts a Martinů twist, thereby establishing a composer thread throughout the series. I actually love his chamber music and find it very underrated. It was also preparation for some Martinů projects we would like to realize in the coming years. I was in contact

a few years ago with Aleš Březina of the Institut Bohuslava Martinů in Prague. Nice person. He sent me some CDs of symphonies that I didn't know. Wonderful music!"

The first fruits will appear next season when the Rhapsody-Concerto is due to be performed by Robert Vernon, the orchestra's principal violist. Hopefully, more performances of Martinů will follow. A revival of the attractive Symphony No. 2 and of *The Rock*, which is rarely heard, would be particularly appropriate.

We were brought together originally by a great benefactor of Czech music, Sir Charles Mackerras. When I saw Sir Charles in Basel in 1995 I presented him with my Catalog of Autographs of Bohuslav Martinů in the Collections of the Paul Sacher Foundation. Right away his interest focused above all on fragments of various unknown versions of *The Greek Passion*, because he was preparing a production of this opera for the Bregenz Festival, and he and stage director Baz Luhrman were looking for ways to supplement its known version with a number of passages from the novel by Kazantzakis on which the libretto is based. Sir Charles ended our conversation as follows: "Tomorrow the artistic director of the Bregenz Festival will call you and ask you about the possibility of using these unknown parts of *The Greek Passion*."

The next day I heard on the telephone: „Hier ist Alfred Wopmann, Bregenzer Festspiele, kann ich Sie einen Augenblick sprechen?“ After a long and involved conversation, Dr. Wopmann decided to come and look at the manuscripts himself. Soon thereafter he indeed arrived, and we studied all the autographs of *The Greek Passion* together at the Paul Sacher Stiftung for a whole afternoon. At the end of the day he officially entrusted me with seeking out the largest possible number of such fragments and assessing their usability in supplementing the existing version of the opera. Thus our joint adventure began, at the start of which we met again and again in the most varied opera houses of Europe and at the end of which we had in our hands the complete first version of *The Greek Passion*, until then absolutely unknown, which was staged in Bregenz. The staging then moved to the Royal Opera House, Covent Garden in a coproduction, and in the end received a number of awards including a The Olivier Award in London.

I think this is an absolutely typical story for Alfred Wopmann: in everything he does, his great intellectual capacity is combined with the experiences of a professional

musician and an operatic stage director. On the one hand he is guided in his conduct by a long-term clear vision, but at the same time he shows a feeling for the situation. In this he is helped by his delicate, non-offensive sense of humor. The main traits of his behavior are fidelity and persistence - once he has chosen a work and a team, based on his strict criteria, he gives all those involved absolute trust in their work and heaps them with warm praise. His planning often includes unconventional ideas. For example in the initial phase of preparations for the staging of *The Greek Passion* he intended to organize an excursion by the whole production team to Greece to study the customs of orthodox Greeks at Easter time. He also conceived a bold plan for an annual Easter Festival at Bregenz at which *The Greek Passion* would be performed regularly.

He is omnipresent at the festival, from the first rehearsals through the ensuing opera performances, concerts, and official ceremonies, to a whiskey tasting party for example. So it's no wonder that year after year he manages to realize his festival plans in their full breadth. Today his festival is well established, and has a number of new stages and new administrative buildings. After all, the fact that he is being succeeded as artistic director by the world-famous stage director David Pountney attests to the renown he has built for the festival. And just at this moment, after twenty years of feverish, successful work, he himself has determined the time of his departure from Bregenz. This, too, is a sign of a man's worth.

I thank Alfred for many things both personal and professional. Under his leadership the Bregenzer Festspiele launched today's renaissance in staging the operas of Martinů: after *The Greek Passion* in 1999 (Covent Garden 2000) the festival produced *Julietta* in 2002, drawing attention within the span of a few short years to the many-faceted spectrum of Martinů's operatic output. Dear Alfred, I wish you the best of luck in your further activities and hope they will offer us an opportunity to meet again.

Alfred Wopmann

Artistic Director and Programming Director of the Bregenz Festival Departing after Twenty Years

Jana Vašatová

When I set out for the first time to Bregenz in 1999 - primarily for the performance of the reconstructed original version of Martinů's *The Greek Passion* - I knew Dr. Alfred Wopmann only from what I had heard on the radio from Dr. Pavel Eckstein. My personal acquaintance with this real 'ruler' of the festival in Bregenz convinced me that it is precisely this exceptional man, with his enormous knowledge of music, of operatic performance, and of human nature, who stands behind the wonderful reputation and above all the reality of the Bregenzer Festspiele. My second meeting with him only confirmed this feeling. Moreover, an enormous charisma radiates from him, and a magical personality - a personality that has a clear artistic vision and at the same time understands contrary opinions. I respect Dr. Wopmann immensely, and not only because he gave me a wonderful interview two times. His approach to musical works and creators is remarkable and admirable: to present in a famous festival a work by a little-known composer, for many still more-than-threateningly contemporary, requires not only convinced faith in this music but also unflinching courage. Thanks to both, Martinů's *Julietta* and *The Greek Passion* came into the world in new forms. And what did Dr. Wopmann himself have to say on this subject?

"Martinů is criminally neglected. I consider him one of the greatest composers of Europe and the world. His ability to master the most varied expressive means is effective, just as the subjects and materials he set to music are effective. I felt that it was my duty to pave the way for this composer in a certain sense by presenting his works in the Bregenzer Festspiele. I made a great dream come true for myself,

and on the other hand I think I understood well the commitment - how much we owe to Martinů today."

To my comment that he must like Martinů very much he responded: "Yes, I love him, because his musical means are unique. He has the courage to do things that many composers don't dare to do, such as letting an English horn play, and a solo cello, letting the spoken word sound, making a pause and then bringing in the full orchestra - that is unbelievably dramatic. And then everything dissolves into music, when we become aware of the idea, of humanity, of the conception. This manner of incredibly-intensive expression (regardless of whether somebody likes it or not) - this is in the music."

Dr. Wopmann's affinity for Martinů has passed over to other Czech music as well: this year he is presenting Janáček's *Liška Bystrouška* (*The Cunning Little Vixen*) in Bregenz. Allow me to quote another part of our conversation: "For me *Liška Bystrouška* is a parable of the eternal cycle of being and extinction - in all of nature and especially in people. I love the forest as a mythical landscape, and also as a landscape of the soul: why, you see that the forest plays a major role also in *Julietta*. [...] And then we have still another similarity - the dream situation. [...] There are certain parallels here, and what's most important for me is a certain type of pantheism in this work. This great cycle of being and extinction in nature fascinates me. And it's a parable for me as well, because in 2003 I will finish and 'pass on the key to the theater' to my successor - I will depart and he will arrive. That is the cycle."

The Greek Passion: The Fate of an Opera



(Bohuslav Martinů's Correspondence with Nikos Kazantzakis)

- a new book by Růžena Dostálová
and Aleš Březina

Řecké pašije. Osud jedné opery - Korespondence Nikose Kazantzakise s Bohuslavem Martinů. Prague: 'Set Out' (setout@volny.cz), 2003. 229 pages. Number of copies printed and price not given. Published with support from the Academy of Sciences of the Czech Republic, the Embassy of the Hellenic Republic in the Czech Republic and Ambassador E. N. Karayannis, the International Society of Friends of Nikos Kazantzakis, and the Bohuslav Martinů Foundation in Prague.

Jarmila Gabrielová

This recently-published book is intended primarily for Czech readers and admirers of this late opera by Martinů, but foreign readers will also find it useful. It conveys the complicated genesis, slow crystallization, and transformation of conception (forced by outward circumstances) of *The Greek Passion* as an opera as seen in sixty-nine letters pertaining to this topic from the last years of the composer's life, between September 1954 and February 1959, most of which are published here for the first time. This is a complete set of the surviving correspondence related to this opera between Martinů and the writer Nikos Kazantzakis (1883-1957), documenting a working and personal relationship which lasted only three years but developed into a deep and intense artistic and human friendship. From these letters - selected from the collections of the Nikos Kazantzakis Museum in Varvari near Iraklion, Crete and of the Bohuslav Martinů Memorial in Polička - we learn many details about the slow, laborious birth of the libretto, the process of composition, and the negotiation of a publication contract with Universal Edition in Vienna. The correspondence between the two artists is supplemented by letters Martinů exchanged with the writer's widow Eleni Kazantzaki as well as several relevant letters and reports from third parties.

The documents and correspondence are not presented here in a critical edition. The letters (which were mostly in French) are translated into Czech and each is provided with the most essential annotations and explanations. The originals are reproduced in facsimile in the pictorial part of the book, which significantly increases the attractiveness and source value of the whole publication. As another important source for study the book includes Martinů's librettos to both versions of *The Greek Passion*, reproduced in the English original and also translated into Czech by Růžena Dostálová and Eva Bezděková.

In place of an introductory essay we have two earlier lectures by the literary historian Růžena Dostálová discussing the visits by Kazantzakis to Czechoslovakia between 1929 and 1932, his collaboration with Martinů while in exile in France, and the figure of Christ in his literary works. The third section is an essay by Aleš Březina, published originally in the journal *Hudební věda* (Musicology), about Martinů's two diverse treatments of *The Greek Passion* as an opera. The book also includes a synopsis of Kazantzakis's novel *Christ Re-Crucified*, a selected bibliography, an English summary, and a large set of black-and-white photographs.

The Bohuslav Martinů
Foundation presents

Bohuslav Martinů Festival 9th ANNUAL

Prague, 5-12 December 2003

Under the aegis

of the Mayor of the City of Prague

5 December, 7³⁰ p.m.

Martinů Hall, Academy of Performing Arts
Malostranské square 13, Prague 1

Concert of the Prize-winners from the 2003 Martinů Foundation Competition, violin and violoncello category

6 December, The Theatre of the Estates, Prague

The Day of Good Deeds (Le jour de bonté), H. 194

Prague performance of world premiere
South-Bohemian Theatre České Budějovice

7 December, 7³⁰ p.m.

Martinů Hall, Academy of Performing Arts
Malostranské square 13, Prague 1

Concert of the Prize-winner from the 2002 Martinů Foundation Competition • Miron Šmidák, piano

Chamber Philharmonia Pardubice, conductor D. Bostock
A. Roussel: Petite suite

B. Martinů: Concerto for piano

and orchestra No. 1, H. 149

B. Martinů: Tre ricercari, H. 267

A. Roussel: Le festin de l'araignée

8 December, 7³⁰ p.m.

Theatre Laterna Magica, Prague

The Opening of the Wells - reconstruction of the
inscenation from 1961-1966

Marijka nevěrnice (Unfaithful Marijka), H. 233,
screening of the Czech film from 1934

10 December, 7³⁰ p.m.

Martinů Hall, Academy of Performing Arts
Malostranské square 13, Prague 1

Chamber concert, Hana Kotková - violin,

Jitka Čechová - piano, Paul Kaspar - piano

B. Martinů: Jeux for piano, H. 206

B. Martinů: Sonate No. 1 for violin and piano, H. 182

B. Martinů Fantasia and Toccata for piano, H. 281

B. Martinů Butterflies and Birds of Paradise
for piano, H. 127

B. Martinů Sonata No. 3 for violin and piano, H. 303

11 and 12 Dec., 7³⁰ p.m., Closing concert

Dvořák Hall, Rudolfinum, J. Palach square, Prague 1

B. Martinů: Inventions for orchestra, H. 234

B. Martinů: Duo concertante for two violins
and orchestra, H. 264

M. Ravel: Dafnis and Chloe, suite No. 1 and 2

Bohuslav Matoušek, Jennifer Koh - violin



The Bremen Theatre

30 May 2003, 7³⁰ p.m.

THE GERMAN PREMIERE OF THE FIRST VERSION

Theater am Goetheplatz • Musikaltheater am Richtweg
Bremen, Germany

Additional performances:

4, 6, 28, 30 June 7³⁰ p.m., 4 July 7³⁰ p.m.

S. Klingele - Musikalische Leitung • R. Gilmore - Inszenierung
• C. F. Oberle - Ausstattung • T. Eitler - Chöre • I. Ostrowskaja
- An old woman • S. Specht - Nikolio • Z. Genova Taralova -
- Despinio • I. Wischnizkaja - Lenio • K. von Bülow - Widow
Katerina • A. Haller - Priest Grigoris • K. Huml - An old man
• Y. Kodama - Michelis • Ks. Karsten Küsters - Archon • L. Lang
- Priest Fotis • R. Lichtenberger - Schoolmaster • R. Naiditch -
- Panait • A. Parkes - Dimitri • A. Rikus - Andonis • G. Stevens
- Captain • J. Stewart - Manolios • Ch. Wittmann - Yannakos
• W. von Borries - Kostandis • S. Klingele - Musikalische Leitung



Thinking about

Ulrich Uchtenhagen

He worked for several decades as head of the Swiss authors' rights organization SUIA in Zürich, which represented the rights of Bohuslav Martinů after the composer's return from the United States. And so Ulrich Uchtenhagen made the acquaintance of Mme. Charlotte Martinů and was her legal advisor and faithful personal friend for the remainder of her life.

Ulrich Uchtenhagen was a member of a group of several Swiss citizens called the 'Martinů-Mission' which helped achieve fulfillment in 1979 of a wish Mme. Martinů had long cherished - that her husband would rest for eternity at her side in his native Polička. They also accompanied his bodily remains on his return to his homeland.

Afterward, too, Ulrich Uchtenhagen helped in the legal settlement of Mme. Martinů's estate and

Richard Klos

It's hard for me to write, because I've lost a friend who made the world seem a little more acceptable to me whenever I thought of him: JUDr. Ulrich Uchtenhagen of Richterswil in the canton of Zürich died in an automobile accident in Zimbabwe on 31 January 2003 at the age of seventy-six.



remained, as did the whole 'Martinů-Mission', in cordial contact with her friends from the Bohuslav Martinů Foundation in Prague.

Even if we leave aside his extensive professional work in publication, Ulrich Uchtenhagen's tireless activity and admirable vitality did not allow him to fold his hands in his lap even at a very advanced age. Thus even after his retirement he threw himself anew into work in his field, and had been systematically travelling for years through de-veloping countries - countries in South America and especially young states in Africa - in the name of the world organization of authors' rights societies, helping to establish their systems for protecting authors' rights. It was during such a trip that a tragic accident prematurely ended his busy and fruitful life.

Remembering Ulrich Uchtenhagen

Aleš Březina

It's impossible for me to think of Ulrich Uchtenhagen without being moved and without an involuntary smile coming to my face, reflecting a mixture of admiration, respect, and memories of experiences - often bizarre - that we shared.

I met him in 1995 when he came to Prague for the first year of the Bohuslav Martinů Festival. The very first letter he wrote me contained in a nutshell a whole series of his specific traits: it arrived just a few days after Ueli received our invitation to attend, but already included precise information on the departure and arrival time of his plane and his accommodations, which he traditionally arranged in the Intercontinental Hotel. In the letter he also already offered several possible times when he could meet with the 'chiefs of the Bohuslav Martinů Foundation' with the exception of Monday lunch, when he and the whole three-member 'Martinů Mission' were to dine with the Swiss ambassador. I was to send any further communications before their arrival in Prague to the address of Dr. H.R. Meyer in Luzern, because Ueli would be in Africa for the com-

ing weeks. When he flew in to Prague with Max Kellerhals, Dr. Meyer, and Dr. Meyer's wife, he proved to be the ideal companion - utilizing every moment efficiently without creating a hectic atmosphere. He was a perfect diplomat and a person aware of both his own value and that of the people around him.

From the very first moment our conversation concentrated on a topic that remained dominant for the whole eight years of our friendship - the project of a collected critical edition of the works of Bohuslav Martinů. Tirelessly he introduced me to representatives of European authors' rights organizations, recommended me to directors of publishing houses of the world, and helped in searching for autographs of Martinů's works. In 1999, during one of his visits to the Swiss authors' rights organization SUIA, of which he had been president for many years, he discovered that there were many originals of publishing contracts with Martinů deposited in the archive there. He informed me of this in writing without delay, and added that 'the Martinů Foundation in Prague should definitely have this material at its disposal.' Immediately he arranged for me to visit that organization. He

introduced me to its management at a working lunch, and at the end of the day, after several hours of detailed cataloging of the sources found, I carried off all the originals to Prague - to the archive of the Bohuslav Martinů Institute.

In 1999 - twenty years after the fact - he wrote a report of almost twenty pages on the transfer of Martinů's remains from Switzerland to Polička, capturing precisely the circumstances of the work of the above-mentioned 'Martinů-Mission' of which he was a member. But Ueli did not live only in the past by any means. A year later at my request he drew up an official agenda for the Board of the Martinů Foundation in which he pointed out bluntly the insufficient care devoted by some publishers to Martinů's music and proposed uncompromising measures to correct this situation. Throughout the 1990s he helped to shape the profile of authors' rights organizations and to establish a proper and consistent conception of authors' rights in many countries of Africa and Latin America, from which he bombarded his friends with marvelous postcards completely covered with his handsome - but practically illegible - handwriting.

I mentioned above the smile on my

face. This comes in part from remembering Ueli's sense of humor and his contagious joie de vivre, which he expressed and passed on in contacts with his friends. For example I can see Ueli at celebrations of the eightieth birthday of the chaplain Max Kellerhals, a friend of Martinů and member of the 'Martinů-Mission', as he disappeared for a while and then resurfaced in a wonderful garment, a gift from an African chief, and delivered his own long versified ode to Mr. Kellerhals. He showed the same good will also to people several generations younger: I can picture him at the wedding of Robert Kolínský and Martina Janková, for which he of course made time between two working visits to Africa. And mainly I remember the dozens of postcards and letters from all corners of the world, which he traditionally ended with greetings 'to Dona Jarmila, Crown Prince Vilém and senhoritos Viktor and Marek'. The dramatic event of his death in an automobile accident in Zimbabwe on the last day of January this year marks an extraordinarily-long life, filled to the utmost with work.

Martinů's Correspondence

Martinů's correspondence with Universal Edition (UE) comprises more than a hundred letters, from 15 June 1926 until his death and continuing into the 1960s with letters addressed to his wife Charlotte. Copies of these letters are now deposited in the Bohuslav Martinů Institute. Most of them are in German and some in French, while the letters from the last years are mostly in English. In the letters he wrote in German Martinů often emphasized that he did not speak that language and that UE should excuse him. At a meeting with the director of UE Alfred Schlee agreed upon in a letter from 1952 he even brought an interpreter with him. The correspondence was decidedly not regular over the span of these several decades. From the gaps between letters and their frequency and tone we can discern the degree of momentary interest on the part of UE in publishing works by Martinů. The letters from 1926 to 1935 form a sort of first phase or period, distinguished by the fact that it was clearly Martinů who tended to be the initiator. After a break of many years the correspondence resumed in 1951, but now on a completely different basis: UE had an active interest in publishing works by the now world-famous composer and during this period became his main publisher.

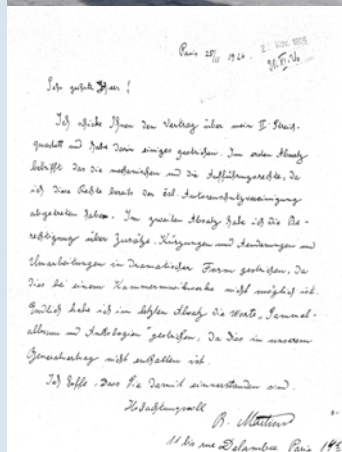
At the beginning of the correspondence, in 1926, the main topic of several letters is conclusion of an exclusive contract. This occurred on 7th August that year. However, after publishing the String Quartet No. 2 UE accepted no further works from Martinů during

with Universal Edition

Eva Velická



Bohuslav Martinů in Polička, late 1920s



The Letter from Martinů to Universal Edition from 25. 11. 1926 about the String Quartet No. 2

designate a completely different set of pieces now well-known as the Three Czech Dances for piano. They have no musical relation to the later piece; the probable explanation is simply that Martinů, enchanted by the techno-logical advances of the time, was fond of this title.

Gradually Martinů came to realize that offering and sending compositions to UE was not producing any results, and starting in 1930 his letters show a tone expressing dissatisfaction with the contract. He asked that UE give him the right to dispose of all his works freely until such time as the firm published something itself. In a letter of

with other publishers and began collaborating with the German publisher Schott among others. Then he did not write to UE until 1935, when he gave notice of the premiere of *Hry o Marii* (The Plays of Mary) on a postcard from Paris. He offered more works to UE but no longer expected any great success, and so did not even respond to UE's negative answers.

If we look at this whole period again from UE's point of view, it is clear that after publication of the String Quartet No. 2 no further work by Martinů satisfied their requirements. After the quartet, which sounds almost like Hindemith and aroused great interest on their part, Martinů began sending them works that sound completely different, for example pieces in jazz style. Moreover, UE's main composers and publishing commodities were Mahler, Janáček, Bartók, Schrecker, Szymanowski, Zemlinsky, and of course the composers of the Second Viennese School. In the 1920s and 1930s, at least, Martinů did not fit into this plan. This is documented above all by the assessments of UE's evaluators, which are also included in the correspondence even though they were not intended to be sent to Martinů. Martinů did not understand the constant excuses and rejections, because his works were being performed and he sent UE positive reviews of the performances.

The second period of the correspondence with UE begins in 1951. An influential intermediary was Paul Sacher. Now the letters are addressed personally to the director of the company, Dr. Alfred Schlee. UE indicates what compositions it would like and what financial terms it offers, which of course are different from the terms of the 1920s. Unfortunately the letters from the 1950s are not complete, so we cannot trace precisely the particular terms for publication of individual works. What is clear, however, is the friendly relationship between

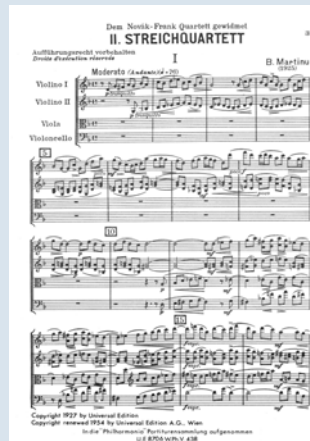
Schlee and Martinů. These late letters are often in English, and they always begin 'My dear Friend'. This personal correspondence continued even after the composer's death, with his wife Charlotte, and the posthumous letters only confirm the already-documented turnabout



The postcard with the address of Universal Edition, 1928

20 November 1929 he wrote that he wanted a clear answer. After a pause of a year he wrote in 1931 that he had an opportunity to conclude a more advantageous contract and wanted to terminate the exclusive contract with UE. During the 1930s Martinů established relations

in UE's interest in publishing works by Martinů. After Charlotte's death, appropriate and beneficial cooperation developed with the Bohuslav Martinů Foundation, which now cares for Martinů's bequest.



String Quartet No. 2, Copyright by Universal Edition

this period, so we find the composer continually offering new pieces but with no significant interest on the part of UE. In the lists of works Martinů offered we find many minor points of interest and unclear matters. For example, in a list of works written in 1926 he mentioned a piano trio, but actually his first piano trio - the *Cinq pièces brèves* - was not written until 1930. Likewise the 'Two

Songs for Mezzo-Soprano' which he mentioned do not correspond to any known work - not to the three-song cycle *Kouzelné noci* (Magical Nights), because he mentioned that set separately in other letters. He also wrote that he was working on an opera *Panama*, which was never written. This indicates his eagerness and his efforts to offer the broadest possible spectrum of works to UE, from which however the publisher still didn't chose anything.

With many works we find a change in title, often involving translation into German. Interesting documentation of use of various titles is found in letters from 1926 where Martinů wrote about a piano piece *Par T.S.F.* (*Par télégraphie sans fils* = via wireless telegraph, i.e. via radio). This is a short piece on two pages that was not written until 1928, but Martinů used the title several times in earlier letters to

Martinů in the Air



The Bohuslav Martinů Festival 2000

In the Framework
of Euradio's International Exchange
of Music Programs

December 8

Martinů Hall, Academy
of Performing Arts, Prague

Martinů and German Music

Broadcast by 10 radio stations:

Spain-RNE, Romania, Luxembourg, Lithuania, the Ukraine, Sweden, the Netherlands, Switzerland -RSR, Canada-SRC, Australia-ABC

December 10

Dvořák Hall, Rudolfinum, Prague

Martinů and Concerto Grosso

Broadcast by 11 radio stations:

Spain-RNE, Luxembourg, Bulgaria, Lithuania, the Ukraine, Sweden, Denmark, Switzerland, Canada-SRC, the Netherlands, Australia-ABC

December 11

Martinů Hall, Academy
of Performing Arts, Prague

Martinů and Hungarian Music

Broadcast by 8 radio stations:

Romania, Luxembourg, the Ukraine, Hungary, Denmark, Canada-SRC, the Netherlands, Australia-ABC

December 21

Dvořák Hall, Rudolfinum, Prague

Closing Concert (in association
with the Czech Philharmonic
Orchestra)

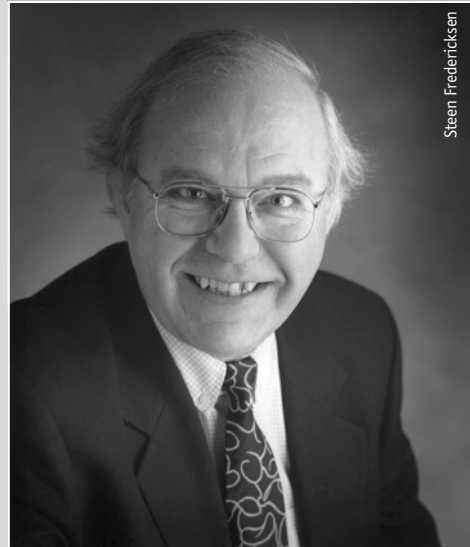
Broadcast by 11 radio stations:

Romania, Luxembourg, Lithuania, Sweden, Finland, Hungary, Denmark, the Netherlands, Switzerland-RSR, Canada-SRC, Australia-ABC

Bohuslav Martinů in Nice, May 1959



What Steen Frederiksen, Chairman of Music Group, says about the



Steen Frederiksen

Preben Albrechtsen

Text based on an interview
given on 23rd December, 2002

One of the most obvious ways to make Martinů's music better known would be to have more of his works transmitted on TV and the radio. For many years, the European Broadcasting Union (EBU) has made great efforts to broadcast from every member country to all over the world. With that in mind I met a very interesting man during the Christmas holidays, Mr. Steen Frederiksen, chairman of the European Broadcasting Union's Music Group. Every second year there is an election for the post of chairman, and Mr. Frederiksen has been re-elected since 1992. He therefore has excellent connections with the radio stations in many countries. He told me that of all the various types of programmes sent over the satellite transmission system, news and sports account for a lot. But music programmes have the biggest share!

Today there are 52 active and 28 associated member countries in EBU. The active ones comprise all the European countries in the main, as well as some countries from Northern Africa and the nearest part of Asia. Among the most interesting of the associated countries are Canada, USA and Australia. Only 13 years ago there were far fewer member countries, as none of the East European states was a member, including Martinů's homeland of course. Every year, each radio station offers a list of concert programmes to all the other member countries for broadcasting on their national radio programmes, says Steen Frederiksen. He has invented a kind of computer-based system to give a quick statistical survey of all kinds of music programmes.

The equipment, music-related material and EBU's general office are all located in Geneva. I was shown statistics of all Martinů music recorded during 2001 and 2002 by the European radio stations. Naturally, the contribution by Czech Radio is the largest. In 2001 a total of 26 compositions were offered; 16 of them were from Czech Radio. In 2002 (until mid September) the Czechs had offered 7 out of 11 Martinů works.

- All over the World

the European Broadcasting Union's Promotion of Bohuslav Martinů

Steen Frederiksen said that cooperation on music exchange within the EBU is divided into two parts: The major activity is the exchange of concerts, produced by the individual radio organisations – approx. 2000 different concerts per year. The other activity – and no less important – are the radio programmes and concerts arranged and coordinated by the EBU all year round:

- Saturday evening is an opera night with transmission of an opera from one of the major European opera houses and from the Metropolitan Opera in New York. During the autumn of 2002, Juliette was broadcast directly from Paris.
- Another feature is a special concert series on Monday evenings – the well-known “Jazz Inspired Works Written by Classical Composers”. This ran from October to December and of course included Martinů; the Piano Sextet and The Kitchen Revue were transmitted directly from the Rudolfinum in Prague in November 2002. These Monday radio programmes have around 4 million listeners!
- In the summer the EBU offers a lot of European Music Festival Concerts – there are two concerts each evening from mid-June to mid-September, amounting to 180 concerts in all. So it is also important to get Martinů on the Festival programmes.
- Another EBU project is Euroclassic Notturmo – a classical music night programme, broadcast from midnight to morning and consisting of a mixture of well-known and not so well-known music by various composers.
- EBU also provides programmes on “Special Days”, live concerts being devoted for an entire day to one composer or theme (including a yearly “European Christmas Music Day”) – for example, Schubert's 200th birthday or the 200th anniversary of Mozart's death. Many composers have been celebrated in this way. But as far as I remember there was no whole day of broadcasting for Martinů on the 8th of December 1990.

When you look at the many concerts being offered by so many radio stations, it is obvious that some composers are much more frequently played than others, says Steen Frederiksen, the names for the 20th century being first and foremost Stravinsky and Shostakovich. Among Czech composers of the period, Martinů is represented with many works; then comes Janáček.

Of course it is also very important to interest leading European musicians, both conductors and soloists, in performing Martinů. Why don't Simon Rattle and the Berlin Philharmonic do an all Martinů-symphonic series? And Anne-Sophie Mutter and Gidon Kremer might perform Martinů's Violin Concertos? Opera managements ought to include Martinů's operas as part of a new and alternative repertoire.

The forthcoming Czech membership of the European Union (EU) will probably not bring more focus to bear on Martinů, he says. But in a development where a kind of common European culture is a major danger, it is so very important – if the different musical cultures are to survive – that these be strengthened individually. So it is up to us, in whatever part of Europe we live, not only to constantly point to our own “musical heroes”, but also to increase the global interest in – among others – Bohuslav Martinů.

The author is a Member of the Board of the International Bohuslav Martinů Society.



The Bohuslav Martinů Festival 2001

In the Framework of Euroradio's International Exchange of Music Programs



December 7

Martinů Hall, Academy of Performing Arts, Prague

Concert by Prize-Winners from the 2001 Martinů Foundation Competition in the Categories of Piano Trio and String Quartet
K. L. T. Trio, Piano trio – Barbora Sejáková – Daniela Oerterová – Radim Navrátil
The Bennewitz String Quartet

Broadcast by 7 radio stations: Slovakia, Poland, Croatia, Norway, the Netherlands, Korea, Canada-SRC

December 8

Martinů Hall, Academy of Performing Arts, Prague

Concert by Prize-Winners from the 2000 Martinů Foundation Competition
Roman Patočka – violin
Štěpán Doležal – violoncello
Martinů Collegium
The Berg Chamber Orchestra
Peter Vrábek – conductor

Broadcast by 10 radio stations: Slovenia, Belgium-RTBF, Slovakia, Poland, Croatia, Norway, USA – NPR and WGBH, the Netherlands, Canada-SRC

December 9

Martinů Hall, Academy of Performing Arts, Prague

Martinů and His English Contemporaries
Emperor String Quartet

Broadcast by 10 radio stations: Slovenia, Spain – RNE, Slovakia, Poland, Croatia, Norway, the Netherlands, Canada – SRC, Sweden, USA-WGBH

December 10

Spanish Hall in the Prague Castle

Classics of Neoclassicism
Sharon Bezaly – flute
Bohuslav Matoušek – violin
The Prague Philharmonia
Jiří Bělohlávek – conductor

Broadcast by 13 radio stations: Slovenia, Belgium-RTBF, Austria, Poland, Croatia, USA-NPR and WGBH, Norway, the Netherlands, Canada-SRC, Sweden, France, Israel

December 13

Dvořák Hall, Rudolfinum, Prague

Closing Concert (in association with the Czech Philharmonic Orchestra)
The Prague Piano Duo
The Czech Philharmonic Orchestra
Thomas Sanderling – conductor

Broadcast by 14 radio stations: Hungary, Belgium-RTBF, Slovenia, Austria, Spain-RNE, Poland, Croatia, Norway, the Netherlands, Korea, Canada-SRC, Sweden, France, USA-WGBH

Martinů EVENTS

2003

We give only a selection from Martinů's works.

FESTIVALS

Concentus Moraviae

6 June – 3 July 2003
www.concentus-moraviae.cz

6 June 2003, 7³⁰ p.m.

Boskovice – Chateau
Opening Concert
Ludmila Peterková – Clarinet
The Prague Philharmonia
www.pkf.cz

M. Swierczewski – Conductor
Jazz – Suite, H. 172
The concert will be recorded by the Czech Television.

15 June 2003, 7³⁰ p.m. Ivančice

– Besední dům
Bohemian Colours
and American Quarter-tones
K. Košárek – Piano, Kocian Quartet
Piano quintet No. 2, H. 298
This concert is supported by EU.

22 June 2003, 7³⁰ p.m.

Lysice Chateau
American Things from Both
Sides of the Atlantic Ocean
J. Talich – Violin, J. Klepáč – Piano
Études rythmiques, H. 202

25 June 2003, 7³⁰ p.m.

Milotice Chateau
Bohemian-American Moods
Trio Formidable: Šárka Čurdová –
Flute, Rudolf Mrazík – Cello Alice
Rajnohová – Piano
This concert is supported by EU.

Smetanova Litomyšl Festival

20 June – 5 July 2003
www.smetanavalitomysl.cz

26 June 2003, 7³⁰ p.m.

Smetana's House
Brandenburg Concerts II.
Gabriela Demeterová – Violin
Jaroslav Halíř – Trumpet
Chamber Philharmonia Pardubice
www.chamberphilpar.cz
Ch. Olivieri-Munroe – Conductor
Tre ricercari, H. 267

Piano Festival Český Krumlov

13 – 26 July 2003
www.smetanavalitomysl.cz

26 July 2003, 7³⁰ p.m.

Karel Košárek – Piano
B. Martinů, M. P. Mussorgskij

Janáček and Luhačovice Festival

21 – 26 July 2003
www.janacek.cz

21 July, 7³⁰ p.m.

Elektra Concert Hall

Opening Concert, J. Sobkowska
– Piano, Moravian Philharmonic
Orchestra Olomouc, La Bagarre

22 July, 4³⁰ p.m.

Holy Family Church
Musica sacra, M. Hájossyová –
Singing, K. Klugarová – Organ
Two Songs to the Texts
of Negro Poetry, H. 226

23 July, 7³⁰ p.m., Spa Theatre

Igor Ardašev – Piano Recital
Live Radio broadcast, Vltava
Channel • Janáček, Martinů,
Matys, Smetana

24 July, 7³⁰ p.m., Spa Theatre

Marie Gajdošová – Violin
Dana Drápelová – Piano
Sonata No. 2 for Violin and
Piano, H. 208

25 July, 7³⁰ p.m., Spa Theatre

Joanna Sobkowska and Ameri-
can Women Ensemble
Piano Trio D Minor, H. 327,
or C Major, H. 332

Agentura Sinfonie Music Festival

30 June – 6 September 2003
sinfonie.hyperlink.cz

27 August, 8⁰⁰ p.m.

Large Dining Room
of the Chateau Hluboká
B. Matoušek Violin Recital
Sonata No. 3 for Violin and
Piano, H. 303, Intermezzo, H. 261

„Glasperlenspiel“ Music Festival

21 July – 23 August 2003

21 August, 8⁰⁰ p.m.

Pärnu Concert Hall, Pärnu,
Estonia, Music For Left Hand
Yumi Kimchi (Japan), A. Soyeon
Cho (South-Korea), H. Heinmaa
(Estonia), Gonzalo Paredes Cam-
pos (Chile) – Pianists
Pärnu City Orchestra
Jüri Alperen – Conductor
Concertino for Piano Left Hand
and Small Orchestra, H. 173
In co-operation with Arbo Val-
dma Master Classes and Pärnu
City Orchestra.

Dvořák Festival Kar- lovy Vary

5 September, 7³⁰ p.m.

Municipal Theatre Karlovy Vary
Lubomír Malý – Viola
K. Vary Symphony Orchestra
Rhapsody for Viola and Orches-
tra, H. 337

CONCERTS

Martinů Quartet on Tour in England

6 September – 18 October 2003

16 September 2003, Allendale
String Quartet No. 2, H. 150

22 September 2003

Dvořák Hall, Rudolfinum, Praha
Czech Philharmonic Orchestra
Jiří Bělohávek – Conductor
Symphony No. 3, H. 299

25 September 2003, 7³⁰ p.m.

Dvořák Hall, Rudolfinum, Praha
BBC Scottish Symphony Orchestra
www.bbc.co.uk/scotland/mu-
sicscotland/bbcso

Ilan Volkov – Conductor
Symphony No. 6, H. 343

7 October 2003, 7³⁰ p.m.

Dvořák Hall, Rudolfinum, Praha
Prague Chamber Orchestra
without a conductor
Concert Master Ondřej Kukal
Sinfonietta La Jolla, H. 328

13 October 2003

Dvořák Hall, Rudolfinum, Praha
Radio recording for the EBU
Net, Euroradio Concert
Season 2003/ 2004,
Martinů Trio
Piano Trio No. 2 in D Minor, H. 327

OPERAS

The Greek Passion, H. 372A

4, 6, 28, 30 June 7³⁰ p.m.
4 July 7³⁰ p.m.

For details
see page 17.



www.bremertheater.com

Comedy On the Bridge

H. 247
4 June 2003

Athenaeum Theater Chicago, USA
Night Kitchen



www.chicagooperatheater.org

The premiere of the new adap-
tation of the libretto in English
by Tony Kushner
Additional performances:
6, 8, 12 and 14 June 2003
Alexander Platt – Conductor
Thor Steingraber – Director
Maurice Sendak – Designer

MEMBERS' DIARY

The performance of Stravinsky's Three movements from Petrushka by Miron Šmidák, winner of the last year's Bohuslav Martinů Foundation's Piano Competition, was broadcast on BBC Radio 3 on 6th April. One positive result was that the annual Bohuslav Martinů Festival was mentioned and will hopefully generate some interest.
Greg Terian

The revival of David Pountney's production of Julietta at the Grand Theatre in Leeds did full justice to Martinů's greatest opera. Conduc-tor Martin Andre and a fine cast, especially Paul Nilon as Michel and Alan Oke in a multiplicity of roles, gave both the music and the plot great impetus and direction, from the comical confusions of Act 1 through the tense emotional confrontations of Act 2 to the increa-singly dark and sinister spiral into madness of Act 3. In surrealism dream must prevail over reality, but it was clear that this was no happy ending. The staging contributed most effectively to the drama in the first and third acts. In the second act the forest was barely suggested. Perhaps this was intended to indicate that it is only a dream within a dream, but since it is totally real to Michel while he is experiencing it, it should perhaps have been more cogently indicated.
Robin Seager

On 8 April at Liverpool Philharmonic Hall the Endellion Quartet gave a typically elegant, balanced and supremely lucid performance of Martinů's Quartet no. 7, which made a splendid beginning to a concert that also included fine performances of Schumann's op. 41/2 and Dvořák's American. The occasion made up for my slight disappointment that the Panocha Quartet did not include a Martinů quartet in their programme on their recent visit to Manchester.
Robin Seager

Call to IBMS Members

We thank Greg Terian and Robin Seager for their contribu-tions, and ask all IBMS members please to contact us if they learn of events pertaining to Martinů that have taken place or will take place where they live or in the vicinity. We'll be glad to add all such information to our 'Events'. The same applies to new CDs and acquisitions of unique recordings of works by Martinů. Thank you!



The Bohuslav Martinů
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The preceding issue:



What will our next issue offer?

A profile of Viktor Kalabis and his
relation to Bohuslav Martinů
Věra Šemberová – famous ballerina
of the National Theater
The 2003 Bohuslav Martinů Festival
and two of its performers – Bohuslav
Matoušek and Paul Kaspar
An article by Greg Terian about the
Concertino for Piano and Orchestra

Martinů News

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On 11 April 2003 a presentation of the Harmonie Magazine Awards took place in Prague. The Supraphon recording "Martinů – Compositions for Violin and Orchestra" (B. Matoušek, C. Hogwood, Czech Philharmonic Orchestra) was awarded first prize in the "Best Classical Music Recording from Czech Publisher" category.

In the 2003 Prague Spring Competition Roman Patočka won the Bohuslav Martinů Foundation Prize for the best performance of a work by Martinů, Five Madrigal Stanzas, and also second prize in the field of violin (in which no first prize was awarded). In 2000 this promising young violinist placed first in the Bohuslav Martinů Festival Competition, and in the following year he performed in the Martinů Festival, giving the world premiere of the Rhapsody Czech, H. 307 in its version for violin and orchestra with the Berg Chamber Orchestra under conductor Peter Vrábel.

The book XI. všesokolský slet v Praze 1948 (The Eleventh All-Sokol Meeting in Prague, 1948) has been found in the 'Libri Prohibiti' library. Published by Konfrontace in Zürich in 1976, the book includes a piano arrangement of Martinů's Sokolská fanfára (Sokol Fanfare).

On 16 January 2003 the opera singer Maria Tauberová, one of the stars of the 'golden era' of Prague's National Theater, died at the age of ninety-two. She was a regular soprano soloist with the National Theater from 1936 to 1973 and performed about fifty roles, among them the title roles in Martinů's Julietta and, in its world premiere, Mirandolina. We can hear her as Julietta in a recording of that opera recently rereleased by Supraphon.



The Martinů Institute's

• Corner •



The Bohuslav Martinů Foundation has bought a set of complete scenic projects for the Špalíček production (České Budějovice Theater, premiere 1 November 1996) by academic artist Alena Hoblová.

From the National Library of the Czech Republic, copies of the original notes and drawings by Martinů to the ballets „On Tourne“ and „The Amazing Flight“ were obtained.

• • •

The B. Martinů Institute obtained a colour facsimile of the composition Rhapsody for Viola and Orchestra – piano score from the Bärenreiter Publishing House – Kassel.

• • •

The Schott Musik Publishing House opened up the Martinů autographs from its archive for the digitalization of documents, being made by the Bohuslav Martinů Institute.



Martinů with Jan Zrzavý
in the garden of Rue de
Vanves, Paris 1934



Jiří Tancibudek, the famous Czech oboist living in Australia who premiered Martinů's Concerto for Oboe and Small Orchestra, has given the Bohuslav Martinů Institute a photograph taken on 8 August 1956 which he received from the Czechoslovak National Association in Sydney as a memento of the premiere. The Institute has also acquired Janice B. Stockigt's book Conversations with Jiří Tancibudek from 2002.

• • •

The Guggenheim Foundation has provided the Martinů Institute with photocopies of all materials from 1952 to 1956 pertaining to Martinů's grant applications. Details in the next issue.

Call to Readers

Beginning with this issue we are starting a new column: works dedicated to Bohuslav Martinů and works written as variations on themes by him. Help us find composers who dedicated a piece to Martinů, wrote a piece in his honor, or used some musical theme of his as the basis for a composition of their own. Our list so far:

Jaroslav Doubrava: Sonata for Violin and Piano No. 2, 1959. Dedicated to the memory of Bohuslav Martinů.
Jaroslav Rybář: Dreams and Landscapes (in memory of B. Martinů).
Peter Mieg: Concerto for Two Pianos and Orchestra.
Karel Husa:
Jan F. Fischer: Hommage à Bohuslav Martinů.
Marcel Mihalovici: 2ème Sonate pour Violin et Piano, à Bohuslav Martinů.
Jan Novák: Variations on a Theme of Bohuslav Martinů

Bohuslav Martinů Complete Edition Workshop

took place at the Bohuslav Martinů Institute in Prague from May 16th to 17th 2003. The optimal division of Martinů's oeuvre into series, the editorial rules, the creation of the subscription and other problems concerning the complete critical edition of the works of Bohuslav Martinů were discussed. The Bohuslav Martinů Institute has also presented its projects as the digitalization of Martinů's autographs or the reedition of Halbreich's catalogue.

The Martinů Institute is looking for a recording from 1950:

Bohuslav Martinů: La Revue de cuisine, Sonata for Two Violins and Piano

Concert Hall Chamber Ensemble. Henry Swoboda, conductor.

Louis Kaufman and Peter Rybar, violinists. Pina Pozzi, pianist.

If any of you has it or knows where it could be obtained please contact us.

Events and News prepared by Zoja Seyčková, Jindra Jilečková and Sandra Bergmannová

Bohuslav Martinů by Bärenreiter

Newly Revised Editions (Editio Bärenreiter Praha)

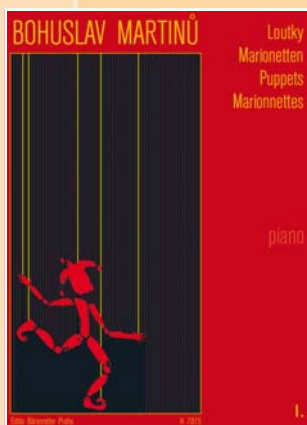
Sonata No. 3 for Cello and Piano • H 340

Editio Bärenreiter Praha presents a newly revised edition of Sonata No. 3 H. 340 for Cello and Piano by Bohuslav Martinů – one of the most prolific and versatile Czech composers of the first half of 20th century. Owing to the fact that, until recently, commonly used first printed edition of the Sonata comprises a whole series of fundamental, in many cases, arbitrary alterations of the original manuscript, it was not considered in this modern urtext edition. The editor Aleš Březina (whose alterations of the score are marked by square brackets) puts this edition consistently in accord with Martinů's manuscript, which in no way fails to give a very accurate picture of all performance nuances of this popular and widely performed composition.

cat. no. H 7893



Puppets (Loutky) I for Piano • H 137



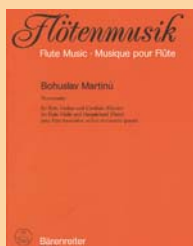
The piano cycle Puppets (Loutky) occupies an exceptional position among other compositions of Martinů's early period. Because of its artistic and aesthetic challenge, the cycle indeed goes beyond any other work more or less of didactic and study nature characteristic of this period. Due to humorous musical ideas and simple, yet extremely suitable piano structure as well as the composer's empathy for children's world, Puppets has enjoyed great interest from the performers since its first edition. Several essential alterations were carried out by Karel Šolc in the first edition of Puppets I H. 137, which have no support in the composer's autograph. Among the most fundamental changes was the adjustment of music, mainly the "completion" of the left hand in the piece Fairy-Tale (Pohádka) as well as changes in phrasing. Therefore, in this edition, the score has been put consistently in accord with the composer's autograph.

cat. no. H 7875

Editio Bärenreiter Praha Customer service

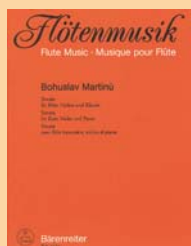
Běchovická 26
CZ 100 00 Praha 10
Tel.: +420/274 001 929
Fax: +420/274 781 017
E-mail: cservice@ebpraha.com
www.editio-baerenreiter.cz

Favourite Martinů Editions (Bärenreiter-Verlag Kassel)



Promenades for Flute, Violin and Harpsichord H. 274 cat. no. BA 3327

"This concise work in four movements is particularly beguiling because of its uncommon tone colors. It is to be recommended as an exquisite modern addition to the repertoire of every trio in this formation, a scoring found particularly often in Baroque music."
Harry Halbreich



Sonata for Flute, Violin and Piano H. 254 cat. no. BA 3326

In the Sonata for Flute, Violin and Piano Martinů follows the 18th-century tradition of using the flute as a chamber-music instrument. The result is a "cheerful, spirited work."
Harry Halbreich



Sonatina for Violin and Piano H. 262 cat. no. BA 6983, H 2172

The Sonatina for Violin and Piano offers beginners an opportunity to become acquainted with easily accessible music of our century without too many technical, harmonic, formal or rhythmic hurdles.



Variations on a Slovakian Theme for Cello and Piano H. 378 cat. no. BA 3969

The Variations on a Slovakian Theme is Martinů's last chamber-music work, written shortly before his death in 1959. In this nostalgic evocation of his native land, the composer chose a song called "Keď bych ja vedela" (If only I knew) as the theme for his variations.