

Bohuslav Martinů

NEWSLETTER

September – December 2002

The Reality of Dreams

Bohuslav Martinů's Juliette
in the Bregenz Festival Hall

Juliette Finally in Paris

Mirandolina

at the Wexford Festival Opera

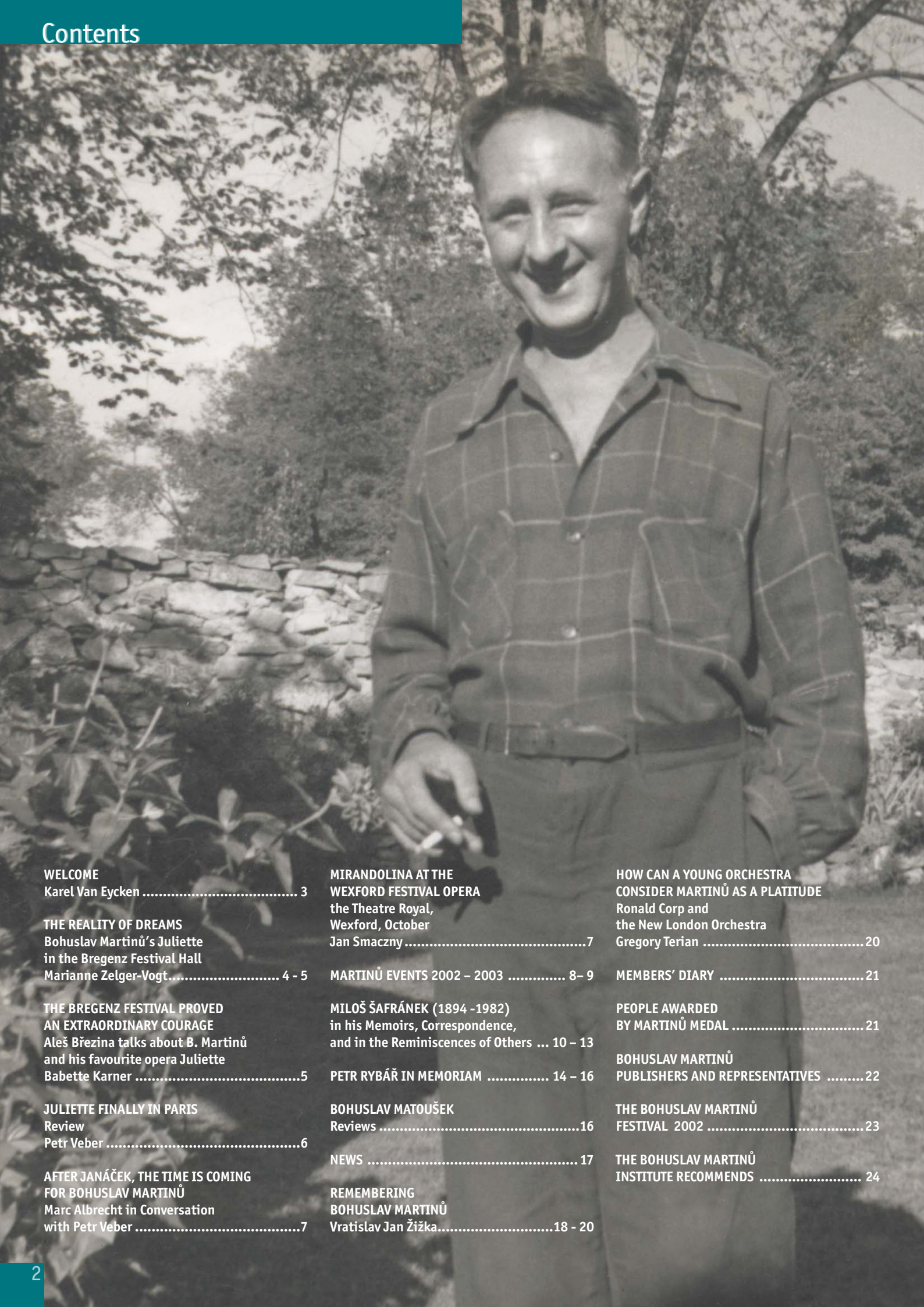
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in his Memoirs, Correspondence
and in the Reminiscences of Others

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issue



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Dear Member,

It has been a busy year for Martinů. There have been many concerts with works for both orchestra and chamber ensembles. Impossible to attend all! Actually this is good news because it shows that Martinů's music is highly esteemed in more and more countries.

The highlight of this year's performances has certainly been the opera Juliette at the Bregenz Festival. Comments about this work form the main part of this issue - of course! And there was another operatic event: Mirandolina was staged in Wexford, Ireland. See our review of this charming work, which is Martinů's only opera composed to an Italian text (based on Goldoni). We are sorry that this work is so unjustly neglected.

Long ago, while searching for books about Martinů's life and work, one of the first I found was a biography by

Miloš Šafránek in German. (Halbreich's one was out of print, but later I was able to find it in a specialized book-shop.) I read Šafránek's book within a few days and the book remained a Martinů companion for me because the friendship between Šafránek and Martinů is very apparent in the text and lends it an added dimension.

One part of this Newsletter is devoted to another friend of Martinů and performer of his music: Petr Rybář. It is important for a composer to have friends playing his music, and Petr Rybář did much to champion the music of Martinů during his active life.

We don't yet need a biography of the English conductor Ronald Corp. No, we need him to continue for a long time doing just what he is doing now, especially for the cause of Martinů. Greg Terian's short summary of what he has accomplished so far is most interesting.

A special feature of this issue is a "horoscope of Martinů". In an extended

article, Mr. Žižka tells us how an astrological study of Martinů explains why he was destined to be an exceptional genius. Speaking for myself, I have not studied either astronomy or astrology. That's why I find it most interesting to learn something about these sciences and, in this specific case, about people living around Martinů's birthplace. It's a bit mysterious!

The future of our society will be decided by the obligatory elections of members of the board, including the president and treasurer. Eleven candidates responded by the deadline, and we are proud to report that they come from nine different countries. We welcome them all and I think that we can find other members from other countries to complete the board. I hope to welcome all the members of the society, and certainly all the new members of the board, at the general meeting during the Martinů Festival in Prague.

Karel Van Eycken, President



Photo: Paul Terian

Members of the IBMS at the Mirandolina performance in Wexford



We wish you a Merry Christmas and a Happy New Year.

Editors



Martinů Underwater

The August floods in Prague affected the building on Kampa Island at No. 512 (today No. 11) where Martinů lived in 1909.



Addendum to „Wonderful Flights“ in the Last Newsletter

The above article as published in our last Newsletter omitted the author's acknowledgement of the kind help he received during its preparation from F. James Rybka; we also thank Richard Beith for providing the Lindbergh illustrations.

Greg Terian

Meeting at Náměstí Kinských 3 on December 8 at 10 o'clock.

A number of items must be discussed at this meeting, such as:

1. Additional board members from other countries.
2. The law requires that there must be a member from Belgium.
3. I am very, very happy that Mr. Gerd Lippold is our candidate for president. He was the first to speak about founding an international society more than fifteen years ago. The members of the board must decide on other functions for themselves; I think we need two vice-presidents.
4. A treasurer must be chosen.
5. I should like to see some distinguished members named as honorary members of the society. Mr. Terian did well to suggest Sir Charles Mackerras for this honor.

Additional suggestions for topics to be discussed at the meeting are welcome.

List of candidates for the board:

- | | |
|--|---|
| <ol style="list-style-type: none"> 1. Gerd Lippold (President)
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|--|---|

The new address of the IBMS Seat: Adolphe Buyllaan 150, B 1050 Brussels, Belgium

Marianne Zelger-Vogt

Photo: Bregenz Festival Archiv

The Reality of Dreams



Bohuslav Martinů's Juliette in the Bregenz Festival Hall

Three years ago the Bregenz Festival gave the world premiere of the first original English version of Martinů's *The Greek Passion*. Now it is presenting another, earlier opera by this Czech composer: *Juliette*, or the Key to Dreams, based on the play of the same title by the French surrealist Georges Neveux. By comparison, *The Greek Passion* was a problem-free undertaking! *Juliette*, premiered in Prague in 1938, is not only a rarely-performed work (never yet staged in Austria) – it is also a work that is hard to place in terms of genre, and a work without a story in the traditional sense.

The main character is the Parisian book dealer named Michel who returns to a port town he visited years earlier, because he fell in love with an unknown young woman he saw standing in a window there and singing. He wants to seek her out. In this town everything is strange. Michel has come by train, but when he wants to leave he is told that there is no train station here. A commissioner names him commander of the town but immediately forgets this. Michel fires a shot and believes he has killed the new-found Juliette, but she is not found. The forest ranger says that he fired the shot, at a snipe. The town's secret is that its inhabitants have no memory. Therefore they adopt the memories of others – from stories told or from photo albums – or they buy them in an Office of Dreams. When Michel tries to tell Juliette how their story began she doesn't want to listen to

his "babble". Much more beautiful than reality is invention – fantasy. In the end Michel, too, rejects reality. He remains in the Dream Office though he no longer sees but only hears Juliette. The story can begin anew.

So was the whole opera a dream? Not in



the sense that Michel could suddenly wake up and return to "normality", and still less in the sense of a nightmare. Because here dreams

mean something alluring and seductive, a wish of the imagination, a higher, "surreal" reality. And yet the stage is reality. How are dreams, imagination, and the unreal to become tangible on it? Katja Czelnik (stage director) and Vera Bensen (set designer) are starting from two premises in Bregenz. The first is that loss of memory results from outward destruction. The town stands for a devastation zone: stained concrete walls rising to the stage ceiling, broken at the left, at the rear open to another room. Everything is crammed full of damaged furniture (discarded memories).

The ground is sandy and dusty, and rises steeply from right to left. This symbolizes the second premise, which is that Michel's unfulfillable longing is equated to the Sisyphus principle. Again and again people shove something up the slope, but it always rolls back down so they have to begin anew. In Martinů's music, however, one hears nothing of sweat-producing efforts or bodily exertion. So the visual image isn't congruent with

the aural. And the placement of the action in an enormous over-filled space is equally unconvincing. The characters are lost in it. The main and secondary plots are indistinguishable, precisely because Czelnik devotes tremendous fantasy and attention to details. And changes are impossible



here: on Bensen's simultaneous stage all the sites of the action are present from the beginning. The staging is most appropriate where it relates directly to the music: when it lets the instrumental soloists play on the stage - accordion, cello, and piano (the last of these associated with Juliette). Then the longing seems to find its real goal, and then one experiences Juliette as a lyrical opera, in accord with its subtitle.

In general, Juliette in Bregenz is primarily a musical event. Dietfried Bernet and the Vienna Symphony develop an amazing flair for Martinů's idiom with its striking rhythm and its changes from impressionistic moods to clear neoclassical structure, from the merely declamatory to truly magical arioso sections. And with all its formal clarity, the music has a wonderful feeling of relaxation and lightness, so that the voices of the soloists have an optimal effect: the clear tenor of Johannes Chum (Michel), who waxes almost hymn-like at the end, the expressive, seductive soprano of Eva Maria Westbroek (Juliette), the sharply-focused tenor of Eberhard Francesco Lorenz (the Official), the pithy bass of Richard Salter (the Accordion Player), and the sonorous baritone of Matteo de Monti (the Man with the Boat). Together with the numerous other characters, the chorus, and the supernumeraries, they deliver an impressive ensemble performance.

Although the Bregenz Juliette

is hardly exemplary from the standpoint of staging, it is a pioneering deed. With this production the Bregenz Festival has brought to light a work of fascinating individuality with many layers of meaning that is worth rediscovering as part of the resurrection of music from the 1930s, clouded by the Second World War. And with the new translation by Dietfried Bernet and Aleš Březina they have provided a version that should become obligatory for all German-language theaters.

With kind permission reprinted from the Neue Zürche Zeitung, July 2002



Babette Karner

The Bregenz Festival Proved an Extraordinary Courage

Aleš Březina talks about Bohuslav Martinů and his favourite opera Juliette

It's been six years already since the start of the Bregenz Festival's fruitful collaboration with the Bohuslav Martinů Institute in Prague and its director, Aleš Březina. After the successful premiere of the first version of The Greek Passion in 1999 it was decided to stage the second central stage work in Martinů's output - Juliette. Mr. Březina tells us some interesting ideas.

- A. B.: Martinů wrote fourteen operas. The Greek Passion and Juliette are undoubtedly two of his most important works. The latter remained his favorite piece until his death.

Neveux, too, was enthusiastic about Martinů's music.

- Later he wrote in a letter that only when he heard Martinů's music did he truly enter the world of his Juliette.

Březina and the conductor of the Bregenz Juliette, Dietfried Bernet, have together undertaken a new German translation of the libretto.

- The plot of Juliette is so compli-

cated that if we were to perform it in Czech nobody would understand anything, and Martinů, too, would have wanted to avoid that. On his deathbed Martinů himself worked on a translation of Juliette into French. This is one of the reasons we feel it is legitimate to translate the opera into German.

The German translation of 1958 for the opera company in Wiesbaden was decisively rejected for Bregenz.

- It contains many misconceptions and is written in 'operatic German' of the nineteenth century that's full of strange 'Ahs' and 'Ohs' and therefore sounds very dusty. Moreover, in the original libretto an important role is played by word repetitions and stylistic changes - but all of them are removed in the Wiesbaden version, which deprives the work of much of its depth and flair.

A Perfect Work

- Not only the language and the music

but also the orchestration of Juliette is something very special. The orchestral sound of Juliette is unique in Martinů's work. He developed it especially for this opera, with very sharp woodwinds and very gentle strings. It's an analytic sound clear as glass that he never used elsewhere except in a quote from Juliette in his Sixth Symphony.

Moreover, Juliette is a "perfect" work as Březina explained.

- I mean 'perfect' in the sense of a work that Martinů looked after from the beginning to the end, because Martinů played a decisive role even in preparations for the premiere in Prague. That's why I find it to be a perfect work - because the score presents exactly what Martinů intended.

This is something unusual: with

Martinů's operas we usually find the exact opposite.

- Most of his operas he either never heard in his whole life or they were staged in his absence.

The "Leading Team" for Bregenz naturally has a free hand as far as the staging.

- But it's good to know what the composer wanted. Juliette is a very ambiguous work, and one should let this ambiguity stand. Otherwise one would rob the opera of its substance.

With kind permission reprinted from the Bregenzer Festspiele Zeitung, No. 38, 2001, abbreviated by editors.

ORF Television made a documentary film

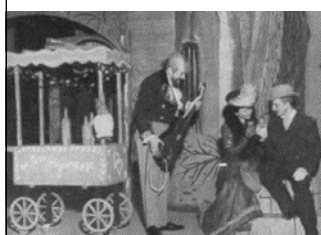
titled Julietta, Traum und Wirklichkeit about the production of Juliette at the Bregenz Festival on the occasion of the Thirteenth Bregenz Opera Workshop.

More about Juliette

Harry Halbreich is the author of an extensive text in publication prepared at the occasion of the Paris production of Juliette in November this year. The publication includes another studies concerning the theme - Juliette. Titled Juliette, ou la Clé des songes, it has been published in French in the series *L'Avant Scène Opera* and is now available. It also includes the first publication of



the original libretto in French (translated by the composer), the existence of which Halbreich discovered during his last working visit to Prague; he put together various parts of the libretto from several sources, of which the most important was a manuscript at the Martinů Memorial in Polička. Another interesting feature of the publication is photographs from the production of Juliette as a spoken play in 1930, which we reproduce here with kind permission.



Juliette

Finally in Paris

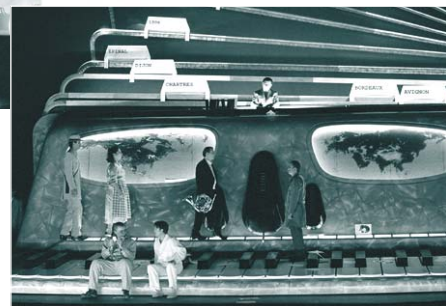
Petr Veber



horrifying. Unlike the production in Bregenz, it was not existentially burdened by absurdity, but rather playful and affable.

In this Parisian conception the girl Juliette was simple, feminine, and accommodating, thanks to the way the young French soprano Alexia Cousin shaped her with her magical acting and pleasant singing. Not an elusive, ungraspable, mysterious being, but a woman for

As we now, the opera Juliette had its premiere in Prague's National Theater in 1938. For Martinů the work itself and its musical preparation by conductor Václav Talich became an unforgettable



memory for the whole rest of his life. Not until sixty-four years later, however, did Juliette aneb Snář (Juliette, or The Key to Dreams) return to Paris, as a part of the Czech Season, where its composer would also have been glad to see it - to the city where George Neveux wrote his play of the same title, where the Czech composer had lived for years, and where he composed his opera based on this play starting in 1936.

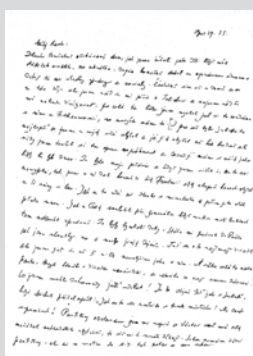
The first production of this work in France opened in early November 2002 at the Opera National de Paris in the Garnier Palace, and was a success for conductor Marc Albrecht, stage director Richard Jones, and set designer Anthony McDonald. It had great empathy, fantasy, natural linkage to tradition, restraint, and no arbitrariness. It tended to accent the poetic and lyrical possibilities of interpretation and did not slide into what's easy - to interpret the dreaming and the escape from reality immediately as madness. The surrealism in this conception was not

whom men long - later to recognize, however, that not even she is the ideal they dream of. The production was also about that which the second act showed - that in seeking this ideal one can experience not only suffering but also moments of happiness. As though incidentally, it also came out that happiness sometimes endures: for example the episodic old couple was quite tender. Michel, too - sleeping, dreaming, and nervously stumbling among strange people - found an ideal performer in the British tenor William Burden. The Paris soloists were balanced in terms of singing and acting abilities, capable of capturing one's attention even in spoken dialogue. The sets, utilizing enlarged motifs of an accordion, were unreal to the correct extent, and the orchestra's playing was gentle and sensitive. This was an almost ideal comprehensive production for the French to get to know objectively the qualities of what is for them an unknown work.

Juliette in Texts by Martinů

I already know some of what's going on with you from letters, but I'm glad you wrote to me about Talich, though I'm not glad that he won't be conducting my work. All these years I've been thinking about how he and I would go to it with the Philharmonic; well, it didn't work out for us. For me, too, Juliette was the best of what I've heard of my works, and I've heard a lot by now, but I've always longed to repeat this opera, and I still have it in my ears as though it were today. That was my desire, and when I saw that it evidently wouldn't be satisfied I put a little piece of it into the Fantasies so that I could hear at least a bit from that scene in the forest. How long ago that seems, and yet I can still picture it.

From a letter of Martinů to Karel Novák, 29 April 1955



One of my little fantasies is that I used a quotation of several measures from another work of mine - the opera Juliette - which in my opinion is perfectly apt here. It has the nature of a fantasy. I did this for myself in a sense, because I like the special color of the orchestra in it and, thinking I would never again hear this opera of mine, I wanted to hear again at least these several tones which I wrote from memory.

Martinů at the occasion of the premiere of the Sixth Symphony in the program in Boston

After Janáček, the Time is Coming for Bohuslav Martinů

Marc Albrecht, conductor of *Juliette* in Paris, in conversation with Petr Veber

Did the music of the opera *Juliette* speak to you?

Toward the end of his life Martinů was very much occupied with the idea of having this work performed in France. That is a very strong stimulus for me. Thus in a certain sense *Juliette* has now finally returned home. I think Martinů would be pleased.

How did you come to conduct this production for the Opera National de Paris?

For many years now I've been devoting attention to Czech composers in my work. In particular I've conducted a lot of Janáček, whom I like very much, and it's clear that for this reason I was bound to come to Martinů as well one day. A few years ago I got to know the score of *Juliette* and it fascinated me, because George Neveux's surrealism fits Martinů's music really well. I was looking for a suitable opportunity myself, so when the offer came from Paris I didn't hesitate to accept it. My Paris operatic debut thus came about through a fortunate coincidence.

Do you understand the opera *Juliette* more as an impressionist work, or do you feel that surrealism predominates?

It has something of both. *Juliette* is a mixture of many styles. A little comedy, a little tragedy - nothing in it is clear. There is a surrealistic atmosphere for the

whole duration. And to adhere to it in music - those are fantastic moments! Various influences are evident - Debussy, Stravinsky, etc. - but the Czech roots are also clear nevertheless. The value of this music lies precisely in the fact that Martinů remained a Czech composer. Even after so many years spent in Paris he remained anchored in his homeland.

Were you and stage director Richard Jones on the same wavelength?

Juliette is balanced musical theater. The orchestra doesn't always dominate over the stage. Occasionally the action is more important, the play, and occasionally the music. The stage director and I understood each other very well. He and the set designer brought a lot of fantasy and beautiful images into the production. Although our team was predominantly English-German, in my opinion the production has a French angle of view and aesthetic. Of course we're not capable of achieving real authenticity. We tried that in our own way, but I'd say that on the whole, despite some violent moments, *Juliette* came out lyrical. It was decidedly not Kafkaesque.

You shortened some scenes. Why?

For dramatic reasons. The stage director wanted to concentrate on the main story. But the cuts weren't

large. A short scene in the first act was removed, and something in Act III. Originally we wanted to make more cuts, but during the rehearsals we restored most of the cuts we had considered.

How did you feel in Paris?

As though we were giving a world premiere. *Juliette* was being performed there for the first time, and we were the first to come to terms with it. The French language created many problems, and there was a lot of work with the orchestral materials as well.

Do you have further plans with Martinů?

Definitely. I'm looking for a place where I could conduct *The Greek Passion* and someone to do it with, and I'd also like to conduct the *Sixth Symphony*. What chances do you think Martinů's music has in contemporary cultural life?

I'd say that after the great wave of Janáček attention is now focussing somewhat more on Martinů, and I think that's good. After the revivals of *Juliette* in Bregenz and in Paris - and considering how *The Greek Passion* and other works of his are returning - it seems to me that Martinů's operas are on the upswing.

The author thanks for the support from the Bohuslav Martinů Foundation

Mirandolina at the Wexford Festival

Theatre Royal

Wexford, October 2002

Jan Smaczny

Since everyone, both inside and outside the opera, falls in love with *Mirandolina*, why don't more opera companies see her attractions? As this new production at the Wexford Opera Festival showed, *Mirandolina* is one of the twentieth century's few successful, genuinely light operas, quite comparable with a work like Benjamin Britten's *Albert Herring*. Martinů himself had worries about the opera's lack of psychological profile and perhaps this is what puts off the more furrow-browed modern producer - *Mirandolina* is not deep. Never mind, in a production as intelligent as the one in Wexford, the opera's abundant qualities - wit, ravishing melody and brisk dramatic delivery - were well to the fore and sent audience away smiling. Director and designer, Paul Curren and Kevin Knight, did not feel an eighteenth-century milieu would have much to say to a twenty-first-century audience, so they set the opera in the 1930s where many of the social mores played out in *Commedia dell'arte* still applied. In fact, it hardly mattered whether the characters were dressed in eighteenth-century costume or not since the comedy moved with delectable lightness in their well thought through reading of the work. The director's allusions to modern television comedy added a healthy fizz to the humour and ensemble, both musical and dramatic, was on the whole exemplary.

Much of the cast was Italian. Daniela Bruera proved magnificent in the title role, twisting her hopeless suitors, splendidly sung and characterised by Simon Edwards (*Il Conte d'Albafiorita*), Enrico Marabelli (*Il Cavaliere di Ripafrotta*) and Simone Alberghini (*Il Marchese di Forlimpopoli*), around her little finger and delivering her set pieces with superbly rounded tone. Among the smaller roles, Tereza Mátlová and Elena Tra-



versi, were outstanding as the threadbare, vam-pish commedianti. The conductor, Riccardo Frizza, had a firm grip on the rapid-fire action on stage. Even on the first night he seemed

to have an intimate understanding of the intricacies of Martinů's score: sprung-rhythms were well judged and he brought an entirely appropriate Mediterranean warmth to the orchestral colour. The orchestra itself, Belarus's National Philharmonic, also seemed at home with Martinů's idiom, although many details will

doubtless settle in later performances.

The Wexford Festival's track record with Czech opera in the last few years has been impressive: Fibich's *Šárka*,

Haas's *Šarlatán* and Dvořák's *Jakobín* were all given the performances they deserve. This year's production of *Mirandolina* demonstrates Wexford's continued commitment to and understanding of Czech repertoire; let's hope that this fruitful relationship will continue into the future.

Martinů EVENTS 2002/2003

We give only a selection from Martinů's works.

CONCERTS

• OCTOBER •

Martinů Quartet on Tour in the UK

String Quartet No. 7, H. 314:
5 October, Ludlow Music Society
9 October, Bristol University
10 October, Nottingham University
13 October, The Old Market, Hove
26 October, Whitstable Music Society

String Quartet No. 3, H. 183:
8 October, Barbican Hall, London
14 October, Luton Music Society
19 October, Darlington Music Society



3, 10 and 30 October, 10³⁰ a.m.
Salle Wilfrid-Pelletier, Place des Arts
Montreal, Canada
"Metro Symphonic Matinees" Series
Montreal Symphony Orchestra

www.osm.ca

Theodore Baskin - Oboe
Jacques Lacombe - Conductor
Concerto for Oboe and Small
Orchestra, H. 353

13 October 2002
The major hall of the Colón Theater
Buenos Aires
Buenos Aires Philharmonic Orchestra

www.teatrocolon.org.ar

Trio San Telmo (Haydée Francia - Violin
Viviana Alemrares - Cello, Barbara
Civita - Piano) Andrés Spiller - Conductor
Concertino for Piano Trio
and String Orchestra, H. 232



13 October, 11⁰⁰ a.m.
Opera de Nice, Nice, France
www.nice-coteazur.org/american/culture/opera

Marina Primachenko - Piano
Philharmonique de Nice
Mathis Dulack - Conductor
Concertino (Divertimento) for Piano
Left Hand and Small Orchestra, H. 173



17 October, 7⁰⁰ p.m.
Bohuslav Martinů Philharmonia Zlín
www.fbmzlin.cz
I. Ardašev - Piano, T. Koutník - Conductor
Concerto for piano No. 4
(Incantations), H. 358



22 and 23 October 2002
Smetana Hall
Municipal House, Prague
Prague Symphony Orchestra
www.fok.cz

Zdeněk Mácal - Conductor
Double Concerto for Two String
Orchestras, Piano and Timpani, H. 271



27 and 28 October, 11⁰⁰ a.m.
Aachen, Theater, Grosses Haus
www.theater-aachen.de

Members of the Symphony Orchestra Aachen
Quartet for Clarinet, French Horn, Cello
and Side-drum, H. 139

29 October, 7³⁰ p.m.
Rudolfinum, Dvořák Hall, Prague
Camerata Janáček Ostrava
Partita (Suite No. 1) for String
Orchestra, H. 212

• NOVEMBER •

16 November 2002
Haddington, Town House, Scotland
Louise Paterson - Cello
Eduard Spáčil - Piano
Variations on a Slovak Folk Song, H. 378
Sonata for Cello and Piano No. 2, H. 286

18 November 2002
Rudolfinum, Dvořák Hall, Prague
"Jazz Inspirations in Classical Music"
(Live radio broadcast into the EBU net as
part of the Euroradio 2002 - 2003 concert
season) Jan Simon - Piano,
Prague Wind Quintet, Czech Nonet,
Stamic Quartet, Barock Jazz Quintet
Sextet for Piano and Wind Instruments
(Flute, Oboe, Clarinet
and Two Bassoons), H. 174

19 and 20 November 2002
Wiener Symphoniker
Jiří Bělohlávek - Conductor
Symphony No. 6
(Fantaisies Symphoniques), H. 343

24 November 2002
West Linton, Scotland
Louise Paterson - Cello, E. Spáčil - Piano
Variations on a Slovak Folk Song, H. 378

26 November, 7³⁰ p.m.
Rudolfinum, Dvořák Hall, Prague
Academic Chamber Soloists
Adéla Drozdová - Violin, Miron Šmidák -
Piano, František Vajnar - Conductor
Concerto da Camera for Violin
and String Orchestra with Piano
and Percussions, H. 285



28 November 2002
Karlovy Vary, Czech Republic
K. Vary Symphony Orchestra
www.kso.cz
Thunderbolt P - 47, H. 309

30 November, 8⁰⁰ p.m.
the Gasteig, Munich, Germany
Diogenes Quartett

www.rueckblicke.net

String Quartet No. 7, H. 314

• DECEMBER •

12 December, 5⁰⁰ p.m.
Smetana Hall, Municipal House, Prague
"Organ Works of the World" Cycle
Pavel Černý - Organ Vigilie, H. 382

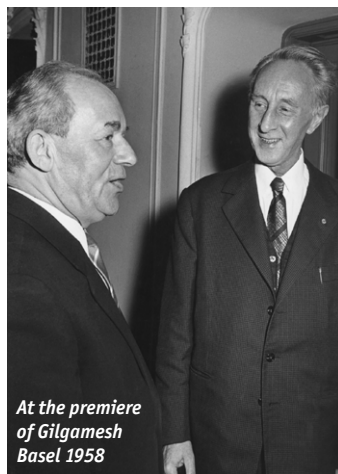
17 and 18 December 2002
Smetana Hall, Municipal House, Prague
Rita Čepurčenko - Violin, Miloš Jahoda -
Cello, Liběna Séquardtová - Oboe,
Lumír Vaněk - Bassoon, Serge Baudo -
Conductor
Sinfonia Concertante, H. 322



Czech Philharmonic Orchestra
www.czechphilharmonic.cz

26 and 27 September, 7³⁰ p.m.
Vladimir Ashkenazy - Conductor
Memorial to Lidice, H. 296

24 and 25 October, 7³⁰ p.m.
Rudolfinum, Dvořák Hall, Prague
Zdena Kloubová - Soprano, Vladimír
Doležal - Tenor, Ivan Kusnjér - Baritone
Luděk Vele - Bass, Radovan Lukavský -
Recitation
Prague Philharmonic Choir
Jaroslav Brych - Choirmaster
Vladimir Ashkenazy - Conductor
The Epic of Gilgamesh, Cantata for Soli,
Mixed Chorus and Orchestra, H. 351



At the premiere
of Gilgamesh
Basel 1958

Other concert of Czech Philharmonic
see page 23



Brno Philharmonic Orchestra
Season 2002/2003
www.filharmoniebrno.cz

22 October, 7³⁰ p.m., Besední dům
"Three Decades of the Kubín Quartet"
Kubín Quartet
String Quartet No. 7, H. 314

29 October, 7³⁰ p.m., Besední dům
"Piano Trio Evening", Prague Trio
Bergerettes, H. 275

7 and 8 November, 7³⁰ p.m.
Janáček Theater, B. Kulínský - Conductor
Frescoes of Piero della Francesca, H. 352

28 January, 7³⁰ p.m., Besední dům
"Piano Trio Evening", Trio Artemis
Piano Trio No. 2 in D Minor, H. 327

20 and 21 February, 7³⁰ p.m.
Janáček Theater, Bohuslav Matoušek -
Violin, Petr Altrichter - Conductor
Suite Concertante for Violin
and Orchestra, H. 276

27 and 28 February, 7³⁰ p.m.
Besední dům
Monika Knoblochová - Harpsichord
Christoph Campestrini - Conductor
Concerto for Harpsichord
and Small Orchestra, H. 246

2003 • JANUARY •

11 January 2003
Houston, Texas, USA
Houston Symphony
www.houstonsymphony.org
Claus Peter Flor - Conductor
Symphony No. 6
(Fantaisies Symphoniques), H. 343

21 January, 7⁰⁰ p.m.
Rudolfinum, Dvořák Hall, Prague
Talich Chamber Orchestra Prague
Academia Trio, Tomáš Netopil - Conductor
Piano Trio with String Orchestra, H. 231

21 January, 8¹⁵ p.m.
Ovale zaal, Amsterdam, Holland
Ebony Band, Gerard Bouwhuis - Piano
Jazz Suite, H. 172

24 January 2003
Royal Pump Rooms, Leamington Spa, UK
Emperor Quartet
String Quartet No. 4, H. 256



29 and 30 January, 7³⁰ p.m.
České Budějovice, Czech Republic
South - Bohemian Chamber Philharmonia
www.music-cb.cz
M. Nostitz Quartet, St. Vavřínek - Conductor
String Quartet with Orchestra, H. 207

• FEBRUARY •

2 February, 5⁰⁰ p.m.
Great Hall of the Sparkasse, Lange Strasse
Bamberg, Germany
Bamberger Symphoniker
www.bamberger-symphoniker.de
Sonata for Two Violins and Piano, H. 213

5 February, 7³⁰ p.m.
Rudolfinum, Dvořák Hall, Prague
Apollon Quartet
String Quartet No. 7, H. 314

9 February, 2¹⁵ p.m.
Kleine zaal, Amsterdam, Holland
Netherlands Piano Quartet
Piano Quartet, H. 287

11 February, 7³⁰ p.m.
Rudolfinum, Dvořák Hall, Prague
Czech Chamber Soloists Brno
Sextet for Two Violins, Two Violas
and Two Cellos, H. 224

• MARCH •

Panocha Quartet on Tour in the UK

String Quartet No. 5, H. 268:
14 March, 7³⁰ p.m.
Royal Pump Rooms, Leamington Spa
16 March, 7³⁰ p.m.
Pittville Pump Room, Cheltenham
18 March, 7³⁰ p.m.
Perth Museum and Art Gallery, Perth
19 March, 7³⁰ p.m.
Cowdray Hall, Aberdeen
20 March, 7³⁰ p.m.
Music Centre, Dundee
4 March, 7³⁰ p.m.
Rudolfinum, Dvořák Hall, Prague
Ebony Band Amsterdam
Jazz Suite, H. 172
10 March, 7³⁰ p.m.
Rudolfinum, Dvořák Hall, Prague
Bohuslav Matoušek – Violin
Petr Adamec – Piano
Sonata for Violin and Piano No. 2, H. 208
Intermezzo (Four Pieces for Violin
and Piano), H. 261
16 March 2003
Haifa, Israel, Haifa Symphony Orchestra
www.hso.netvision.net.il
Gabriel Chumura – Conductor
Double Concerto for Two String
Orchestras, Piano and Timpani, H. 271
26 March 2003
Philadelphia, Pennsylvania, USA
Pennsylvania Ballet
Symphony No. 1, H. 289
(performances between
26 and 30 March 2002)
26 March, 7³⁰ p.m.
Rudolfinum, Dvořák Hall, Prague
Jaromír Klepáč – Piano
Sonata for Piano, H.350

FESTIVALS

Trutnovský podzim

(Trutnov Autumn)

2 – 14 October 2002, 22th annual,
promoting the works of B. Martinů
2 October, 7³⁰ p.m., BM Concert Hall
Bohuslav Matoušek - Violin
Petr Adamec – Piano
Sonata for Violin and Piano No.3, H.
303
4 October, 7³⁰ p.m., BM Concert Hall
Irena Houkalová – Soprano
Jaroslav Šaroun – Piano
The New Slovak Songs, H. 126
Songs on One Page, H. 294
Two Songs to the Texts
of Negro Folk Poetry, H. 226
Four Songs to Czech Folk
Poetry, H. 282bis
6 October 7³⁰ p.m.
BM Concert Hall, Apollon Quartet
String Quartet No. 2, H. 150
8 October 7³⁰ p.m., BM Concert Hall
Barock Jazz Quintet
Jiří Hlaváč – Clarinet
Sonatina for Clarinet and Piano H. 356
11 October, 7³⁰ p.m.
BM Concert Hall
František Malý – Piano Recital
Etudes and Polkas, H. 308 (selection)
14 October, 7³⁰ p.m.
Národní dům (National House)
Chamber Philharmonia Pardubice
Jacques-Franzisz Manzone – Conductor
Daniel Veis – Cello
Sonata da Camera for Cello
and Chamber Orchestra, H. 283

Festival of Chamber Song

(Pilsen, Czech Republic)

7 – 13 October 2002

7 October, 7³⁰ p.m.
Jana Tetourová - Mezzosoprano
Nipponari, H. 68
9 October, 7³⁰ p.m.
Olga Černá – Mezzosoprano
Alice Fiedlerová – Piano
Four Songs to Czech Folk Poetry, H. 282bis
13 October, 7³⁰ p.m.
Edita Randová – Mezzosoprano
Vladimír Strnad – Piano
Songs on one page , H. 294
Songs on two pages, H. 302
Svatava Luhanová – Soprano
Věra Müllerová – Piano
Four Songs to Czech Folk Poetry, H.282 bis

Internationale
Musikfesttage
Bohuslav Martinů

17 November – 1 December 2002

www.martinu.ch/festival02.html

Internationale Martinů Gesellschaft Schweiz

• Opening Concert
17 November 2002, 7⁰⁰ p.m.
Music - Academy of Basel
Peter-Lukas Graf - Flute
Hansheinz Schneeberger - Violin
Victoria Postnikova - Piano
Madrigal Sonata, H. 291
Sonata for Violin and Piano No. 1, H. 182
Sonata for Flute, Violin and Piano, H. 254
6¹⁵ p.m. Introduction by Walter Labhart

• Cinema - Evening
20 November, 6⁰⁰ p.m.
Municipal Theater Basel
Surrealism on the Opera Scene
Bohuslav Martinů Opera „Juliette“
in the mirror of different presentations
Moderation: Ivana Rentsch and Aleš
Březina, Guest: Chaplain Max Kellerhals

• Chamber Concert
24 November, 7⁰⁰ p.m.
Municipal Theater Basel
Salutation by Josef Suk
Veronika Hagen - Viola
Robert Kolinsky - Piano
Sonata for Viola and Piano, H. 355
6¹⁵ p.m. Guest: Chaplain Max Kellerhals, a
friend of Martinů in conversation with An-
neliese Berger (Schweizer Radio DRS)

• Childrens Concert
27 November, 6⁰⁰ p.m.
Jean Tinguely Museum
Moderation: Rica-Maria Cathomen
Pupils of the Jugendmusikschule
of Zürich sing and play the works
by Orff, Hamori, Serstel, Bourdin,
Marti, Papp and Martinů

• Closing Concert
1 December, 7⁰⁰ p.m.
Jean Tinguely Museum
Ensemble Basilisk
Gennady Rozhdestvensky - Conductor
Sasha Rozhdestvensky - Violin
Jiří Bárta - Cello
Concertino for Cello and Small Orches-
tra, H. 143
Sextet for Piano
and Wind Instruments, H. 174
6.15 p.m. Introduction by André Fischer

OPERAS

Ariane, H. 370

20 September, 10⁰⁰ and 11⁰⁰ p.m., Litomyšl Castle

Alexandre bis, H. 255

Comedy on the Bridge, H. 247

28 October, 7³⁰ p. m.

Brahms-Saal, Musikverein Vienna Ensemble Kontrapunkte
Peter Keuschnig - Conductor, Christine Whittlesey – Soprano,
Gisela Theisen - Mezzosoprano, Dietmar Kerschbaum – Tenor,
Gottfried Hornik - Baritone, Robert Holzer - Bass

Mirandolina, H. 346

The 51st Wexford Festival Opera

17 October – 3 November 2002

18, 21, 24, 27, 30 October and 2 November

www.wexfordopera.com

(see review on page 7)

National Philharmonic Orchestra of Belarus
Riccardo Frizza - Conductor, Paul Curran - Director,
Kevin Knight - Designer, Daniela Bruera - Mirandolina,
Simon Edwards - Conte d'Albafiorita, Simone Alberghini -
Marchese di Forlimpopoli, Enrico Marabelli - Cavaliere di
Ripaprattra, Massimiliano Tonsini - Fabrizio, Tereza Mátlová
- Ortensia, Elena Traversi - Dejanira • Sung in Italian

Juliette or the Key to the Dreams, H. 253

6, 9, 13, 18, 22, 25, 27 November, 7³⁰ p.m.

Palais Garnier, Paris

Orchestra and Choir of the Opéra National de Paris

www.opera-de-paris.fr

Marc Albrecht – Conductor, Richard Jones – Scene, An-
tony McDonald – Costumes, Matthew Richardson – Lights,

Philippe Giraudeau – Choreography, Peter Burian – Choir-
master • Sung in French • (see pages 6-7)

The Voice of the Forest, H. 243

November 18, 21, 23, 25, 2002, free performances for stu-
dents and senior citizens on 14, 15, and 16 November
Harry De Jur Playhouse, 466 Grand Street Manhattan,
New York City, USA

www.henrystreetchamberopera.org

Henry Street Chamber Opera Orchestra
Neal Goren - Conductor, Ned Canty - Stage Director, Andrew
Lieberman - Set Design, Kaye Voyce - Costumes, Sean Cur-
ran - Choreography, Jacqueline Venable - Bride, Brandon
Jovanovich - Young Forester, Daniel Mobbs - Bandit, Tiffany
Regal - Hostess • Sung in Czech, narrated in English.

Double bill with:

The Tears of a Knife

(Les larmes du couteau), H. 169

Christine Winkler - Eleonora, Tiffany Regal - Mother,
Daniel Mobbs - Satan. (Sung in French)

First production of both of these operas in the US, world
premiere of Les Larmes du Couteau in the original French
language.

The Henry Street Chamber Opera has garnered a repu-tation
as one of New York's "must-sees", recognized for its unusual
repertoire and smart productions. The company made its
debut in April 2001. Because of its high visibility, the Martinů
production received extensive media attention in New York
as well as in national and international opera journals.

Led by Artistic Director Neal Goren, the double-bill will
showcase the talents of singers Jacqueline Venable,

Kristine Winkler, Eric Fennell, Tiffany Regal, and Daniel
Mobbs. The young cast, most of whom have already
debuted at the Metropolitan Opera or the New York
City Opera, have been chosen for their vocal and visual
suitability for their roles.

Staged by the critically acclaimed director Ned Canty,
the operas feature set design by Andrew Lieberman and
costumes by Kaye Voyce, in addition to lighting design
by Robert Wierzel and choreography by Sean Curran.
All of the artistic personnel are at the forefront of
their profession. All performances feature English
supertitles.

Because of Henry Street Chamber Opera's reputation and
visibility, we trust that these pioneering performances
will spurn others to produce Martinů's stage works in
the US.

Neal Goren

The Day of Good Deeds

(Le jour de bonté) – world premiere

28 March 2003

South-Bohemian Theater, Česká Budějovice

Milan Kaňák – Conductor, Josef Průdek – Director, Philippe
Godefroid – Stage Director, Francois Terrone - Costumes
French libretto by Georges Ribemont-Dessaignes (based
on a theme by Ilja Erenburg), Czech translation by
Vladimír Fux

Juliette or the Key to the Dreams, H. 253

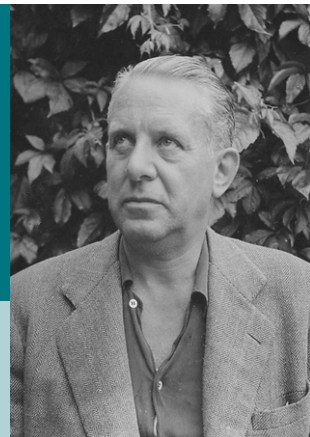
27 April 2003, Leeds, UK, Opera North

David Pountney – Director, Martin André – Conductor

Events prepared by Jindra Jilečková

Miloš Šafránek

(1894-1982)



in his **Memoirs, Correspondence,**
and in the **Reminiscences of Others**

**„I was always
in my element
in organizing
events and also
in service to
others, above
all to my country,
and my personal
interest in this
was especially
Martinů.“**

It has now been twenty years since the death of Miloš Šafránek. On this occasion the Bohuslav Martinů Foundation and the Bohuslav Martinů Institute have decided to express their gratitude for everything he did for Martinů, and to dedicate the closing concert of the 2002 Bohuslav Martinů Festival to him. During this concert he will be awarded a Bohuslav Martinů Medal in memoriam.

JUDr. Miloš Šafránek - writer, diplomat, and friend of Bohuslav Martinů - is known above all as the composer's first biographer. Their contacts began in 1929, when Šafránek was serving as a press attaché for the Czechoslovak Embassy in Paris.

From that time come the first of his many articles in which, over the course of decades, he drew the world's attention to Martinů and his music. Besides promoting Martinů's works he also helped him personally in dealing with difficult situations in his life, perhaps most conspicuously at the begin-

ning of the Second World War when he arranged for his emigration to the USA and procured an American visa for him, then worked energetically to strengthen his position in social, musical, and musicological circles in the new country. Šafránek classified Martinů's previously-disorganized output in a catalogue which has served as a basic source for all later work of this type. His extensive archive is deposited at the Bohuslav Martinů Memorial in Polička where it is being catalogued. Besides autograph manuscripts and photographs it includes correspondence which is a rich and interesting source for research on Martinů's life and work.

Irena Jirků in cooperation with the Martinů Foundation and Martinů Institute are preparing Šafránek's typescript memoirs, in which he portrays European and American culture and politics of his time, for publication in 2003.

-jh-

EXCERPTS FROM THE TYPESCRIPT OF MEMOIRS BY MILOŠ ŠAFRÁNEK

now being prepared for publication as a book

On Childhood and Coincidence

I attempted to portray Martinů's childhood already twenty years ago, in an endeavor to transform my unique experiences with him into words and sentences. He read the manuscript of my book a year and half before his death and shot off a fencer's compliment from his isolated residence in Switzerland: "Touché!" But it was mainly I who was struck - by the poetry and colorfulness of this story. Today I realize that compared to Martinů's Polička memories my own childhood was very ordinary and average.

However, there are some reasons for me to write this chapter after all: above all, the main topic of this book - the theme of encounters that crop up continually as I write, intentionally and unintentionally, and amazes me. Actually my life consists of nothing but physical and spiritual encounters with people, often unforeseen and unexpected but almost always inspiring. If I want to record them I can't omit my childhood.

So I'll say briefly that I was born in Lechovice near Znojmo, in a fertile area known for cucumbers and other vegetables and for excellent wine. It's especially the wine that I "encounter" to this day, even though to my shame and detriment I haven't been in my native region for almost eighty years. The last time I met up with it was in the fall of this year - in a Prague hospital. While I was being treated there the focus of the doctor's interest, besides my ailments, was not Martinů, not František Tichý, and not other topics with which I'm intimately familiar, but - Müller-Thurgau and Sauvignon from the Lechovice wine cellars! Unlike me, this doctor goes to Lechovice often, gladly, and always with a demijohn.

Fortunately I'm no longer spending my time in the hospital. I'm home again. I'm sipping Lechovice Tramin and inserting a new paragraph into my typescript. The ever-new waters of Heracleitus amazes me. The story from the hospital is not a mere coincidence that nowadays some might dismiss (when in reality they planned it), but rather

a "meaningful coincidence". It is "synchronicity" - to borrow an English word from one of Freud's important successors - meaning a concurrence of events grouped together in associations and coexistence. Professor C. G. Jung recommends: "Nature has a tendency to bring together things that belong to each other. This can't be proven statistically with absolute surety, but we should take note of it." And long before Professor Jung, the poet Gérard de Nerval wrote: "If everyone told his story it would do no harm. The experience of each person is a treasure for us all."

On Pantomime and Jean-Gaspar Deburau

Around that time Robert Carrigue gave me his book *Belleville*, a study of that peripheral proletarian quarter of Paris. And this gift marked the beginning, fifty years ago, of my adventure called Jean-Gaspard Deburau.

In the early nineteenth century the heart of the Belleville district was the "Boulevard du Crime", as they called it, and on it stood one theater after another including the Théâtre des Funambules where the famous mime Jean-Gaspard Deburau performed. Since that time the main streets in Belleville had been rebuilt and renamed, but on the rue de Temple there were

still performances every evening in a theater distinguished by an audience "from the time of Deburau". Common people went there - mostly workers - and during performances they responded immediately and loudly to what was happening on the stage: "Watch out, there's a murderer coming at you from the left!" - "Careful - that's her lover!" - etc. It was an amazing ambience with an inimitable atmosphere.

I took Martinů there. He liked popular theater. Together we saw heart-rending plays by Ohnet. And though we didn't realize it at the time, somewhere there in that theater with its sincere audience and spat-upon floor Belleville became for us more than just a picturesque quarter of Paris. For Martinů this was actually preparation for his folk-style stage works - for Špalíček (The Chap-Book), for Hry o Marii (The Plays of Mary), and especially for Divadlo za bránou (The Suburban Theater) where he used popular scenes of Deburau in a ballet pantomime.

And for me? I don't know when exactly, but around that time I began systematically seeking out literature on pantomime. Mainly I searched for books about Deburau and the Théâtre des Funambules. I was helped very much in these efforts by Mr. Descaves, father of the pianist Lucette Descaves who was a colleague of my future wife. Via a classified advertisement he found and purchased for me a rare, richly-illustrated print of two volumes of Jules Janin's Deburau - Histoire du théâtre à quatre sous" (Deburau - The History of Four-Sous Theater). Bound in leather and gilded on the spine, this copy of the third edition from 1833 has the manuscript of a letter from Janin dated 16 February 1858 pasted into it.

In the book Pantomimes de Gaspard et Charles Deburau (1889), which I bought in an antiquarian store on the boulevard Saint-Michel, Martinů found the story for the ballet portion of Divadlo za bránou. And at a public auction of graphic art and engravings in the Hotel Drouot on 31 May 1929 I discovered four original lithographs by August Bouquet: Deburau as the Peddler, as the Handsome Soldier, in The Golden Dream, and in The Cossacks. I wanted to buy them, but I was bested by the well-known Parisian merchant Paul Prouté; I gave up when the price rose to 1000 francs a piece and Mr. Prouté didn't want to let up. At least he allowed me to have them photographed at his residence later.

And then I succumbed to the passion of research. An enormous surprise for me was an entry in the records of births and deaths for the town of Amiens, where the Deburau family resided. [...] And in Belleville I also found Valerie Cuif, the great granddaughter of Jean-Gaspard's mistress. Now

he was following me wherever I went looking. For example Emil Henriot, with whom I was friends for decades, once reminded me, purely by accident, of an entertaining story relating to the autumn of 1834. At some sort of literary and naturally very friendly supper, Lerménier, the political editor of Revue des deux Mondes, allegedly mistook Deburau for an English politician. So he asked him to define the European balance at the time. Deburau didn't bat an eye. He lifted a plate, set it spinning on the tip of a knife, and uttered a single word: "Voilà". Before Lerménier, overwhelmed, could come up with some comment, the servant who was just then putting food on the table next to his chair tripped and spilled a carafe of water onto the distinguished editor's head. The company gathered around the table broke out in raucous laughter: a vivid definition of the European balance! Deburau bowed modestly, and the clumsy servant was revealed to be Alfred de Musset in disguise.

So much material and new facts, stories passed down verbally along with many notes from scholarly

late and in such an agitated time? I was always in my element in organizing events and also in service to others, above all to my country, and my personal interest in this was especially Martinů. I really had no literary ambitions until my emigration to the USA.

About Music and Again About Martinů

Music was a special, decisive phenomenon in my life - its catalyst. It never abandoned me. This chapter must of course be somewhat more extensive. It records Czech musical events in Paris in the 1920s and 1930s - above all the French Bartered Bride at the Opéra-Comique, various Janáček events, the unveiling of the plate commemorating Antonín Rejcha, a series of broadcasts of contemporary chamber music on French Radio - and it also discusses for example visits by Ladislav Vycpálek, Vítězslav Novák, the Prague Quartet, Skupa's Theater of Spejbl and Hurvínek, the Prague Women Teachers' Choir, and several other musical "bohèmes".

As far as Martinů is concerned, we were very close witnesses to each others' lives and work, in person and by correspondence, for a period of thirty-two years. All my contemplations and reminiscences are already recorded in several English, Czech, and German books I wrote and published in New York, London, and Prague between 1943 and 1964. Just now my book called Divadlo Bohuslava Martinů (Martinů's Theater) is being printed, and it will come out in 1976. And I hope I'll still be able to organize and publish at least a small part of our

correspondence, which would bring a definitive conclusion to my "Martinology" - without any pang of conscience about not having published everything from my drawers and my memory that's in the public interest.

However, Martinů's music continues to provoke many questions. Actually I realize this again and again as the acclaim for his music grows both at home and abroad.

One erudite query, for example, came from Chicago. A young musicologist working on a Master of Arts degree was preparing to write a thesis on Martinů's violin sonatas and wanted me to elaborate in greater detail on some passages in my books published in America.

For many years I have also corresponded with an American amateur named Robert G. Vannoy in Medford, Oregon. He contacted me in 1966 from Ashland, Oregon after reading one of my English studies on Martinů. Over the course of eight years our correspondence has swelled to a respectable bundle, and his collection of recordings of Czech



Martinů with Šafránek's wife Germaine Leroux working on *Sinfonietta giocosa*, 1940

books and documents. For years nothing of this was used publicly except in Martinů's ballet. With a smile I look through the lending slips from the library and the archive of the Paris Opera, auction catalogues, and my lists of relevant literature on Deburau himself and the history of romantic theater. In the end I gave the better part of my collection of books on pantomime to Ladislav Fialka.

Although Eduard Bass, who learned about my passion, urged me to write an article for Lidové noviny (The People's News) about that native of Kolín, and mainly to refute the patriotic legend of J.K. Tyl (and also Neruda and Rieger) that Deburau's real name was Dvořák, I didn't publish anything. Perhaps the matter didn't yet seem complete and clear enough to me.

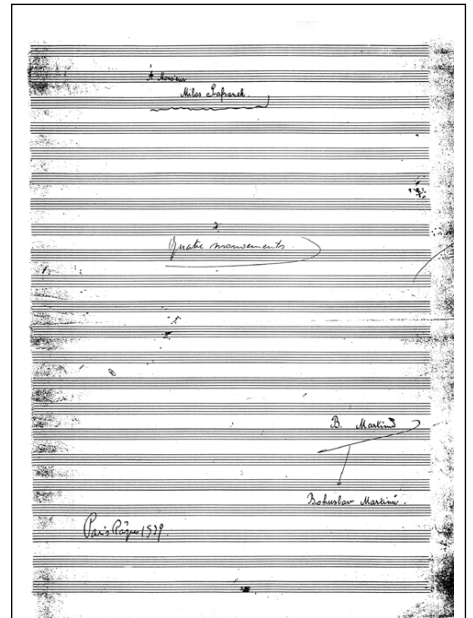
Not until July 1936 (when General Franco had just attacked the young Spanish republic), during a summer vacation in the Romanesque mountain village of Besse en Chandesse in southeastern France, did I begin to write about Deburau systematically and from the ground up. Why so



Martinůs just after the arrival at New York, March 1941

music now numbers 250 long-playing discs, including all the available recordings - both Czech and foreign - of works ranging from Černohorský, Míča, Mysliveček, Stamic, and other Czech composers of the eighteenth century to Kabeláč, Kapr, Hanuš, Eben, Klusák, Pololáník, and Kopelent. Mr. Vannoy is proud to have recordings of all of Smetana's operas including an older disc of *Dvě vdovy* (The Two Widows) which I long sought for him and finally found in České Budějovice. For a

long time I didn't know how this lover of Czech music occupied himself otherwise, and I didn't ask him. Only after three years of our correspondence did he tell me that he is the director of a hotel and head of the Oregon Shakespeare Society. Besides music, he also cultivates visual arts as an amateur. Of course the first drawing he sent me was one of the tower of the church in Polička, but even more moving are his miniature oil paintings (9 x 9 cm) from May 1972. Both have a bouquet in



Autograph of Quatre mouvements with dedication to Miloš Šafránek

the center and different landscape backgrounds: on the first, titled "Můj domov" (My Home), one can recognize the silhouette of Říp, and on the second, "Dalibor", there is a high castle.

So again I am expecting Bob's Christmas and New Year's greetings - glaringly colorful in the American manner, but personal and sincere.

Irena Jirků about the book

The typescript of Miloš Šafránek's memoirs - his last book, incomplete and unpublished - comprises 348 pages. To read through them means going back in time almost seventy years and a thousand kilometers to the west - to Paris in the 1930s, when the author worked as a cultural attaché at the Czechoslovak Embassy.

Undoubtedly this vantage point in itself would be worth preserving for posterity, and all the more so when the writer is gifted not only with extraordinary education and knowledge of culture and politics, but also with the ability to communicate - and with a personal charm, or magic if you will, that made it no problem for him to establish contacts with interesting people anywhere he went including foreign countries. This book, which I have on my desk now, is not only a report on the (certainly very unusual) life of Miloš Šafránek, but above all a testimony to a remarkable time and to the people, politicians, philosophers, and artists who created it in Bohemia, France, Italy, Germany - simply in Europe. This sounds like a standard phrase - a cliché - about testimony and the time period, but in the case of these memoirs that's simply the way it is.

If I've been able to comprehend the author a little via this typescript, I dare say that the fate of Miloš Šafránek was not to play main roles. Perhaps he never even wanted that. He probably felt in his element when he could "be there" - when he could meet interesting and important people, converse and work with them, arrange encounters of people who normally would not meet - and listen to, write about, and promote something or somebody. It was no accident that after returning from France he wanted to start his own magazine in Prague! He was an observer, but - let's say - an observer with a creative spirit. In his case "being there" involved influencing events and providing effective help, very effective help. To whom or what? As is well known, above all Miloš Šafránek helped Czech music.

It's revealing that Šafránek, though he tries to avoid the subject of music and especially Bohuslav Martinů in his memoirs, never manages to do so completely. Martinů is present in every chapter, if not directly then at least in references or between the lines. It was probably Martinů who made the strongest impression on Šafránek from the outset - as an artist and as a man. And it was Šafránek who, when Europe was in the throes of war, most helped the composer. At a certain point in time their lives came together and, if I might speak a little for Šafránek, they remained linked from that time on. And thus even in the section where he recalls his childhood there is mention of Bohuslav Martinů.

Jan Klusák about Šafránek

In this limited space I can only provide a brief remembrance of a man about whom a large book should be written. He deserves this, and we do, too - to have a written account of his inimitability.

It won't deny Miloš Šafránek's originality if I say that he reminded one of the characters of aristocratic diplomats by Dumas or Proust. It was as though he carried with him a bit of France - of that earlier France, from before the war. In his presence you had to sense that he was one of the last of his kind.

To be a friend of Šafránek was a pleasure and a gift. One had to like this man just as he was, with his magnanimity and also his human foibles. He had a special way of tactful negotiation; he knew many places and persons but actually never boasted of this, even though he spoke of these things as a matter of course. When he mentioned something very special that gave evidence of his education, he always prefaced it by saying "as you know of course". Of course I did not know it, and being an immature youth I considered this ridicule. But he meant it in the exact opposite way - he was indicating tactfully that he didn't consider his own knowledge to be anything extraordinary and that he didn't want to instruct anybody.

Amateurs in art (whom Šafránek called "outsiders") are important and irreplaceable: they are often more sensitive than professional critics. They are not constrained by a corset of professional prejudices; they can do the impossible, because they don't know that it's impossible. They know other things and look from a different angle of view than the arts scholars.

In 1940 Šafránek arranged for Bohuslav Martinů's emigration from France to the United States, and thereby literally saved his life. If nothing else, this alone assures him an undying place of honor in music history.

It must be said that this grand seigneur necessarily had to arouse envy on the part of small-minded Czechs. As often happens, this occasionally broke out in hateful intrigues. Šafránek only laughed at this, but he also knew how to respond.

I often think about how a person never fully appreciates the happy present, and how he later reminisces with sadness and tries to evoke back that which will never return. Even those for whom Šafránek was salt in their eyes should know that people like him will always be the salt of cultural life.

From Martinů's Letters to Šafránek

Now that you won't be in Paris I'll be threatened with "refoulement" of needless thoughts, and in short I'll miss you very much. Cordially yours, B. Martinů"

Nice, 30 November 1937

...

Dear friend, I'm finally getting around to thanking you most cordially for your help, which was crucial. Things dragged a little here and I didn't get the money until now. I'm also writing letters of thanks to addresses that Mr. Lourié gave me. I thank you also for what you are doing for me there and for your letter, which again gave me courage. To tell the truth, what's delaying me is not so much outward circum-stances or events around me but rather a most personal matter about which I can't write. On the whole I'm not losing faith in myself in any way, and my most recent performances (the Ricercari, the cello sonata, and mainly the Concerto grosso) have strengthened my position here so much that I myself have almost begun to think I'm one of the best composers, not so much because of those pieces, but because when I myself look at a score and observe how it's made I begin to have respect for myself - because this is an aspect of my work I've achieved consciously with great work and patience, and which is now really so "cast in concrete" that I can really begin composing in the full awareness that I know how to do so, and so I can never lose my way whatever might happen.

Paris, 3 June 1940

...

I don't even know how to tell you how happy I was to receive your letter - a real missive from the "new world". I'll thank you for it later even more emphatically than I can do here. Immediately I set about dealing with the formalities. I was received extraordinarily well at the American consulate and in three days everything was ready, and thanks to you we had our visas to America.

Aix en Provence, 13 September 1940

...

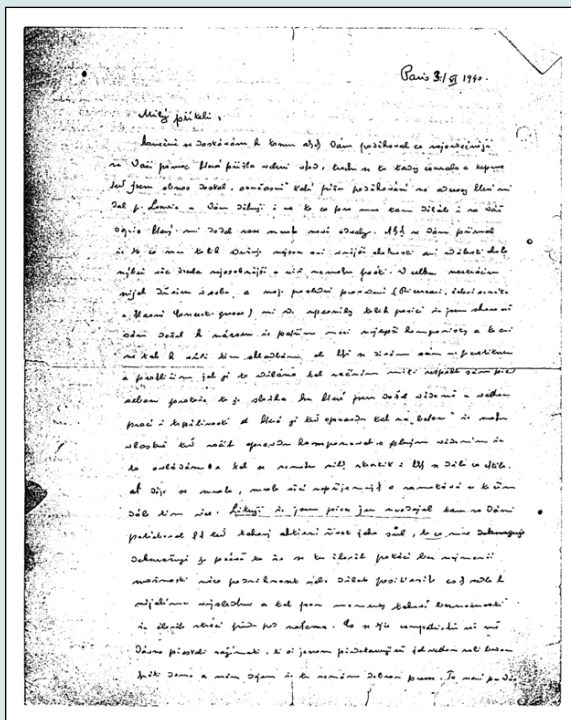
I still can't get over that matter with Talich, and the speed with which he was arrested.

USA, 19 June 1945

...

I can't rid myself of the impression that with Talich it was as you say. So he hasn't been brought to trial yet? They won't leave him in prison until he dies, will they? And there's no lack of courts in Czechoslovakia - the materials were certainly prepared long ago. And a sort of theoretical, "un-people-like" notion has crept into my head, that in Czechoslovakia everything is now decided by the people and only by the people - but I can't find the moment when the people decided to appoint Nejedlý.

USA, 14 August 1945



Autograph of Sinfonietta giocosa with dedication to Germaine Leroux

Original and not shortened version of this chapter in English and Czech you can find in the Bohuslav Martinů Festival 2002 program-brochure. It includes texts by Anna Fárová (Miloš Šafránek's daughter), O. F. Korte, Viktor Kalabis, Jindřich Feld and short story by Iija Hurník published in his book Final Report

I myself am now revising values, i.e. I'm searching through what they've crammed into our heads over the last fifty years and what I've crammed into my head myself - searching for some kind of order, because many of those ideas have collapsed, although of course those who proclaimed them, if they're still living, stoke the fires to maintain that little flame as long as they're here. Recently we've seen how history is made through propaganda, and so the question comes to mind whether the other history wasn't also more-or-less propaganda, and so in the end I'll return to those first prin-ciples.

Poznan certainly isn't a revolution, but the fact that in 1956 in the middle of Europe, in the greatest civilization to date (or so we think), people have to have an uprising if they want to get bread - that fact is disturbing, isn't it?

7 July 1956

...

The fact is that we live in an environment of empty words, that we are becoming so accustomed to them that this bothers us only occasionally, and that we neither see nor sense this emptiness, that we move about and live, but beneath us there's nothing - no ground on which to build, and that we've found a way to build on words, which possibly and definitely once had sound and resonance and frequency and energy, but which no longer have it today. They lost it long ago and yet we still rely on them - on emptiness and vacuum - and seek support in them. So of course nothing will come out of this other than more words. And now we've found a way to "oversimplify" them, but inwardly we still stand by the old system. Voilà! In response to an article in The New York Times.

USA, 19 June 1945

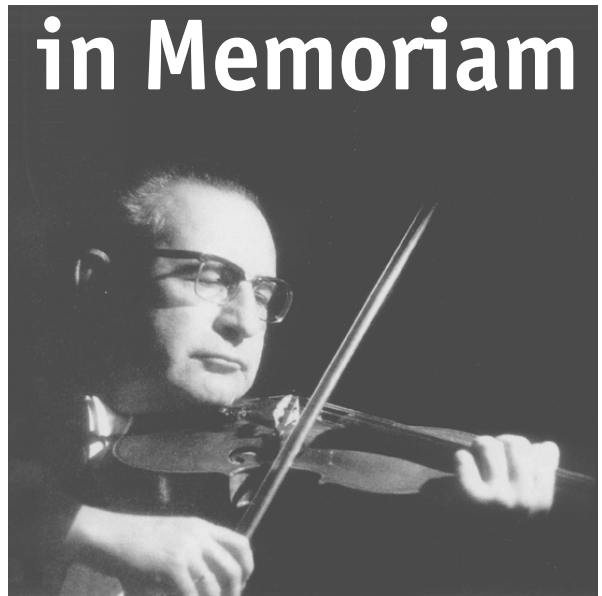
About the Czech version of Šafránek's book on Martinů

Having been surprised by thy assertion that thou intended to publish a different book in the language known to us, in Czech, I had to think to remember in what language the previous book was created, and having felt happiness from your happiness at the accomplishment that was accomplished, I was satisfied with my own fate, and having been charmed by harmonic as well as non-harmonic contemplations, I searched my conscience anew as to whether everything thou sayeth be the truth, and I felt proud of myself. Examining further, as to whether I wouldn't spoil everything with my philosophizing, I decided to defer resolution of this question to a later time, and the sun rose large in the sky. People bowed and, singing loudly, kept on singing until they quietly went home. Amen.

4 April 1958

Petr Rybář - violin virtuoso, a wonderful person, friend of Martinů, and faithful interpreter of his music - died on 4 October 2002. He was born on 29 August 1913 to Czech parents in Vienna. After studying at a German gymnasium (academic secondary school) in Prague he attended the Master School of the Prague Conservatory from 1931 to 1934 and studied with all four members of the Czech Quartet - violin with Hofmann, composition with Suk, chamber sonata playing with Herold, and string quartet playing with Zelenka. Already during this period he gave solo recitals which included for example the Czech premiere of Stravinsky's Violin Concerto (in a New Year's concert in 1932) and the world premiere of Martinů's Études rythmiques. After graduating from the conservatory he left for Paris in 1934 to study with Carl Flesch. There he met Martinů in person, for the first time in 1935. After a concert tour and a sojourn in Portugal he became concertmaster in Winterthur, where he spent twenty-eight years. He began devoting himself to teaching as well, in master classes and at the conservatory. In addition

PETR RYBÁŘ

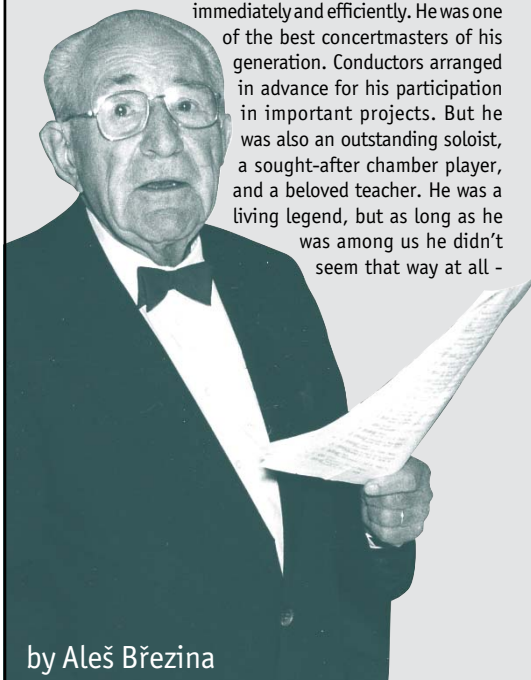


he often served as concertmaster in the orchestra of the Luzerner Musikfest-wochen, and he continued giving solo and chamber performances. Performers and conductors with whom he worked included Clara Haskil, Joseph Keilbert, Rudolf Kempe, Géza Anda, Edwin Fischer, Henryk Szeryng, Rafael Kubelík, Carl Schuricht, Wilhelm Furtwangler, Aurele Nicolet, Peter Lukas Graf, Frank Pelleg, Fritz Busch, Hans Rosbaud, Charles Munch, Wilhelm Backhaus, and many others. In 1966 he bade farewell to Winterthur and decided to devote himself exclusively to chamber playing, primarily with his wife Marcelle Daepfen; the two performed as the Duo Rybar. But already in 1970 conductor Wolfgang Sawallisch persuaded him to work with him in the Orchestre de la Suisse Romande in Geneva as concertmaster. He remained there until 1980. Several television portraits have been made about his life. He recorded a large quantity of chamber and concerto literature featuring violin, and some of his recordings are coming out in rereleases.

- jh -

I first heard about Petr Rybář sometime in 1994. I was so fascinated that I called him, and he invited me to visit him at his home in Caslano. Immediately we became close. Petr was delighted to be able to converse in Czech, and we were also joined by many common interests, especially a love for music and a close relationship to the music of Bohuslav Martinů, whom Petr knew personally and whose music he loved very much. Very soon Petr drew my whole family into our friendship including my mother, wife, and children - upon returning from the maternity ward we always found a large bouquet with a congratulatory greeting on the threshold.

Petr was a fascinating person full of amazing contrasts. He was extremely kind, but also capable of very sharp judgments. He brought kindred souls into his universe immediately, but he gave the others no chance to penetrate further than his smiling facade. In part this was certainly a result of his long years of work as a concertmaster, accustomed to dealing with all the complicated human and artistic situations in an orchestra immediately and efficiently. He was one of the best concertmasters of his generation. Conductors arranged in advance for his participation in important projects. But he was also an outstanding soloist, a sought-after chamber player, and a beloved teacher. He was a living legend, but as long as he was among us he didn't seem that way at all -



by Aleš Březina

probably because he was always more interested in others than in talking about himself and his successes. Another of his extraordinary qualities was absolute exactness in everything he did - in planning events, in performing music, in teaching, in preparing for a television interview, and in using any of the seven languages that he spoke with perfect fluency. But this exactness never resulted either in pedantry or in any kind of haste - Petr was always completely relaxed and had an ocean of time for anyone he liked.

Petr was a born world citizen. He felt at home everywhere and easily won friends and admirers. For the Swiss he was Swiss, for Italians an Italian, for Czechs a Czech. But I think that of all languages he most loved Czech, to which he had a sort of discoverer's relationship. Although he wasn't born in the Czech lands and spent only a very short period of his life there, he put a lot of stock in his Czech ancestry in an un sentimental way. The August issue of the famous magazine Strad had an extensive portrait of Petr, and in the subtitle the author called him not only a "guru of his instrument" but also a Czech violinist.

Joachim Krist made Petr very happy in 1998: for Petr's eighty-fifth birthday his Telos Records released a compact disc of Petr's historical recordings of works by Bohuslav Martinů. The Martinů Foundation in Prague held a christening of this CD in the Zdenka Podhajská Salon, and the originally-planned modest event developed into an amazing celebration of Petr Rybář. It was his last visit to Prague - and a triumphant one, attended by many important figures in Czech musical life.

Through most of his life Petr was a passionate traveler, but in his last four years he preferred not to travel, so as not to endanger his health. At our last parting he held a glass of champagne in his hand and, with a broad grin, explained why he now avoided travelling: "I don't want to die yet - I'd like to keep enjoying this beautiful life."



A Small Memory

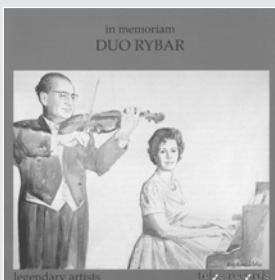
Ivan Štraus

Sometimes a man moves about alongside important persons without finding this out in time. Their inconspicuous and modest humility does not betray in any outward way the richness of their lives. This was the case with Petr Rybář. When he came here in the 1990s he was already eighty years old, but strong, mentally fresh, and the immediate center of any gathering. Enthusiastic about the gifts of life, he spoke of his encounters with pillars of the history of musical culture with neither pride nor false modesty. His art took him into situations that set history into motion - and he served as an effective aid thereto.

The son of Czech musicians, though a Viennese by birth, he learned Czech so well that to the very end he was able to treat this language almost like a loved one, and create fascinating new linguistic forms. He always addressed all of us with superlative diminutives: he didn't say Aleš or Alešek but Alešiček, not Ivan or Ivánek, but Ivančíček. And in this way, fully in the spirit of the language, he created many other words, amazing in their poetry and naturalness. And for us he was not Maestro Rybář but always Petříček. The flood of his positive energy was inexhaustible. He was always radiant, and even when other people at a gathering were fading he tossed out stories from life without repeating himself or boring us as some old people can do. He was one of the examples of how every cultured person should live: to the fullest and actively, receiving and giving out from the artistic currents inside and around us.

It's a shame we couldn't be exposed to his inspiring presence more often and for a longer time - after all, it was quite a trip here from Switzerland. But he should certainly not be forgotten. Though a citizen of the world, he always felt himself to be a Czech, and he did much on a first-class level for Czech music.

ENJOYING THIS BEAUTIFUL LIFE



Petr Rybář • Edition Vol. I
IN MEMORIAM DUO RYBAR

CD 1: Nardini, Mozart, Debussy, Schibler, Schumann, Beethoven, Röntgen, Kreisler, Manuel de Falla
CD 2: Smetana, Janáček, Dvořák, Suk
Martinů - Sonata for Piano and Violin No. 3, H. 303
Seven Arabesques, H. 201 A - selection
TELOS tel 002, 1996

Will be released in the end of year 2002

Petr Rybář Edition Vol. II • Martinů
Duo Concertant for two Violins and Orchestra, H. 264
String Quartet No. 6, H. 312, Concerto da Camera
for Violin, Piano and Orchestra, H. 285
TELOS tel 023

Petr Rybář - Public Performances and Recordings of Works by Bohuslav Martinů

- a public performance
b recording
c premiere

Études rythmiques
Prague 1933, a + c

Sonata No. 1 for
Violin and Piano
Prague 1934, a

Seven Arabesques
(selection)
Paris 1936, a + c
Radio, Martinů present
Winterthur, a + c
1996 on CD

Duo Concertant for Two
Violins and Orchestra
Winterthur, a + c

Concerto
for Two Violins
and Orchestra
Zürich, a + c

Sonata No. 3 for
Violin and Piano
Geneva, b
Zürich, a + c
Winterthur, a + c
La Chau de Fonds
a + b, 1996 on CD

Sonata for Two
Violins and Piano
New York, Concert
Hall Society, b

Concerto da
Camera for Violin
and String Orchestra
with Piano and
Percussion
Bruges, a + c
Aarau, a + c
Lenzburg, a + c
Geneva, b
Lausanne, b
Winterthur, a

String Quartets
Nos. 2, 5, 6
Winterthur,
partial premiere, a

String Sextet
Winterthur, a + c

Sonatina
for Two Violins
and Piano
Winterthur, a + c

Quartet for Oboe,
Violin, Cello,
and Piano

Les Rondes
Winterthur, a + c

La Revue de Cuisine
New York
Concert Hall Society, b

Petr Rybář in conversation with Aleš Březina

Caslano, Switzerland, 1998 - for the documentary film *Out of Exile*

What was the first piece by Bohuslav Martinů that you played?

I know that exactly because it's an amazing memory. It was the amazing, beautiful Études rythmiques in 1933. It was the world premiere, in the Smetana Hall in Prague on 3 February 1933, and it was my second public recital with Frank Polák-Pelleg - that wonderful pianist who unfortunately is no longer among us. So we played those seven Études rythmiques, which are still well-known today all over the world. Later Martinů composed his Sept arabesques, but he put so much stock in the Études rythmiques that he later attached that phrase to the Arabesques as well, as a subtitle. So we have two times seven of them. The Arabesques are also well-loved.

Where did you find the Études rythmiques?

I think it was on Jindřišská Street. On the corner on the left side was a huge store called Wezler or something like that. That's where I found the Études rythmiques. They had just recently been published by Schott in Mainz. As I turned the pages my heart began beating faster than the metronome markings - and the highest speed is 200! So I bought them and said to myself that I had found something. Right away I played through them with Frank Polák and we agreed that we would perform them in public.

Did you know something by Martinů before that?

No. The next piece, which I played soon after that before I left for Paris, was the First Violin Sonata. It's an amazing sonata with cadenzas for both the piano and the violin. I played it on radio with František Maxián. In that sonata, just as in the Études rythmiques, you can see Martinů's interest in, love for, and inclination toward jazz.

You met Martinů in person in Paris. How did you track him down there?

Before I met him I already loved his music very much. His manner of modern conception was very appealing to me. And when I found out that Martinů was in Paris I determined where he lived. It wasn't so simple. Whoever knows Paris knows that in the southern part, on the periphery, there's a quarter called Malakoff. That quarter is known as the headquarters of all thieves and criminals. In the middle of that quarter he found a large room, but with a terribly low ceiling. Martinů was taller than I am, and when he stood up there remained only 20-30 centimeters to the ceiling. He had that room stuffed to the ceiling with books, but there was a wonderful atmosphere there.



When I visited him there he welcomed me generously, but so simply, so modestly, and so gently. We chatted and had a good time and he told me I must come again. When I met Martinů in Malakoff and his Arabesques were published by the French publisher Deiss, I played them on radio. It was the world premiere performance. Martinů came to the radio station and turned pages for the pianist. Martinů was very pleased and wrote me a dedication: "The first performance, Paris, 1935." František Reynek my friend and painter with whom I shared one studio in Paris was also at the station, somewhere in the back. When he heard these pieces he decided to learn to play the piano part, so we played them together at

home. These are little reminiscences of all the little times when Martinů colored my life as though with musical cures.

What did you drink at Martinů's apartment in that criminal district?

What did we drink there? Red wine. Because I didn't have much money in Paris at that time, I had to be very frugal. For five months that painter and I had nothing but onions and red wine.

Did you talk about the Arabesques and Études rythmiques?

Of course! I remember that he himself told me about his idea, when he composed that work, that it should also be used for teaching. Martinů writes changes of meter in every measure in the last arabesque, when you play this, it's the most natural thing you can imagine. These are pieces for conservatory students.

We were talking about meeting Martinů in Paris and about jazz. One of his most beautiful jazz pieces, which he loved himself, is a piece you've played a lot and even recorded: *La Revue de cuisine*.

I recorded it for an American organization, the Concertos Society. In this piece jazz appeared in its most definitive way as compared with others. It has a Tango, a Charleston, and various other movements. All six of us who recorded it played them with great pleasure. When Martinů was in the hospital in Liestal just before he died I came from Winterthur to visit him every day. He wanted me to be with him because he knew he would die. And because he knew that, and he liked to smoke, he continued smoking even when sick in bed. Two or three times he told me that when he was in America he had that disc we had recorded. He loved *La Revue de cuisine* and played it every morning at breakfast.



Winterthur accounts for a major portion of your life. With the Winterthur Quartet, in which you were the first violinist, you played most often the Second, Fifth, Sixth, and Seventh Quartets. Every year in Winterthur you played some piece by Martinů (Concerto da Camera for Violin, Piano, and Orchestra, the Double Concerto, Sinfonia Concertante for Violin, Cello, Oboe, Bassoon and Orchestra, and others). This was actually atypical - that there was a city somewhere where Martinů was always on the schedule.

That was a rather special situation. The people in Winterthur sleep and eat, go to work, and go to concerts. At that time there wasn't anything else there. Concerts ended at 10, people went to drink until 11, and at 11:30 you could walk around Winterthur and there was nobody on the street. That's why the overall schedule of concerts in Winterthur is a thick booklet - seventy concerts a year in a single season of six months, now eight. And with such a large number of concerts, now you see why every year there were so many works by Martinů. During my visits in Liestal he often asked me about Winterthur because he knew I had been serving as concertmaster there for twenty-eight years, and he knew that the population of Winterthur was really unusual. When they loved a composer it was a tremendous love, and the Winterthurians loved Martinů's music. When he came there he of course liked being in a city like that very much.

When you had known Martinů for a quarter century you visited him frequently in the hospital in Liestal where he then died, and you played at his funeral.

Yes, when it came to playing for the funeral it had to be decided what work to play. I thought about it a long time and said to myself that it must have some relation to his personality in some respect. He was a sensitive, gentle, quiet, and modest man. He loved clarity and simplicity. So it occurred to me that there was that wonderful, tiny sonatina, a little piece for children. It was the Sonatina for Violin and Piano that can be played in first position. But the slow second movement is something so delicate and moving. I said to myself that as I knew him, as he loved *La Revue de cuisine*, he would probably have loved this, too - a little movement from the sonatina. Why not? When I'm in heaven I'll be able to call him on the phone and ask him whether he really liked it.

Transcribed
by Kateřina Kohoutová
from a videocassette, abbreviated
and modified by the editors



Bohuslav Martinů

Suite Concertante - 2nd version • Violin Concerto No. 1
Bohuslav Matoušek, violin. Christopher Hogwood, conductor. The Czech Philharmonic.

Text: English, German, French, Czech. Recorded: 5/2001, Rudolfinum, Prague.
Released: 2002. TT: 47:45, DDD. 1 CD Supraphon SU 3653-2 031.

A selection from the reviews reprinted with kind permission from the Czech magazine Harmonie, September 2002

Supraphon has placed another Martinů CD with violinist Bohuslav Matoušek on this year's market, this time of a different sort - featuring music for violin and orchestra. After the 4-CD set of Martinů's complete works for violin and piano recorded by Matoušek with pianist Petr Adamec and released by Supraphon in May 1999, which had enormous success both in Czechia and abroad, might a listener finally get the complete works for violin with orchestra? Besides the Concerto for Violin and Orchestra No. 1, H. 323 bis, this recording offers a pearl - the world premiere of a work titled *Suite Concertante* for Violin and Orchestra, H. 276. Juxtaposed against the well-known, majestic concerto from 1932-33, it might seem that the *Suite concertante* for orchestra with "merely" a solo part for violin would pale by comparison. However, the recording proves that the *Suite* stands up without any problem alongside such a "monument". Though in essence more intimate, it is melodically more pleasing and stylistically more mature. Here we're assessing a recording of the second version of the *Suite*, written in 1945, six years after the still-unrecorded first version, H. 276 A, which was performed by Matoušek in its world premiere in the 2000 Prague Spring Festival.

This album of two works with similar scoring and dimensions surprisingly does not sound monotonous. The greatest credit for the balance goes to the violinist, who is capable of capturing both the cantabile of the suite and the brilliance of the concerto. His advantages for the music of Martinů, which he so loves and thus excellently grasps, are a beautiful, luminous tone and virtuoso technique. [...] This time conductor Christopher Hogwood was called in, having already made several Martinů recordings. [...] To these excellent artists is added the Czech Philharmonic Orchestra and the technical quality of the recording, which is above average by Czech standards.

Sandra Bergmannová

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Although the popular description of Bohemia as "the conservatory of Europe" and the saying "every Czech a musician" ceased to be valid centuries ago, I wouldn't say that the Czech Republic has a low number of violinists per capita. But I think only a few of them can play without embarrassment on the most prestigious stages abroad. One of them is indisputably Bohuslav Matoušek. [...]

In his short but factually-reliable introductory text, Aleš Březina refers to "three general postulates mentioned by Martinů in his writings about his music for violin and orchestra" - the "Slavic character" of the melodies, the highlighting of violin technique, and efforts to achieve a "beautiful tone". Matoušek in his interpretation brings all this to superb fruition in practice. I have never yet heard a violinist who can manage to combine that immanent "Slavicness" (or "Czechness" if you will) with the delicate rhythmic pulsation typical of Martinů - occasionally having an almost jazz-like subtext - in a way that shows such humility and strong internal feeling. Both pieces are technically very difficult and occasionally complicated in structure, and it's not easy to decipher the composer's intention in such a way that the listener does not perceive virtuoso technique as the top priority. [...] The third postulate - "beautiful tone" - is somewhat vague and requires some sort of particularization. Matoušek is the type of violinist who has such an affinity for Martinů and has so much correcting intellect that he never lowers himself to intoxication by his instrument's beautiful tone for its own sake or to egoistic demonstration of his abilities as a player. His leading of the melodic line has its precise proportions and is thought through in detail. [...]

In the case of the second version of the *Suite concertante*, we have no opportunity to make comparisons. This is not the case with the concerto, but Matoušek emerges victorious even amidst the tough competition. Of course no small credit for this goes to the orchestra. [...] Thus a Martinů recording that is first class in every respect has seen the light of day, and now it's up to the distributor how to get it onto sales counters not only in domestic stores but also abroad.

Luboš Stehlík

• • •

[...] Bohuslav Matoušek and the conductor endow both works with sparkling technique, and at the same time a sense of cantilena. Three out of the four movements of the *Suite concertante* are predominantly in lighter style - staccato, rushed, brilliant, playful, and piquant - in each movement a little different, just as each of the dance stylizations is different. The second movement, however, achieves a totally different kind of expression in its pastoral consonances and its contemplative, song-like, almost "romantic" melody. The violinist renders both of the work's moods in a balanced and mature way. The Violin Concerto, more symphonic in style, presents less in the way of technical display. Although it contains many staccato passages and syncopations in a quick tempo, which might tempt one to a misguided preoccupation with individual parts or aspects without awareness of the whole, Matoušek remains focused on longer phrases, consciously and with a sense of overview: he doesn't lose the "music" for the sake of technique. He articulates very carefully, in detail, and purely - almost in the manner of filigree. One can sense his conscientious preparation and knowledge of the material. He plays chastely but lyrically, without calculation, with his heart on his sleeve. This is appropriate for the music of Martinů, but such an approach is also valuable for expression in general. He plays naturally and seems to feel no need to convince us why it is he who is playing, and why he is playing this piece. And this is manifested in the music in the form of cleanness and a positive charge of joy. The Czech Philharmonic accompanies and fleshes out this image without covering the soloist and without drawing excessive attention to itself. The result is splendid, neoclassically sparkling, and sufficiently emotional. It also proves, on the whole not in a showy way, that Christopher Hogwood doesn't belong only to early music (which of course was known theoretically), and that it's not good to "pigeonhole" anybody too firmly on an a priori basis.

Petr Veber

Martinů News

CD

Naxos has released the second part of its three-part set of recordings of music by Martinů performed by the Martinů Quartet, titled String Quartets No. 3 and 6. (For information on the first part see The Bohuslav Martinů Newsletter 2002/2) The new disc includes the Duo for Violin and Cello No. 1, H. 157, String Quartet No. 3, H. 183, String Quartet No. 6, H. 312, and Three Madrigals for Violin and Viola, H. 313.



SCORES

The Boosey & Hawkes publishing house in London and its New York affiliate are preparing a sampler of important works by Martinů distributed by these two firms. Publication is expected by the end of this year.

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FROM THE BOHUSLAV MARTINŮ INSTITUT AND FOUNDATION

The editorial board of the Collected Critical Edition of works of Bohuslav Martinů has begun working again with its new members. The result of three meetings is a detailed layout of volumes in the edition and a plan of work for the next year.

The editorial principles are being drawn up and will be submitted for debate.

Further details in the next issue.

An interesting event and cheerful curiosity of the Bohuslav Martinů Festivals concert on 8th of November will become a production of the

documentary *Střevíček, H. 239 (The Slipper)* by director Elmar Klos (director of photography Alexander Hackenschmied) with music by Martinů. It will be the first live performance of the music and accompanied by screening the documentary behind the orchestra.

More details about the film and the autograph of the Slipper see last issue (p. 21) and the Bohuslav Martinů Festival's 2002 program-brochure.

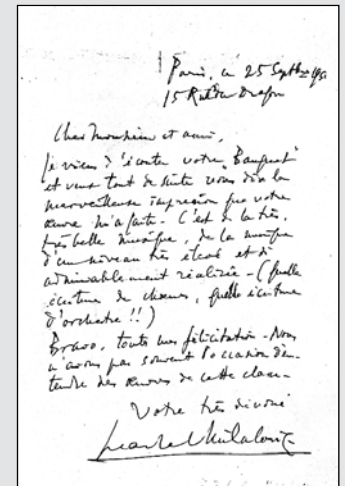
The Martinů Institute's library has acquired a piano-vocal score the opera *Juliette* with the German translation of the libretto by Dietfried Bernet and Aleš Březina, published by Bärenreiter in Kassel.

The Martinů Institute has acquired copies of all Martinů's musical autographs held in the archives of the Max-Eschig publishing house.

The Martinů Foundation has purchased

from Mrs. Kuljevičová the autograph sketch for the Piano Trio No. 3 in C major for violin, violoncello, and piano, H. 332.

Ronald Kupper has donated to the Martinů Institute the original of another letter from his collection, written by Mihalovici to Martinů from 25 September 1956.



EXHIBITIONS

An exhibit of works by Martinů's painter friend Rudolf Kundera was held 1 - 25 August 2002 in the Hôtel-de-Ville in Cassis, France. It was mounted for the occasion of this artist's ninetieth birthday, which he celebrated in March this year.



On the occasion of the US premieres of Bohuslav Martinů's chamber operas *Hlas lesa (The Voice of the Forest)* and *Les Larmes du Couteau (Tears of a Knife)* presented on a double bill by up-and-coming The Henry Street Chamber Opera ensemble, the Czech Center New York (see Events p. 9) is presenting an exhibition of photographs and facsimile documenting the composers life and work. Drawing on the collections of the Bohuslav Martinů Institute in Prague, the Czech Center hosted a large exhibition on this topic in 2000. Selections from this show will be on view in the Harry de Jur Playhouse lobby from November 18-25, 2002 to be viewed by the audience of the opera performance.

Czech Music and the French Culture

European Exchanges and Influences in the 20th Century

L'Université de Paris – Sorbonne



Paris, 1920s

An international musicological colloquium scheduled for 14-16 November 2002 organized by Université de Paris – Sorbonne - l'Observatoire musical français, Centre interdisciplinaire d'études centre-européennes, in collaboration with the Czech Center Paris. The colloquium is held in French. We give only a selection of the reports concerning Martinů and his contemporaries.



Paris, 1940

14 November

Atelier 2 Bohuslav Martinů

(first part)

Chair: Lenka Stránská

13³⁰ Jarmila Gabrielová

Le voyage de Thésée. Les inspirations françaises dans les dernières œuvres de Bohuslav Martinů

14⁰⁰ Damien Top

Bohuslav Martinů et Albert Roussel

15³⁰ Sylvie Douche

Quelques principes d'écriture prédominants dans les Arabesques de Martinů

Atelier 2 Bohuslav Martinů

(second part)

Chair: Damien Top

14³⁰ Tetiana Zolozova

Le symphonisme de B. Martinů: impact de la culture française

16⁰⁰ Guy Erismann

Martinů est-il surréaliste?

16³⁰ Věra Vysloužilová

Perceptions françaises de la musique tchèque de l'entre-deux guerres

15 November

Atelier 3 Exchanges

and Influences

Chair: Lenka Stránská

9³⁰ Sandra Bergmannová

L'influence de la musique française pour orchestre sur la jeune généra-

tion de compositeurs pragoïses dans les années 1901 e 1925

10⁰⁰ Marianne Frippiat

Janáček et la France: relations croisées

11³⁰ Jean-Pierre Armengaud

Musique tchèque pour piano du XXe siècle: une approche française

Atelier 4 Music and Art:

sensual relations

Chair: Sylvie Douche

15³⁰ Pierre Brullé

Kupka contre le musicalisme

16⁰⁰ Marketa Theinhardtová

Musicalisme ou narrativisme pictorial sur un thème musical

16³⁰ Lenka Stránská

Arne Hošek dans les mouvements artistiques français de l'entre deux guerres

16 November

Atelier 4 Music and Art:

from musical to pictorial

9³⁰ Jean-Yves Bosseur

Musicalité de Jiří Kolář

10⁰⁰ Hana Robotková

Martinů et Šíma

For the complete program in French see:

www.martinu.cz/news.htm

or contact the coordinator:

Lenka Stránská

e-mail: stransky.stranska@noos.fr

Remembering

When I was offered the opportunity to publish my study of Bohuslav Martinů's "nativity" - his horoscope based on the time and place of his birth - I realized that this would not be easy. I would need to express myself in a way just as complicated as Martinů did when communicating his impressions from Piero della Francesca's frescoes in Arezzo. However, in order to be at least a little comprehensible, I must satisfy myself (figuratively speaking) with the simpler language of his *The Opening of the Wells* and overlook the fact that most readers' knowledge in the field I'm discussing is about the equivalent of knowing the C major scale. And I can't do without the following introduction.

I am a painter, graphic artist, and photographer. This year - the second year of the new millennium - my wife and I are celebrating the fiftieth anniversary of our regular summer stays in Martinů's native region. For several decades we stayed at Budislav, from which a direct bus ran every Wednesday to Polička where Martinů was born. We used to be summer guests of my uncle Jan Bělina, who was exiled from Prague with his wife in the early 1950s. During the war he managed - and rescued - Mozart's Bertramka in Prague, among other activities. As an excellent violinist and chamber player he had a lot of musical friends, and many of them liked to spend time in the country with us in the summer not only because of the beauty of the landscape but also because at the Bělina's there was music-making.

My wife's father Dr. Čihař, known for his frequently-published surrealist photograph of Martinů made in 1924 in the studio of the painter Jan Zrzavý in Paris, used to go with us for these summer sojourns. He liked to recollect about the time he spent in Paris with Martinů and Zrzavý as well as with the composer Paul Hindemith and the painter Josef Šíma, and how their doyen was the French architect August Perret - and how he came to like most of all the refined and sensitive Martinů.

Dr. Čihař began to travel regularly from Budislav to Polička, and we gladly joined him. In the end this became an annual pilgrimage.

This picturesque, elegiac countryside, fifty years ago rich with many log houses with thatched or wood shingle roofs, literally cried out for a geographical study. But in those days nobody was concerned about the fact that house after house was disappearing irretrievably without any record, so we took up this work ourselves.

One of my first teachers of drawing and graphic art was Maxmilián Švabinský, and it's no surprise that our wanderings about the region soon led us

Martinů in Zrzavý's atelier, Paris 1924



to Kozlov where his wife lived. Kozlov lies not far from the now well-known Vlčkov; however, this was before the tradition of *The Opening of the Wells* there - Martinů had not yet composed the work. All the places I've mentioned lie near Litomyšl. During the first years of my stays in the *Českomoravská vrchovina* (Bohemian-Moravian Highlands) I finished my studies at the Academy of Visual Arts in Prague as well as supplementary studies at the technical college and the university. Only then did I come up against "astrology". I was so passionately against it and against "horoscopes" that I began studying the subject in order to be able to refute it. I had no idea how this would turn out. I even attended a demonstration course at the Štefánik Observatory in Prague. There I found my first friends in the field of astronomy as well as opponents.

Under strange, almost incomprehensible circumstances, I then made the acquaintance of Prof. Emanuel Šimandl. He was the brother of the well-known cellist Josef and was himself a violinist - but mainly a linguistic genius. Study of Latin, Greek, and Tibetan, then later Egyptology, cuneiform script, and Hittite as well as Hebrew, Arabic, Sanskrit, and Chinese allowed him to read the oldest preserved philosophical and religious treatises, often in the original. And he told me that he was fascinated by a common interest in "dependence on place and time" as a recurring theme in all cultures. He was

at home in all mythologies. He pointed out to me that all the oldest cultures, often perhaps even independently of each other (having in mind for example pre-Columbian Indians), observed an important relationship between the macrocosm and microcosm, and how nonsensical the positivistic and materialistic theory of original "pantheism" is according to which humans named unknown natural forces in order to gain orientation in what was happening in themselves and around them.

Prof. Šimandl aroused in me an interest in "paleo-astronomy". We studied the oldest star catalogs beginning with Hipparchus - the astronomical treatises of Ptolemy in Alexandria and other classics, but also treatises by Indian, Chinese, and Arabic authors. He reconciled me with the concept of a "horoscope" when he explained to me that it once meant the starting point of the ecliptic - the apparent path of the sun - on the local horizon. We should keep this fact firmly in mind, because I will refer to it in analyzing and interpreting the "nativity" of Bohuslav Martinů.

I must remind you, however, that forty years ago we didn't even dream of desk computers with modern astronomical programs. There were no ephemerides (singular "ephemeris" - a table giving the needed positions of planets and aids for calculating them). Everything had to be copied by hand, because copying machines were under police supervision. In those days work progressed very slowly. On the other hand, one learned to think exactly and judge logically. And we even had to discover anew the methods that astronomers had gradually lost over the course of time.

Some "Astronomers" occupy themselves not only with observation but also with explanation. We know well the two-thousand-year-old dispute between advocates of the geocentric (earth-centered) and heliocentric (sun-centered) view of our solar system. But that's not the worst. Among scientific astronomers there are also those concerned with changing opinions on the origin of the universe with all its pulsars, quasars, and black holes for example.

An astronomer who is occupied for example with various opinions about the origin or extinction of the universe and tries to find the logic in certain developmental phases is an astrologer in the true sense of the word.

Some of the users of the astrology declare that they practice a scientific one. Although I have been engaged in this field for forty years now, I don't like either title. In this discipline, which is very unpopular among many scientists who know

Bohuslav Martinů

practically nothing about it, there are many studies that are truly scientific - and preparation of diagrams and modern computer programs is often a problem for scientific astronomers.

I consider interpretations to be an astro-mantic discipline, and like any other -mantic (prophetic) discipline this belongs in the realm of art. This is my profession, and moreover it belongs in the field of

defend. We were so full of impressions from the interior of the tower and the sweeping vistas that during the return trip from Polička through Litomyšl to Budislav we didn't talk much.

It was a beautiful summer day. Speaking for myself, the climb up into the tower, the little room, and the views over the town enclosed by age-old fortifications made me so selfishly enthused that

until after Martinů's death. First I drew, painted, and photographed in Polička and the surrounding area, and in the church tower I drew the wooden rocking horse on which the little Bohoušek, probably always dreaming, set out on his long journeys (still unanticipated at the time).

I, too, did not know at the time where my newly-learned discipline would take me. Intere-



With the leading team of the premiere of Juliette, Prague 1938

idealistic aesthetics, which I am teaching in college for the twelfth year now. It is the art concerned with "dependence on space and time". As with all arts, what the interpreter reads from the diagrams once they are produced depends on his or her talent, practice, and experience. And as with every art it also depends on how he or she is disposed at the time of the "performance" - as well as, often, on the quality of the "score" that lies before him or her. In the case of Martinů this is so exceptional that I dare proclaim that the interpretation of a single such case can itself champion a discipline that is often overlooked.

Bohuslav Martinů - a genius so great that one shies to write about him. I remember our first visit to Polička. It was while the composer was still alive. I can see us as „we pass a heavy key - the key to home - from hand to hand“. For several more years we would use it to open the metal doors to the tower of the Church of St. James where, in a room at the top of 193 steps, Martinů was born. It was on Monday, 8 December 1890 just a few minutes (perhaps six) after eleven o'clock in the morning, during the tolling of the bell calling the parishioners to high mass. The key had not yet been made famous by The Opening of the Wells because the composer did not yet guess that he would write this beloved work. Only later did some thief carry the key off. Nor could I be proud at that time that I was also born on a Monday: I had no idea then of the discipline that I now strenuously

I didn't think about what it must have been like for the residents of that "falcons' nest" during a storm or when it was very cold. And fortunately I didn't know at that time that Martinů had to spend eleven and a half years there.

Only later did everything begin to form an astonishing mosaic for me. I remembered how my parents took me as a twelve-year-old boy to the National Theater, where I had gone with them already before starting school. This time they washed my neck twice and dressed me up in fine style because we were going to a world premiere. My mother got tickets shortly before her birthday. And this opera literally enchanted me. It was 16 March 1938 and the work was Juliette. We had good friends in the orchestra, and in the right corner stood the priest Kartina who played contrabass and commuted in by train from Kralupy for performances. As the performance ended my parents sent me to the orchestra pit to greet him, and so I saw close up the singers of the lead roles, the stage director Honzl, and the conductor Václav Talich. I remember, though, that I was fascinated by a somewhat pale, thin gentlemen among them who was a head taller than almost everyone. He smiled nervously and bowed only slightly, and almost gave the impression that he was embarrassed. I knew that I was seeing Bohuslav Martinů for the first time, not guessing it would also be for the last time.

I didn't begin devoting myself to astrology

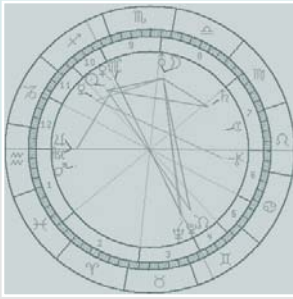


sting people gathered at the Šimandls' home and brought data about persons and cases which were then analyzed in detail - according to horoscopes, which I had to learn to calculate, draw, and then interpret nimbly. For me their kitchen was a professional training room. To this day many astrological novices envy me that.

The Communist regime was extremely antagonistic toward the field, and it was almost impossible to find modern literature from abroad. Even before I was taken to the Šimandls they sent a provocateur to the professor who gave him a marked hundred-crown bill - although all his life he never took anything for a horoscope. They filmed him from windows across the street and the courtyard with still-primitive zooming equipment and from the neighbours' flat they recorded the sound. Then they arrested him and for a long time he was imprisoned at Mirov. From that time on he shut out the present because of this injustice and preferred to set out with me on journeys into the past. He was so capable that it's a shame he couldn't utilize the speed and reliability of calculations made by today's computers.

We discussed the allegories of the relations of the Greek pantheon, which led me to discover why Homer was blind. We also observed that Homer's name is only a variant of "chimera", which is actually the same as "ephemeris". And his Iliad is actually an allegory for Helios (the Greek sun god), so the epic about the Trojan War is really a chronicle recorded in metaphors and at the same time an ephemeris of the sun. We discussed the problem of the Titans, but most of all the fates of the heroes - why it is said that they were half human and half the offspring of gods and goddesses, and thus absolutely exceptional but mortal. Sometimes the gods took them to heaven among themselves as a reward for what they accomplished in life.

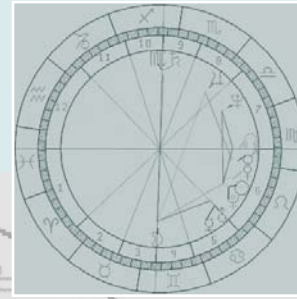
The dear professor departed from us long ago, and only recently did I begin using computers. But because I'm faithful to old loves and am now very much at home in the Bohuslav Martinů Society, I began to devote myself to Martinů - above all because



B. Martinů
18. December 1890
Polička 11⁰⁶



Ramses II.
15. July 1224 B.C.
Abu-Simbel



B. Martinů
28. August 1959
Liestal

se musicologists have assembled a lot of precise data about him. The anthropologist Dr. Emanuel Vlček completed the picture with the precisely-determined times of his death, his first burial in the garden at the Sachers' home, and his exhumation, transfer, and definitive burial in the cemetery in Polička.

I was able to determine the exact time of Martinů's birth (as stated above) and make a diagram of his nativity. It truly looks as though the infant born in Polička was a mythical hero.

Those among you who are not familiar with the discipline must believe me for the next few sentences. Try to find someone else who was born high in a church tower, and also with Jupiter rising on the horizon, and had a conjunction of Pluto and Neptune on the IC ("immum coeli"), who was born within the several days when the lunar intersection has a direct course and the sun was in the fiery sign of Sagittarius in the tenth house, who was able to live for a long time abroad and teach young people there and be loved by them, and who had the sun surrounded at the left by Mercury and at the right by Venus which forecast this.

To unknowledgeable readers what I'll write now will seem more and more amazing. I point out that I am now ceasing to think about and remember Martinů and will describe his nativity - the horoscope of his birth - as the horoscope of an unknown person according to these developed not only in the Czech lands.

I can see vividly how, more than thirty years ago, my teacher took the horoscope into his hands and immediately called out: "This must be a tall one!" And he impressed on me that people with an ascendant (the point of the ecliptic that rises above

the horizon) in the sign of Aquarius are often very tall. Especially when approximately its eighteenth degree is somehow accented. And this is found at half the distance between Jupiter and Mars, lying also in the first house and again in Aquarius. Because Mars often represents the will of humans - as our ancestors recorded for us long ago in the Lord's Prayer - and in our case lies in the first house, which means the person whose nativity is being analyzed, we may judge that this is an immensely creative and productive person. Often, despite the difficulties forecast by Saturn in the sign of Virgo in the eighth house, this person will be capable of working intensively with unbroken will - for Mars is considered the bearer of the capacity to accomplish something. Because in this case all of this happens within the sign of Aquarius, we may expect activity with a strong sense of perspective and a broad scope of knowledge, i.e. activity that is truly creative. Might the genius loci have also played a role in predestining these attributes? A birth high in a church tower and a childhood spent there? You will be convinced that the din of its bells had an impact on Martinů when you play his piano piece written in 1927 in Paris titled *Le Noël*.

And now I shall quote from the book *Kombination der Gestirneinflüsse*. "Jupiter in a positive relation to the ascendant points to a harmonious personality, and in conjunction with it to an appealing person with qualities that allow him or her to bring things of high value to his or her surroundings. The conjunction of Neptune and Pluto with the line between the MC ("media coeli" - the point of intersection of the ecliptic with the local meridian) and the IC ("immum coeli" which

is the "nadir" - the depth of the heavens) attests to extrasensory perception and the capability of strong concentration on special goals and ideals. It leads to an adventurous journey with an inclination toward the mystical." I won't quote any further!

The horoscope of Bohuslav Martinů which we have before us is without any exaggeration a heavenly recipe for a genius. And in it one can show why he found his true self in Paris, and also both the positive and negative meanings for him of his stay in the United States where he enjoyed successes but was also injured in a fall in Great Barrington that changed his personality. Why the great unexpected rise in his creative work occurred in 1954 and 1955, and why in Nice. Why and in what year he died in Switzerland and was buried at the Sachers' in the garden, to be exhumed twenty years later, transferred to his native Polička, and buried again by the same Swiss priest as twenty years earlier - all according to "the heavenly clock" as recorded for us with immense value by Dr. Emanuel Vlček.

When I discovered that Martinů's death has many features in common with that of one of the most famous pharaohs of ancient Egypt, Ramses II, with in both cases Saturn lying at the MC and the moon at the IC, and with only the right half of the horoscope of this event filled by the classical elements, I declared to my friend of many years, the musicologist Dr. Jaroslav Mihule, probably the greatest expert in the world on both the works and the life of our now world-famous composer, that actually a pharaoh of music had died. He said I should write about this. And so I dedicate this to him as a bouquet for his lifelong work and his book *Bohuslav Martinů - The Fate of a Composer*.

How can a Young Orchestra Consider Martinů as a Platitudo

Ronald Corp and the New London Orchestra



Adventures in Music

Gregory Terian

Ronald Corp founded the New London Orchestra in 1988 to fill a gap in the London orchestral scene with performances of the less familiar 20th century repertoire. The orchestra exists without the aid of any public funding.

Bohuslav Martinů's Double Concerto for Two String Orchestras, Piano and Timpany was performed at the orchestra's inaugural concert and each succeeding concert up to the time of the Martinů centenary in 1990 featured one of his orchestral works. The actual centenary date was marked by an all-Martinů broadcast concert, which included the Concerto for Two Pianos and Orchestra and the Bouquet of Flowers. *Le Jazz* was later performed at a BBC promenade concert for children where it had an enthusiastic reception.

Ronald Corp is also a noted choral conductor and composer in his own right with a growing list of choral compositions to his credit. His interest in the music of Bohuslav Martinů had been kindled years before when he heard one of Anthony Hopkins long running broadcast series Talking about Music devoted to an analysis of the Double Concerto and further developed after the showing Brian Larges famous BBC TV documentary about the composer.

In December 2001 the New London Orchestra settled in a new home at the UCL Bloomsbury Theatre on the basis of a partnership with University College London. The opening concert at the new venue included the Military Sinfonietta by Vítězslava Kaprálová, its first perfor-

mance in Britain since that given under the baton of the composer in London at the 1938 ISCM Festival, an event which Martinů himself attended. This year has seen performances of the *Toccata e Due Canzoni* and a repeat of *Le Jazz*.

The orchestra has made a series of very successful CDs for the Hyperion label some of which have received Gramophone commendations. This has resulted in invitations to Mr. Corp to appear with orchestras abroad.

Among non - Czech conductors of today Ronald Corp must be numbered among those few most devoted to the Martinů cause and is surely more deserving of the Martinů accolade than most.

MEMBERS' DIARY

Piano Festival in Hosum

At this year's International "Rarities of Piano Music" Festival, held annually in Hosum (Northern Germany), the twenty-six-year-old Ukrainian pianist Konstantin Lifschitz, now living in Berlin, gave a tremendous performance of two of Martinů's major piano works, Butterflies and Birds of Paradise, H. 127 and Fantaisie et Toccata, H. 281. After a very enthusiastic response from the audience Mr. Lifschitz played two additional pieces by Martinů as an encore: Intermezzo No. 2 from Les Ritournelles, H. 227 and Pastorale from Etudes and Polkas, H. 308.

Gerd Lippold

...

A Collection of Martinů LPs

Eugen S. Wolf, a member of the German chapter of the International Bohuslav Martinů Society, is offering for sale a collection of ca. 100 Martinů LPs including 124 works. For further details contact Gerd Lippold, member of the Board of the Directors of the IBMS (phone and fax +49 4773 695) or Mr. Wolf directly (phone + 49 421 61 72 27).

Gerd Lippold

...

Martinů Piano in Nice

Mr. Marcel Schneider, member of the IBMS and co-author of the article "Martinů and His Homes in Nice Today" in the 2001/3 issue of the Newsletter, has sent us a photograph of the piano in the villa "Beau Site" in Nice on which Martinů played and composed in 1953-55 and 1959. In October of this year concerts of Martinů's music were given in this villa by the Talich Quartet.



Martinů's Austrian "Niece"

The Austrian musician Franz Geroldinger, a great admirer of Martinů's music and member of IBMS, met with Olga Schneeberger, who knew Martinů personally and had interesting things to say about him. Via Mr. Geroldinger, Ms. Schneeberger provided the Martinů Institute with a set of copies of correspondence and photographs thanks to which we'll again have an opportunity to look at the composer from a different angle of view.

How Martinů and Olga Schneeberger Met
Alassio, Italy, July 1952
Olga S. put her watch down on her towel and went into the water to refresh herself. When she returned the watch was gone. When she looked around she saw an older man smiling mysteriously. He said that he had taken the watch lest

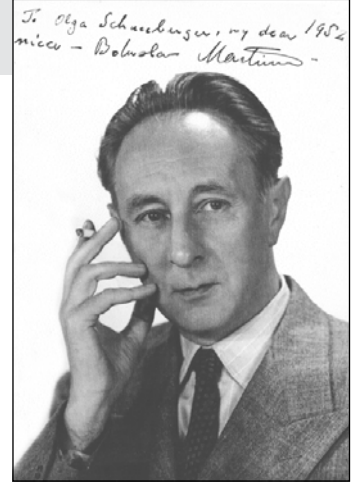
thieves get it. He spoke English with a Slavic accent. Thus they made their acquaintance, and soon they became friends. Starting then they spent several weeks together by the sea and in the mountains, until 4 September 1952.

Franz Geroldinger on his Travels in Search of New Discoveries
Vienna, Austria, 1999



At the Universal Edition music publishing house an employee found a letter written by Olga Schneeberger from Matrei among Martinů's correspondence from the 1950s.

Matrei, Austria, 2000
Mr. Geroldinger set out for Matrei in search of this woman. A lady at the town hall told him:
"Olga Schneeberger? Oh



yes, she's my great aunt. She lives in Italy."

Imperia, Italy, 2001
Mr. Geroldinger visited Ms. Schneeberger. She told him about Martinů - how she had known him but their correspondence had been lost during a move.

Imperia, Italy, 2002
Mr. Geroldinger tried his luck once more. He visited Ms. Schneeberger again and happily carried away copies of the found materials.

- sb -



H. Halbreich



K. van Eycken



G. Lippold



B. Matoušek

People awarded by Martinů MEDAL

The Bohuslav Martinů Foundation Medal for exceptional achievement in the promotion of Bohuslav Martinů's works has to date been awarded to:

- Alain Bécourt
- Charlotte Martinů
- Rafael Kubelík
- Rudolf Firkušný
- Sir Charles Mackerras
- Douglas Bostock
- Harry Halbreich
- Max Kellerhals
- Josef Páleníček
- Zuzana Růžičková
- Miloš Sádlo
- René Slezák
- František Smetana
- Josef Suk
- Jaroslav Šeda
- Dr. Ulrich Uchtenhagen
- Graham Melville-Mason
- Bohuslav Pavlas
- Karel van Eycken
- Gerd Lippold
- Vilém Tauský
- Jiří Bělohávek
- Christopher Hogwood
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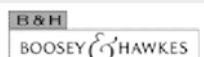
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8 December Concert of the Prize-winners from the
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Štěpán Ježek violin

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