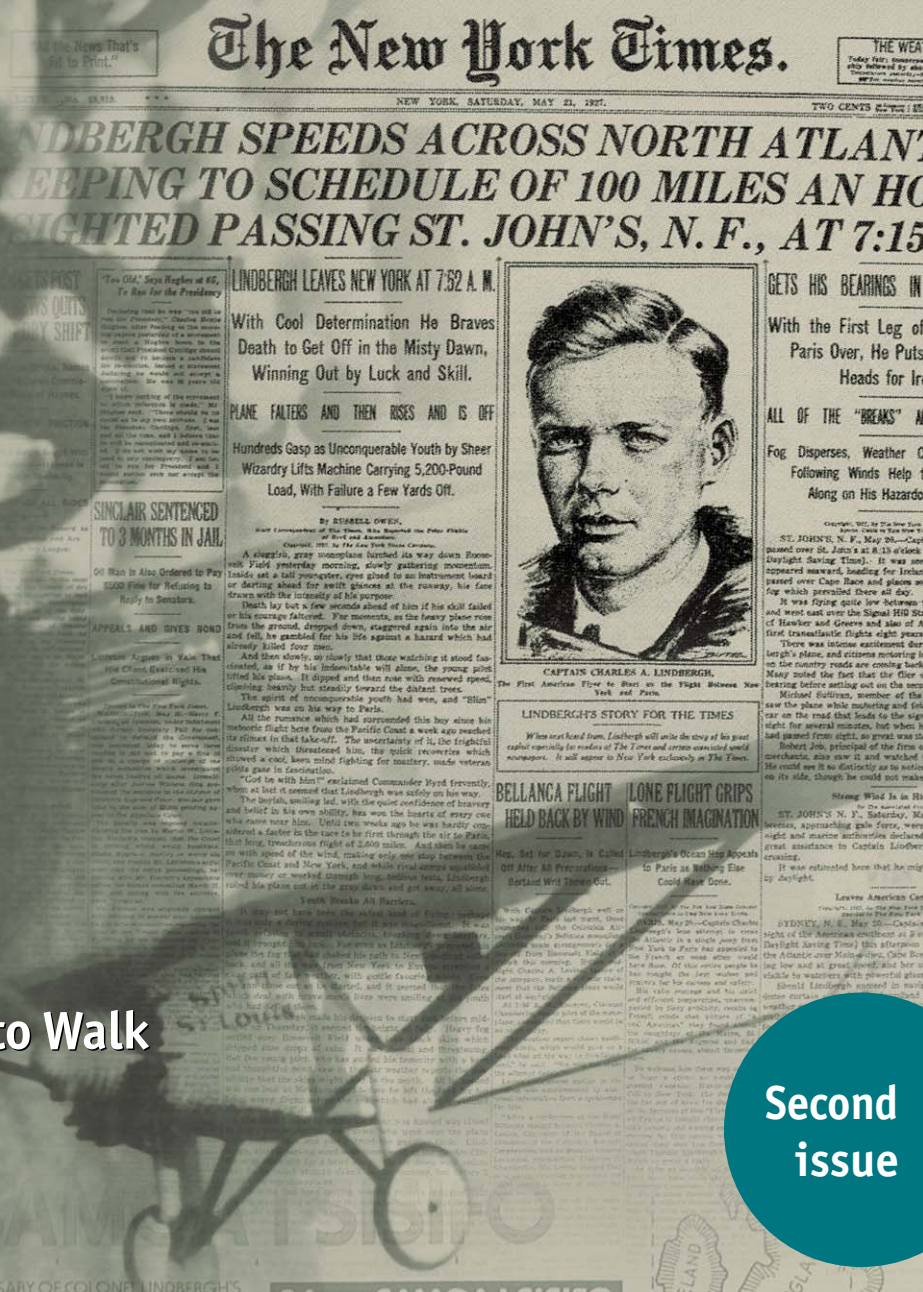
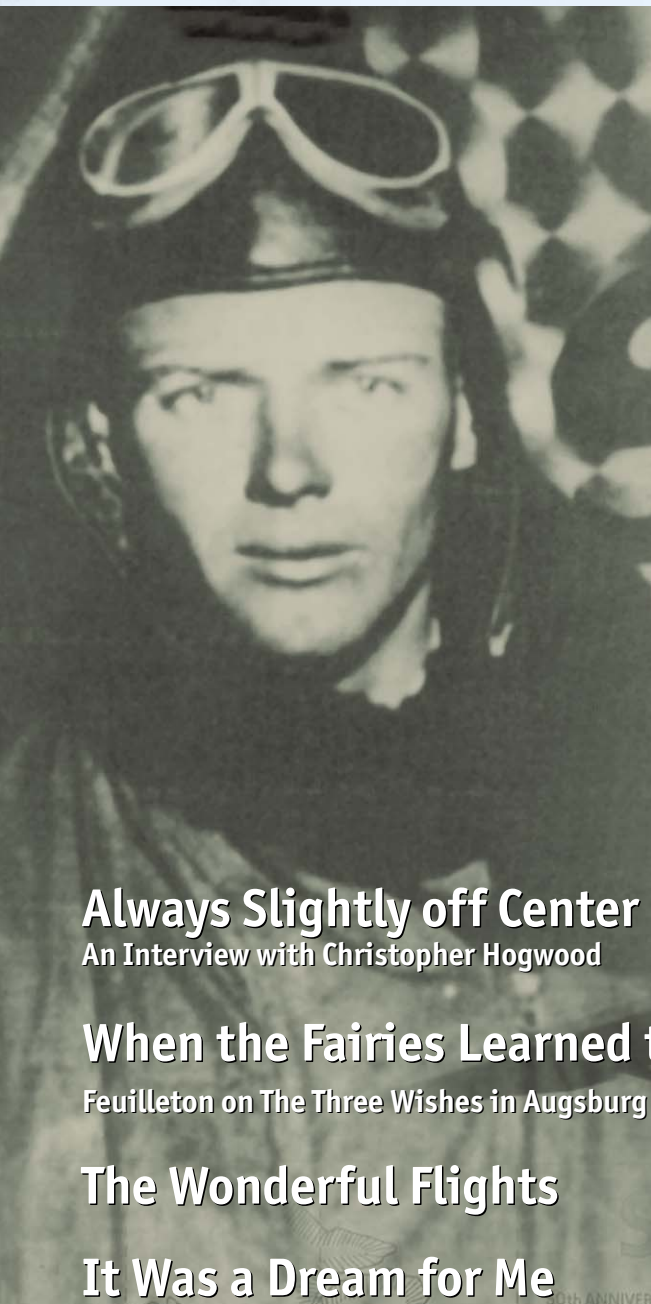


# NEWS LETTER

## Bohuslav Martinů

May – August 2002



**Always Slightly off Center**  
An Interview with Christopher Hogwood

**When the Fairies Learned to Walk**  
Feuilleton on The Three Wishes in Augsburg

**The Wonderful Flights**

**It Was a Dream for Me to Have a Piece by Martinů**  
Jiří Tancibudek and Concerto for Oboe and Small Orchestra

**25 Years of the Martinů Quartet**

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with considerable success: it was the seventh performance to a full house! In fact Jörg Schmidt, musical adviser in Augsburg, would be very pleased to present the opera anywhere in the world. (This is serious publicity for the work! If your local opera house is interested, please contact us!)

Mr. Hiekel is not the only one

compositions with something serious. This points out the deeper meaning of the opera: The Three Wishes is a search for love, and the protagonist fails to find it - a timeless, fundamental idea.

Just before leaving for Augsburg we had a lively event in Brussels: an exhibit of works by Danielle Doucet opened at the Czech Center. (See



## Dear Member,

Here we are again with an interesting Newsletter. We hope you were satisfied with this year's special issue and we assure you that we will continue our efforts to maintain this level of quality.

An interview with Christopher Hogwood is always something special: he certainly has important things to say about his way of conducting music, with respect for the compositions he performs. You can read an interview Aleš Březina had with him last year.

We also have articles from two distinguished members of our society from England: Mr. Terian and Mr. Lambert present interesting items. And you can read about Martinů and his Concerto for Oboe and Orchestra as described by the dedicatee of this marvelous jewel in the series of concertos our beloved master composed.

The main offering in this issue of the Newsletter, however, is again opera. We have a review of The Three Wishes in the Augsburg production by Jörg Peter Hiekel. I was fortunate to be able to go to Augsburg and assist in the performance on May 3 at the "Grosses Haus". The Three Wishes is a fascinating piece. I don't understand why it was not produced in Martinů's time, because it was well suited to the end of the roaring twenties. On the other hand, I can imagine that during the Nazi period and thereafter, until a good number of years after the Second World War, the subject of the opera and the way it is developed needed some distance. Perhaps the first production in Brno in 1971 came just at the right time. Now we can look back to a period that was in fact revolutionary and see the opera from a historical point of view. I was thrilled by the Augsburg production and I think there is a future for The Three Wishes everywhere on the globe. Do not forget that this work was also produced in Lyon, France in 1992 and last year in Berlin. Augsburg is the third place outside the Czech Republic to produce The Three Wishes, and



Photos from the opening of the exhibit of works by Danielle Doucet



to have written about the opera. I also read a commentary by Robert Jungwirth, who focused more on the musical style (adapted for the Dada piece by Ribemont-Dessaignes) and the grotesque content of the play. With him I should like to congratulate the Augsburg team on the work they have done with Martinů's opera.

Kerstin Schröder also speaks positively about the opera at 'www.mittelloge.de'. She emphasizes the comic atmosphere, underscored very much by Martinů's music. There is also some criticism of the epilogue, because it is difficult to maintain the impetuosity of the two acts. But we know that Martinů very often ends his

the previous issue of the Newsletter.) We were very honored by the presence of Ms. Kateřina Lukešová, the Czech ambassador to Belgium, and Mr. Petr Bažant, Director of the Czech Center (and of course a member of our society). A highlight of the evening was the official announcement that the headquarters of the IBMS has been established at the same Czech Center. (see p. 22) Everything was celeb-

rated with a lively introduction by Guy Erismann who came from Paris, and a concert featuring Anna Kratochvílová (mezzo-soprano) and Ivana Bažantová (harpichord). Music by Martinů was performed: a selection of songs (from Songs on One Page, Songs on Two Pages, and Nový Špalíček) and Two Pieces for Harpsichord from 1935. A novelty was that the songs were accompanied by harpsichord rather than by piano. A première!

Karel Van Eycken



## Bohuslav Martinů Societies Around the World



**Bohuslav Martinů Society in Japan**  
www.martinu.org  
President:  
Hideo Sekine

Seat:  
151-0064 3-3-13 Uehara  
Shybuya-Ku, Tokyo

Office:  
Mari Tokuda  
Nerima-Ku Hazawa  
1-10-13, 176-0003 Tokyo  
Fax: 008313/5999/7728  
E-mail: martinu@geocities.co.jp



**Bohuslav Martinů Society in the Czech Republic**  
(Společnost Bohuslava Martinů)  
President: dr. Jindřich Fald

Seat:  
c/o Česká hudební společnost  
Radlická 99  
CZ - 150 00 Prague 5  
Tel./Fax: +420/2/51 55 24 53

**Bohuslav Martinů Society in Switzerland**  
(Schweizerische Martinů Gesellschaft)  
www.martinu.ch

President:  
Robert Kolinsky  
Am Balsberg 9  
CH - 8302 Kloten  
Tel./Fax: 0041/1/813 86 66  
kolinsky@freesurf.ch

Vice-president:  
Caro Stemmler  
Breitweg 18  
CH - 8309 Birchweil  
Tel./Fax: 0041/1/836 67 45  
cbsbstemmler@datacomm.ch

# Always Slightly off Center

Christopher Hogwood

interviewed by Aleš Březina



Photo: Zdeněk Chrapek

Aleš Březina: Mr. Hogwood, you are well known specialist of the so-called “old music”, but your passion is also music of the first half of the twentieth century, especially neo-classical music. One of the composers you prefer is Bohuslav Martinů: when did you first meet his music?

Christopher Hogwood: Well, I think my feeling about music more and more is that all music is old music, because very rarely you play now in a concert a piece which was written yesterday or last week or last year. You know, even if you do a concert of modern music, it will be music which is twenty years thirty years old, which in terms of butter or eggs is not very modern. So I think old covers everything and I find I have the same attitude towards all this music. So when I look at Martinů or Brahms or Bach or William Byrd it seems to me they all occupy the same sort of territory for me that I should take the same intellectual attitude to them. So with Bach I should be accurate and archaeological, but also with Brahms and also with Martinů I should have an interest in the urtext.

I first came across Martinů because of Supraphon, of course, it was before I ever came to Prague at a time when I was a student in Cambridge. I bought a very cheap record of the Madrigals, of the Piano Trio d minor, and particularly the old record of Ančerl of the Fifth Symphony. I played them over and over again so it was very good for me. When I came to Prague as a student in the 1960's I was busy looking for a lot. I was looking more for Martinů than for Janáček. It is strange now because I realize that most people were discovering Janáček. And I knew about Janáček and Dvořák and Smetana but I was looking more for Martinů. So it was an interesting division of the Czech composers in my mind.

Could it be that Martinů's music has something more with architecture than Janáček's has for you?

Certainly I think that my approach to Janáček's music has very much to do with Czech speech and speech rhythm and speech construction. And he is also more obviously the result of a 19<sup>th</sup> century orchestral style and school. With Martinů I see much more of an attitude to neo-classical, neo-baroque elements and that includes rhythm, it includes this constant piano as a sort

of continuo, concertante continuo. And it includes an interesting counterpoint. It includes this nostalgic sort of folk melody, quasi-folk melody. And the other thing that intrigues me very much as a conductor is how much of Martinů is against the beat. You beat and nothing moves with your beat. You are always out, there is something very disenfranchised about it. You know there is always a feeling of his exile. It is always slightly off center. I do not think Martinů was a lonely composer, but I think he was definitely not in the party crowd. And I quite like the people who are not in the party crowd. He certainly had a separate attitude.

I think his instinct for other elements, for architecture as one thing, for jazz, for baroque the classical, for elements from Corelli for the idea of madrigals and counterpoint, the idea of imitation and architectural structure, this constant continuo, this rhythm push, the motor rhythms of the music, all of these things seem to me very familiar metaphors which I knew from Telemann, from Zelenka and a lot other masters of the 18<sup>th</sup> century. And maybe Martinů is the 20<sup>th</sup> century Zelenka or Telemann. I do not think that he is the 20<sup>th</sup> century Bach. And I do not think he was trying to be the 20<sup>th</sup> century Bach. I think he had much more

interest in using his telescope on the past.

And I know it from the way he used to teach his American students. He always told to them: make a lot out of a little. Michael Steinberg always tells me that when teaching composition Martinů always said: do not worry about the big plan it will look after itself, just make the elements correct. I feel



Paris, 1925

a big symmetry between that attitude and what I see in analyzing Haydn. So I think there is a family connection between those two composers.

You have recorded Martinů's music on CD, among others his *La revue de cuisine*. This is one of the pieces Martinů liked very much until the end of his life. You talked about his affinity to old music, let's mention also his affinity to jazz. Because one of Martinů's most characteristic marks is a mixture of different elements, the result, however, is always Martinů. Could you describe on this one example what makes here the mixture?

I think *La revue de cuisine* is a big mixture of cabaret styles and it is so interesting to me because it is so early (1927). You have some strange movements in it: these fake Bohemian sort of movements, the March and things like. You have something which he calls a tango which is not a tango but a habanera. You have a wonderful Charleston, which is so good, I wonder if it is a transcription of a piece. And you have a finale with ragtime in it, which I think is a genuine transcription of ragtime from a South States composer. But the way they are put together and the way they are unified with this small group and the use of the instruments, especially how clever he uses the bassoon. It contains lovely piano writing, not very idiomatic for the piano but very effective when you hear it. I think it makes a strong impact on people and then afterwards when they have realized how vivacious it is, and how novel, and how jazzy they realize that it comes before Hindemith and Kurt Weill, or before Stravinsky doing their jazz pieces. So I think you have Martinů really leading the new style from the 1920's in Paris.

I would be very curious to analyze and do some research on how he came to this music and how directly he borrowed, because there are parts of *La revue de cuisine* which I am not sure if they are composition or arrangement. And that would be an interesting question. But certainly he gets full credit for being at the front of the movement and being the first person to see the possibilities and to adapt the ideas to this very strange little chamber group (violin, violoncello, trumpet, clarinet, bassoon and piano). Whether he was responsible for every note of the music or whether some of it was borrowed from contemporary jazz culture. That would be an interesting research question.

Martinů used to develop constantly his style as well as his techniques. Where do you see a connection between Martinů of the 1920's (with compositions like *Half-Time*, *La Bagarre*, and *La revue de cuisine*), and Martinů of the 1950's (the composer of the Fourth and Fifth Piano Concerto, *The Greek Passion*, the Oboe Quartet a.o.)? Do you see at all any connection between the young and the mature Martinů?

Yes I think that one sees, providing you know the earlier works you can see them in the later works: some inflections, some rhythms and other things, cross rhythms particularly, these contradictory rhythms which I think in the late works there is a danger of them becoming too heavy and too serious and too on the strain. And less people remember that this is just a reflection of something that was very jazzy a long time ago. Of course with the later works you get an increase in volume and size and body so you are dealing with symphonies not with trios. Lot of these elements which make a great deal of sense when they are performed by single players, you need to exploit them a little bit when they come up in an orchestral context. In most of the symphonies, the Fifth Symphony, Sixth Symphony, particularly you find a lot of countersubjects which are jazz, rhythmically are based on a

sort of counter rhythm to the main theme. And because in Martinů there are so many counter rhythms people forget that some of them are counterpoint. Some of them are imitation, canon, and fugue. But others of them are jazz rhythmic extras just thrown in there to give you a little bit of rhythmic life. It is like bubbles in champagne. If you do not recognize these bubbles as bubbles, you play them like serious wine when in fact they are air. You have to recognize what is wine and what is air in them. Then there is a quite a continuity between the earlier and the later Martinů. Even in *Greek Passion* you get moments, not so many, but you get moments, which are driven by a sort of jazz memory.

We spoke about humor as well as about architecture, two important characteristics of Haydn. Martinů as we know from his writings admired Haydn. So what is for you who are a connoisseur of Haydn as well as of Martinů, what is for you the main connection between the two composers?

Martinů seemed to express an enthusiasm for what I would call cool composers, he loved to talk about Canzona and Ricercar which are quite anonymous titles from composers like Beckmann and Scheidt, you know not great emotional pieces. He loved to talk to his students a lot about Corelli who is of course notorious for being quite abstract and perfectionist. So he chose Corelli over Vivaldi. He chose Haydn over Mozart who is terrifically instinctive and wonderfully finished, but he does not have this clarity in architecture and transparency of structure that you find with Haydn.

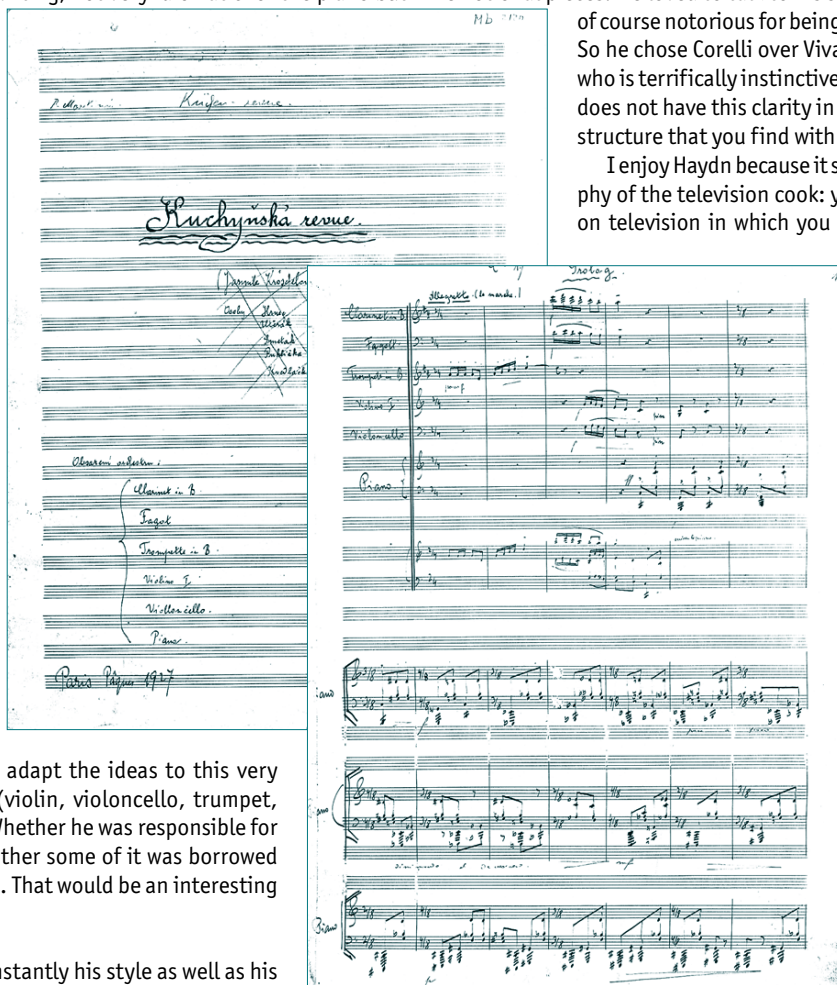
I enjoy Haydn because it seems to me it follows the philosophy of the television cook: you have these cookery programs on television in which you always see some famous person cooking. They show you first all on the screen: "Here I have eggs. Here I have meat. Here I have cheese. Here I have..."

And then they take a knife and they chop everything up very interestingly, they mix A with C and put the eggs mix with the flour and the meat with whatever and everything is ready. Out of it they create this sort of fantasy thing. They produce a wonderful dish and you understand completely how it is there. I think Haydn is very much that sort of composer. He gives you all of the elements. And the beginning of every symphony has ingredients. It is the announcement, the recipe. Then he goes on to deal with them. Mozart is very much the very clever chef who sits in the kitchen for two hours and then he comes out with a perfect creation and

you have no idea how he did it. Haydn makes it very open to you. So I think Haydn is the television cook. And it is a clarity and I think Martinů is the same. I do not see Martinů hiding anything. He begins with a tune that he wants you to know and he goes on with this tune and when he wants to change it, he changes it. And when he wants to integrate it, he integrates it. But it is all quite open to you if you listen and have good ears and you listen several times. It is not always the first hearing. You can follow all of the stages of this cookery, it is very intellectual in that sense and I can see that is why he liked Haydn and Corelli, rather than Vivaldi and Mozart.

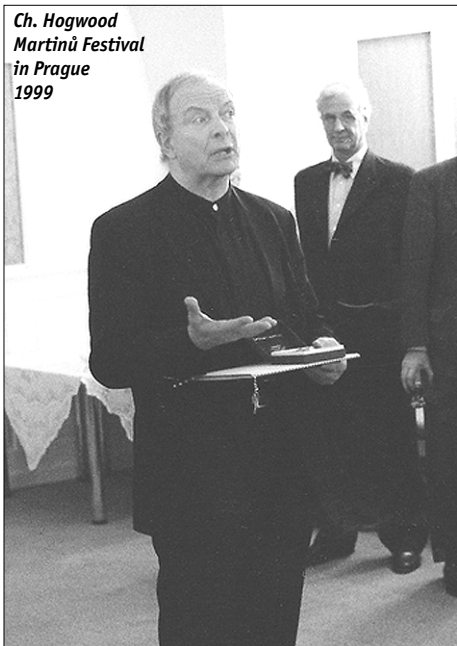
You already did a lot for Martinů as a conductor, now you are going to make a new edition of *La revue de cuisine*. What are your next plans regarding Martinů?

I think the editing comes first. I do not think I feel happy performing a work which is in a bad edition, something we do not understand. So first you have to work out what is *La revue de cuisine*. Why are there so many



misprints in it? Why are the separate parts so different from the score? Where is the autograph? And this stuff. Out of that it would be very nice to make an urtext edition with options and choices. After which one should go on and do more performances of it. I think that should apply throughout Martinů's work. Also I think it would be interesting for Martinů to have more of a connection between what he was doing and why. It is like that is a biographical-compositional analysis, not just his private life but also his public life and his composing life and why he did things. Why he wrote a new concertino after the concerto for trio and orchestra, and this sort of thing. What are the other influences on him that usually we do not know, when we do these pieces to give them a context. I think we have quite a good catalog with numbers of the Martinů pieces, but we still do not have the thread, which holds them all together. We know that he did them but we do not always know why he did them, and what we have lost, and why he changed, and why this is moderately good and this is very good. You have to be a little bit, I think, judgmental about. Somebody eventually has to say: "You know there is very good Martinů and there is good Martinů and there is moderate Martinů. And we need to get them into a perspective." And then to look at how he achieved these things and what he was trying to do and how many of them were really what he wanted to do, because he was very much in the category of

Ch. Hogwood  
Martinů Festival  
in Prague  
1999



composers who would work to order. He was very much a house composer who would produce a piece. You know you don't write store pastorals out of imagination. You write it because someone says: "I have some clarinets and some recorders. You know, I want a piece." It is definitely a baroque attitude to composing. Just imagine you are a good baroque architect or builder. They ask you to build a Don Channel and you build a Don Channel. But we mustn't confuse the Don Channels with the palaces. They have a separate function.

I think there must be many more Martinů pieces, which deserve to be heard. I've done already several recordings of the chamber orchestra pieces and I could see there being a good chance to do more of that sort of repertoire. So from 6 up to 25 players, Martinů has left us with a lot of repertoire that people don't hear, which I think needs to be edited and looked at; even the big symphonies need to be edited and looked at. But it's the smaller pieces I think that need to be investigated on record so people have a chance to hear them. And I think it will be a happy day when all of Martinů is available on CD.

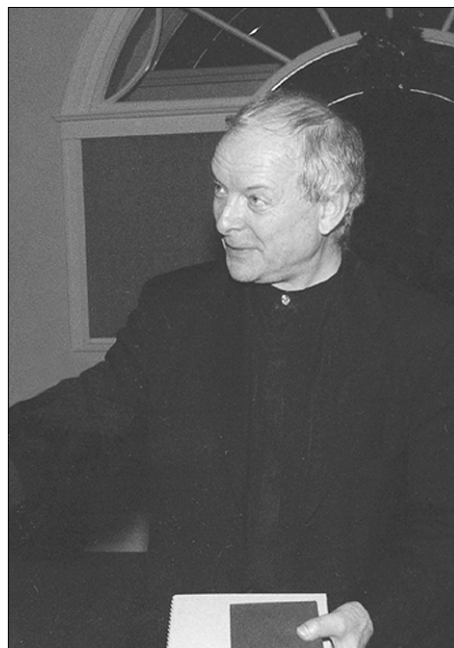
If we edit all of them, could we support the interest of the people in the 21<sup>st</sup> century to perform the works of Martinů?

I think it certainly helps the cause, because often you look to a composer and you think, "I would like to do this person." And then you look at the editions and you say, "Oh dear, this is a big problem here. You know we can't go very far." I think if you have a new edition with this sort of impulse to it, then recordings would be easier to find. No recording is easy at the moment, but I think if people as publishers who have a big interest in Martinů, as for instance Schott do, through the amount of works they contain, then because of that bulk of repertoire it would be ..... It would be a very good policy to follow though that weight of the repertoire and use that as a lever against the recording industry. I don't think that it always has to be the big recording companies either. I think smaller recording companies or national recording companies, or even radio recordings are a good way of getting the stuff [recorded]. At the moment I am working also with the Basle chamber orchestra in Switzerland, and trying to give them a sort of character,

because they have no policy. One thing that I suggested was they should become connected with the Paul Sacher collection, because Paul Sacher worked with chamber orchestras. He commissioned pieces, and in there you have a lot of very interesting pieces, including quite a lot of very serious Martinů. They could look at the possibility of recording some of this music

from a Swiss-Basle-Paul Sacher archive angle. So that's, that very much implies urtext and sensible and you know intellectual approach to it. I think Martinů deserves it.

You can't really treat Martinů sloppily. I think he wasn't a sloppy composer, he was very practical and very focused in what he saw exactly what he wanted. Maybe it is not what everybody wanted to hear, but he wanted to say it. And I think we have to respect him for that, and we should go with what he says and what he does, as far as we can deduce it. If it



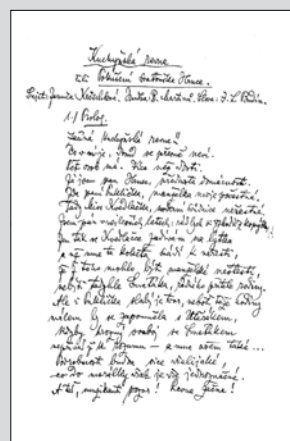
gets into the area which is not clear then we have to use our guesswork and our judgment and after that we have to give it a realized performance. It is clear to me from the way the operas have been received recently, for instance The Greek Passion when the new version was done in London, and Julietta for a long time, the symphonies increasingly that you hear in programs, Double Concerto for two Orchestras and Piano and Tympani, some of the other chamber music: the Madrigals, the quartets, the piano trios, some of the solo music, even some of the songs. You know all these things are coming more into the public realm. And they're really, and people are putting the picture together, they realize this is not a composer who wrote twenty-five pieces. This is a composer with a big output. So the more they go to look at the catalog, the more they say, "Ah great. I will do H. 345 tomorrow." This leads everybody else on to edit it, to publish it, to record it, and to help people get to know.

Thank you very much for this interview.

Interviewed on 9 November 1999 for Czech music magazine  
Harmonie (published in 2/2000 in shortened version).  
Updated for the Newsletter in May 2002.

## The Complete La revue de Cuisine

Thanks to Eva Kröschlová (daughter of Jarmila Kröschlová, author of the libretto to La revue de cuisine), previously unknown documents pertaining to this ballet have been made accessible, adding to the source materials available for the planned new edition. Chief among them are the original text by Jan Löwenbach on which the libretto was based and a letter from Martinů to Jarmila Kröschlová concerning this work. In addition, color copies of the manuscript score of the suite version (deposited with the Leduc publishing house) and the ballet version (at the Paul Sacher Stiftung) are now available in the Martinů Institute's archive, in Prague.



Details in the next issue.

-jh-



## Review

### Sandra Bergmannová

Klassizistische Moderne Volume I  
 (Martinů: Toccata e due canzoni. Stravinsky: Concerto en Ré.  
 Honegger: Symphony No. 4 "Deliciae Basilienses")  
 Kammerorchester Basel, Christopher Hogwood. Production: Dieter Oehms.  
 Text: German, English, French. Recorded: 3/2001 Radio Studio Zürich.  
 Released: 2001. TT 65:43. DDD. 1 CD Arte Nova Classics 74321 86236 2.

In recent years the English conductor Christopher Hogwood, renowned primarily for interpretation of early music, has taken an interest in juxtaposing works from the Baroque and Classical eras with music of the twentieth century. In a new project, of which this compact disc marks the beginning, he has decided to present works commissioned by the Swiss conductor Paul Sacher, a famous patron of music and the arts, for his Basel Chamber Orchestra. Hogwood has carried out his idea to programming perfection by making recordings consisting of works performed in the same order in their world premieres. This present disc duplicates the program of the concert on 21 January 1947 held on the occasion of the orchestra's twentieth anniversary. On that

day works written for and dedicated to Paul Sacher for this occasion by three world-renowned composers had their first concert performances. The first of them, Toccata e due canzoni by Bohuslav Martinů, is a concerto grosso with a key role for the piano as one of the solo instruments. The Concerto en Ré by Igor Stravinsky refers to Johann Sebastian Bach's Brandenburg Concertos, although very remotely, while the last work is the now very well-known Symphony No. 4 by Arthur Honegger, described by the composer himself as based on the Beethovenian tradition. Apart from the remarkable selection of works we must mention another point of interest, namely the orchestra with which Hogwood is realizing the whole project. It bears the name Basel Chamber Orchestra (Kammerorchester Basel) and was founded by young musicians in 1984

in an effort to link to the tradition of both of Sacher's ensembles: the Basel Chamber Orchestra (which Sacher himself dissolved upon his departure) and the Collegium Musicum of Zurich. The happy constellation of wonderful performers, first-rate compositions, and the beautiful project had to yield a high-quality recording, and in terms of both interpretation and technique it is indeed excellent. Probably what I like best about it is that Hogwood conceives all three works in a truly neoclassical spirit with his pregnancy, purity, and rhythmic precision. (Thanks to his experience with early music he has grasped the stylistic orientation of all three compositions.) And the recording has another great advantage: the three-dimensional sound of the individual instruments and groups, which assures a rewarding listening experience even from speakers. It is

only a shame that we cannot compare the disc with the recording of the premiere concert given by Sacher (an archival recording not yet available in Czech Republic). Then maybe we could judge with somewhat greater precision to what extent Hogwood accomplished his aim and possibly in some ways even surpassed his famous predecessor.

Since the recording is marked on its cover as "Volume I", we can look forward to a continuation - with music by such distinguished composers as for example (besides those already mentioned) Britten, Tippett, Bloch, Milhaud, Martin, and Richard Strauss.

Reprinted from the Czech music magazine Harmonie (4/2002)



On May 20 a long-awaited recording was released - the first part of the planned complete works of Bohuslav Martinů for violin and orchestra and for viola and orchestra. On this CD you will find the second version of the Suite concertante for violin and orchestra (as a world-premiere recording) together with the Violin Concerto No.1, both as performed by Bohuslav Matoušek and the Czech Philharmonic under Christopher Hogwood. On May 30 the CD was christened, on which occasion Mr. Matoušek was awarded a Bohuslav Martinů Foundation Medal. (See p. 24.)

- jh -

# When the Fairies Learned

Feuilleton: Jörn Peter Hiekel

## The cinema knows what women want The German premiere of Bohuslav Martinů's opera *The Three Wishes* at the Augsburg City Theater

Photos: Lioba Schöneck



When motion pictures began to roll, a most capable competitor for the operatic stage came into being. It is less than coincidental that certain master works of the silent movie era contain allusions to the emotional excesses of late romanticism. In the 1920s musical theater flirted with the new media of the time. This was just what people wanted: to try out the new forms of artistic expression that were having such a mass impact. On occasion, opera composers even attempted a serious liaison with film.

It was with particular determination that the east Bohemian native Bohuslav Martinů set to work in this direction with his musical comedy *The Three Wishes* or

the *Fickleness of Life* composed in 1928-1929. But no one even thanked the composer during his lifetime: the score, undoubtedly one of his best, was brought to life for the first time for its premiere in Brno in 1971, twelve years after the composer's death. Despite its success, and like most of the composer's other stage works, it was once again forgotten during the ensuing period. The one serious attempt at reviving the work took place only a few years ago in France, Martinů's one-time chosen home country.

Now with the successful German-language premiere at the Augsburg City Opera, the status of this work has been confirmed. The references to film are more than just an accessory. With this work Martinů succeeded in producing a capable reflection on the neighboring medium and its illusionary possibilities. The fundamental premise of the stage work, a collaboration with the Parisian Dadaist Georges Ribemont-Dessaignes, lies in a „heart-breaking“ story placed into the action of a film which is produced live for the audience. With just this much, the production team has a quite substantial point of departure.

In Thomas Mittmann's Augsburg production one experiences an unequivocal revival of silent film: along with opera singers dressed

in black and white stripes we find here all of the typical gestures of the genre's glitter era with a pleasantly irritating effect. In a compromised, concentrated form the entire story repeats itself at the end, which elicits an astonishingly diverse number of references. In the style of Kagel's „City Theater,“ musical theater is broken apart into its elementary parts and brought to light. In addition, pathos in the usual sense is extricated with delightful effect. Martinů's declared favorite enemy is the great romantic opera, which he never ceases to exhaust with his many ironic parodies.

The tragic hero is a boring husband by the name of Monsieur Juste, who goes off on a hunting adventure to the sound of a horn fanfare (with the overtones of Weber's

„Freischütz“ and Wagner's „Ring“). His booty is a fairy named Null. She buys her freedom by granting the Hunter and his wife Indolenda three wishes. The final wish offers an exquisite characterization: Juste wants to immediately make his wife younger. And what must happen happens: she turns to a young man and leaves her husband. The same thing happens during the analog at the end of the work in the „reality“ of the film studio. In a tragic way, life becomes an imitation of art - a commentary made possible through the illusion machinery of film and its potential for making direct identifications.

The Augsburg Production is a bit overindulged in

itself with the way it over-accentuates the central film constellation. The action of the story is almost insistently broken up by the words of the director. But this allows the charm of the essential premise of the story to unfold in the final scene in the workshop. What results from this is a distance which invites reflection. A strong message is transmitted to the audience, very much in the sense of the great Augsburg Bertolt Brecht. It becomes incumbent on the audience to



# to Walk

have a feeling not only for the plot but also for the „apparatus“ of the film, if we may refer to the aesthetics of Walter Benjamin. Without making this accentuation the work comes into greater danger of becoming simply a historically interesting document that is perceived as reality – especially since the scenery of Wolfgang Buchner has a rather strong inclination towards period portrayal rather than transmitting fantasy and original ideas.

Coming from the particular aroma of the late twenties, it is above all the vital, musical side that stands out in Martinů's film-opera. Popular dances, pseudo-romantic schmaltz, and diverse declamatory elements (including a narrator at the very beginning), and enchanting jazz passages are all masterfully juggled together. Over long stretches *The Three Wishes* is a jazz opera in the truest sense of the term, far more so than Křenek's *Jonny spielt auf*. All of this is made convincing by the energetic playing of the Augsburg Philharmonic Orchestra under the direction of its chief conductor Peter Leonard. Making a particularly successful impression are those passages in which Martinů firmly anchors original musical dialogue with the sounds of a gramophone. Otherwise, a certain nostalgic color inevitably comes into play. This holds true for the lively and masterful entrance of the male vocal quartet in coat and tails. It is with this passage that the evening ends, an ironic last stanza to the tragic hero, which sounds like a remi-niscence of a hit from the past.

What should be particularly praised is the enthusiastic and joyful performance of the entire ensemble. The vocal side of the production, which utilizes in-house members almost entirely, is exceptionally convincing; there is no need to call special attention to any particular singer. Despite being thoroughly strengthened by microphones, the balance of the whole of this technically difficult piece occasionally suffers. However, the work's revival has succeeded more than respectfully, for which an opera house of this size should be particularly commended.

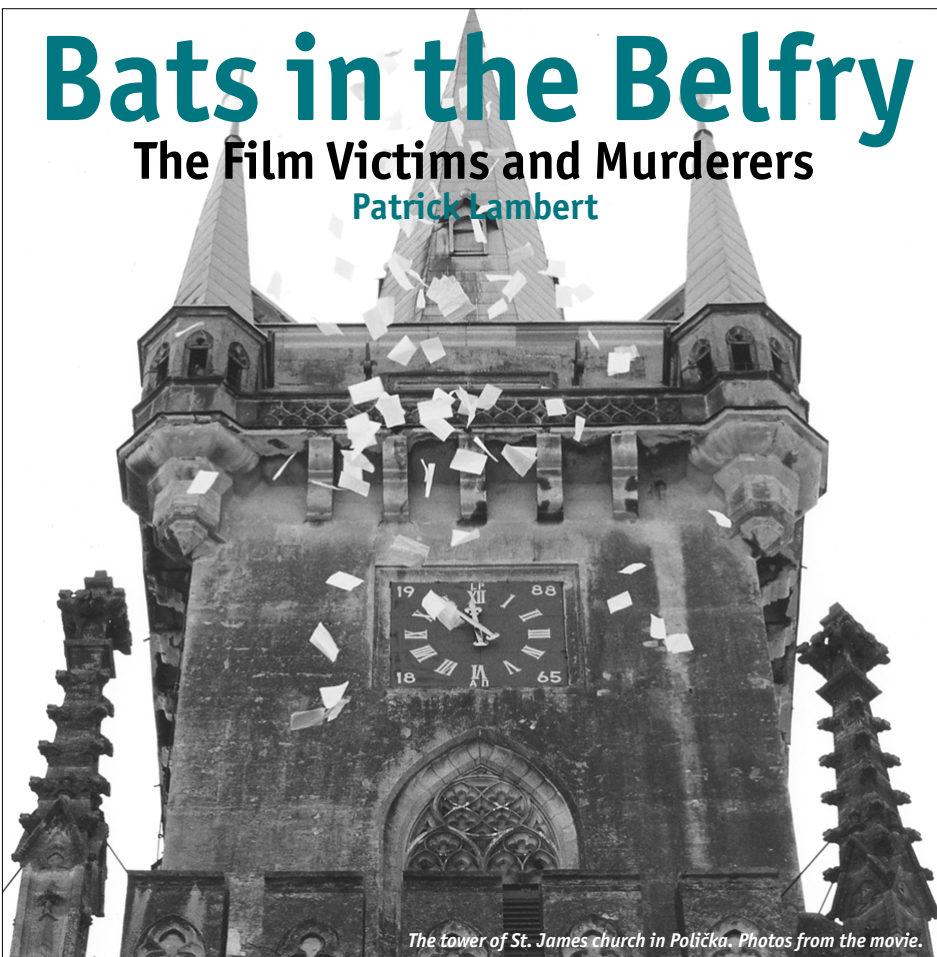
Translated by Thomas D. Svatos, Reprinted from the German original in *Frankfurter Allgemeine Zeitung*, p. 54, Wednesday, March 13, 2002, No. 61



## Bats in the Belfry

The Film *Victims and Murderers*

Patrick Lambert



The tower of St. James church in Polička. Photos from the movie.



In the wake of the discovery of some of Martinů's original film scores (*The Slipper*, H. 239 and *City of the Quick Water: Mariánské lázně*, H. 240), readers may be interested in a

recent Czech feature film „*Oběti a vrazi*“ (*Victims and Murderers*) which makes considerable use of Martinů's music and, moreover, is set in Polička, the main character, played by Karel Roden, being the fictional curator of the composer's birth chamber at the top of the tower of St. James' Church. The director Andrea Sedláčková also wrote the screenplay, which is loosely based on a novel by Bohuslav Březkovský published in the 1960s. In a series of flashbacks, it tells of the incestuous love between Miroslav and his half-sister Jana and how the past impinges on the present with tragic consequences.

Some years ago, following a visit to Polička, Sedláčková had bought an LP of Martinů's music and to judge by her film, she fell completely under its spell. His music very effectively accompanies many of the scenes, especially those with Miroslav, an

oddball character, who as curator has his head filled with Martinů's scores. In rare moments of happiness, he is shown either dancing through the streets or conducting the empty air to the beguiling strains of „*Špalíček*“. An upright piano features in the story and many of the excerpts are from orchestral works with piano – not always easy to identify. Fortunately, the compositions employed are listed in the final credits, where we also learn that Aleš Březina was among the musical advisers.

One scene will amuse the avid record collector. Miroslav listens to an LP in the room in the tower and is seen replacing it in a sleeve identifiable as the „*Gramofonový klub*“ edition of Martin Turnovský's recording of the Fourth Symphony and *Tre Ricercari* with the Czech Philharmonic,

but the music heard is different! Dare one deduce from this „film prop“ that it was Turnovský's fine recording (surely a strong candidate for re-issue on CD in Supraphon's *Archiv* series) that had converted Sedláčková to Bohuslav Martinů's music?

This interesting film, a Czech-French-Swiss co-production, has been issued (without English subtitles) by Warner Bros as a home video.



# Martinů EVENTS 2002

We give only a selection from Martinů's works.

## CONCERTS

7 May, 8<sup>00</sup> p.m.  
Dobříš Castle, Czech Republic  
Opening of the Wells, H. 354

9 May, 2<sup>00</sup> p.m.  
St. Nicolas Church, Prague, Czech Rep.  
Opening of the Wells, H. 354

10 May, 2002  
JAMU, Brno, Czech Republic  
Students Graduation Performance  
Ariadna, H. 370

11, 12, 13 May 2002  
Rostock, Germany, Rostock Orchestra  
Peter Hirsch - Conductor  
Memorial to Lidice, H. 296

15 May, 7<sup>30</sup> p.m.  
Central Library of the Free Library  
of Philadelphia, Montgomery Auditorium  
Philadelphia, USA  
Charles Abramovic - Piano  
Preludes, H. 181, Fantasy and Toccata,  
H. 281, Three Sketches, H. 160, Sonata  
No. 1, H. 350, Spring in the Garden, H. 125

18 May, 2002  
Holywell Music Room, Oxford, UK  
The Delmé String Quartet  
(www.delmequartet.co.uk)  
String Quartet No. 5, H. 268

25 May, 2002  
Thame, UK, The Delmé Quartet  
String Quartet No. 5, H. 268

25 May, 2002  
Festival d'Auvers-sur-Oise, France  
Vincent Figuri - Narration, Yuri  
Pochtar - Piano, Isabelle Moretti - Harp  
Three melodramas, H. 82, 83, 84

**Orquesta Filarmónica  
de la Universidad Nacional  
Autónoma de México**  
(Mexico Autonomous University  
Philharmonic Orchestra)

1, 2 June, 2002, 22, 23 June, 2002  
Jorge Mester - Conductor  
Sinfonietta „La Jolla”, H. 328  
Symphony No. 6  
(Fantaisies symphoniques), H. 343

14 June, 2002  
Foyer of the Kreissparkasse Borken  
Ger. Chamber Orchestra of the School  
for Music Borken, Benno Rickert - Conductor  
1. Orchestral Suite from the Ballet „Špa-  
líček”, H. 214 A

19 June, 2002, 20 June, 2002  
České Budějovice, Czech Republic  
South - Bohemian Philharmonia  
J. Brožková - Oboe, P. Altrichter - Conductor  
Concerto for Oboe and Orchestra, H. 353

15 July, 2002  
Gower Festival, UK, The Delmé String  
Quartet  
String Quartet No. 5, H. 268

## CZECH PHILHARMONIC ORCHESTRA



(www.czechphilharmonic.cz)

24 September 2002, 7<sup>30</sup> p.m.  
Dvořák Hall, Rudolfinum, Prague, CZ  
Czech Chamber Orchestra  
Jana Boušková - Harp  
Ondřej Kukul - Conductor  
Serenade No. 2 for Two Violins  
and Viola, H. 216

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

## OPERAS

### The Three Wishes or The Inconstancy of Life

a film opera in three acts with prelude  
and postlude, H. 175



Großes Haus of the  
Augsburg, Theater  
in Augsburg, Germany

The opening: 2 March 2002  
Additional presentations: March 13  
and 21, April 5 and 27, May 3, 5, 21  
Peter Leonard - Conductor, Thomas Mittmann  
- Director, Wolfgang Buchner - Sets  
See feuilletton on page 8

**Julietta or The Key to the Dreams**  
(www.bregenzfestspiele.com)  
Bregenz Festspiele, Bregenz, Austria  
The premiere: 17 July 2002, 7<sup>30</sup> p.m.  
Additional performances:  
July 21, 25, 28 and August 1

### Wiener Symphoniker



(www.wiener-symphoniker.at)

Eva-Maria Westbroek - Julietta, Johannes  
Chum - Michel, Sulie Girardi, Valentina  
Kutzarova, Susanne Reinhard, Eberhard  
F. Lorenz, Matteo de Monti, Richard Salter,  
Adalbert Waller  
German translation by Dietfried Bernet and  
Aleš Březina, Dietfried Bernet - Conductor,  
Katja Czelnik - Director, Vera Bensen - Sets,  
Wolfgang Göbbel - Light Design  
See page 23



Martinů with „Julietta team”, Prague 1938

## Mirandolina



Wexford Festival, UK  
Opera, 17 October -  
3 November 2002

(www.wexfordopera.com)

October 18, 21, 24, 27, 30  
November 2, 2002

## The Voice of the Forest



(www.henrystreetchamberopera.org)

November 18, 21, 23, 25, 2002  
Harry De Jur Playhouse,  
466 Grand Street, New York City, USA  
Zoe Caldwell - Narrator, Jacqueline  
Venable - Bride, Brandon Jovanovich -  
Young Forester, Daniel Mobbs - Bandit  
Tiffany Regal - Hostess  
Henry Street Chamber Opera Orchestra  
Neal Goren - Conductor, Ned Canty -  
Stage Director

## Tears of a Knife

(Les larmes du couteau)

(www.henrystreetchamberopera.org)

November 18, 21, 23, 25, 2002  
Christine Winkler - Eleonora, Tiffany  
Regal - Mother, Daniel Mobbs - Satan  
Henry Street Chamber Opera Orchestra  
N. Goren - Conduct., N. Canty - Stage Dir.

## FESTIVALS



MTF Zlatá Praha 2002 -  
Internat. TV Festival  
„Golden Prague” 2002  
8 - 12 May 2002

8 May, 8<sup>00</sup> p.m.  
Municipal House, Smetana Hall  
Festival Opening Concert

Prague Symphony  
Orchestra FOK  
(www.fok.cz)

Leoš Svárovský - Conductor  
Jiří Barta - Cello



Concerto for Cello and Orchestra No. 1,  
H. 196 (broadcasted by Czech Television)



PRÁŽSKÉ JARO

Prague Spring, 12 May - 7 June 2002

20 May, 8<sup>00</sup> p.m.  
Czech National Bank Hall, Smetana Trio  
Piano trio No. 2 d minor, H. 327

24 May, 7<sup>00</sup> p.m., 25 May 2<sup>00</sup> and 7<sup>00</sup> p.m.  
National Theatre  
Homage to Jiří Kylián  
Jiří Kylián - Choreography  
Soloists and the Ballet of the  
National Theatre Field Mass, H. 279

30 May, 8<sup>00</sup> p.m.

Rudolfinum  
Prague Philharmonia  
(www.pkf.cz)

M. Turnovský - Conductor, M. Hřel - Piano  
Double Concerto for two String  
Orchestras, Piano and Timpani, H. 271

31 May, 8<sup>00</sup> p.m.  
Rudolfinum  
B. Matoušek - Violin, Petr Adamec - Piano  
Sonata for Violin and Piano No. 3, H. 303

Martinů Fest 2002  
Polička, Czech Republic  
(5th annual)



15 May 2002  
Martinů in continuity  
Ivan Štraus - introductory speech

17 May 2002  
Stamic Quartet, String Quartet No. 7  
(Concerto da camera), H. 314

18 May 2002, Kateřina Englichová - Harp  
Karolína Berková - Singer  
New Slovak Songs, H. 126

19 May 2002  
Hr. Králové Philharmonia  
(www.fhk.cz)  
Miriam Němcová - Conducto.  
Frescoes of Piero de la Francesca, H. 352



Janáčekův Máj (Janáček's May)  
Ostrava • (jm.box.cz)

24 May - 13 June 2002, 30 May, 7<sup>30</sup> p.m.  
Culture House Vítkovice  
Prague Chamber Orchestra, K. Kuljus - Oboe  
Sinfonietta La Jolla, H. 328

## Bregenz Festspiele

17 July - 19 August 2002  
Julietta (see the „Operas” column)

11 August 2002, 11<sup>00</sup> a.m.  
Festspielhaus, Symphonieorchester Vor-  
arlberg, Christoph Eberle - Conductor  
Francois Lelaux - Oboe  
Concerto for Oboe and Orchestra, H. 353

## 51<sup>st</sup> Festival Pablo Casals

26 July - 13 August 2002, Prades, France  
2 August, 6<sup>00</sup> p.m., Eglise de Catilar  
„Violoncelle à la Carte”  
Mihaela Martin, Gil Sharon - Violins  
Itamar Golan - Piano, Frans Helmerson,  
Philippe Muller - Cellos, Duo for Violin  
and Cello No. 2 in D Major, H. 371

9 Aug., 9<sup>00</sup> p.m., Abbaye St Michael de Cuxà  
„Soirée à Prague”, Talich Quartet  
Boris Garlitsky - Violin, Bruno Pasquier  
- Viola, Arto Noras - Cello, Wolfgang  
Güttler - Bass, András Adorján - Flute  
Jean - Louis Capezali - Oboe, Jean - Nol  
Crocq, Michel Lethiec - Clarinet, Eric  
Ruske - French Horn, Amaury Wallez -  
Bassoon, Jean - François Heisser - Piano  
Nonet, H. 144

## PRESTEIGNE Festival

OF MUSIC AND THE ARTS

Presteigne Festival of Music  
and the Arts,

22 - 27 August 2002

Presteigne, United Kingdom  
(www.presteignefestival.com)

25 August, 2<sup>30</sup> p.m.  
St Mary's Church, Leintwardine  
The Delmé String Quartet  
String Quartet No 5, H. 268

27 August, 2<sup>00</sup> p.m.  
St Andrew's Church, Presteigne  
Ensemble Duoro, Jane Emanuel - oboe  
Cello Sonata No 1, H. 182

CELLOarte Festival

29 August - 4 September 2002  
Martinů Quartet  
String Quartet No. 2, H. 150

Prague Autumn  
(www.pragueautumn.cz)



13 September - 1 October 2002

13 September, 7<sup>30</sup> p.m., Rudolfinum  
Tribute to Czech Music  
Royal Philharmonic Liverpool  
M. Kaňka - Cello, L. Pešek - Conductor  
Concerto for Cello and Orchestra No. 1, H. 196

Prepared by Jindra Jilečková



Martinů and the European Broadcasting Union

The 2000 Bohuslav Martinů Festival as part of Euroradio's international exchange of musical programs

Concert on 8 December 2000  
„Martinů and German Music“  
Martinů Hall, Academy of Performing Arts in Prague

The recording was broadcast by eight radio networks: Spain (RNE), Romania, Luxembourg, Lithuania, Ukraine, Sweden, The Netherlands, Switzerland (RSR), Canada (SRC), Australia (ABC)

Concert on 10 December 2000  
„Martinů and Concerto grosso“  
Rudolfinum, Prague

The recording was broadcast by eleven radio networks: Spain (RNE), Luxembourg, Bulgaria, Lithuania, Ukraine, Sweden, Denmark, Switzerland, Canada (SRC), The Netherlands, Australia (ABC)

Concert on 11 December 2000  
„Martinů and Hungarian Music“  
Martinů Hall, Academy of Performing Arts in Prague

The recording was broadcast by eight radio networks: Romania, Luxembourg, Ukraine, Hungary, Denmark, Canada (SRC), The Netherlands, Australia (ABC)

Concert on 21 December 2000  
Closing Concert  
Rudolfinum, Prague

The recording was broadcast by eleven radio networks: Romania, Luxembourg, Lithuania, Sweden, Finland, Hungary, Denmark, The Netherlands, Switzerland (RSR), Canada (SRC), Australia (ABC)

EXHIBITIONS

Bohuslav Martinů's Dream in Hohenems

This year the Bregenzer Festspiele - a music festival held each year in Bregenz, Austria - will include a production of Martinů's opera Julietta.

festival will be an exhibit in Hohenems - only a few minutes from Bregenz - mapping Martinů's life and work. Hohenems is a partner town of Polička, and so



In 1999 the first version of The Greek Passion was given at this festival, and now, three years later, another pearl of Martinů's operatic output will come to the festival stage.

A side attraction of the

idea was born of presenting the most important Polička native not only to Hohenems residents but to festival-goers. Titled Bohuslav Martinů's Dream, the exhibit will emphasize the genesis of the opera



Martinůs in Summertime

Italy, 1950's

Have a nice summer!  
Editors

and its most important productions. It includes copies of photographs, personal documents, correspondence, newspaper articles, scores of Martinů's works, diary entries, and caricatures among other items.

The official opening of the exhibit will be on 13<sup>th</sup> July 2002 - before the beginning of the festival itself - because of its appli-

cability to the Bregenzer Opernwerk-shop 2002 which precedes the opening of the festival. The exhibit will be open through 1 August 2002, coinciding with the last festival performance of Julietta. (The opera opens on July 17, with additional performances on July 21, 25, and 28 and August 1.)

Martina Muchová

Facts:

What: Exhibit Bohuslav Martinů's Traum  
When: Opening 13<sup>th</sup> July 2002 at 7<sup>00</sup> p.m.  
Where: Hohenems Regional Center "at & co", F.-M.-Felder-Str. 6 (near the train station)  
Duration: 13 July - 1 August 2002, daily from 9<sup>00</sup> a.m. to 5<sup>00</sup> p.m.

The Wheel is Turning, Turning



Martinů at Kundera's atelier, 1939

An accompanying attraction for the 2002 Martinů Fest in Polička (May 15-19) is an exhibit titled The Wheel is Turning, Turning: Czech Artists of Pre-War France in the Music of Martinů, on display in the vestibule of the Municipal Museum from 11 May to 25 September 2002. Using materials from the archive of the Martinů Memorial, the exhibit presents the fates of several famous Czech artists associated with Martinů through their pre-war sojourns in Paris and through the composer's music. Beautiful evidence of their collaboration is a spontaneous little piece from 1939 almost unknown to the public - Wishes for Mother - a facsimile of

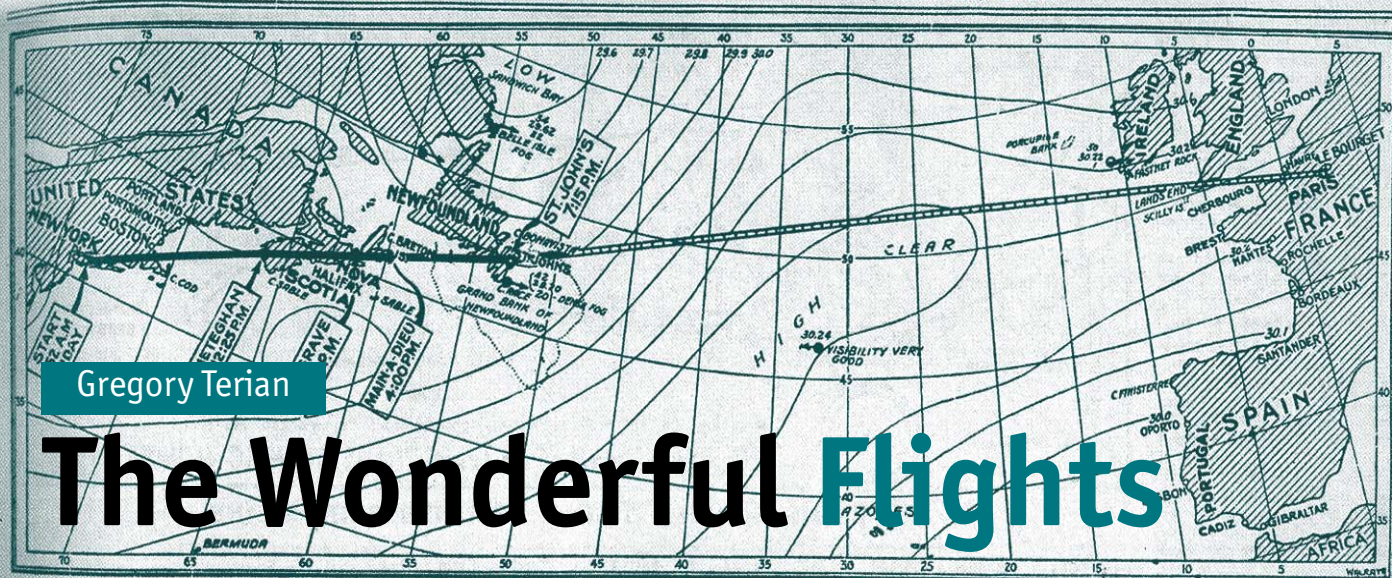
which was donated last year by Rudolf Kundera to the museum in Polička. (facsimile at IBM)

This piece was written on Christmas Eve 1939, which Martinů and his wife spent in Paris with Czech friends. It was here that the painter Rudolf Kundera proposed preparing a greeting for his mother for her fiftieth birthday and sending it by mail to Moravia. This idea was soon transformed into a magical little work to a text by Jiří Mucha with the words "The Wheel is Turning,

Turning" set to music by Martinů. The first performance was given the same evening by pianist Rudolf Firkušný and baritone Otakar Kraus. And thus through the collaboration of five distinguished Czech artists this, their gift - not only to Kundera's mother but to all lovers of Martinů's music - could sound for the first time far from home.

Ludmila Sadílková

Autograph of the Wishes for Mother



Gregory Terian

# The Wonderful Flights

LINDBERGH'S COURSE ACROSS THE ATLANTIC FROM NEW YORK TO PARIS.

We all know that Bohuslav Martinů lived the first twelve years of his life in the church tower 100 feet above the town of Polička. A year after the Martinů family descended to take up residence at ground level the Wright brothers made their first flight at Kittyhawk covering a distance of 120 feet. Six years later in 1909 Bleriot flew across the Channel.

By the time Martinů had settled in Paris after World War I, record breaking flights were all the rage and aviators were the heroes of the day. Excitement reached fever pitch when a prize of \$20,000 was offered for the first non-stop flight between Paris and New York.

As is well known, Charles Lindbergh won that prize at the end of May 1927, flying solo in his „Spirit of St. Louis“ monoplane. In the great euphoria which greeted his triumph Martinů felt moved to dedicate his already existing piece La Bagarre to Lindbergh, a gesture, which was graciously acknowledged by the aviator. In effect the dedication was fortuitously appropriate. The crowd tumult which the composer portrays in La Bagarre matches well the newsreel footage of the massed crowds greeting Lindbergh's arrival at Le Bourget.

No doubt helped by the topicality of the dedication, the first work of Martinů to cross the Atlantic achieved an immediate success when premiered on 18 November 1927 by the Boston Symphony Orchestra under Serge Koussevitzky, just five months after Lindbergh's flight. Cannily, perhaps, in his contribution to the programme notes Martinů did not make it clear that his composition pre-dated the flight.

After completing La Bagarre Martinů had promised his next orchestral work to Václav Talich. He wrote to the conductor on 15 September 1927 from Polička saying: „I have to do various odd jobs to earn some money for my further stay in Paris, so I cannot fix an exact date when I shall finish it. It is called „Decollage“, i. e. the take off of an aeroplane from an airport...“. That composition never emerged but it seems more than coincidental that at that same time Martinů was engaged on the project mentioned below.

The mood of euphoria which greeted Lindbergh's successful flight had been preceded only a fortnight before by the equivalent of national mourning throughout France when the famous French team of Coli and Nungesser in their Breguet biplane had disappeared without trace over the Atlantic when engaged in attempt to reach New York and lift the prize ahead of Lindbergh.

Martinů was clearly moved by the failure of this venture and a project was devised for a mechanical ballet to be produced at the experimental Beriza Theatre in Paris for which he would compose the score. There was to be no human participation but the show would feature pictures of a bird in flight, a rotating propeller with changes of lighting and the projection of scenes of countryside and sea suggesting the various phases of the flight. Another feature was to be

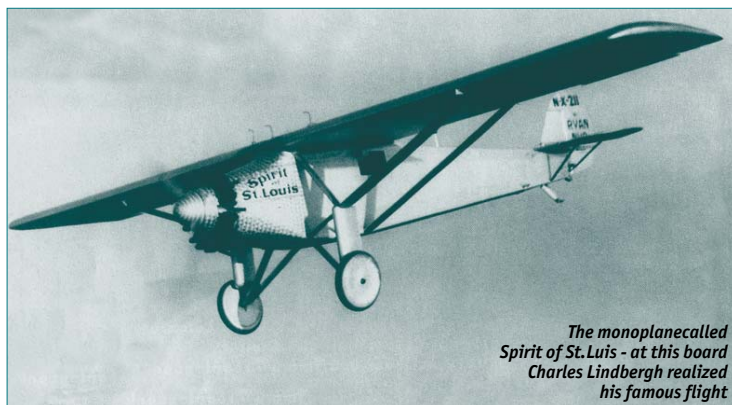
the projection of a map showing the progress of the journey, something which is routine in air travel today. Martinů composed a score for seven instruments depicting the flight through start-up to crash to which he gave the title Le Raid merveilleux (The Wonderful Flight).

Not surprisingly the project was never to reach fruition. The theatre went bankrupt before any production could be mounted and for many years the score was thought to be lost. It eventually surfaced in Berlin lacking only its final page. Evžen Zámečník completed the missing passage and Václav Nosek conducted the first performance in Polička in 1994. A Panton recording of the work exists and a subsequent film was made illustrating the story on a figurative basis with actors participating. It must be said that although there are some felicities in this concept the overall results are questionable.

At the end of May 1940, with the German occupation of Paris imminent, Martinů fled to Aix-en-Provence, where he took refuge until his escape to America in 1941. Many of his countrymen serving with the Czech Armed Forces in France made their way to Britain to continue the flight. Today it is all but forgotten that during the Battle of Britain it was the arrival of trained pilots from the

occupied countries, the greatest numbers coming from Poland and Czechoslovakia, which enabled the Royal Air Force to replace the heavy losses it was sustaining and so ensure its survival.

Martinů was obviously much affected by events taking place in Europe and several of his compositions of the wartime period are directly concerned with those events notably the Memorial to Lidice. Miloš Šafránek's 1945 biography states that Lidice was planned as the middle section of a three movement work, one of which was to be dedicated to



The monoplane called Spirit of St. Louis - at this board Charles Lindbergh realized his famous flight

the RAF. Martinů is said to have met some Czech airmen during the war who were training in North America for the RAF and this may have been the motivating factor. Unfortunately nothing came out of the projected movements.

However, in 1946 a work did appear with an apparent aviation connection bearing the intriguing title Thunderbolt P.47. The P.47 was a powerful American fighter aircraft which was a familiar sight in the skies of north-western Europe in 1944. For those who have listened to the only recording of this work anticipating something resembling William Walton's brilliant musical evocation of the Spitfire in the war-time film "The First of the Few", they need to know the origin of the title as recounted by Frank Rybka's son Boris.

This work resulted from a commission for a short orchestral piece from Hans Kindler, who was the conductor of the National Symphony Orchestra of Washington. The fee for the commission was to be \$200. The composer completed an orchestral Scherzo, but thought this would be an uninspiring title. He asked his friend Frank to come up with something more exciting. So it was thanks to Franks inspiration that Thunderbolt P.47 appeared from the blue. Apart from

the Supraphon recording there has been only the odd live performances in recent years. Perhaps some high powered orchestra and conductor will one day enable the P.47 to take off.

On 26 October 1943 Bohuslav Martinů and his wife Charlotte had their first experience of air travel when they flew from New York to Cleveland on a United Airlines DC-3 to attend the first performance of his Second Symphony. A post card to his friend Frank announced: „So, we arrived safely in Cleveland, thank God. The big test is tomorrow. Regards, Martinů“. F. James, the elder son of Frank, recalls: „Timid Martinů, who was always uncomfortable in a mechanical world, became terrified as the hour of the flight approached. I recall that my father had to practically shove him into the plane. Hence the almost prayerful sigh he expressed on the card“. Within a little more than a decade the Martinůs were to become seasoned transatlantic air travellers.

Whilst in New York during the war Martinů was introduced to Antoine de Saint-Exupéry, an aviator famous for some early pioneering flights and the author of such books as *Wind and Stars* and *The Little Prince*. He subsequently went missing in action



Charles Lindbergh with his wife

during a mission over southern France in 1944 and he and his aircraft were never found. The Martinůs subsequently became friendly with his widow.

Martinů who was an avid reader found himself in complete sympathy with the authors philosophical and spiritual visions as expressed in his acknowledged masterpiece *The Citadelle*, to the extent that he chose passages from the book as the basis of the first two movements of his 1957 orchestral work *The Parables*.

On their return to Europe, the Martinůs favoured residence became a small house on Mont Boron with majestic vistas overlooking the Bay of Nice [see the article *Martinů and His Homes in Nice Today*, BMN 2001, Third issue]. They lived there for a year in 1954/55 and returned on subsequent visits including the last in 1959 immediately preceding his terminal illness. The majestic vistas which this location afforded communicate themselves in some of the most evocative and atmospheric music written towards the end of his life. He had come a long way from the church tower in Polička but with these latter compositions he attained a summit of his own.

# The Czech Rhapsody in New Garb

Adam Klemens

In the summer of 1945 Martinů completed his *Czech Rhapsody* for Violin and Piano (H. 304) in South Orleans, Massachusetts in the USA. It was composed on commission for the American violinist of Austrian origin Fritz Kreisler. Not long thereafter Martinů wrote a letter to his friend Frank Rybka in which he said: "I have written a Czech rhapsody for Kreisler, for the time being with piano." From this Martinů researchers have judged that already when composing the work Martinů was thinking of an orchestral version, but that he didn't get around to it because of other work. From here it was only a step to the recent decision to have the Rhapsody orchestrated and thus attempt to realize Martinů's original plan.

The B. Martinů Foundation entrusted this task to the composer Jiří Teml – a choice that was not accidental, because several years previously Teml had very sensitively orchestrated Martinů's *Songs on One Page*.

In such a situation a composer-orchestrator always stands before a difficult decision. Work on orchestrating a composition by somebody else always brings with it an element of internal conflict. As an orchestrator, the composer is in a sort of "schizophrenic" position. Of course he must utilize his own timbral imagination and his experience with orchestral sound to the maximum extent. At the same time, however, he must deny himself - because the result should serve the composer of the work and therefore must logically correspond to his typical orchestration. In our case this means it must sound like Martinů

and not like Teml. Before beginning such a project the orchestrator must carefully study the composer's scores with similar instrumentation that were written around the same time, in order that the typical orchestral style should be maintained.

In comparing the two forms I first listened several times to the original chamber version by Martinů. Only then did I hear the sound of the orchestral version. Teml chose the following instrumentation for

his orchestra: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 French horns, 2 trumpets, the full five or-

chestral version with even greater contrast and clarity than in the chamber original. Teml makes use of orchestral timbres typical of Martinů, with frequent alternation of orchestral groups - woodwinds and strings. He assigns various rhythmic and melodic elements to instruments and groups with great experience and sensitivity, entirely in Martinů's style. The orchestration is not done "slavishly", i.e. literally according to the piano stylization: Teml transforms some overly "pianist" features into a more suitable orchestral texture.

In relation to the solo part the orchestral accompaniment is conceived very cautiously, but the orchestra never loses its color and sonority. The orchestration is chosen such that even in the loudest sections (for example the coda) the solo part is clearly perceptible and distinguishable from the orchestral tutti, assuming of course a sensitive performance. Thanks to the softness of the orchestral sound the work comes across as being much more delicate and plastic than in the original version.

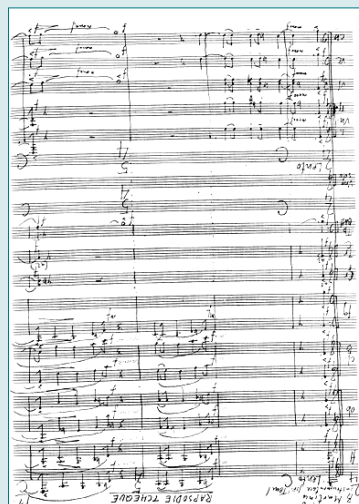
After listening to and comparing the two versions of the *Czech Rhapsody* I must tip my hat to Teml's professionalism

and his experience and skill with the orchestra. The B. Martinů Foundation's choice was indisputably more than fortunate. I think that in Teml's orchestral version the *Czech Rhapsody* for Violin and Piano has gained a sister at least as appealing as the original, and that both versions will exist on concert stages with equal legitimacy.

chestral string sections, and of the percussion instruments Martinů's favorite combination of timpani, triangle, small drum, and cymbals.

The piece bears the traits of Martinů's peak period around the end of the Second World War – rhythmic motion clearer than in his earlier works but still unmistakable, simplicity of countermelodies and instrumental stylization, rhapsodic form, and tempos varying from one section to another.

I must say that all these typical features come



From the left  
Lubomír Havlák - violin  
Jitka Vlašánková - cello  
Petr Matěják - violin  
Jan Jiša - viola



# 25 Years of the Martinů Quartet

If we keep in mind that the Martinů Quartet was formed in 1976 when its members were students, then we understand the basis of a surprising fact: in the end of last year the quartet celebrated its twenty-fifth anniversary. (The occasion was marked by a concert on 5 November 2001 at the Rudolfinum in Prague, then three days later another one in Prague's Jerusalem Synagogue.) The enthusiasm of these still-young faces seems to deny this. A turning point in the ensemble's history was the year 1985, when cellist Michal Kaňka left to join the Pražák Quartet and the Havlák players accepted in his place the confident, strong personality of Jitka Vlašánková. They began this phase with a new title, taking the name of Bohuslav Martinů.

Question for Lubomír Havlák, leader of the ensemble:  
What led to the idea of naming the quartet after Martinů?  
Our beginnings are linked with the name Havlák Quartet. This title became relatively well established and still today some people call us "the Havlákers", but in essence it was a result of a youthful whim. It was our working title for the period of about ten years we spent in studies. One of the things on which the members at that time (Havlák, Jiša, and the Kaňka brothers) definitely agreed was our affinity for the music of Bohuslav Martinů - an affinity which grew further after we began studying his Fifth String Quartet. It is interesting that the first quartet of his we played was this, the most serious and difficult

one, but also I think the richest of his quartets in terms of content. I recall very vividly the first rehearsal of this work. We were absolutely enthralled, even though we already knew the piece from other performances. When one studies a work oneself one penetrates more deeply into it, and it was not until this point that we recognized what this quartet is about. I can say that study of this quartet was the final impulse for the decision to ask permission to use the name of Bohuslav Martinů in our title.

What other experiences do you have with Martinů's music and what other of his works do you have in your repertoire?  
Naturally our repertoire includes all seven of Martinů's quartets including his first work for this combination, The Three Riders. In addition we try to perform his chamber works other than quartets (quintets, duos, and trios). I can say that we play his music very often, and although it seemed at first we would have some problems promoting his music, recently this seems to be on the decline. Now his quartets are accepted almost automatically for the programs of our concerts practically all over the world. Our title helps in this, since it is assumed we play Martinů better than anyone else. We try to, but we never know whether we will be successful because while Martinů's music is beautiful it is also somewhat tricky to perform. All performers who have come into contact with his music will confirm this. Certainly his string quartets are



Eva Vítová  
Jana Honzíková

not among the simplest works in quartet literature. In the next several months we will be playing Martinů for example in Japan and in England; last year we played Martinů in the USA, Germany, England, Switzerland, France, and Spain.

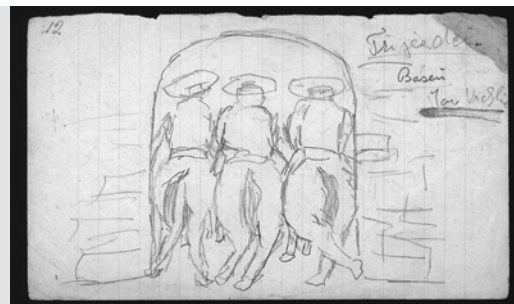
Have you encountered some special responses to Martinů at home and abroad?  
Responses to Martinů's music are almost always positive, and I do not think that is only because positive responses are easy to express and the negative ones are kept to oneself. Of course we have also encountered negative responses, but the positive ones clearly predominate. The large majority of people do not expect too much from Martinů's music because they do not know him as well as the greatest names in music literature, and so they are pleasantly surprised. Personally I think that we have already converted a few people to Martinů.  
It pleases us greatly when during our travels we come across true Martinů experts who know much more about him than we do, and I can say that we find them all over the world. I think his music speaks to a certain natural inclination of people who think positively. As a representative of all of them I would name a real enthusiast and expert on Martinů, Mr. Günther Thiele, whom we met at the festival in Arjeplog, Sweden; he comes to Prague for the Martinů festivals and was very eager to get our recordings of Martinů's string quartets.



## Bohuslav Martinů: String Quartets, Vol. 1.

Martinů Quartet,  
String Quartets Nos. 1&2, Three Riders.  
Recorded 2,6/1997, TT: 71:41  
Text: English, German, French.  
1 CD. Naxos 8.553782

Martinů's caricature  
called „The Three Riders“  
from 1910



The Martinů Quartet's discography is also extensive and expands each year, confirming to all those interested in quartet playing generally or in this ensemble in particular that its performances are always polished and have something to say artistically. Not long ago they finished a complete recording of Martinů's quartets for the Naxos label. So far Part 1 has been released (1999), another two compact discs are scheduled to come out in the second half of this year. Let's consider the first compact disc of the group's. This disc contains The Three Riders - Martinů's first work for this combination of instruments, written while he was still a boy - along with the String Quartet No. 1 and String Quartet No. 2. These works represent Martinů's early style: his compositional beginnings as a student in the Quartet No. 1 (which he called "French"), and then in Quartet No. 2 from 1925 the first phase of his mature compositional output.

The recording gives a comprehensive idea of the intensity of this exceptional young artist's talent. The full-blown, lyrical music-making of these works, with deductible influences in the gradual formation of a personal style, gave the Martinů Quartet rich material for their conception of the interpretation of Martinů's complete works for quartet. Here it is above all the acoustical unity of their ensemble playing that documents in a completely unified breath their shared final conception. Their lightness and colorfulness of tone in the "French" quartet, capturing the composer's starting point of inspiration in impressionist music, is a splendid interpretational contribution. The fact that the quartet members are also active as soloists shines forth here in every melodic arch; precise phrasing and rich lyricism enhance the work's song-like quality. The Martinů Quartet invests the same expressive means into The Three Riders - a piece that

attests to the unbelievably strong musical imagination of the twelve-year-old boy, drawing inspiration from a ballad by Jaroslav Vrchlický. The performers have left the pollen in full musical glow in this work of a beginner, by not overburdening either the timbral aspect nor the brilliance of the individual parts. The Quartet No. 2 shows the growing self-confidence of the young composer, who has now completed his studies and gained experience while composing in Paris. Here the Martinů Quartet invests the music with an awareness of further development in the composer's quartet style and places this work in the radiant light of his youthful caprice, inspired by the era he lived in. Fully satisfied with the Martinů Quartet's interpretation of these first three works, we eagerly await their recordings of the remaining five quartets.

Original text by Eva Vítová was released in the Czech magazine *Harmonie* 11/2001, text updated for BM Newsletter

# Announcement

On 2 November 2001 the pianist Margrit Weber died at the age of seventy-seven in Zollikon, Switzerland. After completing studies at the conservatory in Zürich - where her teachers included Walter Lang - she launched her very active career as a performer in 1952. Concert tours took her to many countries of Europe and later also to America. Her programs often included not only classical-romantic repertoire but also contemporary piano literature. Among the numerous works she premiered were Bagatelles for piano and orchestra (1958-59) by Alexander Tcherepnin, Epigrams for piano (1964) by Wolfgang Fortner, Hoerformen for piano and string orchestra (1972)

by Vladimír Vogel, and two works written especially for her: the Fifth Piano Concerto ("Fantasia concertante" - 1958) of Bohuslav Martinů and Movements for piano and orchestra by Igor Stravinsky (1958-59). Until 1973 she taught at the conservatory in Zürich. Already in 1985 she deposited with the Paul Sacher Foundation a set of musical manuscripts including performing materials as well as prints, correspondence, and photographs. Two years before her death she donated this collection to the foundation. (Copies of letters from Bohuslav Martinů to Margrit and her husband Karl Weber are also deposited with the Bohuslav Martinů Institute in Prague.)

## "Martinů was a great musician, unforgettable..."

### Margrit Weber in Conversation with Aleš Březina

for the „Out of exile“ documentary

Transcribed by Livia Krátka from audio cassette abbreviated and modified by the editors

AB: You are one of the few fortunate people in the world to have received a work from Martinů as a gift - one of those to whom a work was dedicated. It was the Piano Concerto No. 5, "Fantasia concertante". How was it that you made Bohuslav Martinů's acquaintance?

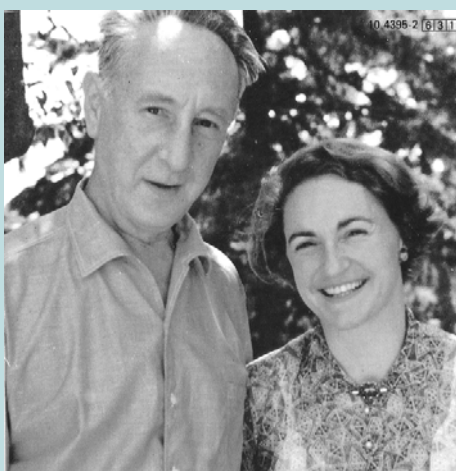
MW: It was actually via Erismann, and if I remember well it was in Rome. I was playing there, and there I met Martinů and his wife Charlotte... It was really an experience...

Martinů composed works directly for particular persons.

Exactly. And that is the way his music is... Whenever I hear it on the radio it has such a distinctive style that I recognize it at once. A person recognizes Martinů's language and expression immediately... It seems amazing to me. And one can sense his personality in it.

In the works he wrote for a particular person one can specify features that are typical of that person. And I must say that in the Piano Concerto No. 5 - the Fantasia concertante - one can hear you personally, as a cheerful and modest person, because it is full of melodies and a sort of quiet humor... What is your relationship to this work?

Oh, I liked it very much. And I played it frequently, too. It was an unforgettable period for me. Including



the times when Martinů and his wife were at our place as friends... Truly beautiful moments.

Did Martinů play some parts of his concerto for you at the piano? Or did he simply come one day and say - so here you have it?

He showed me the concerto beforehand. Then we saw each other again and we took great pleasure in that.

Did you speak with him about music?

Yes. I played something for him; he wanted to hear me.

So he could observe exactly what finger technique you have, what you like, etc.?

He told me that he knew precisely what I had in my head.

And was he right - is the concerto comfortable for you to play?

Yes. Well, you know, when you've practiced something it comes automatically. A person likes some things more, some things less... But this concerto pleased me very much.

How would you describe his personality as you knew him?

He was reserved, but unbelievably kind and friendly, and also modest - very appealing.

Was he aware of what a great figure he actually was, let's say in contemporary musical life? Did he show that he was aware of what a famous composer he was?

Not at all! He was modest, but people appreciated him; they admired his music and admired him as a man. You and your husband supported him.

Well, one can not really speak of support. We simply liked him and we were good friends.

# It was a dream for me to

## Jiří Tancibudek and Concerto for Oboe and Small Orchestra Janice Stockigt

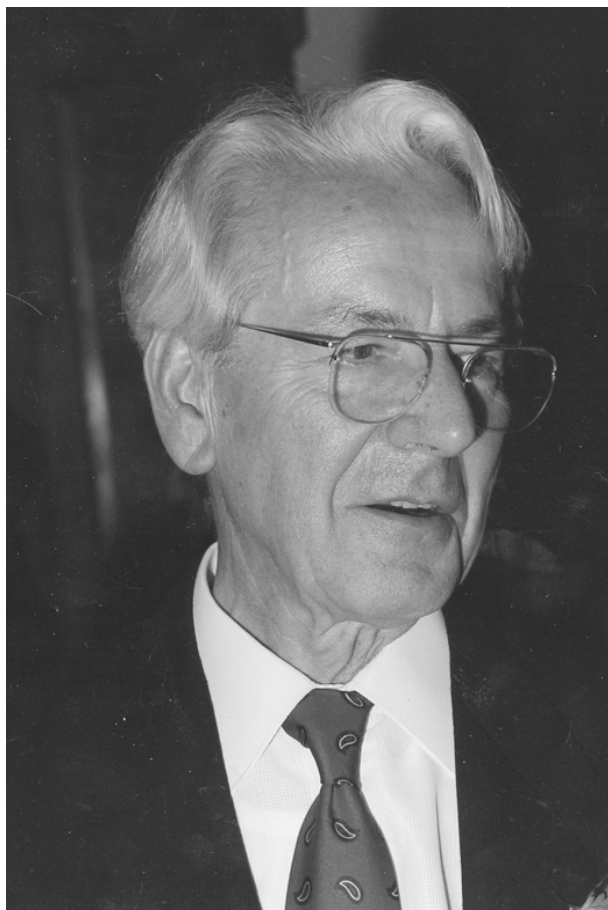
This edited extract is taken from a series of interviews held in Adelaide at the home of Jiří and Věra Tancibudek in February 2000. The purpose of these meetings was to record the biography of the Czech oboist Jiří Tancibudek who, in January 1950, left Prague and the position of principal oboist of the Czech Philharmonic Orchestra. In the quest for a situation outside his homeland, the most exciting offer of a position came from Rafael Kubelík who, after leaving Czechoslovakia in 1948, was appointed conductor of the Chicago Symphony Orchestra (1950). Kubelík's proposal of a position with this orchestra appealed to the Tancibudeks, not only because of the professional status of the Chicago Symphony Orchestra, but also this meant they would be based close to Canada, where members of Věra's family were planning to settle. But upon their visit to the Immigration Department of the United States of America in Germany, it was discovered that although Jiří could immediately enter America, Věra's status put her into a quota, and there would be a delay of at least three years before she could join her husband. This led to the decision to accept an invitation from Eugene Goossens (brother of Leon Goossens, a former teacher of Tancibudek) to teach at the Sydney Conservatory of Music. As a performer and teacher Tancibudek has had a significant impact upon Australian audiences, composers, and students, and it is probable that his outstanding musical and performing qualities played some part in easing bans imposed by the Australian Musicians' Union upon the employment of European players in ABC (Australian Broadcasting Commission) orchestras. These interviews were undertaken as part of the project the History of the University Unit of the History Department at the University of Melbourne.<sup>1</sup>

Although Jiří Tancibudek knew that Bohuslav Martinů, had been violinist with the Czech Philharmonic Orchestra, their paths had never crossed. Following his departure from Czechoslovakia in January 1950 Tancibudek, who was then attempting to establish a new career, wrote to Martinů, who replied (in Czech), and appended a recommendation (in English) which could be used by Tancibudek. Martinů's letter reads (in translation):

New York 6 April 1950

Dear friend,

Your letter came rather late, so I am answering immediately and hope that my answer will still reach you in time. However, if you are no longer there, that would be even better because it could mean that you have already received some invitation, and that you have a good job. I can imagine



that you are already impatiently waiting for my letter and some help. But unfortunately, I have to tell you quite honestly, that in this matter, I cannot do anything at all for you. Such things as engagements etc. are entirely in the hands of officials or people I do not know, and with whom I never come into contact. I receive many requests from people like yourself, but I am quite powerless to help them. To secure a position in an orchestra is truly complicated... It is the same story in Canada. I don't know the situation in Australia, but I think Australia might be easier... Just recently, the U.S.A. accepted half a million emigrants, so perhaps you might have the luck to be one of them. I am really terribly sorry that I cannot help you to get a job in an orchestra here... But now, at least, I hope that the following might help you... Towards the end of this letter I write a type of recommendation which you should show to some professional musician, or music lover who has some influence with important people – members of an audition panel. Perhaps some of them might even know my name... Please don't think that I am unwilling to help you. On the contrary, I would always gladly help, particularly people from the Czech Philharmonic. I will certainly cross my fingers for you, and hope that you will eventually have good employment. I wish you lots of courage, and plenty of good luck. Please do let me know how you are getting on.

With affectionate greetings

Yours [signed] Bohuslav Martinů<sup>2</sup>

Following arrival in Australia in 1950, Tancibudek was often asked why his recital programs did not include works by Czech composers. Although small works

for oboe works existed, no major item was available; a substantial composition by a Czech master was required for the many solo appearances Tancibudek was beginning to make in his new country.<sup>3</sup> Thus, in 1950 Tancibudek wrote once more to Martinů, who was then in America, stating that he had always loved and admired the composer's music, and would be very happy if Martinů would consider writing something for the oboe which he, Tancibudek, could perform in Australia. By that time Martinů's fame was growing, and he was beginning to be considered a giant among Czech musicians – a composer whose stature approached that of Smetana, Dvořák, and Janáček.

A response from Martinů, finally arrived in 1954. He wrote that he had been considering writing a concerto for Tancibudek, and had already begun to sketch the work. He hoped, moreover, that Tancibudek would give the first performance, and



# have a piece by Martinů

because of the time involved, Martinů asked if a commission could be arranged for the work. In 1955 Tancibudek received a further letter from Martinů stating that he, Martinů, would finish the concerto in about ten days, and would then send a copy of the score to Australia. Tancibudek was wished every success with performances of the work. Part of Martinů's letter reads (in translation):

I think your part is brilliant, and you always have enough time to breathe and I am sure that you will have success with it, if not with this, then with nothing. Now, you have freedom to adjust virtuoso passages to suit your technique... Try to get a good fee for the premiere...<sup>4</sup>

Just before this letter's arrival,



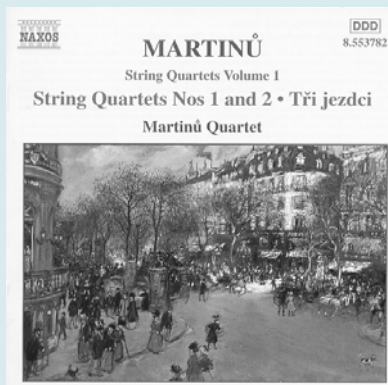
another had come in which Martinů, asked for a manu-script of 'preluding' type oboe passages that Tancibudek might use to warm up the instrument—passages specifically suited to his tone and technique. Such examples would enable Martinů, to fashion the oboe part from Tancibudek's own playing. So the oboist obliged the composer by preparing a manu-script of excerpts from passages of the type he played as warming up exercises. The manuscript, which should have been posted by registered mail, was inadvertently sent by ordinary airmail. Some weeks later Martinů, wrote to say that the musical examples had not arrived, and in his impatience to get on with the work he had used oboe studies by Bozza as a guide to the possibilities of the instrument.<sup>5</sup>

In 1955 a score of the concerto eventually arrived in Australia. At that time

## REVIEW

### Mark Todd Jiří Tancibudek Martinů: Oboe Concerto, H. 353

Haydn: Oboe Concerto, Britten: Metamorphoses, Feld: Sonata for Oboe and Piano, Sutherland: Sonatina for Oboe and Piano  
Adelaide Symphony Orchestra, Elyakum Shapirra – conductor.  
Text: English. Recorded 13, May 1976, Adelaide. TT 73:49.  
1 CD. ABC Classic, Australian Heritage



Martinů wrote his oboe concerto for Jiří Tancibudek, a Czech oboist who had played first oboe in the Czech Philharmonic from 1945 until January 1950, when he decided to leave the country. On the notes to the CD "Jiří Tancibudek - The Landmark Recordings" (ABC Australian Heritage 461 703-2) David Nuttall, Senior Lecturer in Oboe at Canberra school of music remarks: "We can be grateful that at that time USA immigration laws were very stringent as Jiří Tancibudek had already been invited by Kubelík to accept a position with the Chicago Symphony Orchestra!" Instead, he went with his family to Australia and became principal oboe in the Melbourne Symphony Orchestra and worked with other ensembles and as a professor. He still continues to teach advanced oboe students. This CD has been issued to celebrate his eightieth birthday.

Martinů wrote his Oboe Concerto for in 1955 and Tancibudek gave

the world premiere in Sydney, with Hans Schmidt-Isserstedt conducting, in August 1956. Although he made recordings for various Radio stations in the fifties, no commercial recording was issued at that time.

On the CD, Martinů's Oboe Concerto is presented in a performance from 1976, with the Adelaide Chamber Orchestra conducted by Elyakum Shapirra. This obviously has a special interest, especially as the version Tancibudek plays differs in some respects from the published version which apparently contains a number of errors and changes.

Recordings by other Czech oboists over the years have been available, and Tancibudek's performance is in the same tradition as these, less directly expressive than those by František Hanták (with Brno Philharmonic Orchestra under Martin Turnovský, on a Supraphon LP and Urania CD, both now released) and Zbyněk Müller (with the Prague Phil-

harmonia under Bělohlávek, on a CD issued from the Martinů Festival) but authoritative and effective. The disc also includes Haydn's Oboe Concerto, Britten's Metamorphoses for solo oboe, a sonata by Jindřich Feld, and an attractive sonatina by Margaret Sutherland, an Australian pupil of Bax. The Feld piece, in which Tancibudek is joined by Daniel Blumenthal on the piano, was also written for Tancibudek in 1982 after Feld was Composer in Residence at Adelaide in 1967-8 and is a good example of his lyrical and virtuoso writing. There is very possibly a third piece by a Czech composer on this disc as, in her interesting note, Anna-Lisa Whiting points out that the Haydn concerto is 'almost certainly not written by him', and notes that the folk-like theme of the final Rondo movement 'also appears in a Wind Octet by Leopold Koželuch, a composer whose style bears an affinity to the Oboe Concerto.'

All the performances are excellent. I listened to Hanták's old LP version

of the 'Haydn' in comparison, with the Prague Symphony Orchestra under Harry Newstone, and here it seems to me that it is Tancibudek who gives the more sprightly rendering and the Adelaide Chamber Orchestra under Richard Divall is more involved. The Martinů work is unfortunately the least well recorded item on the disc so far as the orchestra is concerned, though it sounds much clearer than it did when issued on LP. Bělohlávek and Turnovský and their orchestras are perhaps not surprisingly more in touch with the idiom of the music than Shapirra and the Adelaide players, but some people may prefer the playing of the Adelaide horn player in the slow movement to that of his Brno counterpart on the Hanták's disc.

The disc is very well produced, with photographs of Jiří Tancibudek at various stages of his life, including one with Hans Schmidt-Isserstedt at the time of the premiere. As well as Anna-Lisa Whiting's notes on the music, David Nuttall's account of Tancibudek's life and work includes interesting extracts from his own account of his nighttime mid-winter escape from Czechoslovakia to Germany.

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Reprinted  
from The Dvořák Society Newsletter  
No. 59

Tancibudek was about to sail from Melbourne to Sydney to deputise as principal oboe with the Sydney Symphony Orchestra. Thus, the oboe part began to be copied from the score to the accompaniment of the sea during the voyage between the two cities. The Australian Broadcasting Commission programmed the premiere of Martinů's concerto for performance during a series of five Subscription Concerts to be given in Sydney during the 1956 season. John Champ (whom Tancibudek had known from the time of arrival in Australia) facilitated sponsorship of the new work through personal contacts with the Sydney newspaper the Daily Telegraph, and US \$750 was sent to Martinů in Europe.<sup>6</sup> Martinů's Concerto for Oboe and Small Orchestra was premiered in August 1956 at the Sydney Town Hall, with Hans Schmidt-Isserstedt conducting the Sydney Symphony Orchestra and Jiří Tancibudek as soloist. Five performances of the work were given at that time.



Originally Martinů, had written two cadenzas to allow a double display of virtuosity by the soloist. When, in 1958, Tancibudek eventually met the composer at Basel, the work was still unpublished. At that time, they both agreed that for a relatively short work (it takes about 17 minutes to perform) one cadenza might be sufficient. Thus, Martinů asked the publisher (Eschig) to include only the first of the two cadenzas in the publication.<sup>7</sup> Following Martinů's death in 1959, Tancibudek included both cadenzas in performances he gave of this work.

Despite Martinů's non-receipt of the manuscript that Tancibudek had prepared for him, and notwithstanding Martinů's reliance on the Bozza's 18 Etudes, Tancibudek is firmly convinced that the concerto is a highly satisfying work to play. Although successful performance requires great virtuosity from the performer (with moments of real difficulty), the writing for oboe is always highly idiomatic: it is a 'playable' work. The composition is fresh, and although not styled in the brilliant modern idiom (the harmony is relatively simple), it is completely original. "Martinů was unconcerned with new styles of composition, remaining true to himself, and achieving results that were fresh, vital, and enjoyable."<sup>8</sup> For Tancibudek, the graveside speech made at Martinů's funeral by Marcel Mihalovici (a French composer of Roumanian origin, and a close friend of Martinů), sums up the qualities of the composer: 'At a time when so many of our friends lost themselves in anxious self-questioning and experimentations, Martinů went his own way and remained himself... he had the courage to express himself in a simple and accessible idiom where attention to detail never obscured the greatness of the theme. He was modern while

remaining attached to the most authentic classic tradition. His music is contemporary since it expresses essentially the deep problems of our time...'<sup>9</sup>

Although Martinů and Tancibudek met on only one occasion, Tancibudek found the composer to be a delightful man, "...tall, unassuming, shy, softly spoken, most warm hearted and human, immediately friendly and sympathetic, extraordinarily kind, obliging, humble, and a lovely person – that is all I can say".<sup>10</sup> A trip to Polička could have been arranged for Tancibudek during his visit to Prague in 1990, but because of a number of commitments during this time, he was unable to accept the offer – much to his later regret.

The Concerto for Oboe and Small Orchestra was first heard in Europe in 1958, when it was performed by Tancibudek in Hamburg with the North German Radio Symphony Orchestra conducted also by Schmidt-Isserstedt. In that same year Tancibudek played the work in Vienna with

the Vienna Symphony Orchestra conducted by Felix Procházka (a performance recorded for Austrian Radio), in England in a performance conducted by Moris Miles (recorded for the BBC on the Third Program), and in Vancouver. In 1964 Tancibudek performed the work in Frankfurt with the Hessischer Rundfunk Symphony conducted by the American conductor Dean Dixon. Further Australian performances of the Concerto for Oboe and Small Orchestra were given by Tancibudek in Melbourne with the Victorian Symphony Orchestra conducted by Karel Ančerl (1961), in Adelaide with the Adelaide Symphony Orchestra conducted by José Serebrier (1977), in Sydney with the Sydney Symphony Orchestra conducted by Louis Frémaux (1981), and in Canberra with the Victorian Symphony Orchestra conducted by Hiroyuki Iwaki (1981). Tancibudek's performances of this work have always been well received. In 1977 he recorded Martinů's concerto with the Adelaide Symphony Orchestra conducted by Elyakum Shapirra, whose great interest in the score resulted in a highly satisfying performance from the orchestra. In 1980 a recording was issued on a long-playing disk, together with concertos of Haydn and Telemann.<sup>11</sup> (see p. 17)

Finally, it is notable that the Concerto for Oboe and Small Orchestra has enjoyed great success. It has been recorded by a number of artists, including Heinz Holliger and Ingo Goritzki, and apart from its many performances in concert halls throughout the world, the work is frequently included in as an item in international oboe competitions, often as a compulsory work in the final stages.

<sup>1</sup> The History of the University Unit was established to promote and facilitate research and publication about all aspects of the history of Melbourne University. The world premiere of Martinů's Concerto for Oboe and Small Orchestra took place when Jiří Tancibudek was a member of the teaching staff of the Conservatorium of Music at the University of Melbourne.

<sup>2</sup> Cited with the kind permission of Jiří Tancibudek, who also made the English translation of Bohuslav Martinů's letter.

<sup>3</sup> Shortly after their arrival in Australia, a full length oboe recital was given by Jiří and Věra Tancibudek (possibly the first of its kind ever given in Australia), arranged by the Sydney Conservatory. This led to a multitude of invitations to play solo concerts.

<sup>4</sup> Cited with the kind permission of Jiří Tancibudek, who also made this translation. When Tancibudek received the first contract for the premiere performances, the Australian Broadcasting Commission offered a fee of AUS £8 per performance of a world premiere of a new work by a major composer. Naturally, this offer caused distress. Tancibudek visited the office of the ABC's Music Supervisor for Victoria to advise that he was afraid he could not accept the terms of the contract. But already there had been publicity about this new work, and brochures had been printed. After two or three weeks, the ABC reconsidered, and offered a fee of AUS £250 for all five performances.

<sup>5</sup> Eugène Bozza, 18 Etudes (Leduc).

<sup>6</sup> In a letter dated 26 November 1956 Martinů stated that he had not yet received the payment. A letter dated 25 August 1957, however, advised Tancibudek that the sum had arrived.

<sup>7</sup> The autograph of the second cadenza is now kept at the Bohuslav Martinů Memorial in Polička. Information kindly provided by Aleš Březina.

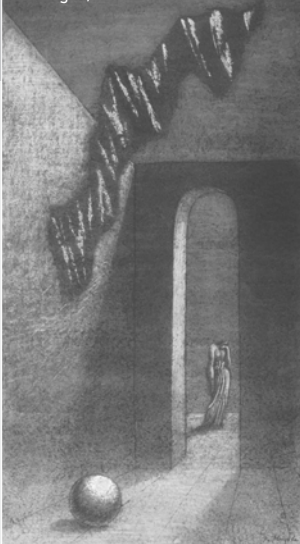
<sup>8</sup> Jiří Tancibudek, from the interviews taped in February 2000.

<sup>9</sup> From the speech of Marcel Mihalovici, delivered at the burial of Bohuslav Martinů at Pratteln, 1 September 1959. The English translation from the French was kindly provided by Jiří Tancibudek.

<sup>10</sup> During the interviews Martinů's cartoons and illustrations – so simple, yet expressive and charming – were recalled. These seem to encapsulate the personality of the composer, and reflect a quality to be heard in his music.

<sup>11</sup> On the SAREC (South Australian Recording Company) label. In August 2001 the SAREC LP performance was remastered and issued on CD (ABC Classics: 461-703-2) as the first of a new series 'The Australian Heritage', a sub-label of ABC Classics devoted to recordings of historic value made by artists whose musical legacies are of lasting influence on Australian culture. Since ABC Classics has no international distributor at present, purchases may be made via the internet, and enquiries should be directed to [www.buywell.com](http://www.buywell.com)

The Night, 1942 - František Muzika



# Conferences and festival

## French Surrealism in Musical Theater of the Twentieth Century.

An international musicological Symposium scheduled for 20-22 July 2002 on the occasion of the production of the opera Julietta in Bregenz. In cooperation with the Bregenzer Festspiele and the Technische Universität in Berlin. Associated with presentation of the exhibit Stage Works of Bohuslav Martinů in the View of Today's Artists, in association with the Bohuslav Martinů Institute in Prague.

### Programme

20 July 2002, 10<sup>00</sup> a.m. - 01<sup>00</sup> p.m.

- Wolfgang Dömling Surrealism in Painting
- Michael B. Beckerman Images of the Idyllic in Surrealism
- Theo Hirsbrunner Jean Wiéner and the Avant-Garde after the First World War

**Chair:** Jürgen Maehder

20 July 2002, 03<sup>00</sup> p.m. - 06<sup>30</sup> p.m.

- Jürgen Maehder: Guillaume Apollinaire and Francis Poulenc
- Jens Rosteck: Poulenc and Milhaud: Paths and Detours on the Way Toward Surrealistic Musical Theater
- Eckhard Weber Levels of Reality in Bruno Maderna's Don Perlimplin

**Chair:** Theo Hirsbrunner

21 July 2002, 10<sup>00</sup> a.m. - 01<sup>00</sup> p.m.

- Jarmila Gabrielová Between Prague and Paris: The Soldier and the Dancer in the Context of Opera and Ballet in the 1920s
- Jörn Peter Hiekel Irony, Grotesquerie, and Surrealism in Martinů's Early Theatrical Works: Remarks on The Soldier and the Dancer, La revue de cuisine, Les larmes de couteau, and Les trois souhaits
- Jan Smaczny 'Seeing is Believing' - Strategies of Recognition in the Operas of Martinů

**Chair:** Wolfgang Dömling



**René Magritte**  
*Ominous Times*  
1928

21 July 2002, 02<sup>00</sup> p.m. - 05<sup>00</sup> p.m.

- Lydia Goehr Julietta: The Commodification of Desire
- Ivana Rentsch A Dreamed Life: Martinů's Julietta and Surrealism
- Derek Katz Sounds, Dreams, and Memory in Martinů's Julietta

**Chair:** Michael B. Beckerman

22 July 2002, 10<sup>00</sup> a.m. - 01<sup>00</sup> p.m.

- Frank Harders-Wuthenow Anima Figures in Opera, with Emphasis on Julietta
- Jörg Schmidt From opera stage to Cinema
- Les trois souhaits in Augsburg

Roundtable

- Alfred Wopmann (artistic director)
- Eva Kleinitz (artistic manager)

**Chair:** Aleš Březina

## Czech Music and French Culture.

An international musicological conference scheduled for 14-16 November 2002 at the Sorbonne in Paris on the occasion of the production of the opera Julietta in Paris. In the framework of the project A Czech Season in France.

Martinů  
in Parisian  
Metro, 1932



Photo: S. Hippmann

## A Czech Season in France (www.bohemiamagica.com)

Bohemia Magica, a project of the Czech Season in France, is framed by the historical span of two Czech composers who are inseparably linked with France. The first of them - Antonín Rejcha - was a friend of the young Beethoven, became a French citizen, and taught composition at the Paris Conservatory to such great musicians as Berlioz, Liszt, Gounod, and Franck. The second - much closer chronologically to our own time - was Martinů, whose compositional mission was strongly influenced by the Poem de la Forêt of Albert Roussel whose pupil he became. The concert offerings will be enlivened by (among other treasures) the wonderful musical speech of this composer who became a Parisian by his own choice - a composer who was unjustly neglected in concert programs in France until recently.

**Programme** - We give only a selection from Martinů's work. (Some of the programs have not been specified yet)

### PARIS

Amphithéâtre Richelieu  
18 June 2002  
Věra Binarová - Viola, Jan Petr - Piano  
Sonata No. 1 for Violin and Piano, H. 182

The Czech Center  
27 September, 25 October  
25 November 2002, 08<sup>00</sup> p.m.  
Trio des Iscles, Trios for Piano, Violin and Cello (Dvořák, Smetana, Martinů)

Opéra Garnier  
6, 9, 13, 18, 22, 25, 27 November  
M. Albrecht, A. Cousin - Julietta  
(sung in French)  
Julietta or the Key to the Dreams, H. 253

Cité de la Musique / Salle des concerts  
16 November, 08<sup>00</sup> p.m.  
The Czech Philharmonic, V. Ashkenazy - Conductor, E. Batiashvili - Violin  
Frescoes of Piero della Francesca, H. 352

17 November, 03<sup>00</sup> p.m.  
L. Vondráček - Piano  
Fenêtre sur le jardin, H. 270

Centre de Musique Baroque de Versailles (78)  
6 October, 03<sup>00</sup> p.m.  
Bibliothèque de Versailles  
Galerie des Ambassadeurs  
"Homage to Marcelle de Lacour"  
V. Luks, M. Knoblochová - Harpsichord

Two pieces for Harpsichord, H. 244  
Théâtre Bouffes du Nord  
„Festival d'Ile-de-France“  
8 December 2002, 03<sup>00</sup> p.m.  
The Pražák Quartet  
String Quartet No. 7  
(Concerto da camera), H. 314

Théâtre de l'Athénée-Louis Juvet  
„Festival d'automne“  
13, 14, 16, 17, 19, 20 December 2002  
in cooperation with the Atelier des Voix du Rhin, Strasbourg  
Les Larmes du Couteau, H. 169  
Alexandre Bis, H. 255

### ANNECY

15 October 2002  
Scène nationale Bonlieu  
The Talich Chamber Orchestra  
(Dvořák, Martinů, Janáček, Suk)

### AVIGNON

„Musique sacrée en Avignon“  
24 July 2002, 06<sup>00</sup> p.m.  
Métropole Notre-Dame-des-Domes  
„Tribute to Czech Music“  
P. Ahlander - Soprano  
Y. Mathiak - Tenor-NN, Baritone, Mezzo  
C. Palm, G. Kovacs - Violins  
J. C. Basson - Cello  
L. + L. Antonini - Organ  
(Pieces for Voice, Strings and Organ)  
(It continues on the next page)

**BESANÇON**

6 December 2002, Opéra - Théâtre  
The Prague Philharmonic Choir  
Concert a Capella (Černohorský, Bach,  
Pärt, Eben, Poulenc, Martinů, Martin)

**BOURGES**

„Les Très Riches Heures  
de l'Orgue en Berry" Festival  
13 August 2002, Cathédrale  
Organ Recital by František Vaníček  
(Černohorský, Seger, Kuchař, Eben,  
Wiedermann, Janáček, Martinů)

**BRUÈRE-ALLICHAMPS**

(Abbaye de Noirlac)  
Festival de Noirlac, Rencontres  
Internationales d'Art vocal  
27 July 2002  
Bruère-Allichamps, Abbaye de Noirlac  
The Prague Philharmonic Choir  
(Černohorský, Eben, Martinů, Schnittke)

**CANNES**

1 December 2002  
Théâtre Noga-Croisette  
Orchestre Régional de Cannes  
Provence Alpes Côte d'Azur  
„Mozart in Prague"  
Jan Talich - Violin, Philippe Bender  
- Director (Mozart, Eben, Mařatka,  
Martinů, Prokofjev)

**CATTLAR**

Festival Pablo Cassals - Prades  
2 August, 06<sup>00</sup> p.m.  
Eglise de Cattlar  
„Violoncello à la Carte"  
Mihaela Martin, Gil Sharon - Violins  
Itamar Golan - Piano, Frans Helmer-  
son, Philippe Muller - Cellos  
Duo for Violin and Cello No. 2  
in D Major, H. 371

**CHÂLON-SUR-SAÔNE**

12 October 2002  
Auditorium du Conservatoire  
The Talich Chamber Orchestra  
Serenade for Chamber Orchestra, H. 199

**CHAMBÉRY**

10 October 2002  
Théâtre, Talich Chamber Orchestra  
Serenade for Chamber Orchestra, H. 199  
7 December 2002  
Espace Malraux  
The Prague Chamber Choir  
Concert a Capella  
(Černohorský, Bach, Pärt, Eben, Pou-  
lenc, Martinů, Martin)

**COLMAR**

Atelier du Rhin  
5, 6 December 2002  
Théâtre de Manufacture  
Ensemble Ostinato  
Les Larmes du Couteau, H. 169  
Alexandre Bis, H. 255

Atelier du Rhin,  
9 December 2002  
M. Jocelyn - Ensemble Instrumental  
Singers - Opéra du Rhin  
Les Larmes du Couteau, H. 169  
Alexandre Bis, H. 255

**ECHIROLLES**

14 October 2002  
Théâtre, Talich Chamber Orchestra  
Serenade for Chamber Orchestra, H. 199

**LILLE**

5 December 2002  
Palais des Beaux - Arts / Atelier Lyrique  
de Tourcoing, Pražák Quartet  
String Quartet No. 7, H. 314

**MÉRY-SUR-OISE**

25 May 2002 (Saintes: 28 May,  
Saujon: 30 May, Mirabeau: 31 May)  
V. Figuri - Actor, Y. Pochtar - Piano,  
I. Moretti - Harp, K. Lethiec - Violin and  
Viola, Three Melodramas, H. 82, 83, 84

**NICE**

House of B. Martinů/Festival Pablo Casals  
de Prades, 21 or 27 October 2002  
Talich Quartet and Soloists  
Programme 1: The Kitchen Revue, H. 161  
Nonet  
Programme 2: String Quartet  
Sonata for Piano, H. 350  
Programme 3: Les Rondes, H. 200  
The Kitchen Revue, H. 161

**NOIRLAC**

Festival de Noirlac, Rencontres Inter-  
nationales d'Art vocal  
Bruère-Allichamps, Abbaye de Noirlac  
27 July 2002, The Prague Philharmonic Choir  
The Romance of the Dandelions, H. 364

**RENNES**

23 September 2002  
or 5 December 2002, 08<sup>30</sup> p.m.  
Opéra, The Prague Philharmonic Choir  
J. Brych - Conductor  
Vocal and Instrumental Soloists  
Four cantatas d'apres Bureš  
(création de la version française):  
Opening of the Wells, H. 354; The Ro-  
mance of the Dandelions, H. 364; Mikeš  
of the Mountains, H. 375; Legend of the  
Smoke from Potato Fires, H. 360

**SCEAUX**

Orangerie / Festival de l'Orangerie  
de Sceaux, 3 August, 05<sup>30</sup> p.m.  
J. P. Sabouret, V. Roux, P. Bary  
Piano Trio No. 1 (Cinq pièces brèves), H. 193

15 August, 05<sup>30</sup> p.m.  
Trio Wanderer  
Piano Trio No. 2 in d minor, H. 327

18 August, 05<sup>30</sup> p.m.  
L. Wright - Piano  
A. C. Villars - Violin  
S. Feyerabend - Viola  
P. Muller - Cello  
Piano Quartet, H. 287

24 August, 05<sup>30</sup> p.m.  
R. Garioud - Cello,  
A. Alexandrescu - Piano  
Sonata No. 1 for Violoncello  
and Piano, H. 277

**SOCHAUX**

11 October 2002  
Théâtre, Talich Chamber Orchestra  
Serenade for Chamber Orchestra, H. 199

**SULLY-SUR-LOIRE**

1 June 2002 (Marenne, 2 June)  
„Festival de Sully-sur-Loire"  
Orchestre Poitou - Charentes  
L. Svárovský - Director  
M. Lethiec - Clarinet  
Sinfonietta La Jolla, H. 328

**TAVERNY**

29 September 2002  
Festival d'Ile de France  
Église de Taverny  
The Prague Philharmonic Choir  
(Martinů)

**TOULOUSE**

11 June, 08<sup>30</sup> p.m.  
Halle-aux-Grains  
The National Chamber Orchestra  
of Toulouse  
Partita (Suite No. 1  
for String Orchestra), H. 112

**RESEARCH**

**Martinů - Always New**

**Three Fruithful and Exciting Working Visits to Prague**  
Harry Halbreich

Since last autumn, I have undertaken a thorough revision and updating of my book on Bohuslav Martinů, with its Catalogue of works, which was published by Atlantis, Zürich, back in 1968 and has long been out of print. In thirty five years, a lot has happened in the world, both music and in politics. Martinů's home country has at last recovered its freedom, in time for his hundredth birthday, and he is now the most popular and most frequently performed twentieth-century Czech composer in this country. His music was in urgent need of reassessment, times have changed, the serial terrorism of the fifties and sixties is fortunately a part nightmare (its collapse coinciding in time with the fall of communism) and present trends lend a new relevance to Martinů's aesthetic ideal. He has long since taken his place in history as a true classic. But above all, the availability of his music has taken a dramatic turn for the better, lots of missing works have turned up again, others have been newly discovered. In the last few months, my three lengthy visits to Prague (including also short stays in Brno and Polička) have yielded exciting discoveries. I'm now in the last stages of completing what is actually a new book, hopefully to be published by Schott very soon.

The newly-revised catalogues includes no less than 30 new items (num-



bered as "bis" in order not to upset the by now familiar and standard "H" numbers (I am known over them as "Mr. Köchel Martinů!") bringing the total number of his works from 387 to 417, though even this is not definite, other works are likely turn up! The number of missing pieces has been reduced to less than 50, almost all "Juvenilia", so an almost complete survey of his immense output at last becomes a reality. Among the few important pieces still missing, while there is little hope about the 1<sup>st</sup> String Trio (H. 136 the first piece written in Paris) the Wind Quintet, H. 187 of 1929 was traceable until 1967, and rediscovery of the Three Apollinaire Songs, H. 197 of 1930 is also a possibility. While hope for the Trio for Flute, Violin and Bassoon, H. 265 of 1937 is fainter. This just shows that Martinů remains a most exciting and lively subject for scholars and musicologists. I have devoted forty years of my life to it, and I am not nearing the end. Even my new book, up-to-date when it shall appear, is likely to be superseded by new research, and it is most encouraging to

see a devoted and enthusiastic young generation of specialists taking over, some of whom are active in that ever-hospitable house on Kinský Square the Seat of the Bohuslav Martinů Institute and Foundation, which has become for me something like a second home.

## ANNIVERSARY

April marked the twentieth anniversary of the death of Martinů's first biographer, Miloš Šafránek (1894-1982), writer and diplomat. In commemoration thereof his Paměti (Memoirs) are being prepared for publication early in 2003. The Martinů Foundation has decided to honor his memory by dedicating to him the final concert of the 2002 Martinů Festival (the Czech Philharmonic, 19 and 20 December 2002). On April 22 Šafránek's daughter Dr. Anna Fárová received a diploma "In Memoriam M. Šafránek" from the Czech Bohuslav Martinů Society, and in December he will be awarded posthumously a Martinů Foundation Medal.



More on Miloš Šafránek in the next issue.

## BOOKS and ARTICLES

"Fragen der Freundschaft, der Liebe und des Todes. 'Das Gilt-gamesch-Epos' von Bohuslav Martinů", in *Texte zur Chormusik* by Ines Matschewski, published by Carus-Verlag, Stuttgart 2001.

...

An article by Aleš Březina on the first version of *The Greek Passion* titled "...abych se mohl na změny předem duševně při-pravit: Řecké pašije - dvě opery Bohuslava Martinů" ("... So that I can prepare myself spiritually for the changes in advance": *The Greek Passion - Two Operas* by Bohuslav Martinů) in the journal *Hudební věda*, Vol. 38 (2001), Nos. 1-2.

...

Dietfried Bernet and Aleš Březina have prepared a German translation of *Julietta* for a production of this opera in Bregenz. The translation is published in the "Textbuch" *Bregenzer Festspiele* 2002.

*NEW Journal of The Dvořák Society for Czech and Slovak Music* (Volume 21, 1999/2000)  
- Sharon Choa: "Three Missing Bars in the Largo of Martinů's Symphony No. 4 (1945)"  
- Aleš Březina: "A 'Fantastic Learning Experience' in Composing for String Orchestra - Martinů's Interventions in Vítězslava Kaprálová's Partita (1938)"  
- Alena Němcová: "Vítězslava Kaprálová and Jan Novák: Two of Martinů's Moravian Pupils"

...

On May 11 at 4 PM Jaroslav Mihule had an autographing session on the occasion of publication of his book *B. Martinů - Osud skladatele* (B. Martinů - The Fate of a Composer) in Prague's Industrial Palace during the "World of Books" trade fair.

...

## In Preparation

*My Life with Martinů*. A new revised and annotated edition of the memoirs of Mrs. Charlotte Martinů. The B. Martinů Foundation in cooperation with the B. Martinů Memorial in Polička. This project is part of commemorations in 2003 of the twenty-fifth anniversary of Charlotte's death.

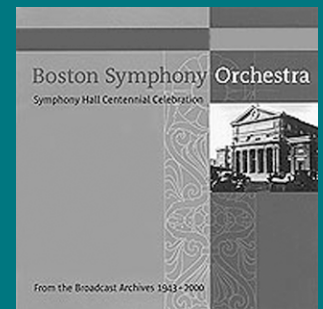


Prague, J. Sudek, 1938

## CDs

## Boston Archives

In connection with the 100th anniversary of Symphony Hall in Boston, the Boston Symphony has issued a 12-CD set of performances drawn from its archives and covering the years 1943-2000. Martinů is represented by the *Double Concerto for Two String Orchestras, Piano and Timpani* as performed by Rafael Kubelík on 13 January 1968, which will no doubt prove to be another of his powerful and impressive readings. The album does not draw on Martinů works specifically associated with Boston, performances of which are preserved in the orchestra archives. These include the *Parables*



and *Sixth Symphony* under Munch and the *First Symphony* as performed under Václav Neumann in 1982. Perhaps these will be made available at some future date.

From the "Martinů Review" by Greg Terian in *The Dvořák Society Newsletter*, No. 58

...

## In Preparation

C.E.M.A. is planning to release a CD recording titled *Piano Miniatures* by Martinů and Janáček (*Film in Miniature*, H. 148; *Four Movements*, H. 170; *Dumkas; The Fifth Day of the Fifth Moon*, H. 318). The pianist is Karel Košárek.

...

Supraphon is preparing the following recordings:

SU 3650 The first part of the complete symphonies with the Czech Philharmonic under Jiří Bělohlávek (*Symphonies Nos. 5 and 6*)

...

## Re-releases

SU 3656-2 The complete piano works played by Emil Leichner (original No. 11 1010-2133)

SU 3643-2 *Serenades* (original Nos. 11 0098-1 031 and 11 0098-1 031)

SU 3622-2 *Concerto for oboe and small orchestra* (original No. 0180-2031)

*Concerto for cembalo and small orchestra* (original No. 11 0107-2031)

*Concerto for piano and orchestra No. 3* (original No. 11 0374-1, 2, 4 031)

SU 3672-2 *Concerto for piano and orchestra No. 3*, H. 316, *Kytice*, H. 260

## DISCOVERY

Jana Honzíková has discovered that the Czech National Film Archive has the documentary film *Střevíček* (*The Slipper*) and the acted film *Marijka nevěrnice* (*Unfaithful Marijka*) with script by Vladislav Vančura after a novel by Ivan Olbracht, for both of which Martinů composed music (H. 239 in 1935 and H. 233 in 1933).



Martinů with I. Olbracht and V. Vaňčura, Prague 1933

Thanks to the kindness of the NFA this material will be available for study purposes at the Martinů Institute.

This discovery is complemented by another piece of good news. The autograph score to *Střevíček* has been purchased by the Martinů Foundation at the Sotheby's auction house in London together with another film score by Martinů - *Město živé vody: Mariánské Lázně* (*City of the Water of Life - Mariánské Lázně*), H. 240 from 1935. However, the documentary film of this title to which the music belongs is still missing. Both

works will sound in this year's Martinů Festival - on December 8 as rendered by the Berg Chamber Orchestra.

The latest news from the NFA pertains to the documentary film *Slovácké tance a obyčeje* (*Moravian-Slovakian Dances and Customs - H. 134, 1922*), which has survived only as a silent film.



## ANNOUNCEMENTS

On 17 January 2002 at the College of Liberal Arts of Charles University, on the occasion of her promotion to professor, Doc. PhDr. Jarmila Gabrielová, CSc. read a study titled "Timing devienne le cauchemare": Dramatic Treatment in the First and Second Versions of Martinů's The Greek Passion". This was the first lecture for a promotion to professor that has pertained to the music of Martinů.

On 25 April 2002 Martinů's very rarely-performed Concerto for Violin, Piano, and Orchestra, H. 342 was performed by the Moravian Philharmonic of Olomouc under the baton of František Preisler.

Bohuslav Martinů has been named "Composer of the Season" of the Aargauer Symphonie Orchester for the 2002-03 season. Program in the

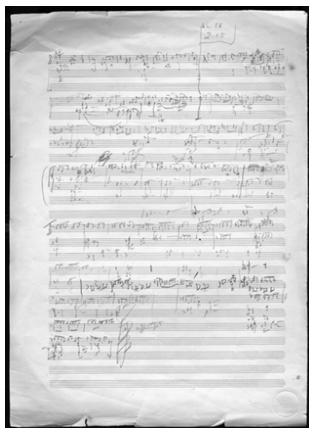
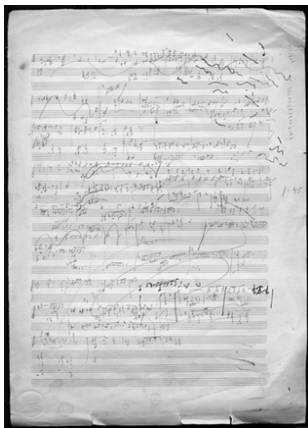
next issue.

In April 2002 the "Association Bohuslav" was founded in France. Its activities will pertain to chamber music of Martinů, concerts and conferences. Representatives and founders of the association are: pianist Eric Kullock, flutist Catherine Debever-Perrier, violinist and violist Jean-Francois Schmidlet  
Contact: eric\_kullock@hotmail.com

On 25 May a celebration was held on the occasion of the tenth annual performance of The Opening of the Wells in the village of Tři Studně (Three Wells) - the place where Martinů spent his vacation before the Second World War.

## NEW SOURCE DOCUMENTS

Mr. Zdeněk Vokurka has lent the sketch for the Fourth Symphony and an unknown photograph of Martinů to the Martinů Institute for scanning in electronic pictorial form.



Late in 2001 the Martinů Foundation acquired a large set of photographic negatives encompassing almost a thousand items capturing events relating to Martinů in Polička. The set contains shots from 1973 through the

late 1980s: the opening of new museum exhibits at the Martinů Memorial, trips of the Martinů Society and the foundation of its branch in Polička, the burial of the composer's wife Charlotte, transfer of the composer's remains to Polička and their burial, scenes from concerts, opera performances, and celebrations in the town, shots of various places in the town, items from the estate, etc. The photographer is Zdeněk Holomý of Svitavy (born on 7 August 1924 in Dolní Němčice), who has carefully documented important events in Martinů's native town over the course of decades. With his revealing photographs, which are also frequently focused on natural and agricultural landscapes, he has provided illustrations for many books, studies, calendars, and other printed materials. The Martinů set provides valuable documentation for researchers, cultural journalists, and exhibitors. It will be processed and deposited in the Martinů Memorial in Polička, whose collections also include other important photographs by Holomý taken throughout his career.

Jan Kapusta

Jan Smaczny has made copies of contracts, correspondence, and other documents from the archive of the Boosey and Hawkes publishing house for the Martinů Foundation and the Martinů Institute.

## PUBLISHED MUSIC

Panton International of Prague and Mainz has reprinted the Sonata in D minor for Violin and Piano, H. 152 including the violin part.

Bärenreiter of Kassel has published the Promenades for Flute, Violin, and Harpsichord, H 274 including performing parts.

Associated Music Publishers, Inc. has published the Piano Quartet, H. 287 (for violin, viola, cello, and piano) including parts (ISBN 0-7935-9831-1).

## NEWS FROM THE B. MARTINŮ INSTITUTE'S LIBRARY

The institute's library has an important new acquisition that will be especially pleasing to researchers who do not read Czech: an English translation of *Dopisy domů* (Letters Home), previously published in Czech by the Mladá Fronta publishing house in 1996 as edited by Iša Popelka. The translation is made by Ralph Slayton.

## RESPONSE

Mrs. Jarmila Juliet Kepl of New York, daughter of the journalist Rudolf Kepl, responded to the article "Bohuslav Martinů's Correspondence in the Museum of National Literature in Prague" on page 16 of the last issue of the Newsletter, remembering the encounter of her father with Martinů and Roe Barstow in Paris.

Here is her memory:

I remember Martinů coming to our house in the rue Boissonade in Paris in 1948 when I was thirteen, accompanied by a lady, who took a great interest in me and was surprised that I was reading War and Peace at my age. (Privately I thought there was nothing to it and that she didn't realise children's ability to skip any parts that were boring!). My father had known Martinů for years, certainly since he came to Paris, when as my father said, he was rather poor and when he came on business to see my father at the Czech Legation (it was not yet an Embassy at that time) would generally come just before lunchtime and be invited to a meal by my father. The lady who came to our house would have been Roe Barstow. She took a kindly interest in me and told me about the American Library in Paris, which became a great source of delight for me later.

After their visit, my father said sadly that Martinů was not the man he had been before his accident. I thought he was a very handsome man, but I remember he was rather quiet.



B. Martinů with Roe Barstow in Alps, 1948

News prepared by Jana Honzíkóvá



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

The Bohuslav Martinů Newsletter is printed on recycled paper

It is published three times a year

The Bohuslav Martinů Newsletter is published by The International Bohuslav Martinů Society in collaboration with The Bohuslav Martinů Institute in Prague 2000 with the financial support of The Bohuslav Martinů Foundation in Prague

The Cover:  
Lindbergh flight's collage

Seat: The International Bohuslav Martinů Society  
Acacialaan 28,  
B 1820 Steenokkerzeel, Belgium  
Tel. /Fax: +320-16-655057  
Karel Van Eycken  
E-mail:  
karel.vaneycken15@yucm.be

Office of IBMS and editorial office:  
The Bohuslav Martinů Institute  
Nám. Kinských 3, 150 00 Prague 5  
Tel: +420-2-57313104, 57320076

Fax: +420-2-57323761  
e-mail: martinu@martinu.cz  
www.martinu.cz

Secretary of IBMS:  
Jindra Jilečková  
e-mail: ibms@martinu.cz

Price for non-members of IBMS:  
CZK 50, 2 \$, 2 Euro

The preceding issue:



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# The B. Martinů Institute Recommends



## Great Conductors of the 20<sup>th</sup> Century Karel Ančerl

Shostakovich, Novák, Krejčí, Janáček, Mácha, Smetana, Dvořák  
Martinů: Symphony No. 5, H. 310  
Massey Hall, Toronto. Live Recording November 1971.  
Text: English, German, French. TT 1: 76:37. TT 2: 78:58  
2 CD IMG Artists 7243 5 75091 2 1.



## Bohuslav Martinů

Suite concertante, H. 276 (second version)  
Concerto for Violin and Orchestra No. 1, H. 232 bis  
Czech Philharmonic Orchestra, B. Matoušek - violin, Ch. Hogwood - conductor  
Recorded in May 2001. Text: Eng., Ger., French. TT: 47:45. 1 CD Supraphon SU 3653-2 031



## Bohuslav Martinů

Martinů: Concerto for two Pianos and Orchestra, H. 292  
Alfred Schnittke: Concerto for two Pianos and Orchestra.  
Klavierduo Genova & Dimitrov, Radio-Philharmonie Hannover  
des NDR, Eiji Oue. Hannover, January and March 2001.  
Text: German, English, French. TT 54:04. 1 CD CPO 3610808.



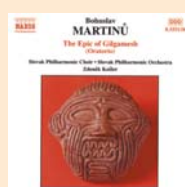
## Jiří Tancibudek

Martinů: Oboe Concerto, H. 353, Haydn: Oboe Concerto, Britten: Metamorphoses  
Feld: Sonata for Oboe and Piano, Sutherland: Sonatina for Oboe and Piano  
Adelaide Symphony Orchestra, Elyakum Shapirra – conductor. Text: English.  
Recorded 13, May 1976, Adelaide. TT 73:49. 1 CD. ABC Classic, Australian Heritage.  
See page 16-18.



## Klassizistische Moderne Volume I

Martinů: Toccata e due canzoni, H. 311  
Stravinskij: Concerto en Ré, Honegger:  
Symphony No. 4 „Deliciae Basilienses“  
Kammerorchester Basel, Christopher Hogwood.  
Text: German, English, French. Recorded:  
3/2001 Radio Studio Zürich.  
TT 65:43. DDD. 1 CD. 2001  
Arte Nova Classics 74321 86236 2.  
See page 7



## Martinů The Epic of Gilgamesh

Martinů. The Epic of Gilgamesh, H. 351  
Slovak Philharmonic Orchestra, Zdeněk Košler.  
Slovak Philharmonic Choir. Ivan Kusnjer,  
Štefan Margita, Luděk Vele, Milan Karpíšek.  
Text: English, German, Libreto: Czech, English.  
Recorded 23, 24 Nov. 1989, Concert  
Hall of the Slovak Philharmonic, Bratislava.  
TT 55:31. Re-release (first released on Marco  
Polo in 1990). Naxos 8.555138



## Lydia Kavina Works for Theremin

Original Works for Theremin – Lydia Kavina  
Martinů: Fantasy for Theremin, H. 301  
(J. Schillinger, F. Wilckens, P. Grainger, I.  
Achron, Vl. Komarov, L. Kavina, J. Antunes)  
Recorded 22 June 1997, Portland, USA.  
Text: German, English, French. TT 66:24.  
1 CD. Mode Records 76