

# Bohuslav Martinů

# NEWSLETTER

May – August 2001

## Two Funerals and a Wedding

A Conversation about Bohuslav Martinů with Chaplain Max Kellerhals

## New Pictures at an Exhibition

Paintings by Danielle Doucet Inspired by the Music of Bohuslav Martinů

## Editing the Works of Bohuslav Martinů

Sixth annual International Conference

“Prague Musical Life at the Beginning of the 20th Century”

## Martinů Events

## Recommended CDs

Second  
issue



# CONTENTS

## INFORMATION

Karel Van Eycken  
Jana Honzíková ..... 3

## TWO FUNERALS AND A WEDDING

A Conversation about  
Bohuslav Martinů  
with Chaplain Max Kellerhals  
Jana Vašatová..... 4

## MARTINŮ EVENTS

2001 ..... 8 - 11

MARTINŮ AT THE BARBICAN  
Graham Melville-Mason ..... 9

MEMBERS' DIARY ..... 9

MARTINŮ AT LEAMINGTON  
Graham Melville-Mason ..... 9

MARTINŮ, CHILDREN,  
AND PARENTS  
Petar Zapletal..... 10

8<sup>TH</sup> ANNUAL AMEROPA 2001 ..... 10

MARTINŮ: CLINTON - NARBONI DUO  
Review  
David Hurwitz ..... 11

THE CZECH TRIO ON TOUR  
IN THE USA WITH MARTINŮ ..... 11

THE BERG CHAMBER ORCHESTRA  
FEATURING MARTINŮ ..... 11

## NEW PICTURES

AT AN EXHIBITION  
Paintings by Danielle Doucet  
Inspired by the Music  
of Bohuslav Martinů  
Karel Van Eycken ..... 12

## EDITING THE WORKS

OF BOHUSLAV MARTINŮ  
Sixth annual International  
Conference  
Aleš Březina ..... 14

AUTOGRAPHS OF BOHUSLAV  
MARTINŮ DEPOSITED WITH  
PUBLISHERS IN PARIS  
Sandra Bergmannová ..... 15

THE 2001 MARTINŮ FEST  
IN POLIČKA  
Ludmila Sadílková ..... 16

NEWS ..... 18

## Dear Member,

The issue you have in your hands is already the third issue of the Bohuslav Martinů Newsletter. I hope you will find the articles and news about Martinů and related topics interesting.

As always there are many things going on that have something to do with our favorite composer, and we have a wealth of articles of a diverse nature.

One of them is an interview with Chaplain Max Kellerhals, who was a close friend of Martinů during the 1950s until the composer's death. It is a moving story. This young priest's friendship with Martinů and love for his art changed his life profoundly, and to this day he is surrounded with items that remind him of the friendship constantly. His house is filled with the music of Martinů, and we are happy that aural reproduction of his works (on compact discs) has reached such a high level quality.

Quite different is the article about the Belgian artist Danielle Doucet, who is not musically educated but loves music in general and that of Martinů in particular. You can read her story about inspiration and the relationship between two kinds of art.

Martinů's music is appearing with ever-increasing frequency on programs in all countries, and many ensembles and orchestras have one or several pieces by Martinů in their normal repertoire. You can read reports about a festival at Leamington and the Barbican Centre in England. Also interesting is a report about the Czech Trio and its tour of the USA: their program includes Martinů's Trio No. 3 for violin, cello and piano. I was privileged to attend a concert given by this ensemble recently in Brussels in which they played a similar program: the Trio No. 3 was rendered with full inspiration as were the other pieces by Dvořák and Smetana. The audience was very enthusiastic and the performers had to play two movements from Dvořák's famous Dumky as encores.

Have a look at the recommended compact discs. Perhaps you will find out that some treasures you're still lacking are available!

The CD from the 1999 Bohuslav Martinů Festival has been released! On it you will find a masterful interpretation of the Piano Sonata (H. 350) played by Barbora Sejáková, who won First Prize in the Bohuslav Martinů Foundation's piano competition. You can also hear interpretations by Christopher Hogwood (who holds a Martinů Medal and is - of course - a member of our society) and the Prague Philharmonia of the Serenade for Chamber Orchestra (H. 199) and the Sinfonia concertante for Violin, Vello, Oboe, Bassoon, and Chamber Orchestra (H. 322). This CD is not for sale in regular shops: it is reserved for members of the society. Obtaining it is not difficult - we will send it to you as soon as you confirm your membership by paying the fee.

The International Bohuslav Martinů Society must live! This is our slogan, because the society is a vehicle for making Martinů and his music better known throughout the world. And therefore we have to work on two levels.

The first - and most interesting - level is collecting articles, news, etc. to inform members about events, concerts, artistic expressions, and all that might be interesting to know about Martinů, his music, and related topics. For this we rely on contributions from all members. It need not be a long article (though it can be!); it may be only an announcement of a concert or other musical event. We are always curious to know what is going on anywhere.

The second level is not artistic but rather financial. A society that respects itself must collect enough funds to stay alive. Anything we do in life costs money, and this money must be used in the most effective way. That's why we fixed a fee to be paid, to finance the cost of producing the Newsletter. We rely on the Foundation to help us with salaries for editors and secretarial work.

We ask all members not to forget to pay the membership fee and also to find new members among friends and acquaintances. We are very grateful that the Dvořák Society of Great Britain has offered to help us collect membership fees for our society from their own members. Membership fees are as follows:

- |  |                                |
|--|--------------------------------|
| - Europe:  | 20 Euro (or equivalent amount) |
| - Europe - students, seniors, and countries of Eastern Europe: | 12 Euro (460 CZK)              |
| - overseas countries:  | 25 USD                         |
| - overseas countries - students and seniors:                   | 15 USD                         |
| - organizations (special fee):                                 | 100 USD (3,800 CZK)            |

Membership fee includes a subscription to three issues of the Bohuslav Martinů Newsletter and the non-commercial CD from the annual Bohuslav Martinů Festival in Prague, both including postage. Organizations receive ten copies of each issue and two CDs.

For members of the Czech Republic we give the equivalent in crowns reflecting the current exchange rate. Please pay these amounts via a postal money order form (please send to the office in Prague).

Members from Belgium can send funds directly to the International Bohuslav Martinů Society's bank account No. 330.0255403.56. BBL Bank with the notice "membership fees". This account can be used by anyone in the world who wants to join the society. For funds coming from other countries, the equivalent of 3.50 Euro must be paid as a surcharge to cover bank fees (checks in Euros please). What is better is for the fees to be collected in each country and transferred all at once to reduce bank fees. So please contact the following representatives:

- Gerd Lippold, Auf den Schmaläckern 23, 21769 Lamstedt, Germany, telephone +49-4773-695
- Judith Mabary, 1435 Ramona Lane, St. Charles, Missouri 63304, USA; jamabary@msn.com (NEW ADDRESS)
- Gregory Terian, 18 Broadway, Wilmslow, Cheshire SK9 1NB, England, telephone +44-1625-523326
- Mari Tokuda, Nerima-Ku Hazawa 1-10-13, 176-0003 Tokyo, Japan; Martinu@geocities.co.jp
- The Dvořák Society, England (only for members of the society)

Your President, Karel Van Eycken



Dear Member,

I should like to draw your attention to several items of news pertaining to the International Bohuslav Martinů Society. In cooperation with the Bohuslav Martinů Institute and with financial support from the Bohuslav Martinů Foundation in Prague, the IBMS has succeeded in funding a position for a part-time secretary of the society. The position has been accepted by a bright young lady named Jindra Jilečková. She is twenty-three years old, studied history in college, and has an excellent command of English. You can contact her at the new e-mail address [ibms@martinu.cz](mailto:ibms@martinu.cz) or at the postal address given on page 18.

As you know, the Martinů Institute in Prague has been functioning as the office of the IBMS and the site of editorial work on the Bohuslav Martinů Newsletter since the society was founded. To simplify tasks necessary for production of the Newsletter and in the future for additional planned activities (concerts, exhibits, conferences, and similar events, applications for grants and other financial support), it was decided to found an "organizational component" (organizační složka) of the IBMS in the Czech Republic. Without this step all activities and their coordination in Prague would be almost impossible. Until now the Martinů Foundation has borne the burden of all payment and administrative obligations. After this "component" is established the society will function more independently. However, the application for establishment of the "component" must pass through all the necessary bureaucratic processes via the Ministry of the Interior and Ministry of Foreign Affairs, and the speed of its processing will depend on the willingness of and approach taken by state officials. Negotiations on behalf of the IBMS in the Czech Republic in this difficult matter have been taken on by a lawyer of rare qualities who has been working with the Martinů Foundation for many years, JUDr. Richard Klos. We owe him a great debt of gratitude.

I should also like to draw your attention to a new column in the Newsletter called "Members Diary" (p. 9), via which members and other readers can share their impressions from concerts or point out interesting comments and information. Our editorial team would hereby like to call upon all members once more to participate actively in the informational service of the Newsletter. Contributions can be not only notices of concerts and other events but also information about reviews of concerts or recordings, new publications, or interesting articles pertaining to the life and work of Martinů. We shall gladly welcome all your responses. Send contributions to the e-mail address: [jana@martinu.cz](mailto:jana@martinu.cz), or to the address of the editorial office given on page 18.

Together with the next issue we should like to publish a list of members of the society. If someone does not agree with publication of his or her name in the list, please let us know no later than 30 August 2001, preferably at the e-mail address: [ibms@martinu.cz](mailto:ibms@martinu.cz), or by regular mail at the IBMS office (see address on p. 18). Thank you.

In closing I should like to thank Greg Terian, a member of the board of directors of the IBMS, for all his organizational work, thanks to which the IBMS has been presented in the British music magazine Gramophone (June 2001, page 18) among other places.

Jana Honzík, Editor

# Two Funerals and a Wedding

A Conversation about Bohuslav Martinů with Chaplain Max Kellerhals (born 1918)



Martinůs on a trip with Rebers and Max Kellerhals, Liestal, Switzerland 1956

Held on 18 December 2000 at Czech Radio

Jana Vašatová

(shorted version prepared for the Newsletter by the editors)

Jana Vašatová: How did you meet Bohuslav Martinů?

Max Kellerhals: I always say the military is responsible for everything. I served in the Swiss national guard as a field chaplain, and in that capacity I met the surgeon Willy Reber who held the rank of field general. His wife, Mrs. Charlotte Reber, had come to know Rafael Kubelík already in her home town of Zürich, and via her I made his acquaintance too.

In 1953 Charlotte Reber traveled to the USA to visit Willy (her second husband), who was studying there. In the summer of that year Kubelík was conducting at a festival in Lucerne, and Charlotte told me to go and introduce myself to him and give him her greetings. I didn't want to, but she insisted and wrote Rafael a letter that I was to give to him. So I went to see him during the intermission, introduced myself, and gave him the letter. He opened it and everything was perfectly clear.

During that first meeting he told me he would be coming to Basel in the fall of 1953 on a tour with the Vienna Philharmonic. The program of their concert included the Double Concerto for Two String Orchestras, Piano, and Timpani by Martinů. It was a completely new work to me, but overwhelming and grandiose. Immediately I began seeking out more music by Martinů. At that time not much of it had been recorded. I found only two long-playing Westminster discs. One of them had the Concerto grosso, the Serenade, and the Partita, and the Concerto for String Quartet and Orchestra along with other works. In any case, I tried to gain an understanding for this composer. Successfully, of course: it's impossible to listen to music of Martinů without coming to like him. A normal person with the ability to perceive music has to love his music. It's not possible any other way, is it?



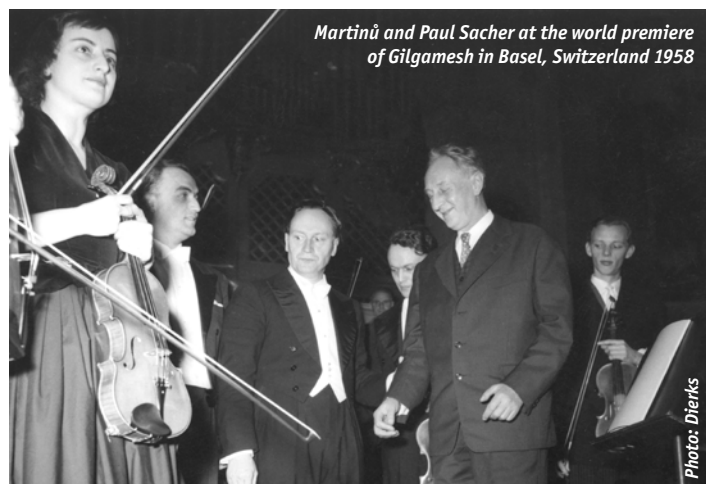
When the Rebers returned from the USA we visited Rafael together at his orchestral rehearsals, for instance in Besançon [1955]. During the course of the rehearsal a married couple came in and sat diagonally to our left. During the break Rafael came up to us and asked: "Do you know each other? This is Mr. Martinů and his wife." And this was the beginning of our very spontaneous relationship, which lasted until Bohuslav Martinů's death. The concert in Besançon was overwhelming. It included among other things Martinů's Concerto for Two Pianos and Orchestra played by the Belgian piano duo of Janine Reding and Henry Piette, who played fantastically. The audience went wild and it was an unbelievable success.

Then Martinů returned to the USA, which he didn't leave definitively until the spring of 1956. Actually he wanted to go and stay with the Sachers but he forgot to announce his arrival and they weren't home, so he stayed for several weeks with the Rebers, who had a large villa in Basel. During that time we saw each other

about once every two weeks, first at the Rebers and then at the Sachers, where the Martinůs later moved. This lasted the whole summer of 1956. Then Martinů went to teach at the American Academy in Rome where he had few obligations and could compose in peace. I think the first seeds of The Greek Passion were sown there. For the next summer other Swiss friends - the Webers (actually owners of a network of toy stores, although the wife Margrit was also a concert pianist) - invited him to spend two months in Arosa at their expense. Arosa is a mountain town in a beautiful area about 1800 meters above sea level. But after only two or three weeks Bohuš said: let's go to Schönenberg. There he felt somewhat at home. He knew the surroundings there, the forest, the deer - and that's why he later wanted

to be buried there, on the edge of the forest, from which he observed the deer each morning. And he remained at Schönenberg until his death except for several months he spent in his beloved Nizza, from which he could visit Nikos Kazantzakis [author of the novel that served as the basis for the opera *The Greek Passion*], who was living in Antibes at the time.

In January 1958 the world premiere of the oratorio *Gilgamesh* was given in Basel. We sat in the first row beside Bohuš. Those weren't exactly the best seats, but we knew that he would have to go and take a bow on the stage. He didn't like that at all - it was torture for him. He thought up all possible and impossible excuses that might possibly get him out of having to go and stand in front of the audience. [...] There are photographs from the premiere of *Gilgamesh* showing Martinů with Paul Sacher.



*Martinů and Paul Sacher at the world premiere of Gilgamesh in Basel, Switzerland 1958*

Photo: Dierks

Ms. Vašatová: What kind of person was Martinů?

Mr. Kellerhals: I knew him for a reasonably long time, but not as intensively as the Rebers did because they could talk with him for whole days. He was tall and slim and spoke in a quiet, deep voice. Occasionally he was very jovial, full of laughter and jokes. But when he submerged himself in his thoughts he tended to be a little remote and closed. As we knew him in our small intimate circle of friends we couldn't imagine a more dear companion. We met on various occasions in various places. It was completely natural. He knew I was a priest but that wasn't important to him. That fact was noticed more by his wife Charlotte, who evidently had a stronger Catholic upbringing during her childhood in France than he did. Of course we debated many things, but without enmity and without unpleasant feelings, in an open, unforced, and cheerful atmosphere. That's the way I experienced him.



*Liestal, Switzerland 1956*

Ms. Vašatová: Do you have some personal reminiscence about compositions by Martinů, for example the operas *Ariane* and *The Greek Passion*, which were written during the time you knew each other?

Mr. Kellerhals: I never got involved with his work as a composer and I don't think the Rebers did either. Nevertheless once he approached me in connection with *The Greek Passion* and asked whether there are any special funeral rites in the orthodox liturgy. I answered that I would ask a friend, a professor at the theological college of the university in Lucerne who was authorized to perform the orthodox liturgy. He told me that the Greek Orthodox Church had no special funeral liturgy, that the normal liturgy is expanded to include special prayers for the dead. So no Requiem as we know it. I passed this information on to Martinů.

Another experience I had during that time pertains to the opera *Ariane*.

Martinů wanted to make copies of the libretto but had a very bad typewriter, and copying machines as we know them didn't exist at that time. So one day he came to me and said: "Monsieur le curé," (Mr. Pastor - we used the formal mode of address with each other, although we called each other Max and Bohuš) "could you make me several copies with carbon paper?" Of course I was glad to make them for him - about four or five copies on thin yellow paper. I kept one of them at home for a long time and later gave it to the museum in Polička. He wanted something from me that I could give him, so why not? For his part he gave us his friendship. [...]

In the Rebers' villa in Basel there were two pianos in the salon. They weren't concert grands, to be sure, but all the same two pianos. [...] Willy and Charlotte played them occasionally, and Bohuš wrote a little Impromptu for two pianos for them. He took his friends into consideration in writing it, but nevertheless it was very difficult for them and gave them a lot of trouble. One of their sons, Adrian, told me later that he felt a mischievous delight when he sat beneath one of these two pianos and listened as Bohuš told his parents: "This must be so and so; that must be like this in the meter," because for once he saw someone giving orders to his parents. By the way, for my eightieth birthday Adrian gave me one of two copies of the piano reduction of the Concerto for Two Pianos which his parents had evidently purchased for that performance in Besançon and then probably used for practicing at home.



*Liestal, Switzerland 1956*



*Liestal, Switzerland 1956*

Ms. Vašatová: What can you tell us about Martinů's first and second burials?

Mr. Kellerhals: One Sunday in May [in 1959] Charlotte Martinů sought me out and said to me: "Bohuš is in the hospital now; it will be the end of him." The old hospital [in Liestal] was 200 meters from my rectory, so I could visit him there periodically. And Charlotte added that she was worried he might go to hell because they had only a civil wedding, not a church wedding. Later she wrote in her little book [My Life with Bohuslav Martinů] that I responded saying Bohuš

would go straight to heaven. I didn't say that, because it's not my place to pass out entrances to heaven. I only said that a man who been concerned with matters of God and love for one's neighbor in his works throughout his life - from his early Offertory and Ave Maria through the *The Miracles about Mary* and *What Men Live By* based on Tolstoy to *The Greek Passion* - such a person, even if maybe he didn't go to church, has a proper place in heaven.

I am convinced that this church wedding after-the-fact was mainly her wish. Because Bohuš knew me he had no objections of course, but I don't believe he would have expressed this wish on his own - I really don't

believe that. And also I must say openly - and as an old priest with much experience (including experiences with the church - which weren't always entirely happy) I can do so without embarrassment - that when two people live together for decades, help each other, are faithful to each other (well, we don't know about everything, but maybe that's not necessary), then this counts for something before God, and I don't consider my blessing to be decisive. It's only since the Council of Trent 450 years ago that a wedding formally requires besides a man and a woman also a priest and two witnesses. Beforehand it wasn't so strict, so why should it be proper only in this prescribed form all of a sudden? That's only a later development. For me, then, they were married, but of course I was glad to comply with their wish.

Willy Reber and I had just completed national guard training at the time, so according to precept I traveled home in uniform. On the 14th or 15th of August we all went together to the hospital where I performed a simple and heartfelt wedding with a minimum of ceremonial acts. The Rebers served as witnesses. Also present was Maja Sacher, who since May of that year had been alternating with Charlotte Martinů in half days at Bohuš's bed in the hospital and continued to do so until his death. She was magnificent - such a great lady [one of the most wealthy women in Switzerland, majority stockholder in the Hofmann La Roche chemical concern] and came repeatedly for long hours only so that somebody would always be with Bohuš and Charlotte could get a little sleep.

I respect Maja very much as a person. The following detail is very typical of her: after the ceremony she pulled a case out of a sack and took from it a diamond ring as a wedding gift for Charlotte Martinů. Imagine, a diamond ring! And then from that sack she also pulled out a bottle of champagne (or maybe it was Cordial Médoc) and several glasses and said: "We have to toast to the wedding, after all!" What a human gesture for a celebration in the room where fourteen days later Martinů died! One can't forget something like that.

Well and then came the burial. Martinů died on a Friday evening. As a national guard officer I was attending a gala closing dinner in the division headquarters when I found out by telephone that Bohuš had died. Early the next morning we were released into civilian life. Immediately we went home and began to make arrangements for the funeral. Already about two or three weeks before that I had asked the secretary of the canton health office to be prepared for Bohuš's expected death and to think about how to fulfill his last wish - he wanted to be buried in Schönenberg at the edge of the forest, where he so liked to walk. But Swiss laws forbid this. I told him: "Mr. Brunner, talk with the people that make the decision about these things so that we'll be prepared when the time comes." Then everything went very quickly, partly of course because Paul Sacher also became involved with his enormous authority. A grave was dug at the edge of the forest and lined with concrete using sand and gravel so that the body could be more easily exhumed later. Over the grave came earth and flowers.

The church service was held in the village of Pratteln. The farm building where Martinů lived in Schönenberg belongs to that village administratively, whereas the villa of the Sachers across from it falls under Frenkendorf - the boundary runs between them. The catholic church in Pratteln, which at the time had stood for only a few years, originally had no tower, only several openings in an extension from the roof in which several small bells were placed. Later the faithful collected enough money to build a tower with four beautiful bells, and the very first time they sounded was to accompany the funeral procession of Bohuslav Martinů. The first tolling was for Bohuš!

From the church we went up to Schönenberg. It's a good distance. I was wearing a fashionable new black suit with green stripes. Black has no religious meaning - it's rather a fashion or, shall we say, a symbol of death, but not liturgy. When we arrived on the mountain I consecrated the grave and the coffin which was then lowered into it. Then we were invited to Maja's for a banquet. It was attended by two Prague representatives of the Czechoslovak Union of Composers, the Czechoslovak Ambassador to Switzerland, and many other people.

A remarkable story is associated with that coffin. As I said, Martinů and his wife lived on a farm in Schönenberg. An apartment had been built on the upper level and beneath it there was a hallway with a wooden staircase. Next to it there was a large room in which stood a concert grand piano

whose original owner was allegedly Clara Schumann - with the Sachers anything was possible. Now it was Bohuš who worked at that piano. He had his things there and composed there regularly after breakfast. And it was there that he later waited to be placed in the grave, and I was there when the coffin was closed.

Martinů died of cancer. It was expected that he would later be exhumed because he wanted to be buried one day in his own country - not during the communist regime, but later. Therefore his doctor had injections prepared for embalming, which by that time was done internally via the blood circulation system. Thanks to those injections Martinů remained perfectly preserved. The gray or rather grayish-white color of his cheeks toward the end of his life when he was suffering from advanced cancer became a little pinker, and we said: "Why does he have to have this color?" When he was exhumed twenty years later that color was still on his face!

Twenty years later the coffin was reopened. I'm the only one who was there when it was closed and also when it was opened. Thanks to those injections, which evidently were chosen correctly, Bohuš remained perfectly

preserved. I tell you: every nail, every hair, everything was in its place. On his hands he had a rosary - you know, a sort of prayer necklace. It was a horrible sight, a little surrealistic. It's impossible! To see a person who's been lying for twenty years dead in a coffin precisely in the condition he was in when the coffin was closed. Maybe it wasn't exactly horrifying, but it was certainly a little upsetting - and I experienced it!

So after twenty years that lead coffin was opened, or rather de-soldered, because it had been closed with an air-tight seal, and of course Martinů was placed into a new coffin. Why? In a coffin you can also transport weapons or drugs. When you want to cross a boundary with it, it first has to be opened and a new official certification has to be issued for it. So this event was also attended by the canton physician, the commander of the canton police, and the district notary with a seal with which he then sealed the new coffin. This was formally necessary.

Since the transfer of Martinů's remains was an international affair, JUDr. Hans Rudolf Mayer [mayor of Lucerne and one of the main Swiss organizers of the transfer of the remains] first went to the Minister of Foreign Affairs, with whom he was on familiar terms. The minister told him that this did not pertain to him and that this matter was not relevant for his office. Then - because a corpse was involved - Meyer went to the Minister of Health, who gave him the same answer. So he went to the health officer for the canton comprising the outskirts of Basel, whom he knew personally from military service, and said: "I have to acquire the body of Bohuslav Martinů." He, too, had no objections, in fact he didn't even know anything about it, just as none of the officials knew anything twenty years after the fact, because



*Martinů in the hospital in Liestal, June 1959  
Photo: J. Páleníček*

there were no written documents - in those days everything was agreed on verbally. So he told him: "Fine, I'll give you permission for the exhumation, but it costs twenty francs." Meyer pulled out his wallet, put twenty francs on the desk, and walked out with permission for the exhumation. It's terrible, isn't it? Judas betrayed the living Christ for thirty pieces of silver, and for the dead Martinů one had to pay twenty francs!

The Czechs brought a new black coffin in a car - maybe they wanted to have yet another one made later - and it was too small. For a moment it looked like they were discussing how they could somehow pack that corpse in there. Meyer noticed this too and said "That's out of the question. What are you thinking?!" Then he asked representatives of a well-known Basel funeral service, which had supplied the original coffin twenty years before, whether they had some decent coffin suitable for such a deceased person. "We do!" So they went to Basel for it. In the meantime we waited. The commander of the canton police stood guard by the coffin. Imagine, a high official and he stood guard by that coffin - and we went to Maja Sacher's for breakfast. Maja didn't want to attend the exhumation directly - I understand her - and Paul avoided everything having to do with it.

So we had breakfast at Maja's and then she gave us a tour of the house. Maja was a sculptor. Originally she wanted to be an architect, but at the beginning of the century that was not appropriate employment for a woman! So she studied sculpture - a free profession that could not be forbidden. At Schönenberg she also had her sculpting studio with a small crane for transporting stones, her sculptor's tools, and some bust she was working on, so Maja evidently worked there occasionally. Otherwise few were admitted into those highly private quarters.

Then we went out, where Bohuš was now lying in a very fine new coffin. It was then laid into another coffin, of metal, which was welded shut and sealed and provided with official documents. It set out on the trip across Germany. Within the same day the convoy crossed the Czechoslovak border and around midnight it reached Polička, where many people were waiting in the streets to welcome Bohuš.

There were two diametrically-opposed opinions on Bohuš's exhumation. Some contended that he shouldn't have been released to the communists, who had not acknowledged him. Others said: "Well, if they're finally interested in him, it would happen some day in any case." In the end the decisive role was played by the categorical decision of Charlotte Martinů, who wanted to be buried in Polička alongside her husband and thus wished his transfer. France was out of the question for her - in her own country the officials treated her like an American, i.e. like a foreigner, and had no place for her! [Like her husband, she had American citizenship] Pratteln was also out of the question. Bohuš was actually buried there illegally, though with permission from the Swiss offices. His grave with its green cross is still there, empty now but still maintained. Flowers grow on it and there is even a path leading to it with a railing you can hold.

Charlotte was helped in all the official negotiations in Czechoslovakia by JUDr. Richard Klos, legal advisor for the Czech Music Fund. He was occasionally allowed to travel abroad: for the sake of negotiations with foreign publishers they had to let him out from time to time. And every time they did, Charlotte insisted he should visit me in Switzerland or at least call me. But his little calendar was always full of appointments. However, one day the telephone at my home rang and it was Klos. He said he was at the Zürich-Kloten airport. His return flight was leaving in a short while but he didn't dare let Charlotte see him without being able to tell her that he had at least

called me. That's the way Charlotte was! When she got something into her mind there was no getting around it. Later Richard visited me several times and even stayed with me - they got so little money for business trips at the time that they couldn't find decent lodging and board.

Of course JUDr. Meyer was invited to come to the burial in Polička from Lucerne with a delegation he could assemble as he saw fit. He chose JUDr. Ulrich Uchtenhagen, director of the Swiss authors' rights protection organization SUIISA and an important copyright specialist. He had helped Charlotte Martinů write her will such that it contained no serious errors, especially so that she could settle with her relatives to their satisfaction and there would be no complaints from them later. As another member of the delegation Dr. Meyer wanted a priest, and so he chose me, even though

we had not known each other before this. Finally he invited Albert Benz - a composer who conducted an excellent wind orchestra, the Luzerner Stadtmusik - and his wife, so there were six of us in all.

Meyer was determined to give a speech at the burial in Polička. He wanted to speak there as the man who had set into motion the whole matter of the exhumation. It was clear that nobody could ask a member of the Swiss parliament and mayor of the famous city of Lucerne to give them the autograph of his speech in advance for assessment. But the regime feared that there might be some unpleasant things in it. However, if they didn't allow Meyer to give the speech he would leave and not attend the burial at all - he was a man who was always capable of getting his way.

In the end we worked it out so that Dr. Meyer gave his speech at the town hall during an official reception in the offices of the mayor of Polička. The reception was attended by prominent persons from music and politics, radio, and television. The latter could delete from the broadcast anything that didn't suit them, but they couldn't cut out Dr. Meyer's speech. So Meyer gave his solemn speech and at the

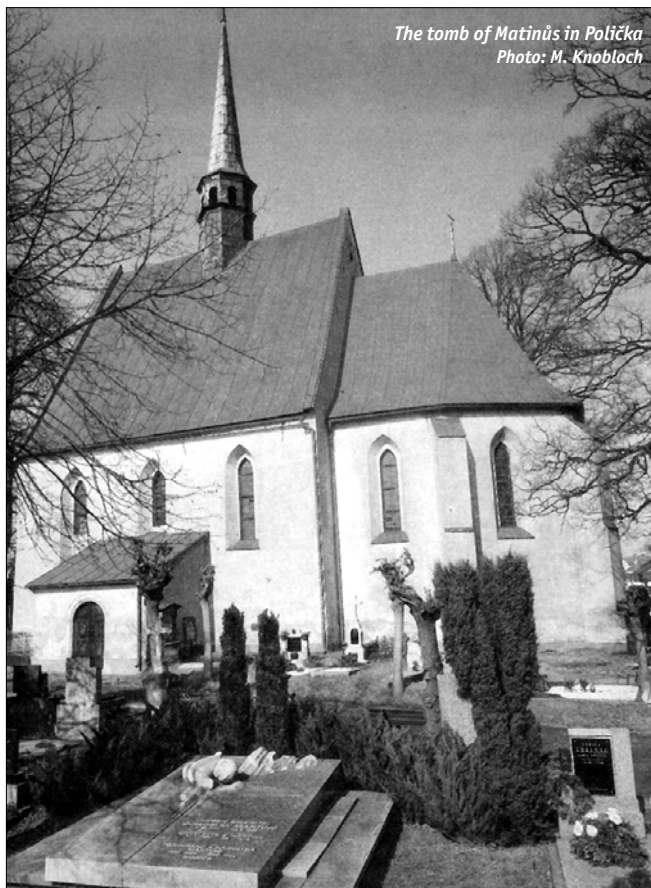
end said something to the effect that a state that showed such respect for a deceased artist should also behave decently to artists that were living. Then the translator came to him and asked him to lend her his autograph for translation. But Meyer pulled out of his pocket a Czech translation made by Pavel Kohout! That was typical of Meyer!

Ms. Vašatová: How do you yourself view the return of Martinů's remains to communist Czechoslovakia? Do you think this was the correct decision?

Mr. Kellerhals: He didn't want to return alive, that was clear to him. But it was equally clear to him that some day he wanted to rest in Polička. The Sachers were against the return, especially Paul. Many Czechs also disagreed with it, for example Rafael Kubelík. What was decisive, however, was a letter Paul wrote to Charlotte Martinů. I once saw a photocopy of this letter that Dr. Klos had: it said that if Charlotte insisted on moving Bohuš to Polička after her death and herself being buried there beside him, then he, Paul, had nothing against this.

Although one might say the communists got something they didn't deserve, on the other hand that transfer, with massive media promotion and many concerts, helped Martinů and indirectly harmed the regime, because it was universally known that Martinů was a free-thinking person. This was in 1979. Ten years later everything collapsed, so it's possible that this unwittingly contributed to something good. But what was decisive was the will of Charlotte Martinů, who constantly repeated that she and Bohuš had spoken about it often and that they had agreed in the hospital in Liestal that they wanted to be together even after death.

factual annotations by Aleš Březina and editors



The tomb of Martinů in Polička  
Photo: M. Knobloch

# Martinů EVENTS 2001

We give only a selection from Martinů's works.

## CONCERTS

4 June, 8<sup>00</sup> p.m.  
Jordans Music club - Jordans (GB)  
Martinů String Quartet  
String Quartet No. 7, H. 314  
(www.jordans-music-club.org.uk)

8 June, 7<sup>30</sup> p.m.  
Vizovice Castle (CZ)  
Czech trio  
Piano trio No. 3 C major, H. 332

14, 15, 16 June  
Konzerthaus, Grosser Saal - Berlin (D)  
Berliner Sinfonie-Orchester  
Jiří Bělohávek - conductor  
Raphael Wallfisch - cello  
Concerto for Cello and Orchestra  
No. 1, H. 196

15, 16 June, 7<sup>30</sup> p.m.  
Janáček Theatre Brno (CZ)  
Brno Philharmonic Orchestra  
Panni - conductor  
Nováková - violin  
Concerto for Violin and Orchestra  
No. 2, H. 293

16 July, 8<sup>00</sup> p.m.  
Jordans Music Club - Jordans (GB)  
Czech Nonet  
Nonet, H. 137

9 October, 7<sup>30</sup> p.m.  
Majakovský Hall - Prague  
Czech Radio Symphony Orchestra  
Petr Vronský - conductor  
Petr Holman - viola  
Rhapsody - Concerto for Viola  
and Orchestra, H. 337

### CZECH PHILHARMONIC ORCHESTRA - 105<sup>TH</sup> SEASON



(www.czechphilharmonic.cz)

2 October, 7<sup>30</sup> p.m.  
Suk Hall - Prague  
Jaroslava Pěchočová - piano  
Sonata, H. 350

10 October, 7<sup>30</sup> p.m.  
Dvořák Hall - Prague  
Sextet of Czech Philharmonic Orchestra  
Sextet for Two Violins, Two Violas and  
Two Cellos, H. 224

15 October, 7<sup>30</sup> p.m.  
Dvořák Hall - Prague  
Jitka Čechová - piano  
Jan Páleníček - cello  
Variations on Theme of Rossini  
for Cello and Piano, H. 290

20 October, 7<sup>30</sup> p.m.  
Martinů Hall - Prague  
Bohuslav Pavlas - cello  
Hana Dvořáková - piano  
Sonata No. 3 for Cello and Piano, H.  
340

## OPERAS

17 June  
Hukvaldy Castle (CZ)  
Janáček Conservatory Ostrava  
Comedy on the Bridge, H. 247

6 October  
Antonín Dvořák Theatre - Ostrava (CZ)  
Theatre behind the Gate, H. 251

## FESTIVALS

### CONCENTUS MORAVIAE (CZ) (www.concentus-moraviae.cz)



1 June, 7<sup>30</sup> p.m.  
Moravský Krumlov, Opening concert  
Czech Virtuosi  
Woyciech Michniewski - conductor  
Suite No. 1 for String Orchestra, H. 212

5 June, 7<sup>30</sup> p.m.  
Mikulov Castle  
Flute recital - Duo Carmela  
Scherzo for Flute and Piano, H. 174 A

6 June, 7<sup>30</sup> p.m.  
Bystřice nad Pernštejnem  
Brno Chamber Orchestra  
Jiří Mottl - conductor  
Serenade No. 2, H. 216

7 June 7<sup>30</sup> p.m.  
Rájec - Jestřebí  
Pavel Šporcl - housle  
Petr Jiříkovský - piano  
Czech Rhapsody, H. 307

14 June 7<sup>30</sup> p.m.  
Ivančice, Camerata Academia  
Jerzy Maksymiuk - conductor  
Sextet for String Orchestra, H. 224

17 June 7<sup>30</sup> p.m.  
Lysice Castle, Ars Brunensis Chorus  
Dan Kalousek - conductor  
Tam s tej strany Dunaja from Madrigals  
for mixed voices, H. 380

### THE MUSICAL YOUTH FESTIVAL LIBEREC (CZ)

1 June, 7<sup>00</sup> p.m.  
The North-Bohemian Philharmonic  
Orchestra Teplice  
Jakub Šafr - piano  
Inventions, H. 324  
The Soldier and the Dancer,  
H. 162 - parts

### JANÁČEK MAY INTERNATIONAL MUSIC FESTIVAL (CZ) Ostrava

6 June, 7<sup>30</sup> p.m.  
Piano trio Artemis  
Janáček Chamber Orchestra  
Zdeněk Dejmek - conductor  
Piano Trio with String Orchestra, H.  
231

7 June 7<sup>30</sup> p.m.  
Danish Chamber Players  
Janáček Conservatory Ostrava  
in cooperation with the Embassy  
of the Danish Kingdom in Prague  
The Kitchen Revue, H. 161

### CHELTENHAM MUSIC FESTIVAL (GB) (www.cheltenhamfestivals.co.uk)



10 July, 3<sup>00</sup> p.m.  
Pittville Pump Room  
Rebecca Guy - flute, Yan Lim - piano  
Sonata for Flute and Piano, H. 306

### VERBIER FESTIVAL (Switzer- land) (www.verbierfestival.com)



26 July 11<sup>00</sup> a.m.  
Eglise Hall  
Magdalena Kožená Recital  
A selection of songs

### CZECH MUSIC FESTIVAL ČESKÝ KRUMLOV (CZ)

21 August, 7<sup>30</sup> p.m.  
Mascarade Hall  
Dagmar Pecková - mezzosoprano  
Jaroslav Šaroun - piano  
(Martinů, Šaroun, Slavický, Kříčka, Novák)

### BBC PROMS (GB) (www.bbc.co.uk)



25 August, 7<sup>30</sup> p.m.  
Royal Albert Hall - London  
Boston Symphony Orchestra  
Bernard Haitink - conductor  
Symphony No. 6 „Fantaisies  
Symphoniques“, H. 343

### INTERNATIONAL BOHUSLAV MARTINŮ FESTIVAL AND CHOIRS COMPETITION Pardubice (CZ)

6 September, 7<sup>00</sup> p.m.  
Suk Hall in the House of Music -  
- Pardubice  
Opening Concert Hommage  
to Bohuslav Martinů

9 September, 10<sup>00</sup> a.m.  
J. K. Tyl Theatre - Polička  
Concert Tribute to Bohuslav Martinů  
Relevant seminars on the work of  
B. Martinů will be part of the program

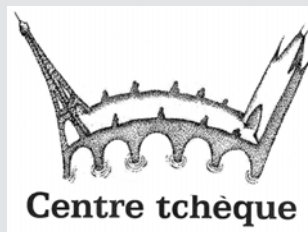
### INTERNATIONAL MUSIC FESTIVAL B. MARTINŮ 2001, BASLE

18 November - 2 December  
Art director: Robert Kolinsky  
Patron: Josef Suk  
Artistic adviser: Vladimír Ashkenazy  
Organized by the Schweizerische  
Martinů Gesellschaft  
(Swiss Martinů Society)  
(www.martinu.ch)  
Detailed program in the next issue.

### BOHUSLAV MARTINŮ FESTIVAL, PRAGUE

7- 13 December  
organized by the Bohuslav Martinů  
Foundation in Prague  
Detailed program in the next issue  
and at www.martinu.cz (there will  
be posted any changes)

## Concert Cycle 2001 - 2002



Starting this year the Czech  
Center in Paris is holding regu-  
lar events in its premises titled  
in French "Musicolors" - concerts  
accompanied by a professional  
explanation by a renowned mu-

sicologist. Encouraged by the  
success of the concerts already,  
given the Czech Center is pre-  
paring a cycle of Musicolors  
in cooperation with the Bohus-  
lav Martinů Institute in Prague  
focused on Martinů and other  
Czech composers of the twentieth  
century who spent part of their  
lives in Paris and participated in  
French cultural life. In the next  
issue you will have the oppor-  
tunity to peruse the program  
of this concert series in detail.

s. b.

## CONFERENCES

THE ANNUAL MEETING OF THE CZECHOSLOVAK SOCIETY FOR ARTS AND SCIENCES took place in Washington, D.C., at American University, August 9 - 13, 2000. The conference included a special presentation by Alan Houtchens in the opening ceremonies as well as two sessions on musicology, one of which was composed completely of members from CSMS, organized by Judith Mabary. Erik Entwistle examined the long and fruitful relationship between Martinů and pianist Rudolf Firkušný in his paper *Memories: Rudolf Firkušný and Bohuslav Martinů*, touching on some of the more problematic aspects of Martinů's career in exile. Judith Mabary's paper, *Greek Myths and Native Americans: Martinů and the Avant-Garde*, continued this discussion, focussing on a somewhat bizarre dance drama, *The Strangler*, which was a collaboration between Martinů and choreographer Erick Hawkins from 1948, and on the various reasons for its lack of success in penetrating the permanent repertoire. Judith Fiehler's paper, *Martinů as Reflected in Correspondence with Koussevitzky and Coolidge*, summarized the results of recent discoveries in the Library of Congress archives. Brian Locke

Reprinted from The Czech and Slovak Music Society Newsletter (Volume IV, Number 2)

25th

## ANNUAL MUSICOLOGICAL CONFERENCE IN OSTRAVA (CZ)

JANÁČKIANA 2001  
„CLASSICS OF CZECH MUSIC ON THE THRESHOLD OF THE 21ST CENTURY“

6 - 7 June

Organized by the Music Education Department of the College of Education of Ostrava University and the Janáček May International Music Festival

Hall of the Music Education Department of the College of Education of Ostrava University, Sokolská 17, Ostrava 1

6 June, from 1<sup>00</sup> to 6<sup>00</sup> p.m.

selection of papers

František Turák: Influences of Jazz and Modern Popular Music in the Work of Bohuslav Martinů  
Olga Settari: Vítězslava Kaprálová's Paris Years in the Light of New Sources

## SECOND BIENNIAL INTERNATIONAL CONFERENCE ON TWENTIETH-CENTURY MUSIC

Goldsmith University of London, Department of Music  
28 June - 1 July

28 June, 2<sup>30</sup> p.m.

Aleš Březina: The Two Totalitarian Regimes We Are Living in Between: Bohuslav Martinů, a Czech Composer who Died in Switzerland as an American Citizen.

More information about the conference:

<http://musicinfo.gold.ac.uk>

Martinů were conducted by the other principal conductor of the festival, Sir Colin Davis. Both the Concerto for Double String Orchestra, Piano and Timpani and the Rhapsody-Concerto were given totally committed performances, finally played by the London Symphony Orchestra but Colin Davis's view of the Concerto for Double String Orchestra was hard-driven to the point of being over dramatic at times, lacking in an understanding of the other qualities contained in this great score. In the Rhapsody-Concerto the soloist was the copincipal viola of the London Symphony Orchestra, Paul Silverthorne, who gave a most impressive and dedicated performance, making this work sound as well as one has ever heard it. Playing a fine, large Amati viola, on loan from the Royal Academy of Music in London, he produced a magnificent tone over the whole range of the instrument and used it to full advantage in the service of the music. In speaking with him after the performance, I was amazed to find that this was the first time that he had performed the work, so convincingly at one with the score was his interpretation. Perhaps the most attractive of the three Martinů performances was that of the Five Czech Madrigals which closed the one choral concert, given by the London Symphony Chorus under its chorus master, Stephen Westrop. These five short and very attractive pieces were sung with such spirit, conveying the pleasure of the music and its performers to a highly appreciative audience. Once again in London Martinů has won new friends, as his stature here continues to grow.

## MEMBERS' DIARY

### Martinů in the Bohemian Spring Festival in London

Concert in London's Barbican Hall, 21st March 2001, 7<sup>30</sup> p.m.

Martinů: Double Concerto for two String Orchestras, Piano and Timpani, H. 271

Martinů: Rhapsody-Concerto for Viola and Orchestra, H. 337

I am writing to report that the Martinů was well received by the audience. The concert was transmitted live on National BBC Radio 3, this is where I heard it. Sir Colin Davis the conductor was interviewed prior and revealed his fondness for Martinů's music. The actual concert was characterized by slow tempi throughout and the London Symphony Orchestra had a rather heavy string sound which during the Double Concerto produced a very ponderous feel to the music. The solo piano was played with great gusto and more than I had noticed in previous concerts achieved a greater prominence and balance with the orchestra. During the Viola Rhapsody similar slow tempi were followed which emphasized the lyric quality of the music but I found eventually overdone.

Alan Rosenfelder

### Martinů in Liverpool

The Moravian-born conductor Petr Altrichter was appointed principal conductor of the Royal Liverpool Philharmonic Orchestra (RLPO) in September 1997. Regretfully, he is now approaching the end of his fourth and final year with the RLPO. One particularly happy aspect of his time in Liverpool has been the re-introduction of the works of Martinů to Liverpool programmes. Works performed in the period 1997 - 2001 were:

November 19, 1997: Symphony No. 4, H. 305

January 27, 1999: Rhapsody-Concerto for Viola and Orchestra, H. 337 (with Tabea Zimmerman)

May 5, 1999: Double Concerto for Two String Orchestras, Piano and Timpani, H. 271

April 1, 2000: Symphony No. 3, H. 229

January 10, 2001: Symphony No. 6 - "Fantaisies symphoniques", H. 346

In addition, on his very first appearance at Liverpool as a guest conductor on 15 January 1994, he included the Martinů Oboe Concerto in his programme with the orchestra's Principal Oboe, Jonathan Small, as soloist.

It is to be hoped that Petr Altrichter will return to Liverpool as a guest conductor to conduct more Martinů in the future.

Richard Beith

In a concert on January 10 with the Royal Liverpool Orchestra under Petr Altrichter between the Karelia Suite of Sibelius and Rachmaninov's Piano Concerto No. 3 we heard a highly-dramatic and beautiful performance of the Sixth Symphony by Martinů. The sensitivity to this sort of music that the RLPO now shows is simply astonishing and the thought that the RLPO is losing Petr Altrichter as Musical Director is something that brings tears to my eyes and should bring shame to those that pushed him out.

Peter Herbert from The Dvořák Society Newsletter No. 55 (in modified form)



## COMPETITIONS

26 June, Neuchâtel/La Chaux-de-Fonds (FR)

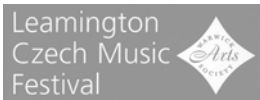
3rd International Competition for two pianos, Three Czech Dances, H. 324

## MARTINŮ AT THE BARBICAN

Graham Melville-Mason

The Bohemian Spring festival of Czech music held in London over ten concerts, given by the London Symphony Orchestra and its Chorus, from 4th March to 22nd April 2001, included works by Dvořák, Eben, Janáček, Novák, Smetana, Suk and Zelenka, as well as Martinů. Jiří Bělohlávek, today's leading Martinů conductor, was entrusted with works by Dvořák, Janáček and Suk, while the two orchestral works by



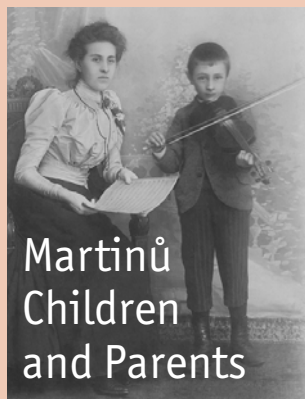


## MARTINŮ AT LEAMINGTON

Graham Melville-Mason

Following immediately upon the Martinů contribution to the Bohemian Spring Czech music festival in the London Barbican, which was mainly of orchestral works, the Leamington Czech Music Festival of Czech chamber music was held in the attractive spa town of Leamington which was home to the Czech army during the Second World War and which is adjacent to historic Warwick and Shakespeare country around Stratford-upon-Avon. Czech music features quite often in the concerts and festivals organised by the Warwick Arts Society, the festival's director, Richard Phillips, being an active member of the Dvořák Society for Czech and Slovak Music which is closely associated with these festivals. Unlike the festival at the Barbican, which centred on the four great Czechs - Smetana, Dvořák, Janáček and Martinů - Leamington included works of twenty-two Czech composers over the period from 4th to 9th May in fourteen concerts. As well as the "great four", the earliest composer represented was František Škroup while the youngest were Pavel Novák and Hanuš Bartoň, with a world premiere also of a Piano Trio by Sylvie Bodorová.

Bohuslav Martinů was well represented, with his String Quintet (1927) included in the opening programme and given a stunning performance by the Martinů Quartet and the extra viola of Douglas Paterson of the Schubert Ensemble. This rarely heard work brought much favourable comment from the audience and an awareness that there was no adequate recording of it by a dedicated Czech ensemble. It is to be hoped that this hiatus in the catalogue will be rectified before long. On the second day the Schubert Ensemble opened the morning concert with an excellent account of Martinů's Piano Quartet (1942), which this group has had in its repertoire for several years and of which it gives regular performances. A lunchtime concert of the same day was given by members of the Martinů Quartet, when Lubomír Halvák and Jan Jiřa gave a fine and spirited performance of the Three Madrigals of 1947. In the following afternoon concert the English clarinetist Victoris Soames was joined by the pianist of the Schubert Ensemble, William Howard, when Martinů's Clarinet Sonata was included in their programme. The lunchtime concert on the following day was given by the Pirasti Trio, which included the Bergerettes. While technically accomplished, this ensemble is still musically inexperienced and this was the only Martinů performance in the festival which was not idiomatic or stylistically correct, being both rhythmically too four-square and musically unimaginative. In the afternoon concert of a song recital by Lenka Škorníčková accompanied by Jitka Drobílková, we heard a most attractive performance of Martinů's Nový (New) Špalíček (1942) and the Martinů connection was continued with the encore being the Love Carol of Vítězslava Kaprálová. Perhaps the highlight of the whole festival came in the second concert of the Martinů Quartet that evening, when a most committed and powerful performance of Martinů's Quartet No. 5 (1938) made a deep impression on the whole audience. Also included in this programme was a work by Martinů's friend, the ninety-year-old Vilém Tauský who was present in the audience to hear his Coventry: Meditation. For the lunchtime concert on the fourth day, the Janáček Quartet ended its strongly played programme with Martinů's Quartet No. 2 (1925) in another winning and musically convincing performance. In the evening the talented duo of Pavel Šporcl and Petr Jiříkovský returned for their second appearance at the festival, here to give a most wonderful interpretation of Martinů's Czech Rhapsody (1945) which drew a most enthusiastic response from the whole audience. On the next day came the last Martinů works to be heard in the festival when Hana Knauerová, appearing in the festival as a member of the Juventus Wind Quintet, was joined by Petr Jiříkovský for a performance of Martinů's Flute Sonata and then the Wind Quintet members were joined by the additional bassoon of Neil Chapman and Petr Jiříkovský for the Sextet of 1929. Once again, full halls of enthusiastic audiences brought yet more friends for Martinů's music.



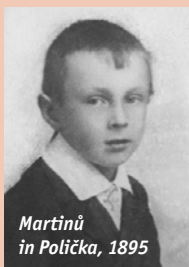
### Martinů Children and Parents

Petar Zapletal

On Saturday March 24 the Prague Philharmonic concluded its series of morning concerts for parents and children with a concert in the Dvořák Hall. The idea of events like this is by no means new, but the manner in which it is realized in this case is undoubtedly new in its way. Let's begin with the programming: this time, in the framework of the title of the whole series "Run, Mr. Composer", it was the music of Bohuslav Martinů, from which were chosen pieces accessible to children, attractive, and musically beautiful. From the Allegro movement of the Serenade No. 2 through three

of the Songs on One Page to the closing suite from the opera Comedy on the Bridge, the children listened with great interest and concentration, and - literally - didn't make a sound.

Credit for this certainly goes in part to the perfect performance (in the hands of the now tried-and-tested first oboist of the Prague Philharmonia Zbyněk Müller, a conducting pupil of Jiří Bělohlávek, who seems to be slowly freeing himself from dependence on the model of his teacher), but above all to the high-quality accompanying text by which Dr. Ilja Šmíd guided the children through the world of Martinů's music. It differed from most of what I've ever heard in "educational" concerts for youth (which however were always held as a part of instruction without attendance by parents, only under the "supervising" presence of teachers). Šmíd had obviously thought through and prepared well every sentence of his moderating text. He formulated his explanation with maximum concision - and nevertheless included emotionally-colored sentences. He replaced foreign words from professional



Martinů in Polička, 1895

jargon with equivalents easily comprehensible to children, and didn't avoid even use of minor props: he walked onto the stage with a large old trunk, dressed in a raincoat, with a hat on his head, to vividly depict Martinů's departure from his homeland into the world. Then he pulled out of the trunk a pot with a lid, a wooden spoon, a brush, and a dust rag, and wittily explained to listeners the plot of the Kitchen Revue; he dressed soloists from the Bambini di Praga choir in folk costumes and gave one of them a doll representing death, etc. But none of this was an end in itself: undoubtedly the children thus remembered more about



Martinů in Polička, 1893

Martinů's music than they would after listening to a dry and dull "school" explanation such as arts teachers sometimes give them. Reprinted in abbreviated form from the Czech Magazine Hudební rozhledy, May 2001

## 8TH ANNUAL AMEROPA 2001

Chamber Music Course and Festival in Prague  
29 July - 11 August

Vadim Mazo - Artistic director  
Illinois Wesleyan University, USA  
This year's festival and workshop will



be dedicated to centuries of European and American chamber music, paying special tribute not only to celebrated composers like Antonín Dvořák (160th anniversary of his birthday), but also to phenomenal performers like Pablo Casals, whose whole life was dedicated to chamber music. Program of the courses includes chamber music of the last three centuries for piano, strings, woodwinds plus horn, including sonatas, with special considerations of the works of Dvořák and Martinů. Ameropa will provide two weeks of intensive chamber music sessions with emphasis on individual lesson progress in the first week and chamber ensemble refinement during the second week. Between Festival Events you can find program called:

HOMMAGE TO BOHUSLAV MARTINŮ  
6 AUGUST

- 4<sup>00</sup> p.m. LECTURE Bohuslav Martinů and other Czech chamber music jewels
- 5<sup>30</sup> p.m. PRESENTATION Works for two pianos:  
Mark Clinton & Nicole Narboni
- 7<sup>30</sup> p.m. MOVIE Martinů and America

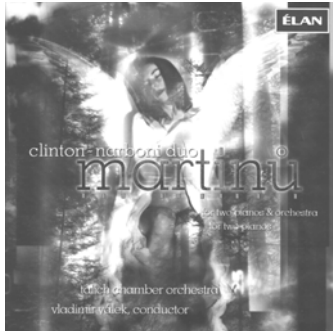
For detail program of the courses and concerts see: [www.ameropa.org](http://www.ameropa.org)

The duo of Mark Clinton and Nicole Narboni, two of the instructors at this year's Ameropa, have recorded works for two pianos by Martinů for Elan Records as reported in the previous issue. On this occasion we should like to apologize to readers for an error we took from the liner notes for this CD. This is not the world premiere recording of the Impromptu for Two Pianos, H. 359. This piece was recorded already in 1991 by the duo of Martin Hršel and Zdeňka Kolářová on a CD for the Czech label Agentura A (AG 0001-2131).

## REVIEW

David Hurwitz

Martinů: Clinton-Narboni Duo



B. Martinů: Concerto for 2 Pianos and Orchestra, H. 292; Concerto grosso for Chamber Orchestra, H. 263; Three Czech Dances for 2 Pianos, H. 324; Fantasy for 2 Pianos, H. 180; Impromptu for 2 Pianos, H. 359.

Clinton-Narboni Duo (Marc Clinton, Nicole Narboni – pianos), Vladimír Válek – conductor, Talich Chamber Orchestra. Text by Aleš Březina. Text English. Recorded 6/1999, Martinů Hall, Academy of Performing Arts, Prague. TT: 61:24. DDD. 1 CD Élan Recordings 82422.

Martinů's brilliant and witty double piano concerto belongs to a long list of his works unaccountably neglected in today's concert halls. Composed in 1943 during the composer's American period, the piece shares many of the same characteristics of the six great symphonies written at the same time: busy, syncopated rhythms; luminous orchestration; and soaring lyrical passages of great melodic breadth. In a not very crowded field, this concerto certainly stands proudly beside those of Mozart, Poulenc, Piston, Gould, and Vaughan Williams among the sovereign works for two pianos and orchestra. The Concerto grosso for Two Pianos and Chamber Orchestra, by contrast, comes from the end of Martinů's Paris period (1937), and offers spikier harmonies and a more soloistic give and take between the soloists and individual members of the accompanying ensemble.

The remaining items, for duo pianists without orchestra, are all charming miniatures, though the Three Czech Dances together offer considerable musical substance beneath the folksy exterior. All of these works are superbly played by the Clinton-Narboni Duo. They have the technique to offer maximum brilliance in the outer movements of the Concerto and Concerto grosso, and the delicacy of touch to make something really special out of the former's haunting slow movement (the last two minutes or so are just magical). Vladimír Válek and the Talich Chamber Orchestra bring a touch of authentic Czech vitality to their sensitive and lively accompaniments, and the recorded sound provides ample body and excellent balances both. A major release.

Reprinted from web site  
ClassicToday.com

## THE CZECH TRIO ON TOUR IN THE USA WITH MARTINŮ

The Czech Trio (pianist Milan Langer, violinist Dana Vlachová, and cellist Miroslav Petráš) undertook a concert tour of the southeastern United States from the 2nd to the 20th of March 2001. In twelve concerts given in five states they performed compositions by Haydn, Mozart, Brahms, Tchaikovsky, Dvořák, Smetana, and Martinů with great success. Several concerts were recorded by American radio stations. A discovery for the American audiences was especially the Piano Trio No. 3 in C major, H. 322 by Martinů, composed in 1951 when the composer was living in New York, which ravished them with its captivating pulse, splendid melodies, and great energy. More than once the ensemble was asked to repeat it on its next tour. Master classes given at Southern



College in Lakeland, Florida, where members of the Czech Trio (all of whom are professors at the Prague Conservatory) taught chamber music and solo instruments, were also very well received.

Martinů's Piano Trio No. 3 was on the program in:

Asheville, North Carolina (March 9)  
Birmingham, Alabama (March 11)  
Lakeland, Florida (March 14)  
Melbourne, Florida (March 15)  
Additional performances of this work

by the Czech Trio were heard this year in April in Belgium (Gent - Concert Hall, Brussels - Espace Senghor) and in the Czech Republic (January, February and on June 8 in the chateau Vizovice).



Autograph of Piano Trio No. 3



During the five years of its existence the Berg Chamber Orchestra has already found a place among high-quality ensembles of this type. Audiences have had the opportunity to hear many concerts, mostly held in the Bohuslav Martinů Hall in the Lichtenštejn Palace in Prague, whose programming shows an orientation toward works of the twentieth century and now also the twenty-first century. The orchestra also devotes itself to popularizing serious music among children and youth, and emphasizes performing contemporary works than can be appreciated by a broad spectrum of the public. Besides pieces by contemporary composers, the music of Bohuslav Martinů appears on the Berg Chamber Orchestra's programs with striking frequency: Martinů is one of the orchestra's favorite composers, and during the time of its existence the ensemble has developed into a proven interpreter of his compositions. Music by Martinů will appear again on the program of this year's season, titled "Anno 2001". This is a series of seven concerts held in the Martinů Hall, where besides music that has stood the test of time there will be seven premieres of works by contemporary composers (including along with the well-known Sylvie Bodorová, Juraj Filas, Otmar Mácha and Antonín Tučapský also young composers from the ranks of students at Prague's Academy of Performing Arts - Martin Hybler and Michal Nejtek. These works were written on commission directly for the Berg Chamber Orchestra, which approached composers of several generations with the intention of presenting to listeners new high-quality music in juxtaposition to already-recognized musical values. In addition to the premieres, seven famous symphonies by composers from various countries will sound, and seven works by Martinů representing a cross section of his output for chamber orchestra. Emphasis is placed intentionally on works for solo instrument with orchestra with the aim of giving young performers an opportunity to appear with an orchestra. They gain very valuable experience from studying pieces by Martinů, which make specific demands on performers. The Berg Chamber Orchestra will also appear in this year's Concert of Prize-Winners from the Bohuslav Martinů Foundation Competition (in the categories of piano trio and string quartet) on 8th of December as part of the 2001 Martinů Festival. The next issue of this newsletter will include the program of this concert and the whole festival.

Program of the season see p. 19

Events prepared by Jana Honzík, Zoja Seyčková and Jindra Jilečková



# New Pictures at an Exhibition

## Paintings by Danielle Doucet Inspired by the Music of Bohuslav Martinů

Karel Van Eycken

In a small street caught between important crossroads on the east side of the city lives Danielle Doucet with her husband in a rather old house. It has considerable character: in fact, the living room is a refurbished stable! There is much light coming in from the garden so that a pleasant atmosphere is reflected on the walls, which are decorated by her own paintings. You feel immediately that you are in an artist's home.

Danielle Doucet was born in 1943 in Africa, in the former Belgian Colony of the Congo, and spent her youth until the age of thirteen on the black continent. Her parents, who were both accomplished pianists, served in the colony. The family had a phonograph at home -- their only possibility at that time to hear orchestral music. Of course we are speaking of 78 rpm vinyl discs.

**It was a rainy afternoon in Brussels when I had the opportunity to visit the studio of artist Danielle Doucet to have a look at a series of studies for and realizations of works inspired by the music of Martinů, focused especially on the opera *The Three Wishes* from 1929. It is fascinating to learn how a well-known artist was drawn to such a musical subject. Here is the story.**

There was a link with Czech music: one of the works in the little collection was the 'New World' Symphony of Dvořák, and Danielle said that this was her favorite: she turned it gray.

The family returned to Belgium before the Congo gained independence (becoming Zaire under the Mobutu regime, and now called the Congo once more), because the regular term of appointment

was completed. This meant that the five children could continue their studies in Brussels. Danielle was not allowed to study music and regrets this. Later she attended the academies of Boitsfort and Etterbeek (RhOK) where she studied the visual arts, another of her passions. She thinks often about her only important teacher, Maïo Vassenberg, who accepted her stance against formal academism and who found

the trigger to liberate her internal artistic world. He also showed her the way to collage and mixed techniques, so that the figurative paintings she produced at first were very soon abandoned. She learned more about combining materials in studies with the Japanese painter Ishiro Tessen.

How to characterize Danielle's works? Well, the most important feature is the exuberance of colors. Hard colors: red, black, and yellow. She also frequently uses gold, silver, and bronze as 'painted' colors. The collages have more relief than usual; this is a function of the materials used. Painted silk will give more volume than flat Chinese paper; some objects used, such as old jewels, are part of the work.

The impressions of Africa from Danielle's childhood are obvious: the light, the colors, the objects.

But the evolution of her distinctive personality creates a unique style. Works from years ago are no longer comparable with current paintings. I think she is now at the apogee of her art. But perhaps she will come up with something totally different and new next year. Thinking about that, we can expect work that will express emotion in her own way: the true reason for art.

Another characteristic feature of her "pictures" (using this term for simplicity) is the use of musical scores. For example, she created an Hommage to J. S. Bach - a series of pastels on scores of organ music by the great composer. The same happened on the score of the 38th Symphony ("Prague") by W. A. Mozart as an Hommage to Mozart. The use of scores is currently very conspicuous in her work.

Two factors led her to an appreciation of the music of Martinů. The first was the book *Un musicien à l'éveil des sources* by Guy Erismann - a Martinů biography - which made a deep impression on her. The second was the major event "Europalia Czech Republic" in Brussels in 1998. Danielle designed the cover of the official program. She heard much Czech music and especially music by Martinů during that period. She answered my question "What do you find so attractive in the music of Martinů?" the same way I did to my teacher thirty years ago: "If I were a composer, this is the kind of music I would write. It goes to the heart of people and its beauty goes much further than all that superficial stuff we hear around us. It really inspires me." And I was amazed when I saw the sketches and paintings about the Martinů opera and how they confirm the deep impression Martinů has made on our artist.

The opera *The Three Wishes* was produced in 1991 in Lyon and Danielle had the opportunity to listen to the music. Immediately she was impelled to make a series of paintings on this subject. I asked her: "Why did you use primarily red and black, and later also blue and gold?" Her answer was: "For me these are the colors of the music; there's no doubt about it."

The score used so far in the paintings is that of *Le Départ*, the symphonic intermezzo added by Martinů after he composed the opera. Danielle had available only the printed score. And there was a little problem. She had heard the opera without *Le Départ* and had no score of the opera. She had the score of *Le Départ*, but had not heard



the music. Fortunately, I had two copies of the LP recording, so the problem was solved. I still see her face before me as she listened for the first time to the recording and cried out "See, it is completely right that this music is red and black!" It was the confirmation of her artistic feelings about the music.

How curious it is that things in life are connected to each other without our realizing it. Around the time last year when Danielle heard *Le Départ* for the first time I was able to tell her that the subject of her inspiration, *The Three Wishes*, would be staged in a new production by the Neuköllner Opera in Berlin at the end of the year. We are speaking of the vicissitudes of life, as Martinů called his third opera.

Preparations for the trip to Berlin were made in the next few days. During this same time Danielle searched after the score of *The Three Wishes* but could not find it. She obtained written authorization to use fragments of the score in her work from the editor, but there was no score. During the last Martinů Festival in Prague the Martinů Institute made copies so that finally Danielle can continue her work with the expectation of displaying it several times. The scores used in the paintings will be excerpts from the corresponding passages in the opera.

Marcus Gammel and his team produced *The Three Wishes* using a completely new conception: because of budget restrictions the orchestra was reduced as much as possible and there were no sets other than a screen for projection of the film material. But the team was

very enthusiastic and the staging was successful. Danielle was also very enthusiastic about what she heard and saw, and she believes the production should be sent out to different opera houses: "Why not to Belgium or Holland or elsewhere?" she exclaimed. (Is this a hint for opera directors?)

I reproduce here some excerpts from her comments: "This opera of Martinů, composed in 1928-29, was a revolutionary one for his time; ... finished with the Wagnerian concept of opera; ... the end of romantic opera; ... use of the most modern devices such as cinema; ... this is surely avant-garde; ... integration of jazz as a new musical phenomenon in an opera; ... mixing reality and

fiction on stage as an opera in an opera in a new way; ... at the very least we can speak of an extraordinary imagination; ... it is certainly a work that is suitable for presentation by the Laterna Magica because of all these modern devices."

There is no need for objectivity in the case of Danielle, and for her this was not only an opera in an opera but also an opera before and after the opera together with the actors. She did not encounter the singers but rather the characters of the opera - an extra dimension. Danielle also said, and this is encouraging for the future, that the hall was filled with mostly young people. They were interested and enthusiastic about the result. Marcus Gammel can count on Danielle's undying esteem. Her conclusion was that the trip to Berlin had doubled her inspiration to the benefit of the series of paintings.

All the study time for the paintings is now over. She still needs some months to achieve the task: the small paintings are almost ready (we are speaking of about twenty tableaux), and she is now starting the big ones (of several square meters each). We know that the result will be fabulous.

Exhibits are planned for Brussels, Bratislava and Paris. Perhaps also in London. Another exhibit will be held in connection with events pertaining to Martinů in Brussels.

We wish Danielle Doucet much success with her work and wait impatiently to learn about her new inspirations.



We must complete our story with a short list:  
Exhibits in Belgium: twenty so far, in various locations  
In Prague (Kounitz Palace), 1992  
In Canada: 1993, 1998  
In France: Nice 1998, Lille 1999, Lyon 2000  
Collaboration for television and films

# EDITING THE WORKS OF BOHUSLAV MARTINŮ

Sixth annual International Conference "Prague Musical Life at the Beginning of the 20th Century" • 25 - 26 MAY 2001  
held by the Bohuslav Martinů Institute in cooperation with the Prague Spring International Music Festival and the Institute of Musicology  
of the Charles University Prague with the financial support of the Bohuslav Martinů Foundation  
Zdenka Podhajska Hall, Náměstí Kinských 3, 150 00 Prague 5, Czech Republic

## Aleš Březina

On 25 - 26 May a historic meeting of publishers of Martinů's works with researchers from various countries and representatives of the Bohuslav Martinů Foundation and Bohuslav Martinů Institute was held in Zdenka Podhajska Hall. The event was organized by the Martinů Institute in cooperation with the Musicology Department of Charles University as part of the Prague Spring Festival. The goal was to establish a basis for preparing a collected critical edition of Martinů's works.

The need for the edition is acknowledged by most performers, musicologists, and publishers. Before the project could be launched, however, it was necessary to ask many fundamental questions to which the answer is not always easy. Who will be the publisher for this large-scale project, and under the aegis of what institution? Where will the editors be recruited and who will appoint them? Should they be only internal or can collaboration with external workers be considered? It is necessary to name an editorial council composed of internationally-renowned musicologists and performers, to determine the time schedule for publication, to clarify and facilitate access to sources, to specify precisely the content of the collected edition, etc. It will certainly be necessary to systematize heuristic research.

Invitations to the conference were accepted by representatives of the publishing houses Bärenreiter, Editio Bärenreiter, Max Eschig, Panton International Prag, and Schott. The other publishers of Martinů's works (Bote & Bock, Boosey & Hawkes, Schirmer, AMP, Peer Music Classical, and Alphonse Leduc) sent no representatives to the first meeting but wish to

be periodically informed about the project. Editors who presented short contributions were Sharon Choa, Thomas D. Svatoš, Christopher Hogwood (submitted paper), Daniela Philippi, Jana Honzíkova, Sandra Bergmannová (submitted paper), Kateřina Maýrová, and Aleš Březina. The conference also attracted many listeners.

At the end a schedule of tasks for the coming months was set. A considerable number of them pertain to the Martinů Institute (heuristic work, determining the distribution of works in the volumes, preparing a catalog of works including lists of autographs and other sources, naming an editorial council, and approaching editors). Individual publishers will make available current information on the number and condition of source materials for works of Martinů and allow thorough exploration of their archives, which contain not only autographs of works but also correspondence with the composer, lists of corrections, readers' assessments, and other valuable materials. By the end of 2001 the parties involved, besides completing the above-mentioned tasks, will prepare a joint catalog of Martinů's works which will be disseminated via the Internet as well as in the form of brochures.

The Martinů conference was followed by a conference on the collected critical edition of the works of Antonín Dvořák. Close cooperation between Dvořák and Martinů researchers began in 1999, and in view of the long-term nature of both projects, their large scope, and their methodological similarity it may be expected that this cooperation will continue in coming years and that the protagonists will cooperate also in educating a new generation of editors.

## PROGRAM

25 May, 10<sup>00</sup> a.m. to 12<sup>30</sup>

Workshop on editorial problems with compositions by Martinů  
Opening speech: Dr. Viktor Kalabis, president of the Bohuslav Martinů Foundation  
Greetings: Zdeněk Zouhar, former chairman of the Board of Editors  
Introduction: Aleš Březina, Director of the Bohuslav Martinů Institute

Contributors:  
Sharon Choa - Symphony No. 4  
Aleš Březina - The Greek Passion (first version)

Christopher Hogwood - The Kitchen Revue (submitted paper)  
Jana Honzíkova - Report on the actual knowledge on Martinů's autographs  
Sandra Bergmannová - Report on the autographs at the Eschig archives (submitted paper)  
Daniela Philippi - The early ballets by Martinů  
Kateřina Maýrová - Report on the editorial problems related to the Martinůs correspondence  
Thomas D. Svatoš - Martinů's American diaries

Jiří Kroupa - Presentation of his recently published book "Kritika hudebního textu" (Principles of the music editing), Koniash Press, 2001

Further participants:  
Blanka Červinková (Tempo), Robert Didion, Eva Drlíková (Editio Janáček), Jarmila Gabrielová, Alan Houtchens, Adam Klemens (String Quartet No. 5), Jürgen Maehder, Michael Wittmann, ao.

25 May, 2<sup>00</sup> p.m. to 4<sup>30</sup> p.m.

Round table with the publishing houses on juridistic questions related to the Martinů Complete Critical Edition  
Chairman: JUDr. Richard Klos, copyright specialist at the Martinů Foundation

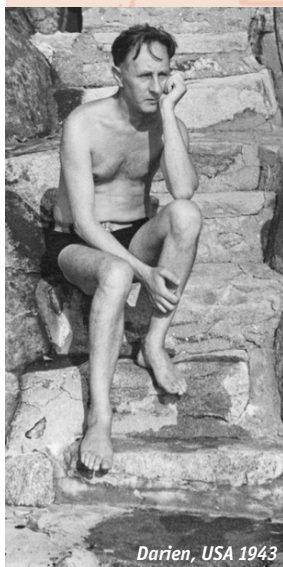
Participants: Leonhard Scheuch, Robert Didion (Bärenreiter), Michael Lochar, Eva Zámečníková, Jaroslav Kostecký (Editio

Bärenreiter), Gérald Hugon (Editions Max Eschig, submitted paper), Marie Karlická, Alena Dvořáková (Panton International Prag), Rainer Mohrs (Schott), Heinz Stolba (Universal Edition), JUDr. Ulrich Uchtenhagen, former director of the SUIISA (submitted paper)

26 May, 10<sup>00</sup> a.m. to 12<sup>30</sup>

Round table with editors and publishing houses on practical questions related to the Martinů Complete Critical Edition  
Chair:  
Aleš Březina and Jarmila Gabrielová  
Participants: same as the day before

## ANNOUNCEMENT



Darien, USA 1943

I would like to inform you that I have just completed my dissertation Martinů on Music and Culture: a View from his Parisian Criticism and 1940s Notes. As my title indicates, I have examined two different periods from Martinů's literary career. During his early Parisian residency, Martinů wrote several articles for the Czech music press where he complains about the unproductive nature of the Czech music discourse. Besides presenting the major ideas of these writings, I have attempted to contextualize Martinů's thoughts within the broader world of Czech music through a discussion of several influential figures and the more important musical events of the time. The second part of my study examines a collection of personal writings from his American years, where Martinů makes his views known on aesthetics with astonishing candor. I have written studies on the three selections of the 1940s Notes which I translated into English; these translations, which are based on the originals, are presented here in full. Copies of the dissertation will be available for study at the Bohuslav Martinů Institute, the UC, Santa Barbara Library, and through Bell & Howell Information and Learning (formerly known as University Microfilms International or UMI).

Key Words: Czech music criticism, Zdeněk Nejedlý, Igor Stravinsky, hermeneutics, organicism, reception theory.

Thomas D. Svatoš (member of IBMS)



Ridgefield, USA 1944

# AUTOGRAPHS OF BOHUSLAV MARTINŮ DEPOSITED WITH PUBLISHERS IN PARIS

Sandra Bergmannová

In recent years mapping the location of Bohuslav Martinů's original autographs has become a very topical issue, because the information given in the published catalogs of his works is unsatisfactory for a number of reasons:

1. The most detailed catalog of Martinů's works so far, prepared by Harry Halbreich in German, was published thirty-three years ago in 1968, thus at a time when the composer's wife Charlotte Martinů and many other individuals to whom Martinů dedicated his compositions were still living. Movement of autographs after their deaths has been considerable, and it has not yet been possible to record it completely. Thus for many works the status recorded in the catalog no longer corresponds to reality.
2. The bibliographical catalog of Martinů's works published in Prague in 1990 (in Czech with English titles of works) is the most recent and detailed catalog to have been published. Because it was prepared during the 1980s - during the time of the totalitarian regime - it may be expected that the team of authors headed by Blanka Červinková did not have the opportunity to map the locations of autographs either in western Europe or in the United States. Therefore for many compositions the location of the autograph is listed as being unknown.

Not until the 1990s did the opportunity arise to establish close contacts with institutions (and in some cases individuals) in countries where Martinů lived and where his autographs are deposited. The Bohuslav Martinů



Photo: S. Hippmann



Photo: S. Hippmann

Foundation, which became a legal entity in 1990, founded the Bohuslav Martinů Institute in 1995 (at that time still under the title of the Bohuslav Martinů Foundation Study Center) and entrusted it with intensive collaboration with many institutions all over the world, based on which the Institute is assembling among other things the newest information about autographs - where they are deposited, their condition, etc. As part of the project to publish a revised edition of Harry Halbreich's catalog, and also for the planned critical edition of Martinů's works, the Martinů Institute is preparing among other things the most up-to-date possible list of the locations of all autographs, which will also be a component of the large catalog of Martinů's works at the web site [www.martinu.cz](http://www.martinu.cz). The catalog will include information from the very detailed and systematic list Aleš Březina has made of compositions deposited at the Paul Sacher Foundation in Basel.

One of the sources for original autographs is music publishers that have publication rights to works of Martinů. Four of them are headquartered in Paris: Editions Max Eschig, Alphonse Leduc Editions Musicales, Editions Salabert, and Gérard Billaudot. Therefore the Martinů Foundation sent me on a two-month trip to Paris, where my main goal was to contact these four publishers and study autographs and correspondence of Martinů deposited in their archives and try to get copies of the autographs for the Bohuslav Martinů Institutes archive.

I should like to acquaint you with the status of sources deposited with Editions Max Eschig, which was very helpful in providing materials for study. My special thanks go to Mr. Gerald Hugon, who devoted himself to me extensively and was very accommodating.

## Originals of Autographs and Period Facsimiles

Of all the thirty-four compositions of Martinů published by Editions Max Eschig, the originals of the following eight titles were found in the publisher's archive:

### One page of the autograph of *Mount of Three Lights*



The Frightful Train for Piano, H. 258  
Fantasy for Two Pianos, H. 180  
Three Czech Dances for two Pianos, H. 324  
Four Madrigals for Oboe, Clarinet, and Bassoon, H. 266

Mazurka-Nocturne for Oboe, 2 Violins, and Cello, H. 325  
Overture for Orchestra, H. 345  
Concerto for Oboe and Small Orchestra, H. 353  
Mount of Three Lights, H. 349

Another very important source for preparing the critical edition is period facsimiles, especially for works whose original is still missing. Editions Max Eschig has in its archive period facsimiles of another sixteen titles. I give information on location of the original for some titles for which, based on the present state of research, Max Eschig probably has the only facsimile:

Bagatelle for Piano, H. 323  
original of autograph in the private possession of Thérèse Casadesus [Halbreich]  
Sonata for Piano, H. 350  
Sonata for Harpsichord, H. 368  
Vigilia for Organ, H. 382  
Czech Rhapsody for Violin and Piano, H. 307  
Duo for Violin and Cello No. 2, H. 371  
original of autograph: Trauti Mohr-Bally, Basel [Halbreich]

Piano Trio No. 3 in C major for Violin, Cello, and Piano, H. 332  
Quartet for Oboe, Violin, Cello, and Piano, H. 315  
Serenade for Violin, Cello, and Two Clarinets, H. 334  
Fantasy for Theremin, Oboe, String Quartet, and Piano, H. 301  
original of autograph: Lucie Bigelow Rosen (USA) - [Halbreich]  
Thunderbolt P-47, H. 309  
**Concerto for Oboe and Small Orchestra**, H. 353  
Piano Trio with String Orchestra, H. 231  
Hymn to St. James, H. 347  
original of autograph missing; in Czech Museum of Music only a sketch  
The King in Check: A Jazz Ballet in One Act, H. 186  
original of autograph missing; in Czech Museum of Music only a piano reduction  
The Strangler: A Ballet for Three Dancers, H. 317  
original of autograph missing  
The Max Eschig archive also includes several letters exchanged among the publisher, Bohuslav Martinů, and later

Charlotte Martinů.

Many new facts are evident from the list of originals and period facsimiles of autographs of compositions and correspondence of Martinů deposited in the archive of the music publisher Editions Max Eschig in Paris, and they now open the way to further research. Facsimiles of all the pieces listed will be made by the publisher and then deposited in the archive of the Bohuslav Martinů Institute in Prague.

Editions Salabert (which has been purchased by the publishing house Deiss) published four works of Martinů. It has no originals or facsimiles of autographs by Martinů. The same is probably true of Gérard Billaudot, which published one piano piece by Martinů (originally published by the firm Pierre Noel).

The Alphonse Leduc firm, which holds publishing rights to another twenty-five titles, did not allow access to source materials for works of Martinů deposited in its archive, in as much as it has no interest in cooperating on the critical edition.

In Paris, 20 May 2001

# THE 2001 MARTINŮ FEST IN POLIČKA

Ludmila Sadílková



Church of St. James in Polička at the beginning of the 20th century  
Postcard published by J. Kaňka-Kaňkovský



From the 17th to the 20th of May the fourth Martinů Fest was held in Polička, the composer's birth place. The town of Polička thrived on organization of Martinů festivals already in the 1960s, when each year in the autumn there was a series of concerts titled „Bohuslav Martinů's Polička“. The present Martinů Fest, held in May starting in 1996, is a continuation of this tradition. Originally it was planned as a biennial event, but thanks to the success of last year's festival and rapidly growing interest on the part of the public the town has decided to present it every year.

Evidence that the town's decision to pay homage to its native son in annual festivals was a correct one were the sold-out halls for all concerts in this year's fourth Martinů Fest, which was attended by almost 2,500 listeners. The whole festival, organized by Cultural Services of the Town of Polička headed by Ota Rajman and Vít Chadima, set itself the goal of increasing the number of concerts and also presenting serious music to the young generation, which will one day take over dissemination of Martinů's works. Four educational concerts featuring the Adamus Trio and the outstanding vocal Good Evening Quintet were devoted to children.

The organizers chose for this year a symbol that accompanied the festival throughout its course. It was a key for opening human hearts to Martinů's music and also a key to home. The awareness that Polička was Martinů's home permeated the atmosphere of several events. On the opening day, Thursday May 17, visitors could view for the first time an exhibit of children's artistic and literary work titled "A Key to Home", which was the culmination of a year-long project aimed at acquainting Polička students with the composer and his ties to the town. The shape of a key also appeared on the medals awarded for promoting Martinů's music.

Thursday, May 17

On hearing the words "A Key to Home" perhaps everyone thinks of the closing words of the composer's famous cantata *The Opening of the Springs* (*Otvírání studánek*), composed in 1955. Great attention was devoted to this composition, so closely connected with the composer's native region in its subject matter, in the gala opening program on May 17. After a commemorative ceremony at Martinů's grave and the above-mentioned opening of the exhibit "A Key to Home" came a performance by a member of the corps of the National Theater in Prague -- Miroslav Doležal. First he recited the text from *Otvírání studánek*, then he reminisced about the very first recording of this cantata for television, in which he shared. He recalled how difficult it was to carry out this project in the 1950s in defiance of the political regime that ruled Czechoslovakia at the time. Finally, this oldest film of *The Opening of the Springs* was shown. The evening was enlivened by a performance by children from the nursery school in Polička,

who danced to music by Pavel Jurkovič: *The Cleaning of the Springs*.

When composing *The Opening of the Springs* Martinů explicitly requested that the premiere be in Polička. He also expressed the wish that this work be performed every year in May in Polička. On this evening the composer's wish was honored - for the time being only through projection of the film, but negotiations are already underway for the cantata to become a regular part of the concerts in future years of the festival.

Friday, May 18

The second day of the festival was marked by impatient anticipation of the first concert, which followed directly after the opening of an exhibit of sculptural work by Michal Moravec. The concert, held in the Tyl House, began with the St. James Church Choir conducted by Květa Šafařová. Although this is an amateur ensemble, its artistic level and especially the gusto with which it sang Eben's *Cantica Comeniana* and selections from Martinů's *Primrose* and *Hymn to St. James* put listeners in a pleasant frame of mind for the following program consisting entirely of works by Martinů. The concert featured the ensemble *Variations* (violinists Vojtěch Jouza and Vlasta Beranová, violist Petr Verner, violinist-violist Jan Jouza, and cellists Mikael Ericsson and Josef Dvořák) along with reciter Jana Štěpánková, pianist Jitka Čechová, harpist Hana Müllerová-Jouzová, and mezzo-soprano Olga Černá. In their rendition the audience heard the *String Trio No. 2* for Violin, Viola, and Cello, then *Two Ballads to Words of Folk Poetry* for Middle Voice and Piano, *Three Lyrical Melodramas*, *Four Songs to Words of Czech Folk Poetry*, and finally the *String Sextet for Two Violins, Two Violas, and Two Cellos*. Listeners appreciated the programming, which allowed them to hear some less-well-known works. The *Three Lyrical Melodramas*, which most members of the audience heard for the first time, aroused especially great interest. Then Olga Černá made a strong impression with her heart-felt rendition of *Four Songs to Words of Czech Folk Poetry*, and the whole program built to a climax in the closing *String Sextet*, for which listeners showed their appreciation with enormous applause from the filled hall.

Saturday May 19

The remaining concerts were held in Polička churches. Their acoustics were fully appropriate for the chamber ensembles and provided a beautiful listening experience for the audiences. Unfortunately none of the organizers could predict the cold weather that unexpectedly set in during the days of the festival. The unheated churches presented difficulties for the performers especially in regard to tuning, nimbleness of fingers, and condensation in woodwind instruments. However, the musicians came to terms with these conditions in a professional way and gave their audience no chance to notice these problems.

On Saturday morning in the protestant church the Adamus Trio (oboist and English hornist Jan Adamus, violinist Jitka Adamusová, and harpsichordist Květa Novotná) appeared with a predominantly Baroque repertoire. The only departure from the Baroque period was the Quodlibet for Violin and English Horn by Jiří Teml - a composition written directly for members of the Adamus Trio. This was the only concert of the 2001 Martinů Fest in which Martinů was not represented at all - and even with the best of intentions he couldn't be because he wrote no piece for such a combination of instruments.



On Saturday evening in the Church of St. Michael in the old cemetery there was a concert by tenor Miroslav Frydlewicz with pianist Norbert Heller. Mr. Frydlewicz, especially, overflowed with good cheer. Between the compositions he always spoke to the audience, creating a friendly atmosphere. The program consisted of selections from song cycles by composers born in the Czech lands - Smetana's Evening Songs, Dvořák's Gypsy Melodies, Mahler's Songs of a Wayfarer, and New Špalíček by Martinů. Between the song groups came Mozart's Sonata in C major, K. 533 and Schubert's Sonata in G major, Op. 78.

Sunday May 20

The last day of the festival ended with an afternoon concert in the Church of St. James featuring the Prague Chamber Orchestra Without Conductor

68, then Tchaikovsky's Variations on a Rococo Theme for Cello and Orchestra, Op. 33. The closing Suite in D major, Op. 39, belonged again to Antonín Dvořák, a composer whom Martinů deeply respected.

In terms of quality of performers, the overall programming planned by Jan Páleníček, and organization (including a Festival Newsletter issued each day by Cultural Services with commentary on current events and the course of the festival), I think the 2001 Martinů Fest is further evidence that the town of Polička is endeavoring in a responsible way to honor the legacy of its famous native son, Bohuslav Martinů. Ever-growing interest on the part of the public, already today extending beyond the boundaries of the region, may serve as the town's reward. And therefore we wish the festival much success in future years.



## EXHIBIT

Visits and Residences of Bohuslav Martinů  
Polička, 7 April - 29 May 2001  
Entry Hall of the Municipal Museum in Polička

A pleasant added attraction for visitors to the festival was an exhibit titled Visits and Residences of Bohuslav Martinů mounted in the entry hall of the Polička museum. Assembled from archival materials of the Bohuslav Martinů Memorial, the exhibit was open from 7th April to 27th of May 2001. It offered the viewer a closer look at the places, both in the Czech lands and abroad, where Martinů spent portions of his life (for example the USA and France) and also where he stayed only for a short time during visits (as shown by sections devoted to his visits to Borová and Kozlov).

Martinů was a cosmopolitan man who, although he was

born in Polička and spent his childhood and part of his youth there, lived the better part of his life beyond the boundaries of the Czechoslovak Republic: in 1923 he departed for France, he lived for many years in the USA, he taught in Italy, and he died in Switzerland. Sections devoted to his stays in France, the USA, Rome, and Schönenberg in Switzerland told of these residences. Also to be seen was a curious exhibit item - a guitar of the Polička association "Guitar" on which Martinů allegedly accompanied members of the association during his vacation stays in Polička.

The exhibit in Polička (made at most from the photographs digitalized by the Bohuslav Martinů Foundation) presented Martinů in other parts of the globe as well, and offered a somewhat more human view of the composer than we know from music history textbooks.

Martina Muchová



Paris 1932

## Theatre behind the Gate (Divadlo za bránou)



For a year now the Moravian-Silesian National Theater in Ostrava has been performing Martinů's The Theater behind the Gate, an opera-ballet in three acts (1936). Critics have praised this production especially for its ingenious conception, the high-quality performances by the singers and dancers, and the sets. Since the first performances on 3th and 5th of June 2000 the work has been presented eleven times so far this season. Audiences can look forward next season as well to a show in which, on the ground plan of Venetian commedia dell' arte, Martinů combines pantomime with an opera buffa in three acts in a Czech environment, from the days of the genuine "Jarmark" markets of the eighteenth century.

s.b.

Libretto: by the composer using a pantomime by Jean Gaspard Debureau, scenes from Molière, and texts of Czech folk songs

Conductor ..... Paolo Gatto  
Stage director ..... Michael Tarant  
Assistant stage director ..... Libor Kuča  
Choreographer ..... Igor Vejsada  
Set designer ..... Dana Hávová  
Chorusmaster ..... Yuri Galatenko



Photo:  
Josef Hradil



## BOOKS

Forthcoming in 2001:  
A book by Zdeněk Zouhar on The Choral Works of Bohuslav Martinů, to be published in September by the publishing house of the Czech Academy of Science and Art.

## CDs

Planned for the year 2001:

The Czech pianist Jitka Čechová is preparing for a concert with the Bamberg Symphony during the coming season that will include Martinů's Piano Concerto No. 3. The project is to continue with additional concerts including all five of Martinů's piano concertos, culminating with a recording of the complete set.

In November of this year the Arte label will release a new CD recorded by Christopher Hogwood with the Chamber Orchestra Basel, successor to the famous Basel Chamber Orchestra founded by Paul Sacher. On this CD you will be able to hear Martinů's Toccata e Due Canzoni, which he dedicated to Sacher and his orchestra. The recording also includes Stravinsky's Concerto in re and Honegger's Symphony No. 3 - the whole program for the orchestra's twentieth anniversary.

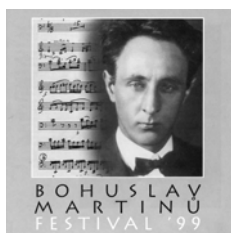


## NOTICE

We should like to draw the attention of all readers to the fact that the live recording of the opera *The Soldier and the Dancer* from a performance by the Prague State Opera, which we announced in the previous issue, is a non-commercial CD. It is distributed

only for promotional purposes of this opera house and therefore is not intended for sale on the regular market.

This pertains also to the CD from the 1999 Martinů Festival in Prague, issued in March this year by the Martinů Foundation. One CD is reserved for every member of the International Bohuslav Martinů Society. We shall send it out together with the Newsletter conditional on payment of the membership fee.



## Bohuslav Martinů Festival '99

Martinů: Sinfonia concertante No. 2 in B flat major for Violin, Oboe, Bassoon and Chamber Orchestra with Piano, H. 322, Sonata for Piano, H. 350, Serenade for Chamber Orchestra, H. 199.

Sinfonia (M. Bialas - viola, L. Pospíšil - cello, I. Bachmannová - oboe, T. Františ - bassoon, E. Spáčil - piano, Prague Philharmonia, Christopher Hogwood - conductor). Sonata (Barbora Sejková - piano).

Serenade (R. Zieglerová and J. Adam - violin, Prague Philharmonia, Christopher Hogwood - conductor). Live recordings from 6 - 22 December 1999, Bohuslav Martinů Festival. Texts by Jana Honzíkova and Sandra Bergmannová in English. TT 55:16. 1 CD Radioservis PROMO 04 (2001).

## ADDITIONAL ITEMS

On May 15 prizes were awarded in the



## PRAŽSKÉ JARO

[2001]

Prague Spring Festival Competition in the fields of oboe and flute. The winners were Dóra Seres of Hungary in flute, and in oboe Kalev Kuljus of Estonia. The required piece for the final round of the competition was Martinů's Concerto for Oboe and Small Orchestra. A representative of the Martinů Foundation, which supported the competition financially, was present at the awards ceremony.

A new production of the opera *The Greek Passion* (second version) opened on 4th February 2000 at the National Theater in Brno (conductor Jan Štych, stage director Václav Věžník, sets Michail Černajev). After many reprises last year and this year the production was broadcast live at 7<sup>00</sup> p.m. on 14 February 2001 as part of the Euroradio 2000-2001 opera season on Czech Radio's Station 3 (Vltava). Seventeen organizations in the following countries transmitted the broadcast via the Euroradio satellite network:

live:

- Croatia
- Hungary
- Portugal
- Greece
- Sweden
- Switzerland (Lausanne)

recorded:

- Finland
- Holland
- Italy
- Norway
- Spain
- Canada (CBC Toronto + SRC Montreal)
- Germany (DeutschlandRadio + Hessen Radio)
- USA (NPR Washington)



Prague has acquired for its archive facsimiles of all of Martinů's correspondence deposited in the Memorial of Literature of the Czech Republic and its branches. In the next issue PhDr. Kateřina Maýrová, a musi-cologist from the Music History Department of the Czech Museum of Music in Prague and member of the foundation's board, will present a report on these interesting documents. She has been studying Martinů's correspondence for many years.

In March this year Dr. Maýrová, who has been working on a project of collecting Martinů's correspondence, visited the American Academy in Rome to conduct research for this project. During her study in the library of the American Academy she obtained information on archives in the United States where these materials might be deposited. In the 1956-57 academic year the American Academy enabled Bohuslav Martinů to stay in Rome as the resident in Music Composition. His main tasks there involved not only giving lessons in composition but also introducing young composers to the musical life of the city.

## DISCOVERY

Sandra Bergmannová has discovered several original autographs of compositions by Martinů held by the French publisher Max Eschig. Details on page 15.

## AWARDS

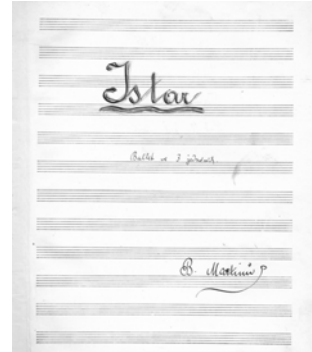
Director Pountney, expert on Czech opera, wins prize for Martinů British director David Pountney, who is to stage Smetana's opera *The Devil's Wall* in Prague's National Theater, has won the prestigious Olivier Award in London on March 8 for his production of Bohuslav Martinů's opera *The Greek Passion* (first version) last year.

## INTERESTING NEW ITEMS

## FROM THE BOHUSLAV MARTINŮ FOUNDATION

The Bohuslav Martinů Foundation has purchased the autograph of the piano reduction of *Istar*, a ballet in 3 acts from 1921 by Martinů at "Antikvariát Na Bělidle" at the address Na Bělidle 22, Prague 5. We Thank the Antikvariát for mediating this sale.

The Bohuslav Martinů Foundation in



On March 21 Sir Charles Mackerras received a platinum disc for a recording of the Double Concerto. This CD had already been sold in 20,230 copies.

Martinů: Field Mass, H. 279, Double Concerto, H. 271, Les Fresques de Piero della Francesca, H. 352. Prague Radio Symphony Orchestra, Sir Charles Mackerras - conductor, Josef Růžička - piano, Jan Bouše - timpani (in the Double Concerto). Text by Jaroslav Mihule. Text Czech, English, German, French. Recorded 2/1982, Dvořák Hall of Rudolfinum, Prague (Double Concerto). TT 64:31. 1 CD Supraphon SU 3276-2 931.

News prepared by Jana Honzíkova and Zoja Seyčková

## SCORES

In preparation for 2001:  
In August Universal Edition in Vienna is planning to release the full score and piano-vocal reduction of the first version of the opera *The Greek Passion* edited by Aleš Březina.



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is a non-profit-making association under Luxembourg law with international connections but a special interest in musical relations with the Czech Republic.

It has four main activities:

- on the professional level, placing Czech ensembles, from solo player to orchestra, in Luxembourg or surrounding regions
- on the amateur level, organising music courses for amateurs in the Czech Republic, the professional tutors being drawn from the professional musicians; regular courses are held in Prague and elsewhere for string orchestra, chamber music, piano four-hand and choral singing
- sponsoring CDs performed by Czech musicians
- coordinating website www.intermusica.org, an international grouping of mainly non-profit organisers of music courses for amateurs

For further information, please contact any of the addresses given above in English, French, Dutch, German or Czech. ALL correspondence will be answered.



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Martinů Hall in the Lichtenštejn Palace, Prague 7<sup>30</sup> p.m.

From the concerts, that already took place, we give only a selection from Martinů's works

- |                        |                  |   |
|------------------------|------------------|---|
| <b>27 January 2001</b> | Bohuslav Martinů | <i>Rhapsody-Concerto for Viola and Orchestra</i> , H. 337               |
| <b>12 April 2001</b>   | Bohuslav Martinů | <i>Concerto for Oboe and Small Orchestra</i> , H. 353                   |
| <b>1 May 2001</b>      | Bohuslav Martinů | <i>Concertino (Divertimento) for Piano and Small Orchestra</i> , H. 173 |
| <b>14 June 2001</b>    | Bohuslav Martinů | <i>Toccata e Due Canzoni</i> , H. 311                                   |

### 15 October 2001

Michal Nejtěk  
*Concerto for Clarinet, Baritone Saxophone, and Chamber Orchestra* (premiere)

Bohuslav Martinů  
*Sonata da camera for Violoncello and Chamber Orchestra*, H. 283

Joseph Haydn  
*Symphony No. 92, "Oxford"*

Jiří Mráz  
 clarinet

Kateřina Stupková  
 baritone saxophone

Lukáš Polák  
 cello

Conductor Peter Vrábek

### 31 October 2001

Otmar Mácha  
*Ballad and Finale for Viola, Piano, and Strings* (premiere)

Bohuslav Martinů  
*Divertimento for Violin, Viola and Chamber Orchestra (Serenade IV)*, H. 215

Dmitry Shostakovich  
*Symphony No. 14*

Daniel Trgna  
 Petr Bernášek  
 Pavel Hořejší  
 Naděžda Petrenko  
 Oleg Korotkov

viola  
 violin  
 viola  
 soprano  
 bass

Conductor Peter Vrábek

### 15 December 2001

Sylvie Bodorová  
*Ama me for Mezzo-Soprano and Orchestra* (premiere)

Bohuslav Martinů  
*Concerto da Camera for Violin and Chamber Orchestra with Piano and Timpani*, H. 285

Dmitry Shostakovich  
*Concerto for Piano and Orchestra No. 1*

Sergey Prokofiev  
*Symphony No. 1, "Classical"*

Adéla Drozdová  
 Míron Šmidák  
 Adam Skoumal  
 Karolína Berková

violin  
 piano  
 piano  
 mezzo-soprano

Conductor Peter Vrábek

# THE BOHUSLAV MARTINŮ INSTITUTE RECOMMENDS

## Bohuslav Martinů Oeuvres pour orchestre



Double Concerto for Two String Orchestras, Piano and Timpani, H. 271  
String Quartet with Orchestra, H. 207, Tre Ricercari for Chamber Orchestra  
H. 267, Les Fresques de Piero della Francesca, H. 352, Sinfonietta La Jolla  
H. 328, Toccata e Due Canzoni, H. 311

Jean-Francois Heisser, Alain Planés – piano, Jean Camosi – timpani, Orchestre National de France, James Conlon – conductor. Recorded 1990 (CD 1), 1991 (CD 2), Studio 104, Radio France, Paris. Text: F. TT: 118:05. DDD. 2 CD Ultima 3984-24238-2.



## Rafael Kubelík

Martinů: Concerto for Two String Orchestras, Piano, and Timpani, H. 271

Sidney Crook – piano, James Bradshaw – timpani, Czech Philharmonic Orchestra, Rafael Kubelík – conductor. Recorded May 1950 at Studio No. 1, Abbey Road, London. Text by Patrick Lambert, 2000. Text E, G, F. TT 77:09. 1 CD Testament SBT 1181 (compilation and digital remastering 2000).

## Bohuslav Martinů Chamber Music



Nonet H.374, Chamber Music No. 1, H. 376, Les Rondes, H. 200, Fantaisie, H. 301

Soloists of the Luxembourg Philharmonic Orchestra with Francois Kerdoncuff – piano, Jacques Tchamkerten – ondes Martenot, Mark Foster – conductor (Nonet). Recorded at the Luxembourg Conservatoire, September 2000. Text by Harry Halbreich.

Text F, E. TT 64:21. 1 CD timpani 1C1060 (2001).



## Katrin Scholz

Camille Saint-Sans: Violin Concerto No. 3 in B minor, Op. 61 (1880)

Martinů: Concerto for Violin and Orchestra No. 2, H. 293 (1943)

Katrin Scholz - violin, Hamburger Symphoniker, Sebastian Lang-Lessing - conductor.

Text: E, G. Recorded 3/2000, Friedrich-Ebert Halle, Hamburg. TT: 58:40.DDD. 1 CD Berlin Classics 0017112BC.



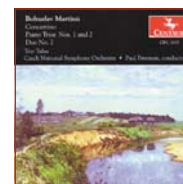
## Bohuslav Martinů Comedy on the Bridge, Alexandre bis

Comedy on the Bridge, H. 247, Alexandre bis, H. 255. Nadine Sautereau, Jane Berbie, Jean Mars, Bernard Demigny, Jean Giraudeau, Gerard Friedmann, Joseph Peyron, Lucien Lovano – soloists, Orchestre Lyrique de l'Ortff, Manuel Rosenthal - conductor. Recorded Live 10/1963, Paris (Comedy on the Bridge) Aimé Doniat, Marcel Vigneron, Gérard Friedmann, Claudine Collart, Berthe Kal - soloists, Orchestre Lyrique de l'Ortff, Jean Doussard - conductor. Recorded Live 11/1969, Paris (Alexandre bis). Text: F, E. TT:76:27. 1 CD Le Chant du Monde LDC 278 994.



## Bohuslav Martinů Chamber Music

Sonata for Flute, Violin and Piano, H. 257, Scherzo for Flute and Piano, H. 174 A, Madrigal-Sonata for Flute, Violin and Piano, H. 291, Piano Trio No. 1 for Violin, Cello and Piano, H. 193, Piano Trio No. 2 in D Minor for Violin, Cello and Piano, H. 237, Piano Trio No. 3 in C Major for Violin, Violoncello and Piano, H. 332. Felix Renggli - flute, Mareike Wormsbaecher - Violin, Mary Allen Woodside - Violin, Mary Brady - Cello, Christine Hedinger - Piano. Texts: F, E, G. Recorded 12/1993 - 3/1994, Waldenburg CH. TT: 75:27. DDD. 1 CD Koch Classics GmbH/Schwann Musica Mundi 3-6728-2.



## Bohuslav Martinů Trio Tulsa

Concertino for Piano and String Orchestra, H. 269, Piano Trio No. 1 Cinq Pieces Breves, H. 193, Trio No. 2 in D minor, H. 327, Duo No. 2 for Violin and Cello, H. 331. Trio Tulsa (D. Deane - violin, D. Bucchianeri - cello, A. Norberg - piano), Czech National Symphony Orchestra, Paul Freeman - conductor. Recorded March 1997 at the Prague Domovina and December 1997 at the Louisiana State University School of Music Recital Hall. English text by Nancy Washer. TT 57:29. 1 CD Centaur CRC 2415 (1999).