

THE BOHUSLAV MARTINŮ FOUNDATION
THE BOHUSLAV MARTINŮ INSTITUTE
THE INTERNATIONAL MARTINŮ CIRCLE

MARTINŮ REVUE

september—december 2014 / vol. XIV / no. 3

new publications
on martinů

**martinů bis: two one acts
in new york city**

**martinů's bouquet of flowers
danced in a graveyard**



LUCIE BERNÁ

Bohuslav Martinů: A View of his Life and Music

Regard sur la vie et la musique de Bohuslav Martinů

Ein Blick auf das Leben und die Musik von Bohuslav Martinů

Published by the Bohuslav Martinů Institute in 2014
(French and German version)

26 pages

Price 8 EUR

<http://eshop.martinu.cz>

A short biography of the composer and a consideration of his work and personality. The English version was published in 2009 under the project Martinů Revisited. It includes an interesting selection of photos.



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operas

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27 + 29 March + 1 April 2015 / 7.00 pm

19 April 2015 / 5.00 pm

> National Theatre Brno, Janáček's Theatre, Brno, CZ

www.ndbrno.cz

Jiří Heřman (Director)

Jakub Klecker (Conductor)

NdB Národní
divadlo
Brno



Juliette or The Key to Dreams, H 253

21 June 2015 / 6.00 pm – premiere

25, 27 June, 3, 8 and 13 July 2015 / 7.30 pm

> Opera House Frankfurt,

Frankfurt am Main, Germany

www.oper-frankfurt.de

Florentine Klepper (Director)

Opera Frankfurt's Orchester,

Sebastian Weigle (Conductor)

Soloists: Juanita Lascarro, Kurt Streit and others

} Oper Frankfurt

Three One Act Operas:

The Knife's Tears, H 169

Comedy on the Bridge, H 247

Twice Alexander, H 255

4, 6, 9, 10, 12, 15, 16 and 17 July 2015 / 7.30 pm

> Opera House Frankfurt,

Frankfurt am Main, Germany

www.oper-frankfurt.de

Beate Baron (Director)

Hartmut Keil (Conductor)

Soloists: Anna Ryberg, Sebastian Geyer, Elizabeth Reiter,

Katharina Magiera, Maren Favela and others

concerts

11 + 12 February 2015 / 10.00 am

> Rudolfinum, Dvořák Hall, Prague, CZ

**Double Concerto for two String Orchestras,
Piano and Timpani, H 271**

Petr Kadlec (Guide),

Czech Student Philharmony,

Marko Ivanović (Conductor)

11 March 2015 / 10.00 am

11 + 12 + 13 March 2015, 7.30 pm

> Rudolfinum, Dvořák Hall, Prague, CZ

Violin Concerto No. 2, H 293

Julia Fischer (Violin),

David Zinman (Conductor)

Czech Philharmonic Orchestra

13 March 2015 / 8.00 pm

> Philharmonie, Chamber Hall, Berlin, Germany

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Scharoun Ensemble,

Brett Dean (Conductor)

7 May 2015 / 7.00 pm

> Měšťanská beseda – The Great Hall, Pilsen, CZ

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and Chamber Orchestra, H 283**

Petr Nouzovský (Cello)

Tomáš Brauner (Conductor),

Pilsen Philharmonic Orchestra

8 May 2015 / 8.00 pm

> City Hall, Aalen, Germany

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Württemberg Chamber Orchestra Heilbronn,

Ruben Gazarian (Conductor)

two martinů scores from jan novák's personal effects

/ PAVEL ŽŮREK

THE BOHUSLAV MARTINŮ Institute has recently acquired two items relating to Martinů's music that were originally owned by his friend and pupil, the renowned Czech composer Jan Novák (1921–1984).

The first is a period reproduction of the still missing autograph score of the *Hymn to St James*, H 347, which could have been used for a preparation of the piece's first edition, published in 1966 by Eschig in Paris. Upon Charlotte Martinů's request, the publisher sent the score to Jan Novák to Italy in 1974. Besides the stamp "ÉDITIONS MAX ESCHIG 48, Rue de Rome, PARIS" on the title page and page 2, the reproduction does not contain any other inscriptions.

The second source is a period photostat of the two first pages of the autograph score of the *Primrose*, H 348, currently deposited at the Bohuslav Martinů Center in Polička. It comprises the first song of the cycle, titled *A New Hat*, dedicated to Novák. Both items have been kindly donated to the Bohuslav



Martinů Institute by Mrs. Clara Novák, the composer's daughter, and Eliška Novák, his widow.

Jan Novák briefly studied composition with Martinů in the USA and after this Martinů continued to follow his creative activities and support them. Their teacher-pupil relationship gradually developed into friendship, and they

remained in contact until Martinů's death.

In addition to singular, original musical thinking, both Martinů and Novák shared similar fates as émigrés and neither of them would ultimately return to his homeland.

This November marked the 30th anniversary of Jan Novák's death. ■

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MARTINŮ REVUE (formerly Bohuslav Martinů Newsletter) is published by the International Martinů Circle in collaboration with the Bohuslav Martinů Institute in Prague with the financial support of the Bohuslav Martinů Foundation. **Published with the financial support of the Ministry of Culture of Czech Republic, code No. MKCRX006Z32Y**

Editors

Zoja Seyčková & Lucie Harasim,
Bohuslav Martinů Institute
Justin Krawitz (English language editor)

Publisher's Office

International Martinů Circle, o.s.
IČ: 22688846
Bořanovická 14, 182 00 Praha 8-Kobylisy,
Czech Republic
e-mail: incircle@martinu.cz
www.martinu.cz

Translation Hilda Hearne

Photographs

The Bohuslav Martinů Foundation's
and Institute's archive, collections of the
Bohuslav Martinů Center in Polička

Graphic Design David E. Cíglér

Printing BOOM TISK, spol. s r.o.

The Martinů Revue is published
three times a year in Prague.

Cover

Opera "Alexandre bis" in New York.
For more information on the performance
see pp 10-11. Photo by Richard Termine



ISSN 1803-8514
MK ČR E 18911

www.martinu.cz

THE PREVIOUS ISSUE



THE BOHUSLAV MARTINŮ CENTER IN POLIČKA

offers an interesting, inter-actively conceived exhibition on the composer's life and work. The modern display of Bohuslav Martinů's life and work is located in the historical building of the former council school, which Martinů attended as a child. Consequently, the project also comprises a reproduction of Martinů's classroom, complete with period painting and furniture. The centre also contains an audio-visual hall and study room.

Bohuslav Martinů Center
Tylova 114, 572 01 Polička
tel.: +420 461 723 857
www.cbmpolicka.cz



incircle news

DEAR MEMBERS,

WE WOULD LIKE TO INFORM YOU about the new regional representative and Board member **NICOLAS DERNY**, who has been approved by the Board unanimously. He will collect subscriptions from members in France and Belgium. Here is his short biography:

Nicolas Dery studied Art History and Musicology at the Free University of Brussels (ULB). He is currently working as journalist and music critic for the French magazine Diapason. His field of interests covers Czech culture (Janáček's and Martinů's works as well as Hrabal's novels or Nezval's poetry), German (post-)romanticism, women composers and/or conductors, « Entartete Musik » and opera dramaturgy. He wrote the first biographies in French of Erich Wolfgang Korngold (Editions Papillon, 2008) and Vítězslava Kaprálová (Le Jardin d'Essai, to be published in 2015).

A LONG-SERVING MEMBER of the Board, JAROSLAV ŠONSKÝ, has resigned as of this fall. As a violinist and concert organizer, Mr. Šonský has done much throughout his career to promote the music of Martinů. We thank him very sincerely for his service to the IMC and wish him well in all future efforts!

THE IMC BOARD MEETING 2014 will take place on 16th December in the Hall of B. Martinů Foundation in Prague. Our guest at the meeting will be president of the IMC, conductor JAKUB HRŮŠA.

2015 SUBSCRIPTION PAYMENTS

WE WOULD REQUEST members to forward their 2014 subscription payments through their usual channels. A list of our international contacts:

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phone: +32 472360869, n.dery@gmail.com

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Members from other countries please pay via:

– IMC Paypal account at: www.martinu.cz, section *International Martinů Circle*, subsection *Membership*

– or directly via **bank account in Prague** (the number you can find at the same web page – section).

PLEASE ADD YOUR NAME WHEN YOU PAY VIA BANK TRANSFER, SO WE CAN IDENTIFY YOUR PAYMENT.

Members who pay their subscriptions via the **Dvořák Society** should continue to do so. Those wishing to pay in Czech currency or by cash should contact us at incircle@martinu.cz

DEAR MEMBERS, please help us up-date our address book and send us your new-mail addresses at incircle@martinu.cz



Jakub Hruša,
President of IMC

Magdalena Kožená,
IMC Patron

International Martinů Circle

GENERAL INFORMATION

Members receive the illustrated *Martinů Revue* published three times a year plus a special limited edition CD containing world premieres, historic performances and archival recordings from the annual Martinů Festival not obtainable commercially.

The IMC is supported by the Bohuslav Martinů Foundation and Bohuslav Martinů Institute in Prague.

MEMBERSHIP & SUBSCRIPTION INFORMATION

- ▶ **YEARLY SUBSCRIPTION:**
25 EUR / 30 USD / 18 GBP / 450 CZK
- ▶ **SUBSCRIPTION FOR CORPORATE MEMBERS: 100 EUR**
includes 10 copies of each Revue PLUS 3 copies of the special limited edition CD
- ▶ **SPECIAL RATE** for music students under 25 years of age:
10 EUR / 250 CZK
- ▶ **SINGLE COPIES OF THE REVUE:**
80 CZK / 3 EUR / 4 USD + postage

For further details and for single copies of the *Martinů Revue* contact:

Jana Honzíková

phone: +420 773 656 586
e-mail: incircle@martinu.cz

The International Martinů Circle, o.s.
Bořanovická 1779/14
182 00 Praha 8-Kobylisy, CZ

WELCOME NEW MEMBERS

- > Karel Košárek, pianist, Czech Republic
- > Jitka Koželuhová, Czech Republic
- > G. Schirmer Inc./AMP, Tammy Moore, USA (*renewal subscription*)
- > Richard Oldenhof, Netherlands

NEW E-SHOP PURCHASE

From autumn 2014, new promotional materials have been available via the Bohuslav Martinů e-shop. For special discount for IMC members please contact incircle@martinu.cz

VISIT OUR E-SHOP AT:
<http://eshop.martinu.cz>

martinů's journey to

/ MICHAELA VOSTŘELOVÁ

A musical work's journey from the composer to the listener is not simple and can be made easier (or complicated) by a host of factors. First and foremost, performers, conductors, and stage directors affect this journey. A major role, however, is also played by the tireless, yet inconspicuous efforts of researchers, whose names are not stated in concert programmes, but without whom performances would often not be possible. Bohuslav Martinů's music has had the great fortune of being championed by such arduous figures as Miloš Šafránek, Zdeněk Zouhar, Harry Halbreich and others. Jaroslav Mihule, the author of one of the first Martinů monographs, still writes new publications devoted to the composer. Several months ago, his latest monograph, *Bohuslav Martinů – Símbolo y música*, was published in Buenos Aires.

Mr. Mihule, is this your first publication translated into Spanish?

Back in 1972, Orbis published my slim volume *Bohuslav Martinů* in several languages, including Spanish. Twenty-four years ago, at the ceremony marking the award of an honorary doctorate to Rudolf Firkušný at the Karolinum in Prague, I met Professor Helena Voldanová and we immediately hit it off. Later on, we arrived at the decision to produce a representative Martinů monograph addressing specifically the Spanish-speaking parts of the world. Of course, in some respects it is connected to the monographs I have written previously. As always, it is about the Martinů who was born in Polička and who composed *Juliette*, but I included in it more references that are interesting and necessary for the Spanish-speaking reader. In Latin America, for instance, the tragedy of Lidice has always met with a great response; they have given this name to villages and even children. Hence, it was logical to afford more space to



the 1943 orchestral piece *Memorial to Lidice*. When writing the book, I bore in mind the reader's different cultural background.

How long did it take you to write the book?

The book has 550 pages and came to life over about four years. Professor Voldanová selflessly persuaded me to devote time and energy to the publication. You know, she is an incredibly energetic person. She hails from a musical family, her uncle taught the violin at the Prague Conservatory, with his students including the distinguished Czech virtuoso and pedagogue Ivan Štraus. Her father was a Czechoslovak diplomat, who circa 1930 was sent to our embassy in Buenos Aires, when she was about five years old. Then the war broke out – and the family has remained there up to the present day. Only in

1989 did they pay their first visit to the old country. Throughout the time in Argentina, the family kept up an active interest in Czech culture and Professor Voldanová has become a significant champion and translator of our literature. She has translated into Spanish virtually all the works of Otakar Březina, a large amount of Milan Kundera's books, as well as a great portion of J. A. Komenský's oeuvre. She is a true ambassador of Czech culture in Argentina. I'm really curious about the response to our book. But the main thing is that it will be out there, serving as a testimony, and that Martinů will be presented to the enormous Spanish-speaking global community.

Could you describe precisely how the text differs from your previous publications?

I have always striven to give every new work a different focus, even though Martinů has been the pivotal subject. My first publication, basically my thesis, for instance, was dedicated to Martinů's symphonies. It was followed by *Bohuslav Martinů v obrazech* (Bohuslav Martinů in Pictures), while in my most recent, most disseminated monograph for Czech readers,



Jaroslav Mihule

© PHOTO CBM

Martinů – osud skladatele (Martinů – The Fate of a Composer) I highlighted the extraordinary events around Martinů, his struggles in Paris, problems with the totalitarian regime, and the like. With regard to *Bohuslav Martinů – Símbolo y música*, the book's focus is indicated in its title. I have deliberately highlighted the ideas I may write in a study in Czech too, that is, interpretation of Martinů as an exponent of musical symbolism. In a singular manner, Martinů joins the Smetana – Dvořák – Janáček line; just like Suk he is attracted to transcendentalism and the poetic vision of the world. In this respect I bear in mind, for instance, the *Fantaisies symphoniques* or *Incantations for Piano and Orchestra*, in which form ceases to have the outlines of, as Martinů himself characterised it, a geometrical shape, passing into a transcendental sphere.

Could you mention some other works in which this symbolism is evident?

To a great extent, this is connected with the subjects of type seen in the *Juliette*, the first piece in which it manifests itself boldly, the aforementioned *Incantations*, *The Epic of Gilgamesh*. Martinů sees the world of music in a whimsical light, which is supposed to stir the soul, perhaps

argentina



Jaroslav Mihule with Charlotte Martinů and her translator S. Kadlecová, 1975

inducing demons on the one hand and a certain transcendence, abandonment of the usual habits of the practical world, on the other.

Could this be compared to works by other international composers?

No one occurs to me spontaneously now, but when we look at his great contemporaries, Hindemith, Honegger, for instance, they are different in this respect. This is precisely what makes Martinů unique, in a way that is perhaps similar to Březina's position in Czech literature. He does not have a peer. His work reflects many such tendencies, closely connected with that which played out after his death. Perhaps we could find analogies in composers of the 1960s and later, when music became more open. When you look at the beginning of the

Sixth Symphony, you can see there a type of aleatoricism, but also, I would say, a Czech core. Several layers within a single composition. And this is then joined by an appeal for greater simplicity and humility, in the form of *The Opening of the Springs*. Martinů's music is like a diamond that has plenty of polished facets, each shining with a slightly different light. But the gem holds together.

Do you have any idea of how the Latin American world perceives Martinů?

To my knowledge, Latin America is not overly familiar with Martinů. Rudolf Firkušný, an ardent champion of Martinů, used to give frequent concerts in Buenos Aires. Today, however, not much of the tradition has survived, and Prof. Voldanová has decided to change this. She is

one of those persons who could be said to hail from the era of national revival, from the early 19th century. She sees a higher mission in her work to which she devotes all her energy.

You too have an important mission. Do you intend to publish anything new in the near future?

Two years ago, I began giving lectures in 20th-century music history and aesthetics at the Faculty of Education of Charles University, and that spurred me into further work. I am now writing a text on music aesthetics, but it still requires a lot of work. We will see whether I manage to complete it. I would also like to publish my memoirs, which are actually mainly written for my family but, at the same time, they are about music. And about Czechoslovakia, Czech culture, the Faculty of Physical Education, which I joined back in 1959.

Will the memoirs include reminiscences of your colleagues? Harry Halbreich, Miloš Šafránek...

Of course! Harry Halbreich and I were close friends. We had one thing in common – Miloš Šafránek, the first great promoter of Martinů's music, did not like us at all. We were his competitors and he took it personally. He was an extremely interesting man. His "rivals" had to convince him that they were worthy of his recognition. I still remember exactly how we met. I went to a concert with my friend Eduard Herzog, then director of Supraphon, whom Šafránek highly respected. He came over to say hello and remarked: "Mr. Herzog, just imagine, some boy is writing about Martinů's symphonies. How is it possible?" And Herzog replied: "Yes, I can introduce him to you. He is standing right next to me!" That was my first encounter with Šafránek. Another reminiscence is from the performance of Martinů's *Parables*, given from a recording at the Theatre of Music. All of a sudden, among other people, Šafránek turned to me and said: "Et vous, lequel mouvement préférez-vous?" He evidently expected me not to understand and hoped to humiliate me a bit. But I had studied French at the grammar school, so I truthfully replied: "La première partie, naturellement, monsieur." That was a triviality, yet he was actually right, since my French was pretty poor. But gradually the edges began blunting and we ultimately got used to each other, and I have always thought highly of Šafránek. Martinů and his work have attracted a plethora of personalities, for which one can be grateful to life. ■

40th birthday greetings to the dvořák society for

/ MARK TODD

THE FIRST MEETING of the Dvořák Society based in Britain on 9 March 1974 was in the South London flat of the man whose idea it was, a New Zealander named Ian Truffitt. The germ of the idea had presented itself to him a year before, travelling to UK from New Zealand with a fellow New Zealander, Ian Watt.

When the society began it had around forty members, not drawn from specialist musical groups but members of the general public who had responded to advertisements about the meeting which Ian Truffitt had placed in the press. What had brought them to the meeting was appreciation of the music of Dvořák, and for some of them their knowledge of Czech Music went no further than that.

Ian Truffitt and the committee were keen to make it clear that while Dvořák, as the best known Czech composer, was the eponym for the society, its activities would concern all Czech and Slovak composers – a note written in connection with the first meeting specifically mentions Martinů, along with Smetana, Janáček and Suk.

The society soon published regularly – at that time, before digital production or even easy photocopying, just a few cyclostyled sheets. One of the earliest issues had a portrait of Martinů on the cover, without identification – one member wrote urgently asking who it was. The sheet, entitled 'Zpráva', was a mixture of news and information, with occasional longer articles. In one early crossword Martinů's *Istar* was the answer to one clue and in another early issue the composer William Alwyn records his debt to Czech Music and his fascination with the music of Martinů in particular.

Although the founders of the society were not professionally concerned with music, Ian had been assiduous before the first meeting in contacting professionals connected with Czech music to attract their support. One, the Dvořák biographer and scholar John Clapham, was present at the meeting, and, significant so far as Martinů is concerned, two others, the

violinist Josef Suk and the pianist Rudolf Firkušný, sent messages of support and subsequently became part of the society's personnel as patron and vice-president.

In the first phase of the society's life the work of Martinů was introduced to members unfamiliar with it by references in articles and notices, and, in particular LP recordings especially from Supraphon, with whose UK distributors the society soon established a relationship. Many years later in 1999 in his Martinů Review pages, Greg Terian drew attention to the vital role played by Supraphon in keeping Martinů's music before the public and assuring its survival when many other companies showed only fitful interest at best. These were indeed the years of the first complete recorded edition of Martinů symphonies conducted by Václav Neumann, whose picture was also reproduced on the cover of one of the early cyclostyled newsletters.

Very early in the society's life an event was arranged at the Wigmore Hall, a recital by the pianist Radoslav Kvapil, making his first visit to Britain. This link too proved important for the promotion of Martinů's music – having established a connection through the society Radoslav Kvapil made regular further visits to Britain, performing Martinů piano works such as the *Sonata* and *Fantasy and Toccata* at venues throughout the country, at events either directly promoted by the society or fostered and advertised by them. Another early event featured *Sinfonietta Giocosa* performed by the society member and pianist Margaret Bruce

The Dvořák Society
For Czech and Slovak Music

Antonín Dvořák

The Dvořák Society is one of Britain's most active music societies, but it does not restrict itself to the study of Antonín Dvořák - its aim is the promotion of all the music and musicians of the Czech Republic and Slovakia.

With members all over the world, the Society has close contact with other societies with similar objectives at home and abroad.

Send for details of membership and the Society's activities. A single full membership currently costs £16 per year. (There are concessionary rates, special rates for families and a reduced rate for new members in their first year)

As a member, you can take advantage of the scholarly articles in the journal 'Czech Music', our Members' Newsletters, lending library, social and other events.

Please contact our
Membership Secretary:

Peter Herbert
5 Linden Grove
Garstang, PRESTON
Lancashire, PR3 1FN

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Bohuslav Martinů

with orchestra conducted by Peter Gellhorn and contact with Czech artists also brought performances of works by Martinů to the UK.

Five years after its foundation Charles Mackerras became president of the society, and in one issue mentioned his interest in Martinů's music and his hopes of putting on *Greek Passion* – as of course he subsequently did, with members attending and reporting on the event.

The society's reach extended beyond Britain and an expanding membership brought in members from around the world. One member from Hong Kong, clarinetist Michael Campbell, was active there not only in his own perform-

czech and slovak music

ances of the *Sonatina for clarinet* there but also encouraging others to include Martinů works in their Hong Kong programmes.

After a couple of years, with increased membership and developing possibilities for photocopying, 'Zpráva' became 'Czech Music', a clearly typed and presented document of more substantial proportions— again a portrait of Martinů features on the cover of one issue. The promotion poster devised by the membership secretary Peter Herbert features Dvořák and also a reproduction of Martinů's own cartoon of himself composing at the piano. Martinů's music was often referred to – for example a series of articles on Czech viola by Tully Potter drew attention to Hubert Šimáček and Jaroslav Motlák as important performers of Martinů viola works.

In 1987 an ambitious new committee, with Graham Melville-Mason as chairman, created a new newsletter for the society and expanded the old Czech Music into a larger publication with contributions from scholars on Czech music, several of which, by Graham Melville-Mason, Patrick Lambert, Michael Henderson, Jaroslav Mihule, Gregory Terian and Aleš Březina were significant contributions to knowledge about Martinů. A Martinů summer school was held by the Open University with promotion by the society, directed by Terry Barfoot, with many members attending. Similar events have happened regularly since, and indeed Terry Barfoot is due to present another weekend course in a couple of weeks from when this article is being written. The composer and conductor Antonín Tučapský, an enthusiastic advocate of Martinů's work, was an active committee member during these years.

While the society did not so often directly promote concerts, visiting Czech ensembles were in regular contact and often gave presentations to the society and were encouraged to include Martinů works in their concerts around the country. Graham Melville-Mason's links with the BBC and later with Prague musical life ensured beneficial contacts.



Two Czech conductors in particular have promoted Martinů's music in Britain with the society's keen co-operation. When Libor Pešek conducted the orchestra in Liverpool many Martinů works were included and reporting on his activities by member Lorna Dobson assured full attention. Many years before, 'Zpráva' had reported on a visit to the Royal Festival Hall in London where Jiří Bělohlávek conducted the Prague Symphony Orchestra. In these subsequent years, thanks to these contacts with Prague, Jiří Bělohlávek became a regular visitor and indeed gave a presentation to the society on Martinů's work and attended society events. When his links to Britain resulted in first guest conducting and later chief conductorship of the BBC Symphony Orchestra, he presented a complete cycle of Martinů symphonies as well as other works. During the same years the conductor Vilém Tauský, who had presented Martinů symphonies and other works many years before, became a regular attender at society events.

In one newsletter member Tim Shuker proposed the setting up of a regular Martinů group and a column in the new newsletter, News from the Tower. Subsequently developed

as the Martinů Review, and presented by Gregory Terian, it became a major source of news, information and interest. Readers of the Martinů Revue are familiar with Greg Terian's researches and enterprise and enthusiastic promotion of Martinů activity, and readers of his pages in the Dvořák Society newsletter benefited from this equally.

The society has amassed a considerable archive over forty years, but unfortunately this is not accessible at present, so this article has had to rely on memory and the particular documents that members might have to hand. Thanks to Ian Watt, Patrick Lambert and Peter Herbert for the help over this, and apologies about anything that may have slipped the net. But I hope enough has been said to make clear that the fact that Martinů's music has a higher profile in Britain than it did in 1975 can partly be put down, directly and indirectly, to the Dvořák Society's existence and activities. ■

CONCERT INVITATION

Concert marking the 40th anniversary of The Dvořák Society for Czech and Slovak Music in the GB

organised by the **Antonín Dvořák Society** and the **Prague Conservatory** in collaboration with the **International Martinů Circle**

2 December 2014, 5 pm

Prague Conservatory Concert Hall, Na Rejdišti 1, Prague 1

PROGRAMME

- Janovický **Prelude and Double Fugue for String Orchestra** *PRAGUE PREMIERE*
Dvořák **Trio in G minor**, Op. 26
Martinů **Trio No. 2 in D minor** H 327
Trojan **Romantic Pieces for Violin and Piano** / selection
Janovický **Capriccio for Cello and Piano** *FIRST PERFORMANCE*
Hanus **Sonata quasi una fantasia for Oboe and Piano**, Op. 61
Dvořák **Serenade in E major**, Op. 22, for strings / 1st movement

PERFORMED BY

Quattro Chamber Orchestra, conductor Marek Štílec
Orbis Trio, D. Foltýnová, S. Gallin, M. Hasoňová, M. Kasík, V. Veverka, J. Vlašánková

The concert is supported by the Antonín Dvořák Foundation for Young Musicians, the Bohuslav Martinů Foundation and the Fr. Aug. Urbánek Foundation.

martinů bis: two one-

alexandre bis & comedy on the bridge at the gerald w. lynch theater

/ ROBERT SIMON

IN 1951, MARTINŮ'S one-act opera *Comedy on the Bridge*, H 247, was performed in New York City, on stage and in English translation. It was a rousing success, being named "Best New Opera of the Year" by the New York Critics Circle despite premiering in 1937 as a radio opera. Since that time, Martinů's operas have been rarely performed in New York, but hopefully recent performances and the increased attention to the composer show a sign of changing times.

The Gotham Chamber Opera under artistic director Neal Goren first performed Martinů in 2002, presenting a well-received double bill of *Larmes de couteau*, H 169 and *Voice of the Forest*, H 243. The small company is increasingly under the spotlight after the recent bankruptcy of the New York City Opera in 2013. I was thrilled then to see them present as the opener of their 2014-15 season another double-bill of Martinů one-act operas: *Alexandre bis*, H 255, and *Comedy on the Bridge*, H 247.



Comedy on the Bridge

I attended the opening concert on October 14 at the Gerald W. Lynch Theater in which director James Marvel led a fantastic young cast in the two comedies that at times left the audience rolling with laughter. The curtain opened to *Alexandre bis* and a stunning set designed by Cameron Anderson, featuring

a large black and white banquette with a bearded Joseph Beutel sitting stoically behind a frame as the portrait of Alexandre. I was always curious to see how Martinů and librettist André Wurmser's creation of a singing portrait would be staged, and it was a simple yet convincing trick. The fake beards and styling

centenary of rafael kubelík's birth

THIS YEAR we are commemorating the 100th anniversary of the birth of the distinguished Czech conductor and composer Rafael Kubelík (1914-1996). He was a friend of Bohuslav Martinů and presented a number of his works both at home and abroad. In 1945 he conducted Martinů's *Symphony No. 4* in London with the BBC Symphony Orchestra, and in 1950 he delivered *Symphony No. 3*. Other pieces he performed repeatedly include the *Double Concerto for Two String Orchestras*, *Piano and Timpani*, *Tre ricercari*, *Frescoes of Piero della Francesca*, *Field Mass*, *Memorial to Lidice*, *Sonata da Camera for Cello and Orchestra*, and the *Concertos for Piano and Orchestra Nos. 2 and No. 4 (Incantations)*. He also made recordings of many Martinů compositions.

Kubelík was an ardent champion of other great Czech composers worldwide. In 1955, in

the wake of his acclaimed account of Janáček's opera *Katya Kabanova*, he was named director of the Royal Opera House in London, where he remained until 1958, including music by Czech and other Slavic composers in its repertoire. At the Royal Opera House he also strove to stage the first version of Martinů's opera *The Greek Passion*, but ultimately failed.

On 26 August 1958, Rafael Kubelík premiered Martinů's orchestral work *Frescoes of Piero della Francesca* in Salzburg, which met with an enthusiastic response from the audience. Two days later, the conductor wrote to Martinů:

*My dear Bohuslav,
You may be surprised by my writing to you at all! But I simply cannot resist telling you how happy your enchanting piece has made me. I don't know whether you heard the Salzburg concert*

Rafael Kubelík and his family in London, 1953



acts in new york city



Alexandre bis



Comedy on the Bridge

made Joseph Beutel and Jarrett Ott (the real Alexandre) look almost identical, and it was sometimes difficult to tell them apart! Cassandra Zoé Velasco was charming in the role of the maid Philomène and Jenna Siladie was excellent as Armande, tortured by the wily ways of her husband in disguise. Jason Slayden nearly stole

the show as the suitor Oscar, riding in on a tricycle wearing shorts far too small and a codpiece far too large.

After intermission, the long black and white décor of Alexandre's home became the two sides of the bridge in **Comedy on the Bridge**.

Despite often being performed in English translation, the opera was sung in Czech, and handled well with only a few noticeable stumbles. Jenna Siladie returned as Popelka, bringing the same vitality to the Czech country girl as she did to the Parisian socialite. Ott and Beutel played the warring Sykoš and Bedroň, Slayden was a hilariously neurotic school-teacher, and mezzo-soprano Abigail Fisher joined the cast as a charming Eva.



on the radio, and if you did, whether you were satisfied with the performance, but I know for certain that the Wiener Philharmoniker was truly excited by the Frescoes - and that the audience expressed a wholehearted "yes"!

The score is bewitchingly transparent, distinctive and delicate. Its great advantage is that it is not overly difficult, thereby affording the orchestra an overview from the very first rehearsal, so that the players' affection grows with each new rehearsal faster than is usually the case.

In short: a winning piece in all respects!!! I extend my heartfelt thanks and think of you as a faithful friend!

*Yours always
Rafael*

◀ *Bohuslav Martinů with Rafael Kubelík and the piano duo Janine Reding – Henri Piette. Besançon, France, 1955*

© CBM POLIČKA

Overall, the cast performed Martinů's music beautifully bringing these very different stories to life. The orchestra led by Neal Goren provided a brilliant accompaniment, pounding out the dance-like rhythms, leaning into the sharp polytonalities, and singing lyrically to match the voices. Hats off to Gotham Chamber Opera for a terrific performance and bringing Martinů's operas to New York. We only hope one day to see a performance of **Juliette** or **The Greek Passion** at Lincoln Center, but for now, small opera companies like Gotham continue to bring underperformed repertoire to new audiences. ■

PHOTOS BY RICHARD TERMINE

martinů's bouquet

/ LUCIE DERCSÉNYIOVÁ

IN THE MIDDLE of September, Bohuslav Martinů's masterpiece *Bouquet of Flowers, H 260*, was performed in Prague at a highly unusual venue. The project's creator, Eva Blažičková, chose the Malostranský Cemetery in Prague 6.

The old graveyard's nostalgic atmosphere, its ivy-covered tombstones, formed an integral part of the performance. The director and choreographer Eva Blažičková supplemented the natural setting with Olbram Zoubek's sculptures, thematically blending with the contents of the presented tableaux.

Martinů composed the cantata *Bouquet of Flowers* in 1937, during his time in Paris. The

to Text No. 168 from František Sušil's collection of folk songs, telling the story of a maiden poisoning her brother. This section was performed at the beginning of the cemetery's candle-lined path, on which a girl expanded her thrusts into the space and was gradually joined by other dancers, with the vocalist being clad in a short transparent tunic. The chorus in the background posed like Zoubek's statue *Iphigenia Before the Sacrifice*, with slightly bent arms creating the impression of resignation. In the ensuing slower part, including the movements *Idyll* and *Call of the Shepherdesses* (again based on lyrics collected by Sušil), the dancers proceeded like choir-leaders among the grave-stones while the audience moved along the path. They came to a standstill during the next

The *Bouquet of Flowers* concludes with the pair of pieces *A Carol* and *Man and Death*. In the former, with the lyrics written in simple tetrameter, Adam and Eve atone for their sin. "After tasting the apple, they were immediately expelled from paradise. The Lord gave them a spade each and banished them from the vineyard," the children's choir sang, accompanied by the dancers' equally bold and sprightly movements, with prevailing stamping, demonstrating the choreographer's greater emphasis on the legs' connection with the ground.

DANCE À LA ISADORA DUNCAN

The playful caprice *A Carol* passes into the tragedy of the inevitable fate – death. The



cycle of pieces to folk lyrics, scored for mixed chorus, children's chorus, soloists and chamber orchestra, was dedicated to the Czech painter Jan Zrzavý, a close friend of Bohuslav and his wife Charlotte. It is made up of eight self-contained parts with the movements coupled in pairs, so the work is actually organised in four major sections. The vocal parts are created to express the atmosphere of the ballads in Karel Jaromír Erben's celebrated collection *Bouquet*, which also served as inspiration for Zrzavý.

DANCE AMONG THE TOMBSTONES

The instrumental *Overture* is an integral part of the subsequent song *His Sister a Poisoner*,

performance, in which the women and men danced in threes. At one point the males stood motionless surrounded by the females. Subsequently, one of the female dancers ran across to the other side of the path and by a tombstone featuring an angel expressed her grief over the loss of a child, rounding off her dance performance by holding her crumpled red skirt and pressing it against her breast like a crying baby.

Closely tied together are the instrumental *Intrada* and *His Kind Sweetheart*, the ballad of a man kept in captivity by the Turks (to Text No. 820 in Sušil's collection). Next to Zoubek's statue *The Struck Man* stood a boy in a broken pose, expressing pain and sorrow.

audience stopped at the end of the path leading through the middle of the cemetery and caught sight of an illuminated girl dressed in white – Death – slowly walking forward and striking down one by one all the performers, who calmly prepared themselves for their last journey, changing into white shirts and walking like apparitions on wooden foot bridges, with their arms indicating the sailing of Charon's ferry. After leaving the boat, they fell to the ground. Suddenly, a little girl appeared, who at the start personified nativity and the beginning of being, and stood there in a white dress. A green feather fell out of her hand and touched the earth – a symbol of a new beginning... and the end.

danced in a graveyard



Eva Blažičková conceived her new project as an intergenerational dialogue, engaging young dancers (from the Duncan Centre) and three older men who already have their dancing careers behind them. The quality of movement chimes with Martinů's music, with the physical expression being equally emotionally coloured. The aim is not to showcase a technically perfect performance but to render the inner impulses that drive the movement. The dance itself is integrated with a sophisticated natural and visual concept characterised by a bold aesthetic. The physical movements flow spontaneously, reminiscent of the tides of waves so beloved by Isadora Duncan. ■



BOUQUET OF FLOWERS, H 260, ON STAGE

15+16+17 September 2014

(as a Prologue of the Bohuslav Martinů Days 2014)

Bouquet of Flowers. An intergenerational dialogue.

Choreography and direction: **Eva Blažičková**

Sets: **Ivan Adam**

Lighting design: **Jan Beneš**

Costumes: **Lucia Škandíková**

Sound: **Michal Vaniš**

Premiere: **15 September 2014 at the Malostranský Cemetery, Prague**

— *Utkáno z pramenů* (Woven from Springs), choreography: L. Hynková, 1967, ČSSPT (Czechoslovak State Ensemble of the Songs and Dances).

— Jaromil Jireš's film *Bohuslav Martinů* (1980). Besides documentary materials about the composer, it features extracts from the *Bouquet of Flowers* – the piece *His Sister a Poisoner*, choreographed by Alena Skálová: "The choreography works with movement dynamism, closely linked to psyche, with the shape and expression proficiently united with the music... Skálová masterfully treats the text, often expressing the action in parallel – focusing on details of movement and its nuances, as the film allows."^{*)}

— *Bouquet of Flowers*, choreography: L. Košíková, direction: A. Vaňáková; Hradištan dance company, 16 June 2007, presented at the Smetana Litomyšl festival; 16 May 2010, National Theatre in Prague, Prague Spring music festival.

^{*)} Mlíkovská, Jiřina: Tance, Špalíčky, Kytice a jiná díla obsahující inspiraci lidovým uměním, Nipos-Artama 2004, p. 39.

PHOTOS DRAGAN DRAGIN

soňa hendrychová dies aged 85



ON 31 AUGUST 2014, Mrs. **Soňa Hendrychová**, who in 2008 donated a set of 12 precious Martinů autographs to the Bohuslav Martinů Foundation, died aged 85. She had inherited scores of songs and piano pieces from the composer's pre-Paris period that were dedicated to her mother, Zdenka Maxová. Mrs. Hendrychová, doctor of law, first made the autographs available

in photocopies and subsequently donated the originals to the Bohuslav Martinů Foundation. The scores include *Harlequin* and *Colombine Sings* from the cycle *Puppets, Book II, H 116*, as well as three pieces from the cycle *6 Polkas, H 101*, the title of which was assigned not by Martinů but by Harry Halbreich, the author of the Catalogue of Martinů Works. We will always remember Soňa Hendrychová as a very generous and kind person. ■



Dušan Hendrych with his wife Soňa Hendrychová and Aleš Březina at B. Martinů Institute in 2008.

czech composer antonín tučapský passes away

ON 9 SEPTEMBER 2014 the Czech composer, conductor and pedagogue **Antonín Tučapský** died in London at the age of 86. The first Czech to become a member of the Royal Society of Musicians, he received the *Gratias Agit* award from the Czech Ministry of Foreign Affairs in 2012 for promoting the good name of the Czech Republic.

Antonín Tučapský composed about 350 pieces. Born in 1928 in Vyškov, Moravia, he studied music education at Masaryk University and conducting at the Janáček Academy of Music and Performing Arts in Brno.

He taught in Kroměříž and Nový Jičín, and later on at the Faculty of Education in Ostrava, where he received a doctorate.

In the 1960s he served as chorus master of the Czechoslovak Radio Children's Choir in Ostrava and music director of the Moravian Teachers' Choir, but in the 1970s he had to abandon these positions and earn his living as a manual labourer.

In 1973, Antonín Tučapský moved to the UK, where he became a music theory professor at the prestigious Trinity College of Music in London. He also occasionally conducted renowned choirs, including the Philharmonia Chorus and the London Chorale. In the wake of the 1989 revolution, he renewed contact with his native country and began collaborating with the Vyškov Mixed Choir. In addition to conducting, he primarily gained recognition for his vocal compositions and was a keen promoter of contemporary Czech vocal music around the world.

He was a longstanding member of the Dvořák Society for Czech and Slovak Music and the International Martinů Circle. ■



honoring christopher hogwood and o.f.korte

/ ROBERT SIMON

Recently, the music community lost two valuable and vibrant personalities who were each very active in promoting the work of Martinů.

CONDUCTOR and Musicologist **Christopher Hogwood** (10 September 1941 – 24 September 2014) had a career that spanned many genres and roles, and you can read about his various accomplishments in many publications and online tributes. Here I want to emphasize his importance to the music of Bohuslav Martinů. Besides conducting and recording numerous works (see discography below), Chris was an active member of the Editorial Board for the Martinů Complete Edition. He prepared an edition of the *Sinfonia concertante*, H 322 and *Concerto for String Quartet and Orchestra*, H 207. Previously, he prepared a urtext edition of the famous ballet *La revue*



de cuisine, H 161 (Alphonse Leduc AL 29516). Chris's presence in the music community will be sorely missed. A longer obituary will appear in the next issue of *Martinů Revue*. ■

COMPOSER **Oldřich František Korte** (26 April 1926 – 10 September 2014) was one of the most passionate supporters of Martinů's music, defending him during years of communist rule and working vehemently on his behalf



throughout his life. I also direct you to Korte's fascinating essay about his experiences with Martinů, in Czech: "Půlstoletí s hudbou Bohuslava Martinů. Průhledy, osudy, vyznání." *Hudební rozhledy* 55, No. 7–8, and very long text in English printed in the booklet of 4-CD set *Selected Masterpieces* (Supraphon, 2001), which was printed also as an abbreviated text

with title "A Half Century with the Music of Bohuslav Martinů: Perspectives, Fates, Confessions." *Bohuslav Martinů Newsletter* No. 1, 2002. As a young American, this article helped me to better understand the circumstances surrounding Martinů's reputation following World War II.

One of the longstanding members of the Bohuslav Martinů Foundation Board, Korte was a champion of Martinů's music throughout his life, including during the time of the Communist regime. He was imprisoned both by the Nazi occupiers and the Communists. The latter in fact incarcerated him twice; the first time was for attempting to leave the country so as to study composition with Martinů. Korte's love of Martinů's music was absolute, based on a perfect balance between analytical reason and emotional frankness. His passionate accounts of Martinů's works are still a great pleasure for all attentive readers.

O. F. Korte's compositions have been performed by leading Czech orchestras. In 2009, the world-renowned pianist Garrick Ohlsson included his *Sonata for Piano* (1951–53) in his repertoire and since that time has presented it at dozens of concerts worldwide. *We recently featured a profile of Korte in the Martinů Revue* (No. 3, 2012), which I encourage you read. ■

RECORDINGS OF MARTINŮ BY CHRISTOPHER HOGWOOD

INSTRUMENTAL MUSIC

Saint Paul Chamber Orchestra, 1993
(London 433 660-2)
Sinfonietta La Jolla, H 328
La revue de cuisine, H 161
Toccata e due canzoni, H 311
Merry Christmas 1941, H 286bis
Tre ricercari, H 267

KLASSISCHE MODERNE, v. 1

Kammerorchester Basel, 2001
(Arte Nova 74321 86236 2)
Toccata e due canzoni, H 311

VIOLIN WORKS

Czech Philharmonic, 2002
(Supraphon SU 3653-2 031)
B. Matoušek - Violin
Suite concertante, H 276
Violin Concerto No. 1, H 226

BALLETS

Czech Philharmonic, 2003-4
(Supraphon 3749-2 031)
Le raid merveilleux, H 159
La revue de cuisine, H 161
On tourne, H 163

COMPLETE MUSIC FOR VIOLIN AND ORCHESTRA, v. 1

Czech Philharmonic, 2007
(Hyperion CDA 67671)
B. Matoušek - Violin
Concerto for Flute, Violin, and Orchestra, H 252
Duo concertante, H 264
Concerto for two Violins, H 329

COMPLETE MUSIC FOR VIOLIN AND ORCHESTRA, v. 2

Czech Philharmonic, 2008
(Hyperion CDA 67672)
B. Matoušek - Violin
Concerto da camera, H 285
Concerto for Violin, Piano, and Orchestra, H 342
Czech Rhapsody, H 307A

COMPLETE MUSIC FOR VIOLIN AND ORCHESTRA, v. 3

Czech Philharmonic, 2008
(Hyperion CDA 67673)
B. Matoušek - Violin
Suite concertante, H 276 (and revised, H 276A)
Rhapsody concerto, H 337

COMPLETE MUSIC FOR VIOLIN AND ORCHESTRA, v. 4

Czech Philharmonic, 2008
(Hyperion CDA 67674)
B. Matoušek - Violin
Violin Concerto No. 1, H 226
Violin Concerto No. 2, H 293

the incredible martinů case

/ IVAN ŠTRAUS

DR. JAN KAPUSTA'S BOOK **"The Incredible Martinů Case – a true report on how it came to pass that on 17 August 1979 the composer Bohuslav Martinů's remains were transported from distant Switzerland to his native Polička"** (Arbor Vitae, Praha, 2014, ISBN 978-80-7467-043-5) is first and foremost a work of reportage, yet its great linguistic standard elevates it to the level of a work of literature. It captures events over the relatively short period of six to seven years and, by depicting many real characters, creates a historic fresco in which one story pursues another in surprising succession. This gives rise to unexpected situations owing to the action of various persons and the pressure of the totalitarian era. Accordingly, the publication provides a detailed view behind the scenes of the main event itself: the transportation of Bohuslav Martinů's remains from the Schöenberg (nearby Basel) to Polička.

The suspense of the detective genre is enhanced by the facts themselves, cogently rendered but devoid of unnecessary emotion, yet with evident engagement on the part of the author. How many spine-chilling, as well as humorous, moments occur in unexpected places! Here are a few salient examples:

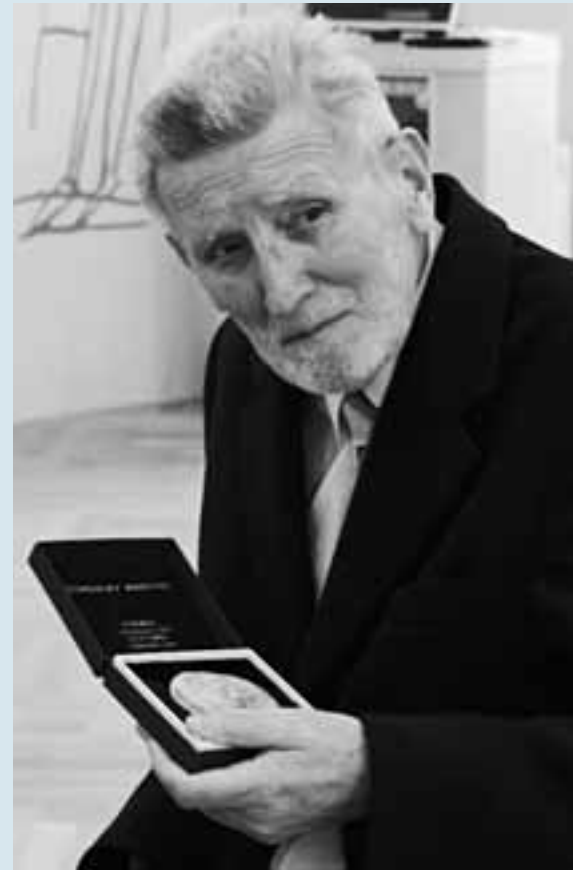
When the funeral car sent by the Czechoslovak government arrived at Schöenberg, where Martinů's remains were exhumed and verified by the anthropologist Prof. Emanuel Vlček so as to prevent possible confusion, it was ascertained that the composer's body was longer than the coffin that had been brought. The undertaker's employees started to bicker over how to squeeze the corpse into the short case. Yet before they arrived at a conclusion that might have resulted in damaging the remains, the situation was resolved by the robust intervention of the Mayor of Lucerne, Hans Rudolf Meyer, who had fortunately enquired about the deceased's body dimensions in advance and as a precautionary measure reserved a coffin of appropriate length, which he had brought from Basel forthwith. His initiative saved Martinů's perfectly preserved, embalmed body from damage. The composer's

body did not manifest any signs of decomposition: after 20 years underground, he looked as though he had just fallen asleep. The image of any forcible interference with earthly remains still gives rise to goose pimples today...

The humorous episode, somewhat ridiculing the totalitarian state, was the result of the remains' long journey from Schöenberg, which – given the current road conditions, visa and customs duties and the limited speed of the funeral car – lasted so long that the vehicle only crossed the Czechoslovak border in Rozvadov at about 10 pm. Continuing onwards was not safe, and what's more, the crew had arranged accommodation in Střebro, so they "merely" had to find a secure place to park the vehicle with the precious freight. This was felt to be all the more crucial because two months previously Charlie Chaplin's body had been stolen in Switzerland and a high ransom demanded the thieves.

The funeral car was ultimately parked in the yard of the barracks of the frontier guard. The gate was locked and two armed soldiers of the Czechoslovak People's Army kept watch over the corpse of a man who just a short time before had been maligned by some of the regime's representatives in every possible way.

In his book, Jan Kapusta describes in detail one event after another, also stating the names of all the protagonists and referring to ample written documentation. Paul Sacher, a conductor and founder of the Basel Chamber Orchestra, as well as a patron of many 20th-century European artists, played a key role in saving the Martinůs in the critical period of their life at the beginning of World War II. When the couple returned to Europe from the USA, he let them stay at his estate at Schöenberg, where Bohuslav was provided with ideal peace in which to work. The composer reciprocated by dedicating several major pieces to his benefactor – pieces that are seminal works of 20th-century music. In the wake of Martinů's death in 1959, Sacher arranged that the artist be buried on land owned by him and his wife Maja. When he was asked to relinquish the remains, he vigorously refused, pointing out that Martinů did not wish to be buried in Czechoslovakia while the country was ruled



Dr. Jan Kapusta (1932–2011) received the Bohuslav Martinů medal in 2010

PHOTO SYLVA HORÁKOVÁ

by the communists. Kapusta gives a detailed account of the Sachers' reactions, which reveal that Sacher, quite understandably, was not willing to allow the body of his deceased friend to be transferred to the communist state owing to the authorities' attitude towards Martinů. In vain were the attempts of those around him to persuade Sacher that he would not be handing over the remains to the regime, but rather to the Czech public and the people in the composer's native Polička, who longed for the words from the cantata *The Opening of the Springs* to come true: "I am home!" Sacher strictly refused any such recommendations and even broke off contact with those who were intervening.

Kapusta also gives touching testimony of the changed attitude of Charlotte Martinů, who for a long time, and rightly so, felt immensely indebted to the Sachers for everything they had done for her and her husband, and by no means

—reportage or engrossing detective thriller?

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From left to right: Charlotte Martinů, Iša Popelka, Jan Kapusta, 1975

PHOTO BOHUMIL BENÍČEK

wanted to antagonise them. She only changed her opinion after the industrial accident in Seveso, Italy, during which as a result of an explosion in a pharmaceutical factory, co-owned by Maja Sacher, poison gas contaminated the surrounding area and had a devastating impact on both humans and animals. Charlotte simply could not believe that the Sachers could be in any way responsible for something like that and this event would shake her boundless confidence in their kindness. On the other hand, she continued to receive evidence of respect and love from Bohuslav's compatriots in Czechoslovakia towards his works and towards Charlotte herself. This gradually influenced her opinions to the extent that she changed her last will and testament and instead of bequeathing copyright to the Swiss Martinů-Stiftung (the original heir), she left the bulk of the copyright revenues to the Czech Bohuslav Martinů Foundation, legally established within the Czech Music Fund. After the 1989

revolution, the foundation disaffiliated and since then has operated as an independent institution whose mission it is to attend to research into Bohuslav Martinů's life and disseminating his works by all available means. For these purposes, the foundation distributes several million Czech crowns annually. And all this can still be done today owing to a frail, ailing woman who had the courage to stand up to her powerful rivals abroad, including Czech emigrants, only because she felt the admiration and love of "ordinary" people, Bohuslav's compatriots, for her husband and herself. One of the principles that made Charlotte change her mind is elucidated by her own statement: "Who else but his compatriots should take care of Bohu's legacy?"

Kapusta goes on to describe in detail all the dramatic circumstances that led to the successful transfer of Martinů's remains, as well as the course and atmosphere of the final interment, which duly turned into a silent

demonstration against a regime that had prevented the composer from returning to his homeland earlier. When at the end of the gala concert on the day of the funeral, 27 August, the eve of the twentieth anniversary of Martinů's death, the pivotal work of his final period, *The Opening of the Springs*, was performed, and Jindřich Jindrák sang "I am home!", the eyes of many of those present moistened with happiness, rejoicing that this central motto of the artist's life had come true, all the evil spirits on the ground and in the air notwithstanding.

In 1992, Paul Sacher was invited to Prague to conduct the Prague Symphony Orchestra (24 June 1992, *Double Concerto* by B. Martinů), which was a clear signal that the transfer of Martinů's remains from Switzerland had in no way diminished his prestige. What's more, he could personally rest assured that his former protégé was as revered in Polička as Mozart was in Salzburg. As "compensation", the day after his performance Sacher received a silver medal of Merit for Bohuslav Martinů from Jaroslav Mihule, the Vice-Rector of Charles University in Prague.

The extensive depiction of the entire case above highlights three protagonists. Professor Josef Páleníček, the main mover and a friend of both Bohuslav and Charlotte, was the latter's prime adviser in her decision-making about the transfer of her husband's remains, as well as in the matter of bequeathing the copyright to Czechoslovakia. The lawyer Richard Klos gave Páleníček's proposals and Charlotte's decisions the legal form that would make them acceptable to the contemporary regime. And he succeeded in attaining the virtually impossible: while promising foreign-currency proceeds for Czechoslovakia, he brought to bear a legal finesse which resulted in the state budget not being able to touch the money and all the revenues being solely managed by the Bohuslav Martinů Foundation Prague. Finally, Jaroslav Mihule took care of the non-monetary Martinů heritage – sheet music, books, artefacts – and in this respect was an invaluable, discreet friend to Charlotte, who had the utmost trust in him. All three gentlemen worked without requiring any reward for their truly history-making

activity, they were only paid travel expenses and per-diem allowances in accordance with the then valid Czechoslovak legal regulations (often difficult to exact).

Dr. Kapusta also mentions other persons, some prominent, others virtually unknown, without whose selfless assistance the matters would have progressed at a far slower pace at the critical junctures. In Switzerland, a group unofficially called “Martinů Mission” spontaneously formed, with the aim of assisting with the transfer of the remains. Its members included Hans Rudolf Meyer, the Mayor of Lucerne; the priest Max Kellerhals, a friend of the Martinůs and Charlotte’s confessor; and Dr. Ulrich Uchtenhagen, Head of SUISA and Charlotte’s legal adviser in copyright matters. Hans Rudolf Meyer, the head of the Martinů Mission, played a major role in the remains’ transfer. In addition to the aforementioned



PHOTOS ZDENĚK HOLOMÝ



◀▲ Farewell with Bohuslav Martinů, Polička, 1979

© CBM POLIČKA

action with the coffin, without his political influence and discreet intervention with the Swiss government, Sacher would evidently have resisted for a long time to come – that’s if he would have approved the transfer at all.

The book is an engrossing detective thriller – and this has been confirmed by everyone who has already come across it. This extraordinary treat was prepared for Czech readers and for

the sake of music history by a humble man who always remains in the background and who only occasionally mentions his name in the publication, so as to give a complete list of the names of all those concerned. Jan Kapusta was a distinguished musicologist who for some time served as director of the Municipal Museum and Bohuslav Martinů Memorial in Polička and significantly shaped both the profile of the

Bohuslav Martinů Memorial and the objectives of the Bohuslav Martinů Foundation. He was a member of the Board of the Foundation from its establishment until such time as his health no longer allowed him to attend its sessions. Regrettably, Kapusta did not live to see the publication of his book, and after his death in 2011 his family finished its preparation in accordance with the author’s instructions. The long journey from the initial research at the behest of the Bohuslav Martinů Foundation in 2001 up until the completion of the comely publication included meticulous searches for period oral and written testimony and preserved documents. These include a vital collection of photographs, most of them taken by the Svitavy native Zdeněk Holomý, a relentless provider of visual documents concerning the “Incredible Case”. Jan Kapusta deserves great thanks for the immense work he carried out for the honour and glory of Bohuslav Martinů, as well as all the participants in the events. May he rest in peace and may his memory remain with us forever. ■

59th season
2014|2015

GILGAMESH

World premiere of the critical edition,
performed in the original English
with Czech surtitles

BOHUSLAV MARTINŮ
The Epic of Gilgamesh, H 351
oratorio for soli, mixed choir
and orchestra

narrator **Brian Caspe**
Adriana Kohútková soprano
Martin Šrejma tenor
Jiří Hájek baritone
Adam Plachetka bass-baritone
Czech Philharmonic Choir Brno
choirmaster **Petr Fiala**
Brno Philharmonic Orchestra
conductor **Aleksandar Marković**

Brno, Janáček Opera House
Thu 11 and Fri 12|Dec|2014, 7:30pm

Filharmonie
Brno Philharmonic

VITULKA

To mark the centenary of the birth
of the Brno composer Vítězslava Kaprálová

Under the auspices of Dagmar Havlová,
Honorary President of the Kapralova Society

VÍTEZSLAVA KAPRÁLOVÁ
Suita Rustica, Op. 19
Partita for Piano and Strings, Op. 20
**Concertino for Violin, Clarinet
and Orchestra**, Op. 21
Piano Concerto in D Minor, Op. 7
Military Sinfonietta, Op. 11

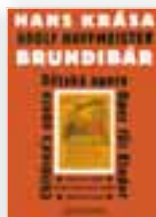
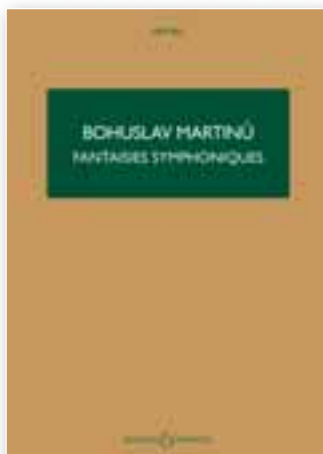
Lucie Czajkowská piano (Partita)
Alice Rajnohová piano (Piano Concerto)
Pavel Wallinger violin
Lukáš Daňhel clarinet
Brno Philharmonic Orchestra
conductor **Olga Machoňová Pavlů**

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