

379  
N81d  
No. 4609

BOHUSLAV MARTINŮ: AN EXAMINATION OF SELECTED CHAMBER  
MUSIC INVOLVING THE CLARINET, WITH THREE RECITALS OF  
SELECTED WORKS BY ROSSINI, SUTERMEISTER,  
CASTELNUOVO-TEDESCO, WEINER, BOWEN,  
BEETHOVEN, BRAHMS, AND OTHERS

DISSERTATION

Presented to the Graduate Council of the  
University of North Texas in Partial  
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

Robert L. Walzel, Jr., B.M., M.M.

Denton, Texas

December, 1997

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Walzel, Robert L., Jr., Bohuslav Martinů: An Examination of Selected Chamber Music Involving the Clarinet, with Three Recitals of Selected Works by Rossini, Sutermeister, Castelnuovo-Tedesco, Weiner, Bowen, Beethoven, Brahms, and Others. Doctor of Musical Arts (Performance), December, 1997, 84 pp., 19 illustrations, 34 titles.

The lecture was given on September 22, 1997. The discussion dealt with stylistic influences, compositional techniques, and performance considerations of chamber music involving clarinet composed by Bohuslav Martinů and included a performance of three of his works: Quartet for clarinet, horn, cello, and side drum, Madrigals for oboe, clarinet, and bassoon, and Sextet for flute, oboe, clarinet, two bassoons, and piano. The selections performed and discussed in the lecture show compositional growth of the composer through the three periods of his life in which he composed chamber music which included winds. These three time periods are 1923-40 during his residency in Paris, 1941-56 during his residency in the United States, and 1957 until his death in 1959 when he returned permanently to Europe.

In addition to the lecture recital, three other recitals were given. The first recital was given on December 11, 1986 and included works of Rossini, Castelnuovo-Tedesco, Sutermeister, and Bozza. The second recital was given on April 6, 1987 and included works by Vivaldi, Balentine, Bowen, and Bozza. The third recital was given on February 22, 1997 and included works by Brahms and Beethoven. All four recitals were recorded on magnetic tape and are filed, along with the written version of the lecture materials, as a part of the dissertation.

## ACKNOWLEDGEMENTS

Special thanks to Aleš Březina of the Bohuslav Martinů Foundation's Study Centre in Prague for his helpful advice and tireless efforts in locating information that would otherwise have been unavailable.

Thanks to John Scott and Raphael Sanders for their encouragement to complete this task.

Sincere thanks to my doctoral advisor and major professor, James Gillespie, for his patience, guidance, and continuing support over the last eleven years.

Most of all, my deepest thanks to my parents, Bob and Iona Walzel, my wife Marcie, and our two wonderful children Kaelyn and Robby for their constant love and encouragement.

**Tape recordings of all performances submitted as dissertation requirements  
are on deposit in the University of North Texas Library.**

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North Texas State University  
School of Music

Graduate Recital

ROBERT L. WALZEL, JR., Clarinet/Alto Saxophone

Assisted by

Judy Fisher, Piano

Monday, December 1, 1986      6:30 p.m.      Concert Hall

Introduction, Theme and Variations . . .Gioachino Rossini

Sonata, Op. 128. . . . .Mario Castelnuovo-Tedesco

Andante con moto

SCHERZO: Mosso, leggero

LULLABY: Calmo e semplice

RONDO ALLA NAPOLITANA: Rapido e tagliente

Intermission

Capriccio for Solo Clarinet

in A. . . . .Heinrich Sutermeister

Concertino for Alto Saxophone

and Piano . . . . . Eugene Bozza

FANTASQUE ET LEGER: Fantasque et leger

ANDANTINO: Andantino sostenuto

TARANTELLE: Allegro vivo

Presented in partial fulfillment of the  
requirements for the degree of  
Doctor of Musical Arts



# North Texas State University School of Music

## Graduate Recital

ROBERT L. WALZEL, JR., Oboe/Clarinet

Assisted by  
Steve Goetz, Piano  
and  
Judy Fisher, Piano

Monday, April 6, 1987      5:00 p.m.      Recital Hall

Concerto in a minor  
for Oboe and Piano. . . . . Antonio Vivaldi  
Allegro  
Larghetto  
Allegro

Ballada for Clarinet  
and Piano, Op. 8. . . . . Leo Weiner

Bucolique for Clarinet and Piano . . . . . Eugene Bozza  
Steve Goetz, Piano

### Intermission

\*The Devil's Advice to  
Storytellers: four songs  
for unaccompanied clarinets . . . James Scott Balentine  
Masque (E-flat clarinet)  
Dirge (B-flat clarinet)  
Scherzo (A clarinet)  
Conclusion (bass clarinet)

Sonata for Clarinet and  
Piano, Op. 109. . . . . York Bowen  
Allegro moderato  
Allegretto poco scherzando  
Finale: Allegro molto con fuoco  
Judy Fisher, Piano

\*Premiere Performance

Presented in partial fulfillment of the requirements  
for the degree of Doctor of Musical Arts

## LIFETIMES OF GREAT MUSIC

Saturday, February 22, 1997, 8:00 p.m.  
Hemmle Recital Hall

Quintet in B Minor, Op. 115 .....Johannes Brahms  
Allegro  
Adagio  
Andantino  
Con brio

John Gilbert, violin  
Cynthia Scully, violin  
Susan Schoenfeld, viola  
Terry King, violoncello  
Robert Walzel, clarinet

### INTERMISSION

Septet in E-flat Major, Op. 20.....Ludwig van Beethoven  
Adagio—Allegro con brio  
Adagio cantabile  
Tempo di Menuetto  
Tema con variazioni  
Scherzo: Allegro molto e vivace—Trio  
Andante con moto alla Marcia—Presto

John Gilbert, violin  
Susan Schoenfeld, viola  
Terry King, violoncello  
Paul Sharpe, double bass  
Robert Walzel, clarinet  
Richard Meek, bassoon  
Anthony Brittin, horn

Ushers are provided through the courtesy of Mu Phi Epsilon, Music Fraternity. Hemmle Recital Hall is maintained by Phi Mu Alpha Sinfonia, Music Fraternity.

University of North Texas  
*College of Music*

*presents*

A Doctoral Lecture Recital

**ROBERT WALZEL, *clarinet***

assisted by

Margaret Redcay, *flute* • Amy Anderson, *oboe*  
Richard Meek, *bassoon* • Scott Walzel, *bassoon*  
Marcie Walzel, *horn* • Brian Snow, *cello*  
Alan Shinn, *side drum* • Jennifer Garrett, *piano*

Monday, September 22, 1997

5:00 pm

Recital Hall

**BOHUSLAV MARTINU: AN EXAMINATION OF SELECTED  
CHAMBER MUSIC INVOLVING THE CLARINET**

*Quartet for Clarinet, Horn, Cello and Side Drum* . . . . . Bohuslav Martinů

II. *Poco andante*

I. *Allegro moderato*

*Four Madrigals for Oboe, Clarinet and Bassoon* . . . . . Martinů

I. *Allegro moderato*

II. *Lento*

*Sextet for Piano and Woodwinds* . . . . . Martinů

I. *Preludium: Poco andante*

II. *Adagio*

IV. *Blues (II. Divertimento)*

V. *Finale*

Presented in partial fulfillment of the  
requirements for the degree of  
Doctor of Musical Arts

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CHAPTER I  
LIFE AND COMPOSITIONS

Introduction

Among the most prolific composers of the twentieth century is Bohuslav Martinů. Regarded as a nationalistic Czech composer even though he never resided in his homeland during the most fruitful and mature compositional years of his life, his music is unmistakably marked by influences from his Czech heritage. Martinů's career led him to residencies in France, the United States, and other parts of Europe.<sup>1</sup>

His 384 compositions include works for orchestra, concerti, compositions for piano and other keyboard instruments, songs, cantatas, opera, ballet, stage and film music, and chamber music.<sup>2</sup> While experts view Martinů's most important works as his operas and symphonies, the abundance of chamber music written for strings and wind instruments is a testament not only to his ability to produce quality work in a short amount of time but also to his interest in intimate musical settings. In a letter to his good friend and biographer Miloš Šafránek, Martinů writes:

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<sup>1</sup>Brian Large, "Bohuslav Martinů," The New Grove Dictionary of Music and Musicians, edited by Stanley Sadie (London: MacMillan, 1980), Vol. XI, 731-3.

<sup>2</sup>Harry Halbreich, Bohuslav Martinů: Werkverzeichnis, Dokumentation und Biographie (Zurich: Atlantis, 1968), 356-69.

I am always more myself in pure chamber music. I cannot express what pleasure it gives me when I start work and begin to handle four instrumental parts. In a quartet one feels at home. Outside it may be raining and darkness is falling but those four voices take no heed. They are independent, free to do what they like, free to create a unity, a new harmonious note.<sup>3</sup>

For clarinetists, Martinů's chamber compositions, except for the Sonatina, remain virtually unknown and certainly under-performed. Totalling 14, Martinů's output of chamber compositions involving the clarinet surpasses that of other noted twentieth-century composers, such as Darius Milhaud, Francis Poulenc, and Anton Webern. Only Igor Stravinsky and Paul Hindemith used the clarinet in their chamber compositions with comparable frequency as Martinů.<sup>4</sup>

This document is not intended to reveal any new information or develop any new judgments on the music of Bohuslav Martinů. Instead, through the discussion of chamber music involving clarinet within the contexts of stylistic influences, compositional techniques, and performance considerations, along with compilation of information regarding this music and recordings, it is hoped that clarinetists will become more aware of the opportunities

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<sup>3</sup>Large, Martinů (New York: Holmes & Meier, 1976), 151.

<sup>4</sup>Based on listings in Eugen Brixel, Klarinetten Bibliographie I (Wilhelmshaven: Heinrichshofen, 1983).

presented them with the study and performance of this large body of repertoire.

### Childhood and Early Musical Training

Bohuslav Jan Martinů was born in Polička, Czech Republic, on December 8, 1890, and died in Liestal, Switzerland, on August 28, 1959. He was the child of Ferdinand Martinů, a cobbler and tower-keeper of the Church of St. James the Great; the younger Martinů was born in the tower and rarely ventured beyond its confines.<sup>5</sup> He lived the first eleven-and-a-half years of his life there. He later recalled the influence that life in the tower had upon him:

Since I was so long isolated on the tower and as cut off from the outside world as if I had lived in a lighthouse, I could do nothing but engrave the views from the top of the tower in my memory. From each side of the balcony the outlook was different, and a wide expanse of space covered everything .... This space, I think, was the greatest impression of my childhood. Before everything else it penetrated my consciousness and it was only later that I became aware of people.... When you consider that I lived more or less in isolation except for spatial

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<sup>5</sup>Large, "Bohuslav Martinů," The New Grove Dictionary of Music and Musicians, 731.

phenomena, it perhaps explains why I viewed everything differently.<sup>6</sup>

Neither of Martinů's parents had any strong musical influence upon him. However, his father belonged to the local amateur dramatic society, the Polička Players, and when not consumed with his work participated in several productions. When Bohuslav became older, his father would take him to rehearsals and performances.<sup>7</sup> This certainly sparked a life-long enthusiasm in him and contributed to the composer's later interest in opera, ballet, and other music within a dramatic setting.

Although he would hear his mother sing occasionally, the earliest musical influence for Martinů came from Karel Stodola, an elderly cobbler who boarded with the Martinů family. He would sing folk songs and nursery rhymes as he worked in the church tower. He encouraged Martinů to beat a small drum. This encouragement led the young Martinů to use two pieces of wood as a make-believe violin to parade around the church tower accompanying Stodola's enthusiastic singing. These interactions were easily viewed by those who would pass below the tower.<sup>8</sup>

At age 6, Martinů began his first regular encounters with the world beyond the church tower by attending primary school. He did not do particularly well in school and was rated as below average in drawing and arithmetic. It was during this first year of school, however, that his father

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<sup>6</sup>Large, *Martinů*, 5.

<sup>7</sup>Large, *op. cit.*, 7.

<sup>8</sup>Miloš Šafránek, *Bohuslav Martinů: His Life and Works* (London: Allan Wingate, 1962), 23.



purchased a three-quarter-size violin at the annual fair and enrolled his son in music lessons with the local tailor, Josef Cernovský.<sup>9</sup>

Cernovský who later gave up tailoring to devote himself completely to teaching music,<sup>10</sup> was an "all-round musician." Although he did not play any keyboard instrument, Cernovský was proficient in playing several string instruments as well as being knowledgeable about flute and clarinet.<sup>11</sup> In his lessons, Martinů was not only taught the fundamentals of violin playing, but also introduced to overtures from classical opera, French opera, and other works from the beginning of the nineteenth century.<sup>12</sup> Martinů recalled the influence Cernovský had on his early musical development:

When I look back there is no one who can replace him. Even though he had no diploma or anything like that, he had a love of music and art of which he himself was possibly unaware. It was he who showed me the way to appreciate both music and art. His lessons were extraordinary. He was the first to acknowledge my gifts and the first to encourage me.<sup>13</sup>

Martinů made rapid progress in his musical studies and was soon placed in a student quartet and, eventually, the Polička string orchestra. Although it was a small town, Polička would occasionally attract traveling companies which would present operas (mostly Czech) and operettas. These

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<sup>9</sup>*Ibid.*, 29-30.

<sup>10</sup>*Ibid.*, 30.

<sup>11</sup>Large, *op. cit.*, 6.

<sup>12</sup>Šafránek, *op. cit.*

<sup>13</sup>Large, *op. cit.*, 7.

certainly contributed to the young Martinů's developing passion for dramatic musical works for the stage.<sup>14</sup>

At age 14, he gave his first public recital. It was after a recital the following summer that the following appeared on Martinů's behalf in the local newspaper:

We have before us a gifted and promising youth. All that is required is for some generous benefactor or rich organisation to take notice of this needy young fellow and assist him to find a place at the Conservatoire in Prague where, we venture to maintain, he could bring his patron and Polička great honour. Let all who can help him!<sup>15</sup>

Additionally, an appeal was made to the town council by several influential citizens for support. In a short time, enough donations were collected to assure his enrollment at the Prague Conservatory.<sup>16</sup>

Many people in Polička believed Martinů was destined to become a violin virtuoso on the level of Jan Kubelík.<sup>17</sup> However, during his entrance interview in Prague, the director of the conservatory was as much or more impressed with Martinů's composition The Three Riders as he was with his violin playing. This work for string quartet is the earliest documented composition by Martinů and was written on staves drawn by the composer's hand. Also, the viola part was written in treble clef. Still, the director of the

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<sup>14</sup>Ibid.

<sup>15</sup>Ibid., 9.

<sup>16</sup>Šafránek, op. cit., 36.

<sup>17</sup>Large, op. cit., 10.

conservatory found it difficult to believe someone had not assisted Martinů in constructing such a successful composition.<sup>18</sup>

### New Surroundings: The Prague Conservatory

In the fall of 1906, Martinů entered the conservatory as a violin student, but, from the very beginning, did not adjust well to academic life. The many distractions presented by a city as cosmopolitan as Prague led to neglect of the prescribed course-work at the conservatory.<sup>19</sup> He thrived on attending performances at both the Czech and German opera houses as well as the many other concert and recital programs presented throughout the city. Martinů's passion for literature was invigorated by the libraries containing works by authors from around the world.<sup>20</sup> The young musician experienced culture shock moving from the confines of the church tower to a residence out of the tower in his small hometown and then eventually to Prague within the span of less than five years. Yet the same factors which contributed to Martinů's lack of discipline in his academic studies in Prague were at the same time fueling his creative conscience.

Destiny would determine Martinů's failure at the conservatory where the only areas for which he attained acceptable evaluations were harmony, form, and analysis. His violin evaluations eventually fell to the level of "incompetent." In 1909, he was moved from violin to the organ studio, this being the only part of the conservatory offering instruction in composition.

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<sup>18</sup>Šafránek, *op. cit.*, 37.

<sup>19</sup>Large, "Bohuslav Martinů," The New Grove Dictionary of Music and Musicians, 731-2.

<sup>20</sup>Šafránek, *op. cit.*, 43-4.

Antonin Dvořák, Leoš Janáček, and Josef Suk had all studied at the Organ School. Unfortunately, Martinů was not allowed to study composition and was forced into the curriculum intended to prepare church organists and choirmasters. Having no ambition to become either and being frustrated by the entire conservatory system, his attendance soon became inconsistent and he was expelled from the conservatory in 1910 for "incorrigible negligence."<sup>21</sup>

From his earliest days in Prague it was Martinů's strongest desire to compose.<sup>22</sup> His inability to include the study of composition in his academic situation had compounded his frustrations with the conservatory and undoubtedly contributed to his downfall there. Later in his life, Martinů reflected: "I cannot learn anything, I must somehow come to it through feeling." Though he failed academically at the conservatory, his time there allowed him to become more culturally aware. After returning in shame to Polička, he convinced his parents to support his return to Prague where he could pursue composition, albeit outside the supervision of the conservatory.<sup>23</sup>

#### Life After the Conservatory

Upon his return to Prague, Martinů wrote many compositions. He had to live on the simplest of means because his parents could only supply him within minimal financial assistance. Still, he thrived. He was able to experience music, literature, and drama from around the world, and regularly attended rehearsals of the Czech Philharmonic.<sup>24</sup> His parents, worried about

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<sup>21</sup>Large, *Martinů*, 14.

<sup>22</sup>Šafránek, *op. cit.*, 47.

<sup>23</sup>*Ibid.*, 47-8.

<sup>24</sup>*Ibid.*, 48.

his ability to support himself, convinced Martin<sup>o</sup> to take the State Teaching Examination. Though he was confident, he failed every part of the exam.

I have failed! This I did not expect. I am so unhappy I don't know what to do. I suppose I will find a job somewhere, but what will they think at home? Please speak to my parents for me and tell my mother gently—I'm afraid to write her myself. I did do some practice and don't think I played that badly. Yet he, Kàan, dared to fail me! As far as he's concerned I might just as well have a block of wood for a head! Why, he does not even know what music is!! I've given my life and everything to music and such a person as he ignores my efforts. Yes, I'm bitter. What can I do against them? Do you know, the candidate who was before me played a Grade III concerto miserably and passed and I was given the most difficult concerto in the book and did not perform it that badly; yet they make out I'm lazy. What sort of person am I according to this report? I begin to think I know nothing about music at all. They have spoiled everything for me, but I am not to be easily beaten. I'll go through with it and show them what's what!<sup>25</sup>

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<sup>25</sup>Large, *op. cit.*, 17-8.

The experience of failing the examination motivated him to prepare for re-examination in a more disciplined way. He subsequently passed on his next attempt in December, 1912. Important also, his activity as a composer became more consistent. During the year of 1912 he completed 30 scores<sup>26</sup> and succeeded in obtaining his first publication, a piece for piano, in the collection, Zlata Praha.<sup>27</sup> During this time, Martinů became particularly fond of the music of Claude Debussy, and in many of his early compositions there are heard unmistakable influences from the music of other composers. Brian Large, BBC producer and a critical Martinů biographer, makes the following observation:

... his style was derived from the music he heard around him, and occasionally his youthful efforts move from Debussy-like Impressionism to Straussian chromaticism within the space of a few bars.<sup>28</sup>

Martinů continued his life in Prague until the beginning of World War I. He returned to Polička and avoided having to serve in the Austrian army by receiving a medical exemption. He earned a living by teaching violin lessons in the municipal school. During this time, Martinů began to include more and more influences of Czech culture in his compositions.<sup>29</sup> He eagerly desired to return to Prague.

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<sup>26</sup>Ibid., 18.

<sup>27</sup>Large, "Bohuslav Martinů," The New Grove Dictionary of Music and Musicians, 732.

<sup>28</sup>Large, Martinů, 16.

<sup>29</sup>Ibid., 21.

By 1917, he began to travel to Prague for occasional engagements playing in the violin section of the Czech Philharmonic. The opportunity to play with the Philharmonic gave Martinů first-hand experience in the creation of a variety of instrumental sonorities. Although he composed no chamber music involving wind instruments until later, the seeds of awareness in the great variety of tonal possibilities of winds were planted during his time with the Philharmonic.

He continued composing throughout the duration of the war. Inspired by the establishment of the first Czech Republic, Martinů won acclaim for his patriotic cantata, Czech Rhapsody. With repeat performances by the Czech Philharmonic in January 1919, the 29-year-old composer finally established himself as a composer of merit among the musical elite of Prague.<sup>30</sup>

In the spring of 1919, Martinů was invited to perform with the National Theatre Orchestra on a tour to London, Paris, and Geneva. This was a most important event in Martinů's life, for it was on this trip that he became fascinated with the musical culture of Paris. He returned to Prague after the tour determined to travel again one day to the City of Lights for a longer stay.<sup>31</sup>

Upon his return, Martinů was made a permanent member of the second violin section of the Czech Philharmonic.<sup>32</sup> It should be noted that Stanislav Novák, a prominent member of the first violin section and eventual concertmaster, helped Martinů obtain this position. Novák had been best friends with Martinů for many years; they had been roommates during their

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<sup>30</sup>Šafránek, op. cit., 67.

<sup>31</sup>Ibid., 70.

<sup>32</sup>Ibid.

youth at the conservatory. Although deemed worthless by the authorities at the conservatory many years before, Martinů was now a permanent member of the most prestigious musical organization in the country.

He spent four years as a member of the orchestra, during which time his musical knowledge expanded more than at any other period of his life. The orchestra, reacting partially to a general cultural and political move away from German influences, played a great deal of new music. Included was an abundance of French repertoire, something that fertilized Martinů's determination to return to Paris.<sup>33</sup>

One composition the orchestra repeated on several occasions was Le poème de la forêt, a work by French composer Albert Roussel. Martinů became obsessed with this piece and studied the score diligently. It doubtlessly led Martinů, upon his eventual move to Paris, to seek out Roussel for composition lessons.

He continued composing while a member of the Philharmonic, but he came to realize that there were shortcomings in his compositional technique. Hoping to remedy these, he enrolled in Josef Suk's<sup>34</sup> composition masterclass at the Prague Conservatory.<sup>35</sup> Martinů had gained great admiration for Suk's

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<sup>33</sup>Large, op. cit., 25-6.

<sup>34</sup>Josef Suk (1874-1935) was a leading Czech composer of the early twentieth century. He was Dvořák's favorite student, and eventually married his mentor's daughter. His earliest music is strongly influenced by Dvořák, but he later developed a unique personal style similar to that of Gustav Mahler (source: John Tyrell, "Josef Suk," The New Grove Dictionary of Music and Musicians, edited by Stanley Sadie (London: MacMillan, 1980), Vol. XVIII, 351-354.

<sup>35</sup>Large, "Bohuslav Martinů," The New Grove Dictionary of Music and Musicians, 732.



craftsmanship during performances of several of Suk's works with the Philharmonic.<sup>36</sup> Once again, Martinů found the atmosphere of academic guidance stifling and failed to complete even the compulsory assignment. It was not long before he decided to leave the conservatory once again.<sup>37</sup>

In 1923, Martinů applied for and was awarded a scholarship by the Ministry of Education to study abroad. He immediately made arrangements for a summer departure for Paris and originally anticipated staying there for only three months.<sup>38</sup> This intended three-month immersion into French culture eventually became a 17-year residency steeped in associations with some of the greatest minds of the musical world.

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<sup>36</sup>Large, Martinů, 28.

<sup>37</sup>Ibid.

<sup>38</sup>Ibid., 29.

## CHAPTER II

## PARIS: 1923-40

New Surroundings—New Possibilities

I went to France not to seek my salvation but to confirm my opinions. What I sought most on French soil was not Debussy, nor Impressionism, nor in fact, musical expression, but the real foundations on which Western culture rests and which, in my opinion, conform much more to our proper natural character than a maze of conjectures and problems.<sup>39</sup>

During the 1920s, Paris was the world center for contemporary music. Even though he had almost no French language skills, Martinů propelled himself into this thriving cultural mix. He was surprised to learn that the music of Debussy and other Impressionists had gone out of vogue and was not performed with any regularity. Music was in the process of changing in a way it had never done before. Compositions of the Neo-classicists were winning favor in Parisian concert halls, and twelve-tone music of Schoenberg and other Viennese composers was also performed regularly.<sup>40</sup>

Martinů attended as many performances as he could; at venues such as the Concerts Koussevitzky, he experienced the music of not only young French composers Darius Milhaud, Arthur Honegger, and Francis Poulenc, but

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<sup>39</sup>Ibid., 30.

<sup>40</sup>Ibid., 31-2.

international figures including Béla Bartók, Sergei Prokofiev, Zoltán Kodály, Paul Hindemith, and Manuel de Falla. Also, music from America was becoming quite fashionable, particularly ragtime and jazz.<sup>41</sup>

The one composer who initially had the most impact on Martinů was Igor Stravinsky. We know from articles Martinů wrote about music in Paris that he enthusiastically embraced Stravinsky's L'histoire du soldat and Les noces. Martinů compliments Stravinsky's music as:

... positive and spontaneous... life around him is full of beauty, not imaginary beauty, transmuted, mysterious, but the simple, natural beauty of individual things... His music is complicated but not subtle. It coalesces with life and avoids nothing in which life is manifest.

In it there is something of the modern man, with his appreciation of clarity, order, and economy. His revolution is in reality a regressive revolution. But he carries it out in his own way, often in breathtaking manner and with the cumulative effect of all the technical achievements he has at hand. It is in principle a return to the old orders and to musical legality.<sup>42</sup>

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<sup>41</sup>Ibid.

<sup>42</sup>Šafránek, op. cit., 98.

### First Use of Winds in Martinů's Chamber Music

Martinů had written several chamber compositions before he arrived in Paris; however, none included winds or percussion. Because he was a violinist, Martinů was more comfortable writing for strings. He had written several pieces for friends, none of whom were wind players. Inspired by Stravinsky's L'histoire du soldat, Martinů composed Quartet for the unusual combination of clarinet, horn, cello, and side drum. The piece dates from April 1924 and was premiered in Paris.<sup>43</sup>

Even though there is no evidence that he collaborated with a particular clarinetist, Martinů used clarinet in all of his first seven chamber compositions which include wind instruments. Not until 1936 in his Sonata for flute, violin, and piano, which is dedicated to the wife of flutist Marcel Moyse, did Martinů compose for winds and not include the clarinet. To attribute this to a particular reason would be speculation. However, it is evident that Martinů was fond of the clarinet and its timbral and technical possibilities.

The Quartet is in three movements: I. *Allegro moderato*, II. *Poco andante*, III. *Allegro non troppo*. Stravinsky's most significant influence on Martinů was in his use of rhythm. Notice in the Figure 1 that the ostinato of the snare drum in the opening of the first movement is derived from the rhythm of the melody in the clarinet in measure 5. The cello creates a new layer of ostinato with its entrance in measure 3. In measure 6, where the time signature shifts from 10/8 to 9/8, the drum ostinato remains as it has been in the opening measures. This, coupled with the shifting groupings in

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<sup>43</sup>Halbreich, *op. cit.*, 161-2.

the cello part, causes the definition of barline to be blurred. A further blurring occurs at rehearsal two when the original drum ostinato of the opening 10/8 meter is imposed upon the new 6/4 meter.

The image displays a musical score for the first 20 measures of the first movement. The score is arranged in four systems, each containing four staves. The instruments are: Clarinet in B<sup>b</sup>, Horn in F, Violoncello, and Snare Drum. The key signature is one sharp (F#) and the time signature is 6/4. The score includes various dynamic markings such as *f*, *pp*, *sim.*, *poco f*, *mf*, and *f espress.*. A rehearsal mark with the number 10 is placed above the first staff of the third system. The notation includes complex rhythmic patterns, particularly in the Snare Drum part, which features a prominent ostinato.

Figure 1—First 20 measures, mvt. I. © 1975 Panton, used by permission of the publisher, sole representative U.S.A., General Music Publishing Company.

The image displays three systems of musical notation, likely for a string quartet. The first system is marked "poco a poco accelerando" and "f espress.". The second system is marked "ff espress.". The third system is marked "Tempo !" and "p scherzando". The notation includes various dynamics like "poco f", "mf", and "ff", and performance instructions like "pizz" and "arco".

Figure 1—con't.

The writing for clarinet is somewhat awkward, especially in the upper register. It is marked by difficult jumps between registers, particularly in the outer movements. Even though Martinů had written for clarinet as part of the orchestra in his early symphonic and stage works, the clarinet part in many passages of the Quartet resembles more a violin part.



Figure 2—Clarinet part, mvt. III—rehearsal 22, first 13 measures. © 1975 Panton, used by permission of the publisher, sole representative U.S.A., General Music Publishing Company.

Shortly after the premiere of the Quartet, Martinů began working on a nonet. This work is dedicated to the soloists of the Czech Philharmonic. Completed in 1925, it is scored for violin, viola, cello, flute, oboe, clarinet, bassoon, horn, and piano.<sup>44</sup> Only the third movement, "Allegro moderato—Allegro ma non troppo," has ever been printed. It was published in 1974 by Panton in Prague but is now out of print. The first and second movements are lost.<sup>45</sup>

#### Albert Roussel

Not long after Martinů had been in Paris, he introduced himself to Albert Roussel,<sup>46</sup> the composer whose music Martinů had so admired during

<sup>44</sup>Ibid., 170.

<sup>45</sup>This information was obtained from Aleš Březina via electronic mail. Mr. Březina is caretaker for The Bohuslav Martinů Foundation's Study Centre in Prague, Czech Republic.

<sup>46</sup>Albert Roussel (1869-1937) was a prominent composer and teacher during Martinů's time in Paris. His compositional style was influenced by Vincent d'Indy and Maurice Ravel. His later works experimented with polytonality and are marked by strong rhythmic intensity. His compositions also took on neo-classic qualities of "regular themes and motoric rhythms."

his time in the Czech Philharmonic.<sup>47</sup> Martinů sought instruction in composition from the older Roussel. Lessons were difficult, especially at first, because they could not communicate in a common spoken language. Upon Roussel's death in 1937, Martinů paid homage to his mentor:

I came all the way from Czechoslovakia to Paris to benefit from his instruction. I arrived with my scores, my projects, my plans, and a whole heap of muddled ideas, and it was he, Roussel, who pointed out to me, always with sound reasoning and with precision peculiar to him, the right way to go, the path to follow. He helped show me what to retain, what to reject, and he succeeded in putting my thoughts in order, though I have never understood how he managed to do so. With his modesty, his kindness, and with his subtle and friendly irony he always led me in such a way that I was hardly aware of being led. He allowed me time to reflect and develop by myself... Today, when I remember how much I learned from him I am quite astonished. That which was hidden in me,

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also took on neo-classic qualities of "regular themes and motoric rhythms." Other notable students include Edgar Varèse and Erik Satie (source: Basil Deane, "Albert Roussel," The New Grove Dictionary of Music and Musicians, Vol. XVI, 273-276).

<sup>47</sup>As a member of the Czech Philharmonic, Martinů had performed Roussel's Poème de la forêt and Le festin de l'araignee, the second of which he was particularly fond (source: Large, op. cit., 36).



unconscious and unknown, he divined and revealed in a way that was friendly, almost affectionate. All that I came to look for in Paris I found in him. I came for advice, clarity, restraint, taste and clear, precise, sensitive expression—the very qualities of French art which I had always admired and which I sought to understand to the best of my ability.

Roussel did, in fact, possess all these qualities and he willingly imparted his knowledge to me, like the great artist that he was.<sup>48</sup>

Martinů did not have regular composition lessons with Roussel. He was erratic in making appointments and often arrived up to an hour late at Roussel's home. Martinů's good friend and biographer, Miloš Šafránek, credits Roussel's search for individuality in expression—something Martinů sensed when he first experienced Roussel's music in Prague—to be parallel with that of Martinů. In Roussel, Martinů sensed a like mind, something he had never experienced before in a teacher. The two grew to be friends and Roussel delighted in the growth and success of the younger composer. In a statement of praise for his student, Roussel said, "My glory—that will be Martinů!" Upon examination of music Martinů wrote during this time, there are no passages directly reflecting an imitation of Roussel's compositional technique as there had been with Stravinsky in *Quartet*. However, especially

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<sup>48</sup>Large, *op. cit.*, 36-7.

with regard to rhythmic vitality, the influence of the Frenchman is undeniable.<sup>49</sup>

### Popular and Jazz Influences

The next chamber composition Martinů wrote which includes clarinet is La revue de cuisine. Although originally scored as a ballet,<sup>50</sup> this suite for violin, cello, clarinet, bassoon, trumpet, and piano has become one of Martinů's most popular pieces of chamber music. Written as a commission by Božena Nebeská, the work was originally entitled Temptation of the Sainly Pot. Below is a description of the ballet plot:

Here the dancers play a variety of cooking utensils which swagger their way through a naive episode of kitchen life. The marriage of Pot and Lid is in danger of being broken up by the suave Twirling Stick. Pot succumbs to his flattery. Dishcloth makes eyes at Lid but is challenged to a duel by Broom. Pot, however, tires of Twirling Stick and longs for Lid's caresses, but Lid cannot be found anywhere. Suddenly an enormous foot appears from the wings and kicks him back on stage. Pot and Lid kiss and make up and, flirting once again, Twirling Stick goes off with Dishcloth.<sup>51</sup>

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<sup>49</sup>Šafránek, op. cit., 94-6.

<sup>50</sup>Halbreich, op. cit., 330-1.

<sup>51</sup>Large, op. cit., 42.

Written in 1927, the work is intended as entertainment music. La revue de cuisine, like many compositions from this period, is strongly influenced by jazz.

The premiere of the suite was given on *Concerts Cortot*, January 5, 1930. It is in four movements: I. Prologue, II. Tango, III. Charleston, IV. Final.<sup>52</sup> The influence of jazz and popular music is easily seen in the following examples from the Tango and Charleston. Notice how Martinů creates a sultry atmosphere in the Tango by the use of tremolo in the cello and grace notes added to the definitive tango rhythm in the piano.

Figure 3—mvt. II, measures 13-17. © 1930 Alphonse Leduc and Company, used by permission of the publisher.

In the Charleston, Martinů goes beyond the elements of the popular dance. The syncopated rhythms of the trumpet melody are contrasted by the quintuplet of the second bar, a feature not present in the popular style. By doing this, the composer effectively modifies the popular dance and avoids a

<sup>52</sup>Halbreich, *op. cit.*, 331.

simple restatement of pre-existing material. Notice the definitive Charleston rhythm in the fourth bar of the piano.

The image shows a musical score for measures 43-48 of the third movement. The score is arranged in two systems. The first system includes parts for Clarinet (CL), Bassoon (BSN), Trumpet (TRPT), Violin (VLN), and Viola (VC). The second system is for the Piano (PNO). The tempo is marked "Tempo di charleston" and the starting measure is 45. The piano part shows a characteristic Charleston rhythm in the fourth bar.

Figure 4—mvt. III, measures 43-48. © 1930 Alphonse Leduc and Company, used by permission of the publisher.

In the introduction to the finale, Stravinsky's influence is seen in the construction of multi-meter bars with implied accents within the shifting ostinato. Notice the  $\frac{3}{8}$  bars in three and five measures after rehearsal number 1. Martinů distorts the sense of barline by placing the lowest piano notes and string entrances on the second eighth note in these bars. Similar notes in previous bars were placed on strong beats, thus defining the meter.

Tempo di marcia

5

CL

BSN

TRPT

VLN

VC

PNO

Tempo di marcia

① 10

pizzf

①

Figure 5—mvt. IV, measures 1-21. © 1930 Alphonse Leduc and Company, used by permission of the publisher.

Figure 5—con't.

Stravinsky, in *L'histoire du soldat*, also distorts the sense of barline. Unlike Martinů, he simply superimposes an ostinato on to consecutive measures of different meters. While Martinů enhances the bass in the piano by having the strings play with these notes, Stravinsky's bass ostinato remains unrelated metrically to the violin part. Though achieved in different ways, both composers disassociate what is heard by the listener with what is written relative to the printed meters.

Figure 6—*L'histoire du soldat*, "Music to Scene I," measures 76-86, © J. W. Chester, used by permission of the publisher, License No. CH0947.

Sextet is the next piece of chamber music for winds written by Martinů. It was composed between January 28 and February 4, 1929, and is scored for flute, oboe, clarinet, two bassoons, and piano. It is in five short movements: I. Preludium, II. Adagio, III. Scherzo (I. Divertimento), IV. Blues (II. Divertimento), V. Finale. The work is dedicated to Jan Kunc, composer, director of the Brno Conservatoire, and Martinů's good friend.<sup>53</sup>

Like La revue de cuisine, Sextet is also influenced by jazz and popular music of the period. Aside from the fourth movement being linked directly to jazz by the title "Blues," there are melodic, harmonic, and rhythmic influences as well. Note the Charleston rhythm in the piano accompaniment to the flute solo in the "Scherzo."



Figure 7—mvt. III, measures 10-12. © 1966 Panton, used by permission of the publisher, sole representative U.S.A., General Music Publishing Company.

The influence of jazz in the Sextet is not as overtly pronounced as in La Revue de cuisine, however it shows a definite development of incorporating certain rhythmic and harmonic elements of the style into Martinů's maturing compositional traits. It is crafted by the skillful blend of chamber music and popular elements. There is no record of a performance during the time it was

<sup>53</sup>Ibid., 167.

composed, so it remains doubtful that Martinů ever heard the work at that time.<sup>54</sup> His comment in 1958 that he hoped it had been lost and would never be performed<sup>55</sup> is an over-reaction to this charming work.

Composed in five short movements, this work was conceived in the span of only eight days.<sup>56</sup> The most obvious jazz influences are seen in the fourth movement, "Blues (II. Divertimento)," and in the syncopated rhythms throughout the faster sections. A typical use of syncopation in this work can be seen in the piano part of the following example from the "Finale."

Figure 8—mvt. V, measures 24-8. © 1966 Panton, used by permission of the publisher, sole representative U.S.A., General Music Publishing Company.

<sup>54</sup>Halbreich, Preface to Sextet for Flute, Oboe, Clarinet, Two Bassoons, and Piano (Prague: Panton, 1966).

<sup>55</sup>Katerina Mayrova, compact disc sleeve notes for Bohuslav Martinů Sextet (1929) performed by In Modo Camerale and Guests (Prague: Matous, 1993).

<sup>56</sup>Halbreich, Bohuslav Martinů: Werkverzeichnis, Dokumentation und Biographie, 167.



Figure 8—con't.

The third movement, "Scherzo (I. Divertimento)," could be performed separately from the other movements. It is scored only for flute and piano and is a brilliant technical display, particularly for the flute. The overall model for the work, five short movements of music in a lighter vein, conforms to that of divertimenti of the eighteenth century.<sup>57</sup> Martinů incorporated a variety of other early formal structures into his other chamber music compositions. These include suites and serenades.

### Martinů's Growing Popularity

Through his success in the later part of the 1920s, Martinů had established himself as a composer of merit. In addition to his chamber

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<sup>57</sup> A divertimento is defined as "...an instrumental composition written primarily for entertainment and hence in a rather light vein. ...Usually, however, such compositions were written for small ensembles ... and consisted of a number ... of relatively short movements...." (source: Willi Apel: Harvard Dictionary of Music, Second Edition, Cambridge, Mass.: The Belknap Press of Harvard University Press, 1972, 238-9).

music, symphonic works, as well as dramatic works for the stage were being regularly performed in Paris and Prague. Serge Koussewitsky also premiered Martinů's La symphonie with the Boston Symphony in 1928. This work was later retitled La rhapsodie by the composer.<sup>58</sup>

In 1930, Martinů composed two pieces which include clarinet. The Quintet for wind quintet is lost.<sup>59</sup> The other work, entitled Rondes, is a grouping of six short movements. It is scored for seven instruments: oboe, clarinet, bassoon, trumpet, two violins, and piano, and was not premiered until March 18, 1932, on the *Concerts Cortot* in Paris.<sup>60</sup> It is noteworthy that this work calls for C clarinet. From a technical standpoint, there is nothing in the clarinet writing that makes it advantageous for the part to be played on an instrument pitched in C. Whether Martinů desired the unique color of a C clarinet or specified the instrument for some other reason one cannot deduce from available information. The other chamber works by Martinů all specify B-flat clarinet, except for Madrigals (1937), Serenade (1951), and Stowe Pastorals (1951). These works require C clarinet and will be discussed more thoroughly later in this document.

Rondes is of particular importance in Martinů's personal development as a composer because it is the first composition in which he uses Moravian folk songs for thematic material. This is a practice that becomes common in many of the composer's works as he increasingly looks to his homeland for material and inspiration. Rondes was originally titled Moravian Dances, but the name was changed for the premiere. A typical feature of many Czech

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<sup>58</sup>Šafránek, op. cit., 110.

<sup>59</sup>Halbreich, op. cit., 164-5.

<sup>60</sup>Ibid., 169.

melodies is the use of lydian mode.<sup>61</sup> Notice in the excerpt from the clarinet part in Figure 9, this modal construction in measures 28-31 with the note F as tonic and then again measures 33-5 with the note C as tonic.



Figure 9—Clarinet part, mvt. IV, measures 21-41. © 1950 Baerenreiter Music Corporation, 224 King Street, Englewood, NJ 07631, used by permission of the publisher.

Even before his move to Paris, Martinů had been considered a "French" composer by several authorities because many of his compositions were marked by traits similar to those of the Impressionists. Despite these tendencies and his association with French musicians and composers, he adamantly maintained his Czech heritage and always considered himself to be a Czech composer.<sup>62</sup> *Rondes* marks a definite point in the composer's work where Czech nationalism begins to become more important. This sense of nationalism continues to grow and eventually permeates in most of his more mature compositions from America and his eventual return to Europe.

### Classical Forms

During Martinů's years in Paris, he was constantly working toward his life-long goal of pursuing "a perfection of personal, direct expression, only

<sup>61</sup>Šafránek, *op. cit.*, 126.

<sup>62</sup>*Ibid.*, 87.

through music, and to work with musical means of expression alone."<sup>63</sup>

Martinů continually explored the use of many classical forms throughout his career in order to pursue this perfection. It was, however, in his chamber music of the early 1930s that the composer is credited with successfully reaching his ideal.<sup>64</sup>

In 1932, Martinů wrote a cycle of four serenades for small chamber ensembles. In the same year he gained international recognition for his composition Sextet for strings, a work which was awarded the Elizabeth Sprague Coolidge Prize for Composition.<sup>65</sup> Of the four serenades, the first and third serenades include clarinet. The Third Serenade is scored for oboe, clarinet, four violins, and cello. It is in two short movements, the second of which is a "Theme and Variations," a form which Martinů very rarely used.<sup>66</sup> The oboe is the predominant voice within the homophonic texture, and the clarinet does little more than play a supporting role for the oboe melody. There is little or no sign of jazz syncopations found in Sextet or La Revue de cuisine, however, the characteristic rhythmic drive is present.

The First Serenade is a clarinet solo accompanied by an ensemble of horn, three violins, and viola. It has three short movements: I. Allegro moderato, II. Larghetto, and III. Allegro, and is similar to Serenade III in its formal construction. In the excerpt from the first movement in Figure 10, the

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<sup>63</sup>Bohuslav Martinů from an autobiographical sketch (source: Ibid., 135-6).

<sup>64</sup>Ibid., 135.

<sup>65</sup>Large, op. cit., 53.

<sup>66</sup>Šafránek, op. cit., 135.

composer uses a texture similar to a concerto grosso. This "concerted"<sup>67</sup> approach, a favorite of Martinů's, features the alternation of the solo with that of the accompanying ensemble. Also note that the texture is primarily homophonic and that the brief imitation occurring in measures 6 and 7 is in the string accompaniment when the solo clarinet is not playing.

Allegro moderato  $\text{♩} = 104$

Clarinetto in B.

Corno in F.

1.

Violino 2.

3.

Alto

Figure 10—mvt. I, measures 1-7. © 1949 Edito Supraphon Praha, used by permission of the publisher.

<sup>67</sup>The term "concerted" is used by Šafránek analogously with the concerto grosso style of alternating the soloist with a tutti group of instruments.

During the 1930s, Martinů became familiar with many compositions by Renaissance and Baroque composers. He had always found counterpoint difficult to incorporate into his work until he became familiar with freely independent melodic lines of the early English madrigals. As early as 1922, when he heard The English Singers at a concert in Prague, Martinů had found fascination in this musical genre.<sup>68</sup> Being drawn to the simple polyphonic structure which was free of excessive contrapuntal devices, Martinů was led to study the music of Palestrina and Orlando de Lassus.<sup>69</sup>

Several pieces from the 1930s and early 1940s bear the titles madrigal, canzonet, and ricercare. It seems that Martinů had rediscovered his interest in these early forms after having concentrated on rhythmic and harmonic priorities in the 1920s. The next chamber work which includes clarinet dates from 1937. Four Madrigals for oboe, clarinet, and bassoon was written for the Parisian ensemble Trio d'Anches<sup>70</sup> and is the first of several works by the composer to use the title "Madrigal."<sup>71</sup> Martinů was motivated to write for this combination of instruments while helping a student on a composition project. Vítězslava Kaprálová, daughter of Czech composer Vaclav Kaprál and graduate of the conservatories in both Brno and Prague, was in Paris studying conducting with Charles Munch and composition with Martinů. It was through her work on a composition for the Trio d'anches, one

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<sup>68</sup>Ibid., 84-5.

<sup>69</sup>Ibid., 112-3.

<sup>70</sup>Members of the Trio d'Anches include oboist Myrtil Morel, clarinetist Pierre Lefebvre, and bassoonist Fernand Oubradous (source: James E. Gillespie, The Reed Trio: An Annotated Bibliography of Original Published Works, Detroit: Information Coordinators, Inc., 1971, p. 11).

<sup>71</sup>Halbreich, op. cit., 154-5.

which was never completed, that Martinů became interested in writing a piece for the group as well.

Each of the Four Madrigals is constructed with alternating passages of polyphony and homophony, frequently making seamless transitions between each other. This is reflective of the influence of the Renaissance masters whose music Martinů had studied. These transitions are constructed in a variety of ways and no one voice consistently predominates the texture. Notice in the example below how the fourth madrigal begins with each of the voices making independent entrances. By the third full measure, the clarinet and bassoon have become similar in rhythm and melodic shape to contrast with the oboe. However, in the next measure, the oboe and bassoon become paired while the clarinet is independent. This alternation of pairings with independence continues until all voices unite in a homophonic statement at the 6/8 meter 5 after rehearsal 1.

The musical score is presented in two systems. The first system contains three staves: Oboe (OB), Clarinet (CL), and Bassoon (BSN). The tempo is marked 'Poco allegro' and the dynamics are 'mf'. The second system contains three staves, likely representing the vocal parts, showing a homophonic texture where all voices unite.

Figure 11—mvt. IV, measures 1-14. © 1967 Editions Max Eschig, used by permission of the publisher, sole representative U.S.A., Theodore Presser Company.

The image displays a musical score for Figure 11—con't., consisting of six systems of three staves each. The notation is in treble and bass clefs with a key signature of one flat. The first system includes the dynamic marking *poco f*. The second system continues the musical development. The third system begins with a measure marked with a '5' and includes the dynamic markings *f* and *(meno)*. The fourth system continues the piece. The fifth system includes the dynamic marking *f*. The sixth system concludes the musical passage.

Figure 11—con't.



The musical score consists of six systems, each with three staves (treble, middle, and bass clefs). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

- System 1:** Features dynamic markings *mf* and *p*. A slur covers the first two staves.
- System 2:** Marked with *mf* and *p*. A circled number "10" is placed above the first staff.
- System 3:** Marked with *p*. A circled number "1" is placed above the first staff. A slur is present under the bass staff.
- System 4:** Marked with *p* and *mf*. A vertical bar line is present between the second and third staves.
- System 5:** Marked with *poco f*. A vertical bar line is present between the second and third staves.
- System 6:** Marked with *f*. A vertical bar line is present between the second and third staves. Slurs are present over the first two staves.

Figure 11—con't.

This type of texture often sounds thick and cumbersome to the ear and makes it difficult for performers to anticipate consistently where the other voices exist in relation to their own. Of all Martinů's chamber music involving clarinet, Four Madrigals presents the most ensemble difficulties for the performers. The clarinet part is in C on the printed part as well as the score and would not be transposable at sight by most clarinetists. Because most clarinetists do not have access to a C clarinet, a manuscript part would have to be transposed for either an A or B-flat instrument.

In the early days of World War II, Martinů tried to stay in Paris as long as he possibly could. He had been black-listed by the Nazi leaders as an intellectual.<sup>72</sup> As the German army approached, he finally fled Paris on June 11, 1940. For the next nine months the composer and his wife traveled through France, Spain, and Portugal before finally arriving in their next country of residence, the United States.<sup>73</sup>

Martinů originally went to Paris seeking his own compositional identity. Even though he never gained much financial wealth and in fact lived on the edge of poverty much of his stay, he took advantage of all that was around him. His skills matured during these years and he was able to develop his own unique style of composing. He had gained international acclaim as a composer and developed friendships with several musicians who would help him in the years that followed.

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<sup>72</sup>Large, "Bohuslav Martinů," The New Grove Dictionary of Music and Musicians, 732.

<sup>73</sup>Charlotte Martinů, My Life with Bohuslav Martinů, translated by Diderik C. D. De Jong (Prague: Orbis, 1978), 61-71.

Except for Four Madrigals, which was written under the influence of free imitative counterpoint from the sixteenth-century, all of Martinů's chamber works involving the clarinet written before he left Paris have the similar trait of rhythmic vitality. Martinů was affected by the music around him. In the Quartet, he experiments with ostinato and other influences of Stravinsky, some which sound almost like direct imitations of the Russian master. Martinů quotes almost directly the popular dance Charleston in La revue de cuisine. These two early compositions from the composer's Parisian years were followed by compositions which continued to show influences of the rhythmic world in which Martinů lived and composed. Though his later compositions are more sophisticated and substantial in terms of compositional merit, the works from Paris are interesting repertoire. They are well-crafted and enjoyable for both performer and audience.

## CHAPTER III

## THE UNITED STATES: 1941-56

Life in a New Land

Martinů arrived in the United States on March 31, 1941, in New York City. He was met by his friend Miloš Šafránek who helped him settle into his new life.<sup>74</sup> Martinů spoke no English and, as he had to do 18 years earlier in Paris, adapted to a new way of life. He did virtually no composing during the first months in America and then only after he was able to spend the first summer away from the frantic pace of the metropolis. Martinů did not like the American way of life despite the fame and financial benefit he attained in the new country. His disdain for the hectic pace of life and his longing to return to his homeland eventually led Martinů to leave the United States permanently in 1956.

Martinů's great compositional triumphs during his American years were in his symphonies. He had been in the new world for less than a year when he received a commission from Koussewitzky to compose a work for the Boston Symphony Orchestra.<sup>75</sup> This First Symphony was premiered on November 13, 1942.<sup>76</sup> The composer followed it with a new symphony each of the next four years. Additionally, he wrote a sixth symphony, Fantaisies symphoniques, which he began in the United States in 1953 and completed in Paris the same year. Another interesting genre for which Martinů received notice were two television operas from 1951 and 1952, What Men Live By and

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<sup>74</sup>Ibid., 72.

<sup>75</sup>Ibid., 75.

<sup>76</sup>Halbreich, op. cit., 176.

The Marriage. Also in 1951, his stage opera, Comedy on a Bridge, was awarded best opera of the year by The New York Music Circle.<sup>77</sup>

Despite these successes and numerous commissions, Martinů never lived in wealth while in America. His wife was forced to work as a dressmaker. However, the couple was able to live comfortably and spent summers living in a variety of locations in New England. Martinů greatly preferred his surroundings during these summer months to life in New York City.

Martinů held a number of teaching positions while in the United States. The first came at Tanglewood in the Berkshire Music Center during the summer of 1942.<sup>78</sup> Others followed at Princeton University, the Mannes School of Music, and the Curtis Institute. Also, upon leaving America in 1956, he accepted a teaching position at the American Academy in Rome. It was while teaching at the Berkshire Music Center in 1946 that the composer was almost killed in a fall from a second story balcony. This seriously injured his nervous system, and he lost hearing in one ear. After recovering from the fall, he continued to have difficulty throughout the remainder of his life, and he acquired special writing tables and a brace for his hand. The process of writing was tedious for him, and his wife is credited with copying autographed scores of several of his works.<sup>79</sup>

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<sup>77</sup>Šafránek, *op. cit.*, 266.

<sup>78</sup>Serge Koussevitsky invited Martinů to join the faculty at the Berkshire School (source: Martinu, *op. cit.*, 75).

<sup>79</sup>In Harry Halbreich's catalogue of Martinů's works, Charlotte Martinů is credited with completing the autographs of many of Martinů's later works (source: Halbreich, *op. cit.*).

Martinů also continued to write chamber music when he came to the United States. However, it was not until 1951, after he had resigned his teaching position at Princeton, that he wrote again for the clarinet. In the fall of that year, Martinů was only teaching at Mannes and had more time to devote to compositional endeavors. He composed two works between October 8 and November 25, Serenade for string trio and two clarinets, and Stowe Pastorals for the most unusual combination of five recorders, two violins, cello, and clarinet.<sup>80</sup>

Serenade of 1951 is the longest of all of Martinů's chamber works for clarinet. Additionally, it is the only Martinů chamber composition that makes use of two clarinets. This was the first work Martinů completed after a break from composing of over four months.<sup>81</sup> In the annotations of Harry Halbreich's complete catalogue of Martinů's works, the work is credited as being much more profound than the serenades of the 1930s. Halbreich notes a quality of introspection and feels the work anticipates his last chamber work which includes clarinet, Musique de chambre No. 1 of 1959.<sup>82</sup> Certainly this work is more sophisticated than Serenade I and Serenade III. Both clarinet parts are pitched in C. As with Four Madrigals, this undoubtedly contributes to fewer performances than might otherwise occur if parts were printed for A or B-flat instruments.

The work is in four movements with a traditional ordering similar to the classical symphony. The first movement, "Moderato poco allegro," is followed by a slow second movement, "Andante." Though not labeled in the

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<sup>80</sup>Šafránek, op. cit., 265.

<sup>81</sup>Ibid.

<sup>82</sup>Halbreich, op. cit., 166.

title, the third movement is a scherzo as indicated by the instruction at the end of the movement: "Scherzo da Capo all Fine." The finale has a slow introduction followed by an expected "Allegro." Both of the outer movements are in continuous binary form (A A') with the slow introduction of the finale being included in the restatement at the beginning of A'.

As with the Four Madrigals, each of the voices functions freely, flowing from absolute independence to synchronous movement with one or more of the other instrumental voices. The clarinets are often paired in a way that contrasts them from the other string instruments. Though the vitality of rhythm, characteristic in so many Martinů compositions, is present in this piece, the overall texture is much thicker. This de-emphasizes the dominant feature of rhythm which is so pronounced in many earlier compositions.

Stowe Pastorals is dedicated to the von Trapp family of Sound of Music fame. When attending a performance of one of his symphonies by the Boston Symphony Orchestra, Martinů stayed at a local hotel which was also being occupied by the famous family. The commission for the work came from Basel Radio;<sup>83</sup> however, it was the encounter in Boston that prompted Martinů to make the dedication.<sup>84</sup>

The inspiration for this work came from memories of an earlier fishing vacation in Stowe, Vermont. Martinů had stayed at an inn belonging to other Czech nationals. During this stay, he also spent time with a painter named Gerard who was working on the windows of the local church. The instrumentation of two soprano, two tenor, and one bass recorder is obviously

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<sup>83</sup>Šafránek, op. cit., 265.

<sup>84</sup>Martinů, op. cit., 110-11.

inspired by the von Trapp family, which used recorders in their performances.<sup>85</sup> The von Trapp family gained attention performing folk music concerts after World War II. They had fled the Nazis and eventually settled in Stowe, Vermont, after their escape to the United States.<sup>86</sup>

Martinů contrasts the choir of recorders with the accompanying ensemble of two violins, cello, and clarinet in the concerto grosso-like method that he used in many of his compositions from this period. It is curious to note that the composer chose to use the clarinet in C rather than viola and form a traditional string quartet. One explanation for this, indicated in Figures 12 and 13, can be found in the way he occasionally uses the clarinet to support the recorder melody. The choice of clarinet rather than viola makes sense when looking at these examples from the first and third movements. By using clarinet to double the melody at the unison or the octave, Martinů has made a decision to maintain as much tonal contrast as possible between the solo group and the accompaniment. The sound of another string instrument supporting the recorders would minimize the timbral difference of the groups.

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<sup>85</sup>Johannes von Trapp recalls meeting Martinů, and his interest in recorders. Von Trapp and his sister played their recorders together as Martinů had them experiment with dissonance. The von Trapp family was never involved in any performance of *Stowe Pastorals* (source: electronic mail communication from Johannes von Trapp, August 24, 1997).

<sup>86</sup>A brief statement of the von Trapp family appears on the Internet and chronicles family history from their flight from Salzburg, Austria, in 1939 to current entrepreneurial endeavors (source: <http://www.trappfamily.com/history.htm>).



The image shows a musical score for measures 73-6. It consists of nine staves. The top three staves are for vocal parts: Soprano (SOP REC), Tenor (TEN REC), and Bass (BASS REC). The bottom six staves are for instrumental parts: Violin I (VLN I), Violin II (VLN II), Clarinet (CL), and Violoncello (VC). The score is in 3/4 time and includes dynamic markings such as *f* and *mf*. The key signature has one flat (B-flat).

Figure 12—mvt. I, measures 73-6. © 1960 BAERENREITER MUSIC CORPORATION, 224 King Street, Englewood, N.J. 07631, used by permission of the publisher.

The spirit of this music is much more cheerful and vital than the Serenade from the same year. The moods of these two works, show the contrast of emotions Martinů was feeling at the time. He desperately wanted to return to his Czech homeland and saw relocation back to Europe as the best way to proceed. He described his frustrations with America as follows:

You have to go on walking block by block. You are driven tormentingly on by the external sameness of your surroundings. You go quicker and quicker until you stop, thinking that the corrosion and cheapness of the ordinary world is terrible and inhuman.<sup>87</sup>

<sup>87</sup>Large, Martinů, 119.

The image displays a musical score for measures 94-103, divided into two systems. The first system (measures 94-98) includes vocal parts and instrumental parts. The vocal parts are labeled SOP REC, TEN REC, and BASS REC. The instrumental parts are labeled VLN I, VLN II, CL, and VC. The score is written in a key signature of one sharp (F#) and a 4/4 time signature. Dynamics include *mf* (mezzo-forte) and *f* (forte). The second system (measures 99-103) features a piano accompaniment with a circled measure number '9' above the first measure of the system. Dynamics include *mf* and *p* (piano).

Figure 13—mvt. III, measures 94-103. © 1960 BAERENREITER MUSIC CORPORATION, 224 King Street, Englewood, N.J. 07631, used by permission of the publisher.

In order not to be deported to communist Czechoslovakia, Martinů had been forced to relinquish his Czech nationality and become an American citizen. Medical, political, and financial situations had forced Martinů to stay in the United States longer than he had originally hoped. After a couple of visits back to Europe, Martinů left for Paris on May 5, 1953.<sup>88</sup> He had intended to make Europe his permanent home after 12 years of living in the United States.

#### Return to America

After living in Nice in the south of France, Martinů returned to New York in the fall of 1955 having accepted teaching appointments at the Mannes School and the Curtis Institute in Philadelphia. Martinů disliked the commute to Philadelphia and once again found New York a difficult place to live and left the United States for good in May 1956.<sup>89</sup>

It was during the academic year of 1955-56 that Martinů composed his popular Sonatina for clarinet and piano. Completed on January 20, 1956, in New York,<sup>90</sup> this single movement work has three distinct sections, "Moderato," "Andante," and "Poco allegro." The work was written under contract with the French publisher Alphonse Leduc. It was under this same contract that the Sonatina for trumpet and piano was also written.<sup>91</sup> A characterizing feature of Martinů's music can be seen in the opening measure

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<sup>88</sup>Šafránek, *op. cit.*, 277.

<sup>89</sup>Large, *op. cit.*, 121.

<sup>90</sup>Halbreich, *op. cit.*, 146.

<sup>91</sup>This information was obtained from Aleš Březina via electronic mail. Mr. Březina is caretaker for The Bohuslav Martinů Foundation's Study Centre in Prague, Czech Republic.

of this piece. By placing the notes of the left hand in the piano on up beats, the composer disguises the feeling of beat and bar line in the first four measures. Even in the first three measures after the clarinet enters, the piano writing seems to indicate a duple metric feel rather than the printed 3/4 meter.

The image shows a musical score for Clarinet and Piano. The top system is for the CLARINETTE, marked 'Moderato'. The bottom system is for the PIANO, also marked 'Moderato'. The piano part begins with a piano (*p*) dynamic. The score is divided into three systems. The first system (measures 1-4) shows the piano part with notes on upbeats. The second system (measures 5-8) includes dynamics *mf*, *poco f*, *mf*, and *p*. The third system (measures 9-13) includes dynamics *mf* and *mf*. The piano part continues with a complex rhythmic pattern throughout.

Figure 14—measures 1-13. © Alphonse Leduc and Company, used by permission of the publisher.

It is important to mention this same characteristic was observed in the composer's first piece involving clarinet, *Quartet* of 1924. Stravinsky's influence on Martinů is still evident in this mature composition. Martinů is not merely copying Stravinsky as he had done in 1924, but instead is exhibiting concepts of shifting rhythms that had mutated into a personal style of composing.

Another interesting feature of this work is the use of rapid arpeggiated figures in both the melodic clarinet writing and piano accompaniment. In both cases, the rapid patterns are notations of improvisations typically played by cimbal and cimbalom, instruments used extensively in folk music.<sup>92</sup>

The image displays three systems of musical notation. The first system, labeled '165', shows a melodic line with rapid arpeggiated figures and a piano accompaniment with similar patterns. The second system shows a continuation of these patterns with dynamic markings like 'p' and 'mf'. The third system, labeled '170', shows a transition in the piano accompaniment with a 'p' marking.

Figure 15—measures 161-74. © Alphonse Leduc and Company, used by permission of the publisher.

Another interesting device can be seen in the transitions between simple and compound meters. Martinů takes elements of the established 2/4

<sup>92</sup> These are instruments played in Slavic and Germanic countries and are types of dulcimers played by striking open strings with hammers (source: Sibyl Marcuse, *Musical Instruments: A Comprehensive Dictionary*, New York: Norton, 1975, 100-2).

meter of the opening of the third section and superimposes what can be felt as a compound grouping of the three eighth notes before the change to 6/8 meter.

The image shows a musical score for the third section of a piece, measures 1-18. The score is in 2/4 time and marked "Poco allegro". It features a piano accompaniment and a melodic line. Measure 1 is marked with a "5" above it, indicating a compound grouping of three eighth notes. Measure 10 is marked with a "10" above it, and measure 15 is marked with a "15" above it. The score includes dynamic markings such as "mf" and "p".

Figure 16—third section measures 1-18. © Alphonse Leduc and Company, used by permission of the publisher.

Likewise, the transition from 6/8 back to 2/4 shares elements of both meters. Unlike the first transition, this exhibits features of both meters after the meter change occurs in the printed music. Notice in Figure 17 that the accent and register of the fourth eighth note of the first 2/4 measure implies a compound feel for the first measure-and-a-half of the new meter.

The *Sonatina* is a favorite on recital programs of professional clarinetists and advanced students. It is interesting that Josef Horák, acclaimed Czech bass clarinetist, received authorization from Martinů to

transcribe and perform this work on bass clarinet.<sup>93</sup> Like Mozart, Brahms, Poulenc, and others, Martinů wrote this work after the full powers of his compositional skill had been realized. It is arguably one of the finest sonatinas in the entire repertoire for clarinet and piano.



Figure 17—third section, measures 46-57. © Alphonse Leduc and Company, used by permission of the publisher.

Of the three works involving clarinet composed during Martinů's residency in the United States, the Sonatina is certainly the most significant. Despite the composer's dislike for life in America, these works do not show this influence. Compositions from this period show a unique melding of the many influences from throughout the composer's life. Unlike his compositions from before, his "American" works are marked by an ever-present Czech nationalism. Though his chamber compositions from this time do not receive nearly as much acclaim as his symphonic works, Martinů's maturity as a composer is well established in the Serenade, Stowe Pastorals, and Sonatina.

<sup>93</sup>Pamela Weston, Clarinet Virtuosi of Today (Baldock: Egon, 1989), 134.

## CHAPTER IV

## PERMANENT RETURN TO EUROPE

Rome

Upon returning to Europe, Martinů accepted a teaching appointment at the American Academy in Rome for the academic year 1956-57. His responsibilities at the academy were not strenuous but his compositional efforts were primarily spent on two orchestral compositions, The Rock, which was dedicated to George Szell and the Cleveland Orchestra, and The Parables, a work not completed until early 1958, which was dedicated to esteemed conductor Charles Munch.<sup>94</sup> He also spent much of his time working on his opera Greek Passion. Martinů wrote no instrumental chamber music during his time in Rome.

After leaving Rome, Martinů resided in Schönenberg, Switzerland, for the remainder of his life. Here he continued composing up until the very end. On November 7, 1958, Martinů underwent surgery for what was believed to be a stomach ulcer. After the operation, it was determined that the composer was terminally ill with stomach cancer. After recovering from the surgery, during the Christmas holidays he began working on his final chamber compositions.<sup>95</sup> The final chamber work Martinů wrote is a set of variations for cello and piano. However, the two works prior to this one both include clarinet.

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<sup>94</sup>Large, *op. cit.*, 122-3.

<sup>95</sup>Martinů, *op. cit.*, 153-6.



### The Last Works

Martinů composed Nonet in Schöenberg between January 19 and March 1, 1959. It is scored for violin, viola, cello, bass, flute, oboe, clarinet, bassoon, and horn. This instrumentation is slightly different from the nonet of 1925 which included piano instead of bass. The premiere was given at the Salzburg Festival on July 27, 1959, by the Czech Nonet, an ensemble consisting of the principal players of the Czech Philharmonic Orchestra. Nonet of 1959 was written to commemorate the thirty-fifth anniversary of this ensemble. The composer's first Nonet of 1924-5, was written when the Czech Nonet was first established.<sup>96</sup>

As with the two chamber works of 1951 which include clarinet, Nonet and Martinů's next work, Musique de chambre No. 1, were composed in succession. Like the works from eight years before, these final efforts are contrasting in mood and style.

Nonet is in three movements entitled "Poco allegro," "Andante," and "Allegretto." For the composer, it is "music of home, with mellow echoes of folk dance in the outer movements, and a central Andante which is a rich quarry of melody, strangely at variation with his own sad condition."<sup>97</sup> The joyous, carefree spirit of the music certainly does not reflect the hopeless battle the composer was facing with his health.

The first movement is rhythmically rather predictable when compared to many of Martinů's other works. Although the feel of barline is sometimes blurred, the cut-time meter does not change throughout the entire movement, a rarity for Martinů. The various instrumental lines move freely between

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<sup>96</sup>Halbreich, op. cit., 170-2.

<sup>97</sup>Large, op. cit., 135.

playing similar rhythmic and melodic motifs with other instruments and complete independence. Moments throughout the movement sound familiar to sonorities of Stravinsky and Aaron Copland, whom Martinů had known in his summers at Tanglewood.<sup>98</sup>

In the third movement, a rondo, Martinů uses changing meters, multi-meters, and displaced accents to create his more characteristic rhythmic interest. The composer's free use of pentatonic scales and fragments at the end of the piece is "... a reminiscence of the opening figure of the overture to Bedřich Smetana's national opera, The Bartered Bride."<sup>99</sup> Note the composer's use of a melody constructed on a B-flat pentatonic scale in the horn part at the very end of the movement.



Figure 18—horn part, final 6 measures. © 1959 Edito Supraphon Praha, used by permission of the publisher.

In contrast to the Nonet is Martinů's final work involving clarinet, Musique de chambre No. 1, subtitled Les fêtes nocturnes. This is a work very different from Martinů's other chamber pieces examined in this document. That it was written at the same general time as the cheerful and spontaneous Nonet is most unusual. Scored for clarinet, harp, piano, violin, viola, and

<sup>98</sup>Martinů, *op. cit.*, 75.

<sup>99</sup>Clive Brown, compact disc sleeve notes for Bohuslav Martinů's Nonet (1959) performed by Ensemble Wien-Berlin (Hamburg: Deutsche Grammophon, 1989), comment credited to Jaroslav Mihule, Czech music critic.

cello, it was commissioned for the Braunschweig Festival in Germany and premiered there three months after the composer's death.<sup>100</sup> Martinů described this work as "really a kind of *Nachtmusik*," and he added the subtitle later.<sup>101</sup> The choice of using the unusual combination of both piano and harp is something he did in a few works for orchestra but is the only example in chamber music. This is Martinů's only chamber work that calls for harp.

The work is in three movements: "Allegro moderato," "Andante moderato," and "Poco allegro." There is a strong Impressionistic influence in this piece. Polychordal tertian harmony, modal scales, chord planing, and quintal harmony are all techniques used by Martinů to add to the thick orchestration. The clarinet plays mostly a melodic role throughout the work, flowing above the changing textures of the different combinations of the harp, piano, and strings. In Figure 19 on the following page, an excerpt from the third movement, the composer uses the harp and piano to create a dreamy mood with the scalar and glissando patterns. Martinů uses the technique of planing scale patterns in the clarinet and string voices in the first four measures of rehearsal 4. This adds to the unusual sound of the passage.

In this piece, there is an overall harmonic motion from E-flat to B-flat implying I moving to V instead of—as one might expect—V moving to I. This I-V movement can also be seen in Claude Debussy's piano prelude Des pas

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<sup>100</sup>Halbreich, *op. cit.*, 168-9.

<sup>101</sup>Šafránek, *op. cit.*, 322.

sur la neige.<sup>102</sup> In this way, Martinů seems to be recalling influences of his youthful compositions in Prague.

205

Cl.

P.

Vl.

Vc.

*f*

*f marc.*

*f marc.*

*f marc.*

210

Fl.

P.

Vl.

Vc.

*pizz.*

*pizz. (1st)*

Figure 19—mvt. III, measures 205-210. © 1966 Editions Max Eschig, used by permission of the publisher, sole representative U.S.A., Theodore Presser Company.

<sup>102</sup>Pearsall, Edward, "An Analysis of Martinů's Musique de chambre No. 1 (unpublished article, 1997), 5.

## CHAPTER V

## SUMMARY

Bohuslav Martinů was a composer influenced by his surroundings. His fondness for the delicacies of Impressionism led him to Paris where he was caught up in arguably the most rapidly changing musical environment in history. His encounters with the music of Stravinsky, jazz, his teacher Albert Roussel, and many other composers and musicians helped direct him to a lifetime of always searching for new ways to express himself through composing.

In his chamber music for clarinet, one can see the evolution of the composer's development brought about by his exposure to music during the different periods of his life. For many reasons, except for a small percentage of Martinů's music, these works receive too few performances. An explanation might be that except for Sonatina, Four Madrigals, and Nonet of 1959, the remainder of extant works are for non-traditional instrumentations and are not as conveniently programmed. The rewards for clarinetists and others are great for those who investigate the many opportunities this distinguished composer presents us in his music.

**APPENDIX A**  
**DISCOGRAPHY**

## APPENDIX A

### DISCOGRAPHY OF CHAMBER MUSIC OF BOHUSLAV MARTINŮ INVOLVING CLARINET LISTED CHRONOLOGICALLY BY DATE OF COMPOSITION

Quartet for Clarinet, Horn, Cello and Side Drums (1924)

A. Fedotov, A. Rajev, F. Luzanov, D. Lukianov (1980)  
LP Melodia C 10 20481 (SU, 1980)

A. Weiss, D. Sturmman, D. Lupu, M. Schulz (1981)  
LP Da Camera 92421 (D, 1982)

V. Mares, V. Klanska, J. Vlasankova, P. Holub (1995)  
CD Panton 81 1348-2 (CZ, 1995)

Nonet (1925)

Jiri Hubicka, Member of Czech Nonett  
LP Panton 11 0282 (CS, 1972)

Sinfonia Lahti Chamber Ensemble (1994)  
CD BIS-CD-653 (S, 1995)

La revue de cuisine (1927)

Members of Sinfonieorchester Winterthur, Henry Swoboda  
LP Concert Hall E-12 (USA)

Soloists ensemble

LP Supraphon 10177 (CS, 1965)

Karel Dlouhy-Clar, Jiri Formacek-Bassoon, Vaclav Junek-  
Trumpet, Bruno Belcik-V, Miloš Sadlo-Vc, Frantisek Rauch-Piano  
(1969)

LP Supraphon 1 10 1014 (CS, 1972)  
CD SU 3058-2 (CZ, 1996)

Dartington Ensemble (1982)

LP Hyperion A 66084 (GB, 1983)

CD CDA 66084 (GB, 1987)

Chicago Pro Musica (1988)

LP Reference Recordings RR-29 (USA, 1989)

CD RR-29 CD (USA, 1989)

Members of Saint Paul Chamber Orchestra (1991)

CD Decca 433 660-2 (GB, 1993)

Soloists of Deutschen Oper Berlin Orchestra (1991)

CD FSM FCD 97 219 (D, 1993)

Camerata de Geneve (1993)

CD Antes BM-CD 31.9015 (D, 1994)

Festival of Sound Ensemble (1994)

CD CBC MVCD 1089 (CDN, 1995)

Sinfonia Lahti Chamber Ensemble (1994)

CD BIS-CD-653 (S, 1995)

Sextett for Piano and Winds (1929)

Jan Panenka, Prague Wind Quintet (1970)

LP Supraphon 1 10 1014 (CS, 1972)

1 11 1177 (CS, 1972)

SUPD 011 (CS)

CD SU 3058-2 (CZ, 1996)

Jiri Hubicka, Members of Czech Nonet

LP Panton 11 0282 (CS, 1972)

In Modo Camerale (1993)

CD Matous MK 0007-2 (CZ, 1993)

Ivan Klansky-Piano, Jan Riedlbauch-Fl, Juri Likin-Ob, Vlastimil  
Mares-Clar, Lumir Vanek and Svatopluk Cech-Bassoons (1994)

CD Panton 81 1348-2 (CZ, 1995)



Rondes (1930)

Francis Chagrin Ensemble

LP BBC TS-115374-75 (GB, 1966, Allegro)

Vladimir Grigorowitsch, Alexander Weinblatt, Alexander Topol,  
Gleb Krylov, Lev Schinder and Vladimir Ovscharek, Gabriel  
Talrose

LP Melodia D 22045/6 (SU, mono)

D 26923-16302 (SU, mono)

CM 1845-6 (SU, stereo)

Juri Likin, Vlastimil Mares, Lumir Vanek, Vladislav Kozderka,  
Jana Herojnova and Pavel Kutman, Ivan Klansky (1995)

CD Panton 81 1348-2 (CZ, 1995)

Serenade I for Clarinet, Horn, 3 Violins, and Viola (1932)A. Weiss, D. Strumann, P. Naegele, R. Schumann, C. Siskovic, B.  
Wright

LP Da Camera 92 421 (D, 1981)

Serenade I (1932, Version for Chamber Orchestra)

Prager Kammerorchester (1987)

LP Supraphon 11 0098-1 (CS 1988)

CD CO 2305-EX (J, 1988)

CD 11 0098-2 (CS, 1990)

Serenade III for Oboe, Clarinet, 4 Violins, and Cello(1932)M. Wiedenhoff, A. Weiss, P. Naegele, R. Schumann, C. Siskovic, R.  
Garcia-Reichel, D. Lupu (1981)

LP Da Camera 92 421 (D, 1981)

Serenade III (1932, Version for Chamber Orchestra)

Kammerorchester des Prager Konservatoriums, Libor Hlavacek (1972)

LP Supraphon 1 10 1428 (CS, 1973)

Prager Kammerorchester (1987)

LP Supraphon 11 0098-1 (CS, 1988)

CD CO 2305-EX (J, 1988)

CD 11 0098-2 (CS, 1990)

Four Madrigals for Oboe, Clarinet, Bassoon (1937)

Prague Wind Trio (1970)

LP Supraphon 1111 2826 (CS, 1981)

Dartington Ensemble (1983)

LP Hyperion A 66133 (GB, 1984)

CD CDA 66133 (GB, 1988)

Adamus Wind Trio (1984)

LP Supraphon 1111 3596 (CS, 1986)

Trio Arsis (1985)

LP REM 10994 (F, 1985)

Pavel Vitnovsky, Milos Wichterle, Vlastimil Mares (1989)

LP Panton 81 0905 (CS, 1990)

In Modo Camerale (J. Brozkova, L. Peterkova, J. Kubita (1993)

CD Matous MK 0007-2 (CZ, 1993)

Wind Trio of Saarlaendisches Rundfunk

CD Aurophon 32074 (D, 1994)

Juri Likin, Vlastimil Mares, Lumir Vanek (1995)

CD Panton 81 1348-2 (CZ, 1995)

Sonatina for Clarinet and Piano (1956)

Gervase de Peyer, Cyril Preedy

LP Oiseau Lyre 50197 (mono)/ SOL 60028 (stereo) (GB, 1961)

Due Boemi di Praga (Josef Horak, Emma Kovarnova, 1973,  
Version for Bassclarinet)

LP Carus FSM 53114 (D, 1973)

Hilmar D. Koitka, Gerard Wyss

LP Jecklin 175 (CH)

Kalio Mahlberg, Marina Glasunova

LP Melodia GS 22280 (SU)

C 10 18617 (SU)

C 10 18927 (SU)

James Campbell, John York

LP Crystal S 333 (USA, 1978)

John Norton, Gary Wolf

LP Golden Crest RE-7084 (USA, 1979)

Gary Gray, Clifford Benson (1992)

CD Centaur CRC 2165 (USA, 1993)

Ludmila Peterkova, Tomas Visek (1993)

CD Matous MK 0007-2 (CZ, 1993)

Marcel Luxen, Veronique Bogaerts (1992)

CD Koch Schwann (D,1993)

Nonet (1959)

Czech Nonett

LP Supraphon DM 5761, 20116 (CS, 1961)

Boston Symphony Chamber Players

LP RCA LSC 6189 (USA, 1969)

L'Octuor de Paris

LP Musidisc 16013 (F)

Czech Nonett (1973)

LP Supraphon 1 11 1487 (CS, 1974)

ORF 120923

CD Champion RRCD 1314 (GB, 1991)

Solisten des Zentralensembles des Sowjetischen Rundfunks und  
Fernsehens, Alexander Korneev

LP Melodia S 10 08119-20 (SU)

Dartington Ensemble (1982)

LP Hyperion A 66084 (GB, 1983)

CD CDA 66084 (GB, 1987)

Ensemble Wien-Berlin (1988)

CD DG 427 640-2 (D, 1989)

Kammerensemble de Paris, Armin Jordan (1992)

CD Gallo CD-729 (CH, 1994)

Sinfonia Lahti Chamber Ensemble (1994)

CD BIS-CD-653 (S, 1995)

**APPENDIX B**  
**STATISTICAL INFORMATION**

## APPENDIX B

### STATISTICAL INFORMATION ON WORKS CHRONOLOGICAL LISTING

#### Quartet for Clarinet, Horn, Cello, and Side Drum

Publisher: Prague: Panton, 1972  
Dobbs Ferry, NY: General Music Publishing

Movements: I. Allegro moderato  
II. Poco andante  
III. Allegretto ma non troppo

Length: 13'

Dedication: none

Completion: April 1924, Paris

Premiere: Unknown

#### Nonet for Flute, Oboe, Clarinet, Bassoon, Horn, Violin, Viola, Cello, and Piano

Publisher: Prague: Panton, 1974

Movement: III. Allegro moderato-Allegro ma non troppo

Length: unknown

Dedication: Soloists of the Czech Philharmonic and Karel Solc

Completion: 1925, Paris

Premiere: unknown

La revue de cuisine for Violin, Cello, Clarinet, Bassoon, Trumpet, and Piano

Publisher: Paris: Leduc, 1930.  
 Movements: I. Prologue: Allegretto (Marche)  
 II. Tango: Lento  
 III. Charleston: Poco a poco allegro  
 IV. Final: Tempo do marcia-Allegretto  
 Length: 15'  
 Dedication: Mrs. Bož'ena Nebeská  
 Completion: Easter 1927, Paris  
 Premiere: November 1927 (ballet), Prague  
 May 1, 1930 (suite), *Concerts Cortot*, Paris

Sextet for Flute, Oboe, Clarinet, Two Bassoons, and Piano

Publisher: Prague: Czech Music Foundation (CHF), 1960  
 Prague: Panton, 1965  
 Movements: I. Preludium: poco Andante-poco Allegro  
 II. Adagio  
 III. Scherzo (Divertimento I): Allegro vivo  
 IV. Blues (Divertimento II)  
 V. Finale (Allegro): Poco vivo  
 Length: 15'  
 Dedication: none  
 Completion: February 4, 1929, Paris  
 Premiere: unknown

Quintet for Wind Band

Publisher: none  
 Movements: unknown  
 Length: unknown  
 Dedication: unknown  
 Completion: 1930, Paris  
 Premiere: unknown

Rondes for Two Violins, Oboe, Clarinet in C, Bassoon, Trumpet, and Piano

Publisher: Prague: Orbis, 1950  
 Kassel: Barenreiter  
 Movements: I. Poco Allegro  
 II. Poco Andantino  
 III. Allegro  
 IV. Tempo di Valse  
 V. Andantino  
 VI. Allegro vivo  
 Length: 14'  
 Dedication: Jan Kunc  
 Completion: November 23, 1930, Paris  
 Premiere: March 18, 1932, Concerts Cortot, Paris

First Serenade for Three Violins, Cello, Clarinet, and Horn

Publisher: Prague: Melantrich, 1949  
 Movements: I. Allegro moderato  
 II. Larghetto  
 III. Allegro  
 Length: 7'  
 Dedication: none  
 Completion: March 25, 1932, Paris  
 Premiere: unknown

Third Serenade for Four Violins, Cello, Oboe, and Clarinet

Publisher: Prague: Melantrich, 1949  
 Kassel: Barenreiter, 1955.  
 Movements: I. Poco allegro  
 II. Thema con Variazioni: Andante poco moderato  
 Length: 7'30"  
 Dedication: none  
 Completion: April 1, 1932, Paris  
 Premiere: unknown



Four Madrigals for Oboe, Clarinet in C, and Bassoon

Publisher: Paris: Eschig, 1951, 1967  
 Movements: I. 1st Madrigal: Allegro moderato  
 II. 2nd Madrigal: Lento  
 III. 3rd Madrigal: Poco allegretto-Allegro  
 IV. 4th Madrigal: Poco allegro  
 Length: 18'20"  
 Dedication: Reed Trio of Paris  
 Completion: December 1937, Nice, France  
 Premiere: 1938, Paris

Serenade for Violin, Viola, Cello, and Two Clarinets

Publisher: Paris: Eschig, 1962  
 Movements: I. Moderato poco allegro  
 II. Andante  
 III. Poco allegro  
 IV. Adagio-Allegro  
 Length: 24'  
 Dedication: Rosalie Leventritt  
 Completion: November 11, 1951, New York  
 Premiere: April 1, 1952. New York

Stowe Pastorals for Two Violins, Cello, Five Recorders, and Clarinet in C

Publisher: Kassel: Bärenreiter, 1960  
 Movements: I. Poco Allegro  
 II. Moderato (Poco Andante)  
 III. Allegro poco moderato  
 Length: 10'  
 Dedication: von Trapp family ensemble  
 Completion: November 25, 1951, New York  
 Premiere: 1952, Basel, Switzerland

Sonatina for Clarinet and Piano

Publisher: Paris: Leduc, 1957  
 Movement: Moderato, Allegro-Andante-Poco allegro  
 Length: 10'  
 Dedication: none  
 Completion: January 20, 1956, New York  
 Premiere: unknown

Nonet for Flute, Oboe, Clarinet, Bassoon, Horn, Violin, Viola, Cello, and  
Bass

Publisher: Prague: Staatsverlag (SHV), 1959  
Boca Raton: Kalmus

Movements: I. Poco Allegro  
II. Andante  
III. Allegretto

Length: 15'40"

Dedication: Czech Nonet

Completion: February 1, 1959, Schönenberg, Switzerland

Premiere: July 1959, Salzburg, Austria

Musique de chambre No. 1, "Les fêtes nocturnes" for Violin, Viola, Cello,  
Clarinet, Harp, and Piano

Publisher: Paris: Eschig, 1959.

Movements: I. Allegro moderato  
II. Andante moderato  
III. Poco allegro

Length: 18'

Dedication: None

Completion: March 3, 1959, Schönenberg, Switzerland

Premiere: November 1959, Braunschweig, Germany

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