

The Compositional Eclecticism of Bohuslav Martinů:

Examining His Chamber Works Featuring the Oboe, Part II

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Piece	Year	Instrumentation
Wind Sextet	1929	Flute, oboe, clarinet, 2 bassoons, piano
Wind Quintet (lost)	1930	Flute, oboe, clarinet, bassoon, horn
<i>Quatre madrigaux</i>	1937	Oboe, clarinet, bassoon
<i>Fantaisie</i>	1944	Theremin, oboe, 2 violins, viola, cello, piano
Oboe Quartet	1947	Oboe, violin, cello, piano
<i>Mazurka-Nocturne</i>	1949	Oboe, 2 violins, cello
<i>Rondes</i>	1950	Two violins, oboe, clarinet, bassoon, trumpet, piano
Serenade No. 3	1955	Four violins, cello, oboe, clarinet
Oboe Concerto	1955	Oboe, chamber orchestra

Table 1.1: Chamber works (7 or fewer musicians) featuring the oboe by Bohuslav Martinů

The American Years: 1941–1953

It was as if everything had stopped at the touch of a hand. Ideas found no support and vanished as if a void had opened and swallowed humanity up. [...] Everything I had been doing, I had done, written or thought seemed pointless, as if someone had rubbed a chalk mark off a blackboard and left only a smudge. There now seemed nothing worth composing.

— Bohuslav Martinů

In his last years living in Paris, the impending war in Europe had placed immense pressure on Martinů. The Nazis in Germany condemned his published scores and articles, and he was eventually blacklisted as a composer in 1939. Following the Nazi invasion of his beloved Czechoslovakia on March 15, 1939, Martinů realized that fleeing to North America was inevitable. With a heavy heart, Martinů and his wife Charlotte fled from Paris on June 10, 1940, just one day before the Gestapo broke into their apartment, searching for Bohuslav. Their travel to the United States took over nine months. Had they not been aided by friends along the way, they certainly

would have died of hunger, or been killed by the Gestapo. In a letter to his biographer Miloš Safránek, Martinů wrote,

My spiritual disposition is such that I would rather let everything go. [...] I keep thinking of Prague and our countrymen and of how they must be feeling. It would be better if we did not have to think at all.

After months of exhausting and dangerous travel, the Martinůs finally landed in New Jersey on March 31, 1941. Armed with only four of his manuscripts and unable to speak English, Bohuslav Martinů was forced to establish himself once again in a foreign country. Acutely aware of the war being fought in Europe and of Czechoslovakia's struggle for survival, Martinů faced bouts of depression and inactivity for several months in New York. The Czech composer eventually left the chaotic streets of New York City for the quieter artists' colony in Edgartown, Massachusetts, where he began composing with renewed enthusiasm in July of 1941.

While in Paris, Martinů did not enjoy the role of the preeminent composer. In the United States, however, the exiled composer benefitted from the patronage of top American musical figures like Serge Koussevitsky, who brought him to the center stage of American music. No longer was Martinů merely a "nostalgic purveyor of Czech folk music;" in fact, his commissioned works for the major American orchestras highlighted him as a compelling new voice. It was at this time that the émigré composer wrote five of his six symphonies, and enjoyed regular performances of his chamber works. Some of the major compositions that appeared during Martinů's American Period include the *Second Sonata for Cello and Piano*, the *Sinfonietta La Jolla*, and a programmatic piece for orchestra commemorating the Nazi destruction of a Czech village in *Memorial to Lidice*. In the two weeks from October 28 to November 9, 1943, Martinů witnessed eleven performances of his works by elite musicians in New York City, Philadelphia, and Cleveland. He also held several teaching positions in such renowned institutions as the Mannes School of Music in New York, the Berkshire Music Center at Tanglewood, and the Curtis Institute of Music in Philadelphia. During his twelve-year exile in the United States, Martinů settled into a mature compositional style that appeared freer in form than his earlier European works. While his earlier works resembled a more controlled and restricted style of writing, Martinů's American compositions showed a new type of openness developed through richer, contemporary lyricism, and a tendency toward neoclassical simplicity.

Martinů's residence in America accelerated his creative development. Unlike his pursuit of technical complexity while in Paris, Martinů was able to relax his fixation with technique in the U.S. Martinů wrote to Safránek, "My work is developing and getting air—sometimes I can let myself go. I don't know whether this is a good thing but it certainly is a fact." In Safránek's second biography on Martinů, he expounded on the subject of the composer's compositional simplification, intimating his return to a neoclassical musical style.

In Martinů's view, America accelerated his development and return to the classical principles of music. In Paris sometimes a speculative technical side appeared to his composition; now he does not force it and remains within reasonable limits. Perhaps it is not only the influence of America, the trend had already set in Paris, but America hastened it and helped him throw off certain restrictions imposed by a too great preoccupation with technique.

This said, Martinů did not assimilate to American life and seemed to always be looking over his shoulder to Europe. Following the Western liberation of Czechoslovakia in 1945 a great national revival ensued and folk music acquired a new importance to the Czech culture. Hundreds of thousands of people embraced folk music as evidence of their national identity and freedom. At this time Martinů was more nostalgic for his country than ever before. Consequently, evidence of Czech folk song surfaced in many of his scores from the mid-1940s up to Martinů's death in 1959. Of his works featuring the oboe, the *Oboe Concerto* most overtly reflects his renewed allusions to Czech music.

One can see Martinů's return to "classical principles of music" in both his *Fantaisie*, written in 1944, and more explicitly in his *Oboe Quartet*, written three years later in 1947. Martinů eschews the complex polyphonic textures seen in his 1937 work *Quatre Madrigaux* for a lighter, more classical texture that presents one melody imposed over a homophonic accompaniment. Allusions to classical form can be seen in both works, though he does not prescribe to a strict adherence to any formal structure in the *Fantaisie*. Martinů finds success in a "proven formula" by operating in a more simplistic form and allowing melodic, harmonic, and folk elements to predominate in many of his American works.

***Fantaisie*: 1944, theremin/ob/2 vlns/vla/vcl/pno**

The programme, indeed, contained only one original composition of any substance, namely, Martinů's Phantasy [...] This is an extended, expressive movement of compelling beauty and power, and it would have sounded even better minus the Theremin whose unlovely, uncertain «voice» intruded at the expense of the music and to the irritation of our ears.

—Anonymous writer from *Musical Opinion*, 1950

One of Martinů's more obscure pieces from his American period is his *Fantaisie* for theremin, oboe, string quartet, and piano. Composed in September of 1944 and dedicated to theremin soloist Lucie Bigelow Rosen (who commissioned the work), Martinů's *Fantaisie* was premiered in New York on November 3rd by Ms. Rosen, the Koutzen Quartet, and pianist Robert Boom. The oboist who performed the premiere is unfortunately unknown. The *Fantaisie* is a one-movement triptych, with the two largo sections juxtaposed with a B-section poco allegro. Although the form displays Roussel's influence for neoclassical form, Martinů's use of flowing lyricism, driving

rhythmic motor, and modern harmonic language reflect the Czech composer's mature compositional style.

In examining the theremin solo between rehearsal numbers 12 and 13 of *Fantaisie*, one can see Martinů's affinity to writing long lyrical lines atop a driving rhythmic motor. The passage presented at rehearsal 12 is the consequent phrase to the antecedent phrase introduced in rehearsal 11.

The image displays a musical score for rehearsal 12 of the piece *Fantaisie*. The score is arranged in systems, with each system containing staves for different instruments. The instruments listed are:

- Hrb. (Horn)
- Piano (Grand Piano)
- Solo (Theremin)
- V.I (Violin I)
- V.II (Violin II)
- Alt. (Alto)
- Vcl. (Violoncello)

The score shows a driving rhythmic motor in the Piano and string sections, with a lyrical Solo line (Theremin) playing over it. The Solo line begins with a circled 'M' and a *mf* dynamic marking. The Piano part features a complex, rhythmic accompaniment with various articulations and dynamics. The string parts (V.I, V.II, Alt., Vcl.) provide a steady, rhythmic accompaniment. The Solo part consists of long, flowing lines with various intervals and dynamics, including *mf* and *f* markings.

The image shows a page of a musical score for Bohuslav Martinů's *Fantaisie*. The score is arranged in a system with seven staves. From top to bottom, the staves are labeled: Hrb. (Horn), Piano, Solo (Theremin), V.I (Violin I), V.II (Violin II), Alt. (Alto), and Vcl. (Cello). The Solo part has a handwritten note above it that says "Accelerando from barline?". The music is in a key with two flats (B-flat major) and a 3/4 time signature. The Solo part features a continuous, sweeping melodic line, while the Piano and string parts provide a rhythmic accompaniment of perpetual sixteenth notes.

Figure 8: Bohuslav Martinů, *Fantaisie*, 1–8 measures after reh. 12.

The solo in the theremin is a ten-measure sweeping line in B \flat major that is driven by the perpetual sixteenth note motion in the piano and strings. This articulated rhythmic accompaniment, as discussed by musicologist John Clapham, is idiomatic to Martinů's works. Clapham writes,

Fortunately Martinů's exceptional reliance on rhythmic movement and toccata-like textures does much towards overcoming his shortcomings in the solution of problems of structure and tonality [...] The toccata elements are very frequently encountered, and are undoubtedly the most important means by which Martinů gave his much rhythmic drive and excitement [...] This is the kind of texture, however, that gives the strongest impression of Baroque influence.

While this passage offers an example of Martinů's use of flowing solo line above a rhythmic motor, the following passage from rehearsal 1 displays the composer's application of a modern harmonic language.

The image shows a page of a musical score for Bohuslav Martinů's *Fantaisie*, measures 1-6 after rehearsal 1. The score includes parts for Violin I (V.I), Violin II (V.II), Alto (Alt.), and Cello (Vcl.). The music is characterized by complex, modern harmonic language, featuring chromaticism and dissonance. The strings play a rhythmic accompaniment of perpetual sixteenth notes, while the violins and alto play more complex, melodic lines.

Figure 9: Bohuslav Martinů, *Fantaisie*, measures 1–6 after reh. 1.

Martinů organizes the harmonies of *Fantaisie* through pitch centers rather than a specific key. Martinů begins the piece with a bi-tonal layer of G minor in the strings and oboe, over C minor in the piano. It takes eight measures for the instruments to come to a tonal accord in C minor. Martinů still obscures the sense of C minor with non-chord tones, chord inversions, and a shifting from C minor, to C diminished seventh, to a B \flat minor seventh chord, then back to an ambiguous C major. Heller describes Martinů's approach to harmony best by saying,

[...] there are frequently alternating moments of tonality and bitonality. In a vertical sense, Martinů does not use functional harmony in a traditional way. [Martinů's work] is not centered on a single key area, nor does it evolve from one key area to another closely related key area. Though there are many moments of vertical alignment of chords, these chords do not serve as part of a functional harmonic progression. Martinů's extreme use of chromaticism [...] often distorts any sense of vertical harmony.

This non-functional harmonic passage offers more to the listener as a shifting of light and color than it does as a harmonic progression undulating from C to B \flat back to C. Though Martinů presents melodic material in a clearly defined key as seen in the previous passage, Martinů's approach to shifting harmonies eliminates any clear sense of tonality.

Oboe Quartet: 1947, ob/vln/vcl/pno

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 these four voices take no heed. They are independent, free to do what they like, free to create a unity, a new harmonious note.

— Bohuslav Martinů

Martinů's *Oboe Quartet* was one of only three scores—all of which were chamber works—that came to fruition during the unproductive year of 1946–47. Along with the *Seventh String Quartet*, and a set of delicate *Madrigals* for violin and viola, the *Oboe Quartet* pays tribute to Mozart with its “graceful stylized charm.” While the oboe oscillates between a solo role and an accompaniment role in the *Fantaisie*, in the *Quartet* the oboe holds the same solo function as it does in Mozart's own *Oboe Quartet*. Throughout both movements, motivic fragments are introduced by the oboe and imitated by the violin and piano in tandem. As seen in measures 1–3 of the first movement, Martinů has these three instruments enter with a reference to the same motive in each bar, just as he had done in the *Quatre Madrigaux* for reed trio.

Figure 10: Bohuslav Martinů, *Oboe Quartet*, I, m. 1–3.

Here, unlike in the trio, Martinů does not dissolve into a complex contrapuntal texture; rather, the texture remains clear and simple.

Continuing through measure 10, the graceful lyricism in the oboe confirms the neoclassical approach to the quartet. The form of the first movement is conservative in that it suggests an A-B-A' sonata form, but the lines surrounding the contrasting B section are ambiguous and do not adhere to the harmonic progression of a standard sonata form. Martinů unifies the contrasting sections by reiterating motivic material originally seen in the transition between the A section and the development of the B section, and then again in the recapitulation (A').

Nine measures before rehearsal 2, Martinů introduces a three-note motivic cell that is first played by the cello and is then imitated by the piano, violin, and oboe.

Figure 11: Bohuslav Martinů, *Oboe Quartet*, I, m. 17–20.

A manipulation of the same three sixteenth note motive, now an ascending triad, begins anew in the beginning of the B section at rehearsal 6.

Figure 12: Bohuslav Martinů, *Oboe Quartet*, I, measures 1–5 after reh. 6.

The original cell returns during the recapitulation six measures after rehearsal 11 in the same order as in the A section.

Figure 13: Bohuslav Martinů, *Oboe Quartet*, I, 6–8 measures after reh. 6.

Though at a glance they seem like different motives, the rhythmic similarity drives the sense of unity that Martinů employs with his signature “cell technique” as was

seen in the *Quatre Madrigaux*. One will notice that although Martinů continues to use the “cell technique” throughout his later works, the lighter texture and simplistic nature of the accompaniment highlight a relaxation in the composer’s style. Martinů’s style was no longer confined to technical complexities and experimentation; rather, a simplifying of texture and orchestration allowed for an emphasis on timbre and lyricism to play out.

The second movement of the *Oboe Quartet* portrays a similar proclivity to imitative writing as in the first movement. What makes this movement particularly representative of Martinů’s return to a simplified compositional style is the slow, lilting melody presented by the violin in measures 7–14.



Figure 14: Bohuslav Martinů, *Oboe Quartet*, II, measures 7–14, violin part.

The melody outlines a tonality of B minor; unlike the melodic line in *Fantaisie*, it remains unsullied by chromaticism of non-chord tones. The lilting motion of the triple meter and the simple tonality of the melody are neoclassical in nature, and perhaps embody the elements of Czech folk song, which appear throughout Martinů’s career. Nonetheless, Martinů’s *Oboe Quartet* overtly displays the composer’s return to neoclassical idioms. The modified sonata form of the first movement, the contrasting lyricism in the second movement, and the simplified texture seen throughout the work portrays Martinů’s mature voice during his residence in the United States.

The European Years: 1953–59

North America had been kind to him, had been his home for twelve years—at least seven longer than he had intended. [...] In the United States he had found safety, won recognition as a teacher, fame as a composer; but in return he had been obliged to surrender his Czech nationality for American citizenship. For Martinů this had been the hardest thing to accept. His roots had been firmly and deeply set in Czechoslovakia and in France, and these were the two countries where his affections lay. What else could he feel as he approached the shores of Europe again except that he was nearing home?

— Brian Large

After twelve years living in America as a refugee of World War II, during which time the Czech composer always yearned for the Bohemian-Moravian highlands with a forceful nostalgia, Martinů set sail for France on May 5, 1953. After several months

in Paris and Vieux-Moulin, Martinů and his wife settled in the Côte d'Azur until 1955, where he enjoyed the peace and solitude that he had craved while in the United States. Some of the major works composed while living in the south of France were: *Hymn to Saint James*, an oratorio *The Epic of Gilgamesh*, a folk cantata *The Opening of the Wells*, *Fantaisies Symphoniques*, and three symphonic pieces titled *The Frescoes*. Martinů's works continued to gain success in the United States and he returned to America to fill a teaching position at the Curtis Institute of Music in 1956.

Beleaguered by his utter dislike for the New York environment and the program at Curtis, he left after seven months for a teaching position at the American Academy of Music in Rome. He and Charlotte lived in Rome until 1958 when his teaching term came to a close. It is during this last period of Martinů's life that he developed a new concept he referred to as "fantasy versus geometry." While he had settled into modified neoclassical forms—of which he considered to be geometric forms—during his period in the United States, Martinů felt his music lacked a large means of expression. Martinů described this compositional approach in a letter to biographer Safránek in 1957:

...partly in my not relying so much on the theme, but more on fantasy, and partly in not exploiting the theme to the limit, that is, I do not squeeze it dry in variations till there is nothing left of it but a husk. So when I feel that the theme has been made use of I start something else, with a little fantasy, however, the shape changes considerably (which causes the critics' trouble), but that does not mean that there is no shape.

Shadows of Martinů's concept of fantasy vs. geometry appear in his *Concerto for Oboe*, which adheres to his simplified compositional style of the 1940s and '50s. Rich harmonies and elegant, long melodies resonate through the score, and hints of folk song ring through the Andante movement.

Concerto for Oboe and Orchestra: 1955, ob/orch

Sometimes I use Czech folk songs as themes, but more often I create thematic material colored by the style and spirit of the Czech folk idiom. These I think are the elements, which have motivated my music most.

—Bohuslav Martinů

In Martinů's *Oboe Concerto* one can hear allusions to Czech folk music. One can also see that Martinů did not just quote existing folk material; he transformed that material into a unique idea that was truly his own. The concerto was intended for a fellow Czech expatriate **Jiří Tancibudek**, oboist in the Melbourne Symphony Orchestra. Perhaps the Czech bond shared by Tancibudek influenced Martinů to write the simple folk song melody that so captures the Bohemian folk character in the second movement.

After a wandering recitative-cadenza section in the second movement, Martinů gives a haunting folk melody to the oboe in rehearsal 5.

The image shows a musical score for the Oboe Concerto, II, rehearsal 5. It consists of two systems of music. The first system is marked "Tempo I?" and "p dolce". The second system is marked "p" and "pp". The music features a haunting folk melody in the oboe part, characterized by chromaticisms and a B-minor tonality. The score includes various musical notations such as notes, rests, and dynamic markings.

Figure 15: Bohuslav Martinů, *Oboe Concerto*, II, rehearsal 5.

The melody circles around a B-minor tonality that is colored by chromaticisms. The use of the flat seventh in the first three measures is characteristic of the Czech folk idiom, as stated in Michael Beckerman's article "In Search of Czechness in Music." Additional evidence of Martinů's borrowing of folk elements is the simple harmonic accompaniment, lacking extroverted counterpoint, with the accompaniment often moving in parallel thirds and sixths, as seen in the first four measures of the melody at rehearsal 5.

Martinů's new compositional method of "fantasy vs. geometry" makes its way in the score immediately following the folk melody five measures after rehearsal 6. (see Figure 16, following page) Following the high C four bars after rehearsal 6, the melody devolves into a fantasy-like passage that finishes the movement. Floating over slow and descending octave harmonies, the oboe extemporizes into a pseudo-cadenza that overflows with expression, unrelated to any preceding melodic material.

Similar instances of Martinů's shift from folk melody to fantasy also appear in the first movement of the *Oboe Concerto* between rehearsals 4 and 6. The melody three measures after rehearsal 4 is a continuation of the lilting dance melody from rehearsal 3. (see Figure 17, following page) Beginning four bars after rehearsal 4, folk elements again arise in the accompaniment with a harmony that shifts in parallel sixths over a sustained C-pedal tone. The gentle melodic swing within a 6/8 meter is reminiscent of the folk dance idiom heard in the second movement of Martinů's *Oboe Quartet* written eight years prior. Again the lack of counterpoint in the

Figure 16: Bohuslav Martinů, *Oboe Concerto*, II, reh. 6 to end.

Figure 17: Bohuslav Martinů, *Oboe Concerto*, I, reh. 4 to one measure before reh. 5.

Figure 17: Bohuslav Martinů, *Oboe Concerto*, I, reh. 4 to one measure before reh. 5.

accompaniment, the conservative tonality of C-major colored by a flat seventh, and the long melodic line in the oboe suggest Martinů's adherence to folk-like directness discovered during his European period of the 1950's.

As seen in the second movement, the melody again dissolves into fantasy-like flourishes six measures after rehearsal 5 of the first movement. In this passage, however, the fantasy is more structured than the cadenza-fantasy in the Andante movement.

Figure 18: Bohuslav Martinů, *Oboe Concerto*, I, six bars after reh. 5–reh. 6.

Running chromatic sixteenth notes are followed by wide descending intervals that again disintegrate into a sixteenth-note flourish in the oboe. This fantasy passage is likewise unrelated to the preceding melody, and functions as a transition to the next section of the movement. Again Martinů eschews the traditional geometry of musical form—which he had so willingly embraced a decade earlier—for an unfixed form that unifies melody by improvisatory ideas. Considering that the fantasia first appeared in the instrumental compositions of the 16th century, Martinů seems to have come full circle in his stylistic exploration that began when he first heard the English Singers and their madrigals in 1914.

Conclusion

The 1957 *Oboe Concerto* represents Martinů's last period of compositional productivity. In July of 1958, the composer's rapidly deteriorating health forced the Martinůs to move from Rome to Pratteln, Switzerland, which had been a temporary residence during the war. Ultimately, Martinů died of stomach cancer one year after their arrival on August 28, 1959 in Liestal, Switzerland. On the twentieth anniversary of

Martinů's death, his remains were finally returned to his beloved Czechoslovakia, thirty-nine years after he had fled his homeland.

Bohuslav Martinů worked under stressful, temporary, and often isolating conditions during much of his life. He was disconnected from society during his childhood, and limited by poverty in Polička and Prague. He was a non-French speaking immigrant in Paris, a disheartened refugee in the United States, and an ailing foreigner in France and Sweden. Yet Martinů captured and embedded in his music, perhaps inadvertently, qualities that were indicative of the cultures in which he lived. His collected works reflect a variety of influences—both musical and situational—as existed during the four major periods of his life.

Although this paper is an attempt to clarify some of those influences in selected chamber works featuring the oboe, Martinů's eclectic style and unusual life story make it very difficult to categorize his works with concision. Although influences of jazz, Stravinsky, and avant-gardistes like Erik Satie affected Martinů's Parisian works, and influences of neoclassicism influenced his American works, certain stylistic proclivities resonate throughout his collected works. It is Martinů's love for his country and for Bohemian and Moravian folk music that colors his compositions from the beginning to the end of his career. Brian Large summarizes the composer's Czech influence best, in saying,

Czech music is less hedged about by aesthetic considerations than any other, and it is founded on the spirit and on truth. And so Martinů has found the means to write music that is obviously new without following any marked-out path.

— Brian Large

Additionally, Martinů's tendency to publish largely unrevised works resulted in an immense collection of works that allows us to see each step in his compositional development.

As a prolific composer of chamber works, Martinů contributed to the oboe repertoire with numerous works, but only some of which have been recorded, and few of them regularly performed. His *Wind Sextet* offers an interesting combination of timbres with the substitution of a second bassoon for French horn. Within its five divertimento-like movements, Martinů blends chamber music with jazz and popular elements like dance rhythms and syncopations. His reed trio *Quatre Madrigaux* borrows contrapuntal and textural elements from the Renaissance madrigal, as well as from the Baroque *fortspinnung* technique—his “cell technique”—to create a fairly conservative chamber work that showcases his maturing style.

Martinů's *Fantaisie* depicts a move towards neoclassicism with longer melodic lines superimposed over a neo-baroque rhythmic motor reminiscent of the toccata. His *Oboe Quartet* is more conservative in form and texture, paying tribute to Mozart through graceful melodies and simple harmonic accompaniment. Martinů's treatment of motivic imitation functioned to unify large formal sections, and simple lyrical lines is evidence of his Czech folk upbringing. Lastly, the *Oboe Concerto* portrays the composer's newest compositional approach of “fantasy vs. geometry”

that connected musical ideas through a “Gypsy style of embellishment” rather than through melodic development. Martinů highlighted his return to simple folk song in the Andante movement with a haunting melody over simple harmonies.

A dedicated artist who was indifferent to wealth and social status, Martinů was a voracious reader and a deep thinker. His exploration into musical styles are shadowed throughout his collected works with hints of Debussy, Stravinsky, Les Six, the early Renaissance masters, Mozart, and Corelli. But above all, this Czech composer ended his career the same way he began it, as a young child in a bell tower, with a love for his native country and for its folk music. After 41 years of exile, Martinů finally returned home to Policka where he lays under a gravestone engraved with words from his chamber cantata *The Opening of the Wells*,

What does it matter, that their days are gone, never to return,
From hand to hand we pass the heavy key,
The key of home.

* **Author’s Note:** In Part One, there is a misprint in Table 1. The *Mazurka-Nocturne* is written for oboe, two violins, and cello. An updated chamber works list, Table 1.1, is included at the top of this article.



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Natalie is an active free-lance performer; for information on upcoming projects and performances, visit www.nataliewren.com

Endnotes

- 1 Words of Bohuslav Martinů, as seen in *Large*, Martinů, 77.
- 2 *Large*, 78.
- 3 Thomas D. Svatos, “Bohuslav Martinů,” *The Orel Foundation*, accessed June 5, 2015, http://orelfoundation.org/index.php/composers/article/bohuslav_martinu/
- 4 Safránek, *Man and His Music*, 72.
- 5 *Large*, 82.
- 6 *Ibid.*
- 7 *Cable*, 29.
- 8 Barbara Hampton Renton, “Martinů in the United States: Views of Critics and Students,” in Bohuslav Martinů Anno 1981: Papers from an International Musicological Conference. Prague 26-28 May, 1981, ed. by Jitka Brabcova (Praha: Ceska hudební společnost, 1990), 271.

- 9 Safránek, 114.
- 10 Walter-Clark, 17.
- 11 Safránek, "Martinů's Musical Development," *Tempo* New Series, no. 72 (Spring, 1965): 13.
- 12 Safránek, *The Man and His Works*, 202.
- 13 Harry Halbreich, *Bohuslav Martinů: Werkverzeichnis. Dokumentation, Biographie* (Zurich: Atlantis Verlag, 1968), 40.
- 14 "Lucie Bigelow Rosen and the Theremin," *The Musical Opinion* 73, no. 872 (May, 1950).
- 15 "Bohuslav Martinů" *ThereminVox.Com*, July 16, 2003 accessed July 15, 2015, <http://www.thereminvox.com/article/view/51/1/8.html>.
- 16 "Bohuslav Martinů: Composer of Fantaisie for Theremin, Oboe, Piano, and String Quartet," *Theremin.Info*, accessed on June 15, 2015, <http://www.theremin.info/-/viewpub/tid/12/pid/17>.
- 17 John Clapham, "Martinů's Instrumental Style," *Music Review* 24 (1963): 148–67.
- 18 Heller, "Martinů," 67.
- 19 Ibid.
- 20 Quote from Martinů to Safránek, as seen in Safránek, *The Man and His Music*, 151.
- 21 Large, *Martinů*, 97.
- 22 Large, *Martinů*, 106.
- 23 Ibid.
- 24 Cable, 33.
- 25 Richard Kent Perry, "The Violin and Piano Sonatas of Bohuslav Martinů" (Doctoral diss.. University of Illinois at Urbana-Champaign, 1973), 73.
- 26 Flute Sonatas, 19.
- 27 In a letter to Safránek dated December 22, 1957 from Schonenberg, quoted in Safránek, *Life and Works*, 312.
- 28 Large, 118.
- 29 Michael Beckerman, "In Search of Czechness in Music," *19th Century Music* 10, no. 1 (Summer, 1986), 61–73.
- 30 Entwistle, "Symbols," 80.
- 31 Michael Crump, *Martinů and the Symphony* (London: Toccata Press, 2010), 458.

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