

An Overview of Bohuslav Martinů's Piano Style with a Guide to Analysis and
Interpretation of the *Fantasie et Toccata*, H. 281

by

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ABSTRACT

Bohuslav Martinů (1890-1959) was a prolific composer who wrote nearly 100 works for piano. His highly imaginative and eclectic style blends elements of the Baroque, Impressionism, Twentieth-century idioms and Czech folk music. His music is fresh and appealing to the listener, yet it remains intriguing as to how all the elements are combined in a cohesive manner.

Martinů himself provides clues to his compositional process. He believed in pure musical expression and the intensity of the musical idea, without the need for extra-musical or programmatic connotations. He espoused holistic and organic views toward musical perception and composition, at times referring to a work as an “organism.”

This study examines Martinů’s piano style in light of his many diverse influences and personal philosophy. The first portion of this paper discusses Martinů’s overall style through several piano miniatures written throughout his career. It takes into consideration the composer’s personal background, musical influences and aesthetic convictions.

The second portion focuses specifically on Martinů’s first large-scale work for piano, the *Fantasie et Toccata*, H. 281. Written during a time in which Martinů was black-listed by the Nazis and forced to flee Europe, this piece bears witness to the chaotic events of WWII through its complexity and intensity of character. The discussion and analysis of the *Fantasie et Toccata* intends to serve as a guide to interpretation for the performer or listener and also seeks to promote the piano music of Bohuslav Martinů to a wider audience.

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CHAPTER ONE: INTRODUCTION

Is it the melody? Is it the rhythm? Is it the technique-the dissonance-the tonality-the atonality?...No, it is everything together. This new music has a direct and amazing appeal.¹

- Arthur Honegger

These words by French composer Arthur Honegger encapsulate the listener's experience to the music of Bohuslav Martinů (1890-1959). Often portrayed as an "elusive" or "enigmatic" composer, whose works remain on the fringe of the standard Classical-music repertoire, Martinů is still considered one of the greatest Czech composers of the twentieth century.

Martinů was a prolific composer, with over 400 works to his name. When he arrived in New York in 1941, he quickly "became one of the most successful of the émigré composers, rivaling Hindemith in numbers of commissions and receiving more performances than Schoenberg or Bartók."² His works were premiered by leading orchestras, including the New York Philharmonic, the Boston Symphony Orchestra, the Philadelphia and Cleveland Orchestras and the Czech Philharmonic. Martinů held the respect and friendship of prominent conductors, among them were Serge Koussevitsky, Eugene Ormandy, Charles Munch, Rafael Kubelík, Vaclav Talich, Ernest Ansermet and Paul Sacher. In addition, Martinů was the recipient of two Guggenheim Fellowships and he was awarded a life-time membership to the National Institute of Arts and Letters. His

¹ Quoted in Miloš Šafránek, *Bohuslav Martinů: The Man and His Music*. (New York: Alfred A. Knopf, 1944), 50.

² Byron Adams. "Martinů and the American Critics." In *Martinů's Mysterious Accident: Essays in Memory of Michael Henderson*. Edited by Michael Beckerman. Vol. 4 of *Studies in Czech Music*. (Hillsdale: Pendragon Press, 2007), 82.

chamber music, notably the *String Quartet no. 2* (1925) and the *Piano Quintet* (1944), achieved immediate popularity³ and his *String Sextet* (1932) was awarded first prize from the Elizabeth Sprague Coolidge Foundation in Washington.

Martinů's writing encompasses nearly every genre, from solo instrumental works and small chamber ensembles to the large orchestra and opera. The piano plays a prominent role in the majority of Martinů's works. Biographer Brian Large writes,

When composing, Martinů would work at the piano and was so attracted to the sound of the instrument he would often feature it in a significant way in his chamber and choral compositions as well as his operas and ballets....Martinu used the piano and its color in a personal way – rather like Baroque composers had used the harpsichord, not so much as a continuo, but as an individual voice.”⁴

Large further lists a number of scores that are “of sufficient calibre to justify its standing alongside Bartók, Hindemith or Prokofiev”⁵ including the *Symphonies Nos. 1-5*, *Fantasies Symphoniques*, the *Double Concerto*, the opera *Juliette*, *String Quartet No. 5*, *Piano Quartet No. 1*, *Violin Concertos Nos. 1-2*, and the cantata *The Opening of the Wells*. Of Large's twenty-six works listed, only one is for solo piano, the *Fantasie et Toccata*. This is curious because of Martinů's 400 works, almost 100 pieces are written exclusively for the piano.

³ Susan Lee Cable, in “The Piano Trios of Bohuslav Martinů (1890-1959).” (DMA diss., University of Northern Colorado, 1984), 3.

⁴ Brian Large, Liner notes for *Martinů: Piano Sonata No. 1, Les Ritournelles, Fantasie et Toccata*. RCA Victor CD 7863-57987-2, 1989.

⁵ *Ibid.*, 148-149.

Given Martinů's prolific output and success during his lifetime, it remains unclear as to why his piano works remain largely absent from the standard repertoire.⁶

Martinů was essentially a tonal composer. His style integrates several twentieth-century trends, among them Impressionism, neo-Baroque idioms, a Neo-Classical sense for clarity and transparency of texture, the influence of Stravinsky, jazz, and the folk music of his native country. In a sense, Martinů was a craftsman akin to Classical-era composers, who wrote music to please both the lay audience and the music connoisseur. As Honegger describes:

Martinů's work does not pose any of the problems, at once cunning and simple, which musicographers are fond of elaborating in connection with a new work. We are immediately surprised by the sap and musical life which animates it. It can, at one stroke, win the most primitive listener and the most sophisticated. We feel the presence of music...everything imposes itself with the strength of truthful invention embodied in it by the master.⁷

Honegger made this statement regarding Martinů's First Symphony; however, it can also apply to the composer's numerous piano works such as *Les Ritournelles*, the *Etudes and Polkas*, and *Puppets*, to name a few. A closer look at Martinů's piano works will reveal that they are worthy of standing alongside the best of the standard piano repertoire, and deserve a much wider audience.

⁶ Although Michael Beckerman attests that Martinů's music is kept alive mainly in conservatories, he also claims that his music is "no more than a blip on the American musical radar screen." See "A Talk Around Martinů" in *Martinů's Mysterious Accident: Essays in Memory of Michael Henderson*. Edited by Michael Beckerman. Vol. 4 of *Studies in Czech Music*. (Hillsdale: Pendragon Press 2007), 155.

⁷ Miloš Šafránek, *Bohuslav Martinů: His Life and Works*. Translated by Roberta Finlayson-Samsourová. (London: Allan Wingate, 1962), 216.

This study will examine one of Martinů's greatest contributions to the literature, the *Fantasie et Toccata*. First, Martinů's general compositional style will be explored as it relates to his piano works. Although his influences and unique style have been well documented in several biographies and dissertations, Martinů himself wrote a substantial amount about his ideas on composition and music aesthetics that provide valuable insight into his style. Next, the *Fantasie et Toccata* will be analyzed recognizing Martinů's established stylistic traits as well as his own writings on the compositional process. Included in this analysis will be the history and context of these works, technical aspects of the piano writing, and suggestions for interpretation and performance. This overview of Martinů's piano works and analysis of the *Fantasie et Toccata* intends to make his music better understood and more widely appreciated.

CHAPTER TWO: LITERATURE REVIEW

In recent years, a growing body of research into Martinů's life and works has added a substantial amount to our understanding of this composer.

Biographies by Brian Large and Miloš Šafránek provide a good starting point; while Large documents the composer's life and gives a general overview of Martinů's style, Šafránek, a close friend of Martinů, offers personal insight into the composer's mind at work.

A more specific approach to Martinů's works can be found in dissertations. The only one to focus on a solo piano work is *Elements of Style in the Etudes and Polkas of Bohuslav Martinů*, by Barbara Voss-Smith. It gives a comprehensive overview of the *Etudes and Polkas* and demonstrates the importance of Czech folk music in these pieces. Another piano-related dissertation by Susan Lee Cable discusses Martinů's piano trios, in which his compositional development is traced through these works. Both Voss-Smith and Cable offer good suggestions for interpretation, and for the technical aspects of performing these works.

Several dissertations concerning topics outside of the piano proved to be most valuable. In his dissertation "Martinů in Paris: A Synthesis of Musical Styles and Symbols," Erik Entwistle discusses the evolution of Martinů's style during his 23-year residency in Paris, and examines how Martinů synthesized the trends of the 1920s-1930s into his own idiosyncratic style. Tomas Svatos's dissertation "Martinů on Music and Culture: a View from his Parisian Criticism and 1940s Notes" reveals Martinů as a deep thinker, with strong convictions on

music aesthetics, composition, performance, and the listener. His dissertation provides a translation of Šafránek's book *Bohuslav Martinů: Domov, Hudba a Svět (Homeland, Music, and the World)*.⁸ Šafránek's book is an attempt to compile all of Martinů's writings outside of personal correspondence. Svatos not only provides a superb translation, but also clarifies irregularities and inconsistencies found in the original work.⁹

Martinů's writings comprise three notebooks. The first is the Darien Notebook (1943), written in Darien, Connecticut, and titled "Essay on the Creative Process." The second notebook, "The Ridgefield Diary" (1944) was written in Ridgefield, Connecticut, and covers a wide range of topics, including music aesthetics, musical perception, and analysis. The third notebook, "Writings from September 1945" was written in Cape Cod and offers several suggestions to the student composer. These suggestions unveil Martinů's thoughts as a composer and serve as a guide to interpreting his piano works. Svato's translation of Martinů's 1940s notebooks has provided much fertile ground for this study. With the foundation of Martinů's own thoughts on music composition, it is possible to examine the best source for the present study, the *Fantasie et Toccata*.

⁸ Miloš Šafránek, in *Bohuslav Martinů: Domov, hudba a svět*. (Bohuslav Martinu: Homeland, Music and the World). (Prague: Staní hudební vydavatelství, 1966).

⁹ Thomas Svatos, in "Martinů on Music and Culture: a View from his Parisian Criticism and 1940s Notes." (PhD. diss., University of California Santa Barbara, 2001), xxxii.

This study shares a common thread with those mentioned above. Its purpose is to promote a deeper understanding of this composer, to raise greater audience awareness, and to help establish the works of Martinů among the standard repertoire.

CHAPTER THREE: MARTINŮ'S BACKGROUND AND PHILOSOPHY

Martinů's style is at once distinct and eclectic. For a better understanding of his style, it is necessary to examine the life experiences that shaped his unique approach to composition. Several significant experiences include Martinů's childhood, his unsuccessful studies at the Prague Conservatoire, his experience with the Czech Philharmonic Orchestra, and his 23-year residency in Paris.

Bohuslav Martinů was born on December 8, 1890 in Polička, a small village on the border of Bohemia and Moravia, present-day Czech Republic. He spent his early childhood living in the tower of the St. James Church, where his father made a living as the town watchman and as a shoemaker. He was a sickly child and too frail to walk down the 193 steps to the village. Thus Martinů developed a curious, rather isolated view of the townspeople and surrounding countryside. For Martinů, the "people seemed like little dots, shifting I knew not where nor why, figures working in an unknown fashion...building houses like boxes, moving like ants."¹⁰ Weddings and funerals provided great excitement for the young composer when he saw crowds converge at the church's entrance. The townspeople provided only a small portion of Martinů's early impressions; most influential were the vast Moravian plains that extended across all sides from the church tower. Martinů recalls, "It was this space that I had constantly before me and which...I am forever seeking in my compositions. Space and time, not

¹⁰ Quoted in Brian Large, *Martinů*. (London: Gerald Duckworth Co Ltd., 1975), 5.

people....They were only little figures moving, creating a kind of shifting pattern.”¹¹

In 1907, Martinů left Polička to study violin at the Prague Conservatoire. He found the rigors of the Conservatoire routine stifling and did not fare well there as a student. “He had a strong need for personal freedom, and something in him, perhaps those early images of vast unrestricting space, revolted against the narrowness of the Conservatoire’s rules.”¹² After two years as a violin student at the Conservatoire, Martinů re-entered in the Organ School of the Conservatoire, the only school in which composition was taught. Martinů ended his student career in 1910 with a dismissal from the conservatoire for “incorrigible negligence.”¹³

Although Martinů was unable to confine himself to the school’s strict regimen, he was hardly negligent in his own music studies. It was during his time at the Conservatoire that he began to develop strong opinions that shaped his compositional outlook. First, Martinů objected to what he believed to be the German ideology that dominated Czech universities. The music taught at the Conservatoire was steeped in the Austro-Hungarian tradition and in what Martinů called the “principles of Wagner’s *Gesamtkunstwerk*.”¹⁴ Martinů instinctively protested this and found it contrary to the natural, native character of his people.

¹¹ Quoted in Šafránek, *Bohuslav Martinů: His Life and Works*, 25-26.

¹² Large, *Martinů*, 13.

¹³ Šafránek, 48.

¹⁴ Quoted in *ibid.*, 50.

He writes,

Surrounded for years by calculated German propaganda and philosophy, most of our ideologues (trained in this philosophy) did not look for how [our] national expression and character differs or could differ from this philosophy but how it fits into it and how [our] characteristic national profile in turn becomes manifest...[Our] training...was nevertheless derived from this philosophy and, through its vagueness and lack of precision, it allowed for [the most] various interpretations and conclusions, one of these conclusions is of that emotional, mysterious, messianic romanticism which is simply [so] removed from our people.¹⁵

Martinů described the Czech character as having a “concreteness, healthy sentimentality, and a healthy artistic attitude” rather than the “various mysteriously-entangled metaphysical systems which were pounded into us.”¹⁶

Martinů did not view himself as a nationalistic composer, but it is evident from the above statements that he wished to create music for pure expression rather than impose extra-musical connotations that were contrary to his nature. In fact, he later regularly advised his students to avoid super-imposing trends, such as “nationalism” or “masculinity”, onto a piece. He warned that such trends, although good for inspiration, would distort the music:

Another example of a past trend is “masculine expression,” or “masculinity.” The way a process becomes distorted in someone who needs to “force” himself into “masculinity” is obvious. It would be just like trying to get a fever. We can get one, but our entire condition immediately changes. Trends of this kind are numerous and very serious...If someone is not Beethoven, nothing even through his greatest desire will help him compose the 9th Symphony. Desire is also essential and important, but it is necessary to recognize when it departs from our capacity and to bring it into consideration with one’s entire artistic attitude...and not to force oneself into it through a special compositional process. Greatness is either a given or won, it is contrary to convincing oneself, and for that matter, I think greatness lies in how naturally we

¹⁵ Translated in Svatos, “September 1945 notes,” 246.

¹⁶ Translated in *ibid.*, 244.

express our idea. Therefore, do not burden yourself by wanting to save the world.¹⁷

Martinů's distrust of the governing philosophy taught at the Conservatoire led him to seek other avenues of knowledge. He attended numerous concerts and acquainted himself with important literary works by Gogol, Tolstoy, Dostoyevsky, Przerwa-Tetmajer, Przybyszewsky and Stindberg. He performed in amateur orchestras, and played four-hand piano arrangements of symphonies with his friend, violinist Stanislav Novák. In addition, Martinů studied scores on his own in lieu of attending class and perhaps it is no coincidence that the only passing mark he received at the Conservatoire was in form and analysis.¹⁸

Martinů writes,

One reason that I have to make so many analyses myself and cannot use the analyses which previous generations have made is that previous generations did not record the steps leading to their conclusions. It is usually mental economy for the individual to forget the steps which led to a conclusion and remember only the conclusion.¹⁹

It is through Martinů's solitary score analysis that he taught himself the craft and this factors noticeably into his unique compositional style.

Martinů developed an aversion to conventional academic analysis during his stay at the Conservatoire, and this was confirmed by his experience playing in the second violin section in the Czech Philharmonic Orchestra. From 1919-1923 Martinů was exposed to a wide variety of music from a tangible perspective,

¹⁷ Translated in Svatos, "September 1945 notes," 229-230.

¹⁸ Large, 13-14.

¹⁹ Translated in Svatos, "The Ridgefield Diary," 158.

experiencing it from within a performance ensemble rather than in books and scores. Šafránek claims that this experience

meant more to the self-taught artist...than any school could ever have given him...What he had only seen in the score and at best could only reproduce very inadequately at the piano, he now heard to the last nuance in all the instruments, in their characteristic sonorities and in the full range of orchestral tone. That was more instructive for Martinů than all the theory and metaphysical analyses of musical works which were so greatly favored in Prague thanks to the preponderance of German music and aesthetics.²⁰

Martinů's failure as a Conservatoire student and success as an orchestral violinist undoubtedly affected his overall philosophy towards music and aesthetics. He showed a marked disdain for dissecting all of the elements of a piece in favor of a more holistic approach to music. This disdain is clearly evident in his 1940s notes. Regarding analysis, Martinů writes,

...musical analysis, literary explanations, and a romantic view of [artistic] creation, [these things] do broaden the horizon of the listener, but to a certain extent, they take attention away from the work itself, which was not written so that the listener can more or less admire the abilities of the composer from the aspect of technique, which is often mechanical.²¹

Thus he believed that separating the elements into themes, harmony, rhythm, and conventional forms led the listener astray from the music itself. Martinů's program notes to his Second Symphony further demonstrate his desire for a more holistic approach:

I have given up analyzing my works in detail. A composition is a whole and the public should listen to it as a whole. To follow such details as motif, subject, countersubject, development, etc., does not help very much, and explains nothing. They are so evident that it is not worth while to make a new story about them. Such analysis is a kind of puzzle; it is not

²⁰ Šafránek, 71.

²¹ Translated in Svatos, "The Ridgefield Diary," 209.

as a puzzle that I have composed the symphony and I do not want people to listen to it as a puzzle.²²

Although Martinů wrote this in 1943, it further illustrates his desire to experience music as a living and visceral entity rather than to pedantically analyze scores.

During his time as a student and shortly thereafter an orchestral violinist, Martinů became acquainted with Debussy's *Pelleas et Mellisande* and *La Mer*. The emancipation of dissonance and freedom from strict counterpoint in these works fostered a desire to explore other, non-German ideas, and also gave weight to Martinů's emerging musical aesthetic. As many composers, writers and painters did at this time, Martinů moved to Paris in 1923. Paris in the 1920s was indeed the center of social, artistic and cultural activity, a city to which artists flocked in search of new forms of expression. What was initially meant to be a three-month stay turned into seventeen years.

Martinů explains,

What I went to France in quest of was not Debussy, nor Impressionism, nor musical expression, but the real foundation on which Western culture rests and which in my opinion, conforms much more to our proper national character than a maze of conjectures and problems.²³

For Martinů, the future of Western Classical music lay in pure musical expression, and in folk music and other popular trends rather than German ideology. In Paris, Martinů was exposed to the music of Stravinsky and Satie, to Impressionism, American and Latin dance rhythms, and to jazz - all of which

²² Miloš Šafránek, *Bohuslav Martinu: The Man and His Music*. (New York: Alfred A. Knopf, 1944), 97.

²³ Šafránek, *Bohuslav Martinů: His Life and Works*. Translated by Roberta Finlayson-Samsourová. (London: Allan Wingate, 1962), 88.

used popular elements in music. The Impressionist composer Albert Roussel particularly influenced Martinů. He helped the young composer sift through the wide array of trends and encouraged him to follow his own voice.

Martinů reminisces,

He [Roussel] helped show me what to retain, what to reject, and succeeded in putting my thoughts in order...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 he was.²⁴

It was during his 17-year residency in Paris that Martinů absorbed many stylistic idioms and developed a personal style that crystallized in his later works.

²⁴ Quoted in Large, 37.

CHAPTER FOUR: OVERVIEW OF MARTINŮ'S STYLE

Critics often describe Martinů's music as a hodge-podge of different styles, overly eclectic and unoriginal.²⁵ However in light of his views on music as previously discussed, it is clear that Martinů was not seeking to invent a new ideology or music system, but rather to communicate an idea in pure musical expression. In fact, Martinů speaks out against the egotistical quest for greatness in his Ridgefield Diary:

In central Europe, we are familiar with the (meaningless) battles between form and "content." [There is a] division of composers ([with a] message), [and] a suspicion towards the French tradition of "closed harmony"...A program [is demanded,] of course, [one] which is "worthy of man." After Brahms, we suddenly have Strauss - a logical development towards egotism, towards private affairs - *Sinfonia Domestica*, *Ein Heldenleben* - composing restricts itself to the "message of the artist," and not merely to that of the individual, but to that of an individual who is the "creator" of everything in the universe.²⁶

Martinů was concerned with the craft of music for music's sake, much akin to Classical era aesthetics. This freed him to use the varied musical trends of all eras at his disposal. Martinů scholar Michael Beckerman describes the composer's style as a "Spaliček,...the chapbooks put together in folk fairs in the Renaissance....assembled in one book, you have poems, stories, songs, pressed flowers."²⁷

²⁵ Barbara Hampton Rendon, "Martinů in the United States: Views of Critics and Students," in *Bohuslav Martinů: Papers from an International Musicological Conference*. Edited by Jitka Brabcová. (Prague: Česká Hudební Společnost, 1990), 269.

²⁶ Translated in Svatos, "The Ridgefield Diary," 199.

²⁷ Beckerman, "A Talk Around Martinů," 161.

The most obvious traits in his music - Czech folk song, elements of Stravinsky, jazz, Impressionism, and Neo-Baroque idioms - were to Martinů like an artist's palette, from which he could pick and choose among them at will for his musical canvas. Martinů's originality lies in the way he combined all the elements. The following is a brief overview of Martinů's stylistic palette and how he incorporated it into his solo piano works.

Czech Influence

One prominent stylistic element in Martinů's oeuvre is the Czech folk song. Characteristics of the Czech folk song include accented first beats (this follows the Czech language, which accents the first syllable), syncopated rhythms, harmonic movement outlining triads a major third apart, two-part writing involving parallel thirds and sixths, oscillation between parallel major and minor modes, use of Lydian and Mixolydian modes, avoidance of counterpoint, and the use of melodic cells which repeat a fifth higher.²⁸ These elements permeate a majority of Martinů's output. He explains, "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."²⁹

Martinů's ballet *Spaliček* (1931) is considered the first major work that reveals the composer's use of native folk song as a source of inspiration. It was designed specifically for the Czech theatre and people, and was based entirely on

²⁸ Barbara Voss Smith, "Elements of Style in the Etudes and Polkas of Bohuslav Martinů." (DMA Diss., University of Alabama, 1994), 29.

²⁹ Jan Smaczny. "Martinů, Bohuslav," *The New Grove Dictionary of Music and Musicians*, 2nd edition, ed. Stanley Sadie. London: Macmillan, 2001. Vol. 15, 940.

well-known Bohemian and Moravian folk songs, legends, and fairy tales.³⁰

Several piano miniatures also feature Czech folk characteristics. Dedicated to his Czech friend Miloš Šafránek, *Quatre Mouvements* (1929), illustrates Martinů's Czech folk stylization. The first movement features thirds and sixths in the opening section (Example 1), and a simple left-hand melody in clear folk style appears in the middle section (Example 2).³¹



Example 1. *Quatre Mouvements* H. 170, First Movement, mm. 1-5. Reproduced by permission of Bärenreiter Praha Ltd., Prague.



Example 2. *Quatre Mouvements* H. 170, First Movement, mm. 29-33. Reproduced by permission of Bärenreiter Praha Ltd., Prague.

The third movement presents a soulful paraphrase of the St. Wenceslas Chorale (Example 3), the text of which symbolizes the strength of the Czech nation.³² Martinů freely improvises with this phrase as it meanders through F major, F Mixolydian, and F minor before resting on a peaceful F major chord (Example 4).

³⁰ Large, 53.

³¹ Erik Entwistle, Liner notes for *Martinů: Piano Works*, Summit Records CD 99402-4079-2, 2004.

³² Ibid.

Example 3. *Quatre Mouvements* H. 170, Third Movement, mm. 1-6. Reproduced by permission of Bärenreiter Praha Ltd., Prague.

Example 4. *Quatre Mouvements* H. 170, Third Movement, m. 16. Reproduced by permission of Bärenreiter Praha Ltd., Prague.

In addition to the use of Lydian and Mixolydian modes, Martinů also made use of the “Moravian Cadence.” The Moravian Cadence is a modified plagal cadence in which the two outer notes resolve inward by a whole step:

Example 5. The Moravian Cadence

This chord progression originated in Janáček's *Taras Bulba*, and Martinů first used it in his opera *Juliette* (1937).³³ It became one of Martinů's trademarks and can be heard in all of his symphonies and most of his mature piano works.³⁴

Martinů frequently used the Czech folk style as a tonal oasis and resting point between more dissonant sections. For example, the *Etude in A*, in ternary form, features a torrent of triplets at a tempo marked *Vivo* for the sixty measures that comprise the A Section. By contrast, the middle section (Example 6) contains a lilting melody in Bb major with syncopated rhythms that often stress the downbeat. This phrase comes to fruition a few bars later (Example 7) in the relative G minor, with a thickened texture, and parallel thirds and sixths. The plagal cadence at the end resolves in Bb major, and represents a typical Czech harmonic treatment.



Example 6. *Etudes and Polkas Book One*, H. 308, Etude in A, mm. 61-67. *Etudes and Polkas* by Bohuslav Martinů © Copyright 1946 by Hawkes and Son (London), Ltd. Reprinted by Permission.

³³ Large, 69.

³⁴ The Moravian Cadence is not necessarily found in Czech folk music, but rather became associated with the Czech sound through Janáček and Martinů's extensive use. See "A Talk Around Martinů." In *Martinů's Mysterious Accident: Essays in Memory of Michael Henderson*.

Example 7. *Etudes and Polkas Book One*, H. 308, Etude in A, mm. 77-85. *Etudes and Polkas* by Bohuslav Martinů © Copyright 1946 by Hawkes and Son (London), Ltd. Reprinted by Permission.

Martinů also uses the Czech idiom during climactic passages. The following *Dance-Etude* features energetic rhythms, crisp articulation, and playful dissonance.

Example 8. *Etudes and Polkas Book Two*, H. 308, Dance-Etude, mm. 20-32. *Etudes and Polkas* by Bohuslav Martinů © Copyright 1946 by Hawkes and Son (London), Ltd. Reprinted by Permission.

In measures 29-33 (Example 9), a chord sequence dances down the keyboard, traveling through Bb major, G minor, and Ab major before landing on a

surprising C major chord. This paves the way for a resounding Czech proclamation in bars 33-41. Not only are parallel thirds and sixths present along with syncopated phrasing, but the widest register of the piece and longest note values are found here as well (Example 9).

mm. 29-33 chord sequence:

mm. 33-41 Czech folk style:

m. 36

Example 9. *Etudes and Polkas Book Two*, H. 308, Dance-Etude, mm. 23-43. Etudes and Polkas by Bohuslav Martinů © Copyright 1946 by Hawkes and Son (London), Ltd. Reprinted by Permission.

Regarding rhythm, Martinů once said “Rhythmic vitality plays an important role in Czech music, so I compose with vital rhythms.”³⁵ Characteristic polka rhythms abound in the five *Esquisses de dances* for piano (1932) and, naturally, in the *Etudes and Polkas* (1945). This fragment from the second book of *Etudes and Polkas* (Example 10) demonstrates a traditional-sounding Czech polka. Measures 5-10 feature a characteristic polka rhythm and simple harmonic

³⁵ Smaczny, 940.

movement consisting of tonic, subdominant and dominant chords. The tune enters in tutti in bar 5, and is answered by a right-hand melody in bar 9 over a typical polka accompaniment.

The image displays two staves of musical notation. The top staff is labeled "Allegro moderato" with a tempo marking of a quarter note equal to 100 (♩ = 100). It features a melody in the right hand and a bass line in the left hand. The melody is marked "Folk-style tune in tutti" and begins with a piano (*p*) dynamic, transitioning to mezzo-piano (*mp*) in bar 5. The bottom staff is labeled "Typical Polka rhythm + jump-bass accompaniment" and shows a rhythmic pattern of chords in the right hand and a bass line with frequent jumps in the left hand.

Example 10. *Etudes and Polkas Book Two*, H. 308, Polka in E, mm. 1-10. Etudes and Polkas by Bohuslav Martinů © Copyright 1946 by Hawkes and Son (London), Ltd. Reprinted by Permission.

Despite other traits soon to be discussed, the Czech element is at the center of Martinů’s oeuvre. He is considered by scholars to be first and foremost a Czech composer. Šafránek claims,

His melody, rhythm, and color emanate directly from the Czech nature... The years he spent in Paris, where his outlook was enriched by the internationalism of the metropolis, clarified his own Czech expression. Consequently, his works are not attached exclusively to local soil, but contribute rather, as a Czech component, to world culture.³⁶

Although Czech folk music provided fertile ground for Martinů’s “vital rhythms” and harmonic language, other influences contributed as well.

³⁶ Šafránek, “Bohuslav Martinů.” *The Musical Quarterly* 29, no. 3 (July 1943), 350.

Elements of Stravinsky

Martinů was particularly fascinated with Stravinsky's use of rhythm and harmony. In 1924, he composed the orchestral work *Half-Time*, which was so reminiscent of Stravinsky's *Petrushka* that it caused a scandal in Prague's musical circles.³⁷ Stravinsky traits can be found in Martinů's solo piano music. Composed in the same year as *Half Time*, the set of five pieces, *Bajky (Fables)*, contain Stravinsky-esque elements. *Na Farmě* (Example 11) shows ostinato in the left-hand, use of parallel fourths, and a thin texture that juxtaposes legato and staccato.

Example 11. *Bajky (Fables)* H. 138, *Na Farmě* (On the Farm), mm. 1-19. Reproduced by permission of Bärenreiter Praha Ltd., Prague.

The following *Obkročák* (Example 12) combines a polka tune in F major with a harmonically clashing left-hand ostinato. Other Stravinsky-esque traits in

³⁷ Šafránek, *Bohuslav Martinů: His Life and Works*, 161.

this example include linear writing, changing meter, specific articulation markings, and bitonal chords in measures 5 and 6.

Tempo di Polka (♩ = 108)

PIANO

mf *p*

cresc. *mf*

Example 12. *Trois Danses Tcheques* H. 154, Obkročák, mm. 1-6.

The *Prelude en forme de Danse* from *Huit preludes* (1929), also features clashing bitonal chords, open fifths in the bass, changing meters, syncopated rhythms, biting articulation and ostinati, all of which are reminiscent of the *Rite of Spring* (Examples 13 and 14).

Allegro vivo (♩ = 168)

PIANO

f marcato

Example 13. *Huit Preludes*, H. 181, Prelude no. 4 en forme de Danse, mm. 1-7. Reproduced by permission of Alphonse Leduc et Cie, owner and publisher for all countries, Paris, France.



Example 14. *Huit Preludes*, H. 181, Prelude no. 4 en forme de Danse, mm.18-21. Reproduced by permission of Alphonse Leduc et Cie, owner and publisher for all countries, Paris, France.

Jazz

Like Stravinsky, Martinů drew from the syncopated rhythms and rich harmonies of jazz. He had explored this idiom in Prague by composing several foxtrots and cabaret songs, and elements of jazz are interspersed in his mature piano works as well. Martinů found a similarity between the rhythms of jazz and folk music:

I often think of the amazingly pregnant rhythm of our Slav folk songs...of their characteristic rhythmical, instrumental accompaniment, and it seems to me unnecessary for us to have recourse to the jazz band. Nevertheless I cannot deny the part it plays in the stream of our life, which dictates all that it needs for its expression. It is another question, however, how this influence should be realized.³⁸

In Martinů's case, the jazz element is often juxtaposed with Czech polka rhythms. In the first dance from *Trois danses tcheques* (1926), ragtime polyrhythms appear in the left hand while the rhythmically straight polka rhythm appears in the right hand (Example 15).³⁹

³⁸ Quoted in Jana Smekalová, Liner notes for *Bohuslav Martinů: Works Inspired by Jazz and Sport*, Supraphon CD SU 3058-2 011, 1996.

³⁹ Entwistle, 30.



Example 15. *Trois Danses Tcheques*, H. 154, Obkročák, mm. 47-49.

A typical ragtime polyrhythm, in which the melody appears in groups of three sixteenth notes over a steady stream of eighth notes, creates an exciting sense of forward motion. In this Etude from *Etudes and Polkas Bk. 1* (Example 16), the left hand maintains a four-note ostinato while the right hand propels upward in a ragtime polyrhythm, landing on a Bb major chord.



Example 16. *Etudes and Polkas Book One*, H. 308, Etude, mm. 21-24. *Etudes and Polkas* by Bohuslav Martinů © Copyright 1946 by Hawkes and Son (London), Ltd. Reprinted by Permission.

The *Polka in A* (Example 17) from the same collection evokes a stride piano bass pattern in the left hand with an energetic ragtime polyrhythm in the

right hand, this time with an interesting progression of chromatic-mediant related chords that lead to the original key of A major.



Example 17. *Etudes and Polkas Book One*, H. 308, Polka in A, mm. 48-52. *Etudes and Polkas* by Bohuslav Martinů © Copyright 1946 by Hawkes and Son (London), Ltd. Reprinted by Permission.

While Martinů drew upon the rhythms of jazz, Czech folk music and elements of Stravinsky, a fair amount of his harmonic vocabulary also stems from his exposure to Impressionism.

Impressionism

Impressionism played an important role in Martinů's stylistic palette. His *Ritournelles* for piano (1932) show many aspects of the genre. This set of six pieces contains frequent chord planing and often the harmonies progress in a non-functional manner. Chords with added sixths and ninths evoke impressionistic colors as well. The opening of the fourth piece in *Ritournelles* (Example 18) combines the Impressionist technique of chord planing with chords featuring added sevenths, ninths, and thirteenth.



Example 18. *Ritournelles*, H. 227, Fourth Movement, m. 1. Used with kind permission of European American Music Distributors, LLC, sole U.S. and Canadian agent for Schott Music GmbH & Co. KG.

Martinů pays homage to Debussy's *Golliwogg's Cakewalk* in his *Loutky I* (*Puppets I - Little Pieces for Piano*, 1925) in which one dance, *Nová Loutka* (*The New Puppet*), features a puppet dancing the cakewalk:⁴⁰

Ancora poco più vivo

Example 19. *Loutky I*, H. 137, *Nová Loutka*, mm. 17-20. Reproduced by permission of Bärenreiter Praha Ltd., Prague.

Whole-tone elements appear in a number of Martinů's piano works, including this example from *Huit Preludes*:

RH Whole tone sequence

Vivo

LH broken 7th chords

Poco ritenuto

Più ritenuto

Ritard. poco a poco

Whole-tone pitch collection, both hands

Example 20. *Huit Preludes*, H. 181, Prelude no. 5 Capriccio, mm. 31-38. Reproduced by permission of Alphonse Leduc et Cie, owner and publisher for all countries, Paris, France.

⁴⁰ Entwistle, 29.

This excerpt contrasts a right-hand ascending sequence in whole tone pitches with a left-hand accompaniment of broken seventh chords. Measures 35-38 contain a whole-tone collection in both hands.

Neo-Baroque Elements

In the 1930s Martinů began to incorporate several Baroque techniques into his works. As noted by Brian Large:

The [jazz] phase quickly passed and was followed by a period when the composer turned to the style of the eighteenth-century concerto grosso as a vehicle for expressing modern ideas. More than once Martinů was to declare that he was a ‘concerto grosso type’ and the Concerto for String Quartet with Orchestra (1931) and the Concertinos for Piano Trio and Orchestra (Nos. 1 and 2) led to purely orchestral works conceived in the same form, culminating in the *Concerto Grosso* of 1937 where the instrumental figuration is modeled on the music of Corelli, Vivaldi and Bach. The Baroque influence of these composers was to stay with Martinů in his use of arpeggiated figures for many years, and though during the period of 1948-1951 he was to become passionately interested in the music of Haydn, as the *Sinfonia Concertante* and Piano Trio No. 2 show, he never completely relinquished concerto grosso techniques.⁴¹

The use of well-defined Baroque forms adheres to Martinů’s general aesthetic of pure musical expression, without grandiosity or the Romantic-era image of the composer as prophet.⁴² The Double Concerto for two string orchestras, piano and timpani (1938) is a case in point. It was written in 1938 during the Munich crisis, in which Germany annexed Czechoslovakia and war was imminent. Martinů’s future in Europe was uncertain and he felt much anxiety. Šafránek attests that “The fact that on this occasion, too, he chose a strict classical form is proof of the

⁴¹ Large, 143.

⁴² See Martinů’s quote on page 10, “...that emotional, mysterious, messianic romanticism....”

wish and indeed the need he felt to set himself limits, to balance the emotional elements and integrate them in a well-proportioned work.”⁴³

Susan Lee Cable notes that characteristic alternations of instrumental groups are found in the majority of Martinů’s works for chamber orchestra, large orchestra, concerti and chamber music.⁴⁴ While Martinů used the concerto grosso form in his larger works, several Baroque elements can be found in his solo piano music as well. They appear most notably in the piano works written after the *Double Concerto* (1938), and include phrases that end over the barline, elided cadences, antiphonal treatment between the left and right hands, divided voice technique, and use of arpeggiated figures at a fast tempo.

The Etude in F from *Etudes and Polkas Bk. 2* (Example 21) provides an excellent example of the Baroque techniques Martinů employed. It begins with an assertive announcement on F, a motivic gesture on the second beat, followed by an intense rhythmic drive of steady sixteenths. The third measure marks the appearance of two divided voices in the right hand. One can follow either the melody produced on the eighth note pulse or the upper sixteenth note of each beat as it rises and falls throughout this exciting passage. Measures 6 and 7 feature Baroque-style sequencing, albeit with modern harmonies. This builds much tension toward the B minor chord that occurs over the barline and marks the end of the phrase.

⁴³ Šafránek, “Martinů’s Musical Development,” *Tempo* 72 (Spring 1965), 12.

⁴⁴ Susan Lee Cable, 135.

Allegro $\text{♩} = 126$ (132) **Two voices in RH:**

f

m. 3

Baroque-style sequencing

m. 5

m. 7

mf

Example 21. *Etudes and Polkas Book Two*, H. 308, Etude in F, mm. 1-8.
 Etudes and Polkas by Bohuslav Martinů © Copyright 1946 by Hawkes and Son
 (London), Ltd. Reprinted by Permission.

This idea of building tension towards the end of the phrase that ends over a barline appears again in the next passage (Example 22). The strong rhythmic drive continues, this time with the sixteenth notes alternating between the hands in Baroque toccata-like fashion. Two voices emerge between the hands in bars 10-12, and combined with a thicker texture, the sense of forward motion once again accelerates toward the end of the phrase on the downbeat of measure 13.

Example 22. *Etudes and Polkas Book Two*, H. 308, Etude in F, mm. 7-14. *Etudes and Polkas* by Bohuslav Martinů © Copyright 1946 by Hawkes and Son (London), Ltd. Reprinted by Permission.

This type of antiphonal treatment between the hands appears as early as 1924 in the *Scherzo* and can be found in several Polkas from the *Etudes and Polkas* as well.

The following excerpt (Example 23) from the *Etudes and Polkas* evokes a humorous interplay between the hands. Martinů creates a playful parody of a Baroque-style chord progression. As the pitches rise step-wise in the right hand, the harmony follows a typical progression with a few half-step alterations. However, the progression digresses in bars 50-51 with a sudden move from

F major to D major in bars 50, and the emphatic D major-G minor chords that follow suggest that the key of G minor will be the final goal. Instead, Martinů presents a surprising harmonic twist and ends the passage on a C major chord. Adding to the humor, Martinů then combines Baroque and Impressionist elements with a series of loose chord planing between the hands in characteristic antiphonal style. The passage ends similarly to the previous examples, in which a dynamic and textural build-up towards the final chord that ends the phrase over the barline.

The musical score is presented in five systems. The first system shows a melodic line in the right hand and a bass line in the left hand, with chords labeled *dm*, *BbM*, *EbM*, *f C7*, and *FM*. The second system features a section labeled "Baroque antiphony with Impressionistic chord planing" with chords *DM*, *gm*, and *CM*. The subsequent systems continue with complex chordal textures and triplets in both hands, ending with a final chord over the barline.

Example 23. *Etudes and Polkas Book One*, H. 308, Etude, mm. 45-63.
 Etudes and Polkas by Bohuslav Martinů © Copyright 1946 by Hawkes and Son
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The Etude in D from *Etudes and Polkas*, Bk. 1 features several instances of the divided voice technique and elided cadences. Measures 13-18 (Example 24) highlight a right-hand melody on the upper eighth notes, complemented by a secondary melody in the upper eighth notes of the left hand. Despite the thin texture, the bass octaves outline a functional chord progression (C7-FM) that forms the elided cadence in measure 18. Although the key remains in F major for the next two bars, the left-hand motive also marks the beginning of the next phrase.

C7: ----- FM Cadential extension + new phrase

Example 24. *Etudes and Polkas Book One*, H. 308, Etude in D, mm. 7-20. *Etudes and Polkas* by Bohuslav Martinů © Copyright 1946 by Hawkes and Son (London), Ltd. Reprinted by Permission.

This type of cadence appears more forcefully in the following passage (Example 25) with a louder dynamic, thicker texture, and crescendo to the F major chord in bar 29. The music then oscillates between F major and Bb minor chords, a modified plagal cadence, and Martinů repeats this gesture twice before the final F major chord on the downbeat of measure 31. This final chord also marks the beginning of the next section, in which the divided voice technique appears in one hand.

Example 25. *Etudes and Polkas Book One*, H. 308, Etude in D, mm. 21-33. Etudes and Polkas by Bohuslav Martinů © Copyright 1946 by Hawkes and Son (London), Ltd. Reprinted by Permission.

While the above-mentioned Baroque elements, such as divided voice technique, antiphony between the hands and elided cadences, appear frequently in Martinů's music, he never composed a fugue and rarely employed imitation. Instead, he developed a free-style polyphony reminiscent of motets, madrigals and Corelli.⁴⁵ Biographer Harry Halbreich describes Martinů's polyphonic style as follows: "The totally free polyphony forgoes every artificial or mechanical developmental technique, and avoids fugue and imitation. In this way, it differs from the Netherlanders as well as from J.S. Bach."⁴⁶ This free-style polyphony appears more in the larger works, including the *Sonata* (1954). The following *Sonata* excerpt (Example 26) displays three-voice polyphony. The entrances are staggered as in a fugue; however, their relation to each other is more free than a

⁴⁵ Šafránek, *Bohuslav Martinů: His Life and Works*, 132.

⁴⁶ Harry Halbreich, *Bohuslav Martinů: Werkverzeichnis, Dokumentation, Biographie*. (Zurich: Atlantis Verlag, 1968), 138.

traditional subject and countersubject. The texture thickens as the third voice enters and Martinů proceeds to work with four voices in a linear fashion.

Tranquillo

p dolce 1st voice
2nd voice in alto

s.b.

p 3rd voice in tenor

mf
linear development in four voices

Example 26. *Sonata*, H. 350, Second Movement, mm. 70-78.

Martinů on Form and the Cell Technique

Martinů was once asked what was the most important element in his musical creative work. He responded “selection and organization.” Šafránek elaborates,

To Martinů the word ‘selection’ is synonymous with ‘concentration,’ and by ‘organization,’ he means the clear, organic construction of his

work....All compositional ingredients (harmony, polyphony, rhythm, color), are subordinated to the organic development of the work and its effect as a whole.⁴⁷

Martinů's own words reveal that a conception of a work from a holistic, organic perspective was of utmost importance for both composer and listener. He traces this Gestalt paradigm from the creative process to the listening experience of a completed work. Regarding the creative process, he states:

It is in effect a feeling for the whole [which] I would describe like wanting to capture the view of a broad stretch of landscape as a whole in our sight, as long as we do not concentrate on a specific point [or] detail [B.M. - "detail"], we see nothing altogether, [but] with a multitude of details, we concretely reconstruct the entire landscape and thus retain it and draw it on our memory, and with the help of memory we can then fill in other landscapes, but it will always be the detail [B.M. - "detail"] from which we start and [onto] which we fixate our attention....In any case, this sensation [B.M. - "sensation"] of the whole is at the foundation of the artistic work.⁴⁸

Martinů further specifies that "In the creative process, all of these elements become automatically...directed towards the creation of an organic form in which all of the elements (oriented in one direction) create a whole."⁴⁹

Regarding a finished work, Martinů's program notes to the Fourth Symphony further depict his conviction that all the elements are subordinate to the form, and should be evident to the listener as well:

The whole analysis can give a picture of the plan and of the structure of the work, but it does not bring us much nearer to understanding the form, which is the spirit of the work and which depends on many other factors than the work with the themes and the structural design, the balance of the

⁴⁷ Šafránek, "Bohuslav Martinů," *The Musical Quarterly* 29, no. 3 (July 1943), 350.

⁴⁸ Translated in Svatos, "Essay on the Creative Process," 148.

⁴⁹ Translated in *ibid.*, "The Ridgefield Diary," 178.

material used. The structure of a work is something fixed and definite, whereas the form is alive, and its expression, symbol, is always a new reactionary element at the moment of the work's realization, it is "sensation" actively and plastically realized, not in the course of analysis, but again in the active approach and attitude of the listener to the work, that is, in the course of the actual communication, performance and committing to the memory and its absorption into the spiritual process.⁵⁰

While the element of "organization," as Martinů describes it, refers to his consideration of formal aspects, his idea of "selection" involves concentrated musical ideas. Martinů not only chose from the variety of current trends and musical styles at his disposal, but also concerned himself with the intensity of the musical idea. In this regard, he developed a highly individualized technique that he described as a "cellule,"⁵¹ in which a small motive appears and is subtly manipulated and developed throughout a work. This "cell" often functions as the seed from which entire works are generated. Large describes, "The three notes which generally form the motif grow, change, acquire force as the movement pushes forward until they are seen to be the very elements out of which the whole musical structure has developed."⁵²

Martinů's concept of the cell differs considerably from specific pitch sets found in the music of the Second Viennese School.⁵³ For Martinů, the cell functions as a basic unit from which to develop an entire piece. This coincides with his frequent references to biology in his 1940s notes. Regarding the

⁵⁰ Šafránek, *Bohuslav Martinů: His Life and Works*, 244.

⁵¹ Translated in Svatos, "Writings from September 1945," 254.

⁵² Large, 145.

⁵³ See for example Schoenberg's *Three Piano Pieces*, Op. 11, or Webern's *Variations for Piano*, Op. 27.

composer's first creative impulse, he writes,

The purpose of concentration is not to search, but to find the ability to see an object from all possible sides at once.... This sensation is... something which 'very much' forces itself onto your - ?, something which wants to live and which you have the ability to bring to life.⁵⁴

Martinů often refers to music as an “organism” during the composition process:

I think greatness lies in how naturally we express our idea.... when one has the correct attitude, the organism of the composition effectively fills itself in on its own more or less, it emerges complete (I am thinking of a healthy organism), the voices, sound, the inner-workings, the choice of instruments, the entire structure that is already organized will come into being as a single whole.⁵⁵

The “cell” often consists of a short melodic or rhythmic fragment, generally three to six notes, and serves many purposes. It can either provide the foundation of an entire work, or it can be interspersed throughout a work in transitional material, accompaniment patterns, or in repetitions to create a sense of unity.⁵⁶

Martinů began experimenting with this cell technique in the early 1920s. An early example is the fourth piece from *Bajky (Fables, 1924, Example 27)*. It opens with a three-note cell in the right hand that ascends in a minor scale. A variant of this occurs simultaneously in the left hand, with a four-note motif ascending in a major scale. This gesture is modified in the third measure in which the right hand ascends in a major scale while the left hand is rhythmically and melodically expanded.

⁵⁴ Translated in Svatos, “Essay on the Creative Process,” 150. The “- ?” suggests Martinů was struggling to find a proper psychological term.

⁵⁵ Translated in Svatos, “Writings from September 1945,” 230.

⁵⁶ Cable, 54.

Example 27. *Bajky (Fables)*, H. 138, *Zlý Medvěd (The Angry Bear)*, mm. 1-3. Reproduced by permission of Bärenreiter Praha, Ltd., Prague.

Martinů proceeds to develop both cells by lengthening the step-wise ascent in the right-hand cell and compressing the left-hand cell into chromatic grace notes. These grace notes quickly become an ostinato, and eventually a playful accompaniment enfolds in which the original step-wise ascent is interspersed throughout (Example 27).

Example 28. *Bajky (Fables)*, H. 138, *Zlý Medvěd (The Angry Bear)*, mm. 7-15. Reproduced by permission of Bärenreiter Praha, Ltd., Prague.

The above example demonstrates the plasticity of the cell. What began as a three-note ascending gesture is developed into an ascending melody over four

measures. Whether generated intuitively or not, the melody in bars 8-13 clearly evolves from the initial three-note gesture.

Martinů further developed his cell technique during the 1930s. Several works demonstrate how he used the cell as a unifying factor. The *Concertino* (1933) for piano trio and orchestra uses the same rhythmic motive in all four movements⁵⁷ and similarly the *Intermezzo* (1937) for violin and piano features closely related melodic shapes based on a five-note melodic cellule throughout its four movements.⁵⁸ The cell also facilitated unity in through-composed works. In his *Inventions* (1934) for orchestra, the cells “are developed from one movement to another....[Martinů] allows the motif to emerge from the general textures, and it is only through a process of weaving and building that the importance of the basic unit is realized.”⁵⁹

In addition to developing the cell through an entire work, Martinů also employed this technique to bind together seemingly disparate elements. For example, the fourth dance from *Esquisses de Danses* (1932) is in ternary form and the sections are so contrasting as to appear entirely unrelated (Example 29). The A section is highly lyrical, chordal, and set at a relaxed Tempo di Valse whereas the middle section, marked Allegro, displays agitated, perpetual-motion sixteenth notes in toccata fashion.

⁵⁷ Entwistle, 45.

⁵⁸ Ibid., 47.

⁵⁹ Large, 66.

Upon closer examination, the first three measures contain short cells that are woven throughout the work. The 3-note cells are Eb-D-C and Eb-D-Bb in the first measure, Bb-Ab-F in the second measure, and Eb-F-G in the third measure. They consist of major and minor 2nds and minor 3rd intervals. These pitch collections run through the entire B Section in modified forms. For example, the first four notes in Section B contain a similar collection of pitches as Cell 2, but here it is extended by one note and a major 3rd is used instead. The next measure shows a transposition of the same cell found in measure 3.

A Section

Tempo di Valse

B Section

Allegro

Example 29. *Esquisses de Danses*, H. 220, Fourth Movement, mm. 1-21. Used with kind permission of European American Music Distributors LLC, sole U.S. and Canadian agent for Schott Music GmbH & Co. KG.

The cadenza (Example 30) in bar 30 highlights an improvisation of the original descending cell as the piece transitions back to the opening section.

Example 30. *Esquisses de Danses*, H. 220, Fourth Movement, mm. 28-34. Used with kind permission of European American Music Distributors LLC, sole U.S. and Canadian agent for Schott Music GmbH & Co. KG.

Martinů’s use of the cell technique aided in binding together his frequent musical juxtapositions. It allowed him some freedom from prescribed forms while at the same time maintaining a cohesive, organic form throughout a work.

He explains this with an analogy to architecture:

When I was in Italy, a friend of mine drove me to...Milan. You see such a small piece of the world there where the most diverse styles created over the course of history are gathered in one place. This view should logically give the effect of chaos...and definitely not a whole. This is where our knowledge of “time” plays a role. And it is in this way that time straightens out disagreements in a composition, what at first appears to us as perhaps a formal, constructive mistake...disappears and gradually becomes distributed into the organic (or functional) quality created by the distance of the work [in time], and [only] then do we formulate our conclusion.⁶⁰

⁶⁰ Translated in Svatos, “The Ridgefield Diary,” 163.

The *Etude in C* (1945) represents a mature use of the cell technique and expertly demonstrates Martinů’s ability to integrate several disparate elements into a unified whole. The piece is essentially in ternary form; however, each section is through-composed and developed organically with use of the cell. It contains such diverse elements as the Baroque rhythmic drive towards cadences, Czech folk song, jazz “blue” chords, and Impressionistic chord planing. The cell, introduced as the first four notes, is woven throughout. The first ten measures (Example 31) show the development of the cell through expanding and contracting intervals and its entrance on progressively higher pitches. By measures 8-10, the cell expands to full minor chords in the right hand.

The image shows three systems of musical notation for a piano piece. The first system is labeled 'Allegro' and 'PIANO'. It features a treble and bass clef with a 2/4 time signature. A circled group of four notes in the first measure is labeled '- Cell -'. Above the staff, the text 'Cell Intervals expand and contract' is written. The second system is labeled 'Cell enters on higher pitches' and shows the cell motif moving up the scale. The third system is labeled 'Cell expands to minor chords in RH' and shows the cell motif expanding into full minor chords in the right hand. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f'.

Example 31. *Etudes and Polkas Book Two*, H. 308, Etude in C, mm. 1-14. Etudes and Polkas by Bohuslav Martinů © Copyright 1946 by Hawkes and Son (London), Ltd. Reprinted by Permission.

After a brief phrase in Czech folk idiom, the cell returns in bars 13-15. It serves as a transition to the next toccata-like section. The ensuing passage (Example 32) gradually thickens in texture, and combines the Baroque toccata

element with Impressionistic sonorities. Martinů juxtaposes chord planing in the left hand with a more conventionally tonal chord progression in the right hand. These right-hand chords build an expectation of a clear cadence in C major; however, the passage ends surprisingly on C# octaves instead. These octaves mark an abrupt end to the passage and also the return of the cell.

m. 11 Czech folk idiom

Cell

Divided voices in both hands

m. 15

Texture thickens

m. 18

CM: I IV iv

m. 21

Chord planing

iv vii⁷ I C#

m. 24

Extended Cell

Example 32 . *Etudes and Polkas Book Two*, H. 308, Etude in C, mm. 11-26. Etudes and Polkas by Bohuslav Martinů © Copyright 1946 by Hawkes and Son (London), Ltd. Reprinted by Permission.

The cell (previous Example), expanded to five notes, again propels the music to a second statement in Czech folk idiom in measures 27-29. It is further developed in the next section, where it functions as the melody.

The image shows two systems of musical notation for piano. The first system is divided into two parts: 'Czech folk idiom' on the left and 'Cell as melody' on the right. The 'Czech folk idiom' section features a complex, dissonant harmonic texture with a driving rhythm. The 'Cell as melody' section shows a more melodic line in the right hand, with a dynamic marking of *p*. The second system continues the 'Cell as melody' section, with a dynamic marking of *mf*. The music is in C major and 3/4 time.

Example 33. *Etudes and Polkas Book Two*, H. 308, Etude in C, mm. 27-39. Etudes and Polkas by Bohuslav Martinů © Copyright 1946 by Hawkes and Son (London), Ltd. Reprinted by Permission.

These examples display a remarkable sense of forward motion. Overall, each section features driving rhythms, gradually thickening texture, and a crescendo towards the cadence. The final note of each section often serves as a springboard from which the next section departs. This creates a restless, agitated mood that is carefully balanced by the more tonal vistas of the Czech folk element. Martinů introduced this element twice briefly, as shown above, and when it appears in a longer statement in bars 72-78 (Example 34), it provides much respite from the incessant rhythmic drive and harmonic dissonance.

Martinů approaches this tonal refuge by thinning out the texture and employing Baroque-style antiphony between the hands. As this passage approaches the Czech phrase, the implied harmonies become more tonally functional, to the point where a V-I cadence is implied in bars 71-72. The

ensuing Czech phrase (Example 34) features characteristic rhythmic syncopation combined with harmonies reminiscent of jazz, including tonic to subdominant chords, and a flat VI chord in bars 73-75.

The image displays three systems of musical notation for Example 34. The first system, titled "Antiphony between hands", covers measures 67-69. The second system, titled "Czech/Jazz idioms", covers measures 70-72 and includes a piano (*p*) dynamic marking and chord symbols: $E_bM: V$, I , $IV9$, bVI , and II . The third system covers measures 74-77 and includes a mezzo-forte (*mf*) dynamic marking.

Example 34. *Etudes and Polkas Book Two*, H. 308, Etude in C, mm. 67-77. Etudes and Polkas by Bohuslav Martinů © Copyright 1946 by Hawkes and Son (London), Ltd. Reprinted by Permission.

Once again, this passage gradually builds to a climax through thickened texture, and a crescendo to resounding E octaves in bar 78 (not shown); the same octaves mark the return of the A section.

The *Etude in C* demonstrates Martinů's mature style. Nearly every element discussed thus far - Baroque, Impressionist, Czech, jazz, and cellular material - are combined economically in this exciting miniature. The next chapters will examine how Martinů combines all of the elements into his large scale work, the *Fantasie et Toccata*.

CHAPTER FIVE: THE *FANTASIE ET TOCCATA*, H. 281

Historical Context

The *Fantasia et Toccata* was written in both a politically and personally tumultuous period for Martinů. In 1938 he witnessed the annexation of his native Czechoslovakia to Nazi-Germany. The *Double Concerto*, completed on the day the Munich Pact was signed, bears a similar strong mood to the *Fantasia et Toccata*. In addition, Martinů was black-listed by the Nazis for his support of the Czech National Council. With the impending German invasion of Paris in 1940, Martinů and his wife were forced to flee the country. The escape from France to the United States was fraught with obstacles, ranging from lack of adequate housing to the difficulties in procuring exit visas. Charlotte Martinů describes their harrowing journey: “From that day, the 11th of June, 1940, until our arrival in the United States, we slept in forty different beds and we even slept on hard benches in railway stations or in trains.”⁶¹

In addition to the chaotic political situation in Europe, Martinů suffered a deep personal loss. Prior to the Nazi invasion of Paris, he had an intense love affair with his student, Vitěslava Kapralová. She was a promising composer and conductor, and had already premiered her work, *Military Sinfonietta*, under her baton with the BBC Symphony Orchestra. In July, 1940, Martinů learned of her unexpected death at age 25 from tuberculosis.

At the end of July, 1940, the Martinůs settled down briefly in Aix-en-Provence and Martinů rented a piano. It was during this uncertain time that he set

⁶¹ Charlotte Martinů, *My Life with Bohuslav Martinů*. Translated by Dr. Diderik C.D. Dejong. (Prague: Orbis Press Agency, 1978),62.

to work on the *Fantasia et Toccata*. This work was written for pianist Rudolf Firkusny, a champion of Czech piano repertoire and a dear friend to Martinů. His words embrace the context in which it was written:

The greatest gift he [Martinů] gave me was his *Fantasia et Toccata*, written when we were in southern France in 1940, both waiting for our departure for the United States. This particular work expresses the anguish of the situation - Europe was in chaos and a return to our native country became an unattainable dream.⁶²

Although Martinů disliked imposing programmatic ideas onto a work, and least of all brandishing them to the public, the historical context in which the *Fantasia et Toccata* was composed sheds light on the piece's intense character.

Framework for Analysis

The *Fantasia et Toccata* is Martinů's first major work for solo piano. He had written a number of miniatures up until this time, but it was not until the *Fantasia et Toccata* that all of the previously discussed elements had been synthesized into a large-scale piano work. When Rudolf Firkusny premiered the piece in 1943, it aroused contradictory reactions. Critic Irving Gifford Fine wrote, "This piece should be gotten out as a text book on how to string together a series of introductions to introductions. It must be quite a feat to write several minutes of music without a consequent phrase."⁶³ By contrast, composer O.F. Korte wrote,

Under the weight of the tragic events, it is as though in this unique work

⁶² Rudolf Firkusny, Liner notes for *Martinů: Piano Sonata No. 1, Les Ritournelles, Fantasia et Toccata*.

⁶³ Jaroslav Mihule, "Fantasia and Toccata," Nadace Bohuslav Martinu, <http://katalog.martinu.cz/martinu/catshow.php?idfield=206&language=en> (accessed October 10, 2011).

the composer suddenly had to foreswear the attributes of beauty in shape and form to which he had been inseparably bound for his whole life. The result is an eruptive drama, something homogenous and energetic that boils up, a fascinating monolith.⁶⁴

The *Fantasie et Toccata* is a complex work, and it often takes more than one hearing to fully grasp its magnitude. From a listener's perspective, several impressions stand out: the fascinating sonorities, a sense of energy and agitation, a wide range of character and emotion, and a fresh, unpredictable quality of form.

Martinů's own words regarding sonority and form provide a basis from which to examine this piece. He wrote, "The piano solo allows us to preserve the image of the musical thought in its full scope, that is to say, almost complete with harmony, polyphony, color, and the dynamics of orchestral structure."⁶⁵

With regards to sonority, Martinů extracts highly imaginative sounds from the instrument. One hears in the *Fantasie et Toccata* the sounds of tutti orchestra contrasted with the thin texture of a solo instrument. Certain harmonic combinations and pianistic figurations create timbres associated with the rich and varied colors of a full orchestra as well as the more specific sounds of winds, pizzicato strings and percussive timpani. At its foundation, most harmonies are consonant, and for the most part triadic, but rarely do they follow a conventional tonal progression. Like so many of his miniatures, both movements of the *Fantasie et Toccata* begin in one key and end in another. Certain key areas are more common than others, but they do not follow a predictable path. Another

⁶⁴ Ibid.

⁶⁵ Translated in Miloš Šafránek, *Bohuslav Martinu: The Man and His Music*, 91.

aspect to take into consideration regarding sonority is that Martinů most often composed at the piano. The *Fantasie et Toccata* contains several tightly-woven elements, and it is possible that some of these were generated intuitively as he was listening to the overall sound while composing.

Concerning form, Martinů said it consisted of:

partly in my not relying so much on 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 gives the critics trouble), but that does not mean that there is no shape.⁶⁶

The fact that the *Fantasie et Toccata* does not follow a traditionally established form does not imply that Martinů was not concerned with form. If anything, the tightly-woven structure of the *Fantasie et Toccata* indicates the opposite. Martinů viewed form as a flexible and living organism. He described the cell as something that grows organically to the point where it has a life of its own. Upon writing a melody, Martinů stated,

The fact is that a melody in written form immediately speaks;...it is feeling [B.M. "feeling"] once again, a feeling for plasticity (this...in terms of space and time), but also the feeling for it being alive as well.⁶⁷

This sense of music as a living organism coincides with the through-composed nature of the *Fantasie et Toccata*. Each section unfolds and develops out of the previous section, and yet when viewed as an organic entity, it is possible to grasp how all of the elements combine to create a unified whole.

⁶⁶ Translated in Šafránek, *Bohuslav Martinů: His Life and Works*, 35.

⁶⁷ Translated in Svatos, "The Ridgefield Diary," 178.

One additional statement attributed to Martinů adds to the framework for approaching this piece. A student of his recalled,

He [Martinů] insisted at times, ‘*we cut every second mélodie and put in just music*’ by which he meant separating each melodic passage from the next with instrumental figurations of a neutral kind, to obtain contrast.⁶⁸

The *Fantasie et Toccata* contains several lyrical sections that are interspersed with less lyrical, or as Martinů stated, more “neutral” pianistic figurations.

The following analysis will focus first on the overall construction of each movement. It will then highlight recurring motives and unifying factors. The way in which Martinů combined all of the previously mentioned elements will also be examined, as well as the affects these have on the character and mood of the piece. Knowledge of the structure and key elements is crucial for a successful interpretation of this great work. The intent therefore is to provide the performer or listener an insightful guide to understanding the *Fantasie et Toccata*.

⁶⁸ Barbara Hampton Rendon, “Martinů in the United States: Views of Critics and Students,” 273.

CHAPTER SIX: *FANTASIE* ANALYSIS

A fantasy usually denotes a free-form composition, and Martinů's *Fantasie* holds true to its name. It is through-composed and despite widely contrasting sections, much material is repeated. A sense of variation exists within the repeated material because it never appears verbatim, instead reflecting Martinů's style of continuous development. Some noteworthy aspects of the *Fantasie* include a sense of forward motion, the pacing of ideas and the balance between more agitated, dissonant sections with more lyrical, tonal pastures. Perhaps the most striking element upon listening to the *Fantasie* lies in its chromaticism. This chromaticism runs through nearly every section of the piece, ranging from melodic evolution through half steps, ominous chromatic accompaniment patterns, and sweeping chromatic ascending and descending gestures. Harmonically speaking, most chords are triadic in nature, but often colored with half steps. Chords frequently shift from major to minor modes in quick succession, indicating a conflict of tonality. The only sections mostly devoid of chromaticism embrace the Czech folk idiom in the clear key of Bb major. Richard Perry points out,

If there is any recognizable Czech influence in Martinů, it is this tendency to gravitate toward melodic areas which are tonal and which produce cadences in definite keys. When Martinů states a melody, he almost invariably precedes it with a dissonant preparation covering at least several measures.⁶⁹

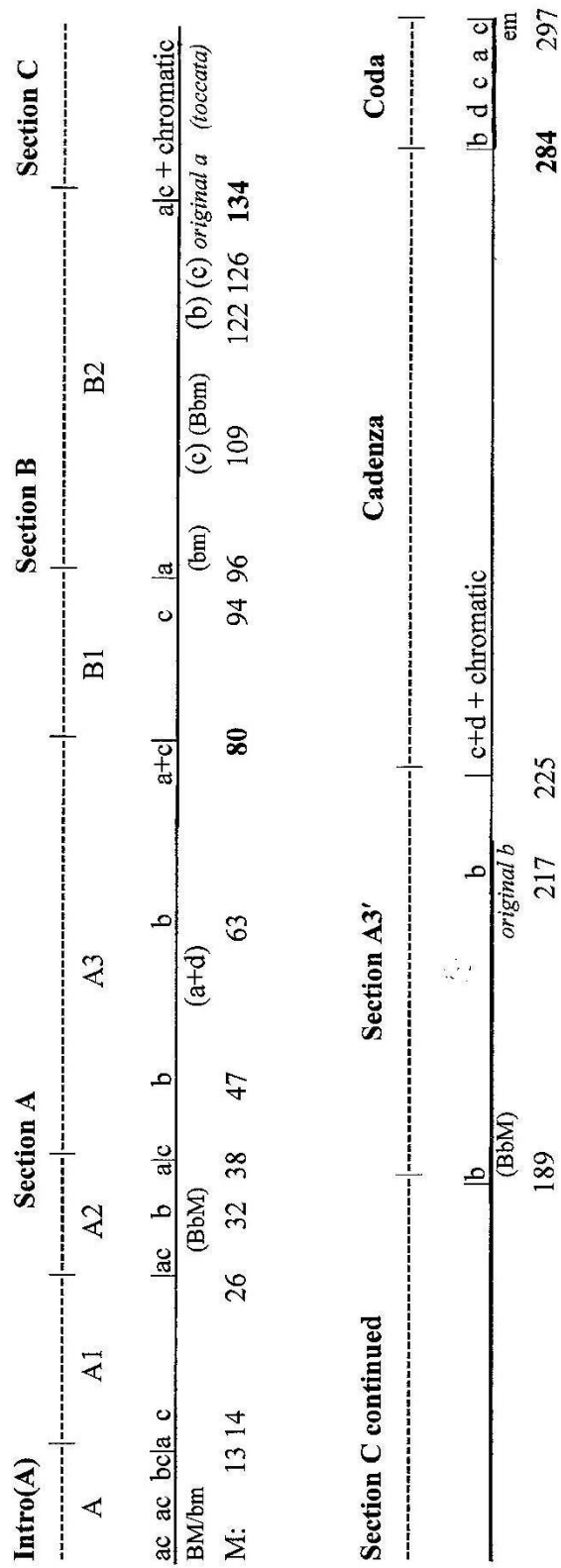
The *Fantasie* can be divided into seven sections. This includes an Introduction, four sections of through-composed material, an improvisatory

⁶⁹ Richard Kent Perry, "The Violin and Piano Sonatas of Bohuslav Martinů." (DMA diss., University of Illinois, 1973), 12.

Cadenza and a Coda (See Figure 1). The sections are divided by major cadential moments; although they are labeled “Introduction,” “A,” “B,” and “C,” similar material runs throughout all of them.

Figure 1

Formal Diagram of *Fantasia*



a = Motive A, modified I-V-I cadence

b = Motive B, descending chords

c = Motive C, connective tissue

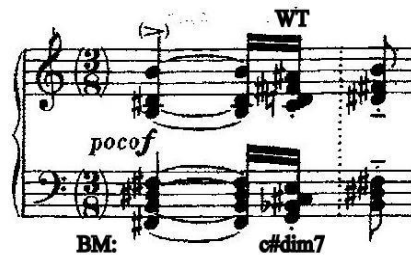
d = Motive D, rhythmic-chromatic fragment

Letters in parentheses indicate presence of motive to a lesser extent.

Introduction (A), measures 1-12

The material introduced in the first 12 measures provides a foundation for the entire movement. This consists of four motives and the underlying use of three cells. The motives will be discussed in order of structural importance, followed by the cellular material.

The first motive, Motive A, introduces the piece:



Example 35. *Fantasia*, H. 281, Motive A, m. 1.

Motive A contains melodic, harmonic and rhythmic components. It begins with a B major chord, followed by a dissonant chord, and a return to a B major chord.

The melodic feature of this motive lies in the upper note of each chord, which leads from the tonic note to the leading tone, and back to the tonic. The rhythm of Motive A figures prominently in the work, that of a long note followed by a short syncopated note, and a return to a long note. Harmonically, this motive launches the key area of B major in an interesting fashion. While the outer chords establish the tonic, the jarring inner chord juxtaposes pitches of a whole-tone scale in the right hand with a fully diminished chord in the left hand. This chord also contains all the pitches of the V7 chord with the leading tone (A#) in the top voice.

Therefore, Motive A is a modified I-V-I progression. This sound gives Motive A the impression of an “announcement.” It is further reinforced by the *poco f*

dynamic and the accent and tenuto markings. The “announcement” appears again in the second measure and ends on a B minor chord instead, indicating future possibilities of modification. During the course of the *Fantasia* this announcement provides key structural points of reference, often marking the end of a section.

The second motive, Motive B, can be viewed as the primary thematic material of the work. It is basically a gesture of descending chords:⁷⁰



Example 36. *Fantasia*, H. 281, Motive B, mm. 4-6.

Its dramatic appearance in measure 4 features the same chord repeated in three octaves, followed by two more dissonant chords. The overall key area is still b minor, yet Motive B appears in the subdominant, as suggested by the first and last chords (E minor with an added 9th and 6th respectively). In addition, the bass line ascends from the leading tone in E minor to the dominant. The motive is in the right hand; however, the oscillation between the right-hand chords and left-hand ascending octaves plays an important role in several sections of the *Fantasia*.

Motive B, the “theme,” is immediately repeated and modified in measures

⁷⁰ Entwistle notes the symbolic nature of these chords. They were used in Martinů’s beloved opera *Juliette* as the heroine’s theme and tied to his intense love affair with Vitěslava Kapralová. See “Martinů in Paris: A Synthesis of Musical Styles and Symbols,” 161-162.

Motive C begins in octave unison in the bass register and rises to the treble through gradually expanding intervals and rhythmic acceleration. It sounds heavily chromatic and dissonant, partially due to the fact that it contains all twelve pitches. Despite frequent changes in direction, the upper notes of each triplet outline a semi-chromatic scalar ascent. The first eleven notes comprise cellular material that permeates the entire work (Example 39). As previously mentioned, these cells are the seeds from which entire works are generated; they do not appear strictly verbatim, but rather organically evolve.



Example 39. *Fantasia*, H. 281, first 11 notes grouped into cells, m. 2.

The first cell (Cell X) is comprised of an ascending minor triad and a concluding half step. The second cell (Cell Y) features a short, oscillating motion of 4th and minor 3rd intervals. The third cell (Cell Z), similar to the first, consists of a half step followed by a leap.

Martinů develops this cellular material melodically by adding or subtracting notes, and expanding or contracting the intervals. This is demonstrated towards the end of Motive C (Example 38) as the intervals increase in size. The second and third appearances of Motive C (Examples 40 and 41) show further evolution of the cellular material with continued pitch alteration and intervallic changes. Despite many modifications to this cellular material, something of the original shape remains. Interestingly, Motive C appears more

tonally consonant with each entrance. The first entrance is highly chromatic, and the second entrance (Example 40) marks the appearance of diminished triads. The cellular material evolves colorfully to bi-chordal, mediant-related triads in the third entrance (Example 41), which ends on a half cadence in B major.

The image shows a musical score for Example 40, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two sharps (F# and C#). The music features several triplet markings. Annotations include 'Cell X', 'Cell Y', and 'Cell Z' circled in the first staff, and 'Cell Expansion' above the second staff. The bottom staff has 'Diminished triads' written below it. The music is highly chromatic and features complex rhythmic patterns.

Example 40. *Fantasia*, H. 281, Second Motive C entrance, m. 3.

The image shows a musical score for Example 41, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two sharps (F# and C#). The music features several triplet markings. Annotations include 'p Cell X', 'Cell Y', 'Cell Z', and 'Cell development' in the first staff. The second staff has various chord symbols: BbM, c#m, em, F#M, gm, GbM, am, CM, and BM: V. The music is highly chromatic and features complex rhythmic patterns.

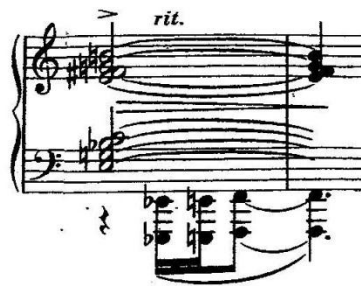
Example 41. *Fantasia*, H. 281, Third Motive C entrance, m. 12.

The cellular material in Motive C provides the basis for the more dissonant harmonies as well. For example, the first chord in Motive B (Example 42) contains the pitches of the first cell, a minor triad with a half step.



Example 42. *Fantasia*, H. 281, m. 4.

Another harmonic use of the first cell appears in measure 10 (Example 43). Both hands feature variations of an e minor chord with an added note.



Example 43. *Fantasia*, H. 281, m. 10.

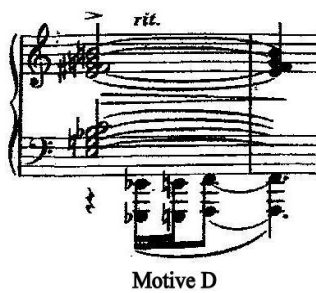
The following example (Example 44) shows how the third cell (Cell Z) can be stacked vertically to create dissonant cluster chords.



Example 44. *Fantasia*, H. 281, mm. 42-44.

There is no way to tell if Martinů was consciously or intuitively manipulating these cells; however, observing them in minute detail in the introductory section illustrates why there is a certain consistency in the overall sound of the piece despite the strongly contrasting sections.

In addition to the three motives and cellular material thus far discussed, a final rhythmic-chromatic motive, Motive D, is introduced in the opening section.



Example 45. *Fantasia*, H. 281, m. 10.

This motive, though slight at first, appears in conjunction with Motive A several times throughout the piece and is also developed in accompaniment patterns.

This motive appears prominently in cadenza and coda as well.

These four motives and cellular material comprise the building blocks of the *Fantasia*. In addition, the shifts between major and minor modes as well as the mediant-related chords occur throughout the work, contributing to its agitated, intense character. The following sections reveal how Martinů combines, modifies and transforms these motives and cells, while at the same time using his musical palette of Czech, Baroque, Impressionist, jazz and Stravinsky-esque elements.

Section A, mm. 13-79.

This section begins calmly in B minor and ends with a significant cadence on the dominant. It can be divided into three smaller sections of through-composed material (A1, A2, and A3, see Figure 1). The subdivisions occur at minor points of reference, a quiet cadence in C major in measure 25, and reference to Motive A in bar 38.

Section A1, mm. 13-25

After the two big “announcements” of Motive A and the crashing, dissonant chords of Motive B in the introduction, Section A1 provides a quiet and introspective contrast (Example 46). It opens with Motive A at the *piano* dynamic and quickly shifts from B major to B minor in measure 15. The texture has thinned out and Martinů invokes the Baroque element with his free-style polyphony. He staggers the left and right hand voices in a manner derived from the oscillating left and right hand chords introduced in Motive B. In addition, the melodic shape loosely follows the connective tissue of Motive C in measures 14-18, and the melodic shape of Motive B in measures 19-20. The texture gradually thickens with the rising melody and the melodic component of Motive A surfaces in the top notes of measures 21-22. Meanwhile, the left hand in measures 21-22 oscillate in a manner reminiscent of Motive C.

Moderato (♩ = 100-104) Motive C, melodic shape

BM: Motive A bm:

Motive A

Motive A

Motive C oscillation

Example 46. *Fantasie*, H. 281, mm. 13-23.

This free-style polyphony eventually descends to a peaceful V7-I cadence in C Major (Example 47). This key is far removed from the general key areas of the piece, and thus provides only a temporary repose.

Section A2, mm. 26-38

This section begins with a calm announcement of Motive A in F major, instead resolving to the dominant C7 chord (Example 47). The previous section's serenity is soon displaced by the rapid flourish of Motive C in bar 27. Tension builds through a series of rising, syncopated chords in bars 28-30, whose oscillating melodic shape recalls Motive C. A second Motive C flourish, this time with bichordal, mediant-related triads drives the music to a restatement of the Motive B theme. Also noteworthy, the jump bass in the left hand is a similar gesture to the left-hand oscillation in bars 21-22 (Example 46).

The image shows two staves of musical notation. The top staff features 'Motive A' in the treble clef, starting with a 'poco' marking and a piano (*p*) dynamic, and ending with a mezzo-forte (*mf*) dynamic. The bass staff features 'Motive C' with a piano (*p*) dynamic. Below the top staff, chord symbols are listed: CM: V7, I, FM: I, V7. The bottom staff features 'Motive C, melodic component' in the treble clef, starting with a 'poco' marking and a forte (*f*) dynamic. The bass staff features 'Motive C, melodic component' with a forte (*f*) dynamic. Below the bottom staff, chord symbols are listed: EM, dm, EM, GM.

Example 47. *Fantasia*, H. 281, mm. 24-31.

The following passage illustrates a transformation of Motive B (Example 48). What began as three dissonant chords in the introduction (Example 36) now appears as two whole-tone chords combined with the melodic component of Motive A. Here Motive C functions as a flourishing accompaniment:

The image shows two staves of musical notation. The top staff features 'Motive B (Whole-tone)' in the treble clef, starting with a forte (*f*) dynamic and ending with a mezzo-forte (*meno f*) dynamic. The bass staff features 'Motive C' with a forte (*f*) dynamic. Below the top staff, chord symbols are listed: bb, bb, bb. Below the bottom staff, chord symbols are listed: bb, bb, bb.

Example 48. *Fantasia*, H. 281, mm. 32-34.

The theme further evolves from the whole-tone sonority to a gentle folk-like melody in Bb major (Example 49). This is the first sign of Martinů's Czech folk idiom. The accompaniment displays conventional tonality by rotating between I and IV chords. The root-5-10 pattern and staccato markings lend

buoyancy to this passage. This Czech idiom appears only for a brief three measures before Motive A unexpectedly interrupts in a different key and register.

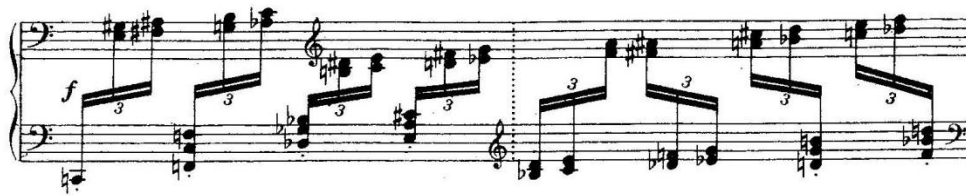
The image displays a musical score for a piano and violin. The piano part is in the upper system, and the violin part is in the lower system. The piano part is labeled "Motive B:" and "BbM: I IV". The violin part is labeled "poco f" and "gm". The piano part has a dynamic marking of "mf". The violin part has a dynamic marking of "gm". The piano part is in the key of B-flat major and the violin part is in the key of B-flat major. The piano part is in the register of the piano and the violin part is in the register of the violin.

Example 49. *Fantasie*, H. 281, mm. 35-38.

This interruption also marks the beginning of the next section.

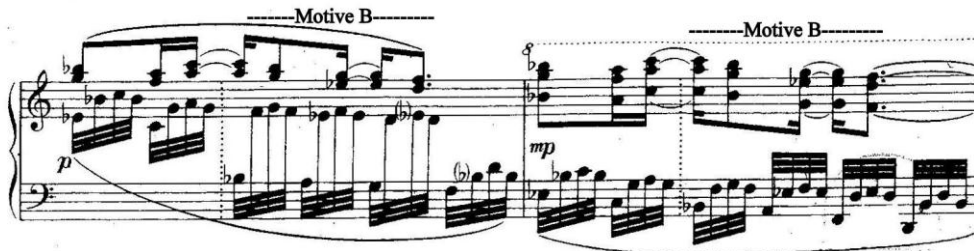
Section A3, mm. 38-79

Section A3 demonstrates Martinů's style of using idiomatic Czech writing in climactic moments. It contains some of the few singing moments of the movement amidst the dark, agitated dissonance. Section A3 begins with what Martinů would call "just music," the neutral instrumental material between melodies. The first eight measures contain Stravinsky-esque ostinato and polyrhythms in crisp staccatos (See Example 44). The overall shape progresses similarly to Motive C (Example 44), and is further outlined in thirds in the following passage:



Example 50. *Fantasia*, H. 281, mm. 45-46.

The above measures show a shift from more dissonant harmonies (Example 44) to entirely Major thirds and triads. In addition to the new Major sonority, the oscillation between the hands sets the stage for Motive B's return in the Czech idiom. The ensuing Czech-style passage (Example 51) enters delicately, with a sudden shift to *piano* in Bb major. Elements of Motive B comprise the melody while the left hand offers a sparkling accompaniment. It catches the listener off-guard by its simplicity and foreshadows the movement's first climactic moment.



Example 51. *Fantasia*, H. 281, mm. 47-50.

The rest of Section A3 stands out as an important focal point of the movement. It marks a full development and variation of the Motive B theme in a combination of Czech folk style and Impressionist chord-planing. Just as the Introduction featured Motive A separated by the flourish of Motive C, Motive B also undergoes a few dissonant interruptions before it fully blossoms. A glimpse of the Czech melody appeared earlier in bars 36-37 (Example 49). In measures

51-59 (Example 52) it manifests in a thickened texture with the left hand oscillating between bass and middle registers. The harmonies are mostly triadic with an added note, similar to Motive C's cellular material. Tension increases in measure 56 when the Czech melody is disrupted by Motive A and the rhythmic-chromatic Motive D.

The image displays a musical score for Example 52, measures 51-59. It is presented in two systems. The first system (measures 51-54) features 'Motive B' in the right hand and 'Motive D' in the left hand. The second system (measures 55-59) features 'Motive A' in the right hand and 'Motive D' in the left hand. Chord symbols GbM, EbM, and Ebm are indicated. Dynamics include mf, f, and ff.

Example 52. *Fantasie*, H. 281, mm. 51-59.

Three common harmonic traits of the piece are revealed in the above measures. First, the left-hand chords are mostly triadic with an added note, resembling the cellular material of Motive C. Next, the unexpected intrusion of a Gb major chord in bar 56 next to an Eb major chord highlights the mediant relationships found throughout. This Gb chord also foretells the next section. Last, the battle between major and minor modes presents itself in bar 58 with Eb major clashing against Eb minor.

Motive D's disruption in the above passage prepares for the following transition. Right-hand chromatic chords join Motive D in propelling the music to the movement's first major focal point (Example 53).

The image shows a musical score for piano, consisting of two staves. The left staff is labeled 'Motive D as transition' and includes the dynamic marking 'meno f et cresc.'. The right staff is labeled 'Motive B' and includes the dynamic marking 'f'. Below the right staff, four chords are labeled: DM, EbM, EM, and DbM. The notation includes various rhythmic values, accidentals, and phrasing slurs.

Example 53. *Fantasia*, H. 281, mm. 60-61.

The above bar 61 restates the delicate melody introduced in the beginning of Section A1 (Example 51) in the triumphant mediant-related key of Db major. While the right hand proclaims a Czech-style melody in Db, the left-hand chords travel chromatically through D, Eb, E and Db major chords, indicating yet another conflict of tonality. The thick texture and register displacement of the left hand produces a full sonority from the keyboard.

The ensuing passage (Example 54) presents a full development of the Motive B “theme.” In full bloom, the descending chords are repeated incessantly, each time with slight changes in pitch. The constantly shifting harmonies create a mass of kaleidoscopic sound as the theme is passionately reiterated in both hands. This piano writing imitates multi-dimensional orchestral sound at its finest. The bright timbre of the top register proclaims the theme, the middle register presents the theme in more muted color, and the percussive octaves in the bass outline the harmonic motion with rhythmic vigor.

The image shows a musical score for Example 54, consisting of two systems of piano music. The first system is labeled 'Motive B' and the second system is labeled 'Motive B development'. The score is written for piano with treble and bass clefs. The first system shows a melodic line in the right hand and a more complex, multi-chordal accompaniment in the left hand. The second system continues this material, with various chord annotations such as 'fm Bbm', 'ebm AbM', 'FM BbM', 'f#m bm', and 'gm EbM'. The dynamics range from piano (p) to fortissimo (ff).

Example 54. *Fantasia*, H. 281, mm. 62-69.

These constantly shifting harmonies demonstrate Martinů's use of the Impressionist element. He avoids conventional tonal progressions in favor of coloring the melody as it is altered by one or two pitches at a time. Within each measure one finds a mix of major, minor and diminished triads. Interestingly, when the chords are stacked vertically, they display plagal or mediant relationships (i.e. fm/bm and ebm/AbM in bar 65, or gm/EbM in bar 69). This rapid shifting between modes and bi-chordal relationships add to the kaleidoscopic sound.

The following measures (Example 55) continue the fascinating whirlwind build-up to Section A's final cadence. Here Motive B appears in both hands, with the left hand in diminution. The passage includes rhythmic acceleration coupled with an *accelerando* and a climbing melody combined with a deepening bass register. Motive B reaches the boiling point in these measures and finally erupts in bar 77 with three *fortissimo* descending F# major chords.

The image displays a musical score for Example 55, consisting of four systems of music. The first system (measures 70-74) shows Motive B in its original form and then as a diminution. The second system (measures 74-77) features Motive A and a cadence in F# major. The third system (measures 78-79) contains Motive C, which is an expansion and contraction of intervals, and Motive D. The score includes various performance instructions such as *(meno)*, *accel. poco a poco*, *f*, *ff molto ritard.*, and *vivo*.

Example 55. *Fantasia*, H. 281, mm. 70-79.

The above cadence marks an important structural point in the *Fantasia*. When Motive B culminates in the F# major chords, Motives A and D briefly return in the last two chords of the cadence. This powerful moment requires time to fully embrace it and relieve tension, hence the cadential extension in bars 78-79. The Motive C flourish provides this extension, demonstrating expansion and

contraction of cellular material along the way. The manner in which Motive C appears in these measures foreshadows its future development in the next section.

Section B, mm. 80-133

This section presents some of the most improvisatory material of the piece. Much of it resides in the bass register. When a discernable melody does appear, it is mostly in minor mode coupled with an eerie chromatic accompaniment. The dark, mysterious quality of this section offsets the previous section's passionate development of Motive B in Czech and Impressionist idioms. The character contrast between this section and the previous one requires careful interpretation from the pianist. The music shifts from full, consonant sonorities to a percussive and dry texture full of dissonance. Taken out of context, these sections could be heard as two different pieces; however, an understanding of the underlying motivic unity proves beneficial in tying the *Fantasie* together.

As a whole, Section B slowly evolves from harsh chromaticism to a clear, resounding cadence in B major. Martinů achieves this in a similar manner to how he transformed Motive B in previous sections. He shifts from chromatic to minor modes, and finds his Major key by way of whole-tone sonorities. Section B can be divided into two smaller sections (B1 and B2). The return of Motive A (m. 96) in original form marks the subdivision.

Section B1, mm. 80-95

This agitated passage begins with Motive A in the right hand, marching back and forth between two minor chords (Example 56). Motive D in the left

hand adds dissonance and rhythmic drive. Again, this development is interrupted by another motive. This time, Motive B appears as the descending chords in bars 84-86. The rhythmic augmentation adds further disjunction between the forward-moving A and D Motives.

The image displays a musical score for Example 56, consisting of three systems of piano accompaniment. The first system features Motive A in the right hand (treble clef) and Motive D in the left hand (bass clef), marked with a piano (*p*) dynamic. The second system introduces Motive B in the right hand, marked *poco marcato*, while Motive D continues in the left hand. The third system shows Motive A in the right hand and Motive D in the left hand, with dynamics ranging from *f* (forte) to *meno* (diminuendo). The score includes various musical notations such as triplets, slurs, and dynamic markings.

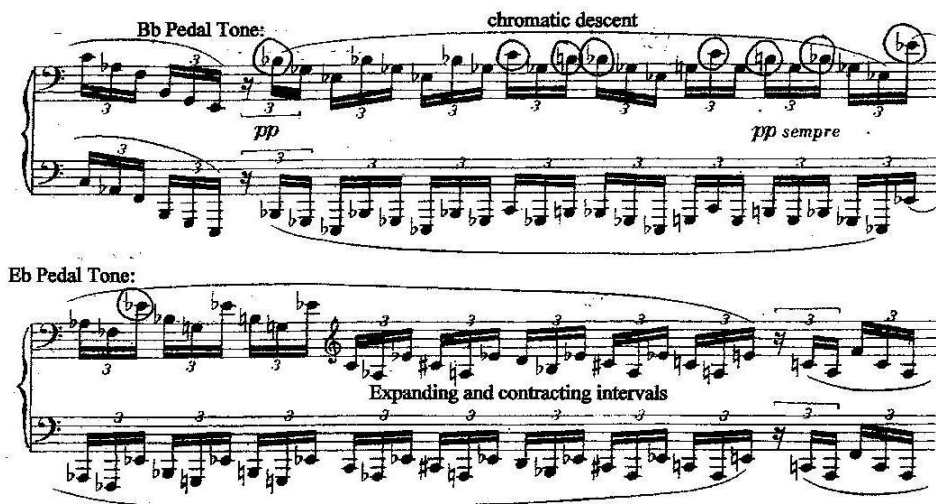
Example 56. *Fantasia*, H. 281, mm. 80-88.

The next passage transits to the improvisatory heart of the *Fantasia*. (Example 57). Martinu employs the same transitory technique as he did before (Example 50), featuring oscillation between the hands in triplet sixteenth rhythms. Chromaticism and biting staccatos continue the agitated character. The music manages to rise only to the middle register before descending in rapid arpeggios to the bass.



Example 57. *Fantasia*, H. 281, mm. 89-94.

After this arpeggiated descent, the Motive C flourish receives full treatment. The entire passage comprises eight lines of unmeasured activity. The following excerpt (Example 58) illustrates its enigmatic character.



Example 58. *Fantasia*, H. 281, excerpt, m. 94.

Although only two lines are shown, they contain basic components heard throughout the piece. The Eb and Bb pedal tones, found in the upper notes of each triplet, eventually climb in register moving through Bb, Eb, D, and Bb two octaves higher. They are significant in their relation to the piece's Bb major key area which emerges during passages in Czech idiom.

Another component lies in the expanding and contracting intervals as shown in the second line. This trait shares common ground with every entrance of Motive C. In addition, a short, descending chromatic fragment appears in the first line. This chromatic descent is extended towards the end of the passage, and foreshadows the fiery cadenza.

Motive C first appeared with rhythmic acceleration, and this improvisatory passage also quickens to 32nd notes, in preparation for the return of Motive A (Example 59).

The image displays a musical score for Example 59, consisting of four systems of music. The first system is labeled 'm. 95' and features a piano (*pp*) dynamic in the left hand and a piano (*p*) dynamic in the right hand. The second system continues the piece with a mezzo-piano (*mp*) dynamic. The third system is marked 'Tempo I' and 'm. 96', showing a change in tempo and dynamics, including *pocof* and *p*. The fourth system is divided into two parts, both labeled 'Motive A', with dynamics ranging from *p* to *pp* and including a *poco* marking. The score includes various musical notations such as slurs, ties, and rhythmic markings like triplets and octaves.

Example 59. *Fantasie*, H. 281, mm. 95-101.

In the above measure 95, major and minor modes collide in the left hand and soon evolve into a series of diminished figures. A final sweeping diminished arpeggio marks the return of Motive A in the original key of B minor.

Section B2, mm. 96-133

While Section B1 was mostly chromatic, Section B2 juxtaposes nearly every harmonic component of the piece. The melodic line shifts from B minor to Bb minor, all the while colored by non-functional major, minor and diminished

chords. Many of these chords are mediant-related. In addition to this conflict of tonality, chromaticism pervades the entire left-hand accompaniment. A harmonic combination of such diverse sonorities has the potential to sound muddled on the piano. Martinů avoids sonic confusion by placing the hands far apart in register and using softer dynamics. The chromatic accompaniment becomes an ominous, rumbling gesture while the shifting harmonic color in the treble chords accentuate the dark, ethereal melody.

In a common formal trait, this section unfolds in a similar way to the Introduction and Section A3. Martinů introduces new material and then interrupts it with something different before returning to the initial material for further development. The Motive A “announcement” quietly begins Section B2. The accompaniment’s half-step oscillation features the melodic component of Motive A, which travels the keyboard throughout this section.

The image displays two systems of musical notation for Example 60. The first system, labeled "Motive A in accompaniment", consists of two staves. The upper staff is in treble clef and shows a melodic line with dynamics *p* and *poco*, and markings for "Motive A" above it. The lower staff is in bass clef and features a chromatic accompaniment with dynamics *bm:* and *pp*, and a "3" marking. The second system, labeled "Motive A development", also has two staves. The upper staff is in treble clef and shows a melodic line with dynamics *p* and *pp*, and a marking "m. 103". The lower staff is in bass clef and features a chromatic accompaniment with dynamics *pp* and "3" markings.

Example 60. *Fantasia*, H. 281, mm. 97-105.

The lyrical melody shown above lasts only eight measures before a Motive C-style flourish interrupts, bursting with major scales and triads. A

reference to Motive A in the C# and E major chords occurs toward the end of this passage. The scalar material at the end not only serves as transition, but foreshadows the scalar accompaniment two sections later (A3').

The image shows three systems of musical notation for piano accompaniment. The first system is marked "Poco vivo" and "f", featuring a treble clef with a melodic line of triplets and a bass clef with a rhythmic accompaniment of triplets. Chords are indicated as EM, C#M, BbM, and GM. The second system is marked "f" and "Motive A", with chords EbM, CM, BbM, and GM. A dashed line above the treble clef indicates the end of a phrase. The third system is marked "C#M:", "pocof", and "molto cresc.", with a dynamic "f".

Example 61. *Fantasia*, H. 281, mm. 109-110.

The melody introduced in bar 103 (Example 60) returns in Bb minor after the above flourish and continues to develop. Measure 122 (Example 62) marks the beginning of the progression to the movement's second substantial cadence. The following excerpt (Example 62) shows how the harmonies in the left hand shift from chromatic and diminished chords to more whole-tone sonorities. The oscillating triplet accompaniment pattern creates restless forward motion while the longer, syncopated chords and hemiolas in the right hand blur the boundaries of the bar line.

-----Motive B----- Motive A

mp m. 122

-----Motive A----- Motive A-----

mf m. 126

-----Motive A----- Motive A-----

m. 128

WT

Motive A Cadence: rit.

f

BM:

Example 62. *Fantasia*, H. 281, mm. 122-133.

Several motivic elements pervade the above measures. Motive B appears in the octave descending chords at the beginning, and the melodic component of Motive A is used here as a descending sequence from the Bb minor chord in bar 125 all the way to the cadence in measure 132. Frequent shifts between non-functional major and minor chords, combined with the shimmering accompaniment create imaginative, colorful sonorities. By measure 128,

whole-tone sonorities appear in conjunction with a deepening bass register and crescendo. This pushes the music to the cadence in B Major.

The cadence in bar 132 magnifies the Motive A “announcement” with an extra B major chord and a ritardando. It provides a key structural reference point that marks the end of Section B and a springboard for the next section.

Section C, mm. 134-189

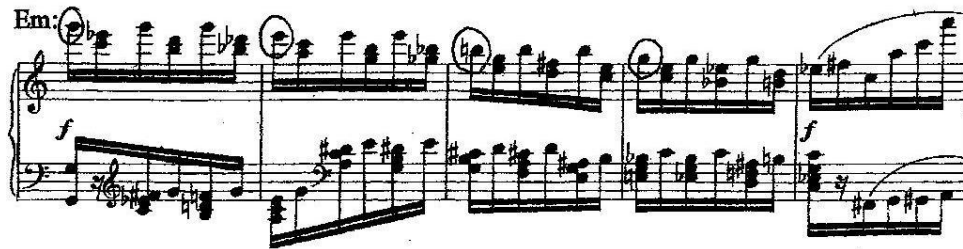
This section introduces a new Baroque element that anticipates the *Toccata*. It features linear writing, divided voice technique and a thin texture. Despite the new elements, much of the section relates to the rest of the *Fantasie* in terms of its melodic, harmonic and cellular components. The first four lines (Example 63) include variation of Motive C’s first four notes. Cellular variation occurs in the accompaniment with the subtly altered intervals in each arpeggiated chord. The chromatic descent outlined in measures 144-147, which appeared earlier in bar 94 (Example 58), is extended as well.

Example 63. *Fantasia*, H. 281, mm. 131-150.

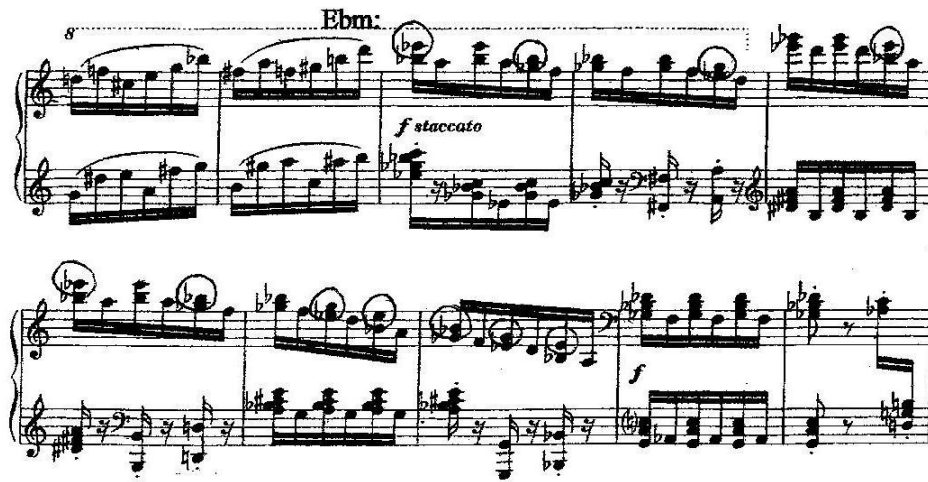
A unifying factor lies in the melodic fragments in the above bars 134, 136, 148 and 150. They look forward to this statement from the *Toccata*:

Example 64. *Toccata*, H. 281, mm. 12-15.

Section C thickens in texture and becomes more dissonant. Chromaticism permeates the melody in its descending gestures and in the added half steps to each chord. The following examples also demonstrate the chromatic nature of the key areas, which move from E minor to E-flat minor as outlined in the pedal tones.



Example 65. *Fantasia*, H. 281, mm. 156-159.



Example 66. *Fantasia*, H. 281, mm. 166-175.

The last part of Section C comprises a transition to the movement's second major focal point in the Czech idiom (Example 67). For the first time in several sections, the music is broken by rests. Though they appear slight on paper, they provide much needed tension relief from the perpetual motion sixteenths. In addition to the rhythmic deceleration, the dissonance slowly evaporates. The

harmonies move from heavily dissonant, tritone-related chords, to less dissonant plagal-related chords, and finally to a sweeping ascent of minor and major chords.

The image shows three systems of musical notation for piano accompaniment. The first system features a treble clef with chords labeled 'GbM' and 'eBm', and a bass clef with chords labeled 'CM' and 'BM'. The second system continues the progression with a label 'Minor chords' above the treble clef. The third system, starting at measure 186, is labeled 'Major chords' below the bass clef and includes dynamics markings 'p', 'mp', and 'pp'.

Example 67. *Fantasia*, H. 281, mm. 176-189.

Martinů uses register wisely in this transition. He puts the most dissonant chord combinations in the bass register and the more tonally consonant chords in higher registers. Since the bass is prone to more grumbling sounds, it accentuates the dissonant tritone chords. As the passage ascends, it becomes more consonant and is complimented by the brighter register. By measure 186, all chords are Major. The last Eb major chord and following scale successfully pave the way for the following Czech tonal pasture.

Section A3', mm. 190-224

This section presents a highly lyrical variation of Motive B in the Czech idiom (Example 68). It clearly derives from Section A3 (Example 52) and features the descending gesture of Motive B in thirds. The major scales used previously during transitions now serve as accompaniment.



Example 68. *Fantasie*, H. 281, mm. 190-195.

The light texture, soft dynamics and clear key of Bb major temporarily lighten the mood. After 54 measures of agitated, dissonant writing, this passage provides a necessary formal balance to the movement. Because these tonal pastures are so rare in the *Fantasie*, together with Section A3, they stand out as important focal points. As with the other sections, this passage is momentarily interrupted, this time with exuberant ragtime polyrhythms and delicate arpeggios.

Ragtime polyrhythms

The image displays two systems of musical notation for piano. Each system consists of a treble clef staff and a bass clef staff. The first system is marked with a mezzo-forte (*mf*) dynamic. The second system is marked with a piano-forte (*poco f*) dynamic. The notation features complex rhythmic patterns, including polyrhythms, and various articulations such as slurs and accents. The key signature has one flat (B-flat).

Example 69. *Fantasia*, H. 281, mm. 198-201.

These measures provide transition to the next repetition of Section A3 in abbreviated form.

The following excerpt (Example 70) shows the recapitulation of Section A3 with buoyant rhythmic vitality.

Recapitulation of A3

Meno mosso Motive B, original form

Example 70. *Fantasia*, H. 281, mm. 202-219.

Not only do the phrases enter on the off-beats, Martinů creates false downbeats with the dominant-tonic octave gestures in the left hand as well. This creates precise rhythmic syncopation while blurring the bar lines at the same time.

Martinů employs this technique while composing in the Czech idiom in several other piano works. For example, the third movement of the *Sonata* (Example 71) contains a polka that dances to a cadence in E-flat major. The ensuing scalar passage features similar false downbeats in the bass.

Polka:

EbM:

Example 71. *Sonata*, H. 350, Third Movement, mm. 76-80.

The following *Dance-Etude* shows the melody grouped in 6/8, entering on offbeats, while the accompaniment outlines V-I in the regular 6/8 meter.

Example 72. *Etudes and Polkas Book Three*, H. 308, Dance-Etude, mm. 69-73. Etudes and Polkas by Bohuslav Martinů © Copyright 1946 by Hawkes & Son (London), Ltd. Reprinted by Permission.

As the above *Fantasia* passage (Example 70) passionately reiterates the Motive B chords, tension once again builds through widening register at a consistent *forte* level. The beauty and excitement of this lyrical passage ends abruptly when the original statement of Motive B forcefully dissolves the tonal refuge. This return marks the third important structural reference point of the movement. Upon hearing Motive B in its original dissonant form, the preceding lyrical passage in Czech idiom takes on a nostalgic quality.

Cadenza, mm. 225-283

On paper, the Cadenza contains the most measures, but in performance it takes the least amount of time. The meter changes to 3/16 and the passage unfolds in a fury of 32nd notes. The term Cadenza applies here due to its improvisatory and virtuosic nature. Descending chromatic gestures prevail, with occasional mediant-related broken chord figures. The opening measures begin similar to Motive C, followed by the divided voice technique found in Section C.

The image shows a musical score for Example 73, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 3/16. The tempo is marked 'Allegro'. The score is divided into three sections: 'Motive C' (measures 1-2), 'Divided Voice + chromaticism' (measures 3-4), and 'Motive C' (measures 5-6). The first measure of the first section is marked with a piano 'p' dynamic. The notation features rapid 32nd-note passages and chromatic descents.

Example 73. *Fantasia*, H. 281, mm. 225-228.

Motive D appears prominently in the cadenza as well. The following excerpt (Example 74) shows a combination of Motive D in the bass, chromatic descending figures, rapidly shifting harmonies in the broken chords, and evidence of Motive C's cellular activity.

The image shows a musical score for Example 74, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 3/16. The score is divided into three sections: 'F#M --- FM' (measures 1-2), 'Chromatic descent' (measures 3-4), and 'Motive C cellular activity' (measures 5-6). The first measure of the first section is marked with a mezzo-forte 'mf' dynamic. The notation features rapid 32nd-note passages, chromatic descents, and broken chords.

Example 74. *Fantasia*, H. 281, mm. 233-240.

This activity continues through most of the Cadenza. After an overwhelming chromatic descent in bars 260-272, the cadenza features one final build-up to the movement's final cadence (Example 75).

The image displays three systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The first system shows a melodic line in the right hand with eighth notes and a chromatic descent in the left hand. The second system continues this texture with more complex rhythmic patterns and chromatic movement. The third system features a prominent fortissimo (f) dynamic marking and a more active, percussive right-hand part with sixteenth-note patterns, while the left hand maintains a steady chromatic accompaniment.

Example 75. *Fantasia*, H. 281, mm. 269-280.

Motive C's cellular material appears in the right-hand broken chords. The left hand follows a similar shape to Motive C as well. The divided voice technique reflects the toccata element in Section C. This highly percussive ascent soon dissolves into a chromatic scale in thirds, pushing the music to an astonishing return of Motive B in the Coda (Example 76).

Coda, mm. 284-297

The Cadenza's ferocity ends in the first measure of the Coda. The previous chromaticism suddenly lands on the mediant-related chords of Eb Major and C Major. This measure presents Motive B transformed to three ascending chords that span the entire keyboard. The unexpected shift in tonality, *sforzando* and *Andante* tempo indicate the third and final significant structural reference (Example 76).

**Motive B
inverted** ---

m. 281 *ff* *Andante* *Ped.*

m. 285 *f* *mf* *p* *p* **Motive D**

pp *dim7th* *p* *Meno mosso* m. 290 *S.P.* *S.P.* *p secco* **Motive A**

m. 294 *p* *p*

Example 76. *Fantasia*, H. 281, mm. 281-297.

The remainder of the Coda provides some closure to the *Fantasia*; however, despite the relief in tension provided by the slower tempo and softer dynamics, a sense of despair lies beneath the serenity. Motive D interrupts the repeated e minor pedal tones in the right hand. Diminished seventh and octatonic

chords ominously enter at the *Meno Mosso*. Motive A appears staggered in the bass; the D-sharp octaves serve as leading tones to the final e minor chords.

As a whole, the *Fantasia* evokes images of a battle between consonance and dissonance. The consonant sections appear generally in the Czech style, and often tonicize B-flat Major. They contain some of the most lyrical moments of the movement. Nevertheless, dissonance pervades the majority of the movement.

CHAPTER SEVEN: *TOCCATA* ANALYSIS

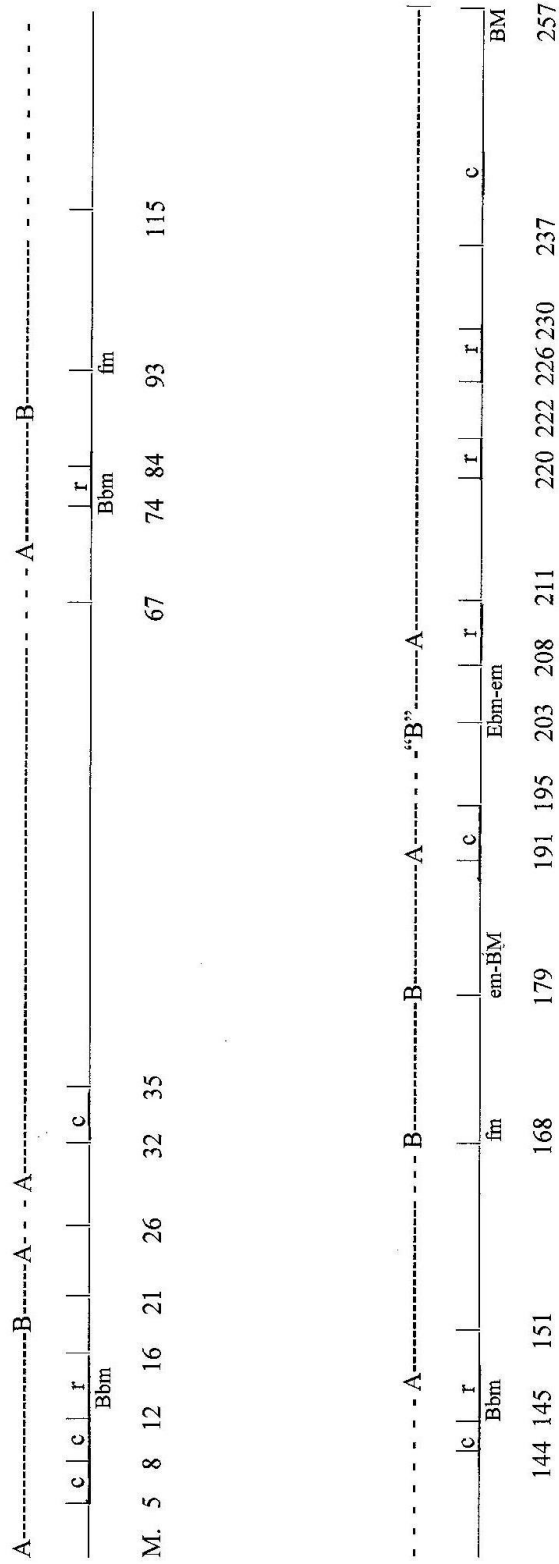
The *Fantasia et Toccata* was originally titled *Fantasia and Rondo* due to the fact that the *Toccata* contains a recurring motive between contrasting sections. However, the relentless rhythmic drive and variety of articulation suggest the title *Toccata*. Like the *Fantasia*, there is a sense of developing variation. It contains many through-composed sections and the material introduced at the beginning is woven throughout the movement. Unlike the *Fantasia*, Martinů uses a single cell to generate contrasting material and some sections are recapitulated verbatim. Whereas the fundamental component in the *Fantasia* consisted of a half-step, the *Toccata*'s underlying component lies in the interval of a third. Conflict arises between Major and minor thirds and on a larger scale, Major versus minor tonality. The Baroque element figures strongly in the work; a motive based off of the initial cell recurs frequently in a thinned out texture, suggesting a ritornello. The motive itself is in divided voices. In addition, the climax of the piece occurs during the final measures, featuring the cell in rhythmic augmentation, suggesting a stretto often found at the end of a fugue.

Two distinct characters comprise this movement: the toccata (A) and the rhapsody (B). The toccata sections contain a strong rhythmic drive, syncopation, crisp articulation, percussive accents and dissonant bi-chordal combinations. The rhapsodic sections are more lyrical, featuring longer phrases, a tonally consonant blend of major, minor and mediant-related harmonies, and impressionistic chord-planing.

The *Toccata* can be divided into eleven sections based on the opposing toccata and rhapsodic elements (Figure 2). The following discussion will examine how these ideas are introduced at the beginning of the piece, and will then examine each idea separately as it is used throughout the *Toccata*.

Figure 2

Formal Diagram of *Toccata*



A = Toccata Material

r = ritornello character

c = primary 5-note cell

B = Rhapsody Material

- - - = dissolution of material through continuous development

Introduction of Toccata (A) and Rhapsody (B) Material, mm. 1-32

The *Toccata* begins with percussive, chromatically-embellished octaves followed by a series of oscillating Major and minor chords (Example 77). This initial statement resembles the beginning “announcement” and Motive C connective tissue of the *Fantasia*. The punctuating octave gesture often enters abruptly in the movement, marking the entrance of the toccata (A) material. The chord flourish in measures 2 and 4 occurs frequently as an interruption between ritornello statements, and occasionally serves as the more “neutral” figuration between melodies. This relates to the *Fantasia* in the way Martinů uses one idea to interrupt the development of another idea.

The chords presented in the first 4 measures typify the harmonic language used throughout the *Toccata*. They shift between major and minor, and many of them are mediant-related. A distinct whole-tone sound emerges towards the end of measure 4. Since the *Fantasia* employs similar harmonic language, this creates a unifying factor between the movements.

The image shows a musical score for a piece titled "Toccata, H. 281, mm. 1-10". The tempo is marked "Allegro" with a metronome marking of 88-92. The score is in 3/4 time and features a key signature of one sharp (F#). The music is written for piano and includes several annotations: "Primary Cell" is written above the first five notes of the second measure; "WT WT" is written above the first two measures; "Cell in antiphony" is written above the first five notes of the third measure; and "Chordal gesture" is written below the first five notes of the fourth measure. The score consists of three systems of music, each with a treble and bass clef staff.

Example 77. *Toccata*, H. 281, mm. 1-10.

Although hidden at first, the primary cell appears in the first five notes of the second measure (above Example). The cell is clearly presented in bars 5-6. Not only does it employ the divided-voice technique, it also appears in antiphony between the hands, displaying the Baroque element. The initial cell began in gm/GM and reappears in am/AM in bar 10. After another oscillating chord interruption, the cell evolves into a melody in divided voices (Example 78).

Mediant-related chords

Bbm: Toccata phrase, ritornello character

AM CM C#M

Toccata phrase in dominant

Example 78. *Toccata*, H. 281, mm. 11-15.

This progression of the cell from key areas of G to Bb further indicates the significance of the interval of a third in the movement. The above measures also show the cell developed into a clear melody in Bb minor, followed by its appearance in the dominant. This melody returns four times in the movement, often in a thinner texture that implies a ritornello.

The toccata (A) material receives further treatment in measures 16-20 (Example 79). The oscillating cell is present in the melody, this time rotating between expanded intervals. The parallel 4ths and 5ths, combined with syncopated left-hand chords, legato and staccato articulation, show the influence of Stravinsky.

Cell intervals expanded

p

Example 79. *Toccata*, H. 281, mm. 16-20.

The rhapsodic character (B) is introduced in bar 24 (Example 80). It features broken chords in triplets and the upper note of each triplet utilizes the same melody found in the A material (Example 78). A variant of this melody appears simultaneously in the bass in its stepwise ascent. This passage begins in Bb minor and quickly shifts to more Impressionistic colors. Measures 23-25 show a sequence of whole-tone broken chords in the right-hand juxtaposed with a chromatically ascending tenor voice and diminished chord-planing in the left hand. These measures provide fertile ground for future variants of the rhapsodic (B) material.

Rhapsodic material, B: toccata phrase in melody

m. 24

WT

chromatic tenor voice

WT WT

diminished chord-planing

Example 80. *Tocatta*, H. 281, mm. 21-29, downbeat.

Toccata Material (A)

The toccata material serves many purposes. Although its development forms a large portion of the movement, it is also used in transitions, interruptions between rhapsodic passages, and in shorter phrases indicative of a ritornello. The first development section begins shortly after the above-mentioned rhapsodic passage, and the second development section comprises the *Toccata*'s finale. The following will examine these two developmental passages, followed by its use on a smaller scale.

Development of Toccata Material (A), mm. 53-73

The following example (Example 81) shows the toccata in a steady stream of eighths. The upper notes outline the initial cell with contracted intervals. The passage soon accelerates to perpetual motion triplets, in which the cell evolves in the upper notes. These measures stem from bars 16-20 (Example 79). The oscillation between parallel 4th and 5th intervals is present, and the passage gradually ascends in register. The syncopation is enhanced through the polyrhythms in bars 57-61. In addition, the cell appears in the upper note of the left-hand chords, contracted to major and minor 2nd intervals.

Cell variation in upper notes, both hands

Example 81. *Toccata*, H. 281, mm. 53-62, downbeat.

Martinu introduces new material as he continues to develop the toccata element. The above passage is interrupted by descending chords in triplets (Example 82). This gesture resembles the opening measures in which the descending chords interrupted the initial cell statements. The new material enters after the chordal gesture in an antecedent-consequent phrase. The melodic line in bars 67-70 is entirely chromatic and the underlying, shifting harmonies create added dissonance. Despite the *forte* dynamic and accent markings, Martinu writes *ma dolce*. This indicates his intention to avoid over-emphasizing the passage in preparation for the Bb octaves that mark the return of the previously established toccata (A) material.

Descending chordal gesture

Example 82. *Toccata*, H. 281, mm. 68-75.

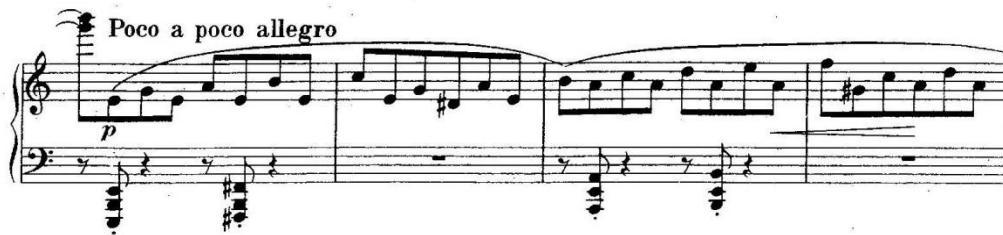
To the listener, the Bb octaves enter forcefully and unexpectedly. Martini prepares for this abrupt return in the two preceding measures. Bars 72-73 show a series of dissonant, descending chords in the lower and middle registers. The last chord before the Bb octaves serves as the dominant to Bb. Instead of ending on a Bb chord in the same register, as one would expect, the passage leaps to the widely-spaced, percussive Bb octaves. This creates an elided cadence and shows one example of the Baroque element Martini employs in this movement.

The toccata (A) material discussed in this section (mm. 53-73) represents its first significant development. These measures are recapitulated in bars 151-167, indicating that this movement is less through-composed than the *Fantasia*. The next section to contain a lengthy development of the toccata (A) material occurs at the end of the movement.

Development of Toccata Material (A), mm. 208-257

The toccata material comprises the last section of the *Toccata*. This section can be divided into two parts. The first part develops the initial toccata phrase from bars 11-15 (Example 78). The second part presents the climactic finale, in which the primary cell enters in rhythmic augmentation with a thickened texture.

The first portion, measures 208-236, generates intense forward-motion through three repetitions of the initial toccata phrase. The following examples show each entrance with progressively faster tempo markings, thicker texture and louder dynamics.



Example 83. *Toccata*, H. 281, mm. 208-211.



Example 84. *Toccata*, H. 281, mm. 220-222, downbeat.

Toccata entrance

The image shows a musical score for a toccata entrance. It consists of two systems of piano music. The first system includes the markings "accelerando" and "Allegro vivo", and begins at measure 226 with a forte (*f*) dynamic. The notation features complex chords and rapid melodic lines in both the right and left hands.

Example 85. *Toccata*, H. 281, mm. 224-230.

In a common trait, these entrances are interrupted with differing material. This interruptive material also builds tension in each appearance with thicker texture and louder dynamics. It also contains variations of the initial cell, embellished with chromatic notes and oscillating between larger intervals in the right hand.

Cell variation

The image shows a musical score for a cell variation. It features a single system of piano music with a mezzo-piano (*mp*) dynamic. The right hand contains several melodic fragments that are circled to illustrate variations of a specific cell. The left hand provides a rhythmic accompaniment.

Example 86. *Toccata*, H. 281, mm. 212-215.

The image shows two staves of musical notation. The top staff is labeled "2nd toccata entrance" and "Allegro". It begins with a dynamic marking of *poco f*. The bottom staff is labeled "m. 222" and features a "Cell variation" circled in red. The second staff is labeled "3rd toccata entrance" and "Allegro vivo", starting with an *accelerando* marking and a dynamic of *f*.

Example 87. *Toccata*, H. 281, mm. 220-226.

The image shows a single staff of musical notation labeled "Cell variation". It features a series of chords in the right hand, with a dynamic marking of *f* at the beginning. The notation includes various chordal structures and intervals.

Example 88. *Toccata*, H. 281, mm. 231-234.

The left-hand chords in Example 87 anticipate the return of the chordal gesture from the beginning of the movement. The left-hand octaves in the third entrance (Example 88) set the stage for the return of the primary cell in octaves. Before the primary cell returns however, Martinu inserts a series of mediant-related chords in rapid descent (Example 89). This clearly relates to the chordal gestures from the first 12 measures of the *Toccata*.

Example 89. *Toccata*, H. 281, mm. 235-246.

The primary cellular material returns with grandiosity in measure 237, oscillating in resounding octaves and embellished with seventh chords. The cell is further emphasized through rhythmic augmentation and repetition in ascending sequences. The above example shows one last interruption of descending chords before the cell's final statement. The final measures feature the cell sweeping from the bass to the treble in rhythmic acceleration (Example 90).

Example 90. *Toccata*, H. 281, mm. 247-257.

The cell appears for the first time in octaves without any chromatic embellishment. This adds a forceful clarity and intensity to the finale. The movement ends triumphantly in B major. Since the *Fantasia* began in B major and ended uncertainly in E minor, *Toccata*'s final B-major chord provides closure to the entire work.

Toccata Material (A) in Ritornellos, Interruptions and Transitions

The following passage (Example 91) appears after the first development of the toccata (A) material. It marks a return of the initial Bb minor toccata phrase in the bass octaves and simultaneously in the right-hand triplets. Bb octaves and chords punctuate the phrases in a gesture taken from the beginning of the movement.

Toccata entrance

The image shows a musical score for a piano piece. The first section, labeled 'Toccata entrance', consists of three systems of music. The first system shows a complex texture with many notes in both hands. The second system continues this texture with some triplet markings. The third system shows a change in texture, with a more sparse accompaniment in the left hand and a more active right hand. The second section, labeled 'Toccata phrase as ritornello', is a single system of music. It features a simple, staccato melody in the right hand and a sparse accompaniment in the left hand. The score includes various musical notations such as clefs, notes, rests, and dynamic markings like *p* and *f*.

Toccata phrase as ritornello

Example 91. *Toccata*, H. 281, mm. 72-85.

In measure 81, the toccata phrase enters quietly for the first time. It is repeated twice in the high register with light staccatos and a sparse accompaniment. This simple statement of the toccata phrase in a thin texture stands apart from the rigorous activity of the preceding section, and therefore suggests a ritornello character. The *sforzando* chord in bar 85 evokes the image of an orchestral tutti interruption. In retrospect, the brief statement of the toccata phrase in bars 75-81 serves as a transitional development to the ritornello.

Martinů invokes the ritornello character again in bars 145-150 in preparation for the recapitulation of the first toccata material development (Example 92). Here the sudden accented bass octaves and sharp F minor chord represent the tutti orchestra.

Toccata phrase as ritornello

The musical score for Example 92, titled "Toccata phrase as ritornello", is presented in two systems. The first system features a treble staff with a melodic line and a bass staff with octaves. The melodic line begins with a piano (*p*) dynamic and includes a sharp F minor chord. The bass staff features octaves with a forte (*f*) dynamic and a sharp F minor chord. The second system continues the melodic and octavated lines, with dynamics including *p* and *f*. The score is marked *sempre stacc.* (sempre staccato).

Example 92. *Toccata*, H. 281, mm. 145-150.

Measures 88-92 (Example 93) show the toccata material used as a transition. The toccata phrase appears truncated and the eighth note rests slow the *Toccata's* perpetual motion for the first time since measure 53. Each toccata phrase entrance is punctuated by dissonant chords until the final statement, in which the last chord enters quietly in C major. This functions as the dominant to the ensuing rhapsodic passage in F minor.

Tocatta material as transition

truncated

Fm: V i

Example 93. *Tocatta*, H. 281, mm. 86-93.

The toccata material serves as an interruption when it appears amidst a lengthy development of the rhapsodic material. After much lyrical writing in bars 168-190 (Figure 2), the primary cell enters abruptly in scherzo-like rhythmic diminution (Example 94). The cell is further extemporized through a passage of oscillating 3rd and 4th intervals. The left-hand ascending line juxtaposed with a stationary cell in the right hand creates a unique color effect. (Example 95).

leggiero Cell in rhythmic diminution

poco f

Example 94. *Tocatta*, H. 281, mm. 191-192.



Example 95. *Toccata*, mm. 195-196.

Rhapsody Material (B)

The passionate lyricism and more tonally consonant harmonies of the rhapsodic (B) sections provide formal balance to the rhythmic thrust and percussive dissonance of the toccata (A) material. It offers moments of calm and reflection that virtually brings the forward-moving toccata to a halt. The B material is developed significantly in two sections (Figure 2). Both sections begin in F minor and soon depart to more impressionistic sonorities.

Development of Rhapsody Material (B), mm. 93-144

This section begins with an expressive melody in the left hand and an accompaniment founded almost entirely in third intervals. In addition to the minor third leaps in the upper notes, mediant-related chords are displayed as well as a melodic fragment of major thirds in divided voices.



Example 96. *Toccata*, H. 281, mm. 93-97.

The above melody is repeated again after this passage of neutral figuration:



Example 97. *Toccata*, H. 281, mm. 102-106.

This transitional passage contains similar elements used in the transitional passage of the last A section (See Examples 86-88). While the right hand oscillates in a series of non-conventional broken triads, the left hand features a variation of the cell in a descending sequence. The top note is chromatically embellished, followed by a larger intervallic leap. This highlights Martinů's organic style of developing material; whether it functions as the main theme of a work or a small transitional phrase, Martinů finds means to reuse his material in order to create formal unity.

Soon after these transitional measures, this section unfolds into some of the most colorfully imaginative sonorities in the movement (Example 98).

Phrase 1

Phrase 2

Phrase 3

Phrase 4

Example 98. *Toccata*, H. 281, mm. 129-137.

Broken chords, marked *pianissimo*, rapidly shift between major, minor and mediant-related keys in the high register, creating an ethereal shimmer of sound. The left hand begins each phrase with broken octaves in the bass. The wide range of register between the hands and the open-sounding octaves in the bass create a sense of space. Further unique sonorities emerge when the left hand ascends semi-chromatically in each phrase. Despite numerous accidentals, this passage is quite pianistic. Measures 133-137 show the left hand alternating between all black and all white keys. This falls easily under the hand.

This ethereal passage dissolves into a series of delicate, descending arpeggios. It ends abruptly with the toccata (A) material's return.

The image displays two systems of musical notation for a piano piece. The first system, titled "Dissolution of rhapsody material", features a treble and bass clef with a piano (*p*) dynamic. It consists of two staves of music, each containing a series of descending arpeggios marked with a '3' for triplet. The second system, titled "Return of toccata", also has two staves. It begins with a *poco f* dynamic and features a more rhythmic, toccata-style pattern with triplets. The notation includes various accidentals and articulation marks.

Example 99. *Toccata*, H. 281, mm. 140-144.

Development of Rhapsody Material (B), mm. 168-172.

The next large section in rhapsodic character uses the initial toccata phrase (Example 78), but in a much more lyrically expansive manner (Example 100). Whereas the first rhapsodic passage unfolded into a colorful blend of myriad harmonies, this section makes greater use of the toccata phrase, and the melodic component is more pronounced.

Poco meno Toccata phrase

Example 100. *Toccata*, H. 281, mm. 167-172.

The following excerpt features the toccata phrase in E minor followed by B major. The material is presented in a slower tempo and rhythmically augmented. Impressionistic chord-planing complements the shift to B major.

Ancora poco meno ($\downarrow = 108$)

p

cantabile p

poco

Example 101. *Toccata*, H. 281, mm. 179-184.

This *cantabile* passage marks a special moment of refuge from the toccata (A) material. The melodic clarity in the high register, combined with mostly major harmonies, aid in creating this tonally-consonant focal point.

Martinů extends this refuge with contrary-motion chord-planing that leads to a delicate variation of the primary cell (Example 102). The rhythmic pattern in the right hand foreshadows the toccata (A) material's return.

The image displays three systems of musical notation for a piano piece. The first system consists of two staves (treble and bass clef) with a large slur over the top staff and a 'rit.' marking. The second system also has two staves, with a piano dynamic marking 'p' and the notation '(d. - 108-112)' above the treble staff. The third system continues with two staves, showing a continuation of the melodic and harmonic material.

Example 102. *Toccata*, H. 281, mm. 186-188.

Rhapsodic Material (B) mm. 203-207

This section resembles the rhapsody material in character. While the second development of the rhapsody material provides tension relief from the toccata, this passage just before the final A section brings time to a standstill. The mood is somber and reflective. Martinů's free polyphonic style is shown in the

four-part writing, which is linear and moves generally by half steps. The top notes in bar 206 resemble the toccata phrase as the chords, colored by 7ths and 9ths, progress to a cadence in E minor.

Example 103. *Toccata*, H. 281, mm. 203-207.

This final chord marks the end of the tonally-consonant refuge. The toccata returns in measure 208 (Example 83).

CHAPTER EIGHT: SUMMARY OF THE *FANTASIE ET TOCCATA*,

H. 281

Overall, the *Fantasie et Toccata* presents a masterful combination of seemingly disparate elements. Martinů blends Czech folk idiom, Baroque motivic patterns, impressionist sonorities, chromaticism and rhythmic complexity in a style uniquely his own. Despite some negative criticism about its form, the piece in fact contains a tightly-woven, cohesive structural unity.

Several factors contribute to an organic and unified whole. Formally, Martinů makes economical use of his material. As illustrated in the opening of both movements, ideas introduced, such as the Motive B descending chords of the *Fantasie* or the *Toccata*'s five-note cell, are featured in varied forms throughout the work. Transitional material also receives development in each movement. This demonstrates Martinů's desire to continuously develop each idea introduced, whether it comprises the main thematic material or a smaller gesture.

The *Fantasie et Toccata*'s harmonic language provides much consistency. The general impression is a conflict between consonance and dissonance. The dissonant sections are heavily chromatic and often agitated in character. In a trait seen throughout many of Martinů's works, the consonant sections are reserved for the passages in Czech folk idiom. The *Fantasie et Toccata* features a progressive tonality. Chromaticism and median-related chords dominate much of the work and allow for Martinů to pass through distant-related keys with ease. Amidst constantly shifting harmonies, certain key areas are more pronounced: B major and minor, Bb major and minor, E minor and F minor. Their tonic-subdominant-

dominant relationship shows that Martinů does not completely avoid conventional tonality. In fact, the piece begins and ends in B major, which provides a final closing gesture.

The *Fantasie et Toccata* can present a formidable challenge for interpretation. In describing this work, Maurice Hinson advises, “Mature pianism required.”⁷¹ Halbreich adds, “Both parts, very free in terms of form and rhythm, achieve internal closure and in a perfect performance create a shocking effect. This is one of the pinnacles of modern piano literature.”⁷²

In order to create such a “perfect” performance, the pianist must consider the piece’s structure, pacing of ideas, orchestral sonorities and rhythmic complexity. An understanding of the structural divisions as outlined in this analysis can aid in the pacing of ideas. The music moves fluidly at times from one section to another and at other times it features abrupt changes in character. An awareness of the common underlying traits between sections, such as cells or motivic gestures, can provide formal clarity in performance. Careful attention must be paid to the tempo markings as the music progresses from one idea to the next.

The variety of texture and color inherent in the *Fantasie et Toccata* demands highly imaginative tone production. Martinů uses the piano registers

⁷¹ Maurice Hinson, *Guide to the Pianist’s Repertoire*, 3rd ed., (Bloomington: Indiana University Press, 2000), 523.

⁷²Translated in Mihule, “Fantasie and Toccata,” Nadace Bohuslav Martinu, <http://katalog.martinu.cz/martinu/catshow.php?idfield=206&language=en> (accessed October 10, 2011).

wisely to create an orchestral sound. The thick-textured passages, when played with the added dimension of an orchestra, create a powerful effect. In order to avoid a massive wall of sound, each register should be properly balanced in support of the featured element. Regarding thinner textures, Martinů often uses the upper register for rapid broken chords and arpeggios. Their constantly shifting harmonies create an orchestral shimmer. In addition to a variety of touch, experimentation with the *una corda* and sustaining pedals will provide unique timbral effects to the shimmering passagework. The lower register is often reserved for octaves that punctuate the harmonic progression in a manner of plucked strings. At times, the hands are placed far apart in register, which generates a wide sense of space.

The rhythmic complexity in the *Fantasy et Toccata* lies in its syncopation, polyrhythms and shifts in tempo. The piece requires rhythmic precision to execute forward-moving and syncopated passages with clarity.

CHAPTER NINE: CONCLUSION

Martinů composed during a time when many composers felt conventional tonality had been exhausted. The Second Viennese School was in vogue and composers were seeking new systems with which to express their ideas. While many composers looked forward to serialism and the avant garde, Martinů looked back to centuries of tradition. He took the old and through his unique style, he transformed it into something new. In an historic interview, Martinů confessed,

In my music I have been influenced by many things but most of all by the national music of Czechoslovakia, by the music of Debussy and by the English Madrigals...I was attracted to the freedom of polyphony which I found very different from that of Bach. I recognized something of the Bohemian-Moravian folk music in these madrigals. In Debussy, I was attracted to the colours of the orchestra and to the spirit of the music. I have in mind especially the *Nocturnes*. Rhythmic vitality plays an important part in Czech music, so I compose with vital rhythms. Sometimes I use Czech folk songs as themes, but more often I create thematic material coloured by the style and spirit of Czech folk idiom. These I think are the elements which have motivated my music most.⁷³

Perhaps Martinů's philosophical views, which protested the Romantic-era view of artistic creation and the egotistical notion of artist as genius-creator, allowed him to work unabashedly in the classical tradition. Martinů's limited formal training was overshadowed by his independent study, which factored largely into his truly individual combination of stylistic elements. Martinů's commentary on the plasticity of form, his view of music as an organism and his belief in how the juxtaposition of elements become reconciled over time, reveal a composer who considered craftsmanship of utmost importance.

⁷³ Quoted in Large, 140.

The miniatures presented here, such as *Esquisses de Danses* or *Etude in C*, demonstrate how Martinů could take an idea as small as three notes and organically construct an entire piece. His technique of continuous development, as seen in the *Fantasia et Toccata*, reveals his image of music as a visceral entity, constantly evolving until it reaches an organic whole.

In discussing Martinů, Michael Beckerman observed, “With ‘contemporary’-sounding music, people don’t expect to really ‘hear’ the music for the first time, but with tonal music they are puzzled if it doesn’t make sense at first.”⁷⁴ Martinů’s juxtaposition of the elements, such as Baroque motoric patterns and impressionistic sonorities, his rhythmic zest and fertile folk style all provide a fresh outlook on the well-established tradition. As the last century moved past serialism and the avant garde, the stigma of using conventional tonality has largely evaporated. In this light, Martinů’s music deserves to be revisited. While some may find it “puzzling” in its fresh approach to tradition, the piano music of Bohuslav Martinů offers much appeal both for the lay audience and the trained musician. The intensity of Martinů’s musical ideas and expert craftsmanship in many of his piano works provide a substantial contribution to the literature and warrant greater recognition.

⁷⁴ Beckerman, “A Talk Around Martinů,” 156.

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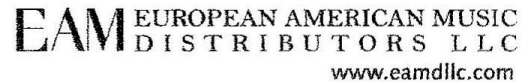
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