

**NAXOS**

# MARTINŮ

## Chamber Music with Flute

**Flute Sonata**

**Sextet for Piano and  
Woodwinds**

**Fenwick Smith, Flute**

**Sally Pinkas, Piano**

**John Ferrillo, Oboe**

**Thomas Martin, Clarinet**

**Richard Ranti and  
Susan Nelson, Bassoons**

**Haldan Martinson, Violin**

**Rhonda Ryder, Cello**



# **Bohuslav Martinů (1890–1959)**

## **Chamber Music with Flute**

	<b>Sonata for Flute, Violin and Piano, H. 254 (1936)</b>	<b>15:57</b>
1	Allegro poco moderato	3:57
2	Adagio	3:34
3	Allegretto	3:43
4	Moderato	4:43
	<b>Sonata for Flute and Piano, H. 306 (1945)</b>	<b>18:27</b>
5	Allegro moderato	6:56
6	Adagio	6:13
7	Allegro poco moderato	5:18
	<b>Sextet for Piano and Woodwinds, H. 174 (1929)</b>	<b>15:20</b>
8	I. Preludium: Poco andante	3:21
9	II. Adagio	3:49
10	III. Scherzo: Allegro vivo (Divertimento I)	2:29
11	IV. Blues (Divertimento II)	3:03
12	V. Finale	2:38
	<b>Trio for Flute, Cello and Piano, H. 300 (1944)</b>	<b>19:06</b>
13	Poco allegretto	4:24
14	Adagio	6:43
15	Andante–Allegretto scherzando	7:59

**Fenwick Smith, Flute • Sally Pinkas, Piano**  
**John Ferrillo, Oboe • Thomas Martin, Clarinet**  
**Richard Ranti and Suzanne Nelson, Bassoons**  
**Haldan Martinson, Violin • Rhonda Ryder, Cello**

Recorded in The Sonic Temple, Roslindale, Massachusetts, USA on the 30th September, 2002 (Tracks 5-7)  
and 6th March, 2005 (Tracks 1-4);  
and Jordan Hall, New England Conservatory, Boston, USA on 5th March, 2004 (Tracks 8-12)  
and 19th March, 2007 (Tracks 13-14).

Producers: the musicians • Engineer and Editor: Joel Gordon

## Bohuslav Martinů (1890–1959)

### Chamber Music with Flute

Bohuslav Martinů was born on 8th December, 1890, in the church tower of Polička, east Bohemia. Anticipating another child to feed, his father had successfully applied for the post of Keeper of the Church Tower of St Jacob's; the family of four then settled in their unusual quarters. Martinů was deeply affected by his years in the tower, and by the vast view across the land. He later wrote of feeling "completely cut off from the rest of the world, as if in a lighthouse ... everything in miniature ... and above it all a great, boundless space. It was this space that I had constantly before me, and that I am forever seeking in my compositions. Space and Nature, not people."

From an early age Bohuslav descended the 193 steps to attend school and take violin lessons with the local tailor. The violin won out; he was playing before he was reading. At ten he had begun to compose; his first composition was a string quartet. He continued his progress on the violin, and gave a successful recital in 1905.

The following year Martinů enrolled at the Prague Conservatory, but academic life was not to his liking. He was drawn to other interests, theatre and literature among them. He was expelled from the Conservatory for "incorrigible negligence" in June 1910; nonetheless he remained in Prague, taking advantage of the wealth of musical activity in the metropolis. Here he first encountered the music of Bruckner and Mahler, Stravinsky, Bartók, and Debussy.

During World War I Martinů avoided conscription by returning to Polička and working as a teacher. By the war's end he had joined the second violin section of the Czech Philharmonic, which gave him an intensive exposure to the workings of a fine orchestra. A small stipend then allowed him to move to Paris, then the centre of world affairs. There he came into the orbit of Roussel, who helped him immensely. As Martinů said, "With him I found everything I had come to Paris to seek."

Martinů is in that lineage of Czech composers that began with Smetana and Dvořák and reached its most

exuberant flowering in the late works of Janáček. As with Janáček, Martinů's music was influenced by the rhythm and cadence of the Czech language. Like Janáček, he builds large structures through the repetition, variation, and expansion of small cells, patterns and motives. The result, especially in fast movements, is akin to looking through a kaleidoscope: colourful, distinctive fragments combine and recombine in mosaic-like patterns, propelled by an infectious rhythmic vitality.

The *Sonata for Flute, Violin and Piano, H. 254* (1936) was composed in Paris and is dedicated to Madame Moÿse, the wife of one of the leading flautists of the day, Marcel Moÿse. Martinů dives right in to his first movement with no introduction. His tempo indication *Allegro poco moderato* suggests a walk in the park, but he also provides a metronome marking of 132 to 138, which is decidedly brisk. He keeps the performers on their toes, with scintillating figuration that must fall into place – the kaleidoscope in play. A contrasting middle section for the piano, marked *cantabile*, provides a moment of contrast, and soon we are approaching an abbreviated recapitulation that ends the movement brilliantly. It is characteristic of Martinů that his forms are conventional, and his invention inexhaustible. The second movement, *Adagio*, is a free fantasy. Long, irregular bars (6/4, 7/4, 5/4) give the opening a searching quality. At the climax of the movement the metre resolves into a steady 6/4, and off-beat pizzicatos in the violin gently propel the music to a peaceful close. The third movement, *Allegretto*, is a scherzo full of whimsical invention, gradually becoming denser and louder. The *Trio (Poco meno)*, brings the expected lyrical contrast, with a gently rocking tune in the flute. The flute tune is then taken up by the violin, an octave higher, in a rhapsodic passage high above the staff, leaving flute and piano below, and calling to mind Martinů's "great, boundless space". The fourth movement, *Moderato*, opens with a solo passage for the piano, followed by an extended period of varied

invention for the three instruments. Unexpectedly, the trio runs out of steam, and comes to a full stop. Over a *tremolo* violin the flute assays four gentle arabesques. The violin, as if encouraging the flute, provides a bridge out of its doldrums; the solo piano accelerates to the *Moderato* tempo, and the movement continues as before, arriving decisively in C major.

The *Flute Sonata, H. 306* (1945) has New England connections. After an arduous departure from Hitler's Europe, where his music had been black-listed, Martinů and his wife arrived in New York in 1941. Serge Koussevitzky of the Boston Symphony Orchestra had championed his orchestral music since the early 1930s, and he encouraged the disheartened immigrant by commissioning his *First Symphony* and offering him a summer teaching position at Tanglewood. Martinů never really settled anywhere, but lived briefly in various locations across New England, including Cape Cod, where the *Flute Sonata* was composed. Martinů was intrigued by the call of an indigenous bird, the whippoorwill (*Caprimulgus vociferus*); he imitates its striking call a half-dozen times in the course of the finale:



The *Sonata* was given a proper send off. On 18th December, 1949, the New York Flute Club presented a recital at what is now called CAMI Hall. Lois Scheaffer had the honor of opening the recital with the Martinů *Sonata*; the programme lists it as the first performance. It is dedicated to the great French flautist Georges Laurent, who was at the time principal flute of the Boston Symphony Orchestra.

The *Sextet for Piano and Winds, H. 174* (1929) brings us back to December in Paris. The liberating influence of Foxtrot, Tango, Charleston and jazz, combined with the high standards of French woodwind playing, inspired Martinů to compose one of his most

original compositions. By removing the horn from the woodwind quintet, and adding piano and a second bassoon, Martinů created a euphonious and versatile ensemble.

The *Preludium* is introduced by a bluesy clarinet; a series of exchanges between woodwinds and piano lead to a brief, faster episode (*Poco vivo*), which ends abruptly. The piano provides a bridge to the clarinet's reappearance, and the movement returns to the music of the beginning. The *Adagio* traces a broad arch, starting tentatively, gathering conviction, and arriving at a richly scored passage for the full wind band, which then subsides and ends softly, among religious overtones. *Divertimento I (Allegro vivo)* is a *moto perpetuo* for flute and piano that goes like the wind, and ends with a wink. Martinů thought enough of this little gem to have it published separately – it makes an effective encore. *Divertimento II (Blues)*, starts with a softly shimmying figure that turns out to be an accompaniment for the first bassoon, which takes a solo in its upper range, effectively impersonating a bluesy saxophone. Several contrasting episodes ensue, including a rollicking episode of stride piano. Soon the bassoon reprises its solo, and the movement fades to silence. Martinů's tempo indication for the *Finale* is a conventional 120 to the quarter note (crotchet). But in the two and a half minutes it takes to play the movement, he ups the ante to 132, then 144, then 160. Here a piano *cadenza* intervenes, accelerating the tempo to 176. The movement races to what can only be a brilliant ending. It is on record that Martinů composed the *Sextet* between 28th January and 4th February, 1929; there is no evidence that he ever heard it.

The *Trio for Flute, Cello and Piano, H. 300* (1944) meets the expectations of the listener-reader: inexhaustible invention. I would add only that the cello, that most soulful of instruments, lends the *Trio* a welcome gravitas and warmth.

Fenwick Smith

## Fenwick Smith



Photo: Christian Steiner

Fenwick Smith's Boston-based performing career began in the mid-1970s when he joined the contemporary-music ensemble Boston Musica Viva, the New England Woodwind Quintet, and the Mélisande Trio. After joining the Boston Symphony Orchestra in 1978 he continued his participation in recitals, radio broadcasts, and chamber music performance. A dedicated teacher, he has taught at New England Conservatory since 1976; he was the recipient of New England Conservatory's Laurence Lesser Award for Excellence in Teaching. As a concerto soloist Fenwick Smith has introduced to Boston audiences Lukas Foss's *Renaissance Concerto* and the flute concertos of John Harbison, Richard Toensing, and Christopher Rouse. His adventuresome discography includes première recordings of works by Cage, Copland, Dahl, Foote, Gaubert, Ginastera, Harbison, Koechlin, Pinkham, Reinecke, Rorem, Schuller, Schulhoff, and Schoenberg. In 2006 he retired from the Boston Symphony Orchestra after a distinguished 28-year career; he continues as a member of the Boston Chamber Music Society, which he joined in 1984.

## John Ferrillo



Photo: Boston Symphony Orchestra

John Ferrillo joined the Boston Symphony Orchestra as Principal Oboe at the start of the 2001 Tanglewood season. From 1986 to 2001 he was Principal Oboe of the Metropolitan Opera Orchestra. Prior to his appointment at the Metropolitan Opera, he was Second Oboist of the San Francisco Symphony. A graduate of the Curtis Institute, he studied with John deLancie. John Ferrillo served on the faculty of the Juilliard School from 1987 until 2002; he joined the faculty of the New England Conservatory in 2002, and teaches at the Tanglewood Festival and the National Orchestral Institute. He has been a guest soloist with numerous groups in the Northeast, including the Boston Classical Orchestra, and the Buffalo Philharmonic. He performed the Strauss *Oboe Concerto* with the BSO and James Levine in the 2004-5 season. In collaboration with the late Martha Rearick and Theodore Presser Publications he has prepared a book of oboe excerpts with piano accompaniment and advice for audition preparation.

## Thomas Martin



*Photo: Boston Symphony Orchestra*

Thomas Martin is the Associate Principal Clarinetist of the Boston Symphony Orchestra and the Principal Clarinetist of the Boston Pops. An actively sought-after soloist, orchestral and chamber musician, he has toured throughout the world and has had the privilege of working with many of the greatest conductors, singers and instrumentalists over the past thirty years. He has appeared as a featured soloist numerous times on the American PBS television program *Evening at Pops*. In 1998 he gave the United States East Coast premiere of Elliot Carter's *Clarinet Concerto* at the Tanglewood Music Festival. With soprano Lucy Shelton he gave the world premiere performance of Elliot Carter's *Poems of Louis Zukofsky*, during the 2009 Tanglewood Music Festival. Thomas Martin teaches at the New England Conservatory of Music in Boston, Massachusetts.

## Richard Ranti



*Photo: Boston Symphony Orchestra*

Richard Ranti joined the Boston Symphony Orchestra as Associate Principal Bassoon in 1989. He started bassoon at the age of ten, studying with Sidney Rosenberg and David Carroll in Montreal. He attended Interlochen Arts Academy for two years, then the Curtis Institute of Music for three years, where he studied with Sol Schoenbach. As a student, he participated in the Spoleto, Marlboro, Tanglewood, and National Youth Orchestra of Canada festivals. He won second prize in the 1982 Toulon International Bassoon Competition and was the recipient of two Canada Council grants. From 1983 to 1989 he was the second bassoonist in the Philadelphia Orchestra. His current activities include regular chamber and solo recitals in North America and Asia. He has performed as first bassoon in several orchestras including the Toronto Symphony, National Arts Center Orchestra of Canada, the Los Angeles Philharmonic, and the Super World Orchestra in Tokyo.

## Suzanne Nelson



*Photo: Suzanne Nelson*

Suzanne Nelson grew up on a pig farm in Alberta, Canada. She comes from a musical family; her parents were opera singers and her siblings are also professional musicians. She earned a degree from McGill University and pursued further study at The Hague Conservatory in Holland, earning a UM degree. During that time she performed throughout Europe and Great Britain as soloist and chamber musician. In 1995, during post-graduate study at McGill, she won a position with the Montreal Symphony where she stayed for five years. In the Fall of 2000, she joined the Boston Symphony and the Boston Pops orchestras. While a member of the Boston Symphony, she appeared with the Grand Teton Festival in Wyoming, and with the Super World Orchestra in Tokyo, Japan. She has made numerous recordings with the symphony orchestras of Montreal and Boston.

## Haldan Martinson



*Photo: Carl Chow*

Haldan Martinson made his solo début with the Los Angeles Philharmonic in 1990. He has performed with other orchestras including the Sinfônica de Campinas (Brazil), Waterloo-Cedar Falls Symphony Orchestra, the Orchestra of Indian Hill, and Metamorphosen Chamber Orchestra; from 1996 to 1998 he was a member of Metamorphosen. A graduate of Yale University, he was concertmaster of the Yale Symphony Orchestra from 1991 to 1994; he received a Master of Music degree from New England Conservatory in 1997. In 1998 he joined the Boston Symphony Orchestra as a section violinist, and in November 1998 was appointed to his current position as Principal Second Violin in the summer of 2000. In this capacity he is also a member of the Boston Symphony Chamber Players. From 1998-2002 he was a member of the critically acclaimed Hawthorne String Quartet. He is also a prize-winning composer whose works for string ensemble have been performed frequently in concert.

## Rhonda Ryder



Photo: Liz Linder

A founding member of the Naumburg-winning Lydian Quartet, with whom she played for over twenty years, cellist Rhonda Ryder is currently a member of the celebrated piano trio Triple Helix. She has appeared at Kennedy and Lincoln Centers, Tanglewood, the American Academy in Rome, Wigmore Hall, LACMA, and the Library of Congress. Rider has performed with the Boston Chamber Music Society, St. Paul Chamber Orchestra Chamber Music Series, Robert Helps Festival of Contemporary Music, and Emmanuel Music (Boston). During the summer, she co-directs Music from Salem and is cello coach for the Asian Youth Orchestra (Hong Kong). Rhonda Ryder is Chair of Chamber Music, and on the cello faculty at The Boston Conservatory.

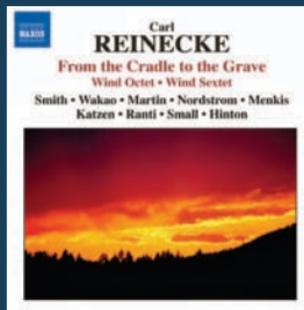
## Sally Pinkas



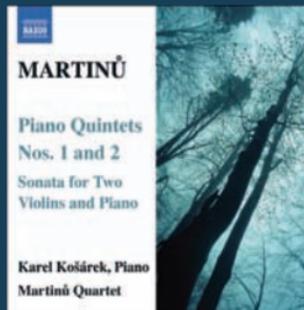
Photo: Robert Eddy

Since her London debut, Israeli-born pianist Sally Pinkas has concertized widely in the United States, Europe, Russia, China and Africa, as soloist and as a member of the Hirsch-Pinkas Piano Duo (with husband Evan Hirsch). She has participated in summer festivals at Marlboro, Tanglewood, Aspen, Kfar Blum (Israel), Rocca di Mezzo (Italy) and Pontlevoy (France), and has appeared as soloist with the Boston Pops, Aspen Philharmonia, Jupiter Symphony, and the Dobrich Chamber Orchestra (Bulgaria). Her discography includes Debussy's *Twelve Etudes* and *Etampes* (Centaur), Rochberg's piano works (Naxos), *Bread and Roses: Piano works by Christian Wolff* (Mode), and Fauré's *Thirteen Nocturnes* (Musica Omnia), named one of 2002's best CDs by *The Boston Globe*. A Schumann solo disc, as well as Fauré's two *Piano Quartets* were recently released on MSR Classics. Pianist-in-residence of the Hopkins Center at Dartmouth College, Pinkas is Professor of Music at the College's Music Department, and a faculty member at the Longy School of Music in Cambridge, Massachusetts.

## Also Available



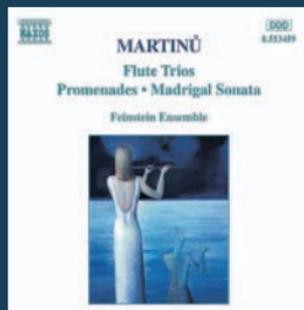
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Playing Time  
68:50

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After the death of Janáček in 1924, Martinů assumed the mantle of the leading Czech composer of the twentieth century. The chamber music on this disc abounds with the mosaic-like patterns, translucent lyricism and infectious rhythmic vitality which give his works their kaleidoscopic quality. From the highly original *Sextet* of 1929, with its jazzy Parisian character, to the *Flute Sonata* of 1945, in which the much-travelled composer imitates the song of the whippoorwill, an indigenous bird of New England, this disc surveys a quarter-century of Martinů's prolific and always inventive output.

Bohuslav  
**MARTINŮ**  
(1890–1959)

- |     |   |       |
|-----|---|-------|
| ①-④ | Sonata for Flute, Violin and Piano, H. 254 (1936) | 15:57 |
| ⑤-⑦ | Sonata for Flute and Piano, H. 306 (1945)         | 18:27 |
| ⑧-⑫ | Sextet for Piano and Woodwinds, H. 174 (1929)     | 15:20 |
| ⑬-⑮ | Trio for Flute, Cello and Piano, H. 300 (1944)    | 19:06 |

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Recorded at The Sonic Temple, Roslindale, Massachusetts, and Jordan Hall, New England Conservatory  
Please see page 2 of the booklet for complete track and recording details

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