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Die bemerkenswerte Zahl von Bohuslav Martinus Werken, aber auch ihre Gattungsbreite und stilistische Vielfalt lassen eine einfache Einordnung des Œuvres auf den ersten Blick unmöglich erscheinen. Bei genauerer Betrachtung kristallisieren sich jedoch ästhetische Konstanten heraus, die zwar nicht auf einen einheitlichen Stil, jedoch auf eine während Jahrzehnten nahezu unveränderte Musikauffassung verweisen. Auf der Grundlage seines Ideals erprobte Martinu zeitlebens unterschiedlichste Formen, Gattungen und Stile. Das Ziel dieses Bandes ist es, diese kompositionstechnische Flexibilität auf der Basis eines verbindlichen ästhetischen Standpunktes in unterschiedlichen Perspektiven zur Diskussion zu stellen. Die Autoren beleuchten Martinus sämtliche Schaffensperioden: die Jahre im Prag der 1910er, im Paris der 1920er und 30er, im New York der 1940er sowie im Westeuropa der 1950er-Jahre. Den thematischen Rahmen der Publikation bildet die Tatsache, dass das verbindende Charakteristikum des in einem Zeitraum von über einem halben Jahrhundert entstandenen Œuvres paradoxerweise ein immer wieder vollzogener Stilwandel in der Tonsprache – gleichsam eine Kontinuität des Wandels – ist.

The remarkable quantity of works composed by Bohuslav Martinu, as well as their breadth in genre and diversity in style, make a simple ordering of his *œuvre* seem impossible at first glance. Upon closer observation, however, aesthetic constants crystalize that, while not indicating a unified style, do show a conception of music that remained almost unchanged over the course of the decades. During his lifetime Martinu explored the most diverse forms, genres, and styles on the basis of his ideal.

The objective of this volume is to open a discussion, from various perspectives, of this flexibility in compositional technique based on a unifying aesthetic standpoint. The authors illuminate all of Martinu's compositional periods: the years in Prague from 1906 to 1923, in Paris during the 1920s and 1930s, in New York during the 1940s, and in Western Europe during the 1950s. The topical framework of the publication is determined by the fact that the unifying characteristic of this *œuvre*, composed over the span of more than half a century, is paradoxically an ever-more complete stylistic transformation of musical speech – continuity of change, as it were.

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