

THE POWER OF ADVOCACY IN MUSIC: THE CASE OF VÍTĚZSLAVA KAPRÁLOVÁ

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The Kapralova Society celebrates its twentieth anniversary in 2018 – an opportune time to evaluate the work the society has done over the past twenty years in advancing Kaprálová’s cause and re-defining her place in the history of twentieth-century Czech music. As I am looking back, those twenty years emerge as a wonderful and eventful ride which culminated in a frenzy of activities during the composer’s centenary in 2015, more than a hundred of them in all. Among the most important were a two-day international symposium in Basel dedicated to the composer,¹ a five-hour radio program on Kaprálová produced by BBC Radio 3,² and a seven-day Kaprálová Festival in Michigan.³ None of them would have been possible without laying the groundwork first, of course, as the scores had to be published to make them available to performers and a large volume of music had to be recorded in order to be broadcast. Much rigorous research went into these activities over the years as well. Indeed I would argue that a sure sign of artistic vitality is the presence of international research directed toward a particular composer. How many Czech composers, either historical or contemporary, have been the subject of a foreign-language scholarly publication? Yet there have already been three such studies dedicated to Kaprálová: one in English,⁴ one in French⁵ and the other in German.⁶

Kaprálová’s music alone should have been enough to spark the interest of inquisitive minds who like to go beyond the boundaries of a typically conservative concert repertoire, but there has also been her story. We tend to become fascinated by the lives of artists who die young, ever curious about their artistic promise cut short. Youth and beauty, charisma and talent, each alone would have been a strong attraction, and Kaprálová had them all. The story of her brief but intense life has intrigued and continues to intrigue fiction writers, playwrights and screenwriters, all of whom want to portray their version of it; to solve the mystery of their elusive Muse.⁷

¹ The symposium ‘Vítězslava Kaprálová in ihrer und unserer Zeit – zu Einfluss und Rezeption ihres Schaffens’ was organized by the ForumMusikDiversität (Forum for Diversity in Music) in Basel, Switzerland on 27–28 November 2015.

² *Composer of the Week: Vítězslava Kaprálová*, 12–16 October 2015, BBC Radio 3. Episodes: I: ‘The young artist’; II: ‘Brno’; III: ‘Prague’; IV: ‘Paris’; V: ‘The war years’. Host: Donald Macleod. Guest: Karla Hartl. Producer: Johannah Smith (British Broadcasting Corporation, 2015). Listen to an abbreviated version of the program online: <http://www.bbc.co.uk/programmes/p035d3gh> (accessed 20 February 2018).

³ The festival, which presented almost all Kaprálová compositions and included six world premières and eight North American premières, took place on 20–27 September 2015 in Britton Recital Hall at the University of Michigan School of Music and in Hill Auditorium in downtown Ann Arbor, Michigan.

⁴ Karla Hartl and Erik Entwistle (eds), *The Kaprálová companion* (Lanham, MD: Lexington Books, 2011).

⁵ Nicolas Deryn, *Vítězslava Kaprálová. Portrait musical et amoureux* (Paris: Le Jardin d’Essai, 2015).

⁶ Christine Fischer (ed.), *Vítězslava Kaprálová (1915–1940). Zeitbilder, Lebensbilder, Klangbilder* (Zurich: Chronos Verlag, 2017).

⁷ These included novels by Jiří Mucha and Jindřich Uher, a screenplay by Natalia Borodin, a radio play by Hana Roguljič and a theatre play by Kateřina Tučková.

Nevertheless, Kaprálová's music has survived these often exploitative efforts unscathed and continues to live its own life, as it should.

Music is a highly competitive field and even moreso for women. True, some women composers did receive attention and even recognition during their lives, but their names and music usually disappeared from the collective memory relatively soon following their death. Music history is a very conservative discipline, and women composers have virtually had no place in its annals. 'There is a habit of thinking that history will prove the greatness of something. Time will tell. But who is doing the telling? Who is keeping, preserving, writing about, and performing the music? History has been his story', wrote American composer Linda Catlin Smith in 1997⁸, and her words still ring true twenty years later. Gender bias is as much present in music education today as it was back then; as a result, it continues to impact on performance and broadcast, opera and symphony orchestra programming, even the selection process at many new music festivals.⁹ The matter has yet another level, however. Take for example the all-time musical giant Johann Sebastian Bach, whose position is indestructible today; yet there was a time when his music would have languished in obscurity were it not for the revival efforts of Felix Mendelssohn,¹⁰ or the case of Verdi who benefitted from Werfel's literary championing. But why advocate for Kaprálová?

As soon as we begin exploring Kaprálová's musical career,¹¹ we discover a formidable artist whose brief but full-lived creative life was distinguished by many outstanding accomplishments, some of which will be mentioned within the context of her captivating life-story that follows. Although she was regarded once as one of the most promising composers of her generation, her music was given less and less attention during the years following her death, resulting in her memory being obliterated by the end of the twentieth century. And yet when it began to infiltrate our awareness again in the twenty-first, there was no doubt that her music had withstood the proverbial 'test of time' with admirable ease, proving its relevance to new generations of musicians and music listeners. It should be noted that Kaprálová's legacy is not just a mere torso of 'what could have been', for her well-balanced catalogue includes about fifty compositions, among which there are many remarkable works in all categories: piano, chamber, orchestral and vocal music. In fact, her list of works contains as many compositions as that of her composer father who lived thirty-three years longer. Given that Kaprálová was granted nine creative years in total, the amount and quality of the work she managed to produce in such a short time is truly astonishing.

⁸ Linda Catlin, 'Composing identity: What is a woman composer?', 16 October 1997, available online at <http://www.catlinsmith.com/writings/composing-identity-what-is-a-woman-composer/> (accessed 20 February 2018).

⁹ See the new music festival gender data by New Music Report, available online at <https://www.newmusic.report/> (accessed 20 February 2018), and the gender and symphony orchestra programming data by Ricky O'Bannon, hosted online by Baltimore Symphony Orchestra, <https://www.bsomusic.org/stories/what-data-tells-us-about-the-2015-16-orchestra-season.aspx> (accessed 20 February 2018).

¹⁰ Library of Congress, 'Felix Mendelssohn: Reviving the works of J.S. Bach', available online at <https://www.loc.gov/item/ihas.200156436/> (accessed 21 February 2018).

¹¹ For the nearly complete Kaprálová bibliography, see <http://www.kapralova.org/RESEARCH.htm> (accessed 22 February 2018).

Kaprálová's creative development began in the 1930s in Brno, the regional capital of Moravia. She grew up in a cultured middle-class family and its circle of friends, among whom were some of the finest musicians and scholars of the new Czechoslovak Republic. She also benefitted from the musical offerings of her native town, which in many respects measured up to those of the country's capital, Prague. Her talent was recognized relatively early and nurtured by her musician parents. Kaprálová's mother Vítězslava (born Uhlířová, 1890–1973) was a qualified voice teacher; her father Václav Kaprál (1889–1947) was a pianist, teacher, choirmaster, music critic and one of the few alumni of Janáček's teaching who emerged as composers (besides Kaprál there were only four: Vilém Petrželka, Osvald Chlubna, Jaroslav Kvapil and Pavel Haas). Kaprál played a particularly important role in his daughter's early musical development, later also becoming her somewhat self-appointed but nevertheless indispensable agent.

While today Kaprál is basically unknown outside the Czech Republic, during his lifetime he was one of the most respected Czech composers of his generation because he was perceived as having been able to 'reconcile Novák's technical precision' and appreciation for form 'with Janáček's innovation and emotionality'.¹² He was also an outstanding teacher who never stopped educating himself throughout his life. Although his own private music school, which he founded in 1911 in Brno, grew in reputation and continued to attract generations of aspiring pianists throughout the twenties and thirties, he still found it necessary to perfect his pianistic skills with Alfred Cortot in Paris in 1924 and 1925. He also intensified his aptitude for composition under Vítězslav Novák, who was to become in due time also the teacher of choice for his daughter. Throughout the 1920s Kaprál devoted much of his time to piano performance: together with his friend Ludvík Kundera they promoted four-hand repertoire and also performed in concert as a two-piano team. In addition to his performing career, Kaprál worked as a lecturer at Brno's Masaryk University, and beginning in 1936 also as a tenured teacher at the Brno Conservatory, where he taught composition.

Music was therefore a natural part of Kaprálová's life since childhood. She was only nine when she started composing, and only twelve when she wrote her *Valse triste*, already an accomplished piece written in a generic romantic style reminiscent of Chopin. It was her mother's influence, however, that led to Kaprálová's lifelong passion for song. In vocal music Kaprálová combined her deeply-felt identification with the singing voice with her love of poetry; she not only had a penchant for selecting high-quality poems to set to music but also wrote good poetry herself.¹³ Kaprálová's contribution to the genre is indeed significant, and her songs represent one of the late climaxes of Czech art-song.

While Kaprálová's parents were generally supportive of their daughter's interest in music, they had rather practical plans for her – she was to take over her father's private music school. Kaprálová had her own plans, however. She had already set her mind on a career in composition and conducting, and it was this double major program that she chose for her studies at the Brno

¹² Jindřiška Bártová, "Kaprálová in the context of Czech music", in *The Kaprálová Companion*, ed. Karla Hartl and Erik Entwistle (Lanham, MD: Lexington Books, 2011), p. 17.

¹³ Kaprálová's early song-cycle from 1931 and the orchestral song *Smutný večer* (*Sad Evening*, from 1936) are believed to be set to her own texts.

Conservatory when she enrolled there at the age of 15. She was to become the first woman in the history of this institution to graduate from it.

Brno Conservatory

What kind of institution was the Brno Conservatory? Founded in 1919 as a successor to Janáček's organ school, the conservatory had a wide range of programs: it included an elementary music school, six-year and seven-year programs for various instruments, a senior high school (which included the double major program in composition and conducting that Kaprálová attended), a program for music teachers, and a special five-year program for singers. Until 1928 the institution offered graduate studies in composition and piano interpretation at its own master school. By the time Kaprálová studied there, however, the master classes were no longer offered, so if she wanted to advance her studies at a university level she had to go to Prague and continue at the master school associated with the Prague Conservatory (as she later did).

At the Brno Conservatory Kaprálová studied composition with Vilém Petrželka, harmony with Max Koblížek and Jaroslav Kvapil, orchestral conducting with Zdeněk Chalabala (who later moved to Prague on the invitation of Václav Talich to become conductor at the National Theatre), choir conducting with Vilém Steinman, instrumentation with Osvald Chlubna, music history with Gracian Černušák (an esteemed Brno musicologist who wrote many reviews of Kaprálová's music), aesthetics with Ludvík Kundera (who premiered her *Piano Concerto* of 1935 and *Carillon Variations* of 1938) and piano performance with Anna Holubová.

Kaprálová wrote quite a few compositions during her studies at the conservatory. One of the earliest, from 1931, was a *Piano Suite* which already shows a seriousness of purpose and emotional maturity as well as increased pianistic demands; its colourful harmonic language at times evokes an almost orchestral sound. Kaprálová must have been aware of this quality when she decided to orchestrate it four years later under the title *Suite en miniature* and assign it a first opus number. Other noteworthy compositions followed: *Two Pieces for Violin and Piano*, op. 3 (1932); the song-cycles *Dvě písně*, op. 4 (*Two Songs*, 1932) and *Jiskry z popele*, op. 5 (*Sparks from Ashes*, 1932–1933); and the remarkable song *Leden* (*January*, 1933) for higher voice and flute, two violins, violoncello and piano, set to a text by Vítězslav Nezval.

Among the finest compositions Kaprálová composed in Brno, however, were the virtuosic two-movement *Sonata Appassionata*, op. 6 (1933) and the *Piano Concerto in D Minor*, op. 7 (1934–1935), her graduation work. The composition convincingly displays the versatility of Kaprálová's musical talent, with its typical energy and passion, lyricism and intelligent humour, spontaneity as well as discipline. Its performance at Kaprálová's graduation concert received highly favourable reviews not only in the regional newspapers but also in major dailies, including the German *Prager Tagblatt*, whose reviewer expressed his disappointment over the conservatory's decision to present only the first movement of Kaprálová's *Piano Concerto* which, in his opinion, attested to an extraordinary talent: 'Es is zu bedauern, daß die Veranstalter nur den ersten Satz des Werkes aufführen liessen, doch auch diese kleine Probe zeigt eine erstaunlich temperamentvolle musikalische Begabung.'¹⁴ Indeed the concerto's last movement

¹⁴ W.H. (Walter Hasenclever), 'Konzerte', in *Prager Tagblatt*, 20 June 1935, p. 6.

already anticipates the composer's new creative period which was to blossom under the guidance of Vítězslav Novák at the Prague Conservatory.

Prague Conservatory

In the autumn of 1935 Kaprálová was accepted into the master school of the Prague Conservatory, where she continued her double major studies, this time with the best teachers she could find in her own country: composition with Dvořák's pupil Vítězslav Novák, and conducting with Václav Talich, chief conductor of the Czech Philharmonic and music director at the National Theatre in Prague. It is worth mentioning that in the academic year 1935–1936, when Kaprálová began her studies in Prague, Talich's master class was opened to only eight first-year students; Novák's class was even more competitive, with just five students.¹⁵

The master school and the musical scene of the country's capital provided a stimulating environment for Kaprálová, in which her natural talent, coupled with her strong work ethic, continued to thrive. She joined 'Přítomnost' ('The Present'), a new music society chaired by avant-garde composer Alois Hába, and she regularly participated in Silvestr Hippmann's musical 'Tuesdays' of Umělecká beseda (Artistic Forum), exposing herself to new contemporary music, both Czech and international. The two societies later also became important platforms for premiering Kaprálová's works.

During her studies at the Prague Conservatory Kaprálová composed some of her best-known music, namely the song-cycle *Navždy*, op. 12 (*Forever*, 1936–1937) and the art-song *Sbohem a šáteček*, op. 14 (*Waving Farewell*, 1937), which she later orchestrated in consultation with Bohuslav Martinů in Paris. Other noteworthy creations of Kaprálová's 'Prague period' include her maliciously witty *Groteskní passacaglia* (*Grotesque Passacaglia*), the splendid *String Quartet*, op. 8 (1935–1936) and her most popular work for piano solo, *Dubnová preludia*, op. 13 (*April Preludes*, 1937), a work she dedicated to Rudolf Firkušný, who brought attention to its qualities several years later by his masterly performance in Paris. But one composition in particular brought her public recognition: the *Vojenská sinfonieta*, op. 11 (*Military Sinfonietta*, 1936–1937), Kaprálová's graduation work, which was premiered by the Czech Philharmonic under the baton of the composer on 26 November 1937 in Prague. It was with the sinfonieta that Kaprálová achieved not only wider cognizance at home but also abroad when it was performed on the opening night of the 16th International Society for Contemporary Music (ISCM) Festival in London on 17 June 1938. The British première of the sinfonieta, in which Kaprálová conducted the excellent BBC Orchestra,¹⁶ was transmitted across the ocean to the United States, where it was broadcast by CBS.¹⁷ According to a reviewer of *Time* magazine, Kaprálová not only fared well in the international competition at the festival, but she also became the star of the opening concert.¹⁸ Among all the reviews mentioning her performance, Kaprálová would probably have cherished most that of her colleague Havergal Brian, who in his festival report for *Musical Opinion* wrote: "The first work played and broadcast at the recent festival, a *Military*

¹⁵ *Výroční zpráva Pražské konservatoře za školní rok 1935/36* (Prague: Prague Conservatory, 1936), p. 64.

¹⁶ Today's BBC Symphony Orchestra.

¹⁷ Columbia Broadcasting System.

¹⁸ 'International egg rolling', in *Time* magazine, 27 June 1938. Unsigned review. Available online at <http://content.time.com/time/magazine/article/0,9171,759885,00.html> (accessed 20 February 2018).

Sinfonietta by Miss Vitezslava Kapralova of Czechoslovakia, proved an amazing piece of orchestral writing; it was also of logical and well balanced design.” But it is unlikely that Kaprálová ever read it.¹⁹

Paris

Kaprálová travelled to the ISCM festival in London from Paris, where she had lived since October 1937. She arrived in the French capital on a one-year French Government scholarship to advance her music education at the Ecole normale de musique, initially hoping to continue her double major studies: conducting with Charles Munch and composition with Nadia Boulanger. However, her knowledge of French was not good enough to study with Boulanger, so she decided to enrol just in the conducting class, because with Munch she could communicate in German. She also accepted an offer of private consultations with Bohuslav Martinů, who was by then established in France and well-respected both in Paris and in his native Czechoslovakia. Kaprálová knew Martinů from Prague – they first met on 8 April 1937 during his short visit to the capital, where he arrived to discuss with Václav Talich the details of the première of his new opera *Julietta* at the National Theatre.

In Paris Martinů became first Kaprálová’s mentor, later also her friend, and in the end her soulmate. From the very beginning he was generous with his contacts and time, and besides hours of free consultations²⁰ he opened quite a few doors for Kaprálová. Soon after she arrived in Paris, Martinů introduced her to a circle of composers who were members of Triton, a Parisian society for contemporary music whose concerts Kaprálová diligently attended. He also entrusted her with the task of conducting his *Concerto for Harpsichord and Small Orchestra* on 2 June 1938 in Paris, just two weeks before her well-received ISCM Festival appearance. In addition, he facilitated the publication of one of her compositions which he admired greatly, the *Variations sur le carillon de l’église St-Etienne-du-Mont*, op. 16 (1938), by La Sirène éditions musicales in Paris.

In the autumn of 1938 Martinů spent much time and effort to secure another stipend for Kaprálová so that she could return to France. His anxiety over the rapidly worsening political situation and over his separation from Kaprálová found its way into his *Double Concerto for Two String Orchestras, Piano and Timpani*, whose score he finished on the very day of the Munich Agreement. During the same time Kaprálová continued to work back home in Moravia on her *Partita for Strings and Piano*, op. 20 (1938–1939), in which Martinů, as he wrote in his reminiscence published by editor Pražák in 1949, ‘interfered more than he would have liked but both (*he and Kaprálová*) looked at it as a learning exercise (*for Kaprálová*).’²¹ However, he did not interfere in her *Suita rustica*, op. 19, commissioned by Universal Edition London, which Kaprálová composed in just three weeks during late October and early November 1938, nor did he interfere in her *Concertino for Violin, Clarinet and Orchestra*, op. 21 (1939), whose last movement and incomplete orchestration Kaprálová later set aside and did not finish. It received

¹⁹ Havergal Brian, “The nature of modern music. Contemporary music festival”, in *Musical Opinion* 62 (1938), p. 858.

²⁰ Kaprálová’s parents bartered the lessons for a summer vacation at their family retreat in the village of Tři Studně.

²¹ Přemysl Pražák (ed.), *Vítězslava Kaprálová: Studie a vzpomínky (Vítězslava Kaprálová: Studies and memories)* (Prague: HMUB, 1949), p.127.

its extended life thanks to Miloš Štědroň and Leoš Faltus, two Brno musicologists who completed the work's orchestration in 2000.

The Triton concerts and the thought-provoking discussions with Martinů were some of the stimuli of Kaprálová's new environment that accelerated her creative development. During the two years she lived in Paris she produced almost as much music as she had during the five years in Brno and her two years in Prague. The highlights of her first Parisian period, from October 1937 to May 1938, include the already mentioned *Variations sur le carillon*, op. 16 and her delightful (but unfinished) reed trio.

During her second Parisian period, from January 1939 to May 1940, Kaprálová became even more productive. Soon after her return to Paris in January 1939, she composed two pieces of chamber music honouring the memory of Czech writer Karel Čapek, whose passing on Christmas Day of 1938 was mourned by the nation: the *Elegy* for violin and piano, and the melodrama *Karlu Čapkovi (To Karel Čapek)* for reciter, violin and piano on a text by Vítězslav Nezval. On 15 March 1939 German armies marched into the streets of Prague. Devastated by the occupation of her homeland, Kaprálová sought solace in her music. The result was *Concertino for Violin, Clarinet and Orchestra*, op. 21 which reflects much of the composer's mental state at the worst period of her life. She scribbled 'Job 30:26' on the score, a telling reference to a passage from the Book of Job: 'Yet when I hoped for good, evil came; when I looked for light, then came darkness'. With its bold ideas and modern musical language, the concertino was to be Kaprálová's last major work; only two more high points were to follow: the song-cycle *Zpíváno do dálky*, op. 22 (*Sung into the Distance*, 1939) and the *Deux ritournelles pour violoncelle et piano*, op. 25 (1940), her last composition.

The German occupation of Czechoslovakia changed Kaprálová's life literally overnight. As the return home was not an option, she now faced the arduous task of earning her own living. She no longer received financial aid from home (as financial transactions were subjected to new, strict rules), nor her stipend. During the final year of her life she spent much of her precious time on small commissions in an effort to support herself. One of them was the lively *Prélude de Noël* (1939), an orchestral miniature that Kaprálová composed for a Christmas program of the Paris PTT Radio. Throughout the spring of 1939 she tried to obtain a scholarship to study at the Juilliard School so that she could relocate to the United States (in the company of Martinů). Nothing came of the plan, however, and by the end of summer 1939 she depended entirely on the assistance of several of her friends and a few benefactors.

Lacking regular income, Kaprálová joined the household of her young artist friends who found themselves in a similar position and decided to pool their resources to get through hard times. One of these friends was her future husband Jiří Mucha. She also joined the efforts of the Czech community in Paris that organized activities for and around the newly-formed Czechoslovak Army. Soon she became heavily involved, from founding a choir and writing reviews for the exile weekly *La cause Tchécoslovaque* to composing music for the radio, the stage (she collaborated with Martinů on stage music for a theatre project directed by Karel Brušák) and even the screen (most possibly a commission facilitated by Kaprálová's friend, film actor and director Hugo Haas).

In the final months of her life Kaprálová also resumed her studies at the Ecole normale, adding to her already busy schedule. In April 1940, less than two months before her death, she married Jiří Mucha. In early May she exhibited the first symptoms of her terminal illness. Since Paris was threatened by German invasion, she was evacuated on 20 May 1940 by Mucha to Montpellier, near his military base in Béziers. By then Kaprálová was already seriously ill, and, following several weeks of suffering, she succumbed to her illness on 16 June 1940.²²

Founding of the Kapralova Society

My personal discovery of Kaprálová began in 1997, when I encountered her name in a Martinů monograph. I was truly intrigued by the mention and immediately became curious about her music – how did it sound? Was it similar to that of Bohuslav Martinů, or did she find her own voice? Commercial releases of Kaprálová’s music were no longer available by then, so I had to do a bit of research. Luckily for me the Brno Studio of Czech Radio kept several recordings of her music in its archives. I still remember the moment when I first listened to a tape that was mailed to me from Brno and how impressed I was by the sophistication of that music. Soon afterwards I took the tape to a small independent label, Studio Matouš, hoping that its owner and his musician brother would listen to it and hear what I did – music that is bold and fresh, tough in fibre, both passionate and tender, emanating youthful energy, abounding with ideas and humour: this was music of a remarkable, well-rounded musical personality. To their credit they did, and together we started raising funds so that they could release a first compact disc entirely dedicated to Kaprálová. The Studio Matouš release was just one of the long series of Kaprálová releases that followed at regular intervals, many of them initiated and financially assisted by the Kapralova Society which I founded soon after, in 1998, in Toronto.

Helping to release recorded music was only one of the efforts of the Kapralova Society. Simultaneously we focused on making this music available in print. The timeline became tighter as time progressed, for some of the autographs were already fading in Brno’s Moravian Museum, but we were fortunate to collaborate with several publishers who acted more or less promptly – and today, thanks to them and the Kapralova Society’s assistance, and often with its substantial financial support, most of the Kaprálová scores are in print and available to performers.²³

From the very beginning the society also actively supported Kaprálová research with the aim of laying the groundwork for solid scholarship. *Kapralova Society Journal*,²⁴ which to date has reached 16 volumes, has played an important role in this process, as did our website, created in 1998. A true milestone, however, was the first English-language book on the composer, published in 2011 in the United States.²⁵ Some of the finest Kaprálová scholars contributed to this collection of biographical and analytical essays, and it was gratifying to see it shortlisted for

²² The latest research into possible causes of Kaprálová’s death suggests that she may have died of typhoid fever, caused by *S. typhi* bacteria. I am indebted to Dr Philip Mackowiak, professor emeritus of University of Maryland School of Medicine, for making this educated guess as to the etiology of Kaprálová’s fatal illness, which is based on Kaprálová’s original medical record from Saint-Eloi clinic in Montpellier, France.

²³ See the list at the end of this article.

²⁴ *Kapralova Society Journal. A journal of women in music*, available for free download at <http://www.kapralova.org/JOURNAL.htm> (accessed 22 February 2018).

²⁵ See note 4 for details.

the award of the F. X. Šalda Foundation²⁶ which nominated the book in the category of outstanding editorial efforts in music history and criticism. The publication immediately generated more interest in the composer, thanks to its accessible language and wide distribution to college libraries, and it even opened the door to research in other languages. In 2015, a first French-language monograph on the composer was published in Paris, followed two years later by a German-language collection of research papers on Kaprálová, printed in Zürich.²⁷ Between 2015 and 2017 the Kapralova Society published a multi-volume anthology of Kaprálová's correspondence, hoping to encourage a more in-depth research on the composer in her homeland.²⁸

Also very early on we promoted Kaprálová's music in radio programming, in partnership with national and public broadcasters. We collaborated with quite a few over the years, starting with a 50-minute documentary on the composer produced by CBC Radio 2 in 2001,²⁹ and ending with a five-hour program for the *Composer of the Week* series, produced by BBC Radio 3.³⁰ Here Kaprálová joined a distinguished group of Czech composers who have been featured by this radio series over the years since 1943, when the program was first aired.³¹

Yet as one of the Kaprálová scholars, Professor Judith Mabary, wisely observed, 'establishing an enviable reputation in the classical tradition continues to be hard won. There is much against which to compete'.³² I do not doubt that our advocacy work is not finished, that we must continue drawing attention to Kaprálová's music in live performances, new recordings by professional musicians and in scholarly research, and invest considerable energy in bringing her music to a wider sphere of potential supporters, both in her native country and abroad. The future of Kaprálová's music depends on it.

The Kaprálová Edition³³

(its status as at February 2018)

Piano

²⁶ This is a private foundation associated with the Charles University in Prague.

²⁷ For details of the two publications see notes 5 and 6.

²⁸ The following three volumes of the multi-volume anthology have been made available to the public: *Vítězslava Kaprálová: Dopisy domů (Letters home)*, ed. Karla Hartl (Toronto: The Kapralova Society, 2015); *Vítězslava Kaprálová: Dopisy láskám (Letters to loves)*, ed. Karla Hartl (Toronto: The Kapralova Society, 2016); *Vítězslava Kaprálová: Dopisy přátelům (Letters to friends)*, ed. Karla Hartl (Toronto: The Kapralova Society, 2017).

²⁹ *In performance: Vítězslava Kaprálová*, 3 May 2001, CBC Radio 2. Host: Eric Friesen. Guests: Karla Hartl and Antonín Kubálek. Producer: Denise Ball (Canadian Broadcasting Corporation, 2001).

³⁰ See note 2 for details.

³¹ By 2015 the list of Czech composers included Jan Dismas Zelenka, Jan Ladislav Dussek, Johann Baptist Vaňhal, Bedřich Smetana, Antonín Dvořák, Zdeněk Fibich, Vítězslav Novák, Josef Suk, Leoš Janáček and Bohuslav Martinů.

³² Judith Mabary, 'Vítězslava Kaprálová and the benefits of advocacy', in *Kapralova Society Journal* 13, no.2 (Autumn 2015), pp1–6.

³³ Compositions are listed under their published titles. For works with multiple editions, only the most recent are included.

Pět klavírních skladeb/Five Piano Compositions. Score. Ed. Věroslav Němec, with introduction by Karla Hartl and Věroslav Němec (Amos Editio, AM 0064, 2011)

Sonata Appassionata, op. 6. Score. Ed. Věroslav Němec, with introduction by Karla Hartl and Věroslav Němec (Amos Editio, AM 0052, 2006)

Zwei Blumenbouquets [Two Bouquets of Flowers] ('Veilchenstrauß' ['Bouquet of Violets'] and 'Herbstlaub' ['Autumn Leaves']). Score. Ed. and with introduction by Dieter Michael Backes (Certosa Verlag, CV Kap1, 2011)

Tři klavírní kusy, op. 9 a Groteskní passacaglia/Three Piano Pieces, op. 9 and Grotesque Passacaglia. Score. Ed. Věroslav Němec, with introduction by Erik Entwistle, Karla Hartl, and Věroslav Němec (Amos Editio, AM 0060, 2010)

Písnička/Little Song. Score. Ed. Karla Hartl (Kapralova Society, KS 001, 2011)³⁴

Ostinato Fox. Score. Ed. Kateřina Růžičková Piňosová (SelfPrint Music, 2007)

Dubnová preludia [April Preludes], op. 13. Score (HMUB, HM 711, 1938)

Variations sur le carillon de l'église St-Etienne-du-Mont, op. 16. Score. Ed. Michel Dillard (La Sirène éditions musicales, S. 211 M., 1938; now Durand-Salabert-Eschig)

Slavnostní fanfára [Festive Fanfare]. Score. Ed. Karla Hartl (Kapralova Society, KS 007, 2016)

Chamber music

Skladby pro housle a klavír. Souborné vydání./*Compositions for Violin and Piano*. Complete edition.³⁵ Scores and parts. Ed. Timothy Cheek and Stephen Shipps, with introduction by Timothy Cheek (Amos Editio, AM 0055, 2009)³⁶

Smyčkový kvartet č. 1/String Quartet no. 1 [op. 8]. Score and parts. Ed. Olga Ježková and Ivan Štraus, with introduction by Josef Kaprál (Czech Radio, R 168, 2009)

Trio pro dechové nástroje [Trio for Woodwind Instruments]. Score and parts (oboe, clarinet and bassoon). Ed. and with introduction by Stéphane Egeling (EGGE-Verlag Coblenz am Rheim, EVB 3124, 2011)

Karlu Čapkovi [To Karel Čapek]. Melodram na slova Vítězslava Nezvala pro recitaci, housle a klavír/Melodrama for reciter, violin and piano. Score and parts. Ed. Olga Ježková, with introduction by Lubomír Poživil (Czech Radio, R 239, 2011)

Fanfare (1939). Score and parts (2 horns, 2 trumpets and timpani). Arr. Andrew Gilliam (Kapralova Society, KS 003, 2015)

³⁴ 2nd edition (1st edition for KS)

³⁵ The collection includes *Legend*, op. 3/1 and *Burlesque*, op. 3/2 as well as *Elegy* (1939).

³⁶ 2nd edition for *Burlesque* (1st edition for AM).

Povídky malé flétny. Dvě drobné skladby pro zobcovou nebo příčnou flétnu a klavír/*Tales of a Small Flute*. Two little pieces for recorder or flute and piano. Score and parts. Ed. Věroslav Němec, with introduction by Karla Hartl and Věroslav Němec (Amos Editio, AM 0069, 2014)

Deux ritournelles pour violoncelle et piano, op. 25. Score and parts. Ed. Miloš Štědroň and Leoš Faltus, with introduction by Karla Hartl (Editio Bärenreiter Praha, H 7827, 2003)

Orchestral music

Suite en miniature, op. 1 pro malý orchestr/for small orchestra. Ed. Robert Škarda and Lucie Slivoňová, with introduction by Karla Hartl (Czech Radio, R 402, 2018)

Koncert pro klavír a orchestr d-moll, op. 7/*Concerto for Piano and Orchestra in D Minor*, op. 7. Score. Ed. Olga Ježková, with introduction by Karla Hartl (Czech Radio, R 291, 2014)

Symfonieta vojenská – military [Military Sinfonietta], op. 11. Score. Ed. Olga Ježková, with introduction by Karla Hartl (Czech Radio, R 043, 2005)³⁷

Suita rustica, op. 19. Score. Ed. Robert Škarda and Lucie Slivoňová, with introduction by Judith Mabary (Czech Radio, R 370, 2017)

Partita per pianoforte ed orchestra d'archi, op. 20. Score. Ed. Olga Ježková, with introduction by Karla Hartl (Czech Radio, R 099, 2006)³⁸

Concertino pro housle, klarinet a orchestr, op. 21/*Concertino für Violone, Klarinette und Orchester*, op. 21/*Concertino for Violin, Clarinet and Orchestra*, op. 21/*Concertino pour violon, clarinette et orchestre*, op. 21. Score. Ed. Miloš Štědroň and Leoš Faltus (Editio Bärenreiter Praha, H 7919, 2003)

Vánoční preludium pro komorní orchestr/Prélude de Noël/Christmas Prelude for chamber orchestra. Score and parts. Ed. Olga Ježková (Czech Radio, R 022, 2002)

Vocal music

Song and song-cycles for voice and piano:

Písně. Zpěv a klavír. Souborné vydání/*Songs*. Voice and Piano. Complete edition. Includes: *Dvě písně* [Two Songs], op. 4, *Jiskry z popele* [Sparks from Ashes], op. 5, *Jablko s klína* [Apple from the Lap], op. 10, *Navždy* [Forever], op. 12,³⁹ *Sbohem a šáteček* [Waving Farewell], op. 14,⁴⁰ *Koleda* [Carol], *Vánoční koleda* [Christmas Carol], *Vteřiny*

³⁷ 3rd edition (1st edition for CRO).

³⁸ 2nd edition (1st edition for CRO).

³⁹ 2nd edition (1st edition for AM).

⁴⁰ 2nd edition (1st edition for AM).

[*Seconds*], op. 18,⁴¹ *Zpíváno do dálky* [*Sung into the Distance*], op. 22, *Dopis* [*Letter*], *Písňe* [*Songs*], *Písň dělníků Páně* [*Song of the Workers of the Lord*], and *V zemi české* [*In the Czech Land*]. Scores and texts. Ed. and with introduction by Timothy Cheek (Amos Editio, AM 0003, 2005)

Smutný večer. Písň pro soprán nebo tenor a klavír/*Sad Evening*. Song for soprano or tenor and piano. Ed. and with introduction by Timothy Cheek (Amos Editio, AM 0067, 2011)

Songs for voice and chamber ensemble

Leden. Písň na slova Vítězslava Nezvala pro soprán (nebo tenor) a flétnu, dvoje housle, violoncello a klavír/*January*. Song on the poem by Vítězslav Nezval for soprano (or tenor), flute, two violins, violoncello and piano. Score and parts. Ed. and with introduction by Timothy Cheek (Amos Editio, AM 0046, 2005)

Songs for voice and orchestra

Smutný večer pro zpěv a orchestr/*Sad Evening* for voice and orchestra. Score. Ed. and with introduction by Timothy Cheek (Czech Radio, R 341, 2016)

Chorus

Matičce pro tři dětské hlasy [*To Mother* for three children's voices]. Score. Ed. Karla Hartl (Kapralova Society, KS 005, 2015)

Potpoliš pro ženský sbor a cappella [*Quail* for women's voices a cappella].⁴² (Editio Supraphon, H 5922, 1976)

Juvenilia

Skladby z dětství/Pieces from Childhood/Kompositionen aus der Kindheit. Score. Ed. Věroslav Němec, with introduction by Josef Kaprál (Amos Editio, AM 0040, 2003)

Discography

LP releases

Vítězslava Kaprálová, *Dubnová preludia*, op. 13 (nos 1, 3) (Václav Holzknecht: Ultraphon G 14329, c1947)

Kaprálová, *Military Sinfonietta*; Suk, *Fantastic Scherzo* (Brno Philharmonic/ Břetislav Bakala: Supraphon LP DV 5649, 1959)⁴³

⁴¹ 2nd edition (1st edition for AM) for the following songs: 'Koleda milostná' ('Love Carol'), 'Novoroční' ('New Year's'), 'Můj drahý člověče' ('My Dear Man'), 'Velikonoce' ('Easter'), and the piano miniature 'Posmrtná variace' ('Posthumous Variation').

⁴² One of the *Two Choruses for Women's Voices*, op. 17. The complete edition will be published in 2019 by the Czech Radio.

⁴³ Digital reissue Supraphon VT 7366-2 (2015).

Vítězslava Kaprálová, *Partita for Piano and Strings*; Ervin Schulhoff, *Concerto for String Quartet and Wind Orchestra* (Milan Máša/Brno Philharmonic/Otakar Trhlík: Supraphon LP DV 5961, 1963)⁴⁴

Vítězslava Kaprálová. *Portrét skladatelky* [Vítězslava Kaprálová. *Portrait of a Woman Composer*] (Jindřich Duras/Zdeňka Kareninová/ Božena Pidermannová/ Pilsen Radio Orchestra/Josef Blacký/Brno Philharmonic/Jiří Pinkas: Supraphon LP 1 19 1748 G, 1975)^{45, 46}

Český melodram 5 [*Czech Melodrama 5*] (Josef Novák/Alfréd Holeček/Julie Charvátová: Supraphon LP 1112 3831-32 G, 1983)^{47, 48}

CD releases

Silenced Voices. Victims of the Holocaust. Ervin Schulhoff, Vítězslava Kaprálová, Gideon Klein (Virginia Eskin/Hawthorne String Quartet and guest artists: Northeastern Records NR 248-CD, 1992)⁴⁹

Famous Czech Songs. A. Dvořák, L. Janáček, V. Kaprálová, V. Novák, B. Martinů (Tamara Brummerová/Jiří Niedoba: Stylton RS 0112-2 96, 1996)⁵⁰

Vítězslava Kaprálová. *Portrait of the Composer* (Jitka Drobílková/Lenka Škorníčková/Jaroslav Smýkal/Jiří Skovajsa/Ivan Měrka/Vilém Přibyl/Janáček Quartet/Brno Philharmonic/František Jílek: Studio Matouš MK 0049-2011, 1998)⁵¹

Srdce na Vysočině/Das Herz in Vysočina/The Heart in Vysočina (Tomáš Víšek: Tomáš Víšek TV 0002-2254, 2001)⁵²

Vítězslava Kaprálová, *Songs. Forever Kaprálová* (Dagmar Burešová/Timothy Cheek/Magda Čáslavová/Herold Quartet: Supraphon SU 3752-2 231, 2003)⁵³

Martinů, Kaprálová, Suk (Kapralova Quartet: Arco Diva UP 0085-2 131, 2006)⁵⁴

Vítězslava Kaprálová (Virginia Eskin/Stephanie Chase: Koch International Classics KIC-CD-7742, 2008)⁵⁵

⁴⁴ Digital reissue Supraphon VT 7365-2 (2015).

⁴⁵ The recording features the *Partita*, *Waving Farewell*, *Suita rustica* and *April Preludes*.

⁴⁶ Digital reissue Supraphon VT 9737-2 (2014).

⁴⁷ This is a collection of 12 LPs (no. 5 includes Kaprálová's *To Karel Čapek*).

⁴⁸ Digital reissue Supraphon VT 7352-2 (2016).

⁴⁹ This recording features *April Preludes*.

⁵⁰ This recording includes *Waving Farewell*.

⁵¹ This recording features the *Military Sinfonietta*, String Quartet, 'Love Carol', Ritornel, *Partita* and *Waving Farewell*.

⁵² This recording includes *Grotesque Passacaglia*.

⁵³ This recording presents the complete songs for voice and piano except for *Sad Evening*, and features the song *January*.

⁵⁴ This recording includes the String Quartet, op. 8.

Feminissimo! Women playing music by women (Laura Kobayashi/Susan Keith Gray: Albany Records TROY 1081, 2008)⁵⁶

Women of firsts. Art songs by the first important twentieth-century women composers from the Czech Republic, Poland, United States and France (Daniel Weeks/Naomi Oliphant: Centaur Records CRC 2966, 2008)⁵⁷

Kaprálová – Martinů: *Preludium* (Renata Bialasová: Stylton, 2010)⁵⁸

Vítězslava Kaprálová (Alice Rajnohová/Bohuslav Martinů Philharmonic Orchestra/Tomáš Hanus: Radioservis (Czech Radio) CRO577-2, 2011)⁵⁹

Kaprál, Kaprálová and Martinů, *String Quartets* (Škampa Quartet: Radioservis (Czech Radio) CRO 618-2, 2012)

Václav Kaprál (Renata Bialasová/Alice Rajnohová/Anna Baarová/Janáček Quartet/Brno Philharmonic/Petr Atrichter: Radioservis (Czech Radio) CRO625-2, 2012)⁶⁰

Vítězslava Kaprálová: Orchestral works (Lucie Czajkowská/Alice Rajnohová/ Pavel Wallinger/Lukáš Daňhel/Brno Philharmonic/Olga Machoňová Pavlů: Radioservis (Czech Radio) CRO791-2, 2015)⁶¹

Bengt Forsberg, *Neglected works for piano* (Bengt Forsberg: dB Productions Sweden dbCD170, 2016)⁶²

The spirit and the maiden (Muses Trio: Muses Trio, 2016)⁶³

Kaprálová, *Complete piano music* (Giorgio Koukl: Naxos/Grand Piano GP708, 2017)⁶⁴

Four women: Music by Vítězslava Kaprálová, Ethel Bilsland, Florence Price and Margaret Bonds (Samantha Ege: Wave Theory Records, 2018)⁶⁵

⁵⁵ This recording includes *April Preludes, Legend, Burlesque, Five Compositions for Piano, Elegy, Sonata Appassionata* and *Carillon Variations*.

⁵⁶ This recording includes *Elegy*.

⁵⁷ This recording includes *Forever*.

⁵⁸ This recording includes *Sonata Appassionata*, 'Preludium' and 'Crab Canon' (from *Three Piano Pieces*), *Grotesque Passacaglia* and *Carillon Variations*.

⁵⁹ This recording includes the Piano Concerto, *Three Piano Pieces*, *Carillon Variations* and *Sonata Appassionata*.

⁶⁰ This recording includes *Funeral March, op. 2*.

⁶¹ This recording includes *Suita rustica, Partita, Concertino, Piano Concerto*, and *Military Sinfonietta*.

⁶² Forsberg's program includes *April Preludes*.

⁶³ This recording includes *Elegy*.

⁶⁴ This recording presents *Sonata Appassionata*, 'Preludium' and 'Crab Canon' (from *Three Piano Pieces*), *Grotesque Passacaglia, Five Piano Compositions, April Preludes, Carillon Variations, Dance for Piano, Two Bouquets of Flowers, Little Song, Ostinato Fox* and *Festive Fanfare*.

EntArteOpera Festival: Smyth, Kaprálová, Hartmann, Martinů (Irnberger/Viotti/
Korstick/Wieser, Salomon/Sieghart: Gramola 2CD 99098, 2018)⁶⁶

*EntArteOpera Festival: Kammermusik, Lieder. H. Bosmans/V. Weigl/V. Kaprálová/
C. Schlesinger* (H. Haselbock/F. Bartolomey/C. Zeilinger: Gramola CD 99183, 2018)⁶⁷

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⁶⁵ This digital recording includes *Sonata Appassionata* and *April Preludes*.

⁶⁶ This recording includes *Concertino for Violin, Clarinet and Orchestra*, op. 21.

⁶⁷ This recording includes the song-cycle *For Ever*, op. 12 and *Ritournelle pour violoncelle et piano*, op. 25.