

THE KAPRÁLOVÁ
COMPANION

EDITED BY KARLA HARTL
AND ERIK ENTWISTLE

The Kaprálová Companion

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Karla Hartl and Erik Entwistle

LEXINGTON BOOKS
Lanham • Boulder • New York • Toronto • Plymouth, UK

Published by Lexington Books

A wholly owned subsidiary of The Rowman & Littlefield Publishing Group, Inc.
4501 Forbes Boulevard, Suite 200, Lanham, Maryland 20706
www.lexingtonbooks.com

Estover Road, Plymouth PL6 7PY, United Kingdom

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British Library Cataloguing in Publication Information Available

Library of Congress Cataloging-in-Publication Data

The Kaprálová companion / Karla Hartl and Erik Entwistle.

p. cm.

Includes catalog of works, bibliographical references, discography, and index.


ISBN 978-0-7391-6723-6 (cloth : alk. paper) — ISBN 978-0-7391-6724-3 (electronic)

1. Kaprálová, Vítězlava, 1915–1940—Criticism and interpretation. 2. Composers—Czechoslovakia—Biography. I. Hartl, Karla, 1953- II. Entwistle, Erik Anthony.

ML410.K184K37 2011

780.92—dc23

2011031000

™ The paper used in this publication meets the minimum requirements of American National Standard for Information Sciences—Permanence of Paper for Printed Library Materials, ANSI/NISO Z39.48-1992.

Printed in the United States of America

In memory of Lidmila Daňková (1923–2010)
and to Paul, for his encouragement.

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Foreword

It must have been strange those pre-war years in Paris. Cross any street and you might have met Bohuslav Martinů sipping Cordiale Medoc in a café after a concert. You might have seen Ježek, Voskovec and Werich, or Rudolf Firkušný walking along the Seine. You could have seen the painter Jan Zrzavý looking for an ideal subject, or even the incandescent Vítězslava Kaprálová walking arm in arm with Jiří Mucha.

It is tempting to think that something like Czech culture could survive so far from home. But cultures are strange things, easier to mention than to define. More likely we can agree that during the years between 1938 and 1945 at least three closely interlinked musical cultures were destroyed in Czechoslovakia: the German, the Jewish, and the Czech. The Jews were mostly exterminated; the Germans driven out, suppressed, or murdered; and the Czechs, flung wildly about: some were killed, some were exiled, and some few remained to build a new culture.

There is no extant proof, of course, that Kaprálová died because of the war, but it seems certain that wartime played the role of Death's Angel in her case, creating the stress, chaos and displacement that breeds disease. Anything can happen anywhere, but it is difficult to imagine such a vivacious young woman dying in such a way back home in the village of Tři Studně, the family home in Moravia, or during a time of stability in Paris. For all their terror and uncertainty, casualties in battles or death camps are easier to measure than civilian deaths at home.

And we should keep in mind what happens when such young stars die. The argument for individuality is a perilous one, for it causes us to suppress antecedents. This is true, say in the case of Janáček. Biographers usually strive to paint him as a solitary figure on the landscape whose mania for "speech melodies" renders him piercingly individual. But a sure sign of artistic vitality is

the presence of followers. What about Janáček's followers? Some imagine that he was too strange and prickly to have followers. I would disagree and suggest that Janáček's real spiritual followers, those brilliant young Moravian musicians Pavel Haas, Gideon Klein and Vítězslava Kaprálová, did not make it through the war, irrevocably changing the musical begats and the musical languages of those who survived.

But we may move away from death, for this is a classic moment of rebirth, and we find ourselves at Kaprálová's time, her moment. Now that modernism is appropriately identified, not as the only artistic approach, but rather as a powerful and significant movement sharing the stage with other vital artistic movements, Kaprálová and many of her contemporaries can be rescued from something like oblivion. Now that there is a genuine passion for looking at women composers, and evaluating them freshly with many different artistic lenses, Kaprálová can spring into focus in ways we had not considered. Now that technologies allow us to send sound bites across our artistic universe, her aesthetic story can be told quickly and powerfully, and her legacy can be made available to broader and newer audiences. At a time when many feel that the world was robbed of a brilliant generation through death, displacement, and exile, Kaprálová can be part of attempts, taking place throughout North America and Europe, to devote renewed attention to those figures and the places where they lived and died.

The volume you are about to read is the first scholarly effort in English attempting to put the puzzle of Kaprálová together in a coherent form. All historical figures are puzzles. There is no right way to bring history to life, and certainly no correct method for introducing the wonders of a musical work. But this book represents the collective thought of the most serious scholars who have devoted themselves to studying Kaprálová and her work, and sets a high standard for those to follow.

A final word about nation, nationality, and nationalism. Rightly, nationalism has gotten something of a bad rap. The irrational formulations and the actions resulting from toxic "groupthink" have created havoc in places from Bosnia to Bergen Belsen and from Darfur to Rwanda. Continually we find that the effort to create the category of "us" directs negative energies towards "them," whoever they might be. But that is not the entire story. To put it bluntly, if there is a group of Albanians stranded on an island, who is going to get them if not the Albanians? And if there is a seventeenth-century poet-composer who set Czech texts, like Adam Michna, it is unlikely that Icelandic scholars will swoop into action. Rather it is Czechs who will seek to rehabilitate that composer, often as a matter of Czech pride. So if Kaprálová is to be reinvented as a composer for our time, it will be scholars concentrating on Czech musical culture who will lead the way. The hope, of course, is

that one day soon, the buttresses of nation—and gender—will fall away and quickly too, so that such figures as Kaprálová will be recognized without their modifiers, as simply fascinating and valuable creative forces. Then, of course, the modifiers can be reintroduced or not, without undermining the power and individuality of the artist.

Michael Beckerman
New Rochelle, New York
October 14, 2010

Introduction

Vítězlava Kaprálová: A Biographical Sketch

Karla Hartl

Although the first twenty-five years of a composer's life are usually spent in creative development, some very young artists have produced remarkably mature music that is refined in form and technique.* Vítězlava Kaprálová represents such an artist. A highly accomplished musician who came to be regarded as one of the most promising composers of her generation, Kaprálová was also a trailblazer for women. She was the first woman to pursue a double major of conducting and composition at the Brno Conservatory, the first woman to receive the prestigious Smetana Award for composition, the first woman to conduct the Czech Philharmonic, and one of the first women to lead the BBC Symphony Orchestra.¹ Despite the fact that her life was cut tragically short at twenty-five, Kaprálová composed over fifty works in a variety of genres—many of them substantial compositions of lasting value.

Vítězlava Kaprálová was born on January 24, 1915, in Brno, the regional capital of Moravia then still part of the Austro-Hungarian Empire. She was an only child who grew up in a musical family. Her mother, Vítězlava Kaprálová, née Uhlířová, was a voice teacher; her father, Václav Kaprál, was a composer, pianist, writer, and teacher who had studied with Janáček. Kaprálová started composing at the age of nine, under the guidance of her father. At fifteen, she was admitted into the Brno Conservatory where she studied composition with Vilém Petrželka and conducting with Vilém Steinman and Zdeněk Chalabala. Her choice of the two entirely male-dominated disciplines at first met with disapproval by her father, who doubted that a woman would be able to assert herself in these professions and wanted to spare her the disappointment. He also hoped that she would follow his advice and become a piano teacher, eventually taking over his private music school. He did believe in her talent, however, and became a strong supporter and dedicated promoter of her music.

In June 1935, Kaprálová graduated from the Brno Conservatory with a piano concerto that she herself conducted at its Brno premiere.² It was her first public appearance as conductor and she made quite an impression upon the local audience.³ After graduation, she spent the summer at her family's country retreat in the village of Tři Studně, where she sketched her only string quartet, an ingenious work that “blends something of the spirit of Janáček's *Intimate Letters* with a free chromaticism reminiscent of Berg's op. 3.”⁴ In the fall Kaprálová moved to Prague, where she hoped to advance her technical skills at the Prague Conservatory. She was accepted into the master classes of the composer Vítězslav Novák and the conductor Václav Talich, the foremost personalities of Prague's musical life, and her music was soon heard at the concerts of two important societies of contemporary music in Prague in the 1930s: *Přítomnost* (Presence) and *Umělecká beseda* (Artistic forum). During her studies in Prague, Kaprálová wrote some of her most memorable works, including the *Dubnová preludia*, op. 13 (April preludes, 1937), and the art songs *Navždy*, op. 12 (Forever, 1936–1937) and *Sbohem a šáteček*, op. 14 (Waving farewell, 1937).

In June 1937, Kaprálová graduated from the Prague Conservatory with a composition for large orchestra, *Vojenská sinfonieta*, op. 11 (Military Sinfonietta, 1936–1937). Composed at a time of political unrest in her homeland, it was chosen by the National Women's Council to be premiered at their annual gala concert in the presence of Edvard Beneš, president of the Czechoslovak Republic, to whom the work was dedicated. Kaprálová explained in her program notes that in the sinfonieta she “used the language of music to express her emotional relationship toward the questions of national existence, a subject permeating the consciousness of the nation at the time. The composition does not represent a battle cry, but it depicts the psychological need to defend that which is most sacred to the nation.”⁵ The premiere took place at Lucerna Hall in Prague on November 26, 1937. The orchestra was the Czech Philharmonic, the conductor—Kaprálová. Witnesses recalled how highly unusual it was for the Czech Philharmonic to perform under the baton of such a young conductor, especially when that conductor happened to be a woman, but “her energetic gestures, which no member of this distinguished orchestra would expect from a woman, and her professionalism were persuasive arguments even for such experienced players. After the first few measures of the score, she won over the hundred-piece orchestra completely.”⁶

In October 1937, a month before the premiere of her sinfonieta, Kaprálová moved to Paris to study conducting with Charles Munch at the *École normale de musique*. She originally planned to study with Felix Weingartner in Vienna, but after meeting with Bohuslav Martinů during his short visit to Prague from Paris in the spring of 1937, she decided instead to seek a government

scholarship to study in France. Kaprálová must have made a deep impression on Martinů when they first met on April 8, 1937, for he did not hesitate to propose that she study composition privately with him. Kaprálová valued Martinů's music, which by then was being performed frequently in Prague and Brno, and was intrigued by the idea. After arriving in Paris, she accepted his offer, partly also out of necessity because at that time her French was inadequate for the composition class taught by Boulanger (with Munch, she communicated in German).

Paris broadened Kaprálová's intellectual horizons. The city's musical life in general and the concerts of the Société de musique contemporaine ("Le Triton") in particular were immensely important for her artistic development. Here she heard the latest works of Bartók, Stravinsky, Schoenberg, Prokofiev, Milhaud, Honegger, and Martinů, and later also saw her own works performed. She was particularly attracted to Stravinsky's music, and her *Suita rustica*, op. 19 (Rustic suite, 1938), a large orchestral work commissioned by Universal Edition (London), pays homage to *Petrushka*. Of course, among the new impulses and influences that helped Kaprálová to further develop her voice was the music of Bohuslav Martinů. Their initial master-pupil relationship gradually changed into one between two colleagues, although Martinů still played the role of mentor to his younger compatriot. The two composers spent hours discussing and arguing over the tenets of composition, and Kaprálová's remarkable Partita, op. 20 for piano and string orchestra (1938–1939), which represents an entirely new direction in her creative output, can be considered a direct result of those discussions.⁷

Kaprálová's charismatic personality, beauty, and immense passion for life inspired the aging Martinů. His *Tre ricercari*, the intimate String Quartet No. 5, and the powerful *Double Concerto*, all composed in 1938, reflect some of the strong emotions stirred in him by Kaprálová.⁸ He also admired her music, and did not hesitate to open important doors for her. In May 1938, he recommended to one of his publishers, Michel Dillard of La Sirène éditions musicales, to accept for publication Kaprálová's *Variations sur le carillon de l'église Saint-Etienne du Mont*, op. 16—a work for piano solo that she had completed several months earlier. Although Kaprálová was not new to publishing, since by then several of her works had already been printed in Czechoslovakia, this was her first international recognition. Martinů also had faith in her abilities as a conductor—so much so that he asked her to conduct a performance of his Harpsichord Concerto in Paris, on June 2, 1938, with Marcelle de Lacour as soloist.

Two weeks after this engagement Kaprálová arrived in London for the 1938 ISCM Festival as one of the four finalists⁹ selected by the festival's international jury to represent contemporary Czech music. She opened the

festival by conducting her *Vojenská symfonieta* at Queen's Hall on June 17. Her performance drew much attention, and it was with enormous pride in the achievements of his twenty-three-year old protégé that Martinů wrote the following in his review of the festival for the daily newspaper *Lidové noviny*:

The very first item on the program of the ISCM Festival was *Vojenská symfonieta* by Vítězslava Kaprálová—an opening with great promise for both the festival and the composer. Her performance was awaited with interest as well as some curiosity—a young woman with a baton is quite an unusual phenomenon—and when our “little girl conductor” (as the English newspapers called her) appeared before the orchestra, she was welcomed by a supportive audience. She stood before the orchestra with great courage, and both her composition and performance earned her respect and applause from the excellent BBC Orchestra, the audience, and the critics. . . . Vítězslava Kaprálová's international debut is a success, promising and encouraging.¹⁰

After two such eventful semesters abroad, Kaprálová was eager to return home for the summer holidays. Martinů had left Paris a day earlier, heading for Prague and his hometown of Polička, later joining Kaprálová in Tři Studně for a few weeks that brought him much happiness. Martinů could not know, when he returned to Paris on August 1, 1938, that this was to be his last visit to his homeland. Kaprálová had intended to follow him in the fall, but her request for the renewal of her scholarship was unexpectedly denied, and it took a vigorous letter-writing campaign by Kaprálová's supporters, led by Martinů, before she was granted her stipend.¹¹

When Kaprálová finally returned to Paris in January 1939, the world that she knew was already disintegrating. In February, she composed a melodrama and a piece for violin and piano, both to commemorate the life and work of the writer Karel Čapek, whose passing on Christmas Day had been mourned by the whole Czech nation. A month later, on March 15, German soldiers marched in the streets of Prague. Three days after the forceful annexation of her country, an emotionally exhausted Kaprálová began working on her Concertino, op. 21 for violin, clarinet, and orchestra. She wrote to her parents, “I've started something new, but I am not sure what it is,”¹² and she explained:

Well, it is for two solo instruments and orchestra, if only I knew what the other instrument was. One must be violin but the other—oboe? clarinet? trumpet? This will be a large work with a very explosive character. Now, after about forty measures, I stopped to think things over. I have been writing it most likely for clarinet, but what a strange combination (?) It is cold here like in Siberia but not colder than in my heart.¹³

It was only a year earlier that Kaprálová had written to her mother that “all and everything is all right!”¹⁴ She went on:

Are you whining about nighttime following the daylight? About rain that comes after sunshine? Are you complaining that there are ugly things in life? Why are you so discontent with people? There will never be only good people in the world had there been ten Jesus Christs—because what you call “ugly” was, after all, given to us by the Creator. And it is meant to be like that! The entire world is based on one simple but rather marvelous principle: plus and minus, the good and the bad. That is the balance. So why should it be taken away from people? There have always been and always will be extremes that sometimes allow evil to win, for a while at least. . . . What remains to be done is to look for the good with an open mind and eyes and to become stronger through our struggle with evil. To enjoy simple, little things, to keep singing and smiling as long as we can.¹⁵

This time, she only scribbled the following two references before the last two measures of the autograph sketch of her concertino: Psalm 57 and Job 30:26 (“Yet when I hoped for good, evil came; when I looked for light, then came darkness”). The dark, despairing concertino contrasts sharply with the energetic sinfonietta composed only two years earlier and so full of youthful optimism.

Separated by war from her loved ones, Kaprálová was now relying on Martinů for all of her emotional support. The two began planning their future together, as far from vulnerable Europe as possible. Both started yet another letter-writing campaign, this time to Martinů’s friends and contacts in the United States, where they hoped to temporarily relocate. Kaprálová applied for a Juilliard School scholarship (it is unclear whether her application was ever received, let alone processed), while Martinů worked on a plan that involved a visiting artist position with Osvobozené divadlo (The Liberated Theater) of Voskovec and Werich, now in exile in New York, where Kaprálová was to replace the ailing conductor and composer Jaroslav Ježek. But nothing came of the plans; Martinů was unable to make up his mind and leave his wife, and Kaprálová spent the summer alone in Augerville-la-Rivière.

After returning to Paris in September she spent a couple of weeks with the Martinůs in their home at Vieux Moulin, bringing with her a friend she met a few months earlier among the young Czech students in Paris. This friend was to be her future husband, Jiří Mucha.¹⁶

That fall, Paris began preparing for war. Kaprálová now lived with Mucha and a few mutual friends in a sort of bohemian commune in the city’s Quartier Latin. Mucha worked for the weekly *Československý boj*, an official

publication for Czechs and Slovaks in exile, for which Kaprálová wrote concert reviews and commentaries on various musical subjects. He was also involved in a regular radio broadcast to occupied Czechoslovakia, in which he later found an opportunity for Kaprálová.¹⁷ On Christmas Day of 1939 Kaprálová wrote to her parents:

My dearest Mom and Dad, I am writing to you right after Christmas Eve. Have you listened to my small present for you, my *Prélude de Noël*, which was broadcast on Sunday at 11:00 o'clock, your time? I could not let you know ahead of time because it was only on Tuesday when Jirka [*Jiří Mucha*] came home and told me: "By tomorrow morning, I need from you a small orchestral work for Christmas, and you will be conducting it on the Radio. Hurry up!" I set myself to the task with a sour-looking face, and whined why he had not told me earlier and that it wasn't going to be any good because I didn't have enough time to do a decent job etcetera, but by Wednesday morning it was finished, written as an orchestral score, so that's why I can't send you a sketch because it doesn't exist. It was recorded on Friday. . . . They liked my performance and the music too—as a result, I have a contract with the Radio for half an hour every month. It is a smart little thing, and everybody around here has been whistling its tune.¹⁸

The year 1940, Kaprálová's last, began promisingly with the great success of her *Dubnová preludia*, performed by Rudolf Firkušný at a concert of the Société de musique contemporaine in Paris on January 28. That winter and spring Kaprálová worked on several commissions, including incidental music on which she collaborated with Martinů. By March, Mucha was no longer in Paris. Like many other young Czechs in exile, he had volunteered for army service in Agde, southern France. As Kaprálová was growing restless in Paris, he returned in April for a few days. They married on April 23. Five days after her wedding, Kaprálová composed a song, *Dopis* (Letter), possibly an assignment for Nadia Boulanger.¹⁹ The words of the poem by Petr Kříčka, written as a letter from a man to his lover who has just rejected him, are paraphrased in Kaprálová's French translation written on the back of the song manuscript:

Un jeune homme répond à son amour: Vous m'avez écrit "non," soit! Le destin nous a séparé, je l'ai regretté, mais je vois que vous êtes heureuse et c'est pourquoi je suis heureux. Je ne veux pas dire qui est coupable et qui perd plus. Autresfois il y avait deux chemins, aujourd'hui il n'y en a qu'un seul. Enfin, peut-être tu reviendras, parce que Dieu est un grand artiste et personne ne connaît ses projets.²⁰

Perhaps *Dopis* was meant to be Kaprálová's farewell to her relationship with Martinů and provided the closure she needed in order to move on with her life; yet, the poem itself is ambiguous in nature.

In early May, around the same time Kaprálová was finishing her last work—*Deux ritournelles pour violoncelle et piano*, op. 25—she suffered the first symptoms of the illness that was to kill her.²¹ On May 9, she was briefly hospitalized in Vaugirard Hospital; on May 20, she was evacuated from Paris to a university hospital in Montpellier; and on June 16, 1940—the day France fell—Kaprálová died, at the age of twenty-five.

In 1946, the Czech Academy of Sciences and Arts, the foremost scholarly institution in Czechoslovakia, acknowledged Kaprálová's distinct contribution to Czech music by awarding her a membership in memoriam. She was one of only ten women out of more than 640 domestic members elected to the Academy since its inception in 1890, and the only woman musician.²² In 1947, Martinů was asked to contribute to a small volume of reminiscences about Kaprálová. He wrote:

The loss to our music is greater than we might think. I know it, because I was there when she was transforming into an artist. . . . I was not her teacher, just a mentor . . . and I can say that only rarely have I had the opportunity to encounter such a genuine talent and such confidence in the task she wanted to and was to accomplish. . . . It was a pleasure to argue about musical problems with her. Actually, I was learning along with her, and it was a joy as well as an experience to see the fight between the soul and the material again. . . . Only rarely have I met someone with such a sharp sense for envisioning a work before it was written down. If you find someone who . . . actually fully understands how the parts of the whole relate to each other, whose primary interest is in the whole, then you can say that you have encountered a first-class artist—and that was the very case with Vitulka. . . . Only one question has never left my mind and my memories. Why had Destiny given her so much energy, so many precious gifts, and yet denied her the opportunity to realize her full potential? This question, I think, will forever remain unanswered.²³

Martinů's lament, in which we also sense the grief over a deeply personal loss, ends his reminiscence written for Pražák's collection. It could also be a fitting end to this brief exploration of the composer's life, were it not for the substantial legacy that Kaprálová did leave behind. Her music displays originality and a mastery of form and contemporary musical language, and sounds as bold and fresh today as it did during Kaprálová's lifetime, inspiring a new generation of performers and listeners.

NOTES

*First published in a slightly different form as “In Search of a Voice: The Story of Vítězslava Kaprálová,” *Journal of the International Alliance for Women in Music* 9, no. 2 (2003): 1–6. Reprinted by permission.

1. Prior to Kaprálová, only a few women conducted the BBC orchestras, including Dame Ethel Smyth, Nadia Boulanger, Joan Bickers, Eve Kisch, and Iris Lemair.

2. Piano Concerto in D Minor, op. 7 (1934–1935). It was only the concerto’s first movement that was performed at the graduation concert on June 17, 1935. The complete work was premiered by the Radiojournal Orchestra in Brno under the baton of Kaprálová during the Brno Radio broadcast on October 15, 1936. Among other works that Kaprálová composed at the Conservatory, two in particular are worth mentioning: *Sonata appassionata*, op. 6 (1933)—Kaprálová’s first major work for solo piano—and her art song *Leden* (January), scored for soprano, flute, two violins, violoncello, and piano (1933). For an analysis of the sonata, see “Kaprálová’s Piano Works” by Erik Entwistle, in this Companion.

3. Jiří Macek, *Vítězslava Kaprálová* (Prague: Svaz čs. skladatelů, 1958), 52–53.

4. Calum MacDonald, “Kaprálová,” *Tempo*, no. 214 (October 2000): 60.

5. Trans. Lida Hatrick. For the Czech original, see my text “Vítězslava Kaprálová: An Annotated Catalog of Works,” in this Companion.

6. “Energické gesto, které u ženy nikdo z členů slavného orchestru nečekal, a potom znalost řemesla, to byly argumenty, které platily i na tyto zkušené hráče. Po několika taktech byl stočlenný orchestr její.” Macek, *Vítězslava Kaprálová*, 134.

7. For a detailed analysis see “Sinfonietta, Partita, Suita: Kaprálová’s Orchestral Works” by Judith Mabary, in this Companion.

8. In his letter dated February 25, 1958, Martinů admitted to his first biographer, Miloš Šafránek: “[T]he *Double Concerto* [has], of course, a very private character, but only I know about that and all other conjectures are only [smoke]screen[s].” Miloš Šafránek, *Bohuslav Martinů: His Life and Works* (London: Allan Wingate, 1962), 184.

9. The other three were Viktor Ullmann, Iša Krejčí, and František Bartoš.

10. “Hned na prvním čísle festivalových koncertů Vojenská symfonietta od V. Kaprálové, zahájení velmi slibné jak pro festival, tak i pro V. Kaprálovou. Její dirigentské vystoupení bylo očekáváno s určitou zvědavostí i zájmem, děvče u dirigentského pultu je zjev dosti výjimečný a když náš ‘little girl conductor,’ [sic] jak ji oznamovaly anglické noviny, se objevil u pultu, byl přijat se zřejmou sympatií. A V. Kaprálová se postavila k pultu s velkou odvahou a získala si jak svou skladbou, tak i dirigentským výkonem nejen vynikající orchestr BBC, který ji při zkouškách srdečně aklamoval, ale dobyla rovněž plného úspěchu i u zástupců tisku a obecnstva, které nešetřilo potleskem a uznáním. . . . V. Kaprálová může zaznamenati svůj první světový úspěch, slibný a povzbuzující.” Bohuslav Martinů, “Mezinárodní festival v Londýně,” *Lidové noviny*, June 28, 1938, 7.

11. For more on this campaign, see Alan Houtchens, “Love’s Labour’s Lost: Martinů, Kaprálová and Hitler,” *Kapralova Society Journal* 3, no. 1 (2005): 1–4.

12. “Dále jsem začla něco psát, co nevím co je.” Kaprálová to her parents, March 28, 1939. Private collection.

13. “[P]ro dva solové instrumenty a orchestr, jenže nevím co je ten druhý instrument. První jistě housle, ten druhý hoboj? clarinet? trumpeta? Charakter je totiž velmi výbušný, rozsah dosti veliký. Nyní asi po 40ti taktach jsem se zastavila a musím si to nejprve vyřešit. Psala jsem to asi jako pro klarinet, ale to je divná kombinace (?) Zima je zde jak na Sibiři, ale né větší jak v mém srdci.” Ibid.

14. “Všechno je dobré!” Kaprálová to her mother, n.d. (spring 1938?). Private collection.

15. “Nadáváš na to, že přijde po dni noc? Po krásném dnu bouře? Že jsou věci nehezké a ošklivé? A tak proč jsi tak hrozně nespokojena s lidmi? Nikdy nebudou jen dobří i kdyby přišlo deset Kristů, neboť to co nazýváme špatným je v nich dáno a to Bohem. A je to dobře! Celý svět se točí podle malinkého ale úžasného pravidla: klad a zápor, proč brát tuto rovnováhu lidem? Jsou extrémny, které zlo trochu forsírují, ale katastrofa nenechá na sebe dlouho čekat. A tak zbývá nacházet to dobro s otevřenýma očima a zlem se zocelovat. Mít radost z prostoty a maličností, zpívat vždycky, usmívat se jak nejvíc to jde.” Ibid.

16. Jiří Mucha (1915–1991) was a Czech writer and son of the art nouveau painter Alphonse Mucha. His novel-autobiography, published in Prague in 1988, is centered on the years Mucha spent in Paris before the war, his relationship with Kaprálová, and her affair with Martinů.

17. The program was transmitted to occupied Czechoslovakia over the Radio International Fécamp in Normandy. Jiří Mucha, *Podivné lásky* (Prague: Mladá fronta, 1988), 313.

18. “Nejdražší mamulenko a tatulku, piši hned ráno po Štědrém večeru . . . slyšeli jste můj malý dáreček pro vás, ‘Vánoční preludium,’ vysílané v neděli (u vás v 11 hod.)? Nemohla jsem vás dříve zpravit neboť to bylo v úterý kdy Jirka přiběhl: ‘potřebuji do zítřka do rána orchestrální vánoční věc, budeš si to také sama v rádiu dirigovat. Honem, honem!’ No tak jsem si k tomu sedla s hrozně kyselým obličejem a dělala neustále otrávené poznámky a že to za nic nebude stát, protože je to tak nahonem a že mně to nemohl říct dřív, no a tak dále. Ale bylo to do středy rána, rovnou psané do partitury, takže skizy nemohu poslat jelikož neexistuje. V pátek se to natáčelo na pás . . . výkon se líbil a skladba? No úplný efekt a angažmá každý měsíc 1/2 hod. v rádiu (zdejší). Je to opravdu hezká a podařená věčička a každý si to už tu píská.” Kaprálová to her parents, December 25, 1939. Private collection.

19. Mucha, *Podivné lásky*, 388. For further details on Kaprálová’s studies with Boulanger, see my text “Vítězslava Kaprálová: An Annotated Life Chronology,” in this Companion.

20. “A young man responds to his love: ‘You said ‘no.’ So be it! Fate has separated us, I regretted it but I can see that you are happy and that’s why I am also happy. I don’t want to judge who’s to blame, whose loss is bigger. Just the other day, there were two paths; today, there is only one. Perhaps, you will return one day. For the Lord God is a great artist and no one knows his plans.’”

21. While Kaprálová is generally believed to have died of tuberculosis miliaris, the symptoms that she manifested were inconsistent with this official diagnosis. For further details see my “Chronology,” in this Companion.

22. Derek Sayer, *The Coasts of Bohemia* (Princeton, N.J.: Princeton University Press, 1998), 343.

23. “Ztráta pro naši hudbu je větší, než si představujeme. Já to vím, protože jsem byl přítomen její umělecké formaci . . . Nebyl jsem jejím učitelem, jen rádcem . . . a mohu říci, že jsem málokdy měl možnost a příležitost potkatí se s tak nesporným nadáním i vědomím úlohy, jež měla i chtěla vyplniti. . . . Byla to radost příti se s ní o hudební problémy. . . . Já jsem se vlastně s ní učil sám také, a byla to pro mne radost i zkušenost, prožívati znovu tento boj duše s hmotou . . . [M]álokdy jsem se setkal s tak vyhraněným pocitem obsáhnouti skladbu, často dříve, než byla vcelku napsána. . . . [N]ajdete-li někoho, kdo . . . má vědomí o vzájemném vztahu, relaci těchto složek, jež nakonec tvoří celek, a celek je jeho hlavním zájmem, můžete říci, že jste se octli před uměleckým nadáním první třídy, a to byl případ Vitulky. . . . Jen jedna otázka neopustila až dodnes mé vědomí a vzpomínky. Proč osud jí dal tolik energie a tolik vzácných darů, a proč jí nedal možnosti, aby jich mohla využít? A na tuto otázku, myslím, nikdy nedostanu odpovědi.” Přemysl Pražák, ed., *Vítězslava Kaprálová: Studie a vzpomínky* (Prague: HMUB, 1949), 122–25, 129. “Vitulka” is a diminutive form of the name Vítězslava.

Unless otherwise noted, all translations are by the author.

PART I

