

# The Kapralova Society Journal

*A Journal of Women in Music*

## Victoria for Mrs. President! Modern Women at the Opera

Zachary Milliman



### Special points of interest:

Women on the stage and the podium

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In the fall of 2012, I had the opportunity to participate in the world premiere of composer Victoria Bond’s masterful opera *Mrs. President*. The premiere took place in my hometown of Anchorage, Alaska. I happened to be in town and was asked by the chorus master if I might help bolster the tenor section. I was intrigued by the novelty of being involved in the creation of a work and thus committed to participate. I am happy that I did, as it was to be an experience that renewed my faith in American opera and proved that the genre is alive, well, and relevant.

For weeks as a chorus we worked out our parts, and luckily Victoria Bond was in residence to give needed direction and facilitate any changes necessitated by the rehearsal processes. As a chorus member, I did not have a chance to hear the score in its entirety until the sitzprobe. There, all the disparate pieces that we had worked out in isolation coalesced into a stunning whole. The beauty of the work impressed me, as did the appropriateness of the score and the libretto for the operatic stage, more so than almost any other American opera that I had sung or seen. The chorus in this semi-staged production was set on risers at the back of the stage; thus I had ample time to digest the work as night after night I watched and heard the drama unfold from my unique vantage point. As I did so, my appreciation for the multiple facets of the work, from musical to philosophical, deepened. I knew that I wanted to spend more time with this work, and with Ms. Bond’s encouragement, I began exploring some of the ideas this opera inspired in me. Of course, the opera provides ample opportunities for personal interpretation, and its transcendental nature is one of its great strengths. However, for the sake of space, what follows is a discussion of

the opera’s timely aspects, from its fidelity to operatic traditions in contrast to modern conventions, aspects of ritual and corporeality, and our current societal climate vis-à-vis personal choice and the advocacy of freedom.

The opera presents the story of Victoria Woodhull, an early feminist and proponent of free love,<sup>1</sup> and the first woman to run for president in 1872. While based on actual events, librettist Hilary Bell had to condense what Bond referred to as a messy history to form a succinct portrait of Woodhull’s run for presidency and create, as Bond put it, “a taut storyline that had one focus.”<sup>2</sup> The cast includes Victoria Woodhull (soprano), Isabella Beecher (soprano), Elizabeth Tilton (soprano), Woodhull’s mother Roxie (mezzosoprano), Henry Ward Beecher (tenor), Joseph Treat (tenor), and James Blood (baritone). The characters are based on historical figures, but Bell found it necessary to form composite characters: e.g., the character of Joseph Treat is fabricated from many different men, and Isabella was conceived as a combination of Isabella Beecher and Woodhull’s sister Tennessee Claflin. Bond is very clear that “this is an opera – it’s not history, it’s not a biopic.”

Part of the strength of the opera rests in the ironic subversion of our expectations of a modern American opera by being unapologetically tonal and respectful of operatic traditions. A feeling of reverence permeates the score, yet it never succumbs to pastiche or operatic taxidermy. There are moments that evoke *La Traviata* or *Der Rosenkavalier*, for example, but in an organic way born out of the exigencies of the drama. This debt to operatic convention is also evident in the organization of the opera. The action progresses in seven scenes over two acts, after the fashion of a number opera. Bond claims *Wozzeck* as an

*Victoria for Mrs. President!*

influence in this regard – a mosaic of vignettes that tells us about each of the characters. Each scene is a self-contained unit, but the incursion of intricately interwoven themes and motifs unifies them and provides a dramatic thrust that is often lacking in the traditional number opera style, creating what Bond calls “vivid pictures of moments – moments that move and are not static.”

Bond, like the successful opera composers of the past, understands the archetypal and ritualistic nature of opera. “If we want realism, we go to film,” Bond points out. “Opera started out in the church and the stylized nature of the church service – I think retaining that quality, even though we take it in different directions, is still very important.” Bond claims the influence of and artistic fealty with Harry Partch in this approach. Bond, an accomplished singer in her own right, performed the role of the Old Goat Woman on the world premiere recording of Partch’s *Delusion of the Fury*, and this performance had a tremendous impact on her development and views on theatrical work.

These elements led me to examine the seven scenes of the opera as a series of self-contained rituals. The notion of ritual befits an opera about a woman running for president, Bond told me, as the office of president is filled with rituals, from campaigning and speeches to ceremonies and the inauguration, which we as a nation recently witnessed. The first scene, in which Woodhull is exploited as a child clairvoyant in traveling circuses, acts as an invocation and consecrates her as a visionary and prophetess. The music of the trio of the male characters in the scene foreshadows their role in the rise and fall of Woodhull’s attempted presidency. The second scene, set during a service presided over by Henry Ward Beecher, begins with an ecstatic presentation of a hymn followed by an auction in which the congregation “purchases” a slave girl in order to grant her freedom. This scene functions as a pseudo-sacrament and features incantations of Christian spirituality. The third scene, a séance followed by Woodhull’s announcement of the publication of *Woodhull’s Weekly*, on the other hand, features incantations of a new order of spirituality, not only that of Woodhull’s clairvoyance, but also of her feminist doctrine of free love. The accompanying female chorus evolves from psychic mysticism to political activism in a kind of primordial chant hovering beneath the surface. The fourth scene, and final of the first act, presents the rite of confession and absolution for Henry Ward Beecher, who admits his true nature and devotes himself to free love. He is initiated into Woodhull’s order.

The second act opens with the scene in Steinway Hall where Woodhull publicly announces her run for president. It quickly turns into a sacrifice as Woodhull is decried as a false prophetess and symbolically stoned by her denouncers. The sacrifice is not only that of Woodhull’s dreams of presidency, but also that of Beecher’s support of Woodhull, the latter is cast in relief by the orchestra playing the slave auction music from the second scene – he has sold his integrity. The sixth scene, which Bond calls the

quartet of disappointment, is an attempted exorcism by Blood and Beecher of Woodhull’s and Isabella’s drive to continue their mission. The last scene, referred to by Bond as Woodhull’s “sane scene,” culminates in the benediction and sanctification of Woodhull’s vision for the future.

Although strong ritualistic aspects permeate the work, Bond succeeds, like Partch, in grounding the abstract in the corporeal. This is accomplished in several ways, one being how Bond sets the libretto. Bond preserves a naturalistic declamation and speech rhythm that clearly communicates the text. Every word is understood – a rare feat in operatic achievement. This is achieved not only rhythmically but melodically as well in the way Bond writes for the voice. Roxie’s aria “Wise as Solomon” from Act I is a prime example of Bond’s excellent vocal writing. The rhythms of the vocal line mirror those that would be used in speech, and thus the audience is able to catch every word. The syncopations add a visceral quality portraying the moxie of Woodhull’s mother. The vocal line is inflected in a way that is indicative of someone gathering a crowd at a carnival.

As a singer, I am often perplexed at the unidiomatic treatment of the voice by modern composers. Singers are often required to break rules of “bel canto” in order to realize the music: wide and angular leaps, articulating in difficult registers, uncomfortable tessituras, etc. Bond, however, avoids this, in part due to her aforementioned success as a singer in her early career. As such, she has a first-hand understanding of how to write for the voice, as everything she wrote as a young composer was for her to sing herself. Bond also collaborated with acclaimed soprano Ellen Shade in creating the final version of *Mrs. President*. This collaboration benefited the score, the well-crafted vocal lines in particular. These elements are evident in the expert treatment of the voice. For example, Bond does not force the singer to over-articulate in high registers and makes sure what is sung is done so in a way that can be understood. “One of my icons there is Mozart,” Bond relates. “Mozart always set texts so that you can really understand them. When there are important things said, they are done so in a register that you can understand. If it was in a higher register– and as tenors and sopranos know, you can’t be understood above the staff – [it was] repeated so you can get the emotional content and the beauty of the voice, but you already know what they are singing about, you don’t have to catch a word on a high A.”

Another way the opera is saved from heady abstraction is in the characterizations. By fixing the focus on the emotional lives of the characters, these rituals contain a visceral quality that is the principle impact, where the ritual itself provides the framework. For the sake of space I shall examine how this is realized in the characterization of Victoria Woodhull.

Bond endeavored to create in Woodhull a character who transcends the historical figure and is one with whom any woman can identify. Bond says, “As a creator, what I want to do is make a role flexible enough so that the person singing it can put their own autobiography in it – where they can find that element in that character that they have lived, that they know personally. That’s what I want to create: something that has enough universality that whoever sings it, and hopefully it will be sung differently with each person, will be able to identify something in his or her own life that resonates with that character. Because I think all great operatic characters have that universality about them, they’re not just historic figures.”

Woodhull emerges from the fecund musical mind of Bond as dream role for any soprano and an operatic heroine on par with any Elvira, Tosca, Brunhilde, or Carmen. As Bond said on many occasions, Carmen was in fact a major inspiration. Her unabashed sensuality at once seduces and threatens the men around her and is her liberation and undoing. However, I also found elements of the sublime woman in her. But unlike tragediennes such as Anna Bolena or Lucia, Woodhull is the master of her fate.

This is an opera about a woman who finds her strength on her own terms, not by adapting a sense of masculinity, but in discovering her own authenticity. Woodhull was truly a Modern Woman, and as Jung tells us in *Modern Man in Search of a Soul*, those who live such a life “run counter to the forces of the past, and though [she] might thus be fulfilling [her] destiny, would none the less be misjudged, derided, tortured and crucified.”<sup>3</sup> In operatic terms, Modern Woman is usually portrayed as Mad Woman. In her book *Feminine Endings*, musicologist Susan McClary showed that in the traditional operatic treatment of Mad Woman there is a need to prevent the spread of the “contagion” that is the diva’s madness – thus the mad woman’s music must be contained or “framed.”<sup>4</sup> In *Mrs. President* Woodhull unleashes this contagion onto future generations, such as when she sings, “from my ashes a thousand more will rise.” (Fig. 1). Woodhull’s triumphant music, consisting of continually ascending lines, shows not a woman whose “sexual excesses” have brought about a madness in need of containment, but a truth that must infect others with the germ of equality.

In the hands of a more traditional male composer, Woodhull’s character may have demanded a traditional mad scene; after all, the drama is ripe for it, and the audience has been conditioned to expect it. She is imprisoned, abandoned by her friends and lovers, her reputation destroyed, and all chance of attaining her goals seems smashed. But true to her spirit as a Modern Woman, she faces these trials as the ineluctable outcome of her truth. She does not descend into madness, but transcends her surroundings with a final prophecy of a future where women will rise up from the ashes of the auto-da-fé of her anachronistic visions, the embers of which would ignite the torch of suffrage. In the staging of the

Anchorage Opera production, prominent women from the Anchorage community were brought onto the stage to show the fulfillment of that prophesy in our day. It was a stirring moment.

*Mrs. President’s* timeliness and applicability to our time was also striking as the premiere coincided with the final stages of the presidential election. As I listened to the opera night after night from my place in the chorus, I was unfortunately not surprised that the same issues dogging American politics in the time of Vitoria Woodhull are with us today. Over a century later our government is still concerned with who is allowed to love whom, and what rights women have over their bodies. Free love as understood in Woodhull’s time, through to the present concerning the right to love whomever we choose and be allowed to form and dissolve legitimate, recognized relationships, is an issue that continues to dominate the political landscape. The actors might have changed, but the crux of the argument remains the same. We have an insatiable appetite for discrimination, and no matter how many boundaries we break down, that drive is redirected. The truth is that we are still in need of Victoria Woodhulls. We need someone who will stand up for the disenfranchised and oppressed and expose the hypocrisy of the policy makers who would hold a nation hostage on the bases of their biases. This opera reminds us of that.

The prescription advocated by Woodhull herself, proposed in the September 23, 1871 publication of *Woodhull’s Weekly*, remains apropos today. On the question of whether there is a remedy for the ills of society, she stated that there is

[n]one, I solemnly believe; none, by means of repression and law. I believe there is no other remedy possible but freedom in the social sphere. I know that it looks as though this were going in the direction of more vice. Conservatives always think that freedom must conduce to licentiousness; and yet freedom has a way of working out the evils begotten by the previous slavery, and its own evils also. Freedom is a great panacea. It will be when women are thrown on their own resources, when they mingle on more equal terms with men, when they are aroused to enterprise and developed in their intellects; when, in a word, a new sort of life is devised through freedom, that we can recover the lost ground of true virtue, coupled with the advantages of the most advanced age.

As the voice of Woodhull remains surprisingly germane today, Bond’s opera proves that the genre is as well. This is not an elitist museum piece, but a theatrical work that is as viable in our day and in our cultural climate as opera was in earlier times. *Mrs. President* works on both the micro and macro levels as a personal and socio-political statement. It

Act II

174 988

VW *p*

They may crush me. They may kill me. From my ash - es a thou - sand

Pno *p espress.*

993 **T** accel.

VW more will rise.

Pno

As she sings, the jail dissolves, and from the darkness emerge ghostly Victorias, one after the other until there are dozens of them, each with a white rose at her throat, marching forward. They sing softly, building in volume as they approach.

1000  $\text{♩} = 120$  *p*

VW A - rise, a - rise from my ash - es a thou - sand

Pno *pppp*

1008 *piu mosso*  $\text{♩} = 132$

VW more will rise. They will seize what I've be - gun, car - ry it on.

Pno *mp espress.*

Fig. 1: Victoria Bond, *Mrs. President* (2002). Act 2, mm. 988-1017. Published by Theodore Presser Company. Used by permission.

succeeds both in the realm of idealism, and from a purely musical standpoint. Two short reasons, of the many worthy of exploration: the orchestration wonderfully celebrates the contribution of each member of the orchestra to the drama unfolding in the inner life of the characters. The construction of themes and their deployment provide boundless possibilities for interpretation that evolves with each new listen. In short, this is an opera with the capacity to reach any audience member, and should unreservedly claim a space in the standard operatic repertoire.

A quote by Isabella Beecher from the *Cincinnati Commercial* of June 1, 1872, after hearing Victoria Woodhull speak at a convention, vividly presages my own experience with the opera *Mrs. President*: “I heard the voice of Mrs. Woodhull resounding through the hall ... and declaiming in the most impassioned style, before a crowded audience of men and women who had been wrought up to a very high state of excitement. The scene was really dramatic, and to those who were in sympathy with it, it was, doubtless thrilling, glorious, sublime.”

#### Notes:

This article was first published in the *IAWM Journal*, vol. 19, no. 1 (2013): 7–10. It is reprinted here by permission. For a synopsis and other information about the opera, go to [mrsresidenttheopera.com](http://mrsresidenttheopera.com).

<sup>1</sup> This term in modern parlance references the sexual revolution of the 1960s, but in Woodhull’s time it referred to women’s rights, specifically in marriage and property.

<sup>2</sup> This and other quotes are from the interviews conducted by the author with Victoria Bond during the rehearsals with Anchorage Opera in 2012, followed by interviews by phone and email.

<sup>3</sup> Carl Gustav Jung, *Modern Man in Search of a Soul*, trans. W. S. Dell and Cary F. Baynes (London: Routledge, 2001), 242.

<sup>4</sup> Susan McClary, *Feminine Endings: Music, Gender, and Sexuality* (Minneapolis: University of Minnesota Press, 2002).

#### About the author:

Zachary Milliman received his M.M. from the University of Utah after completing his B.M. from Brigham Young University. His writing has been featured in a conference for the American Musicological Society as well as the Confutati Symposium. He currently resides in Alaska.

#### About the composer:

Victoria Bond’s stylistic influences include Bartók and Berg, who Bond admires for his lush yet rigorously structured Romanticism. Her music is tonally based; while passages may range from richly consonant to tartly dissonant, there is always an overarching sense of harmonic motion. Above all, Bond’s writing is highly thematic, often subjecting a germinal motive to a series of gripping transformations that unfold with a sure sense of pacing. All of these elements stem naturally from the dramatic impulse that is central to her music.



*Bengt Forsberg. Neglected Works for Piano.* dB Productions Sweden DBCD170 (2016). Piano music by women composers Vítězslava Kaprálová, Amy Beach, Doreen Carwithen, Valborg Aulin, Ruth Almén, Grazyna Bacewicz, Germaine Tailleferre, and Ruth Crawford Seeger.

ALMEN: Sonata in B minor, op. 2

AULIN, V: Feuille d'Album; Valse élégiaque

BACEWICZ: Sonatina

BEACH, A: Scottish Legend, op. 54, no. 1

CARWITHEN: Sonatina

CRAWFORD SEEGER: Preludes for Piano: No. 6 'Andante Mystico'

KAPRALOVA: April Preludes, op. 13

TAILLEFERRE: Pastorales

“Bach, Beethoven, Brahms, Ravel and the like are creators of eternal masterpieces, works so great they tend to overshadow everything else. It’s easy to forget that around these giants there are many, many wonderful composers, who simply must be discovered. You only need the curiosity and imagination to find them! Only in recent times have women been able to claim their rightful position as artistic equals. Some of the composers on this album have been left to oblivion and many people believe—sadly!—that forgotten composers deserve it—to stay forgotten. When I’ve told people about this project, some have assumed it would be an act of political correctness. But to me, this is purely a collection of good and interesting music. And, hopefully, to you as well.” *Bengt Forsberg*

Bengt Forsberg (born 1952) is a Swedish concert pianist renowned for his numerous collaborations with the mezzosoprano Anne Sofie von Otter. Forsberg has a reputation as a champion of neglected music and composers. He is also highly acclaimed as a recital accompanist and regularly plays alongside Mats Lidström and Nils-Erik Sparf.



“I love diversity!” / Interview with Eva Meitner

KSJ: *Eva, you have studied violin, piano, flute and voice, but in the end you chose conducting, one of the toughest careers for a woman, besides composition. What inspired you, even compelled you, to take on the challenge?*

EM: I started playing the violin when I was twelve years old and a year later I started to play flute. I have always been fascinated with the sound of an orchestra and so as soon as I could I began to play violin and flute in symphony orchestras. In addition to that, I also sang in choirs because the completely different sound fascinated me too. I loved to perform symphonic music and oratorios as a musician – somehow I just couldn’t get enough of making music the whole day long and was completely addicted to music. Of course, there was always a conductor in the orchestras where I played, but it never came to my mind that this could be a job—I simply never thought about it. And so I actually wanted to become an orchestral musician. In 2003, I started my studies at the Music Academy of Trossingen, and one of the subjects of my studies was “conducting”. When I first saw this subject on my schedule I was rather surprised and very curious about what it would be like. I will never forget my first lesson: I held the baton in my hands and started to conduct—and I felt immediately that this was the thing I wanted to do for the rest of my life. It is somehow a really crazy experience and difficult to describe, but it’s a feeling that will never let you go again. It’s like love at first sight—you can’t explain it rationally, it’s just a very strong feeling. I never really thought about female conductors until then, mainly because I had never seen any before. But when I started my profession as a conductor, that was the point when I realized how hard this job is for women conductors.

KSJ: *So what has been your experience so far?*

EM: Unfortunately, there are still many prejudices concerning women conductors. Many orchestras and artistic directors still don’t really believe that a woman can do this job as well as a man, and so in general, the chief conductors of big opera houses and symphony orchestras are male. In Germany, where I live, we have for example about 130 professional operas and symphony orchestras and only two chief conductors are women (Karen Kamensek, Hannover and Joanna Mallwitz, Erfurt). I once listened to rehearsals of Simone Young in Hamburg and talked to her afterwards. She told me that I would have to be very strong in this job because as a woman you have to be twice as good as a man just to convince people that you can do your job correctly. I think one of the reasons for this is that the emancipation of women is relatively new and so our society is still thinking in traditional role models. As a conductor, you have to lead an ensemble and be very strong. When a man shows his strength, many musicians think he’s good, powerful and self-confident. When a

woman does the very same, they often think she’s domineering, bullying and arrogant. When a man is eccentric they think it is “interesting”, while a woman would be considered “bitchy”. A man is “sensitive”, a woman is “weak”. When I get to know someone, it happens very often to me that people are very surprised about my profession and say something like “Oh wow, but you are a woman!” There’s nothing to be surprised about! And some top conductors like Yuri Termikanov and Jorma Panula express their prejudices even in public. Termikanov gave this interview to *Nezavisimaya Gazeta* in 2012: “As Marx said, in response to the question “What’s your favorite virtue in a woman?”—“Weakness.” And this is correct. The important thing is, a woman should be beautiful, likable, attractive. Musicians will look at her and be distracted from the music! “. . . The essence of the conductor’s profession is strength. The essence of a woman is weakness.” Panula said this in a television interview in 2014: “What the hell, it is such a limited profession. There are more than enough men. They can try, but it is completely different. Some of them are making faces, sweating and fussing, but it is not getting any better – only worse!” . . . It’s not a problem provided they choose the right pieces, take more feminine music. Bruckner or Stravinsky will not do, but Debussy is okay. This is purely an issue of biology.” This kind of logic implies that a man is not sensitive enough to perform tender music – what a thought! When I studied in Germany, a conducting professor even told me that female conductors could never become professional conductors because “it is a man’s job. Women don’t have enough physical power and energy for this. They just don’t have enough muscles. They could never endure Wagner’s whole *Ring* cycle, for example.” Comments and prejudices like this really don’t make things easier for us, women conductors. I deeply hope that one day it just won’t matter anymore if there’s a man or a woman standing on the podium but how good a musician the conductor is. The gender should be completely unimportant.

KSJ: *You seem to have a pretty busy career and have been conducting orchestral, choral and operatic works with several Leipzig ensembles. Which genre is closest to your heart?*

EM: In fact, I love diversity and every genre has its very own charm. With my SommerOrchester Leipzig we performed two operas: Humperdinck’s *Hänsel und Gretel* and Wagner’s *Flying Dutchman* as Opera Casa (“Home Opera”), which means that we played the whole operas with fully staged orchestra and singers in private apartments in Leipzig. This was such an exciting experience! Our aim with SommerOrchester Leipzig is to play during the summertime but also to perform operas



Maestra Eva Meitner, conducting Sinfonisches Orchester Hoyerswerda on May 10, 2015.

and symphonic works at completely unusual places. Why? Because we want to do something different, something crazy, and also reach a new audience. I discovered that many (especially young) people don't have a contact with classical music at all. When you ask them if they ever went to a classical concert, the answer is no and when you ask them why, they answer that they are afraid because they don't know "what to do" in a concert hall. They think they have to read many books before going to a concert, they don't know "how to behave," and often are afraid that they "will not understand the music." There are somehow so many fears, but we want to show them that in fact, you don't need to read a book, wear a special dress or "understand" anything. You just have to be there and listen. The great thing about our Opera Casa is that the audience is so close to the musicians and the singers. They see all the gestures and facial expressions and look right into the eyes of the singers and musicians; they see all the interactions between the orchestral musicians. Normally when you listen to performances in opera houses, the singers are far away and you don't see a lot of the orchestra as they sit in the orchestra pit. So our Opera Casa is a

fascinating experience for the audience and also for our musicians as you play for people who only sit some meters away. And what can I say? Our audience loves our Opera Casa season! We even received emails from people who told us that they didn't like Wagner before but now that they have heard our *Holländer*, they are "infected" and will listen to more Wagner operas. What a beautiful compliment! In the beginning, we just wanted to play Humperdinck's *Hänsel und Gretel*, but this first Opera Casa was such a big success that we decided to continue and start a whole Opera Casa season. When we played Wagner's *Holländer* in May, we had so much audience that even the staircase was full of people! We were completely overwhelmed and now our audience is increasing from performance to performance. We are really happy about it and very curious where our journey will lead us. But, of course, I also love "normal" concert performances. I am also chief conductor of the Sinfonisches Orchester Hoyerswerda and conduct symphonies and solo concertos with them. This is such a pleasure! As in symphony there are



*Interview with Eva Meitner*

no words spoken or sung, it is “pure” music—there are so many colours, emotions and facets to discover. The experience of a two-hour concert where no words are spoken at all and only the music talks to you, this is such an incredible atmosphere every time. After my last concert, one lady in the audience told me she had goose bumps for several minutes. Just by the power of music! It’s like magic to me every time. I also like conducting oratorios. You simply get overwhelmed by the masterpieces composers created in this genre! With the Leipziger Oratorienchor I performed Haydn’s *Creation* in April 2016, and in November, I will perform a “Bach Family Concert” with music by J. S. Bach, C.Ph.E. Bach and Wilhelm Friedemann Bach. I am especially looking forward to the cantata of Wilhelm Friedemann—he’s a completely neglected composer, but what a genius! His music is between the Baroque and the Classical styles and that’s what makes it so incredibly exciting. I also discovered some romantic ideas in his compositions, but nobody could understand them during his time, he was just born too early in music history. I really hope that I can spread his masterworks and motivate other conductors to perform more of Wilhelm Friedemann Bach in the future. Furthermore, I will have the pleasure to conduct a world premiere written by a young composer for my New Years’ Eve concert on December 31, 2016, in Hoyerswerda. It is very important for me to perform contemporary music and I discovered that there’s no contemporary music for New Years’ Eve concerts. What a pity! So I asked this composer to write a piece especially for that occasion, and I am very happy to conduct it soon. I hope that it will be a huge success! I do really hope that one contemporary piece in our New Year’s Eve concerts can become a new tradition in Hoyerswerda. This would be a wonderful opportunity to build up a contemporary music repertoire for this occasion but also to get the audience in touch with contemporary music. Well, as I said above: I love diversity!

**KSJ:** *How much input do you have in choosing your ensembles’ repertoire?*

**EM:** Normally I work on the new concert programs together with the executive board of my orchestras. I think it’s very important to make those decisions together because everyone in our orchestras should enjoy playing the music we perform. It is not wise to program music the musicians don’t like at all—they won’t play it with all their heart during the concert and you create a lot of frustration. I think that is one of the reasons why many orchestral musicians in the big orchestras are sometimes not motivated any more after some years: nobody asks them whether they really want to play the programmed works, they just have to. Of course, I do have some wishes. But not every repertoire fits every orchestra. So sometimes I just wait, and then another orchestra comes along which loves the ideas that the other ensemble didn’t. So sometimes I have to be patient, but it’s definitely worth it.

**KSJ:** *Is there a contemporary composer or composition that you*

*would like to program if you were given the opportunity?*

**EM:** I deeply admire Shostakovich and Stravinsky—the symphonies and solo concertos by Shostakovich and Stravinsky’s *Sacre du Printemps*, but also Stravinsky’s opera *The Rake’s Progress* and, of course, *The Soldier’s Tale* would be a dream. But I would also like to play film music like *Star Trek*, *Harry Potter* and *James Bond*. And I also like music by Messiaen, Penderecki, Kilar and Arvo Pärt very much—it would be fantastic to perform that one day. And, of course, I think it’s very important to conduct world premieres; I have done that twice and it was fantastic every time.

**KSJ:** *You have been trying to build up a professional female symphony orchestra in Leipzig - The Leipziger Philharmonikerinnen. How did you get the idea, what were the reasons behind it, and how is the project developing?*

**EM:** The funny thing is that in our society not only conducting is not a “normal” job for a woman, but also instruments like trombone, trumpet, horn, bass or percussion are not “female” instruments. I didn’t realize this before, but one day I met some female musicians in Leipzig. We had a chat over a cup of coffee and they told me how difficult it is to get a

**Joseph Haydn**  
**Die Schöpfung**  
Hob XXI:2

Amrei Rebekka Beuerle, Sopran  
Patrick Vogel, Tenor  
Jörg Hempel, Bass  
Mitteldeutsches Kammerorchester

**Eva Meitner, Leitung**  
**23.04.2016**  
**20.00 Uhr**  
Kirche zum Heiligen Kreuz  
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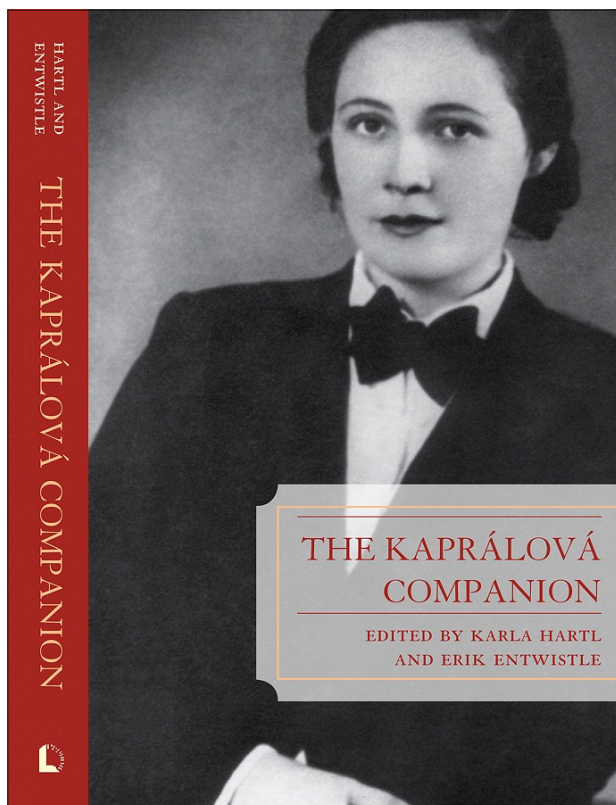
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job in a professional orchestra—the trombone player recalled that some people told her she couldn't play this instrument because as a woman, her lungs could never be big enough (seriously!) and that she's too "female" for that job. From that moment I observed classical orchestras more carefully and found out that indeed you hardly find any women in the brass section, the basses, or the percussion. Often they play tutti violins at one of the back rows. And somehow that discovery shocked me. Furthermore, in Germany we have a big gender equality issue going on: The "Frauenquote" (quotas for women). The law requires now that employers hire a certain percentage of women. I don't know what to think about that: why do we have to force companies to hire women? I don't want to be hired because of any quota or because I'm a woman. I want to be hired because I'm the best candidate for my job. The problem now is that many women who are successful in their job are told that they only got their position "because they are women." Furthermore, there have been reports that many women in Germany are paid less well than men in the same position. So somehow the whole discussion of "equality" seems to be very unequal in reality. And somehow the idea came up in our minds: What if there would be an orchestra where no "quota" existed because all musicians were female? And we thought this to be a brilliant idea! The funny thing is that a professional female orchestra confronts people with all their clichés. Imagine building up a male orchestra—nobody would talk about it or think that it is something special. But a female orchestra? Immediately everyone thinks in clichés, mostly negative (even I caught myself doing it): aggressive women's libbers, bored housewives, nice girls dressed in pink . . . So a female orchestra is confronting the audition with itself. How do you think of women? Do you really think they're equal to men or do you in fact still have prejudices without even realizing it? For our first concert series, we have chosen Mozart's *Requiem* for November 2016 and we are going to perform it both in Leipzig and in Berlin. You can imagine how much we are already looking forward to our first performances! One of our other aims is to play music of female composers in the near future. I did some research and discovered that there are 500 (!) operas in existence composed by women. And there are as many symphonies, chamber music pieces, concertos, all by women composers, too! I often go to concerts, but I have never heard an opera or a symphony composed by a woman performed in an opera theatre or a concert hall. We'd like to change that! They are really brilliant compositions and various masterpieces... we can't wait to play them.

KSJ: *Eva, you are a voice of a new generation—thank you so much for your insights.*

Eva Meitner is a German conductor of French-German origin. She is chief conductor of the Sinfonisches Orchester Hoyer-swerda, SommerOrchester Leipzig, and Leipziger Philharmonikerinnen. She also conducts the Leipziger Oratorienchor and teaches conducting at Erfurt University. For further information about Maestra Meitner visit [www.eva-meitner.de](http://www.eva-meitner.de).



*The Kaprálová Companion*. Guide to the life and music of Vítězslava Kaprálová. Edited by Karla Hartl and Erik Entwistle. Lanham, Maryland: Lexington Books, 2011. ISBN 978-0-7391-6723-6.

"A remarkable book! Since her death at age twenty-five in the midst of WWII, Kaprálová's brilliant musical legacy and story have fallen through the cracks. But now this book brings her music, in all its variety and power, to the fore. This collection, by a range of distinguished scholars, offers insights and investigation into Kaprálová's creative work and life. Nothing short of a revelation!" —Liane Curtis, Brandeis University

"This volume is the first scholarly effort in English attempting to put the puzzle of Kaprálová together in a coherent form. It 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." —Michael Beckerman, New York University

"Karla Hartl and Erik Entwistle's *The Kaprálová Companion* is a superb, long overdue contribution to the studies of women in music in general and, specifically, to the analysis of the remarkable composer Vítězslava Kaprálová. A thorough, well-written, and insightful guide." —Michelle Latour, UNLV

## FEMALE COMPOSERS: “DEGENERATE”, “DEVIANT” OR DELIBERATELY DOWNGRADED?

*Michael Haas*

I was recently invited to sit on a discussion panel in Vienna about women composers in order to debate the point of whether gender can ever be a reason to be declared “Entartet.”<sup>1</sup> The panel consisted of moderator Irene Suchy, one of Austria’s best known and most popular media personalities and a spokesperson against both historic and current injustices that have caused Austria much cultural self-harm. She was joined by Werner Grünzweig, head of the music collection at Berlin’s Academy of Arts, Gerold Gruber, head of *exil.arte* at Vienna’s University of Performing Arts, Désirée Hornek of the Musikverein and Christine Rhode-Jüchtern who has published extensively on women composers including women composers specifically banned during the Nazi years. Needless to say, all were fully outfitted with weighty doctor and professorial titles as befits such a panel. All had interesting and enlightening contributions to make, especially Dr. Rhode-Jüchtern who was able to outline how women composers were actually more accepted during the 19<sup>th</sup> century than one might have expected, a point underlined by Dr. Hornek who pointed out that the earliest statutes of the Musikverein from 1812 were also specifically addressed to female membership. That the 20<sup>th</sup> century should have been regressive in light of what appeared to be the first glimmers of gender equality is a matter of complex speculation.

The challenge for me remains not the where or why-for of women composers, as it is perfectly clear women have as much emotional, technical and intellectual competence as men in order to achieve what we call “artistic greatness”. The social, economic and indeed biological restrictions, such as childbearing and the specious argument that women have “smaller brains”, have one by one been deconstructed and slowly facilitated the participation of the 50% of humanity previously excluded. Nobody could doubt that they have equal ability and entitlement to express themselves and reflect on the society in which they live. It is really a question of wondering what there is to argue about, and dissenting voices might have been welcomed in the midst of so much mutual agreement. It has ceased to be a question of whether women are capable composers, or musically competent or indeed have anything musical to impart: folk and pop music have both been bastions of female creativity for so long that no obvious arguments to the contrary are likely to be heard from even the most bone-headed male-chauvinist-pig. Women may have been regularly devalued as individuals in the music industry and made into objects of desire for a presumed masculine mar-

ket, but nobody ever questioned their creative strength.

And it is perhaps in the word “strength” where the problem lies. It’s a word that is laden with gender prejudice for the simple reason that biologically, men are physically stronger and larger than women. In the intimate world of sexual attraction, one party asserts and inserts, the other submits and receives: one party is the subject, the other the object. It plays out in concepts such as “active” and “passive” and implies weakness in the feminine where none actually exists. Such misapprehensions recall the old joke about the promiscuous gay man at the clinic for sexually transmitted diseases: when asked if he was “active” or “passive”, he replied that there was “nothing passive in the way I do it.” There is indeed nothing “passive” about permitting penetration.

Most crucially, “strength” also implies authority, and without female authority within the upper-reaches of arts’ management, there can be no platform for women composers. It inevitably leads to the chicken and egg argument of what should come first: are there sufficient women composers for whom a platform should be created, or would the availability of a platform result in women composers? Such circular arguments are endemic. Of course, Vienna’s historic Musikverein does not deliberately exclude women composers and makes every attempt to avoid presenting sub-standard composers of either gender. The organisation can pat itself on the back that it has no gender prejudice, only “quality of work” prejudice. This is beyond disingenuous: actively making space for the best women composers does not feature as a point of concert programming in most venues. Being seen by their punters as not pandering to “political correctness gone mad” is one of the most effective forms of censorship, as it passively excludes not only women but also ethnic minorities.

As a result, the Musikverein believes that it does not discriminate against Black or female composers, it simply does not play any. They would argue that there are not any to play. I would argue that they simply haven’t been looking and by doggedly sticking to an agenda that only represents 50% of humanity, they are shown to be tacitly anti-female and minority composer. I remember the same people sticking their noses in the air and pronouncing that the composers banned by the Nazis would have been recovered immediately after the war had they been any good in the first place. As long as the entitled and powerful decide what

platforms are made available, they also decide what and who is allowed to be heard. It's a form of passive censorship. Like the tree falling in the forest with nobody to hear it – does it make a sound? If there is no platform for women composers how can we hear what they have to say?

Masculine fear of active passiveness is what disturbed the sexually confused Otto Weininger when he published his notoriously misogynistic, yet highly influential *Sex and Character* in 1903. It is here that he presented the concept of the predatory, soulless female who entrapped and enslaved “transcendent” masculinity. Human sexual nature has long relied on the mind-game that balanced the dominator and the dominated. By extension the “dominated” was not allowed a voice, an opinion, a thought or indeed entitlement to an after-life. They were condemned to be empty receptacles, ready for being filled and thus fulfilled by their masculine dominators. The many dystopian visions of the early 20<sup>th</sup> Century took Darwinian ideas as their handbook and if nature predetermined the dominance of the strong over the weak, then this clearly applied

equally to the gender binary. To Weininger, the empty vessels becoming predatory presented a vision of zombie nymphomaniacs who needed to be subjugated before they soiled masculine purity. The concept fascinated and intrigued fin de siècle Vienna with Franz Schreker, Alexander Zemlinsky and Richard Strauss incorporating the femme fatale in opera and Mahler forbidding his wife Alma from composing.

Yet it was precisely this binary that was being questioned at the same time. Magnus Hirschfeld, the world's first specialist in sexual research, had already ascertained the indivisibility of homosexuality from human nature. He recognised it as a natural variance from heterosexuality while viewing it as an intrinsic element of human nature, like left-handedness. There was no obvious evolutionary explanation, but such “variations from the norm” did not constitute in themselves negative “deviations” or “aberrations” – which more than “degenerate” is the real definition of “Entartet”. Gender needs to be seen in the



The first International Society for Contemporary Music (ISCM) Festival in Salzburg, in 1922, with Ethel Smyth standing next to Paul Hindemith in the middle. Photo: [forbiddenmusic.org](http://forbiddenmusic.org).



context of sexuality despite it obviously being a separate aspect of the human condition. The emergence and acceptance of homosexuality is important in this discussion, as its existence questions the masculine entitlement to “strength” and its various associations such as “active”, “dominant”, “aggressive”, etc. The entitlement to “Dominance”, so much the underlying goal of heterosexual men, had suddenly been opened to those perceived as effeminate men and masculine women. The definition of “strength” in any context other than the physical was losing validity. The arguments that feminine creativity was restricted to childbearing were empirically destroyed as mothers and indeed, gay men and women were seen to be successful in running both industries and countries or indeed, fighting wars. Even the evasive view that the creative intellect may be subject to qualitative gender characteristics can be dismissed. Certainly the quantitative creative capacities of women is now beyond dispute and even to argue in its defence raises suspicions of special pleading where none is sought or required.

Yet oddly, in the matter of serious music composers, a genre demanding the utmost intellectual and creative rigour, the question appears to remain unresolved. How can the general public be more accepting of a Bjork or a Billie Holiday than a Fanny Mendelssohn or an Alma Schindler-Mahler? The politics of power appear to be more threatened here than even in the notoriously misogynistic world of film and television where Rachel Portman, Laura Karpman, Debbie Wiseman and many others have received the highest recognition. Soundtrack composer being out-of-sight and therefore out-of-mind is possibly part of the explanation. Yet what is the explanation for the perception that female participation within the so-called “high arts” is more “deviant” than their contributions to popular culture? A female can be accepted as composer of the soundtrack for *Batman the Killing Joke* (Lolita Ritmanis) but not as the composer of an opera or a symphony? What’s “deviant” is of course this state of affairs within the field of serious music where pride is taken in critical, objective thinking. Gender equality has brought greater wealth and prosperity to society in general. For this reason, the subconscious resistance to gender equality within serious music must be overcome if it is ever to realise its potential beyond the half of the population it has represented for past five centuries.

And as gender and sexuality are linked, it is appropriate to take a critical view of other minority interests in the arts perceived as threatened by the encroachment of gender equality. As a gay man, I am never far from discussions that scoot gingerly around the implication of homosexual misogyny. Anecdotally I can’t see how more than circumstantial evidence can be

offered and therefore feel the arguments of some feminists that gays, rather than heterosexual men are the hindrance to gender equality, is wrong. The agendas of gay people are inevitably different from gender issues. Being female is not a question of sexual preference, but a matter of being accorded a place within the less entitled 50% of humanity. Being homosexual is being accorded a place within the less entitled 5–10% of humanity. The common cause of establishing gender equalisation and fighting homophobia is therefore obvious and shouldn’t be seen as mutually exclusive.

Over the past five decades we have seen the strict binary of hetero/homosexuality dissipate into something more fluid and less easily classified. Already the same lines between male and female are fading as transgender offers an endless variation of choice and sexual preference. As a result and with time, artistic strength and vitality will soon be seen as something that is a human rather than gender specific characteristic. Until then, it is time to stop assuming there isn’t a problem.

#### Notes:

This is a slightly abbreviated version of the original blog by Michael Haas that first appeared on September 18, 2016 on *forbidden-music.org*. It is reprinted by permission.

<sup>1</sup> The panel discussion took place during the Symposium “Sind Komponistinnen entartet?”, organized in partnership with Exilarte Wien as part of the EntArteOpera 2016 Festival on September 16, 2016 in Vienna.

#### About the author:

Michael Haas (\*1954), trained as a pianist at Vienna’s University of Music and Performing Arts, is a multi-Grammy winning recording producer who in the 1990s was principal recording producer for both Sir Georg Solti at London/Decca and Claudio Abbado at Sony. His most regarded work has been the recovery of music suppressed during the years of the III Reich with the series of recordings on London/Decca, ‘Entartete Musik’, started in the mid-1980s. He is presently director of Research at the Jewish Music Institute’s ‘International Centre of Suppressed Music’ at Royal Holloway, University of London, as well as research associate at University College London’s school of Hebrew and Jewish Studies. He is co-chairman of Austria’s Exilarte, based at Vienna’s University of Music and Performing Arts. Haas lives in London and Vienna.

Piano miniature

Vítězslava Kaprálová  
(1915–1940)

Fig. 1: Vítězslava Kaprálová: Piano miniature. Transcript of her piano sketch from 1929.

This nine-measure miniature is tantalizingly brief and possesses a haunting beauty. Although without specified tempo, the rocking quality of the left hand part strongly suggests a lullaby, and when the piece is performed at a slow tempo (circa quarter note = 60) this character emerges quite clearly. Indeed, the work is somewhat reminiscent of the *Spring Lullabies* written by Kaprálová's father when she was a toddler and which her father dedicated to her.

As in Kaprál's *Lullabies*, the harmonic style is impressionistic, with the left hand oscillating in chiefly quartal intervals. The opening seventh-chord sonority alternates with other non-functional, coloristic chords. Particularly notable in the first measure is the false relation between the F sharp in the first beat of the left hand and the F natural in the second beat of the right hand. It is unclear why Kaprálová did not use an E sharp instead of an F, as she does in the fourth beat of the same measure. After the gentle three-measure opening, the music suddenly surges in measure 4, leading to a tortured chromatic progression that resolves with a *subito* piano cadence in G major. This is quite unexpected given the G# seventh chord heard at the outset. The arrival on G leads directly to the quiet close in the same key based on the opening music.

Aside from the enharmonic confusion between E sharp and F mentioned above, which recurs in the first beat of measure 5, there are several additional notational problems, as Kaprálová seems to have been careless with marking accidentals. In measure 5, the third beat must surely be a C major chord, thus necessitating the cancellation of the C and E sharps heard earlier in the measure. The C natural in the left hand supports this assumption. In fact, the E sharp in the first beat of the right hand of that measure should probably be played as an E flat so that the melody in the first half of the measure corresponds to the second half. Finally, one other change is warranted: in measure 8, it is assumed that Kaprálová meant for the right-hand F in the melody to be performed as a sharp.

*Erik Entwistle*

## New recordings and publications



**Vítězslava Kaprálová: Piano Music.** Giorgio Koukl. Grand Piano GP708 (Naxos) CD (2017).

The brief but intense life of Czech composer and conductor Vítězslava Kaprálová (1915–1940) was set between the two world wars in the period of the First Czechoslovak Republic to whose modernist movement she belonged. Kaprálová's creative development began in her hometown of Brno, stimulated first by the cultured environment of her own family and its circle of friends, among whom were some of the finest musicians and music scholars of the new republic. Her natural talent was recognized early and nurtured by her parents who both played an important role in Kaprálová's early musical development. Her mother Vítězslava, born Uhlířová (1890–1973), was a qualified voice teacher; her father, Václav Kaprál (1889–1947), was a composer (a pupil of Leoš Janáček), teacher, pianist, choirmaster and music editor. The city's conservatory, where young Kaprálová pursued a double major in composition and conducting from 1930–1935, provided a solid foundation for her education, which was further advanced by her studies under composer Vítězslav Novák and conductor Václav Talich at the Prague Conservatory from 1935–1937. Following her graduation from the conservatory's Master School in 1937 and aided by a French government scholarship, Kaprálová moved to Paris, where she continued her studies in conducting with Charles Munch at the *École normale de musique*, while also taking private lessons in composition with Paris-based Czech composer Bohuslav Martinů. The two became close friends and lovers. Martinů's often cited influence on Kaprálová's musical development is overestimated, however, for the music of Igor Stravinsky and her father in particular exerted as strong an influence on the young composer. There is no doubt that when Kaprálová died in 1940, possibly from typhoid fever, just two months after marrying Alphonse Mucha's son, the world of classical music was robbed of a burgeoning talent and a highly individual

voice.

Like her composer father, Kaprálová was drawn to piano as her natural instrument, and piano compositions are well represented in her relatively large creative output that includes about fifty compositions. Piano also played a crucial role in her music as a compositional tool with which she experimented in both smaller and larger forms. It is therefore not surprising that her most original and sophisticated works are for this instrument: from her *Sonata Appassionata* and Piano Concerto in D Minor to *April Preludes* and *Variations sur le carillon de l'église St.-Etienne-du-Mont* (and the Martinů-influenced, neoclassical Partita in which piano also plays an important percussive role). Piano compositions arguably represent the best of Kaprálová's music which abounds in fresh and bold ideas, humour, passion and tenderness, and is imbued with youthful energy.

This release is an in-depth exploration of Kaprálová's development as a composer for piano. The first composition to appear on the disc is the remarkable two-movement *Sonata Appassionata*, op. 6, from 1933, which is considered a major contribution to twentieth century Czech sonata literature. The first movement in traditional sonata form radiates passionate intensity; the second movement is a theme and set of lyrical variations which gradually obscure the melodic and harmonic connections to the theme. The sonata is followed by three bold, contemporaneous exercises in originally Baroque forms: "Praeludium" and "Crab Canon" (from *Three Piano Pieces*, op. 9) and *Grotesque Passacaglia*. These pieces, all from 1935, are products of the composer's studies at the Prague Conservatory, as is the pianistic gem *April Preludes*, op. 13, from 1937, four brief and highly varied pieces that represent a major stepping stone in Kaprálová's development as a composer and remain her most often performed and recorded work for solo piano. They are preceded by the earliest work on this disc—*Five Piano Compositions*, from 1931–1932. Kaprálová was only sixteen and seventeen when she composed the pieces but their emotional maturity and pianistic demands set them apart from her earlier juvenilia. Kaprálová coined the title Piano Suite for the first four of them and valued them enough to orchestrate them three years later under the title *Suite en miniature*, op. 1. The fifth composition, with tempo indication *Alla marcia funebre*, later became her *Funeral March*, op. 2. The *Variations sur le carillon de l'église Saint-Étienne-du-Mont*, op. 16 were composed in Paris in 1938. These variations on a theme, a form Kaprálová favoured, are an exquisite example of the composer's sophisticated musical vocabulary with its highly original harmonies, already firmly established in *April Preludes*. Kaprálová subjected the theme to six variations as in the second movement of her sonata; here, however, the theme, based on a repetitive melodic pattern of the peal of bells from a Parisian church, is extremely brief and simple. The work was so admired by Bohuslav Martinů that he helped to have it published by La Sirène éditions musicales in Paris the same year. The survey of Kaprálová's piano catalogue continues with her last work for piano solo—*Dance for Piano* (1939–1940), reconstructed for this recording by Giorgio Koukl from the only surviving sketch of the composition which was originally conceived as *Two Dances for Piano*, op. 23. The work was commissioned by one of Kaprálová's most notable interpreters, virtuoso pianist Rudolf Firkušný, but the second dance was likely never finished and the sketch remains the only expression of the entire composition. While we cannot be certain whether this is what the final composition would have looked like, as Kaprálová was known to revise her sketches, the reconstructed score successfully captures the spirit of the piece. This exploration of Kaprálová's piano catalogue ends with her five piano miniatures. *Two Bouquets of Flowers*, from 1935, are miniature musical poems, two melancholic reminiscences—the first entitled "Small Bouquet of Violets," the second "Autumn Leaves." *Little Song*, from 1936, is the composer's only contribution to children's piano literature. *Ostinato Fox* (1937) and *Festive Fanfare* (1940) were both intended as musical presents: Kaprálová composed the

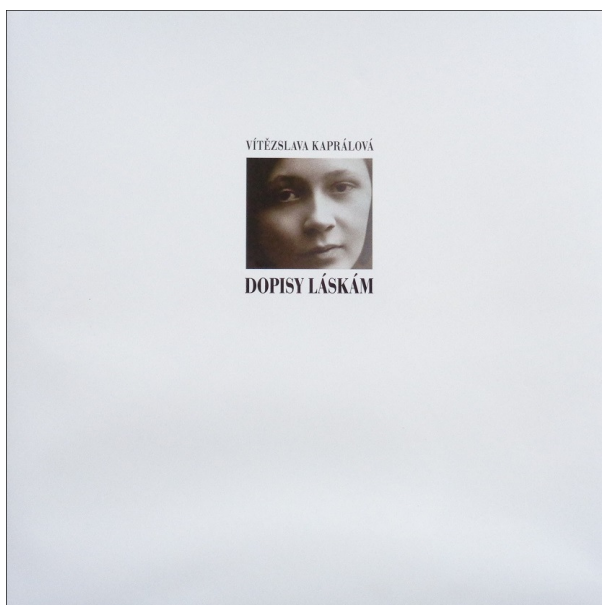


first for her friend Jiřinka Černušáková, the daughter of Gracian Černušák, an esteemed Brno musicologist, and the second as a birthday present to Sařenka Pucová, the twelve-year-old daughter of Čestmír Puc, one of Kaprálová's benefactors in Paris.

All of the piano pieces featured on the disc are available in print: a few were published during Kaprálová's lifetime (*Grotesque Passacaglia*, *Little Song*, *April Preludes*, and *Variations sur le carillon*), the others following the Kaprálová revival in the first decade of this millennium. Some of this music has also been released on record; however, this release presents the most complete collection of Kaprálová's works for piano solo recorded to date, and features four world premieres: *Two Bouquets of Flowers*, *Ostinato Fox*, *Festive Fanfare*, and, most importantly, *Dance for Piano*.

Karla Hartl

*This project has been assisted by the Kapralova Society*



*Dopisy láskám* (Letters to Loves): *Rudolfu Kopcovi a Jiřimu Muchovi*. *Korespondence z let 1938–1940* is the second volume of the collected correspondence of one of the most interesting personalities of Czech Modernism—the composer Vítězslava Kaprálová (1915–1940). The book (in Czech) was published by the Kapralova Society in 2016.

The Kapralova Society takes pride in its commitment to supporting specialized research essential to advancing Kaprálová scholarship.

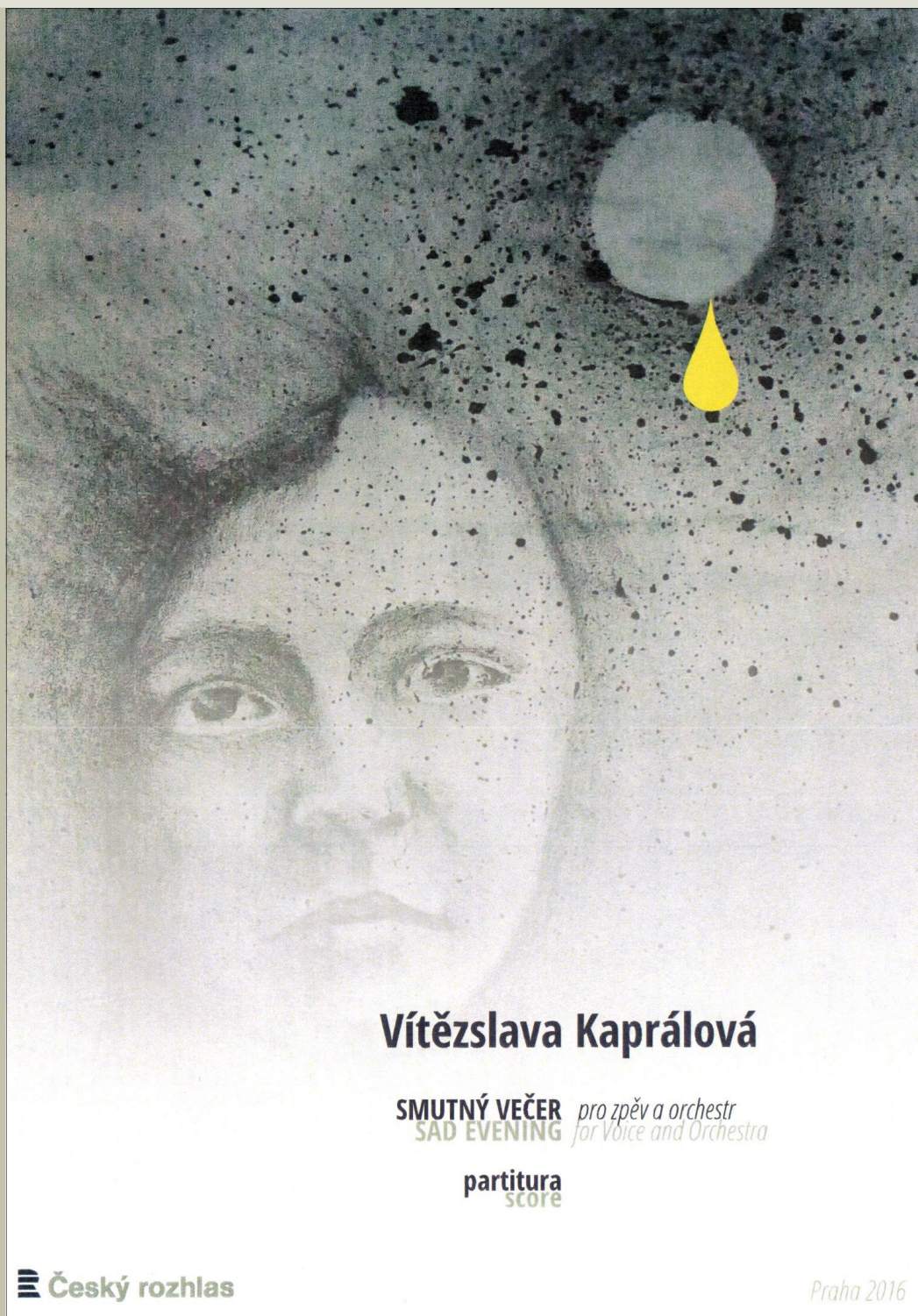


**Muses Trio. *The Spirit and the Maiden*.** Chamber music by Elena Kats-Chernin, Judith Bingham, Nadia Boulanger, Kate Neal, Vítězslava Kaprálová, Louise Denson, Cécile Elton, and Jennifer Higdon. Muses Trio Productions CD (2016).

**Vítězslava Kaprálová. *Orchestral Works*.** *Suita Rustica*, *Partita for Piano and Strings*, *Concertino for Violin, Clarinet and Orchestra*, *Piano Concerto in D Minor*, *Military Sinfonietta*. Lucie Czajkowská, Alice Rajnohová, Pavel Wallinger, Lukáš Daňhel, Brno Philharmonic, Olga Machoňová Pavlů. Radioservis CR0791-2 CD (2016).







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