

The Kapralova Society Journal

A Journal of Women in Music

Eugenie Göring: A German Composer in Vermont during World War II by Alice Abraham



Special points of interest:

- Eugenie Göring
- Kaprálová's *Waving farewell*

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In an old barn by the side of the road in Windsor, Vermont, a box of manuscripts was found encrusted in pigeon droppings. In 2001, the property owners removed the barn but set aside the box of music when they noticed the name Göring handwritten on some of the scores. At that time, Internet searches and music library inquiries yielded few answers about who Eugenie Göring was and why she was living and composing in Vermont.

Was Eugenie related to Hermann Göring, Hitler's right-hand man, the Commander of the German Luftwaffe and the architect of the concentration camps? Was she a Nazi sympathizer, or did she come to America to escape Nazi rule? In any case, how did this German composer end up in the small town of Windsor, Vermont?

Investigating these questions led to more questions than answers. Didn't Americans notice this German woman named Göring living in their midst during the Second World War? And if Eugenie supported the Nazis, then why did she associate with likely lesbians in Europe and the U.S.?

While the battered box of music revealed little about those questions, it held some answers about her work as a composer and hints about her muses. Most of the manuscripts were sketches marked "concept" and were written between 1876 and 1942. There were a few completed short works written during the 1910-20s for piano, violin and cello; songs for so-

prano and piano; and even a Christmas cantata. Also in the box was a stack of early twentieth century published sheet music with Eugenie Göring's practice notations for piano and notations for voice and violin made by Marion Horton, a well-known feminist and Windsor, Vermont resident.

Eugenie seemed to have the curious habit of trimming down the well-worn margins of her sheet music, including an engraved copy of Henselt's Romance-étude *Si oiseau j'étais* for two pianos with the name "Jennö Göring" embossed on the snipped upper-right corner. Many of the scores had an address stamp showing that Eugenie had lived in Munich on Veterinaerstrasse.

From the contents of the box, we can guess that she was especially fond of Robert Schumann's songs and piano works. Other composers that she apparently studied in Germany were Johannes Brahms, Herrmann Scholtz, Peter Cornelius, Sidney Homer, Edvard Grieg, and J.S. Bach; Eugenie had even arranged a few pieces by Robert Franz.

Of special interest were several works by Eugenie with inscriptions that give us insight about her friends, mentors, and influences. A short lyrical piano piece, *Lied ohne Worte* (Song Without Words) in the Romantic style of Mendelssohn, was dedicated "in friendship" to her Vermont friend Marion Horton, with "1921" added in pencil. Intriguingly, Eugenie Göring's piece *10 Varia-*

Eugenie Göring

tionen über ein Tema [sic] von Corelli (10 Variations on a Theme by Corelli), composed in 1926, was inscribed: “I brought the repetition of themes at the end per the request and encouragement of Eugenie Schumann.” (Fig. 2.) This note implies that at one time Eugenie Göring was a student of Eugenie Schumann, the youngest daughter of Robert and Clara Schumann, though no other documentation has been found to corroborate this.

An undated piano piece labeled *Amazonen Kampf* (*impromptu*) was also marked “concept.” The title for this work, “Struggle of the Amazons,” and the spirit of the piece, *Allegro con fuoco*, do not seem to match (Fig. 3). The piece sounds more playful than combative. This manuscript was carefully trimmed down with rounded corners, indicating that Göring had handled it quite a bit.

The major work in the box was *Weihnachts-Spiel: aus dem bairischen [sic] Walde [sic]* (Christmas Play: in a Bavarian Forest). This Christmas cantata was inscribed with the dedication “Ihrer Durchlaucht der Prinzessin Elisabeth von Hohenlohe verehrungs vollst zugeeignet” (“Dedicated in full worship to Her Highness Princess Elisabeth von Hohenlohe”). It was scored for children’s chorus, violin, cello, and organ. Although the Christmas cantata was performed nine times in Germany between 1905 and 1931, it is obvious that Eugenie continued to obsess about it for decades. The folder for the “finished” score had numerous cross-outs, revisions in red pencil, a reordering of the fourteen sections, and many stains and rips. In pencil, Eugenie had written “1941” on the manuscript, suggesting the final revision had been made ten years after the piece’s most recent performance.

Eugenie wrote several nicely-crafted pieces, but she was never regarded as a brilliant composer. Above all, people are fascinated by the mystery of who she was and where she lived. Was she related to the well-known Nazi? Indeed, Michael Kater described Eugenie Göring in his *Composers of the Nazi Era* as “a relative of Hitler’s vassal,” referring to Hermann Göring.¹ The Göring connection, however, does not tell us where Eugenie’s sympathies may have lain. We know that Hermann Göring was responsible for war crimes and for the deaths of millions. But what’s in a name? In contrast to the vicious Hermann, his younger brother Albert Göring saved hundreds of lives.²

There are alternate spellings for Göring: Goering, Goring, Gering, Gehring, Goehring. Some are phonetic variations, and some are for protection – relatives trying to dis-



Fig. 1. Eugenie Göring

tance themselves from the family’s Nazi past.³ These variations, along with the multiple marriages in the Göring family tree, have made it difficult to track exactly how Eugenie was related to Hermann.

Vital records in Windsor, Vermont and international records through *ancestry.com* show that Eugenie Marie Göring was born on February 14, 1862 to Peter Göring and Christine Hessel in St. Petersburg, Russia and died on February 3, 1947 in East Hartford, Connecticut. The cremation certificate issued in Springfield, Massachusetts states that her ashes were buried in Windsor, in what is now the Ascutney Cemetery.

Eugenie lived much of her adult life in Germany. During the late 1920s, she either became acquainted with or studied with another Eugenie – the composer Eugenie Schumann, eleven years her senior and the daughter of prominent composers and pianists Robert and Clara Schumann. Göring must have been aware that Eugenie Schumann’s life partner was the acclaimed singer Marie Fillunger, since Schumann and Fillunger

And. cantabile

Schluss.

rit.

Die Wiederholung des Themas am Schluss habe ich auf Wunsch u. Anregung von Eugenie Schumann gebracht.

Fig. 2. Eugenie Göring, *10 Variationen über ein Thema von Corelli*, 1926. The inscription translates: *I brought the repetition of themes at the end per the request and encouragement of Eugenie Schumann.*

did not hide their relationship. Biographer Eva Rieger compiled Schumann's and Fillunger's love letters, and she documented their fifty-six-year relationship during a turbulent era when many condemned their life together.⁴ However, Schumann and Fillunger were not only accepted by Schumann's family but lived together in Mama Clara's house, which Clara's other daughter Marie managed, as Clara was often away on long concert tours to support the family.⁵ In contrast, Eugenie Schumann wrote:

Although none of us daughters had eminent musical gifts, it was taken for granted that we would

choose music as a profession. So far as I was concerned, my own musical achievements have satisfied me so little that to me they have been a lifelong martyrdom.⁶

Though Eugenie Schumann wrote disparagingly of herself, she clearly encouraged Eugenie Göring to develop her own talents. After all, inside that battered box from the Vermont barn was the note by Göring crediting Schumann for essential advice on her composition.

We know that in her older years, Eugenie Göring lived in Vermont with another woman who inspired her:

Eugenie Göring

Dr. Marion Horton. Who was Dr. Horton, and how did Eugenie eventually come to live with her in the small town of Windsor in a house nicknamed “the Hut”?

Marion Horton was born in 1876 to Charles S. Horton and Melinda Robbins and later became the stepdaughter of William H. Fullerton. The Robbins family owned the gun factory in Windsor, Vermont. Ivis Scales, the wife of the Windsor property caretaker, provided key information in her memoirs. Scales noted that “Marion grew up wanting to be a doctor. Her mother fought it all the way. She wanted her to be a lady and she didn’t think that was very lady like.”⁷

Dr. Horton practiced medicine for only a couple of years in Boston and lived in the Boston suburb of Brookline before returning to Vermont. She may also have spent time in the state of New York.

Dr. Horton shared her life with a woman named Anna Benedict. According to Census records, beginning in 1920, Miss Benedict and Dr. Horton held adjacent properties in Windsor on the slope of Mt. Ascutney, including the spring for water, vegetable gardens, and Horton’s car. Fred Scales, the husband of memoirist Ivis Scales, was originally hired as their chauffeur.

Dr. Marion Horton was a feminist, and her activism for women’s rights sometimes took her to Europe. In the *New York Daily Eagle*, the May 29, 1920 article “Suffragists Start For Geneva Meeting” lists Horton among the delegation sailing to Europe for the Congress of the International Woman Suffrage Alliance. Nearly a decade later, a 1929 AP article “Emancipation Cause of American Divorces” published in the *Brooklyn Daily Eagle* and elsewhere reads in its entirety:

Berlin, March 30 [AP] – Dr. Marion Horton of New York, lecturing here before the League of German Academical [sic] Women, said the increase of divorces in the United States indicated not so much a weakening in the sense of responsibility among women as an increasing intellectual and physical emancipation.

Most likely Marion Horton met Eugenie at a musical event when Marion went to Munich in 1920 after her mother’s death. In Ivis Scales’s memoirs about “The Women,” as her family lovingly referred to Dr. Horton and Miss Benedict, she said that Göring was a doctor of music who often traveled from Europe to visit Dr. Horton.

While Eugenie was probably a distant cousin to Hermann Göring, Scales’s memoirs erroneously stated that Eugenie was married to Hermann Göring’s brother. There is no evidence that she married Hermann’s older brother or any of his stepbrothers. To add to the confusion, Eugenie provided different versions of her marital status during her frequent transcontinental passages, yet she always used the last name Goring or Goering and never supplied an alternate maiden name.

Between 1921 and 1939, Eugenie traveled twelve times between Europe and New York. A cross-reference of ship manifests shows that Eugenie and Marion Horton shared seven of those voyages, though sailing in different classes. While Marion consistently listed herself as “Dr. Horton, single,” Eugenie nearly always listed herself as “widowed,” though on two separate occasions she substituted “divorced.” She sometimes identified herself as a resident of Vermont.

When World War II broke out, Eugenie was unable to return to Germany. Her notorious last name and nationality did not go unnoticed. During the war, federal agents secretly monitored Göring and her friends’ comings and goings for a year in Windsor. The 1940 Investigation of Un-American Propaganda Activities in the United States seized Manfred Zapp’s records for the Nazi-controlled Transocean News Service:

[Exhibit No. 42²] September 26, 1939. Herrn Dr. Manfred Zapp, Central Hotel, Panama City, Panama. Dear Doctor: . . . A Mrs. Eugenie Goering, c/o Dr. Marion Hortou [sic], Windsor, Vt., has requested our “Transocean Copyright” in German for three months. I attended to this and sent Mrs. Goering a bill (\$3.00 a week).

In a personal interview, the caretaker’s daughter Marlene Scales Downey related an incident when the authorities questioned her father about Dr. Horton’s telegram requesting that he “put ice in the icehouse for our return.” Given that Eugenie Göring was traveling with Horton and Benedict, the authorities were worried that something sinister was afoot.

When the war was over and she could return to Germany, Eugenie changed her mind and remained with Marion in Windsor, where she had her own room in the Hut. According to Ivis Scales, “Dr. Goring stayed here and Dr. Horton took care of her the rest of her life. Her



Fig. 3. Eugenie Göring, *Amazonen Kampf*

money was all in Germany and none could be taken out. Dr. Horton rented a house in Hartford, CT, and they lived down there winters and in the Hut summers . . . when she [Göring] died, she was cremated and put in a corner of the Horton and Fullerton lot.”⁸ Although Eugenie’s ashes were scattered in Marion’s family plot, Marion’s life companion, Anna Benedict of the *Burlington Free Press* family, was buried elsewhere.

Besides being a composer and pianist, Eugenie was a skilled photographer and amateur landscape artist. She left many charcoal sketches and photographs of daily life at the Hut, a comfortable chalet-style house. In this home in Windsor, the current residents found a wooden plaque that read

“Why Can’t We?” – one can only guess what that meant to “The Women” who lived there.

And one can only guess what influenced Göring to title her piano piece *Amazon Kampf*. Was she referring to the strong women warriors that were coded as lesbians? As author Judy Grahn has written, “The Amazons characteristically ruled with a two-queen system; one queen was in charge of the army and battle campaigns, the other staying behind to administer the cities.”⁹

In the end, much investigation has revealed very little about Eugenie Göring. A baptism record placed her at age 20 in Eugenfeld, a Russian Mennonite Village, but that lead, like many, was a dead end. Most of the records

Eugenie Göring

about her were ship manifests from her frequent travels across the Atlantic during the years between the two world wars. That takes us to another question: if all her money was tied up in Germany, then who paid for her trips, and what was the purpose of her annual voyages? Although Eugenie was in her sixties and seventies while residing at Dr. Horton's and Miss Benedict's property, she apparently held no job. The caretaker's family knew her as a ballet teacher and a wonderful composer from Germany – but that was likely her own description. And there's no documentation that she taught or publicly performed in Windsor or any nearby communities. For the most part, Eugenie Göring remains a mysterious woman.

Notes:

1. Michael H. Kater, *Composers of the Nazi Era: Eight Portraits* (New York: Oxford University Press, 2002), 149.
2. *Goering's Last Secret – Revealed*, directed by Linda Parkhurst (2011; London: BBC).
3. *Hitler's Children*, directed by Chanoch Ze'evi (2011; New York: Film Movement, 2013).
4. Eva Rieger, “‘Desire Is Consuming Me’: The Life Partnership between Eugenie Schumann and Marie Fillunger,” in *Queer Episodes in Music and Modern Identity*, ed. Sophie Fuller and Lloyd Whitesell (Champaign: University of Illinois, 2002), 25–48.
5. Eugene Gates, “Clara Schumann: A Composer's Wife as Composer,” *Kapralova Society Journal* 7 (Fall 2009), 5.
6. *The Schumanns and Johannes Brahms: The Memoirs of Eugenie Schumann* (New York: Lincoln Mac Veagh, The Dial Press, 1927), 202.
7. Ivis Everdean Scales, *Ninety Years* (unpublished memoir held in the Windsor Public Library, 1990), 125.
8. *Ibid.*
9. Judy Grahn, *Another Mother Tongue: Gay Words, Gay Worlds* (Boston: Beacon Press, 1984), 171.

LIST OF WORKS

Contents of Eugenie Göring's box found in a Windsor VT barn in 2001
 (* denotes “concept” / sketch, undated manuscripts approximately ordered.)

Comp. Date	Title	Instrumentation
1876	Praeludium	pno
-	Gavotte No. 1	pno
1911	Gavotte No. 2	pno (or vl)
-	*O, Wunder über Wunder	S, pno
-	Kleines Präludium	pno
-	*Sarabande	2 vl & pno (or vcl & pno)
-	Menuet	vcl (or vl)
1921	Lied ohne Worte	pno
-	*Amazonen Kampf (impromptu)	pno
1926	10 Vars. über ein Tema von Corelli	pno
-	*Benedictus I & II	women's chorus
rev.1941	Weihnachts-Spiel: aus dem bairischen Walde (14 sections. Originally composed 1905)	children's chorus, vl, vcl, organ

/ German spelling is by Eugenie Göring /

ABOUT THE AUTHOR

Alice Abraham holds an MLS from Simmons College. For twenty years, she was the Music Librarian at the WGBH Educational Foundation in Boston. Alice assisted in research for Virginia Eskin's *First Ladies of Music* radio series, which was nationally distributed by WFMT in Chicago. Alice coordinated the Music Library Association's Women in Music Roundtable (2000-2004). In 2012, Alice started her business A Tempo Senior Move LLC in Jamaica, Vermont, serving clients throughout New England with downsizing, planning for a move, or modifying a current home to age in place. In her role as a senior move manager, Alice received the box of Göring's manuscripts from a Windsor friend who did not know that her past career was as a music librarian. In the fall 2014, she and Virginia Eskin will be presenting Göring's story and some of her piano pieces in recital/talk programs around New England.

Letter to the Editors:

We are writing to express our reservations about Alice Abraham's "Eugenie Goring: A German Composer in Vermont during World War II," published in *[this]* issue of the *Kapralova Society Journal*.

We are the owners of the former Marion Horton property in Windsor, Vermont. We could not care less whether Horton, Eugenie Goring, or Anna Benedict were lesbians; our issue is with the numerous incorrect and misleading statements Abraham presents in this piece. First and foremost, the author presents no evidence for her contention that Marion Horton "shared her life" with Anna Benedict—that Benedict was, as she puts it, Horton's "life companion." All we know is that Benedict lived in the house that is next door to "the Hut," that Benedict and Horton sometimes traveled together, and that Benedict acquired the Horton property by action of the Windsor County probate court in September 1955. The 1930 census makes clear that Benedict and Horton were not living in the same house. How one can conclude on the basis of what is known that Horton was a "likely lesbian" is well beyond us. If Abraham had evidence of more than a friendly relation between the two women, she should have included it in her piece.

Second, Abraham did not have permission to use the photograph of Marion Horton at the Hut, which is in our family collection. (*The photo in question has been removed—eds.*) We did not tell Abraham that the photograph was taken by Goring, nor is it so marked. On what grounds, then, was the author able to assert that Goring took the photograph? If she had such evidence, she did not share it with us.

Third, the sign in the Hut did not read, "Why Can't We?" but "Why Shouldn't We?"

Fourth, the author offers only one piece of evidence—a fairly unrevealing item about a three-month subscription to a publication whose "un-American" content she did not describe—that Goring was monitored in Windsor. Where did she discover that the secret monitoring she describes went on for a year? And if "authorities," whoever they might have been, questioned Fred Scales about the Horton ice telegram, that fact—and presumably other materials attesting this monitoring—should be documented in some federal congressional or government agency archive, and she should have endeavored to find it. To use a single oral account to imply that an individual had particular political sympathies is reckless at best.

Fifth, Marion Horton practiced medicine from at least 1905 to at least 1913, and we suspect for a longer period, not for "only a couple of years."

Abraham draws another conclusion that is not in evidence. First she states that one author (and one author only) claims Goring to have been "a relative" of Hermann Goring. Then she states that it has been difficult to track exactly how they were related. Then she claims that Goring was "probably a distant cousin" of Hermann Goring, though she has just written that she had not been able to determine how—or even if—they were related.

Finally, even though she admits that she has no idea of the nature and extent of Goring's association with Eugenie Schumann, the author also insinuates that Schumann's open lesbian relationship was somehow relevant to or influential in Goring's life. Why does it matter that "Goring must have been aware" of the identity of Schumann's life partner? Abraham mentions Eva Rieger's biographical article on Schumann that, she claims, documents her lesbianism, but she failed to state whether Rieger mentioned that Schumann knew Goring.

We hope you will publish our letter to set the record straight.

Kathryn Grover
Jacqueline Dudgeon
Michael Dudgeon



CD Radioservis CR0618-2 (2012)

This CD was made possible thanks to the partnership of Czech Radio and Kapralova Society.

The three composers came very close together in these works intellectually—to the point that the way their quartets are performed and combined on this recording gives an impression of a "through-composed" triptych. This triptych culminates with Martinů's *Fifth*, one of the most important works of the twentieth-century quartet literature. But while the other two composers have not achieved the fame of Martinů, their fine compositions provide dignified companionship to his acclaimed work; be it the highly individual quartet of Kaprál or the youthful string quartet of Kapralová, which enchants the listener from the first measures by its freshness and vitality. The Škampa Quartet also lives up to its reputation as one of the most renowned Czech quartets; theirs is a highly sophisticated and sensitive performance that attests to their extraordinary musical imagination.—Věroslav Němec for *Czech Music Quarterly* 1 (2013), 39–40.

The Škampa Quartet is among the very finest of an outstanding group of current Czech string quartets. Through its mentors, the legendary Smetana Quartet, the ensemble traces its roots to the earliest quartets, such as the Bohemian Quartet. Their recordings of the quartets by Smetana and Janáček in particular are considered the benchmarks against which other performances are being measured.

Vítězslava Kaprálová:

Waving farewell, op. 14

69

102 *p* Sbo-hem, a by-lo-li to všec-ko na-pos-le-dy, tím hůř, mé *pp*

106 *p* na-dě-je, nic už vám ne-zbu-de. Chcem-li se set-ka-ti, *p* rit. *Meno mosso*

110 *mp* ne-luč-me se radš te-dy. *Tranquillo* Sbo-hem a

114 *pp* šá-te-ček. Vy-plň se, o-su-de!

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The score includes dynamic markings such as *p* (piano), *pp* (pianissimo), *mp* (mezzo-piano), and *pp* (pianissimo) again. Performance instructions include *rit.* (ritardando) and *Meno mosso*, and the tempo marking *Tranquillo*. The lyrics are in Czech and are written below the vocal line.

AM 0003

Vítězslava Kaprálová: *Sbohem a šáteček*, op. 14
Cristina Castaldi

*Farewell, and if everything were for the last time / that is worse, oh my hopes, nothing else from you will remain. / If we want to meet each other again, / then it is better that we not say goodbye. / A waving farewell. Carry on, fate!*¹

Thus ends Kaprálová's *Sbohem a šáteček*, op. 14 (Waving farewell), the composer's finest art song, set to text by Vítězslav Nezval who wrote it in 1934. Kaprálová composed the song three years later, in June 1937, during her final days of study with her composition teacher Vítězslav Novák at the Master School of Prague Conservatory, and just two months after she met Bohuslav Martinů who then asked the young composer to move to Paris in the fall to study with him. Kaprálová's dedication note "As a farewell to the most beautiful city, Prague," meant also a farewell to Novák. While Novák discouraged Kaprálová from focusing on song writing, he did admire this work which she orchestrated with Martinů's help a year later.

Sbohem a šáteček is the longest and most motivic of Kaprálová's songs. The pervasive motive is the simple interval of a second as represented in the opening measure of the accompaniment and with the first use of the word "sbohem" (farewell). Kaprálová takes every available possibility to employ this motive: ascending, descending, singularly, double thirds and 3-voiced chords, while using different rhythms of eighth notes, dotted eighths and sixteenths, "in effect filling the entire song with farewells."² The constant alternating use of the seconds could represent the waving of a hand or handkerchief, thus adding to an image of someone waving goodbye.

The overall arc of the song is in ABA form. The vocal range is B3–A#5 (depending on the alternate high note in m. 79.) The text is set syllabically but does not seem as "chatty" as her other songs. This song is much more aria-like. The accompaniment and vocal lines are interdependent and at times the piano line echoes the vocal music (mm. 45 and 111). The accompaniment provides an atmosphere in response to the poetry. For example, in mm. 23–25, the accompaniment sets the mood for the quiet knell and then provides the chimes in the final two beats of m. 25. In m. 74, the word "let" (flight) is represented in the ascending bass octaves and these octaves continue the flight to the climax in m. 79.

The accompaniment is very pianistic and also suggestive of orchestral colors. It challenges the pianist to execute the dotted motivic seconds as well as the ability to handle sweeping, large chordal stretches. Kaprálová includes more piano interludes in this piece than in any of her other vocal works. For example, the extended piano interlude, beginning in m. 79, is spawned from the word

"zpěv" (song).

The vocal line is equally challenging because the phrases are expansive, dramatic and operatic (mm. 64–70; 76–79). Yet, as often found in Kaprálová's vocal writing, there are moments of a parlando style. The dynamics are wide-ranging from pp to fff. She is more generous in her indications for dynamics, phrasing, tempo markings, and crescendi/decesendi.

This is a tonal piece but a strong sense of any one strong tonal center is fleeting. It is highly chromatic and the harmonic rhythm is frequently shifting, often in increments of half steps to another temporary tonality. Kaprálová writes all of the occurrences of the word "sbohem" on a B-natural, however the accompanying chords under "sbohem" are not always the same, except in m. 1 with m. 35. The ending chord is the same as the beginning chord.

The ending of the song is particularly low for a higher voice. With so much expansive singing throughout the piece, Kaprálová could have easily ended the piece with a dramatic phrase; instead, she opted to scale back and simplify the ending for both the voice and piano. The final "sbohem" (m. 113) is the only time she writes consecutive B-naturals instead of an interval of a second. This bitter-sweet finality is accentuated with the low setting of the voice, as if fading away and accepting fate.

Notes

1. English translation is by Dr. Timothy Cheek. Published in: Vítězslava Kaprálová, *Songs: Voice and Piano, Complete Edition* (Prague: Amos Editio, 2005).
2. Ibid, p. 6.

ABOUT THE AUTHOR

Cristina Castaldi, soprano, holds a Master of Music in Vocal Performance from The New England Conservatory of Music. Currently, she is a DMA Candidate in Vocal Performance and part-time lecturer at Rutgers University. Ms. Castaldi resides and teaches voice in New Jersey. She specializes in the Verismo operatic repertoire and is also an active recitalist. Her most recent operatic roles included Alice Ford in Falstaff and the title role in Giovanna d'Arco.

Announcements, publications, CD releases, sheet music



CD Radioservis CR0577-2 (2011)

This CD was made possible thanks to the partnership of Czech Radio and Kapralova Society.

Alice Rajnohová's concert career includes appearances as a soloist with both chamber ensembles and large orchestras. She regularly collaborates with Czech Radio for which she has made numerous recordings, particularly of music by the twentieth-century Czech composers.

Tomáš Hanus works regularly with the best Czech orchestras, including the Czech Philharmonic and the Prague Symphony. He has made guest appearances with the Nagoya Philharmonic, the Deutsches Symphonieorchester Berlin, the Dresdner Philharmonie, the orchestra of Stuttgart Opera, and the BBC Symphony.

The Bohuslav Martinů Philharmonic Orchestra was formed in 1946. The orchestra's artistic profile was shaped by a succession of outstanding chief conductors, working alongside an impressive roster of both permanent and guest conductors, including Richard Tynský, Rostislav Hališka, Petr Altrichter, Tomáš Hanus, and others.



59. koncertní sezona Filharmonie Brno | 2014/2015

„VITULKA“

Koncert ke 100. výročí narození významné brněnské rodačky

VÍTEZSLAVA KAPRÁLOVÁ

Suita rustica op. 19

Partita pro klavír a smyčce op. 20

Concertino pro housle, klarinet a orchestr op. 21

Klavírní koncert d moll op. 7

Vojenská symfonieta op. 11

Lucie Czajkowská klavír (Partita)

Alice Rajnohová klavír (Klavírní koncert)

Pavel Wallinger housle

Lukáš Daňhel klarinet

Filharmonie Brno

dirigentka Olga Machoňová Pavlů

Brno, Janáčkovovo divadlo | 19. a 20. 2. 2015 v 19:30 hodin

Kdo jiný než brněnská filharmonie by měl přijít s výrazným příspěvkem k oslavám 100. výročí narození brněnské skladatelky Vítězslavy Kaprálové (24. ledna 1915, Brno – 16. června 1940, Montpellier), která i přes krátký čas, jenž jí byl na tomto světě vyměřen, vytvořila řadu pozoruhodných, repertoárně plně žijících skladeb. Pořad jejího autorského koncertu v Janáčkově divadle obsahuje její prakticky **kompletní orchestrální dílo**.

Vyrůstajíc v hudebním prostředí (otec Václav Kaprál byl významným skladatelem, matka Viktorie Kaprálová aprobovaná učitelkou zpěvu), vystudovala na brněnské konzervatoři skladbu a dirigování, takže na absolventském koncertě v červnu 1935 vzbudila mimořádnou pozornost řízením první věty svého **Klavírního koncertu d moll** jako první žena za dirigentským pultem v Brně. Dvě léta poté absolvovala podobně pražskou konzervatoř: její **Vojenskou symfoniету** provedla pod její taktovkou Česká filharmonie v Praze (a poté ještě orchestr BBC v Londýně!). Téhož roku se seznámila s Bohuslavem Martinů, který se stal jejím soukromým učitelem skladby a blízkým přítelem; pod jeho vlivem pak komponovala do konce svého krátkého života, mj. také **Partitu pro klavír a smyčce** (1939) v předklasické formě, kterou právě Martinů ve svém díle aktualizoval tak epochálním způsobem. Přibližně ze stejné doby pochází také **Concertino**, které čekalo – po rekonstrukci brněnskými skladateli Milošem Štědrněm a Leošem Faltusem – na svou veřejnou premiéru až do roku 2002; jedním ze dvou sólistů byl tehdy houslista **Pavel Wallinger**, současný koncertní mistr Filharmonie Brno, který vystoupí i tentokrát, a to v souhře s filharmonickým klarinetistou **Lukášem Daňhelem**. V klavírních koncertních skladbách se představí sólistky, které odkazu Kaprálové věnují zvláštní péči – **Alice Rajnohová** a mladá naděje **Lucie Czajkowská**. I taktovky se ujme příznačně žena – česká dirigentka **Olga Machoňová Pavlů**, která svou kariéru úspěšně rozvíjí v zahraničí.

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Trio pro dechové nástroje

(1937 - 38)

Vítězslava Kaprálová
(1915 - 1940)

Rekonstruktion nach
dem autographen Fragment und opus 13:
Stéphane Egeling

Allegro

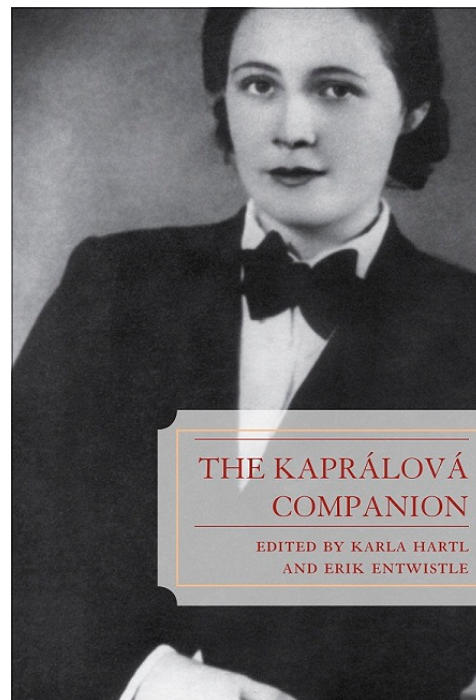
The musical score is arranged in three systems. The first system (measures 1-2) features Hautbois, Clarinette en sibémol, and Basson. The second system (measures 3-5) includes a 'püüf' marking. The third system (measures 6-8) includes a 'Solo' marking. The score is in 4/4 time and G major.

EGGE-Verlag Coblenz am Rhein

Kaprálová's Reed Trio (1937–38). EGGE-Verlag Coblenz am Rhein.

In principle, Kaprálová made the construction of her trio clear: she composed it in rondo form. Sections A (measures 1–18), B (19–33), and C (34–40) were all finished in her autograph score. At the top of the second page of the autograph, Kaprálová sketched a further motif. In my reconstruction, I have used this fourth motif, beginning in measure 74, for the closing rondo section D. From measure 41 (the end of the autograph score) to measure 73, I extended Kaprálová's section C by 10 measures; and, after a rhythmic bridge, repeated and combined sections A and B. Thus the following construction has been created: A, B, C, B', A', D.

In order to develop the trio to a full-fledged composition, I have also added two more movements to this completed first movement. I took the last two preludes of the four *April Preludes for Piano*, op. 13, composed in Prague in 1937, and arranged them for reed trio. The two movements are similar to the original trio movement both in terms of style and motifs, and together they become a homogeneous, novel, and independent work which will surely find inclusion in the reed trio literature and on the concert circuit.



THE KAPRÁLOVÁ COMPANION

EDITED BY KARLA HARTL
AND ERIK ENTWISTLE

The Kaprálová Companion. Guide to the life and music of Vítězslava Kaprálová. Edited by Karla Hartl and Erik Entwistle. Lanham, MD: 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

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Editors: Karla Hartl and Eugene Gates

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editor@kapralova.org

Mailing address:

34 Beacham Crescent

Toronto, Ontario

M1T 1N1 Canada

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