



Vítězslava
KAPRÁLOVÁ
(1915–1940)

Waving Farewell

Prélude de Noël

Military Sinfonietta

Sad Evening

Suite en miniature

Piano Concerto

Nicholas Phan, Tenor

Amy I-Lin Cheng, Piano

**University of Michigan
Symphony Orchestra**

Kenneth Kiesler



1	Prélude de Noël (1939)	2:03
2	Vojenská symfonieta, Op. 11 ('Military Sinfonietta') (1936–37)	14:41
3	Smutný večer ('Sad Evening') (c. 1936) (final bars of orchestration reconstructed by Timothy Cheek) (Text: Unknown, probably Kaprálová)	3:29
4	Sbohem a šáteček, Op. 14 ('Waving Farewell') (1938) (version for voice and orchestra) (Text: Vítězslav Nezval, 1900–1958)	5:24
	Suite en miniature, Op. 1 (1935) (version for orchestra)	9:51
5	I. Praeludium	3:42
6	II. Pastorale	1:26
7	III. Ukolébavka ('Lullaby')	1:40
8	IV. Menuetto	3:03
	Piano Concerto in D minor, Op. 7 (1935)	23:11
9	I. Allegro entusiastico	10:48
10	II. Largo –	3:28
11	III. Allegro	8:55

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'I would like to express my deepest gratitude to Timothy Cheek for introducing me to the orchestral music of Kaprálová, and for his kind assistance during the creation of this recording.' – Kenneth Kiesler

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Executive producer: Kenneth Kiesler • Producers: Oriol Sans, Kenneth Kiesler • Engineer: Jason Corey

 **Vydavatelství a nakladatelství**
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Sbohem a šáteček © Vítězslav Nezval–heirs c/o DILIA

Vítězslava Kaprálová (1915–1940)

Waving Farewell

In her short life, Czech composer Vítězslava Kaprálová showed every sign of becoming a major musical figure of the 20th century. Her composition teachers included leading notables of the day – first her father Václav Kaprál (a pupil of Leoš Janáček), then Vilém Petrželka at the Brno Conservatory, Vítězslav Novák (a pupil of Antonín Dvořák) at the Prague Conservatory, and Bohuslav Martinů in Paris, along with brief study under Nadia Boulanger. Conducting teachers were no less stellar – Zdeněk Chalabala at the Brno Conservatory, Václav Talich at the Prague Conservatory, and Charles Munch at the École Normale de Musique in Paris. For her orchestral work *Military Sinfonietta*, which she conducted with the Czech Philharmonic in 1937, Kaprálová was awarded Czechoslovakia's prestigious prize for composers, the Smetana Foundation award. She was chosen to represent her country in the esteemed 1938 ISCM (International Society for Contemporary Music) Festival for new music in London, conducting the BBC Symphony Orchestra in her *Military Sinfonietta* to open the festival, and sharing the limelight with Béla Bartók, Alban Berg, Benjamin Britten, Aaron Copland, Paul Hindemith, and others. She received international critical acclaim, and several of her works were published during her lifetime. Following the German occupation of Czechoslovakia on 15 March 1939, Kaprálová remained an exile in France. Two months after her marriage to writer Jiří Mucha (son of the Art Nouveau artist Alphonse Mucha), she died in Montpellier, France on 16 June 1940, after a brief illness (listed as 'tuberculosis miliaris', but more likely typhoid fever). Despite her death at 25, she left behind a remarkable array of more than 50 works of virtually every genre. Almost all of them are of the highest craftsmanship and inspiration. Yet, due to the aftermath of the Second World War and the communists' labelling of her as a 'decadent', she was almost completely forgotten. Largely through the efforts of The Kapralova Society (www.kapralova.org), founded in 1998 by Karla Hartl in Toronto, together with a strong cohort of the Society's

international members, much has been done to bring this composer to international attention. The Kapralova Society has helped fund recordings, anthologies of Kaprálová's correspondence, and publications, including the first book in English on the composer, *The Kaprálová Companion* (Lexington Books, 2011). Other books about Kaprálová have been written in Czech (by Přemysl Pražák, 1949, and by Jiří Macek, 1958/2014), in French (by Nicolas Derry, 2015), and in German (ed. by Christine Fischer, 2017). On the centenary of her death, 2015, over a hundred events – on four continents in eleven countries – were dedicated to the composer, including a five-hour series from BBC Radio 3 on their *Composer of the Week* programme. The largest Kaprálová event in 2015 was the Kaprálová Festival at the University of Michigan, in Ann Arbor, Michigan. The Kaprálová Festival remains the largest Kaprálová event ever produced, with almost all of her works performed in a seven-day period, and this is the ultimate source of the present album's recordings (which lack only the orchestral works *Partita, Ilena, Suita rustica* and *Concertino*). This album includes the world premiere recording of the orchestral song *Smutný večer*, probably originally conceived to be performed with the composer's most well-known song, *Sbohem a šáteček*. Almost all of the composer's works have now been published, and, with the contribution of this album, also recorded. Her unique works have now entered the international repertoire, and her fascinating persona continues to entrance us. In 2017, both Kaprálová's persona and her music even made their way into two episodes of the American Golden Globe Award-winning television show, *Mozart in the Jungle*.

The miniature *Prélude de Noël* was written in Paris for a radio broadcast to Nazi-occupied Czechoslovakia six months before the composer's death on 16 June 1940. The broadcast was on Christmas Eve of 1939, and Kaprálová wrote to her parents in Brno the next day asking if they had heard it. She further wrote that she had composed the piece in one night, when her future

husband Jiří Mucha arrived to tell her 'By tomorrow morning, I need from you a small orchestral work for Christmas, and you will be conducting it on the Radio. Hurry up!' Despite the deadline, Kaprálová was pleased with the outcome: 'They liked my performance, and the music, too – as a result, I have a contract with the Radio for half an hour every month. It is a smart little thing, and everybody around here has been whistling its tune.'¹² Indeed, the work is a tiny gem, with hints of Czech folk song and Czech Christmas carols, as spontaneous and fresh as the moment it was written.

The *Vojenská symfonieta*, Op. 11 (*Military Sinfonietta*) in many respects served as the composer's calling card. With this formidable work, Kaprálová proved her ability, at the age of 22, to excel in composing in a large orchestral form, building upon the success she achieved with her piano concerto. Written in 1936–37, and dedicated to Czechoslovakia's second president, Edvard Beneš, the *Military Sinfonietta* was the work that first brought the composer international exposure. The premiere took place on 26 November 1937, at a gala concert at the illustrious Lucerna Hall in Prague under the patronage of the president himself. Organised by the National Women's Council, the all-Czech concert featured Kaprálová conducting her work with the Czech Philharmonic. In doing so, the composer became the first woman to conduct this orchestra. She celebrated her great success afterwards with friends at the home of conductor Karel Ančerl. A string of favourable Czech newspaper reviews followed, and within a month she was chosen to represent her country at the 1938 ISCM Festival in London. (The 1938 jury panel included Alois Hába, Sir Adrian Boult, Ernest Ansermet and Darius Milhaud.) The *Military Sinfonietta* was programmed to open the festival, with Kaprálová conducting the BBC Symphony Orchestra. Again, she was the first woman to conduct this orchestra. At the festival, Kaprálová's music shared the limelight with the music of Bartók, Britten, Copland, Hindemith, Webern, and others. This opening night concert was broadcast throughout Europe and even through CBS in the US. Prominent reviews of Kaprálová's work, as well as her conducting, appeared in the *Daily*

Telegraph, *La Revue musicale* and *Time* magazine. Kaprálová then received Czechoslovakia's prestigious Smetana Foundation award for the *Military Sinfonietta*.

Besides the work's vigour, sensitivity, colourful orchestration, fine craftsmanship and passion, the *Military Sinfonietta* serves as an important testament to the anxieties of the time, coming just before the Munich Agreement and President Beneš's resignation. We are fortunate the composer described the work herself, delivered in the third person:

'The final form of the *Vojenská symfonieta* emerges gradually from the first musical themes in May 1936 to the orchestral score in January [sic, January–February] 1937. In it the composer uses the language of music to express her emotional relationship toward the questions of national existence ... a subject permeating the consciousness of the nation at the time ... The composition does not represent a battle cry, but it depicts the psychological need to defend that which is most sacred to the nation. The mood is set at the very beginning by the sound of the small drum that precedes a short trumpet fanfare. The aggressive main theme, in the Aeolian mode, is sounded in several repeated variations and reaches a climax, which breaks into a tender singing theme gently accented by soft rhythms. The closing theme emphasises even more forcefully the combative character of the composition, building on the brittle quartal harmonies. As the exposition ends, the deep singing voices of the basses and cellos slowly emerge, representing the slow movement whose progress is interrupted at intervals by a dance rhythm. In the middle part of the composition the execution of the theme built from the previous thematic material of the exposition culminates in the singing of the trumpets in a joyful six-four chord over the root in F major. The recapitulation continues in the same emotional tone, moulding even the song motif into the character of the main

theme. The concluding theme retains only the interval of the fourth, which is used in the broadly based coda, culminating in the explosive climax of the whole orchestra and the majestic and victorious exultation of the last notes.'¹³

When Kaprálová was selected to conduct the BBC Symphony Orchestra with her *Military Sinfonietta* at the ISCM Festival in London in 1938, she was asked to submit her curriculum vitae for the Festival brochure. With the vitae she attached a list of her works, which mentioned a collection of orchestral songs. Although no titles of the songs were given, certainly they must have included the two songs on this recording, as well as an unfinished version of the song *Navždy* (*Forever*) for voiceband and orchestra (completely different from the version for piano and voice)¹⁴. Kaprálová wrote 33 songs, many of which represent a climax of Czech song composition, and which easily stand alongside the greatest achievements of songwriting anywhere. Given her success with orchestration, as well as the propensity of her teacher, Vítězslav Novák, to orchestrate his many songs, it is no wonder that she has created two gems in this genre.

Smutný večer (*Sad Evening*) was discovered by Karla Hartl in 2006, and received its world premiere at the University of Michigan Kaprálová Festival in 2015. Although a complete sketch of the work remains, the final 13 bars of orchestration in the composer's manuscript were missing, and were reconstructed by Timothy Cheek. A talented poet, Kaprálová probably wrote the text herself. Dating from about 1936, the song exhibits all the hallmarks of Kaprálová's style. The composer captures the decadent, sad, vague, dream-like, yearning, and anxious qualities of the poem with a palette rich in orchestral colours and a beautifully declaimed vocal line that follows the natural inflection and emotions of the words. After a unique atmospheric opening section, the middle of the song expands to a more tonal, Romantic section, and the song returns to a wistful, sad, and tonally vague section reminiscent of the beginning. The song is built mostly on the motif of the musical interval of a

second, heard in the opening clarinet trill, which we soon associate with weeping. The opening horns represent the sound of weeping from long ago, a solo violin depicts lonely tears, and we hear at the end of the song that the cymbal and celesta are part of 'the crystal of silence'. The voice rises passionately to a G on the word 'wishes', and even higher to an A sharp on the word 'desire'. A striking chord appears with the first entrance of the strings at the line 'Memory wanders across my forehead like an otherworldly conjurer'. The same chord ends the song, but this time clashing with the A sharp/B flat 'desire' note while the singer fades away on the word 'pale'. Thus desire wistfully mixes with memory and a light, pale sleep.

☞ Smutný večer

Studený večer hle v tichu zní dávný pláč.
Vzpomínka bloudí po čele jak tajuplný zaklínač.

Je večer hořkých slz,
bez slunce v čase těžce zkvetl
mé slzy studená oblaka prší
mé slzy na přání jež nikdo nepronel.

V šeru vždy klíčí semena touhy, touhy,
však květů nezná,
květů nezná tichý samotář.
Z krystalu ticha
předě spánek úzkostí lehce bledý.

Sad Evening

*Cold evening,
there in the silence is the sound of weeping from long ago.
Memory wanders across my forehead like
an otherworldly conjurer.*

*It is an evening of bitter tears,
without the sun it blossomed in time uneasily,
cold grey clouds are raining my tears,
my tears on wishes which no one proclaimed.*

In twilight, there always sprout seeds of desire, of desire; however, he doesn't know about blossoms, doesn't know about blossoms, he, the quiet recluse. From the crystal of silence spins a sleep, lightly pale from anxiety.

English translation by Timothy Cheek

The song *Sbohem a šáteček*, Op. 14 ('*Waving Farewell*') is set to a poem by the great Czech poet Vítězslav Nezval (1900–1958), a beautiful poem studied by virtually all Czech schoolchildren. Interestingly, Nezval wrote the poem as a farewell to France, while Kaprálová dedicated her song 'to Prague, the most beautiful of all cities' as a farewell to Czechoslovakia as she embarked on her studies in Paris with Bohuslav Martinů in 1937. Ludvík Kundera, writing in 1949, considered it one of the best Czech songs of the times. Analysis shows Kaprálová's motivic mastery as she bases the entire work on a major second (as in both *Smutný večer* and the unfinished orchestral song *Navždy*), from the first word, 'Sbohem' ('Farewell') – filling the entire song, then, with farewells. Originally a song for voice and piano, Kaprálová orchestrated the piece in 1938 during her studies in Paris with Martinů, and the great conductor Rafael Kubelík premiered this version in Brno in 1940.

4 Sbohem a šáteček

Sbohem, a kdybychom se nikdy nesetkali,
bylo to překrásné a bylo toho dost.
Sbohem, a kdybychom si spolu schůzku dali,
možná, že nepřijdem, že přijde jiný host.

Bylo to překrásné, žel,
všecko má svůj konec.

Mlč, umíráčku, mlč, smutek ten já už znám,
polibek, kapesník, sířena, lodní zvonec,
tři, čtyři úsměvy,
a potom zůstat sám.

Sbohem, a kdybychom si neřekli už více,
at' po nás zůstane maličká památka,
vzdušná jak kapesník,
prostší než pohlednice, a trochu mámivá
jak vůně pozlátka.
A jestli viděl jsem, co neviděli jiní,
tím lépe, vlašťovko,
jež hledáš rodný chlív.

Ukázalas mi jih,
kde máš své hnízdo v skříní,
Tvým osudem je let, mým osudem je zpěv.

Sbohem, a bylo-li to všecko naposledy,
tím hůř, mé naděje, nic už vám nezbuďe.
Chcem-li se setkatí,
nelučme se radš' tedy.
Sbohem a šáteček. Vyplň se, osude!

Sbohem a šáteček © Vítězslav Nezval—heirs c/o DILIA

Waving Farewell

*Farewell, and if we were never to meet again,
it was exquisite, and it was enough.
Farewell, and if we were to have a rendezvous,
it is possible that we will not come, that another guest
will arrive.*

*It was exquisite, unfortunately
everything has its end.
Keep silent, tolling bell, keep silent, that sadness
I already know,
a kiss, a handkerchief, a foghorn, the ship's bell,
three, four smiles,
and then to remain alone.*

*Farewell, and if we were not to speak any more to each other,
after us shall remain a little remembrance,
transparent like a handkerchief,
simpler than a postcard, and a little intoxicated
like the fragrance of gold leaf.*

*And if I saw what others did not see,
that is better, oh swallow,
who looks for its native shed.*

*You showed me the south,
where you have your nest in a closet,
your fate is flight, my fate is song.*

*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!*

*Sbohem a šáteček © Vítězslav Nezval—heirs c/o DILIA
English translation by Timothy Cheek*

Although the *Suite en miniature*, Op. 1 bears the composer's earliest opus number, this piece was actually Kaprálová's second orchestral work, orchestrated for chamber orchestra in 1935, just after her *Piano Concerto in D minor*, Op. 7. The early opus number harkens back to four piano pieces that Kaprálová had written in 1931, when she was 16, a year after she had entered the Brno Conservatory as the school's first female student to major in composition and conducting. This suite of piano pieces had rich, colourful sonorities that must have led Kaprálová to orchestrate them four years later. The *Suite en miniature*, however, is not a mere orchestration of early piano pieces. Kaprálová had already revealed her extraordinary abilities for orchestration in her piano concerto, and her talent for creating beautiful orchestral timbres is apparent here, too, along with interesting subtle changes in the original composition itself.

In revisiting her first substantive work, Kaprálová renamed the four individual pieces as *Praeludium*, *Pastorale*, *Ukolébavka* ('*Lullaby*') and *Menuetto*. The orchestral suite was premiered on a Brno radio broadcast on 7 February 1936, by conductor Theodor Schaefer with the Brno Radiojournal Ensemble. Otakar Sourek, one of the most important Czech musicologists of the 20th century, reviewed the broadcast, writing 'Vítězslava

Kaprálová was represented on the programme by her *Suite en miniature* for chamber orchestra – a work whose inventive gracefulness and lightness breathe with genuine youthfulness and once again confirm the remarkable talent of the young composer.¹⁵

The first movement of Kaprálová's *Piano Concerto in D minor*, Op. 7 was premiered with the Brno Conservatory Orchestra as part of the composer's graduation concert in both composition and conducting on 17 June 1935. This marked the 20-year-old composer's conducting debut, and the pianist was one of Kaprálová's teachers, Professor Ludvík Kundera (father of writer Milan Kundera). The two then performed the complete work with the Brno Radio Orchestra in 1936. The concerto was performed several more times, including a recorded Czech Radio broadcast with conductor Karel Ančerl, but it was then set aside (Kaprálová was labelled a 'decadent' by the communists) and never published, until recently. With renewed interest in Kaprálová, Czech Radio published the work in 2014.

Kaprálová's *Piano Concerto* was the young composer's first orchestral work. In confronting the challenge of orchestration within a large-scale work, the choice of a piano concerto was a wise one. Kaprálová was fully accomplished in writing for the piano, her main instrument, in solo works as well as in chamber works and songs. In fact, she had just written her monumental work for piano, the *Sonata appassionata*, Op. 6, and so was fully equipped to confront large-scale virtuosic piano writing. For orchestration, her teachers and colleagues served her well as she incorporated her studies into her instincts and talents to produce a remarkable work that has proven to be quite a crowd pleaser for modern audiences.

The *Piano Concerto* abounds in passion, youthful energy, brilliant colours, exuberance, and joy, as well as colourful orchestration that is completely integrated with the virtuosic piano writing. The great Czech pianist Rudolf Firkušný sheds light on the composer's music when he writes about Kaprálová ('Vitka'):

'Her music speaks to everyone in the same language, but people who knew her personally

would perhaps understand it a little more. Vitka's personality was unpredictable, like the weather at home in the month of April. We never knew how she would be: sometimes very happy, funny, and full of life, and sometimes, on the contrary, quite serious.⁶

The first movement, in D minor, is marked *Allegro entusiastico*. The style is late-Romantic, but exhibits Kaprálová's own unique voice – highly lyrical and passionate, with beautiful, sometimes haunting harmonies; largely motivic, with a form that unfolds organically; and virtuosic piano writing that is well-integrated with impressive, colourful orchestral writing. It is no wonder that critics were eager to hear more after this movement was premiered at the composer's graduation concert.

The second movement, *Largo*, is in B flat minor, and features an intricate and melancholy canon centring on the strings and the piano. But what had seemed like the beginning of a full-fledged, sombre, weighted Slavic slow movement, turns out to be an uninterrupted short introduction, or transition, to the third movement, which quickly sheds its weight and moves to the high spirit and joy of the concluding *Allegro*.

The third movement is a rondo in roughly the form A–B–A'–C–Coda/A. The main theme is exuberant and dance-like, and the transitions into both the B and C sections end in short, jazzy piano writing, a real sign of the times. The B section features sweet lyricism among the piano, solo cello, and solo violin. The C section is even more lyrical, based on a pentatonic melody. The extended coda begins very rhythmically, recalling Stravinsky, until there is a final crescendo to end the work exuberantly in D major.

Timothy Cheek

¹ www.kapralova.org/LIFE.htm#11

² From *The Kaprálová Companion*, p. 6 (Lexington Books, 2011)

³ Private collection, trans. by Lida Hatrick, published first in *The Kaprálová Companion*, p. 98

⁴ 'Sad Evening, Great Discovery: Bringing to Light a New Song by Vítězslava Kaprálová' by Timothy Cheek, in *The Kapralova Society Journal*, Spring 2014, vol. 12:1, at www.kapralova.org/JOURNAL.htm

⁵ *Venkov*, posted at www.kapralova.org, trans. by Karla Hartl

⁶ From *Vítězslava Kaprálová: Studie a vzpomínky* [Studies and remembrances], Praha: HMUB, 1949, trans. by Erik Entwistle in *The Kaprálová Companion*, p. 48

Nicholas Phan



Photo: Henry Dombey

Phan performs regularly with the world's leading orchestras and opera companies. He is also an avid recitalist and a passionate advocate for art song and vocal chamber music: in 2010, he co-founded the Collaborative Arts Institute of Chicago, where he serves as artistic director.

www.nicholas-phan.com

Amy I-Lin Cheng



Born in Taiwan, pianist Amy I-Lin Cheng has appeared on concert stages across the world, presenting recitals at venues such as the Weill Recital Hall at Carnegie Hall and National Concert Hall in Taipei. Cheng is the co-artistic director of the Brightmusic Society of Oklahoma. She has been part of many commissioning initiatives and has recorded chamber music works by composers such as Edward Knight, Laura Schwendinger, Stephen Rush and Adolphus Hailstork on Centaur, Albany and Block M Records. A graduate of the Curtis Institute of Music, Yale School of Music and the New England Conservatory, she is currently a faculty member at the School of Music, Theatre & Dance at the University of Michigan. She serves as the coordinator of piano chamber music and director of the University of Michigan piano chamber music series at Bloomfield Public Library and Kerrytown Concert House in Ann Arbor, and teaches at the Sewanee Summer Music Festival.

University of Michigan Symphony Orchestra



Photo: Peter Smith

The University of Michigan Symphony Orchestra (UMSO) has been conducted by its music director Kenneth Kiesler since 1995. Its reputation was affirmed in 2005 when it received the GRAMMY Award for Best Classical Album for the premiere recording of William Bolcom's *Songs of Innocence and of Experience* (Naxos 8.559216-18); in 2011 as recipient of The American Prize in Orchestral Performance; as two-time recipient of the Adventurous Programming Award from the American Society of Composers, Authors, and Publishers (ASCAP); and in 2014 when its premiere recording of Darius Milhaud's *L'Orestie d'Eschyle* was nominated for a GRAMMY Award (Naxos 8.660349-51). The UMSO has also been at the core of the university's highly competitive graduate programme in orchestral conducting, and tours have included performances in Carnegie Hall and at the festivals of Salzburg and Evian. The orchestra has premiered dozens of new works by contemporary composers, and has several recordings currently available on Naxos, Equilibrium, Pierian and Centaur. www.smt.d.umich.edu

University of Michigan Symphony Orchestra

Kenneth Kiesler, Music Director

Violin

Jecoliah Wang,
Concertmaster^{2 3 4 6}
Lijia Phang, *Concertmaster*^{1 5}
Stuart Carlson, *Principal*
2nd Violins^{1 2 5}
Michael Bechtel, *Principal*
2nd Violins^{3 4 6}
Michael Acosta
Nathan Bieber
Amy Ciardiello
Aviva Chertok
Daniel Clegg
Anita Dumar
Nicole Fan
Teagan Faran
Carmen Flesher
Melodi Hess
Maxwell Karmazyn
Michelle Kim
Brian Kosiadi
Christine Li
Janet Lyu
Bram Margoles
Adam Millstein
Gunnar Moll
Claire Niederberger
Diego Piedra
Laruen Pulcipher
Harry Rayner
Rebekah Ruetz
Cara Schlecker
Adrian Slywtosky
Paula Su
Niklas Tamm
Diane Yang
Kristina Zlatarova

Viola

Kristina Willey, *Principal*^{1 3 4 5 6}
Amy Tan, *Principal*²
Caitlin Adamson
Sarah Cornett
Abigail Choi
Ryan Grover
Katelyn Hoag

Samuel Koeppel
Erin Napier
Caroline Swanson

Cello

Isabel Kwon, *Principal*^{1 3 4 5 6}
Christopher Young, *Principal*²
Andrew Bader
Thomas Barth
Victor Huls
Julia Knowles
Kayla Mathes
Braden McConnell
Jin Nakamura
Helen Peyrebrune
Allison Rich
Leo Singer
Jocelyn Schendel
Lucas Song

Double Bass

Kai West, *Principal*^{1 2 3 4 5 6}
Thomas Hawthorne
Pablo Melcher-Ordonez
Rachel Paxton
Connor Reinman
Eric Ridenour
Lauren Rodewald
Jacob Warren

Flute

Noniko Hsu, *Principal*^{1 3 4}
Taya Koönig-Tarasevich,
*Principal*²
Rachel Berkowitz
Melissa Mashner
Anna Thompson

Oboe

Andreas Oeste, *Principal*^{2 3 4 6}
Andrew Cooper, *Principal*⁵
Laurel Wellman, *Principal*¹
Sagar Anupindi
Andrew Cooper
Graham Palmer
Belinda Rosen

Clarinet

John Walters, *Principal*^{2 3}
Jakob Lenhardt, *Principal*^{4 6}
Garret Jones, *Principal*⁵
Mathieu Girardet
Daniel Martinec
Theresa Zick

Bassoon

Daniel Fendrick, *Principal*²
Joseph Swift, *Principal*^{3 4 5 6}
John Byrne
Alexander Carlucci
M. Cody Dean
Saraelyn Klepaczyk

Horn

Maxwell Stein, *Principal*^{1 3 4 5 6}
Ben Wulfman, *Principal*²
Michaela Clague
Anna Gilpatrick
Brianna Ihasz
Mark Kennedy
Daniel Skib
Justin Zak

Trumpet

Andrew Gilliam, *Principal*⁶
Bret Magliola, *Principal*⁴
Amanda Ross, *Principal*²
Chris O'Brien
Katherine Stephen

Trombone

Matt Laskowski, *Principal*⁶
Ingram Lee IV, *Principal*²
Scott Hankins

Bass Trombone

Derek Mitchell, *Principal*²
Joshua Stover, *Principal*⁶

Tuba

Evan Ziegler, *Principal*²
Brendan Ige, *Principal*⁶

Percussion

Anthony DeMartinis
Christopher Floyd
Chase Lancaster
Colin McCall
Patterson McKinney
Riley Palmer
Karl Ronneburg
Evan Saddler
Tanner Tanyeri
Chelsea Tinsler

Harp

Catherine Miller, *Principal*²
Tinsley Stokes, *Principal*^{5 6}
Emily Clarkson, *Principal*¹

Keyboard

Grace Zhang, *Principal*^{2 4}
Brock Tjosvold, *Principal*^{1 6}

Assistant Conductors

Mélisse Brunet^{1 6}
Adrian Slywtosky^{2 3 4 5}

¹ Prélude de Noël
² Military Sinfonietta
³ Sad Evening
⁴ Waving Farewell
⁵ Suite en miniature
⁶ Piano Concerto

Kenneth Kiesler



Photo: Bailey Eiland

Kenneth Kiesler, GRAMMY-Award nominee and winner of the American Prize in Conducting, has led over 100 orchestras across five continents, including the Chicago Symphony Orchestra, the National Symphony at the Kennedy Center, the orchestras of Utah, Detroit, Jerusalem, Queensland, Osaka, São Paulo, the chamber orchestras of Chile and Houston, and the Chamber Orchestra of Paris. He was acclaimed for his conducting of Britten's *Peter Grimes* and Rossini's *Il Turco in Italia* at the Opera Theatre of Saint Louis and Bright Sheng's *The Silver River* in Singapore. As music director of the Illinois Symphony Orchestra (1980–2000), he appeared at Carnegie Hall and Lincoln Center, and was named Conductor Laureate for life. Kiesler has given dozens of premieres, and his discography includes Darius Milhaud's *L'Orestie d'Eschyle*, nominated for a GRAMMY Award for Best Opera Recording in 2014 (8.660349-51). Kiesler's teachers have included Carlo Maria Giulini, Pierre Boulez, Erich Leinsdorf, John Nelson, Fiora Contino, Julius Herford and James Wimer. One of the world's most highly regarded conducting pedagogues, he is director of orchestras and leads the renowned orchestral conducting programme at the University of Michigan, and is director of the Conductors Retreat at Medomak.

www.kennethkiesler.com

Despite her tragically early death at the age of 25, Vítězslava Kaprálová left a portfolio of more than 50 works of the highest craftsmanship and inspiration. This selection of her orchestral music, recorded at the Kaprálová Festival in Michigan, includes the work that won her international esteem in 1938, the *Military Sinfonietta*. Abounding in youthful energy and brilliant colours, the *Piano Concerto* marries virtuosity with lyricism, while the orchestral songs are both atmospheric and striking.

 **Vítězslava**
KAPRÁLOVÁ
(1915–1940)

- | | | |
|-------------|---|--------------|
| 1 | Prélude de Noël (1939) | 2:03 |
| 2 | Vojenská symfonietta, Op. 11 ('Military Sinfonietta') (1936–37) | 14:41 |
| 3 | Smutný večer ('Sad Evening') (c. 1936)* | 3:29 |
| 4 | Sbohem a šáteček, Op. 14 ('Waving Farewell') (1938)
(version for voice and orchestra) | 5:24 |
| 5–8 | Suite en miniature, Op. 1 (1935) (version for orchestra) | 9:51 |
| 9–11 | Piano Concerto in D minor, Op. 7 (1935) | 23:11 |

***WORLD PREMIERE RECORDING**

Nicholas Phan, Tenor **3 **4** • Amy I-Lin Cheng, Piano **9–11****

University of Michigan Symphony Orchestra
Kenneth Kiesler

 **Vydavatelství a nakladatelství**
Český rozhlas

Czech Radio, publisher of Vítězslava Kaprálová's Works

www.rozhlas.cz/publishing/portal • nakladatelstvi@rozhlas.cz

A detailed track list and full recording and publishing details can be found inside the booklet.

The sung texts and translations are included in the booklet, and may also be accessed at

www.naxos.com/libretti/574144.htm

Executive producer: Kenneth Kiesler • Booklet notes, consultant, diction coach: Timothy Cheek

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