

ANALYSIS AND PERFORMANCE PROBLEMS OF VÍTĚZSLAVA KAPRÁLOVÁ'S
STRING QUARTET, OP. 8 (1935-1936)

by

MARTA BLALOCK

(Under the direction of Clint Taylor)

ABSTRACT

Vítězslava Kaprálová might have been forgotten due to her untimely death during the World War II, however her music has resurfaced in the past decades and her name is well known in the Czech Republic. With no published edition of Kaprálová's String Quartet, currently available instrumental parts and recordings vary from the original autograph. This study focuses on historical and theoretical analysis of the work, editorial suggestions, and performance issues. The original autograph is compared to two copyist manuscripts of individual parts as well as two available sound recordings.

INDEX WORDS: Vitezslava Kapralova, Vítězslava Kaprálová, String quartet, Czech, Moravia, Modernism, 1935, 1936, Analysis, Performance, Woman composer, Women in music, String quartet tradition, Folk music

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DEDICATION

To my mother Ivanka Žaludová, for her encouragement and support.

Mé matce Ivance Žaludové, za její podporu a pomoc.

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INTRODUCTION

String Quartet, op. 8

Vítězslava Kaprálová was twenty years old when she began sketching the String Quartet, op. 8 (titled in the autograph “Kvartet I. 1936”).¹ The talented musician took on the task after her soon-to-be teacher, Vítězslav Novák, recommended she bring him a large-scale work instead of art songs. Fuelled by the success of her previous graduation composition (Piano Concerto in D minor, op. 7), Kaprálová took on the new task with great confidence.² Although she was not a string player, she coped with the challenges of writing an ambitious string quartet quite masterfully. The work’s thematic material contains a variety of well-thought-out melodic ideas and characteristically distinctive and vibrant rhythms. Her harmonic language presents a rich palette of dissonances based in a tonal background, but with mostly non-functional harmonic directions. The instrumental parts make technical and expressive demands suitable for a professional ensemble. The influential music critic Otakar Šourek, who reviewed the premiere of the performance in 1936, remarked on the quartet’s bold harmonic ideas and vigorous melodies and rhythms. He summarized his impression of the work in this way:

I have been convinced of [Kaprálová’s] remarkably promising talent already many times; now I have seen it in an unexpectedly intense light and I do not hesitate to announce that with Kaprálová’s present pace of development, Czech music can expect something. Her three-movement quartet captivates with freshness of invention and with thoroughness and honesty of composition. ...

¹ Pronunciation guide of the composer’s name: [Veetcheslava Kaprälovä] with a stress at the beginning of each word.

² Jiří Macek, *Vítězslava Kaprálová* (Prague: Svaz čs. Skladatelů, 1958), 62.

Some of the highlights from the work include the energetic prevalence of the first movement which passionately increases in the end, the heightened lyricism of the Lento, and the craft of variation in the last movement.”³

Kaprálová’s understanding of the possibilities of the instruments is also noted by Šourek, who praised the sound qualities and color varieties of the quartet. Performances and recordings reviews of the past twenty years have also praised the works of the composer, who was previously almost forgotten. The Kaprálová Society and musical circles in the Czech Republic have focused on promoting the music of Kaprálová with increasing intensity, striving for a greater international recognition of this remarkable composer.

Score, Parts, and Sound Recordings

The score and parts of the String Quartet op. 8 have yet (as of 2008) to appear in edited and published form. The original score manuscript (also referred to as an autograph or *Agraf*) is held at the Moravian Museum in Brno, Czech Republic. A photocopy of this autograph was provided to the researcher by the museum’s music history department, which holds a large collection of Kaprálová’s autographs, correspondence, reviews, press releases, concert programs, and photographs. For this study, excerpts directly from the autograph have been digitally adjusted for saturation, contrast, and brightness to enhance legibility; no other changes have been made.

The autograph represents the final version of the quartet; it is uncertain whether a rough draft or an earlier version of the quartet exists.⁴ The autograph contains sketches of undeveloped thematic ideas and pencil markings which are frequently overwritten in pen, suggesting that there might have not been any other previous versions and that Kaprálová

³ Otakar Šourek, “Koncertní Hudby Komorní,” *Venkov*, October 8, 1936. Translated by Marta Blalock. All uncredited translations are the author’s.

⁴ Macek, 62.

worked with this one score only. The score is riddled with uncertainties: for instance, half-erased pencil marks cross out sections, leaving questions about whether the composer intended to cut these sections. Other problems stem from illegible note writing, rhythmic inaccuracies, and inconsistent bow markings. Typeset musical examples shown in this dissertation indicate these uncertainties with brackets. The autograph has rehearsal numbers indicated in each movement, but no measure numbers.

For the purposes of this study, measure numbers were assigned to all movements. In the autograph's first movement, cuts clearly indicated in black pen were not assigned measure numbers and are not included in the analysis, while cuts marked in red pencil are included, resulting in a total measure number count of 228. Measures throughout the second movement were numbered, giving a total of 249 measures. A cut in red pencil is clearly marked at rehearsal number 2 in the third movement's second variation; for this reason, the entire variation is omitted from the analysis in this study. Part of the fourth original variation (after rehearsal number 4) and the entire original fifth variation at rehearsal 5 are marked for deletion in black pen; thus these sections too are excluded from measure numbering and analysis. The total measure count in the third movement is 171. An excerpt from the autograph (page 1 of the score) can be seen in Example 1 below.

I. rda.

The image shows a handwritten musical score for a quartet. The title "I. rda." is written at the top. The score is written on multiple staves, with some parts labeled "Cello" and "Violoncello". The notation includes various musical symbols such as notes, rests, and dynamic markings like "f" and "p". The score is divided into several systems, with some parts labeled "Cello" and "Violoncello".

Ex. 1⁵

⁵ Vítězslava Kaprálová, "Kvartet I. 1936," Autograph (facsimile provided by Moravian Museum, Music Archives).

Two facsimiles of the instrumental parts were obtained through the Kaprálová Society Documentation Center for comparison and analysis of performance issues. Since these parts are anonymous copyist's manuscripts and do not have editorial labeling, the listing below labels the characteristic descriptions of the parts in order to distinguish one from another for reference purposes.

1. Part label Copyist's Manuscript One (*CM1*) is titled "Vítězslava Kaprálová, String Quartet, op. 8 (1935-6)." Distinguishing features: handwritten copy, rehearsal numbers indicated and circled, ten staves per page, first violin page count: 16, second violin page count: 17, viola page count: 15, cello page count: 15 (title page for each part numbered as page 1).
2. Part label Copyist's Manuscript Two (*CM2*) is titled "Vítězslava Kaprálová, Kvartet I. 1936." Distinguishing features: handwritten copy, large note heads, rehearsal numbers missing or written lightly in pencil and circled, movements labeled in Czech (Ex: "I. věta" for first movement), twelve staves per page; first violin page count, 16; second violin page count, 18; viola page count; 18, cello page count, 16 (title page for each part not numbered).

Two recordings of the quartet are available, both recorded by Czech ensembles.

1. Recorded by the Janáček String Quartet in 1982 and released in 1998 by Studio Matouš as part of a compact disc, *Vítězslava Kaprálová, Portrait of the Composer*. Performers: Bohumil Smejkal (first violin), Adolf Sýkora (second

violin), Jiří Kratochvíl (viola), and Karel Krafka (cello). The Janáček Quartet recorded this version of the work during their affiliation with the Czech Radio.

2. Recorded by the Kaprálová String Quartet and released by Arco Diva in 2006 as part of a compact disc, *Martinů-Kaprálová-Suk*. Performers: Rita Čerpučenko (first violin), Simona Hurníková (second violin), Světlana Jahodová (viola), Margit Klepáčová (cello).

Other Works for String Instruments

Kaprálová wrote 40 complete compositions, of which 25 bear opus numbers. Besides the *String Quartet*, op. 8, Kaprálová's compositions for string instruments include *Burlesque*, op. 3a, for violin and piano (1932), *Legend*, op. 3b, for violin and piano (1932), *Elegy* for violin and piano (1939), *Sonatina for Violin and Piano* (1939; manuscript lost), and *Deux ritournelles* for violoncello and piano (1940). Other compositions featuring string instruments are *January* for voice, piano, flute, two violins, and violoncello (1933); *Suite en miniature* for chamber orchestra (1935); a melodrama, *To Karel Čapek*, for narrator, violin, and piano (1939); and *Concertino for Violin, Clarinet and Orchestra* (1939). Her orchestral works include *Piano Concerto in D minor*, op. 7, (1934-1935); *Sad Evening* for voice and orchestra (1936); *Military sinfonietta*, op. 11, for symphony orchestra (1936-37); *Ileana*, op. 15, for soli, mixed chorus, orchestra, and reciter (1937-38); *Waving Farewell* for voice and orchestra. (1938); *Suita rustica*, op. 19, for symphony orchestra (1938); *Partita*, op. 20, for piano and string orchestra (1938-

39); *Prélude de Noël* for chamber orchestra (1939); and *Military March* for chamber orchestra (1940).⁶

⁶ Karla Hartl, "Vítězslava Kaprálová: An Annotated Catalogue of Her Works," *IAWM Journal* 2 (Fall 2003): 7-12. Reprinted in *The Kaprálová Society Newsletter* 1, no. 1 (Fall 2003): 5-11.

CHAPTER I

KAPRÁLOVÁ AND THE CZECH STRING QUARTET TRADITION

History of the Czech String Quartet Literature

The string quartet is generally assigned a respected place among musical genres. Suitable for small recitals as well as large concert halls, it is continuously popular among composers. In the 1760s Bohemia, southern Germany, and Austria were centers of string quartet writing and performance. Until the adopted four-movement structure of Haydn's op. 9 quartets, the number of movements varied greatly. Early French string quartets adhere to a three-movement structure similar to the structure Kaprálová uses in her composition: sonata-form first movement, ABA-structured second movement, and theme- and-variations third movement.

According to the *The Cambridge Companion to the String Quartet*, Czech string quartet writing and performance practice hold a significant place in the musical world. The "Czech string quartet tradition" began in the 1760s with Jan Křtitel Vaňhal's string quartets, which broke away from the orchestral treatment of previous divertimentos and string quartets.⁷ An even stronger Czech voice emerged in the second half of the nineteenth century with the genre's most prominent innovators, Bedřich Smetana (1824-1884) and Antonín Dvořák (1841-1904). Smetana's and Dvořák's quartets are characterized by a fusion of contemporary styles and Bohemian musical folk elements.

⁷ Robin Stowell, ed. *The Cambridge Companion to the String Quartet*. Cambridge: Cambridge University Press, 2003: 278.

The performance practice of Czech string quartet playing has an equally strong history, with its traditions rooted in prestigious Czech music schools such as the Prague and Brno Conservatories.

Jan Křtitel Vaňhal (also known as Johann Baptist Vanhal) contributed greatly to the development of the virtuoso string quartet and the Viennese style.⁸ His innovative writing includes fugal treatment of a last movement, composed cadenzas for all four instruments, and virtuosic writing for the first violin. According to a study by D.W. Jones, there are 94 authenticated surviving string quartets by Vaňhal, surpassing the prolific output of Haydn; it is unknown how much of his musical output has been lost.⁹ It is also recorded that in 1784, Vaňhal played in a string quartet with Haydn, Dittersdorf, and Mozart.¹⁰ Other early Czech composers of string quartets include Antonín Reicha and Václav Veit. At the turn of the 19th century, Reicha produced several string quartet compositions written probably during his stay in Vienna, while he was in contact with Haydn and Beethoven.¹¹ In the first half of the nineteenth century, Veit led the Prague scene in chamber literature with his highly popular string quartets.¹²

In the latter part of the 19th century, Antonín Dvořák was considered a “romantic classicist,” a composer of string quartets (1862-1895) greatly influenced by Johannes Brahms.¹³ Dvořák’s compositional style was celebrated chiefly for its delicate folk-influenced lyrical melodies and the gift to express ideas in unifying ways. He composed

⁸ Paul R. Bryan, “Vanhal, Johann Baptist,” *Grove Music Online* ed. L. Macy (Accessed 26 January 2008), <http://www.grovemusic.com.proxy-remote.galib.uga.edu:2048>

⁹ David Wyn Jones, “The String Quartets of Vanhal,” Ph.D. dissertation. University of Wales, 1978.

¹⁰ Paul R. Bryan, “Vanhal, Johann Baptist,” *Grove Music Online*, ed. L. Macy (accessed 26 January 2008), <http://www.grovemusic.com.proxy-remote.galib.uga.edu:2048>.

¹¹ Cliff Eisen, “String Quartet,” ed. S. Sadie, *New Grove Dictionary of Music and Musicians* (London: Macmillan, 1980), 9:588.

¹² Karl Stapleton, “Veit, Václav (Jindřich),” *Grove Music Online*, ed. L. Macy (accessed 26 January 2008), <http://www.grovemusic.com.proxy-remote.galib.uga.edu:2048>.

¹³ Michael Beckerman, “In Search of Czechness in Music,” *19th Century Music* 10, no. 1 (1986): 70.

14 string quartets, the best known of which is probably the one composed during his stay in the United States, String Quartet No. 12, op. 96, in F major (“American”). Here, Dvořák’s vision is rooted in a simplicity of lyrical melodic lines and inspired by pentatonic scales, spirituals, folk music, and bird songs.¹⁴

Bedřich Smetana, considered the founder of modern Czech music, explored new compositional techniques in his later chamber music and opera writing. His two string quartets were written late in his life and evoke his personal life experiences; in the first quartet, titled “From My Life” (1876), Smetana’s themes celebrate the joyful years of his youth with gradual thematic distortion used to represent the suffering caused by his hearing loss (represented by the high E harmonic). Smetana’s second quartet (1882-1883) reflects his disintegrating mental health with its distant modulations and seemingly distorted thematic ideas, and has produced polarized music reviews and analyses.¹⁵ Smetana’s innovative compositional style was much emulated in the country and resonated long after Smetana’s death, well into the 1920s.

A new wave of nationalism arose during the inter-war years of the 1920s and 1930s, as Czechs strove to assert their national identity and independence in the nation’s unprecedented democratic movement. The post-Smetana generation¹⁶ was reluctant to adopt some of the current European innovations, focusing instead on strengthening the traditional practices of the previous centuries and finding its own original contemporary

¹⁴ H.C. Colles, “Aspects of Dvořák’s Chamber Music,” *Musical Times* 61, no. 923 (1920): 15-16.

¹⁵ Derek Katz, “Smetana’s Second String Quartet: Voice of Madness or Triumph of Sprit?” *Musical Quarterly* 81, no. 4 (1997): 518.

¹⁶ Smetana’s compositional and pedagogical influence had such a strong impact on the Czech music history, composers before and after him are often referred to as the pre-Smetana and post-Smetana generations.

voice.¹⁷ Some Czech composers of this generation were able to achieve originality worthy of international attention, among them Leoš Janáček (1854-1928), Vítězslav Novák (1870-1949), and Bohuslav Martinů (1890-1959). Václav Kaprál, father of Vítězslava Kaprálová, did not have an international reputation, but his work played an important role in Kaprálová's musical development.

Leoš Janáček refused to follow the classic-romantic principles of Smetana and Dvořák. Turning away from traditional designs and forms, he found his own personal approach to naturalistic realism by incorporating speech inflections of regional dialects and also sounds from nature into his music.¹⁸ Janáček's first quartet, subtitled "Kreutzer Sonata," draws from Tolstoy's novelette of the same name and his well-known String Quartet No.2, "Intimate Letters," was inspired by letters between him and Kamila Stösslová.¹⁹ The viola's personification of his muse and love interest, along with the musically encoded depictions of the composer's desires and imaginings make this a highly personal work and one of Janáček's finest chamber music compositions.

Vítězslav Novák, a pupil of Dvořák, became known for his sensitive approach to Moravian and Slovakian folk-influenced melodies and rhythms and was credited with fathering "Czech musical Impressionism."²⁰ Novák's compositional techniques were also extended into expressionism, polytonality, and polyrhythms.²¹ His compositions brought attention for the first time to the folk melodies of Moravian and Slovakian regional

¹⁷ Jan Racek, Jiří Vysloužil, and Jessie Kocmanová, "Problems of Style in 20th-Century Czech Music," *Musical Quarterly* 5, no. 11 (1965): 191.

¹⁸ Hans Hollander, "The Music of Leoš Janáček – Its Origin in Folklore," *Musical Quarterly* 41, no. 2 (1955): 173-176.

¹⁹ Paul Griffiths, "String Quartet," *Grove Music Online*, ed. L. Macy (accessed 20 January 2008), <http://www.grovemusic.com.proxy-remote.galib.uga.edu:2048>

²⁰ Racek, 192.

²¹ Hans Holländer and Theodore Baker, "Modern Czechoslovakian Music," *Musical Quarterly* 20, no. 3 (1934): 305-306.

music.²² Novák's string quartets are infused with melodies and harmonies inspired from the Moravian and Slovakian folk music. Two movements from his String Quartet op. 22 are even designated "Valašsko" and "Slovácko," both regions in Moravia with rich folk traditions.

Bohuslav Martinů had a more cosmopolitan background, and his Czech sound comes from taking advantage of the syncopated, irregular rhythms, disjunct melodies and pure harmonies associated with Moravian folk. He also adopted aspects of early music and baroque forms such as the madrigal and secular *ricercar*.²³ Martinů wrote seven string quartets, which exemplify many absorbed influences, including impressionism, folk music, and neo-classicism. Václav Kaprál composed three string quartets: one in C minor (1925), a second (1927) which includes a baritone solo, and a third (1929), entitled *Autumn Song*, which also incorporates the voice.

History of Czech String Quartet Performance Practice

The Czech string quartet also has a significant history in performance. One of the most notable performing ensembles is the Bohemian (later Czech) Quartet (1892-1933), which established a tradition of performance style and interpretation that is still influential.²⁴ The original group was formed by Hanuš Wihan, a professor at the Prague Conservatory, who assembled four gifted players: Karel Hoffmann, Josef Suk, Oskar Nedbal, and Otto Berger (who was soon replaced by Wihan himself). The ensemble enjoyed great success at home and on tour, and all four of them eventually became

²² Graham Carritt, "Twentieth-Century Czecho-Slovak Music," *Musical Times* 78, no. 1133 (1937): 606.

²³ Miloš Šafránek, "Bohuslav Martinů," *Musical Quarterly* 29, no. 3 (1943): 331-351.

²⁴ Paul Griffiths, "String Quartet," *Grove Music Online*, ed. L. Macy (accessed 20 January 2008), <http://www.grovemusic.com.proxy-remote.galib.uga.edu:2048>

faculty members at the Prague Conservatory. Wihan's experience, his expertise in phrasing, and his remarkably precise rhythmic execution were crucial to the quartet's success.²⁵ The group developed a broad range of expression and great originality. Their commitment to expanding the repertoire (from standard to modern works), touring, and sustaining the Czech chamber ensemble tradition served as a model for future Czech string quartets.²⁶ During the first half of the twentieth century, the two prominent cultural and musical centers of Bohemia and Moravia, Prague and Brno respectively, nurtured professional string quartets of high performance standards. These ensembles made it their priority to promote the string quartet literature of Czech and Moravian composers; the distinguished Moravian String Quartet premiered Kaprálová's quartet. In 1920, a famous ensemble – the Prague Quartet – was established in Ljubljana. It later moved to Prague, where it remained active until 1955. The group's leader, the viola virtuoso Ladislav Černý, succeeded in establishing an ensemble with "exceptional rhythmic vitality, tonal quality and technical address."²⁷ Another well-known ensemble, the Ondříček Quartet, was established in 1921 in Prague and collaborated closely with Josef Suk in 1932. The members' decision to devote their careers entirely to chamber playing necessitated leaving their positions in the Czech Philharmonic Orchestra. The Ondříček Quartet worked with the Czech Radio, where the demanding performing schedule helped in establishing an expansive repertoire.²⁸ The Moravian Quartet came to existence in 1923 and lasted until 1959, under the direction of its first violinist, František Kudláček. The

²⁵ Alena Němcová, "Czech Quartet," *Grove Music Online*, ed. L. Macy (accessed 22 January 2008), <http://www.grovemusic.com.proxy-remote.galib.uga.edu:2048>

²⁶ J. Jareš and E. Illingová, "Josef Suk a České kvarteto," *HV* 11 (1974): 386–389.

²⁷ Tully Potter, "Prague Quartet," *Grove Music Online*, ed. L. Macy (accessed 22 January 2008), <http://www.grovemusic.com.proxy-remote.galib.uga.edu:2048>

²⁸ Alena Němcová, "Ondříček Quartet," *Grove Music Online*, ed. L. Macy (accessed 22 January 2008), <http://www.grovemusic.com.proxy-remote.galib.uga.edu:2048>

quartet resided in Brno and worked closely with Janáček on his second string quartet, “Intimate Letters,” which they premiered after his death in 1928.

The Smetana String Quartet represents another pillar in the quartet tradition. Formed mostly by members of the Czech Philharmonic Orchestra in 1945, the players later became the orchestra’s official chamber ensemble. They toured world-wide, with their core repertoire concentrated on the Czech masters.²⁹ Since the quartet members memorized their repertoire, their performances allowed for a greater depth in the expression of musical ideas.³⁰ The Janáček Quartet also followed the tradition of performing by memory, and despite its many changes in personnel, retained “a remarkable consistency of style” through “virtuosity and temperament, its expressive intensity and range of colour.”³¹ Many other quartets followed, notably including the Vlach, Talich, Panocha, Kocián, Pražák, Wihan, and Stamic Quartets; these groups expanded the Czech string quartet tradition of Prague and Brno academic and performance circles.

Vítězslava Kaprálová’s Biography

Vítězslava Kaprálová (1915–1940) belongs to the younger generation of the inter-war era composers. Kaprálová was born in Brno into a musical family: her mother was Viktorie Kaprálová, née Uhlířová (1890-1973), and her father was composer Václav Kaprál (1889-1947). Vítězslava Kaprálová started to show musical interests in early childhood. Her mother began teaching her piano when she was five, and her father begun

²⁹ Karel Mlejnek, *Smetanovci, Janáčkovci a Vlachovci* (Prague: Státní hudební vydavatelství, 1962), 5–48.

³⁰ Alena Němcová, “Smetana Quartet,” *Grove Music Online* ed. L. Macy (Accessed 22 January 2008), <http://www.grovemusic.com.proxy-remote.galib.uga.edu:2048>

³¹ Alena Němcová, “Janáček Quartet,” *Grove Music Online*, ed. L. Macy (accessed 22 January 2008), <http://www.grovemusic.com.proxy-remote.galib.uga.edu:2048>

to tutor her in composition at the age of nine. Kaprálová's father disapproved of her wish to attend the Brno Conservatory to study composition and conducting, since it was rare for women to be successful in those fields. At the age of fifteen, however, Kaprálová began to attend the Brno Conservatory, where she studied composition with Vilém Petrželka and conducting with Vilém Steinman and Zdeněk Chalabala.³² Kaprálová completed her studies in 1935, the first woman to graduate from the conservatory in composition and conducting; her graduation piece was an award-winning piano concerto, which she conducted herself. Her musical education continued the following year at the Prague Conservatory, where she received instruction in composition from Vítězslav Novák (a student of Antonín Dvořák) and Václav Talich, as well as orchestration from Theodor Schaefer.³³

In 1937, Kaprálová received a French government scholarship and moved to Paris, where she began her studies at the École Normale de Musique with Charles Munch. Bohuslav Martinů, who also stayed in Paris during this time, became her private teacher as well as a collaborator and a close friend. Her musical output expanded in volume as well as in quality in the following two years. Kaprálová abandoned the Moravian influence in her melodies and showed the influence of Stravinsky, Bartók, and the "Les Six" (Auric, Durey, Honegger, Milhaud, Poulenc, and Tailleferre). Kaprálová was regarded as a highly successful conductor and composer during her lifetime. She received numerous awards and was credited with prestigious performances throughout

³² Karla Hartl, "Vítězslava Kaprálová. A Life Chronology. Part I." *The Kaprálová Society Newsletter* 2, no. 1 (Spring 2004): 9-11.

³³ Karla Hartl, "Vítězslava Kaprálová. A Life Chronology. Part II." *The Kaprálová Society Journal* 3, no. 1 (Spring 2005): 6, 10-11.

her career.³⁴ She was the first woman to conduct the Czech Philharmonic Orchestra and was also one of the few women to be invited to conduct the BBC Orchestra prior to the Second World War. These achievements are even more notable considering that Kaprálová, at the age of twenty-three, was directing these orchestras for the premieres of her own work *Military Sinfonietta*, for which she was the first woman to receive the distinguished Smetana Award.³⁵

In April 1940, Kaprálová married Jiří Mucha (1915-1991).³⁶ The following month, she began to show symptoms of then unidentified illness (now believed to be military tuberculosis). Shortly afterward she was evacuated from the war-threatened Paris to a hospital in Montpellier, where she died on June 16, 1940, at the age of twenty-five.

Even though women were rarely recognized as composers and conductors, Vítězslava Kaprálová became critically acclaimed during her life in both fields.³⁷ For some time, her work was virtually forgotten due to her untimely death followed by the chaotic post-World War II years. It was not until the second half of the century that her music was brought to light again, mostly due to Vítězslav Kaprál's early efforts to preserve her music. He devoted himself to establishing the Kaprálová Estate, which holds his daughter's work, correspondence, and other memorabilia.³⁸ Since then, some of

³⁴ Eugene Gates and Karla Hartl, "Vítězslava Kaprálová: A Remarkable Voice in 20th-Century Czech Music," *Tempo*, no. 213 (2000): 23-25, 30.

³⁵ Karla Hartl, "In Search of a Voice: Story of Vítězslava Kaprálová," *Kaprálová Society Newsletter* 1, no. 1 (2003): 1-3.

³⁶ Czech writer and son of the famous art nouveau painter Alphonse Mucha. His autobiography, *Podivné Lásky*, focuses on the years he spent in Paris, his relationship with Kaprálová, and her surreptitious affair with Bohuslav Martinů.

³⁷ Eugene Gates, "The Woman Composer Question: Philosophical and Historical Perspectives," *Kaprálová Society Journal* 4, no. 2 (2006): 1-11.

³⁸ Robert Hopkins, "The Forgotten Generation," *Czech Music* 21 (1999-2000): 225, 235.

Kaprálová's work has been published and recorded, her life has been the subject of biographies, and in several literary works there are characters based on her.³⁹

Much of the history of the composition of the String Quartet, op. 8 (1935–36), is unknown. According to Macek, Kaprálová began preparing the String Quartet the summer before starting her studies with Vítězslav Novák at the Prague Conservatory and did not submit the score to him until the final review. Novák recommended that Kaprálová prepare a large-scale work for him, gearing his student towards instrumental works instead of the art songs which Kaprálová initially intended to bring to him.⁴⁰ The first movement, *Con brio*, was charted in 1935 at the Kaprálová family's summer retreat in Tři Studně. The second movement, *Lento*, was completed in Brno on February 20, 1936. The last movement, *Allegro con variazioni*, was finished the following month.⁴¹ The composition, which is about twenty minutes long, was premiered by the Moravian Quartet in Brno on October 5, 1936, along with the *String Quartet*, op. 33 by Nikolai Myaskovsky and the *String Quartet*, op. 106 by Antonín Dvořák. The Moravian Quartet opened their fifth season with this program and Kaprálová's composition received mostly favorable reviews. *Tempo* published a review that observed, "The quartet displays striking aptitude of the young composer: melodic and rhythmic freshness and craft in her work. However formally, it shows some constraint."⁴² Another reviewer wrote:

V. Kaprálová's I. quartet introduces the young composer very favorably. It is remarkable how the composer deals with the quartet's style and how colorful and rhythmically interesting her thoughts are. I consider the lapidary first movement the most successful, with appealing qualities of lively character. The

³⁹ Jana Hlavová, *Vítězslava Kaprálová* [poem] (1963). Lenka Vojtišková, *Poslední dny Vítězky Kaprálové* [short story] (1963). Novels: Jiří Mucha, *Most* (1943), *Studené slunce* (1968). Jindřich Uher, *Ona a Martinů*. (1995). Biographies: Jiří Macek, *Vítězslava Kaprálová* (1958). Jiří Mucha, *Podivné Lásky* (1988).

⁴⁰ Macek, 62.

⁴¹ Hartl, "Vítězslava Kaprálová, An Annotated Catalogue of Her Works," 7-12.

⁴² B.S., *Tempo* 16, no. 2 (1936): 21.

second movement contains many promising inclinations, although it is structurally somewhat not unified. Third movement (variations) touches the listener with a rhythmic charm. The entire work, which illuminates with Janáček's strong influence, reveals an extraordinary talent, with promising expectations for [Kaprálová's] future development.⁴³

In 1937, Kaprálová enclosed a program from the concert in a successful application to the French Ministry of Education for a scholarship to fund her studies in Paris.⁴⁴ In April 1939 the quartet was included in a chamber performance by the Peška Quartet, whose membership consisted of Josef Peška, František Vohánka, Josef Svoboda, and František Smetana.⁴⁵ After Kaprálová's death, however, the quartet suffered from the general neglect of her work in the years following the war.

In 1982, Brno Radio broadcast a performance of the work by the Janáček String Quartet, creating a new wave of interest in it. From the late twentieth century on, the String Quartet has been performed with increasing frequency. According to the Kaprálová Society Annual Report, there was a growing interest in promoting Kaprálová's music in the year 2006, and the String Quartet was among the most frequently performed representatives of her work.⁴⁶ The Janáček String Quartet's rendition of the composition was released in 1998, and the Kaprálová String Quartet followed with their recording in 2006.

Sound recordings of early 20th century female Czech composers are rare; few works have been recorded (notably including Otýlie Suková-Dvořáková and Elena Petrová). String

⁴³ H.P., *Národní noviny*, October 8, 1936.

⁴⁴ Jiří Mucha, *Podivné Lásky* (Prague: Mladá fronta, 1988): 66.

⁴⁵ L.A., *České slovo*, April 18, 1939.

⁴⁶ Karla Hartl, "Kaprálová Society Annual report: 2006," (accessed 10 March 2007), <http://kapralova.org/ANNUAL.htm>

quartets of a few other later 20th century composers (e.g. Sylvie Bodorová, Zoja Černovská, Ivana Loudová) are available on sound recordings.

Vítězslava Kaprálová embraced the Czech string quartet tradition and incorporated innovative contemporary styles of expression in her own unique way. The work resonates with her nationalistic heritage and educational background, most notably with its folk-influenced rhythms and melodies along with the impressionistic atmosphere and harmonies. Its playful rhythms, metric ambiguities, long lyrical melodies, and idiosyncratic harmonies and textures identify her with the Czech tradition and indicate a compositional maturity at an early age. In a review of the String Quartet, Calum McDonald describes the work as “a passionate and confidently handled score of distinct individuality that blends something of the spirit of Janáček’s *Intimate Letters* with a free chromaticism reminiscent of Berg’s op. 3.”⁴⁷

Literature Review

Jiří Macek’s book *Vítězslava Kaprálová* is the most comprehensive published biography.⁴⁸ Macek describes Kaprálová’s musical and personal life in great detail, providing references to correspondence between Kaprálová and the most musically influential people in her life as well as brief analyses of some of her major works. Articles on the composer published in dictionaries such as the *The New Grove Dictionary of Music and Musicians* provide very brief information about her life and work.⁴⁹ Přemysl Pražák published a collection of texts consisting of studies and memoirs of the

⁴⁷ Calum MacDonald, “Record Reviews,” *Tempo* 214 (October 2000): 60.

⁴⁸ Macek.

⁴⁹ Stanley Sadie, ed. *The New Grove Dictionary of Music and Musicians*, Vol. 9. London: Macmillan Publishers Limited, 1980.

composer and her life, titled *Vítězslava Kaprálová: Studie a Vzpomínky*.⁵⁰ The most recent chronology of her life was published by Karla Hartl in the *The Kaprálová Society Journal*, outlining important events and recently revealed details.⁵¹

A sizable portion of the research on Kaprálová's life revolves around her relationships with prominent figures in the arts. According to Macek, one of the most notable of Kaprálová's relationships was with Bohuslav Martinů, who, in addition to being her intimate partner, was one of her most influential mentors and collaborators. Macek describes Kaprálová's brief marriage to the writer Jiří Mucha, the son of Art Nouveau painter Alfons Mucha. Macek also reveals how Kaprálová's brief but productive life inspired the works of other composers and writers, who hoped to draw more attention to her output.

Kaprálová's work must be understood within the tradition of Czech composition. Folkloric elements in modern Czech music are evident not only in Kaprálová's works but in those of composers such as Smetana, Dvořák, Janáček, Martinů, and Novák. All these composers utilized folk elements in very personal and different ways. Janáček's treatment of the inflections in speech patterns is discussed in an article by Hans Holländer titled "The Music of Leoš Janáček – Its Origins in Folklore."⁵² Holländer identifies folk melodies quoted in Janáček's works, along with adopted rhythmic and metric idioms and speech patterns. Martinů's Czech stylistic features (including folk styles) are closely examined in "Martinů in Paris: A Synthesis of Musical Styles and Symbols" by Eric

⁵⁰ Přemysl Pražák, *Vítězslava Kaprálová: Studie a Vzpomínky* (Prague: HMUB, 1949).

⁵¹ Karla Hartl, "Vítězslava Kaprálová. A Life Chronology. Part I." *The Kaprálová Society Newsletter* 2, no. 1 (Spring 2004): 9-11. Hartl, "... Part II." *The Kaprálová Society Journal* 3, no. 1 (Spring 2005): 6, 10-11. Hartl, "... Part III." *The Kaprálová Society Journal* 4, no. 1 (Spring 2006): 6-11. Hartl, "... Part IV." *The Kaprálová Society Journal* 5, no. 1 (Spring 2007): 6-11.

⁵² Holländer, 171-176.

Entwistle.⁵³ A chapter in Entwistle's thesis, titled "*Fin de séjour*: Julietta and Musical Symbolism," is devoted to the examination of Martinů's "Julietta motive," which became closely associated with Kaprálová. Entwistle also mentions works by Kaprálová that were either influenced by or written collaboratively with Martinů. Other composers' folk treatments are discussed in Michael Beckerman's article "In Search of Czechness in Music."⁵⁴ Beckerman examines the nature of Czech elements in works spanning the period from Smetana to post-Smetana generations, with some examination of contemporary trends.

In summary, Kaprálová's String Quartet is not substantially represented or studied in publications or theses. Much of the available scholarship documenting Kaprálová's work is written in Czech and concentrates mostly on her vocal, piano, and orchestral compositions, overlooking the String Quartet. However, several reviews of sound recordings briefly describe the String Quartet's general idiosyncrasies and characteristic features, and draw conclusions on some of Kaprálová's possible influences.

⁵³ Erik Entwistle, "Martinu in Paris: A Synthesis of Musical Styles and Symbols." Ph.D. dissertation. University of California, 2002. "To je Julietta. Martinů, Kaprálová and Musical Symbolism." *Kaprálová Society Newsletter* 2, no. 2 (Fall 2004): 1-15.

⁵⁴ Beckerman, 61-73.

CHAPTER II

MORAVIAN ROOTS AND OTHER INFLUENCES

Czech and Moravian Folk Music

The apparent influences in Kaprálová's quartet writing come from her Moravian background, but also from contemporary trends including tonal ambiguities, free chromaticism, impressionistic textural and harmonic qualities, and jazz-like chordal structures. Like many seventeenth-, eighteenth-, and twentieth-century Eastern European composers, Kaprálová embraced her folk heritage through the incorporation of characteristic elements including dance-like rhythms, metric ambiguities, and folk song-inspired melodies. This heritage is long and varied, stemming from the regional and cultural complexities of Czech history. Kaprálová's home town of Brno is located in the Moravian region of the Czech Republic. The lands of Moravia are geographically as well as culturally divided by the river Morava. Regions west and east of the river have over time been influenced by surrounding cultures, the first from the Czech lands and later from Slovakia. Folk music traditions of each region differ in substantial ways. Brno lies in the western part, where more often melodies are in triple meter with regular rhythm, and use major or minor modes interchangeably. The eastern parts of Moravia were influenced by neighboring Slovakia, resulting in modal harmonies (especially with a raised fourth and lowered seventh), free modulation, irregular rhythms, and short, often

irregular melodic phrasing.⁵⁵ Many Moravian composers were captivated by the anomalies of music in the eastern Moravian and Slovakian lands and appropriated its characteristics to their compositions.

This nationalistic tradition of fusing folk elements with classical compositions is heard in works of all the celebrated Czech composers, beginning with the Czech Baroque and Classical masters, notably the well-recognized Bohemian composers of the Mannheim school: the Stamitz family (Johann and his two sons Carl and Anton), Franz Xaver Richter, and Anton Filtz.⁵⁶ The Romantic-period composer Bedřich Smetana was one of the earliest and most celebrated nationalistic figures to fully realize the Czech idiom or “Czechness” in music.⁵⁷ Smetana was aware of his important role, as he stated in one of his letters: “I am, according to my merits and according to my efforts a Czech, a creator of a Czech style in the branches of symphonic and dramatic music—exclusively Czech.”⁵⁸ Leoš Janáček is well known for the use of his country’s folkloric elements in his melodies and harmonies, and for incorporating his native tongue’s inflections in his rhythms, creating a folk-based musical realism.⁵⁹ In a speech Janáček gave in 1926 on the occasion of unveiling a memorial plaque at his birthplace in Hukvaldy, he noted: “My latest creative period is a new jet from my soul which has made its peace with the world and seeks only to be near the humble Czech man.”⁶⁰ Novák and Martinů are both known to often quote melodies and harmonic structures from the country’s beloved folk songs,

⁵⁵ Karel Vetterl, “Folk Songs of East Czechoslovakia: Methods of Performance and Notation,” *Journal of the International Folk Music Council* 1 (1949): 36.

⁵⁶ Paul Nettl, “The Czechs in Eighteenth-Century Music.” *Music & Letters* 21, no. 4 (October 1940): 367-369.

⁵⁷ Beckerman, 66. Beckmen also credits Janáček for coining the word “Czechness.”

⁵⁸ František Bartoš, *Bedřich Smetana: Letters and Reminiscences*. (Prague: 1955), 150-251. Originally published as *Smetana ve vzpomínkách a dopisech*. (Prague: 1939, 1954).

⁵⁹ Holländer, 171-173.

⁶⁰ Jaroslav Vogel, *Leoš Janáček* (Prague: 1962, 1981), 333.

to which Martinů himself attested: “Rhythmic vitality plays an important role in Czech music, so I compose with vital rhythms. Sometimes I use Czech folk songs as themes, but more often I create thematic material colored by the style and spirit of the Czech folk idiom.”⁶¹

Kaprálová also creates her own musical ideas, rooted mostly in the rhythmic drive of folk dances and accompaniments. The rhythmic characteristics found in her String Quartet can be categorized into speech motives, syncopations, emphasized off-beats, varied rhythms, and irregular phrase structures.

Rhythm Treatments

Rhythmic motives

Most words in Czech, unlike most European languages, have a stress on the first syllable. The strong, short accent on the first syllable is then followed by a weaker and often longer syllable. This creates trochaic speech motives of a short and emphasized note, followed by a longer and lower dotted note. Countless examples of this rhythmic contour can be found in Czech and Moravian folk music as well as in composed music.⁶² Example 2 is from Janáček’s compilation *Fifteen Folk Songs*. The rhythmic speech motive can be observed in the melody line in measures 2 and 5.

⁶¹ Brian Large, *Martinů* (New York: Holmes & Meier, 1976): 140.

⁶² John Tyrrel, “Czech Republic,” *Grove Music Online*, ed. L. Macy. (Accessed 20 January 2008), <http://www.grovemusic.com.proxy-remote.galib.uga.edu:2048>

St. Břetlav

Grave (♩ = 50)

1. Keď si já za - zpí - vam na vrch Ja - vo - ri - ny,
u - ču - je má mi - lý, u - ču - je má mi - lý, a - le má ne - po - zná.

Ex. 2⁶³

Kaprálová uses this rhythmic motive extensively in the second movement's subsidiary transitional theme (Ex. 3), and it becomes a vital feature of the movement's accompaniment to the main theme (Ex. 4).

Poco vivo Vivace
pizz. pizz.

Ex. 3, II, mm. 39-42

⁶³ Leoš Janáček. *Fifteen Moravian Folksongs*, Prague: Panton, 1978.



Ex. 4, II, mm. 219-226

Just as in the folk melodies, the dotted rhythm here evokes the traditional familiarity of “Czechness” by association with the natural rhythmic patterns of the Czech language.

Also, the otherwise somber character of the main theme is enriched with the more lively nature of the dotted rhythm.

In the dance-like third movement, Kaprálová playfully utilizes a short-long motive at the end of the theme’s antecedent and consequent (Ex. 5).



Ex. 5, III, mm. 1-6⁶⁴

⁶⁴ The autograph contains a rhythmical error in measures 1 and 4, which has been corrected in this Example. See p. 94, Ex. 94 for the original incorrect notation.

Here, the gesture adds a balance to the preceding liveliness and humor of the dotted rhythm.⁶⁵

This short-long rhythmic construction (hereafter referred to as the short-long rhythm or motive) lends itself to another commonly found device in Czech and Moravian music, especially in characteristic dances, namely syncopation.⁶⁶ This is a popular device used by Czech composers to add intriguing metric ambiguities to the rhythms. Smetana's famous opera *The Bartered Bride* represents one of the best earlier examples of Czech classical music utilizing the language's characteristics: in the libretto, the verses' metric construction is trochaic, and the instrumentation adheres to the syncopation the text creates.⁶⁷ In Kaprálová's String Quartet, the use of syncopations in the first movement is more sparing than in the rest of the work, being outlined mainly in the melody with articulations of the bowings and often outlined by one instrument in the accompaniment (Ex. 6, mm. 34-35).



Ex. 6, I, mm. 33-35

⁶⁵ Macek, 64.

⁶⁶ Beckerman, 64.

⁶⁷ John Tyrrel, "Czech Republic," *Grove Music Online*, ed. L. Macy. (Accessed 20 January 2008), <http://www.grovemusic.com.proxy-remote.galib.uga.edu:2048>

A nine-measure-long syncopation in the cello part supports a simultaneous statement of the first and second themes during the coda. The syncopation here adds consistency in contrast to the increasingly fragmented themes (Ex. 7).

Grandioso
molto espressivo

211

f

espressivo

f

f

f

Ex. 7, I, mm. 211-212

The second movement's main theme draws its melancholic character from the minor mode which is intensified by the use of syncopation as the main motive. The syncopated rhythm is also utilized in the transitional and accompanimental passages to the first theme (Ex. 8).

52 Poco più mosso ② Lento, ma un poco più vivo come primo

Ex. 8, II, mm. 52-59

The use of hemiola represents yet another addition to the rhythmic palette that is closely related to the Czech folk tradition, where it is heard especially in dances and instrumental accompaniments. Hemiola is used at the beginning of the Czech dance the Furiant and it is utilized within the realm of the rustic and light musical character to create a tension in the ears of the listener between the apparent duple meter and the real triple meter (Ex. 9).

Moderato (*Furiant*)

Se - dlák, se - dlák, se - dlák, je - ště je dnou se - dlák,

5 se - dlák, se - dlák, se - dlák, je vel - kej pán...

Ex. 9⁶⁸

The same technique serves as an effective accompanimental tool in Kaprálová's String Quartet, mainly for the second and third themes of the first movement. The theme in the

⁶⁸ K.M. Jířček, *Zpěvník* (Songbook), manuscript collection (Národní muzeum Praha, 1845–62).

first violin (mm. 166-168) is written in a 3/4 meter, while the cello's hemiola triplets suggest a duple meter (Ex. 10).

Ex. 10, I, mm. 163-168

A hemiola built on a four-note turn-figure gives the third theme the feeling of a duple meter (Ex. 11). Here, the resemblance to the Furiant is the strongest, with the theme being perceived in a dance-like duple character for the first two measures.

Ex. 11, I, mm. 183-186

Also interesting is the uninterrupted perpetuation of the hemiola from measure 183 until the very end of the recapitulation in measure 203, with its gradual descent from the second violin to the viola and finally the cello. When the viola takes over the hemiola in measure 191, the second theme replaces the third theme (Ex. 12).

Ex. 12, I, mm. 191-192

Here the hemiola's duple feel is juxtaposed onto the theme's triple meter, and even more so when the hemiola is briefly displaced by one beat in the viola against the repeating hemiola figure in the cello in measure 198 (Ex. 13). The juxtaposition of two meters and a displaced hemiola bring variety to the conclusion of the recapitulation before the final coda.



Ex. 13, I, mm. 197-198

Off-Beats

One of the characteristic devices of the rhythmic element in folk music is a simple duple accompaniment with accented off-beats. To create a stress on the normally weaker off-beats, a sizable group of higher-register instruments (e.g. clarinet, second violin) articulates a chord or harmony on the off-beats against a single bass-range instrument (such as a three string bass) on the main-beats.⁶⁹ An example from Janáček's voice and piano arrangement of a Moravian folk song *Hrušky u Břeclavě* demonstrates this traditional technique (Ex. 14). The accompanimental rhythm in m. 5, 7-11 is derived from that of m. 3, but with every second bass note omitted.

⁶⁹ Oskár Elschek, "Czech Republic II, Traditional Music," *Grove Music Online*, ed. L. Macy. (Accessed 20 January 2008), <http://www.grovemusic.com.proxy-remote.galib.uga.edu:2048>

Hrušky u Břerlavě

(♩ = 72)

1. V tem hru - šec - kóm

či - róm po - li

f
con *And.*
gliss.

raj - ská rú - ža stó jí,

And. *

to ju, Bo - že,

rú - ža raj - ská,

tá

mně

ff
v

pě - ně

vó

ní.

And. *

Ex. 14, mm. 1-12⁷⁰

⁷⁰ Leoš Janáček. *Fifteen Moravian Folksongs*, Prague: Panton, 1978.

Example 15 shows how Kaprálová partially integrated this characteristic rhythm into the accompaniment of the first movement's opening theme. The second down-beat is left out and the following off-beat is often enforced with an added accent in the melody line.

Ex. 15, I, mm. 9-12

The idea is further extended in the recapitulation, where Kaprálová places accents to show the intended emphasis of the weak beats. Following this, a variation on the typical simple folk accompaniment of alternating down-beats and off-beats between two instruments is heard (Ex. 16, m. 164), although Kaprálová does not adhere to the traditional pattern and alternates the higher-register and low-range voicing between the viola and the cello.



Ex. 16, I, mm. 163-168

This rhythmic figure and the increasing dynamics bring a drive to the accompaniment in the recapitulation, building up towards a climactic conclusion of the first theme.

Phrasing, Melody, and Harmony Treatments

Irregular phrase structure is often found in Moravian folk music, as the text determines the structure of melodic materials.⁷¹ This is in contrast to the more symmetrical and regular phrase structure of Bohemian folk music. Kaprálová's phrase structures tend to be mostly regular or symmetrical, especially in the first movement, where the traditional formal design of the sonata-form is strongly present. More fluctuating meter changes and irregularities in phrase design are however present in the following movements. In the second movement, a regular four-measure phrasing of the first theme alternates with five-measure phrases. Similarly, a transitional passage which follows has an irregular feel, with its two phrases organized in groups of seven measures. The phrasing of the third movement's main theme also displays some irregularity within

⁷¹ Oskár Elschek, "Czech Republic II, Traditional Music", *Grove Music Online*, ed. L. Macy. (Accessed 20 January 2008), <http://www.grovemusic.com.proxy-remote.galib.uga.edu:2048>

its structure of three-measure units. The *a* section consists of a two-phrase period (an antecedent and a consequent, each three measures long, followed by a three-phrase period in section *b*. It concludes with an uneven three-part *a'* section made up of an of antecedent, consequent (same melody as *a* but with slightly different accompaniment) and a four-measure-long extension (see Ex. 47, p. 62). This uneven structure and addition of an extra measure at the end adds a playful character to the dance-like theme. The fourth variation shows the most irregularity where its rapid meter changes are driven by the changing and fast-moving triplets. At this point, the metric pulse becomes even more ambiguous as attention is drawn to the rigorous feel of a long-short pattern alternating irregularly with triplets (Ex. 17).

The musical score for Ex. 17, III, measures 115-119, is a complex piece featuring four staves. The music is characterized by a high density of triplets and frequent changes in meter, including 8/8, 3/8, 2/8, and 3/4. The dynamics range from piano (p) and mezzo-piano (mp) to mezzo-forte (mf) with crescendos. The notation is intricate, with many beamed notes and slurs, creating a fast-moving and rhythmically challenging texture.

Ex. 17, III, 115-119

Improvisation is a strong component in the tradition of folk musicians, and implementing an improvisatory style into a composition can be rather challenging. Embellishments are the most common way of implementing this technique of imitating the improvisatory character of folk music. A variety of elaborations is customary in instrumental music of folk musicians, including fast scalar “runs” (usually between

principal pitches or phrases), variations on a melodic motive, and arabesque-like accompaniments of improvisatory character.⁷² Examples of scalar passages functioning as connecting figures between phrases are found frequently in the first movement, as seen in Example 18.



Ex. 18, I, mm. 163-168

In the third movement, Macek points out the furiant-like ending of the theme, which consists of a descending run of four sixteenth-notes.⁷³ This figure not only gives the phrase a distinctive ending, but also provides a link to the next variation. The same gesture is found earlier in the theme, at the peak of its middle section at m. 15 (Ex. 19).

⁷² Holländer, 175.

⁷³ Macek, 65.



Ex. 19, III, mm. 1-25, first violin

Macek's comparison to the furiant alludes to the expression "furiant exit" or "flounce away," in which one departs, drawing attention to oneself, or leaves with impetuous determination. Figurative accompaniment of improvisatory character can be found in the third movement's second variation in the first violin (Ex. 20).

50 Cantabile

53

Ex. 20, III, mm. 50-55

The theme in the viola is accompanied by florid first violin runs, played at the softest dynamic. This technique resembles strongly the rapid improvisatory accompaniments of small folk ensembles (first violin, clarinet, second violin, dulcimer, double bass), usually played by the clarinet or violin. Other folk attributes include the use of two-voice melodies harmonized in intervals of thirds and sixths, which Kaprálová uses more often in her lyrical themes but interlaces with the intervals of fourth, fifth, and seventh.

Kaprálová harmonic language contains some distinctive procedures resembling the harmonies of folk music such as a harmonic progression outlining triads, oscillation between parallel major and minor modes, and the use of modes. The harmonic layout of the entire work outlines the descending triad of B-flat major, with the first movement in F

major, second movement in D minor, and last movement in B-flat major. On a smaller scale, triadic motion is seen in the first theme of the second movement, where key areas modulate from D minor to B-flat major, and in its second theme, where D minor moves into a G-centered key area (first heard as G major, then quickly becoming G minor supported with a G pedal tone, followed by B-flat and D-flat centered areas and concluding in the F Lydian mode).

Contemporary Techniques

Czech composers who considered themselves strong nationalists, and who expressly injected their music with traditional Czech idioms, nevertheless did not shy away from outside influences. Smetana is known to have studied the works of Mozart, Beethoven, Schubert, Liszt, and Wagner. Dvořák kept a close relationship with his mentor and supporter Brahms and studied scores of Schubert, Liszt, and Wagner. Janáček's inspiration from music of both Western and Eastern worlds (especially Russia) is evident in his subject matter and style. While at the Brno Conservatory, Kaprálová was exposed to the techniques of modern composers and of her contemporaries. Although the exact influences are difficult to pinpoint, the String Quartet bears distinctive features typical to Kaprálová's era. There is also evident progress in comparison to her previous works composed while at the Brno Conservatory. Macek suggests that the joyful experience of completing her studies in Brno and being accepted for master studies in Prague, together with the beautiful surroundings of her summer retreat in Tři Studně, had a profound influence on the composition, freeing Kaprálová from academic restrictions

and allowing her to work more intuitively and freely.⁷⁴ Some of the more pronounced features in the quartet are not found to such a great degree in previous works; free modulations, tonal ambiguity, polyphonic voicing, and thematic material without a conclusive ending all represent a departure from the past and suggest a direction for her future compositions.⁷⁵ Referential collections and modal harmonies are found commonly in the then-contemporary music of impressionistic composers, e.g. the French composers Debussy and Ravel, and are frequently used by Kaprálová. In her quartet, the most represented referential sonorities are whole-tone, often alternating with chromatic passages. For example, the second theme in the first movement is built partially with whole-tone collection harmonies and partially with a chromatic collection, as seen in Example 21. At first, the theme begins with a measure-long whole-tone collection, with a non-harmonic D-flat in the viola's trill. The harmony in the following measures, 42 and 43, becomes chromatic, only to conclude in a whole tone collection in measure 44.

⁷⁴ Macek, 62-63.

⁷⁵ Macek, 63.



Ex. 21, I, mm. 41-44

Interestingly, the thematic material somewhat resembles that of Ravel's in the first movement of his string quartet (Ex. 22). The melodic contour of the theme (Ex. 21, mm. 41-42) corresponds closely to Ravel's theme (Ex. 22).



Ex. 22, Ravel, I, mm. 35-36, first violin

Texturally, Kaprálová's pedal-tone trill in the viola (which later becomes a tremolo) and cello *pizzicato* gesture recall similar accompaniments in Ravel's second theme (Ex. 23).



Ex. 23, Ravel, I, mm. 55-57

Ravel's technique of moving among referential sonorities in discrete steps is also echoed here (see for example mm. 20-21 in his Quartet, moving from diatonic to whole-tone; and mm. 34-35, moving between octatonic scales in the first movement). As in Kapralova's second theme, a combination of referential collections with tonally based harmony can be found in the first movement during the exposition's last treatment of the third main theme and the accompaniment (Ex. 24).



Ex. 24, I, mm. 78-81

While the viola plays the theme entirely in a whole-tone collection, the accompanying instruments are based in the key of E major or on the C-sharp Aeolian mode. Bitonality is evident in the opening of the work, with the running scales in C major and A major in measure 1 (Ex. 25).

Ex. 25, I, mm. 1-3

The quartet is tonally based on key areas which modulate frequently, however, the melodic themes and their distant harmonies leave the tonal structure somewhat obscured. The harmonic directions of the first movement are mostly suggested with prolongations of mainly dominant and secondary-dominant chords. Frequently, a key area is modified within its own vicinity, with oscillation among modes and parallel minor and major keys, all while retaining its key center. With the tonal ambiguities, non-harmonic dissonances, and polyphonic voicing, Kaprálová established a harmonic language that is distinctly her own.

CHAPTER III

MUSICAL ANALYSIS

The three-movement String Quartet (1935-1936) is written in a traditional fast-slow-fast scheme, using the formal structures of sonata-form (*Con brio*), rounded binary (*Lento*), and theme with variations (*Allegro con variazioni*). The key centers of each movement form a large-scale V-iii-I progression in B-flat major. Kaprálová's melodic and rhythmic style draws much inspiration from folk music, and her harmonic language is rich with bitonality, extended tertiary harmonies, deceptive resolutions, modal harmonies, and referential collections such as the whole-tone and chromatic scales. Chords containing unprepared and unresolved dissonances also pose as "stable" harmonies. Some aspects of Kaprálová's writing are not yet fully matured, as seen especially in formal design, awkward elements of transitional materials, and some weaknesses in developmental sections.⁷⁶

First Movement

The quartet opens with an arresting, dense, and tonally ambiguous six-measure introduction in 3/4 meter marked *Con brio*. It consists of two gestures, each containing a complex of motives which foreshadow important thematic and harmonic aspects of the movement. Each phrase is comprised of a bitonal scale, a dissonant trill, a short four-note rhythmic motive, and a *pizzicato* chord (Ex. 26).

⁷⁶ Macek, 63.



Ex. 26, I, mm. 1-3

The four-note rhythmic motive is particularly significant in that it generates a leading motive for the first theme.

The exposition which follows establishes F major as a key center, and develops the rhythmic motive from the introduction with an addition of a falling motive of four sixteenth-notes (Ex. 27).

Ex. 27, I, mm. 9-12

The statement of the first theme already demonstrates many of the composer's compositional techniques. The repeated chords of the accompaniment pattern in the lower strings contain an unprepared, unresolved dissonance (G forming a ninth above the root of F). Furthermore, the fifths and fourths here (and elsewhere in the movement), and the simple characteristic rhythmic pattern, are reminiscent of the open strings and hammered dulcimer in folk music accompaniments. Also, the use of the whole-tone collection as a “neighboring harmony” can be heard extending a dominant ninth chord (Ex. 28).

13

p

p espress.

p espress.

p

WT

B^b: V⁹

Ex. 28, I, mm. 13-15

Finally, the occurrence of deceptively-resolving extended tertiary harmonies is extensive – in the space of five measures, four key centers (B-flat, G, A-flat, and C) are implied by dominant chords alone, all of which include at least a ninth, and none of which resolve conventionally (Ex. 29).

15

mf *f* *p* *cresc. molto*

[mf] *f* *p* *cresc. molto*

[mf] *f* *p* *cresc. molto*

[mf] *f* *p* *cresc. molto*

B^b: V⁹ G: V¹³ A^b: V⁹ C: V^{b9} V^{#9}

Ex. 29, I, mm. 15-19

The theme concludes with its rhythmic motive, followed by a *pizzicato* chord, reminiscent of the introduction.

Before the slower and more lyrical second theme (*Cantabile*) is realized, Kaprálová inserts a highly developmental section with fragmented passages from all three themes interrupting each other (Ex. 30). Both here and in the second theme itself, prominent whole-tone harmonies alternate with chromatic transitional passages. The whole-tone sonorities are usually underlined with one non-harmonic tone. An important four-note turn-figure (for example: E, D-sharp, C-sharp, D-sharp) is repeated in the accompaniment, which later becomes one of the unifying elements found throughout the work.

poco meno

31

36

f

mf

cresc.

rit.

sfz

Ex. 30, I, mm. 31–40⁷⁷

The second theme is built motivically around a falling major second interval, a chromatic turn-figure and scalar fragments (Ex. 31).

41

Meno mosso

p molto legato

p molto legato

pp

pizz.

p

poco rit.

Ex. 31, I, mm. 41-44

⁷⁷ A discrepancy in notation found in measure 36 of the *Agraf* in the cello part is discussed on pg. 89

The second theme is not presented in extended length during the exposition and functions more as a subsidiary idea. The harmonization of the melodic line, in thirds and sixths between the violins, resembles closely the harmonic techniques of folk singers and instrumental musicians. The exposition concludes with a statement of the staccato third theme (*Vivace*), supported by the accompanying four-note turn-figure (Ex. 32). The melodic line is generated by the non-equivalent melodic inversion of the second theme, apparent from the repeated rising major-second interval and followed by a whole-step turn-figure.



Ex. 32, I, mm. 61-64

Fragments of whole-tone collections can be found, but most importantly the viola's four-measure concluding melodic line (Ex. 33, mm. 78-81) is composed entirely in a whole-tone collection (WT). The theme ends on a unison statement of its accompanying motivic turn-figure, now a half-step higher.

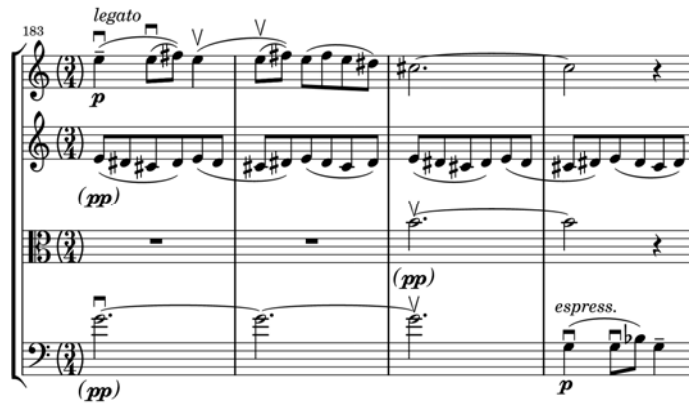
Ex. 33, I, mm. 78-84

The development is preceded by a brief transition based on the first theme's motivic material. The developmental section moves rapidly through all three themes, which are subjected to diminution, ornamentation, and rhythmic modification. The intervallically extended turn-figures, along with fragments of the first and third themes, are given a subsidiary role to the now more prominent second theme. The central key areas of B major and F major (themselves a tritone apart) remain highly obscured with chromatic, whole tone, and diminished sonorities. Whole tone collections are again found, this time in all voices. In the concluding section of the development, themes are increasingly more fragmented and reduced to their elemental motivic constituents, which are then combined to form a unifying statement harmonizing the dominant ninth chord of F major (Ex. 34).



Ex. 34, I, mm. 133-136

The recapitulation is preceded by a two-measure transition which recalls the introduction and re-establishes F major as the key center. The first theme is restated as in the exposition but now concludes with a startling tritone double stop in the cello. A brief canon based on the theme follows, linking to a repeat of the theme, which is then developed further, not interrupted as in the exposition. The falling motivic figure of sixteenth-notes takes a more prevalent role, being utilized melodically as a descending stretto and vertically as a contrapuntal harmony to a G-flat chord (with added sixth and major seventh) and an A-flat major ninth chord (Ex. 35, mm. 175-176).



Ex. 36, I, mm. 183-186



Ex. 37, I, mm. 191-192

Harmonically, the coda (*Tempo I*, m. 204) encompasses a ii-V-I progression in F major – a short pedal-point on G is followed by a longer dominant pedal on C. Dissonant scales and trills from the introduction are combined here with the first theme during the first pedal, and a fragmented second theme returns over the second pedal (Ex. 38).



Ex. 38, I, mm. 211-212

Following an ensemble gesture consisting of a trill and an ascending scale, the movement ends conclusively in F major.

Second Movement

The central movement marked *Lento* begins with a pensive solo cello theme in D minor (Ex. 39).



Ex. 39, II, mm. 1-18

Upper strings enter during the cello statement in measure 9 with serene artificial harmonics of a descending whole-tone line. Main motivic ideas are drawn out throughout

the movement, especially the accompanimental syncopated rhythm and the triplet. The triplet serves to heighten the expressive peaks of phrases and larger structures. The first theme is shared between the upper instruments during its restatement, with alterations of five-measure phrasing, rearrangement and combination of semi-phrases, and a modulation to B-flat major. Kaprálová's harmonic language continues to create the ambiguity and richness previously seen in the first movement. Dominant harmonies prevail as the supporting structure by prolongation with minor, diminished, and augmented chords serving as contrapuntal sonorities. Whole-tone collections are again often clouded by a superimposed non-member note or chord. The conclusion of the theme is accelerated into a lively *Poco vivo* section in D minor, creating a contrasting subsidiary thematic idea marked with two motives: a rising *pizzicato* motive ending on an augmented triad and a distinctive dotted rhythmic motive (played *arco*), consisting of repeated figures of the distinctive short-long rhythm (Ex. 40).

39 Poco vivo Vivace
pizz. p
ppp ppp ppp
pizz. accelerando arco
pp sfz sfz > p

Ex. 40, II, mm. 39-42

Kaprálová makes use of this rhythmic motive extensively in the second movement's subsidiary theme, and it becomes a vital feature of the movement's accompaniment to the main theme (Ex. 41).



Ex. 41, II, mm. 219-226

Following the transitional section (mm. 39-55), the first theme returns in its entirety in the first violin with a tempo marking *Lento (ma non poco piu vivo come primo)*. The accompaniment consists of the short-long motive as well as fragments of the rising *pizzicato* figure introduced in the preceding *Poco vivo* section. The subsidiary theme, enriched with rising chromatic scalar passages, connects to a brief link in a similar rising fashion and foreshadows the second theme in doubly fast tempo.

The second theme (*Cantabile*) marks the middle section of the movement. Some melodic motives bear features resembling those of themes two and three in the first movement: the notes B, A, E (Ex. 42, m. 106, first violin) in comparison to the same pitches in the second theme of first movement (mm. 114-115, first violin) as well as the turn-figure F, G, F, E-flat (Ex. 42, m. 107) in comparison to the turn-figure in the third theme of the first movement (Ex. 32, m. 62). A similar observation can be made for the

rhythmic design (rhythm in measures 105-106 of the first violin), which recalls the rhythm of the second theme in the first movement (Ex. 31, mm. 31-32). The *Cantabile* theme is heard in a high register of the first violin and is varied an octave lower in the second violin, but in diminution, i.e. doubled tempo (Ex. 42).

Ex. 42, II, mm. 105-112

The accompaniment in the lower strings moves from a pedal tone in the cello and a gradual chromatic ascent in the viola to an augmentation of the theme in the cello. The instruments follow with conversational statements of the theme a step lower in G major, along with sustained trills and sixteenth-notes in the background. The harmony then moves through the key areas of B-flat major, and D-flat major, during which the theme is varied through melodic inversions. The second theme concludes in the viola with an eerie violin ostinato consisting mostly of tritones (Ex. 43).



Ex. 43, II, mm. 164-167

An abrupt subsidiary theme *Poco vivo* briskly accelerates into an unusual *Vivace* transition, characterized by a syncopated rhythmic motive, rising *pizzicato* gesture, and accented grace-notes outlining tritones (perhaps recalling a similar grace-note gesture heard in theme three of first movement, mm. 65-69) with rapid changes between *arco* and *pizzicato* (Ex. 44).



Ex. 44, II, mm. 179-182

At rehearsal number 7 (m. 204), the first theme returns in D-Mixolydian mode played in the lower strings, while the upper strings accompany with harmonically remote fifths and sevenths and with brief scalar passages inserted as links between phrases. The

second half of the theme moves through D minor, E-Mixolydian and E-Lydian, along with the four-note turn-figure and motivically-inverted triplets heard in the accompaniment. A different transitional element is heard rather than the expected subsidiary theme, this time based on melodic material from the second theme (heard in mm. 152-159) and consisting of a repeating sixteenth-note figure (F, D-flat, D-flat, F; also found earlier in the first movement's coda, e.g. mm. 217-218), ascending and descending melodic seconds, and melodic tritones (Ex. 45).

The musical score for Ex. 45, II, mm. 209-218 is presented in two systems. The first system (mm. 31-35) is in 2/4 time. The right hand (treble clef) plays a melody with dynamics *mf*, *mp*, and *[mf]*, including a triplet in m. 31 and a slur in m. 32. The left hand (bass clef) plays a piano accompaniment with dynamics *mf* and *mp*, featuring triplets in m. 31 and a continuous sixteenth-note figure in m. 32. The second system (mm. 36-40) continues the piece. The right hand has dynamics *p* and *con sordini*, with a slur in m. 36 and a triplet in m. 37. The left hand also has dynamics *p* and *con sordini*, with a triplet in m. 36 and a continuous sixteenth-note figure in m. 37. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Ex. 45, II, mm. 209-218

Finally, the last statement of the main theme re-establishes the D minor key, with the subsidiary thematic material in the accompaniment (Ex. 46).



Ex. 46, II, mm. 219-226

The movement ends inconclusively in D major and G minor keys on a D major-ninth chord with added sixth scale degree.

Third Movement

A more playful third movement, marked *Allegro con variazioni*, treats the theme in five rhythmic or melodic variations. While the original score includes seven variations (six variations plus coda, all of which might have been initially performed), the second and fifth variations were later omitted.⁷⁸ Each variation is marked by a rehearsal number, which have been preserved in the *CM1* parts. Therefore, the second variation has a rehearsal number 3, and fourth variation has a rehearsal number 6. The movement has a gentle and lively dance-like character with dotted and staccato rhythms.

The elegant theme has an *a-b-a'* form, where the first period contains an antecedent and a consequent. A 9/8 triple meter feeling of the three-measure structure can be perceived. A longer *b* period spans three hypermeasures, and is followed by the *a'*

⁷⁸ It is apparent from a brief analysis review, published in *Rytmus*, under the initials F.B. in April 1939, p.65

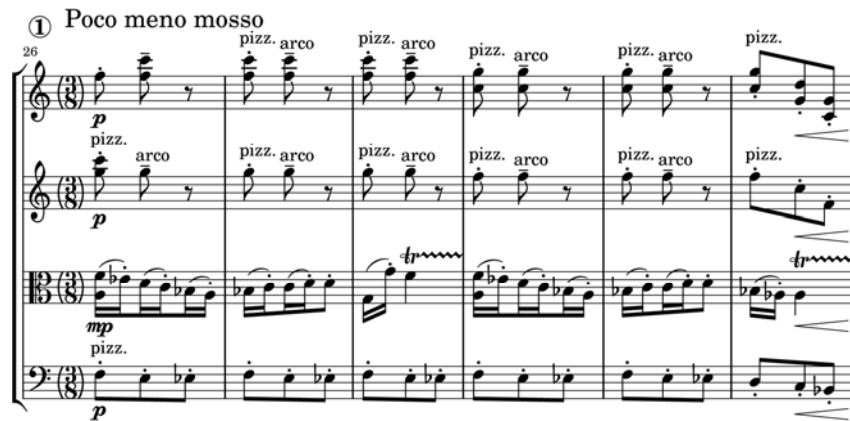
section, which contains the repeat of period *a* with an addition of four measures (marked *diminuendo e ritardando*), playfully interrupting the triple feel of the perceived 9/8 meter (Ex. 47).

Allegro con variazioni

The musical score for the first violin of Ex. 47, measures 1-25, is presented in four staves. The first staff (treble clef) begins with a mezzo-piano (*mp*) dynamic and includes a mezzo-forte (*mf*) section. The second staff (treble clef) begins with a piano (*p*) dynamic and includes a mezzo-forte (*mf*) section. The third staff (bass clef) begins with a piano (*p*) dynamic and includes a mezzo-piano (*mp*) section. The fourth staff (bass clef) begins with a piano (*p*) dynamic and includes a mezzo-piano (*mp*) section. The score includes various dynamics such as *cresc.*, *f*, *mp*, *pp subito*, and *p*, as well as performance instructions like *pizz.*, *arco*, and *diminuendo e ritardando*.

Ex. 47, III, mm. 1-25, first violin

The motivic ideas in the first three measures are used as accompanimental figures through out the movement. The notes F, E, E-flat in the second violin (Ex. 47, mm. 1-3) are used extensively in the accompaniment of following variations as a descending three-note figure (Ex. 48).



Ex. 48, III, mm. 26-31

The third measure contains a short-long rhythmic motive (staccato eighth-note followed by a *tenuto* quarter-note, Ex. 47), which returns prominently as an accompanimental figure in the first variation. An embellished version of this short-long motive is also introduced in the last measure of the theme's *b* section, and consists of two eighth-notes followed by a tie into thirty-second-notes on the last beat (Ex. 49).



Ex. 49, III, m. 15, first violin

This characteristically strong motive becomes an accompanimental figure in the second variation (Ex. 50) as well as an important structural part of the third variation, where it has been rhythmically augmented (Ex. 51).



Ex. 50, III, mm. 53-55

④ Molto meno mosso poco rit. a tempo

85

Ex. 51, III, mm. 85-90

The theme's *b* section contains a descending eighth-note motive outlining major and minor triads (Ex. 52), which returns in diminution as the main accompanimental triplet figure in the *b* section of variation four (Ex. 53).

10

Ex. 52, III, mm. 10-15, first violin



Ex. 53, III, mm. 127-132

In the opening of the movement, the theme in the first violin is complemented by chromatic turn-figures in the second violin, e.g. F, E, E-flat, E in mm. 1-3, and E, E-flat, D, E-flat in mm. 7-15 (Ex. 54), while the lower instruments support with *pizzicato* on each down beat.

Allegro con variazioni

13

cresc. *f* *mp* *diminuendo e ritardando* *p*

cresc. *mf* *pp subito* *diminuendo e ritardando* *pp*

cresc. *mf* *pp subito* *diminuendo e ritardando* *pp arco*

cresc. *mf* *pp subito* *diminuendo e ritardando* *pp*

Ex. 54, III, mm. 1-25

Throughout the theme, the viola holds pedal tones C, A, A-flat with a brief return of A, similar to the faster turn-figure in the second violin. The key of B-flat major is established, with the melody beginning on the fifth scale degree. Harmonically, the chord progressions change rapidly within each measure, with a frequent use of dominant ninth, half-diminished and fully-diminished supertonic chords, leading-tone chords, and secondary dominant chords.

In the first variation (*Poco meno mosso*), the theme in the viola is “hidden” between embellishing sixteenth-notes. Accompaniment figures are derived from the theme’s motives: the cello repeats three descending chromatic eighth-notes in *pizzicato*,

while the violins mimic the short-long motive not through duration but through articulation, altering *pizzicato* and *arco* on each note (Ex. 55).

① Poco meno mosso

The musical score for Example 55, measures 26-31, is presented in three staves. The top staff is Violin I, the middle staff is Violin II, and the bottom staff is Cello/Double Bass. The time signature is 3/8. The key signature has one flat (B-flat). The tempo is 'Poco meno mosso'. The score shows alternating pizzicato (pizz.) and arco (arco) articulation for the violins. The cello/bass part has a persistent low A-flat pedal point. Dynamics include p (piano), mp (mezzo-piano), and f (forte).

Ex. 55, III, mm. 26-31

With the exact pitch content in fifths and fourths and with the emphasized weak beats, the accompaniment in the violins strongly resembles the folk-like accompaniment in the first movement's exposition (Ex. 27, mm. 9-10).

At rehearsal number 3 (m. 50), the second variation (*Cantabile*) returns to the theme in its more original form, although presented in a different key of D-flat major. A persistent low A-flat pedal in the bass is heard in mm. 50-55 (Ex. 56). The variation's harmonic motion is characterized by cadential and dominant chords, followed by a supertonic harmony (prolonged by a subdominant chord, mm. 56-58), and finally a cadential dominant chord followed by the tonic (mm. 59-60).

50 Cantabile

53

Ex. 56, III, mm. 50-55

Once again, this voicing is reminiscent of the instrumental accompaniment of characteristic folk dances and songs, where bravura scalar passages are often played by the violin or a woodwind instrument. The *b* section is slightly extended by repetition with rhythmic and melodic ornamentation. While the theme is played in unison between the cello and second violin (mm. 56-62), the first violin moves rapidly through improvisatory scalar passages. When the *a'* section returns in D major, it is underlined with a harmonic progression from tonic to dominant via subdominant and supertonic chords. The fast-moving sixteenth-note passage heard earlier in the violin is now taken by the cello. The second half of the *a'* section moves to the key of F major and utilizes the repetition and breakdown of the motivic elements, calming dynamically and texturally in preparation

for the third variation. The third variation (*Molto meno mosso*) takes on a different, more somber character (Ex. 57).



Ex. 57, III, mm. 85-90

A lyrically expressive setting, prevalent minor key areas, and a more obscured theme in a 4/4 meter set this variation apart in character. The cello's double-stops outline an ascending chromatic line, while the viola's melodic line is evocative of the turn-figure. A stark contrast to the following fourth variation is created with the strings playing *con sordini* during the *a'* section.

The most prominent feature of the fourth variation (*Vivo*) is its rhythmic drive, generated by highlighting the first and third divisions of sixteenth-note triplets (Ex. 58). Initially, the duple meter established by the previous variation is preserved with the time signature of 4/8, but is often interrupted by 3/8 and 2/8 meters. Motivic melodic fragments of the theme emerge briefly, obscured considerably by octave displacement, as seen in the second violin, measure 114.



Ex. 58, III, mm. 112-114

Throughout the variation, the pitches F, C, and G are prominent in the harmony, as heard earlier in the first movement's accompaniment. Besides outlining the interval of fifths in the accompaniment, Kaprálová heavily emphasizes the major second interval between F and G in the upper voices. A violin duet begins the *b* section, with the second violin repeating the descending triad motive and the first violin briefly and vaguely recalling the theme. The returning *a'* section foreshadows the final key-area of B-flat major with the cello line centering on the B-flat note.

The final variation (rehearsal number seven, m. 147) which also serves as a coda, returns to the theme again its more original melodic form, only this time in F major, with the melody built on the tonic of the key (Ex. 59).



Ex. 59, III, mm. 147-150

The antecedent and consequent phrases both gain an additional measure repeating the short-long rhythmic motive and the texture becomes thinner and more homophonic. This variation is marked by rapid meter changes, fragmentation and abbreviation of the theme, and borrowing of rhythmic elements from the previous variation. Instead of the expected *b* section, the abbreviated material of the *a* section (*Allegretto*) returns in B-flat major, with the melody centered on the first scale degree. The movement intensifies quickly to its conclusion through meter changes and strong restatements of the tonic chord. A familiar turn-figure motive returns for the final time in the cello, after which the meter changes from 2/4 to 3/8, reducing the turn-figure into a three-note whole-tone descending line, also played a fifth above in the viola. At this time, the violins begin to crescendo with rapid alternating triplets, consisting of major, minor, and augmented triads (Ex. 60).

Ex. 60, III, mm. 174-177

The work ends in a homophonic statement of accented eighth-notes and two tonic chords, intensifying dynamically into triple forte on the final gesture.

CHAPTER IV

EDITORIAL AND PERFORMANCE PROBLEMS

Comparison of Sources

The original score or autograph is abbreviated as *Agraf*, and the copyist's manuscripts of parts are referred to as *CM1* and *CM2*, all described in the Introduction to this dissertation. The two sound recordings are referred to as *JQ* (recorded by Janáček Quartet) and *KQ* (recorded by Kaprálová Quartet). Since the score and parts have not been published and the original score autograph will not be in the public domain until 2011, many performers rely on the few copyist's manuscripts of individual parts available. This poses problems for the performers due to discrepancies between the parts and the autograph. The String Quartet autograph is the only known source authorized by Kaprálová and should be considered as a reference for corrections to the individual parts by performers. The autograph itself contains several unresolved musical problems and questionable markings. Although the notation is mostly written in black pen, there are also markings in red pencil (these markings pertain mostly to dynamics, articulation, tempos, expressive markings, and cuts), and in black pencil (mostly articulation markings, note corrections, and sketches in the margins). Blue pencil was also used for highlighting rehearsal numbers. In addition to the autograph, two copyist's manuscripts of individual parts are examined here to discuss performance and possible editorial problems. Both of the copyist's manuscripts contain problems in the form of questionable

notations caused either by the copyist's changes and errors or by uncertainties in the score. The need for a critical edition of the score and parts is evident. Several issues must be addressed in the score and parts, including techniques, voicing, bowings and articulation, rhythm and pitch, expression markings, and cuts.

Problems in the Autograph

Techniques

In the first movement of the autograph, measure 6 ends with a *pizzicato* chord in all voices and measure 7 begins with a rhythmic accompaniment, marked *arco e col legno* and played by the lower strings, while the violins play the theme *arco*. The *arco e col legno* marking is written in red pencil and is overwritten in black pen. When the theme returns in measure 21 (Ex. 61), it is also preceded by a *pizzicato* chord in all voices, but the parts are exchanged by having the violins play the rhythmic accompaniment while the lower strings lead with the melody in measure 23.

The image shows a musical score for measures 20 and 21 of the first movement. It consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. Measure 20 starts with a forte (ff) pizzicato chord in all voices. Measure 21 begins with a piano (p) arco e col legno accompaniment in the lower strings, while the violins play the theme arco. The score includes dynamic markings (ff, sfz, p) and articulation markings (pizz., arco e col legno).

Ex. 61, I, mm. 20-21

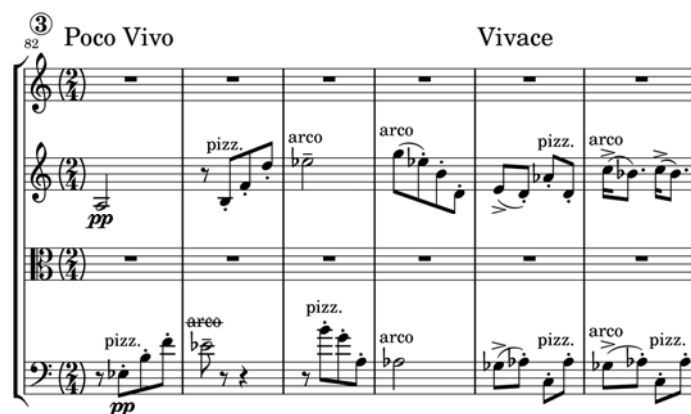
Here the *arco e col legno* is written only in red pencil for each violin, and although legible, it is less visible. The *CM1* part does not include the *arco e col legno* marking, leaving the accompaniment in *pizzicato* (marked in the previous measure). The *CM2* part marks the first violin accompaniment *arco e col legno* in measure 21, but the marking is divided with “*arco*” written above the staff and “*col legno*” written below the staff, leaving out the “*e*” and still causing uncertainty for the performer. The second violin *CM2* part is marked clearly *arco e col legno* in measure 21. Both *JQ* and *KQ* recordings play *pizzicato* in measures 21-25. Compared to the recapitulation, where the accompaniment is marked clearly *arco e col legno* the first time (m. 139) and *pizzicato* the second time (m. 158), the exposition could possibly be intended to be played in the same manner.

Throughout the work, instruments are required to rapidly alternate between *pizzicato* and *arco*, with little time to switch from one to the other. Occasionally, rearranging voicing by redistributing a *pizzicato* section to an otherwise resting instrument can avoid some of the technical difficulties, although this change disturbs the audible spatial organization as well as the perception of the instrumental lines. For example, in the second movement, measures 42-46, the first violin has a *pizzicato* rising figure, followed by an *arco* melody, while the second violin is resting until its *pizzicato* entrance in measure 44 (Ex. 62). The last three *pizzicato* notes in measure 43 in the first violin can be moved to the second violin, leaving more time for preparation into the first violin’s *arco* section. However, this arrangement disrupts the sense of imitation between the two violins and it does not address the same issue for the second violin in measures 45-46.



Ex. 62, II, mm 42-46, first and second violins

While *CM1* includes this redistribution change (giving the last three notes in m. 43 to the second violin), *CM2* adheres to the original scoring. On both *KQ* and *JQ* sound recordings, the first violin *pizzicato* part is redistributed to the second violin in measure 43, although it seems that on the *JQ* recording the entire *pizzicato* passage from measure 42 to 43 might be played by the second violin. The *CM1* parts also suggest a similar voicing change in measures 83-86, giving the second violin's *pizzicato* notes to the resting first violin in measures 83 and 86; however, the parts do not transfer the same *pizzicato* gesture from the cello to the viola in measures 84 and 86 (Ex. 63).



Ex. 63, II, mm. 82-87⁷⁹

⁷⁹ It is suggested that the ambiguous notation in the cello part in m. 83 is played as a *pizzicato* eight-note.

As seen in the *CM1* parts, the first violin in the *KQ* recording plays the *pizzicato* in measures 83 and 86. It is difficult to distinguish between the first and second violins in the *JQ* recording. Other instances of rapid changes between plucked and bowed techniques, where there is no opportunity to redistribute the voicing, can pose challenges to the performers. Left hand *pizzicato* can be utilized, if there is not enough time between notes to switch from *pizzicato* to *arco*. Example 64 shows a second movement passage, where the second violin has two *pizzicato* sixteenth-notes, followed by a sixteenth-note played *arco*, with a tempo marking of *Poco vivo* with an *accelerando* into *Vivace*.



Ex. 64, II, mm. 175-176, second violin

The note E can be plugged by the left hand, giving the performer enough time to prepare for the following *arco* down-beat. The *JQ* recording avoids this problem altogether by playing the entire section from measure 175 to 177 *arco*, disregarding the intended notation.

Another technical challenge is posed to the three upper instruments in measure 180 of the second movement, where *pizzicato* eighth-notes are preceded by unslurred grace-notes (Ex. 65).



Ex. 65, II, mm. 179-182

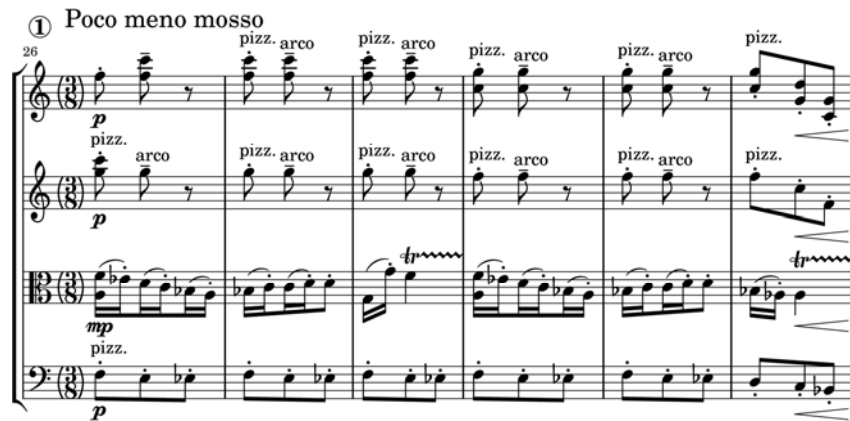
Since the passage is written *Vivace*, the performers are unlikely to pluck both the grace-note and the eighth-note. It is evident that in the *JQ* recordings, players are plucking the string on the first grace-note and then making the change to the eighth-note only in the left hand. Each main eighth-note could be plucked as a left-hand *pizzicato*, since it is lower in pitch than the grace-note and on the same string.

On several occasions, Kaprálová forgets to indicate the change from *pizzicato* to *arco* and vice versa. The missing *arco* markings are more easily determinable, because of passages containing *tenuto* and slur markings, which are not commonly used for *pizzicato* articulation. The missing *arco* markings in the second movement include measure 91 in the second violin and cello parts, and measure 105 in the viola part. The third movement's missing *arco* markings should be added in the second violin part in measures 43 and 45 on beat two, and measure 48 in the cello part. However, missing *pizzicato* markings are more troublesome to determine, with no distinguishable indications in articulation from the bowed technique. There are a few instances where the placement of *pizzicato* marking poses questions. An uncertain area between *pizzicato* and *arco* can be found in measures 46-51 of the second movement (Ex 66).



Ex. 66, II, mm. 44-51

As seen in the second violin in measures 44-46, the upper three instruments have previously gone through a canonic treatment of the rising *pizzicato* gesture leading into an *arco* dotted-rhythm motive. The first and second violins then have “*simile*” written in measures 46 and 47 respectively, which suggests that the notes marked staccato in measures 46 and 48 in the first violin and measures 47 and 48 in the second violin could be played *pizzicato*, while the dotted-rhythm motive could be played *arco*. Both copyist manuscripts have the exact indication as found in the autograph, and both of the sound recordings play *arco* throughout measures 46-48, leaving the meaning of the marking “*simile*” in obscurity. In a similar example, measure 26 of the third movement begins the first variation with the melody in the viola and accompanying *pizzicato* in the cello. The violins have identical gestures of alternating *pizzicato* and *arco* on each note (Ex. 67).



Ex. 67, III, mm. 26-31

The *pizzicato* and *arco* marking are indicated consistently for the following measures in the second violin; however the markings are missing in measure 26 in the first violin and are only indicated in the consecutive measures. Part *CM2* includes the *pizzicato* and *arco* marks in measure 26, while part *CM1* does not, suggesting an execution in *arco* for the entire measure. Both *JQ* and *KQ* recordings have the first violin playing *arco* in measure 26, as suggested in the score. The preceding measure contains fast sixteenth notes on the last beat, which does not leave enough time for the player to execute *pizzicato* on the downbeat of m. 26. Regarding similar gestures within the variation, such as measures 41 in the first violin as well as measures 44 and 46 in the second violin, Kaprálová does not indicate *pizzicato* and *arco* markings there either, suggesting that measure 26 should be played *arco* in the first violin.

Bowings and Articulation

Kaprálová's writing generally displays a good understanding of the string instruments' bowing techniques but occasionally shows some articulation choices which

are not idiomatic to string instruments. In the opening measures, quintuplets and sextuplets are divided into two strokes, resulting in a lesser amount of bow for the following measure's dotted half-note (Ex. 68).



Ex. 68, I, mm. 1-5, first violin

Furthermore, the second-measure slur between the grace-note and the dotted half-note contradicts the bowing markings. The passage can be treated by slurring the entire group of quintuplets in measure 1 and sextuplets in measure 4, including the grace-note in the following measures (Ex 69).



Ex. 69, I, mm. 1-5, first violin, suggested bowings

This still leaves the opportunity to perform a *forte piano* dynamic on the grace-note and create a crescendo with an up-bow direction on the dotted half-note. Bowings in the *CM1* parts are inconsistent here, leaving out some of the down-bow and up-bow markings in measures 2 and 5, while otherwise adhering to the autograph. Almost exact bowings are found in the *CM2* parts, but some inconsistent omissions are also found. Both recordings alter the bowings written in the autograph, slurring either as suggested in Ex. 69 (the *JQ*

recording seems to be articulated in this way), or by ignoring the down-bow and up-bow markings in measures 2 and 5. The *KQ* recording suggests articulation of the divided slurs on the quintuplet and sextuplet as written in the autograph, while leaving the grace-notes of the following gesture slurred together with the dotted half-note.

Another example of a conflict between articulation and bowing markings is in the slur between a sixteenth-note and an eighth-note in the first violin, both marked staccato (Ex. 70).



Ex. 70, I, m. 17, first violin

It is possible that Kaprálová intended this gesture to be articulated in such a manner, as it is also found later in measure 164 in the second violin; however, inconsistencies in later markings and corrections elsewhere in the score might mean that she intended a different articulation. The copyist manuscripts attempt to address the problem in different ways. Either omitting the slur (as written in *CM1*, Ex. 71), or omitting the staccato marking above the eighth-note (as written in part *CM2*, Ex. 72) can partially address the issue or, in the case of the *CM2* part, imply unorthodox markings. However, an examination of the same melody later in the recapitulation shows that Kaprálová's intentions are clearer here through her own correction, where the dot above the sixteenth-note is omitted and the slur is kept (Ex. 73 and 74). The same articulation is found in measure 166, this time with no corrections and a clear indication of intention.



Ex. 71, I, m. 17, first violin



Ex. 72, m. 17, I, first violin, unidiomatic bowings on the first slur



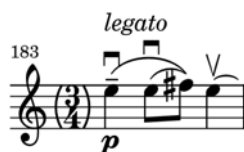
Ex. 73, I, m. 147, first violin, before correction



Ex. 74, m. 147, I, first violin, idiomatic bowings after correction

In both recordings, *staccato* articulation is heard between the sixteenth-note and eighth-note, even in measure 147. However, measures 164 and 166 are both articulated with bowings shown in Example 74, which contradicts the autograph's marking in measures 164.

In another articulation problem, measures 183 and 187 of the first movement in the first violin have the same material but different bowings, which results in conflicting ideas (Ex. 75 and Ex. 76).



Ex. 75, I, m. 183, first violin



Ex. 76, I, m. 187, first violin

Kaprálová most likely intended to add an additional slur to re-articulate the second E in measure 187. She also makes a marginal note above the score for an articulation with a *tenuto* marking above the quarter-note (seen in example 75, m. 183), but does not include it in the score itself.

Yet another notation in the cello part is utilized in measure 186, using two down-bow markings to indicate the re-articulation (Ex. 77).



Ex 77, I, m. 186, cello

A consistent bowing marking using slurs rather than bow direction symbols is preferable; the use of a *tenuto* mark for the quarter-note is also possible but not necessary, as a performer would slightly detach the two repeating notes if a slur for the two eighth-notes is provided as in measure 183. These problems are reflected in the *CM1* parts, having

contrary bowings in the cello part (one slur and no re-articulation on the second beat) and the violin part (showing a tie between first and second beat and then later separating first and second beat into a down-bow and up-bow). More consistency is heard in the recordings, where both ensembles articulate the bowings shown in the margin of the autograph.

The second movement's bowings and articulations pose fewer problems in the score. Measures 164-169 require a small correction which Kaprálová noticed, but did not correct completely. The slurs in the first violin part execute the six-note hemiolas, of which Kaprálová initially mistakenly includes seven notes in the second group. After the correction to the second six-note slur, she does not correct the third group, leaving seven notes in the hemiola, instead of ending the slur on the G-sharp. A consistent six-note slur is marked in the *CM1* part and the inconsistent bowing is kept unchanged in the *CM2* part (Ex. 78).



Ex. 78, II, mm. 164-169, first violin, *CM1*

A portion of a transitional section between measures 179 and 185 has eighth-notes with grace-notes; all marked as separate strokes (Ex. 79).



Ex. 79, II, mm. 179-182

This is possible to articulate with the bow when played *arco*, although the players in Janáček Quartet slur the grace-notes to the eighth-notes, which is also suggested in the *CM2* part in measure 179. This concurs with the *pizzicato* articulation of the same gesture in measure 180, where the eighth-note is only articulated by the left hand (as if the grace-note was slurred to the eighth-note). For performance purposes, it is possible to slur the grace-notes to their eighth-notes in the second movement; however, the *tenuto* articulation is then not as pronounced.

Neither the autograph nor the copyist manuscripts suggest bowings for the theme in the third movement. Execution should facilitate consistency and consideration for articulation markings. Example 80 shows suggested bowings for even and consistent articulation, which can be used every time the same theme occurs. The short-long gestures in measures 1 and 3 are naturally better executed with up and down bows, giving the longer note a slight emphasis with the lower part of the bow.



Ex. 80, III, mm. 1-6, suggested bowings

As seen in a similar problem in the third movement, measure 53 in the cello part contains another conflicting bowing between a tie, a slur, and an up-bow marking (Ex. 81, m. 53).



Ex. 81, III, m. 53, cello

The tie suggests that the A-flat note is not rearticulated and the slur mark keeps the entire measure in one bow stroke. The up-bow mark above the third beat would rearticulate the A-flat thirty-second-note. Kaprálová originally wrote a slur for the entire measure but erased it, showing that she did not intend the measure to be played in one bow stroke. The placement of the starting point of the slur and the up-bow marking was most likely meant for the note F, so that the last three sixteenth-notes would played with an up-bow.

This supposition is supported four measures later, where the exact same rhythmic gesture is played by the viola (Ex. 82).



Ex. 82, III, m. 57, viola

The same issue is seen in the autograph's first violin part in measures 89 and 100, in the second violin part in measures 85 and 104, and in the cello part in measure 105. Bowings in the *CM1* parts do not include any up-bow indications, leaving the entire gesture tied and slurred in all the cases listed above. The original bowings are kept unaltered in the *CM2* parts.

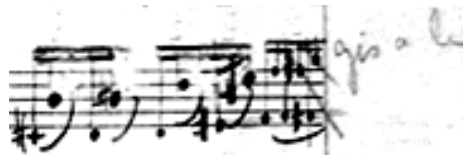
Rhythm and Pitch

There are several rhythmic and pitch notation problems in the autograph, stemming mostly from the composer's oversight or from illegible markings. There are also several "courtesy" accidentals (mainly natural signs) which are marked unnecessarily. A probable reason for including these could be that Kaprálová composed at the piano, thinking of voices in the score vertically rather than horizontally and thus, as seen in Example 83, adding an unnecessary natural sign in the viola (measure 89) because the first violin had a sharp on the same note in this measure.



Ex. 83, II, mm. 87-89

In measure 30 of the first movement in the viola part, the notation is rather illegible and Kaprálová indicates the pitches for the last sextuplet's last three notes in the margins as “gis a h”, which most likely refers to the pitches “G-sharp and B”, since the word “a” means “and” in the Czech language, although it is also possible that she meant “G-sharp, A, B” (Ex. 84). The proposed solution is to play the pitches G-sharp, G-sharp (octave lower), B for the last three notes.



Ex. 84, I, m. 30, *Agraf*, viola in alto clef

Both *CM1* and *CM2* parts contain different pitches when it comes to this beat of the measure. The *CM1* part has the very last note marked as A, and *CM2* part changes the fifth note to an A above the G and marks the last note as B-flat, placing it a half step away from the previous A note. A possible explanation for the pitch B-flat is that the copyist misread Kaprálová's handwritten “h” for a “b”, which in the notation system used

in Czech refers to the pitch B-flat. After a comparison of both letters “h” and “b” in Kaprálová’s hand-writing photocopied in Mucha’s book “Podivné lásky,” it is apparent that the last letter indicated in the autograph is “h.”

An unclear rhythmic notation which can be interpreted in different ways is shown in Example 85.



Ex. 85, I, m. 36, *Agraf*, viola and cello parts

The *CM1* part copied the exact notation, which suggests a gradual acceleration of the note durations (Ex. 86). This modern technique and notation is not to be found elsewhere in the score, suggesting that it is an unconventional rhythmic gesture for Kaprálová. A more conventional solution of eighth-notes on the second and third beats is found in the *CM2* part, where the assumption is made that the composer intended to mark only one beam above these beats (Ex. 87).



Ex. 86, I, m 36, cello, *CM1*



Ex. 87, I, m 36, cello, idiomatic correction, CM2

An oversight is found in the tempo change marking of the third theme in measure 61. Kaprálová indicates a new tempo, *Vivace* (from previous *Cantabile*, *Meno mosso*, and *Ritardando* on sixteenth-notes in measure 60), next to which she indicates in parentheses that an eighth-note equals a sixteenth-note. It is obvious from the content that Kaprálová meant to mark the opposite notation for the tempo change, where a sixteenth-note equals an eighth-note. Neither of the copyist's manuscript parts corrected this mistake, which would result in a tempo twice as slow as what is intended. Both ensembles execute the tempo change correctly in the recordings.

Pitch- and rhythm-related problems are found in measure 167 (Ex. 88) of the first movement.

Ex. 88, I, mm. 163-168

The cello part has double stops of C-sharp and G-sharp in a repeating pattern starting in measure 166 and continuing through measure 168. This pattern stops when both notes are marked with natural signs in measure 169, marking a modulation to a new F minor key and not continuing the rhythmic pattern of alternating eighth-notes. Measure 167 is however missing the accidentals on both notes. The C-sharp and G-sharp are written in the *CM1* cello part and are played in both sound recordings in measure 167. The *CM2* has the same notation as the autograph. Assuming that Kaprálová forgot to insert the sharps there, the measure should include C-sharp and G-sharp as well. In measure 167, the second violin is missing an eighth rest on the second half of the last beat, based on a clearly established rhythmic pattern (Ex. 88, mm. 163-168).

In measure 14 of the second movement in the cello part, the notation of one note is unclear, and the autograph even has the note circled but not specifically corrected (Ex. 89).



Ex. 89, II, mm. 13-15, cello, *Agraf*

Based on comparison with equivalent passages of the theme found in the movement (m. 27, 69, and 204), which all keep the lowest note of the triplets consistently the same, it may be assumed that the intended note in measure 14 is a B. Another questionable pitch-related problem is found in the cello part in measure 20 in the autograph (Ex. 90).



Ex. 90, II, mm. 19-21

The marking before the note C is very illegible, making it difficult to decipher whether it actually is an accidental. Since the following measure 21 has a “courtesy” accidental for the C, it is presumable that the mark before the C in measure 20 is an accidental. *CM1* does not indicate any accidental in measure 20, while part *CM2* indicates a C-sharp. The C-sharp in fact agrees with the harmony of the other instruments, which also have a sustained C-sharp in the second violin, while a C-natural would create more dissonance. Both recordings have a C-natural in the cello parts.

A rhythmic notation found in measures 68-71 in the cello part, and the same gesture in measure 226 in the first violin part, are missing a sixteenth-note in each measure (Ex. 91).



Ex. 91, II, m. 68, cello

Kaprálová had made several mistakes in notating this rhythmic gesture but was aware of it, as seen in measures 8, 194, and 235, which bear evidence of erasing the extra beam on the third note and changing it into an eighth-note. Based on this correction, the intention presumably was for all occurrences of this gesture consistently to have an eighth-note as the third note (Ex. 92).



Ex. 92, II, m. 68, cello

A similar mistake is found in the third movement's main theme, with a missing sixteenth beat in measures 1 and 4 (Ex. 93). This mistake appears with every recurrence of the motive (mm. 7, 10, 16, 19, and 146) until it is corrected in the middle of a phrase in measure 151 (Ex. 94), after which it is written correctly in measures 160 and 162.

Allegro con variazioni

Ex. 93, III, mm. 1-6



Ex. 94, III, mm. 147-154, first and second violins

Two possible corrections of the rhythmic motive found in measure 1 can be made, either by keeping the first sixteenth-note and changing the sixteenth rest into a eighth rest (as seen in the *CM1* parts),⁸⁰ or by changing the first sixteenth-note into an eighth-note (as Kaprálová did herself in measure 151).⁸¹ The first violin part in *CM2* gives neither option, adhering to the incorrect notation.

In another pitch-related problem, the second variation in the third movement (m. 50) begins in the key of D-flat major. During the antecedent phrase, the first violin ascends quickly in a scalar passage starting on the fifth scale degree and then descends down to a G-flat in the following measure. While the first measure has the note G in its scale, the descending scale contains a G-flat (Ex. 95).

⁸⁰ Although conventional notation should be two sixteenth-rests.

⁸¹ See p. 62, Ex. 47 for the corrected version.



Ex. 95, III, mm. 50-52

This is not the case when the scale repeats in the consequent, where it contains G-flat in both the ascending and descending scales. It is probable that the first ascending scale in measure 50 should have a G-flat instead of G, a view reflected in the *CM1* part, and in the *JQ* and the *KQ* recordings. If the G natural remains unaltered, the passage is in the Lydian mode.

Cuts

Kaprálová marked her cuts in the score with black pen and red pencils. The black pen changes are very decisive and heavy, leaving no questions about the composer's intentions. The red pencil corrections, especially cuts in the first movement, can be questionable, since different cuts are marked clearly in black pen and crossed out multiple times, while the red marks are lighter; it appears that they were partially erased by Kaprálová or that the red pencil marking faded over time. There are two cuts in the first movement's transitional passage, measures 26-27 and measures 31-32, both crossed out lightly in red pencil. However, there is also evidence that these sections were crossed out earlier with black pen or pencil, which is clearly erased. If included in the score, both

of these pairs of measures function within the transitional area as the foreshadowing of the second theme, which is then realized only several measures later (m. 41). If the cuts are executed, the section is heard as a transitional passage based on the first theme, with a foreshadowing of the third theme at its conclusion. The omission of the second theme material weakens the transitional passage and creates a less fluid phrase structure. The *CM1* leaves the measures 26-27 and 31-32 in, thus ignoring the red cut marks. Interestingly, *CM2* does not include these measures in the first violin part, while the second violin, viola, and cello parts have them marked in, leaving no explanation for the inconsistency. Both *JQ* and *KQ* sound recordings include these sections in the performances.

In measures 114, 116, 118, and 120 of the autograph's first movement, Kaprálová crossed out notes in the cello part, without giving a specific correction for replacement of the crossed notes (Ex. 96a and Ex. 96b).



Ex. 96a, I, mm. 114, *Agraf*, cello



Ex. 96b, I, mm. 115-120, *Agraf*, cello

Part *CM1* does not omit any of the sixteenth-notes in measure 114, but does omit the cut sixteenth-notes in the consecutive measures, leaving only a down-beat sixteenth-note followed by rests (Ex. 97), while part *CM2* does not indicate any cuts.



Ex. 97, I, mm. 114-116, cello

Another questionable marking in the autograph is between measures 152 and 157.

The measures have two cuts: one is between measures 152 and 153, which is clearly intended for omission (marked strongly and neatly with black pen with the use of a ruler for straight lines). The other cut is in light red pencil and marked by hand without the use of a ruler, starting from measure 152 to 155, followed with a very light red cut mark on the next page, measures 156 and 157. *CM1* includes measures marked in red pencil and omits the one measure marked in black pen. The *CM2* part includes all measures, even the one crossed out in black pen. Although the copyist (or later another hand) included “*vi=*” and “*=de*” markings in the *CM2* part to indicate an option to take the cut, the “*vi=*” mark is placed incorrectly in measure 153, instead of 152. In both the *JQ* and the *KQ* sound recordings, this passage is played omitting only the cut indicated in black pen.

Two entire variations and a part of another are cut in the third movement, all notated in different ways in the autograph. The variation marked with a rehearsal number 2 is crossed out clearly in red pencil; the variation labeled with a rehearsal number 5 is indicated with “*vi=*” sign at its beginning and “*=de*” sign at its end in black pen. A portion of a variation at rehearsal number 4 is also crossed out and bracketed in black

pen. These cut sections are not included in the *CM1* parts nor the recordings, but are indicated with “*vi=*” and “*=de*” signs in the *CM2* parts. Interestingly, there are additional cuts in the *JQ* and *KQ* sound recordings, not indicated in the autograph. The only questionable cut in *JQ* pertains to measures 104-127 of the second movement (the entire section marked as rehearsal number 4), which is the first time the central theme of the movement is fully introduced. What seems like an accidental cut by the editorial process in measure 203 results in a missing down-beat of the first triplet. The *KQ* recording takes considerably more cuts, especially in the first movement. In this recording, the omitted sections not indicated in the autograph are developmental passages in measures 100-102 and 109-113, a transitional passage in measures 137-138, and, in the recapitulation, measures 175-177. In the second movement, the *KQ* recording omits measures 159-170 (the conclusion of the movement’s middle section) and 175-185 (the majority of a transitional passage between the *b* and *a*’ sections).

Problems in the Parts

Copyist’s Manuscript One (CM1) and Copyist’s Manuscript Two (CM2)

The *CM1* parts present many issues with omission of the majority of the red pencil markings from the autograph; these markings pertain mostly to dynamics, articulations (accents), expressive indications, and tempo changes. The reason for not including most of these markings is unknown, especially since a few of the autograph’s red pencil dynamic markings are actually included in the *CM1* parts, while some of the autograph’s black pen markings are omitted. Besides the inconsistent markings listed above, articulation is altered, with missing or changed bowings and accent placements as

well as missing or misplaced *staccato*, *tenuto*, *arco*, and *pizzicato* marks. The most significant discrepancies and oversights are, however, in rhythm and pitch notation. The *CMI* parts contain numerous rhythmic notations which differ from the score and do not offer an explanation or a source for the change. In Example 98, the autograph's rhythmic notation for the violins in the first movement is shown, where Kaprálová clearly indicates the given rhythm. The *CMI* parts change this to a different rhythm, shown in Example 99, which combines the first and second violin parts as notated.



Ex. 98, I, m. 19, first and second violins, *Agraf*



Ex. 99, I, m. 19, first and second violin, *CMI*

A discrepancy with the autograph's pitches is also frequent. For example, in the first movement, the first *CMI* violin part differs considerably from the autograph (Ex. 100). In the recordings, the *KQ* and *JQ* violinists adhere to the notes and rhythm marked in the *CMI* part.

The image shows two staves of music for the first violin, measures 121-126. The top staff is labeled 'CM1' and the bottom staff is labeled 'Autograph'. Both staves are in 3/4 time. The CM1 version has a circled '4' above the first measure of the second system, indicating a four-measure phrase. The Autograph version has a circled '4' above the first measure of the second system, indicating a four-measure phrase. The CM1 version has a dynamic marking of *p sub.* (piano subito) at the start of the second system. The Autograph version has a dynamic marking of *mp sub.* (mezzo-piano subito) at the start of the second system. The CM1 version has a dynamic marking of *mf* (mezzo-forte) at the start of the third system. The Autograph version has a dynamic marking of *mf* (mezzo-forte) at the start of the third system. The CM1 version has a dynamic marking of *mf* (mezzo-forte) at the start of the third system. The Autograph version has a dynamic marking of *mf* (mezzo-forte) at the start of the third system.

Ex. 100, I, mm. 121- 126, first violin, *CM1* and *Agraph*

Some changes seem to be made in order to simplify rhythmically and technically taxing passages. For example, technical passages with double stops are manipulated in several ways: omitting the lower pitch of the double stop and leaving just the top voice, indicating the lower pitches as optional by putting them in parentheses, and transposing the high top notes down an octave and thus inverting the interval. In other cases where the two violins have difficult combinations of double stops, some notes from the two voices are exchanged to create an easier double-stop combination for each instrument and even alter the harmony as seen in m. 194 (Ex. 101 and Ex. 102).

The image shows two staves of music for the first and second violins, measures 193-194. The top staff is for the first violin and the bottom staff is for the second violin. Both staves are in 3/4 time. The music is marked *ff* (fortissimo) in both staves. The first measure of each staff shows a double stop with a circled '4' above it, indicating a four-measure phrase. The second measure of each staff shows a double stop with a circled '4' above it, indicating a four-measure phrase.

Ex. 101, II, mm. 193-194, first and second violins, *Agraf*



Ex. 102, II, mm. 193-194, first and second violins, *CM1*

Other decisions seem to be intended as corrections to what the copyist presumed to be mistakes or weaknesses in the score. One of the most problematic rhythmic and pitch corrections is found in the third movement's first violin part as compared in Example 103.

The image displays a musical score for the first violin part, measures 50 through 59. It is presented in two staves: the top staff is labeled 'CM1' and the bottom staff is labeled 'Autograph'. Both staves are marked 'Cantabile' and 'pp sempre'. The music is in 3/8 time and features a complex, flowing melodic line with many slurs and ties. The CM1 version shows some differences in phrasing and dynamics compared to the Autograph, particularly in measures 56 and 57. The Autograph version includes a 'cresc.' marking in measure 57 and a 'crescendo' marking at the end of the passage.

Ex. 103, III, mm. 50-59, first violin, *CM1* and *Agraf*

Notation written in the *CM1* first violin part seems identical to that heard in both *JQ* and *KQ* recordings, with the exception of *JQ* in measure 56, which is played as indicated in the autograph.

The *CM2* parts seem more true to the original markings in the autograph and attempt to preserve the entire score by including sections crossed out not only in red pencil but also in black pen. However, inconsistencies in the inclusion of cuts (mm. 26-27 and 31-32 are missing in the first violin part, but are present in the other parts) and mistakes in the placement of omitted sections (using the “*vi=*” and “*=de*” signs) leave it

up to the performers to resolve problems by comparing the individual *CM1* parts. It is also possible that the original version of the *CM2* parts did not include any of the “*vi=*” and “*=de*” signs, and that they were added later in pen or pencil. The *CM2* parts include most of the dynamics, articulations, expressive indications, and tempo changes written in the autograph in red pencil. Similarly to *CM1*, articulation signs (slurs, *staccato*, *tenuto*, etc.) and technical markings such as *pizzicato* (indicated in the autograph in black pen) are not consistently included in the *CM2* parts, however can again be deduced by comparing the individual *CM1* parts. Rhythmic problems differing from the autograph are few, stemming from ambiguities in the autograph (as described in *Rhythm and Pitch*, pg. 84). There are some pitch notation conflicts with the original notation, caused frequently by an oversight of accidentals; however, occasionally wrong notes are marked and pitches are re-ordered.

Since there is no evidence that Kaprálová authorized either the *CM1* or the *CM2* parts, discrepancies should be resolved in reference to the autograph. The following mistakes need to be corrected in the *CM2* parts:

First violin

1. Second movement, m. 102, second note should be E-flat.
2. Third movement, m. 53, last note of the second beat should be A-flat.

Second violin

1. First movement, m. 207, the first and second beat pitches should be reversed, resulting in a continuous descending line G, E, D, A, G, E, D, A.

2. Second movement, m. 56, both second and fourth notes should be B-flats.
3. Third movement, m. 69, second note should be C-sharp.
4. Third movement, m. 94, last note of beat two should be E-flat.

Viola

1. First movement, m. 15, last note should be F-flat.
2. First movement, m. 24, last note should be D.
3. Second movement, m. 181, second eighth-note should be B-flat.
4. Third movement, no cuts are marked through out, refer to second violin or cello parts.
5. Third movement, m. 133, the penultimate not should be D-flat.
6. Third movement, m. 146, incorrect rhythmic notation on the last beat, the rhythm should be an eighth-note followed by a sixteenth note, both under a triplet sign.

Cello

1. First movement, m. 24, second note should be F.
2. Second movement, m. 181, first eighth-note should be G-sharp.

CONCLUSION

During her lifetime, Kaprálová attained success as a woman composer and conductor. Although often referred to as a “girl” by reviewers, her individuality and compositional maturity captured audiences and critics alike. By surpassing many of her contemporaries and receiving attention at home and abroad, Kaprálová seemed to have a promising future as a composer. Surviving works have proved their relevance in today’s music scene by being revived and continuously performed.

Thanks to concerts as well as special radio and television programming in the Czech Republic, the public is once again becoming aware of Kaprálová’s name as one of the leading musical voices of the first half of 20th century. Besides the String Quartet, performing and broadcasting attention has been drawn to her output in the solo and orchestral genres, such as *Apple from the Lap*, op. 10 (1934-36), *For Ever*, op. 12 (1936-37) and *Waving and Farewell*, op. 14 for voice and piano; *Legend*, op. 3a (1932), *Burlesque*, op. 3b (1932), and *Elegy* (1939) for violin and piano; *April Preludes*, op. 13 (1937), *Partita*, op. 20 (1938-39), and *Variations sur le Carillon de l'Eglise St-Etienne du Mont*, op. 16 (1938) for piano; and finally *Military sinfonietta*, op. 11 (1936-37) for symphony orchestra. Scholars and performers outside of the Czech Republic have widened her reputation.

This document examined the historical background, compositional aspects, potential influences, as well as performing and editorial problems of Kaprálová’s quartet.

As for Kaprálová's influences, the quartet is shaped by her upbringing and surroundings. Czech and Moravian traditional aspects are undeniably present; however the question of exactly how her music portrays and expresses a distinguishable nationalistic idiom is difficult to answer. This question has been asked by Czech composers and musicologists alike, in an effort to create a formula for "Czechness" in music and to show how it shaped musical development not only in Czech music but also abroad. The musical devices described – speech motives, specific rhythmic and melodic attributes, and harmonic language commonly found in the Czech and Moravian folk music – can be also found in the music of other European composers that is not labeled as "Czech." There is a fine line in defining what exactly it is that allows compositions of Czech composers to tangibly convey their national heritage. It is not just the use of specific devices used in the folk music, but the manner in which they are applied. Kaprálová's works influenced by folk melodies and rhythms are distinctly different from her late works, where she divorced her style from her Moravian influences.⁸² As for musical influences derived from classical music, Kaprálová's quartet is often compared to Janáček's second string quartet, "Intimate Letters"; however, many of her techniques also point to different sources. A further study of Kaprálová's possible inspirations and influences can provide deeper insight into her composition. For example, the composer's father, Václav Kaprál, had a significant influence on her work, as evident from Kaprálová's correspondence and their earlier collaborations.⁸³

⁸² Jaroslav Jiránek and Josef Bek, eds., *The History of Czech Music Culture 1890-1945* (2) (Prague: Academia, 1981), 267-268.

⁸³ In a letter from Kaprálová to her father, Kaprálová Society, <http://www.kapralova.org/LETTER3.htm> (accessed February 2, 2008).

The analysis of the String Quartet reveals the composer's idiosyncrasies in techniques and ideas. Kaprálová's musical language fuses impressionistic whole-tone sonorities, deceptive harmonic motion, chromaticism, and ambiguous key areas. Broad, deceptively complex melodic lines, introduced with folk-style accompaniments, demonstrate the influence of contemporary trends in both Western innovations and Eastern European traditional writing. Yet Kaprálová's own voice emerges, and the work is pivotal in her development of a distinctive personal style. Her choice of unifying motivic elements focuses on the melodic and harmonic relationships of tritones and step-wise motions. The unique treatment of an ambiguous mixture of modal sonorities and referential collections along with distant key areas and dominant prolongations creates a notably individual sound. Kaprálová's other works for string instruments, especially her chamber works, can be used for comparative studies to further show her compositional development. A comparison to string quartets of twentieth-century Czech composers is also possible, although choosing first or early string quartets of other composers would be more appropriate. More research pertaining to the String Quartet is needed in order to determine its pedagogical importance, its value to the performance field, and how this is illuminated by the history of the composition.

The String Quartet has enjoyed increasingly wider inclusion in the performing repertoire of the past decade. The Hawthorn String Quartet has regularly included the work in their repertoire since they first performed it in 2000. Recordings of the work also enable a larger audience to become familiar with Kaprálová as a composer. The Janáček Quartet's recording (*JQ*) of the String Quartet demonstrates the established Czech performance tradition, with close attention to rhythmic execution, expressive depth, and

an impeccable sense of blending of instrumental colors. Although the recording has a few engineering flaws, the performance quality stands as an example of what the Czech quartet tradition holds. The Kaprálová Quartet's recording (*KQ*) is produced with more technologically advanced equipment, adding more distinctive spatial proportion to their energetic and well articulated performance. However, frequent cuts disrupt the continuity of the work.

An additional copy of a copyist's manuscript obtained through the Kaprálová Society Documentation Center reveals handwritten markings which, besides bowings and fingerings, indicate notational corrections reflecting those found in the *CMI* parts.⁸⁴ These corrections, most likely added later by performers, contradict in many instances the autograph and favor discrepancies found in the *CMI* parts, a tendency also heard in the *JQ* and *KQ* recordings. Future performances and recordings could aim toward more authentic interpretations based on the autograph rather than copyists' manuscripts of individual parts. Such a task is, however, difficult to accomplish without an editorial publication of score and parts. This dissertation identifies the most crucial issues found in the autograph which will be necessary to address in a critical edition. Ultimately, interpretative editions may include a facsimile of the autograph in their publications, giving performers more opportunity to "authenticate" their performances.

⁸⁴ This copyist manuscript is not described in the analysis due to the illegibility of the original parts caused by numerous performing markings and mentioned changes. It is titled "V. Kaprálová, Smyčcový kvartet."

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